

Flair Review

The Oxford Dictionary tells us that Flair means - 'an instinct for selecting or performing what is excellent - talent or ability, especially artistic or stylistic'. As the Deputy Lord Mayor Judy McEvoy said in her opening speech to around 100 guests, 'Flair is a very appropriate name for the exhibition. The talent or ability especially artistic and stylistic was obvious to all'.

The exhibition setting was the lobby of Perth Council House, a modernist 1960s building that proved a most appropriate environment to showcase the 66 glass pieces from a variety of Ausglass members. The lobby was filled with natural light, which gave a transparent and illuminating ambience that accentuated and highlighted the works in a natural setting.

The Council House was a perfect backdrop for this exhibition as a refurbished and vitalized building housing an art form which reflects similar attributes and is becoming strongly popular, perhaps even re-emerging.

As the Retail Manager of Elemental at Craftwest, I tend to view exhibitions from a slightly commercial perspective. I have noticed that consumers choose glass eagerly as an art form and recently this trend is riding the crest of a wave with no apparent sign of diminishing. Glass has become a sought after art form, collectable and as aesthetically pleasing objects for the home and corporate environment.

From the fun and funky to the sophisticated and sexy, variety and contrast of style, technique, colour, texture and form made this exhibition one that you could linger over, whilst appreciating the multitude of talent on show.

Works ranged from Gerry Reilly's blown glass with metal inclusions, Fiona

Ruttelles cast pate-de-verre pieces in muted colours, David Hay's blown glass with triple overlay, etched, cut and polished, Glenistair Hancock's sculptured hot glass figurines and Marc Grunseit's stunning kiln formed glass - 'Glenrowan Dreaming' series.

The Gordon family continued to pay homage to the traditional and exhibited some technically brilliant pieces. Alasdair, Rish, Eileen and Kevin exhibited nine pieces in total with techniques ranging from sandblasted, hand engraved, cast glass to wheel engraved cameo works.

The simple elegance of Peter Bowles contemporary wall hangings, which debuted in the exhibition, belied the complexity of techniques used. They were blown, cut, fused, slumped and cast in striking blues, reds, blacks and browns.

The clean, elegant, lines and contemporary forms of Yvette van Berkels 'Aspirations' and 'Conversations', Sallie Portnoys 'Serenity' and Jane Wallaces vessel 'Fold', embodied everything that is beautiful and enticing about glass with its minimalism, clarity and simplicity.

'Fold' by Jane Wallace was a kiln cast lead crystal vessel which in my view is particularly alluring to the eye. The juxtaposition of the textured exterior with the clear, smooth, soft and crisp form of the ice-cool interior embodies everything that is unique to glass.

As our life style becomes increasingly fast and serious, I often see consumers enchanted and amused by the quirky and lighthearted. Trudy Hardmans 'Teas on the Table' and Mark Elliotts 'Angel Bloke' evoke to this sentiment. They are witty and whimsical and remind us not to take ourselves too seriously.

The exploration and exploitation of both traditional and experimental techniques on show pushed the limitation of the medium whilst retaining its integrity. This exhibition demonstrates the diversity, functionality and decorative aspects of glass.

If this is a taste of what there is to come with the Ausglass conference in Perth 2003, rest assured we can anticipate exhibitions that will tantalise, educate and further push the boundaries of our perception of what glass as a medium is capable of whilst exposing further the wealth of talent we have within Australia.

Anne Liddle
Elemental Manager

Guest Editors

for our Ausglass magazine wanted

Ausglass is seeking guest editors for one edition of the 2002 newsletters
Contact: Administrative Officer
Pauline Mount
Email Ausglass@vicnet.net.au
PO Box 4018 McKinnon Victoria 3204
Ph/Fax 08 83643170

Pauline will facilitate the printing and mail out of the issue, guest editor's responsibility is to obtain articles, images and advertising for the one issue.

Winter 2002 - copy due May 30
for June mailout

B. Jane Cowie will be guest editor for the winter issue
Spring 2002 - copy due August 31
for September mailout
Summer - copy due November 30
for December mailout

contributions and advertising always welcome

The Glass Furnace

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E-mail: info@glasfurnace.org
Website: www.glasfurnace.org

Istanbul's **The Glass Furnace** is a new center for artistic creativity in glass and an experimental production facility offering a series of educational programs year-round.

The Glass Furnace is an independent private not-for-profit foundation with an organisational structure chosen to emphasise the educational and experimental features of all of the Glass Furnace programs.

The Summer 2002 Program offers comprehensive learning sessions in techniques, materials, and philosophy relating to glass.

Classes will begin in May 2002, and will be structured as two-week intensive educational sessions. Many of the classes offered, will be introductory, in technique and themes, while all classes will be given by teachers, who have extensive international teaching experience.

The hands-on practical approach during the classes will be extended to the whole session through various activities such as lectures and slide presentations held on campus. The students will be exposed to different aspects in the realm of glass while sharing teachers' experiences gained in various studios throughout the world and that are reflected in their creative work.

Workshops and full programming will run throughout the year.

The classes offered in Summer 2002, are listed under the following titles:

Glass blowing, Flat & Stained glass
Mixed Media, Lamp work & Bead making
Glass printing & painting, Mosaic
Fusing & Slumping, Kiln casing

For further details on each course, please refer to course descriptions in our web site.

ausglass

Autumn 2002 Newsletter

The newsletter of the Australian Association of Glass Artists Limited

www.ausglass.org.au

Ausglass
The Association of
Glass Artists Limited

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Artisand

Artisand has been set up to continue the supply of glass batch in Australia and New Zealand. We are now mixing the new "Gaffer Master Batch" which is a low melting temp., low working temp., long working life and of course totally compatible with Gaffer colours, as well as most other colours. Big savings on the gas bill, pot life, and refractories. We are also mixing other recipes.

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Ausglass membership is open to anyone interested in glass art. Is your m

Mitsukoshi International

Glass Arts Exhibition

Ausglass is increasingly receiving communication from international glass organisations. Earlier this year the Board responded to an invitation from the Shin-Kong Mitsukoshi Cultural Foundation to organize an exhibition to be shown as part of the Mitsukoshi International Glass Arts Festival. The exhibition will be shown in Tainan, March 30, 2002; April 14, 2002 (Sth Taiwan); Taipei, April 18, 2002; April 30, 2002 (Nth Taiwan); Taichung, May 3, 2002; May 19, 2002 (central Taiwan).

The board appointed Gerry King to co-ordinate the exhibition and invited all Members to express interest. Images provided by members were sent to Taiwan for selection. The Festival co-ordinator, Michael Hsu was extremely impressed with the works forwarded and invited all of the candidates to exhibit. (Mr Hsu was formerly the consultant to the Hsinchu International Glass Arts Festival in which seven Ausglass Members exhibited.)

Twenty-four members have been selected to represent Ausglass in this major international event that is the first involvement by Mitsukoshi with a major glass exhibition in Taiwan.

The Artists Are

Clare Bellfrage, Gab Bisetto
Peter Bowles, Roger Buddle
Scott Chaseling, Jane Cowie
Tim Edwards, Wendy Fairclough
Natasha Filippelli, Glen Hancock
Wendy Hannam, Ede Horton
Gerry King, Nick Mount
Sallie Portnoy, Kirstie Rea
Keith Rowe, Fiona Rutelle
Tim Shaw, Yvette van Berkel
Emma Varga, Jane Wallace
Bethany Wheeler, Maureen Williams

Gerry will be presenting lectures on Ausglass and Australian glass at the Taichung showing in May.

If you would like to have your work represented in the lecture programme send three colour slides to him at, 122 Sheoak Road, Crafters, SA, 5152 by May 1st 2002.

Label the slides with; your name, title, date, size, technique and include the same information on a typed statement.

The slides will be retained by Ausglass. Gerry would particularly like to receive slides from new Members, those making windows or production pieces.



Top Deb Cocks, 'Painting on Glass'-workshop

Bottom Tom Rowney, 'Glass Blowing'-workshop

Summer School Report

This summer Canberra School of Art Glass Workshop hosted 5 summer school classes. Class instructors included, Kathy Elliott, Tom Rowney, Deb Cocks, Jane Morrisey and Sarah McHugh. There was an exciting and vibrant atmosphere throughout the week in all areas. Participants were not only kept busy during class times but they also had the opportunity to attend in-depth slide presentation evenings from all leaders and TA's. Along with the odd breakfast and BBQ all combined to make an enjoyable and full on week. Many thanks to all workshop leaders, TA's and all participants, many of whom travelled from interstate to attend.

If anyone would like to be added to our mailing list for future events please send your contact details to us at the Glass Workshop, Canberra School of Art, ANU, GPO 804, Canberra ACT 2601 or email us at CanberraGlass@anu.edu.au

Kirstie Rea

Co-ordinator

KIRRA AUSTRALIA GALLERY

A Female Perspective

In recognition of International Women's Day, Kirra Australia Gallery is presenting an exhibition of glass featuring works by 15 of Australia's leading female glass artists.

Featuring ...

Liza Bush	Rish Gordon
Lisa Cahill	Niki Harley
Deb Cocks	Amanda Loudon
B.Jane Cowie	Elaine Miles
Pauline Delaney	Jenny Rickards
Roberta Easton	Helen Stokes
Sophia Emmitt	Crystal Stubbs
	Kayo Yokoyama

Kirra Australia Gallery

Proudly supporting and promoting the Association of Australian Glass Artists
Shop M11 Southgate Arts & Leisure Precinct, Southbank, Vic. 3006
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Czech Glass The Best Book of the Year 2001

Petrova, Sylva: Czech Glass.

Gallery, Prague 2001.

283 pages,

317 colour illustrations and additional

black and white documentary photos,

30 x 31.5 cm, 2.7 kg

Czech version ISBN 80-86010-44-9

English version ISBN 80-86010-45-7

Czech Glass is the first publication of this scope to explain the key factors and circumstances of the development of internationally-renowned Czech individual glassmaking over the past 55 years. The author Sylva Petrova has drawn on her 15 year's professional and personal experience of Czech glass as well as much little - known archival material and reminiscences of glassmakers themselves.

The book gives a good description of how the culture was controlled under communism as well.

A major feature of the book are the contributions by some thirty leading photographers, headed by Gabriel Urbanek (illustrations partly come from archive of the Museum of Decorative Arts in Prague). The book, which includes extended material, profiling more than 150 Czech glass artists, a list of Czech glass exhibitions after 1945, general bibliography etc., is published in Czech and English separate versions.

Professor Stanislav Libensky has written a preface of the book.

The book was awarded the prestigious Czech Award entitled:

The Best Book of the Year 2001.

CV of the Author

Prof. Sylva Petrova, PhD., MA, BA is a curator, publicist, researcher and lecturer in glass. Currently living and working in U.K. and Czech Republic. She was born in former Czechoslovakia in 1952 and she was awarded her PhD in 1977 by University in Olomouc. In 1985 she joined the Museum of Decorative Arts in Prague, where she was soon promoted to the post of Curator of 20th Century Glass and Deputy Director. In 1998 Sylva Petrova was offered the position of Research Professor in Glass, University of Sunderland U.K., and has since become the Director of the Institute for International Research in Glass there. Over the last 15 years she has published 5 books and contributed to 42 others.

and has also written some one hundred essays and papers for various catalogues and magazines on the subject of glass.

How to get the book:

Australia: Pam Stodus
pamela@hilink.com.au

U.S.A: Whitehouse-Books.com

julia@whitehouse-books.com

U.K.: Studio Glass Gallery

zim@globalnet.co.uk

Japan: Gallery Nakama

nakama@nakama.co.jp

Those who would like to purchase a copy of 'Czech Glass' should contact Pamela Stodus pamela@hilink.com.au. Pam is looking into organising a bulk purchase of the book so as to minimise freight costs etc.

New Zealand Glass Art Conference



A trip to New Zealand is always fun, an extremely beautiful country with a community that always welcomes you. The conference, which was held in Wanganui, on the North Island, was no exception.

Small in size the conference offered you the chance to listen to an overseas guest list comprising of Tina Oldnow, curator of modern glass for the Corning Museum of Glass, and as I've never been there her slide talk offered an insight to the Museum and the work on show. Other artists invited were Irene Frolic, (Canadian), John Luebtow, (American), Jane Bruce, (Australian), Warren Langley, (Australian), Jeff Thompson, (New Zealand), and Ron Sang, (New Zealand). The information given by each artist was interesting and informative. Artists offered aspects of their lives and their work, giving the audience an insight that is not reliant upon slides in a book. But now to the most basic need at any conference, the parties.

The opening night saw the conferees at the lake enjoying a balmy evening eating hamburgers and imbibing in the liquid amber. Which created an atmosphere for Warren Langley to light up, 'Stairway', an installation, made for the event. The atmosphere was both relaxed and casual enabling people to meet and greet. The conference progressed with the usual openings at various venues; these included the members and student shows combined, and 'Cast', an exhibition showcasing New Zealand artists at the Sarjeant Gallery.

The closing night saw everyone board the river boat for a tour down the Whanganui river for a couple of hours and then proceeding along to the old Masonic hall, now Emma Camden and David Murray's residence. The ballroom kindly offered as a venue for the night's proceedings. Progressing way into the small hours of the morning, I'm sure there were a few sore heads the next day, as there seemed to be a competition going on as to who could break the most balloons, which covered the entire floor. True to its title 'Sparkle', it did, although a few heads the next day didn't, including my own.

The organisers of the conference should take a bow as it offered an informative conference to the members at a small cost. I recommend anyone that is interested in going to the next conference to make the effort and go.

Well down to the organisers and thank you to the presenters.

Janeen Toner

Ausglass Online

Ausglass talk via email

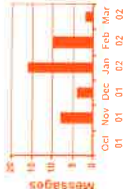
13th Biennial Ausglass International Conference

Ausglass talk by email

At the time this Newsletter was sent to the publishers, 116 members of Ausglass had joined the Society's email communication group Ausglass2.

Ausglass2 is the way Ausglass uses e-mail to send information and opportunities to members between the quarterly newsletters and the biennial conferences. It also offers members the opportunity to publicise their own courses or resources. When I last searched in Yahoo's listing on 'Glass' the group came up 7th in a list of 24; if all members joined up we'd be second or possibly first. Let's make this our aim.

Since we launched the Ausglass2 trial in October 2001 and went live in December, the usage has grown steadily. Any member in the group can post a message to all other members, once the Administrative Officer, Pauline Mount, has checked its appropriateness. Many have made use of this facility to announce courses, conferences, prizes, scholarships, studio space for rent, and many other opportunities, as well as receiving official Ausglass announcements. Yet the extra email load received is relatively small, since members of Ausglass are responsible people. Ausglass2 emails are also guaranteed to be virus-free.



I am sure that many more than 29% of Ausglass members have an email address, so why not join up now? Don't be the last one to find out about that workshop, prize or important Ausglass announcement.

To join up, send a blank email to Ausglass2@yahoo.com. I really mean a totally blank email: no subject, no text, no signature file. If you send anything else, the automated software

thinks you must want a human to read your message, rejects your attempt, and suggests you write to the site owner (me). This defeats the purpose. So give it a go. Get Online with Ausglass.

Arthur Sale (Ausglass2)
ahjs@ozemail.com.au

Ausglass on the Web

The official Ausglass web site www.ausglass.org.au has been with us for around a year. As most may be aware it is still in its developmental stage. As a recently appointed Ausglass board member I have taken on the responsibility of being the Web Site Co-ordinator with myself, Arthur Sale and Tyrone Renton as members of the Web Site Sub Committee. This committee plans to create a very dynamic, engaging Web Site. One worth visiting time and time again.

The Ausglass web site will receive a set of major improvements over time, building on the great work that has already been achieved. These initiatives will attract outside interest to our organisation and improve members' benefits. The areas that we are concentrating on at present are the Members Gallery and the Ausglass Conference, Perth, January 2003. As announced at the conference a year ago, we are actively working to create a member gallery, where every member of Ausglass has a page on the Ausglass web site with their artist profile, contact details and two photographs of their work. The gallery will present an ongoing view of Australian glass, which will have an international audience and better place us among our fellow international glass workers. The Members Gallery is a challenging task to get up and running, but will be an excellent benefit of an Ausglass Membership. So update your membership now.

Those of you connected to Ausglass2

will get invitations by email to join the gallery, as soon as we have the system tested. The Winter Newsletter will contain information on how to be a part of this exciting initiative for those who have not joined Ausglass2. Another reason to be part of Ausglass2. To get ready, you need to take these steps.

1. Write a brief description of yourself and/or your work, in about 100 words.
2. Choose up to two photographs of glass works/products/objects you want on your web page. Scan them (or get someone to do it for you) into a "jpg" format. Aim for files that fit within 300x300 pixels on a 75 pixels/inch screen.
3. Write a caption for each photograph in 25 words or less.
4. Spell-check and proof read the description and the captions. Make sure they are what you really want the world to know about you.
5. Wait until we email you with further directions.

An experimental prototype of the Member Gallery can be viewed at www.ausglass.org.au/dev/profiles/ if you do have any problems or questions about any or all of the tasks then contact Arthur or myself and we will be able to work it out with you.

It is up to each member to get their details and photographs ready for the site. Members are entitled to have one listing per individual membership, so make sure you get involved and take up this opportunity. Tell the world about you and your glasswork!

I am also very interested in feedback on the Web Site, especially what you want to hear about the Conference 2003, so if you have any comment then let me know about it.

Glenistair Hancock:
glenistairglass@datafast.net.au

Isolation : Collaboration

Perth, Fremantle & Margaret River
Western Australia January 2003

Workshops: 6 - 12 January

Including international & Australian artists:
Graal & Overlay Techniques, Kilm Fusing & Slumping, Furrace & Glory Hole Techniques, Lampwork & Beadmaking, Architectural Glass, Kiln Casting

Conference program:

13 - 16 January
Venue: The New Maritime Museum, Fremantle
www.nmm.wa.gov.au
A dynamic forum for speakers focusing on aspects of Isolation and Collaboration and how such issues, whether they are geographic, social economic or cultural, have significance within our practice.

Exhibitions:

Members, Student, Production and Architectural Exhibitions along with satellite exhibitions, showcasing new works at locations in and around Fremantle, Perth and Margaret River.

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Key Contacts

Jenny Verne-Taylor
Conference Convenor, Ausglass
PO Box 593
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2002 Ranamok Glass Prize

Entry Forms are available at www.ranamok.com or by contacting glassprize@ranamok.com or 02 9250 0037 or 0419 493 345



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State Reports

South Australian Report

HAPPY NEW YEAR to all. I trust the start of 2002 sees bright and wonderful things for everyone!

To begin at the beginning, WELCOME to JaniFactory, Contemporary Craft and Design's new glass associates LUKE MOUNT and LOUISE FITZGERALD from Adelaide, and an extra special welcome to SHIZUKO SCHAUROFF joining the team from Japan. Congratulations go to Louise also for receiving this year's JaniFactory/Fitchuck scholarship.

More congratulations go to Uni of SA glass graduates PETA CONNAN and DALE ROBERTS for their selection into 'New Design 2002' at Object Gallery, a nationally curated exhibition of outstanding graduate work. Well done also to all from South Australia selected for the Mikuzoshi International Glass Arts Festival in Taiwan.

Gary King is always so busy, busy. Along with being the Ausglass representative co-ordinating the Taiwan exhibition, he has a solo show at The Glass Gallery, Washington DC, USA, is exhibiting at Habitat Galleries, Detroit, USA and will be a guest lecturer at Alfred University, New York State, USA.

All the best to B. Jane Cowie on her submission for her Masters Degree. A study through text and artefacts of the major factors that have influenced the development of studio glass making in Australia from a South Australian perspective. B. Jane has also been invited to teach in Turkey this year and is off to WA to promote the 2003 Ausglass conference.

All systems are go in JaniFactory's glass studio for the April visit of HIROSHI YAMANO and Matt Lumwood is pleased to announce contribution of a workshop with DANTE MARCONI to be held in September. We'll keep you posted! At the moment the glass studio is

Tumpel Landep Richard Morrell in Bali

Most of you will know that I am working in Bali for the next two years, helping to start a new glass-blowing division in a ceramic factory here. For those who did not know, you do now!

I am working in a ceramic factory, teaching glassblowing to a team of Balinese, developing designs for production, and designing and building equipment etc. Lots of fun, big responsibilities, and a bit hot.

The Balinese are very good with their hands, learn very quickly, and some have a natural artistic talent that continues to amaze me.

It's rainy season in Bali. The night is lit with tropical lightning and rain hammers down with a vengeance. Water cascades from grass-thatch roofs to gather in pools, which dally awhile before dribbling away to who-knows-where. A little like my thoughts today.

The week started with a reminder of the realities of life... Returning 'home' from the factory one evening, I was greeted with the sound of birdsong from somewhere inside the house. It took me a while to find a tiny bird, with black, shiny beak and yellow frills to its wings; perched high on the crossbar of a multi-paned window. Tired and ruffled (the bird, not me) it had obviously been trying to get out for some time. I gently approached the window, undid the catch and slowly swung it open. Thoroughly satisfied with my good deed for the day, I returned to my comfy chair and waited for the bird to fly off. It didn't, it sat there, frozen. Five seconds later a cat bounded up the inside of the now open window, grabbed the bird in its jaws and made off. The cat was gone before I could find anything to throw at it. I sat, pensive in the silence, pondering my error. The bird knew the cat was there, I didn't. At least I could be sure the cat would

dispatch its prey fairly quickly. Cats in Bali do not get fed very often, and they don't hunt for fun.

I could not help seeing an analogy between this event and my own position here. Westerners in less developed countries often think they are opening the 'window of opportunity' for the local inhabitants. As we introduce industrialisation and attempt political reform based on our own sets of values, we completely ignore the differences between our cultures and the inappropriateness of our behaviour within the structure of a different society. We forget, they might know something we don't!

With this in mind, I arrived at the glass-blowing workshop the next day to be informed by Ida Bagus, the foreman, that there was a ceremony today, and they were not to work. They were only to clean the place in preparation for the visit of a priest later in the day, who would conduct a ritual in which all the tools and machinery would be blessed. Who am I to argue?

They duly set to work, cleaning and laying out the tools with reverence. Offerings were hung on the lathe, glory-holes (furnaces), fork trucks and vehicles. Even my computer had a little basket of flowers placed in front of it, for which I was grateful, as I could use all the spiritual help I can get with that thing!

About 11am, the priest arrived and the ceremony, known as 'Tumpel-Landep', commenced. The factory was hushed as the heady swirl of incense wafted through the building. The staff, with ceremonial clothes pulled over their work attire, squatted on the floor behind a table piled high with offerings. Agung, the head of engineering, looked very distinguished in sarong, waistband and traditional head dress.

The priest chanted sonorously while tinkling on a temple bell, the sounds lending an unheard of charm to the usually mundane atmosphere of the factory. After some ceremony, a troop of girls distribute the offerings around the factory, going from one work station to another, seeking to appease the spirits and ensure no harm comes to those who work the machines.

The ceremony concluded as quietly as it had begun. The staff stayed to consume the offerings which remained, before drifting off homeward. Driving myself home in the company car, freshly festooned with flowers which flapped and fluttered in the breeze, I reflected on the day. In the same manner that occasional snow would transform the grey streets of the London of my childhood, so was the factory transformed into something else.

I have never been big on religious ceremony, but that did not stop me from laying out my own tools to be blessed with the others. After all, they might know something we don't!

Richard Morrell
morrell@indosat.net.id



"A piece of work made by the team to show the direction we are moving in. It is rainy season and there are frogs everywhere!"



'Tumpel-Landep'

Axia Modern Art

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Sat - Sun 11.00 to 5.00pm
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Email: kenna@gravity.net.au

Opening 16th May, 2002

Major Sculpture Exhibition including the cast glass works of Richard Whiteley

Opening 20th June, 2002

Giles Bettison "Travelogue"
Solo Exhibition - Murrini Glass Vessels & Glass Panels

Opening 17th October, 2002

Klaus Moje
Solo Exhibition - Glass Vessels & Forms

Marc Grunseit Studio Glass

Marc Grunseit Studio Glass has moved to a new studio at Unit 13/10 Bradford Street Alexandria in Sydney. Weighing in at 400 square metres there is much more room including space for a Gallery. Feel free to drop in for a coffee (call first on 97007123) or check it out on the website ... www.marcgrunseit.com.au and follow the links to "What's New".

the world standing cast glass to further develop her own projects. Whilst at the Jam Factory she is utilising rough blown and cast glass to explore the concept of 'woman as object'.

And last but by no means least, I'm getting married on March 22! cheers for the time.

Wendy Hannam

New South Wales Report

Over time for many NSW memorial Sally Portnoy opened an exhibition of her cast glass sculptures at Soko Gallery in Sydney, running Feb 1 - 20. In January she taught glass casting at Sturt Summer School in Mittagong. So successful was the class that the two weekend workshops scheduled in March are fully booked and winter workshops are now in planning. In February Sallie won second prize in sculpture at the Performance in the Rocks' exhibition with her piece 'Performance in the Stone' at the Rocks Centre. She also has plans to teach in Turkey, and attend the GAS conference in Amsterdam as well as preparing for her next exhibition in August at Malarz Art Gallery and Museum.

In January, Warren Langley and Richard Whitley represented NSW in Ozdarien's exhibition 'Echley' which surveyed some of Australia's finest internationally renowned glass artists. This was the fourth in a series of highly successful exhibitions - 'Fusion, Debris and Lust' in 1999, 2000, and 2001 respectively. Richard is also preparing for his solo exhibition at Heller Gallery in New York as is Ben Sewell who will be exhibiting in a group exhibition at Chequered Gallery in New York on the 18th April.

Ben and Kathy and Tom Rowley are planning an exhibition at Bowler Galleries at the end of the month. Stephen Murray is also in a group exhibition starting 8th March at Mura Clay Gallery as is Jan Blum. Their exhibition opening the same night at the Kuring-gai Art Centre. Liz Kelly has a group exhibition opening in Brisbane at the Queensland Craft Council on 12 April titled 'Factive Factor'. This interesting exhibition looks at how new technology affects the crafts. It explores invention, aesthetics, future materials, future objects and new processes and technologies and is at the sole glass artist represented. The exhibition will be touring to other Capital Cities as well as regional areas such as Gold Coast regional Gallery and Sunshine Coast University Gallery. Great to hear of so many of you out there knocking and producing great work!

On the 13th April, Hingah Yemelo will be giving a demo at Ben and Kathy's studio. This will be a great opportunity to see the man in action! He will be assisted by Ben and another of his assistants. Three NSW members on arrival will be given more details regarding times etc. or ring Ben and Kathy. Studio address:

Unit 12,

111 Old Pittwater Road, Brookvale

Our next meeting will be scheduled after Easter ...

Stacie Barnes

Victorian State Report

Well we're at the start of the year and with it we see good luck and goodbyes to Richard Morill, who will be in Ball for the next two years, and the return of Pauline Dakin, who filled in for Richard for six weeks.

We hope that Holly George is having a great time overseas, last reports say that she is in Denmark. The Panarack Glass Exhibition was opened at Monash last Wednesday evening, well attended, and located at Monash University, Caulfield.

Ausglass President's Report

Ausglass is an amazing association made up of committed and incredible people who, even though they are busy with their own practice, take on the extra tasks that contribute to the glass community of Australia. Through this commitment in time and effort they in turn learn new skills, and take on new responsibilities and challenges that they might otherwise not have the opportunity to experience.

Post Conference Video

Yes, you asked for it, and so it is now in the final stages of making. Janeen Toner has taken up the challenge to produce a post conference video (the first of its kind) of the 2001 Melbourne Conference. It will be available for sale in the near future and like any post conference document it will provide a valuable resource for the future. The video goes beyond the hard cover of the text-based medium so that Ausglass, with Janeen's assistance, will move into the 21st century with this cutting edge piece of video documentation.

To order your copy to "see EXACTLY how Martin Blank did it", email Ausglass at ausglass@ausglass.vicnet.net.au to order your copy, or better still, get your local library to order in a copy!

Ausglass in Taiwan: twice

The Board of Ausglass was thrilled to receive a second invitation to exhibit Ausglass members' work in Taiwan. The invitation, like the last, was for a quick response, and taking up this challenge, via the Newsletter and Ausglass2, we were able to spread the news to all members that applications to participate in the exhibition were called for, sooner rather than later.

Gerry King accepted the responsibility

to co-ordinate this second exhibition and he has efficiently organised the exhibitors to get their work, 'post haste', to the nearest freight delivery point. The Taiwanese really waste no time thinking about things it would seem 'they just do'. So it is with great pleasure that I announce that for the second year running, Ausglass is represented in an exhibition

programme in Taiwan. Twenty four (24) Ausglass members are exhibiting in this exhibition and many more members will be shown via the slide show that Gerry will be giving. So ... send your slides!

President in WA

I am off for two weeks to visit the Ausglass members in WA and see how the 13th Ausglass International Conference organisation is coming along. It is a big task to organise so much in so short a time. Yes, I know that two years may seem like a long time to the rest of us, but to the Conference Planning Committee, it feels like a very short time. It is only nine (9) months till the next conference, and it looks like being an action packed adventure... west of centre.

Based in sunny Fremantle, the conference will host many national and international guest speakers and include a variety of workshops that will appeal to many of the different glass making disciplines. So start planning your trip to WA now!

Yes, New Zealand is closer to Sydney and Melbourne than Perth ... and Perth is the most isolated city IN THE WORLD (hence the apt title

Isolation and Collaboration) and that attending the 2003 Conference will not be a quick trip to your closest capital city for a bit of Ausglass action!

Considered planning by conferees to get to WA and perhaps a holiday for yourself can be incorporated into the time that you are in WA attending this (tax deductible) Conference and/or Workshop-Programme. Don't miss the opportunity to see another part of our amazing country while attending this event.

Keep yourself informed

"Join Ausglass2 today", it is easy ... and you get to be one of the first to find out what is happening and where!

Glenstair Hancock is in charge of the website and email side of our operation. He will be making changes to the website, so surf in from time to time to see what he is up to. The Members Listing Slide Library is currently under construction and you could be one of the first to have your work exhibited on the net, to the world, for free, if you are on the Ausglass2 email list!

Funding

Ausglass no longer receives administrative funding support from the Thomas Foundation. This has made it increasingly difficult for the Board to maintain the Administrative Officers position. The Executive of Ausglass will be investigating other opportunities for funding, as this position is very important to the operation of the national board. Paying your membership fee when it falls due is one way you can assist the association continue to keep this position.

Membership Participation

Assist us to assist you. Make sure you are a financial member of Ausglass. The age of computers has allowed Ausglass to communicate faster to you via Ausglass2, made the National Board of Directors possible

via email, but it has also made our accounting systems and membership records more accurate! So be ware, if you are an un-financial member, then the Ausglass members' benefits will no longer be available until the fees are paid.

Note also the rise in membership fees. However, if pay your membership fee early, before the 1 July 2002 then you will get the next two (2) years of membership at the lower price!

Stay informed and stay involved with the association that brings the community of glass artists and those interested in glass together.

B. Jane Cowle
President of Ausglass
March 2002

Request for slides

Request for slides from kiln workers, if you are interested in representing Australian Glass in schools here and abroad please send them before May 25th.

Sallie Portnoy
3/60 Greycliffe St. Sydney, NSW, 2096
p/r/x (61) 02-99386395
mob 0418-279518
email sallieportnoy@dingobluen.net.au
website www.sallieportnoyglass.com

Portnoy / Pleshel glass furnace

Portnoy / Pleshel glass furnace now stocked up. Mainly area. For details on workshops, rentals, swaps, etc. p/r/x 02-9938 6395

It is exhibiting 'A Feminist Perspective' opening on the 14th March, continuing into April. I hope to see Victorian members at the next state meeting happening in March.

Janet Torner

Western Australian Report

The FLAIR exhibition was held in Perth during the Festival of Perth during February 4-11 2002 at Council House ground floor lobby. The walls of the lobby were all glass and views of the exhibition were easily seen from the main street of the CBD. It was an exhibition to inform the WA general public that there was going to be an Ausglass conference in Perth 2003. The exhibition allowed us to attract the attention of sponsors for the exhibition and for the conference. Sponsorship came from wineries, catering companies, printing services and venues for the conference and FLAIR. The exhibition has given us an insight of what to expect for organizing the 2003 Ausglass conference and allows our audience look at the high standard of work and professionalism that we are capable of. Majority of the Western Australian Ausglass members participated in one way or another for this show. It was a great experience and was an important process for all of us to go through in preparation for the 2003 Ausglass conference.

The opening night was a great success with many sales and a great deal of positive feedback. Council House added it was could extend the exhibition for another two weeks, which has never been done before. As their usual practice is a maximum of one week only. The Lord Mayor and Deputy Lord Mayor (who officially opened the exhibition), along with many board members of the City of Perth, and approximately 50 other guests were at the opening and made it a very special night, and proud moment for all Ausglass members.

Thankyou to all the Ausglass members that participated in the exhibition and also thankyou to the non Western Australian Ausglass members who sent their work to WA for the show. All the work was very dynamic which made it such a great show.

Now in March we are looking forward to having B. Jane Cowie come here for a talk and slide show and she is also giving a glass blowing weekend workshop called Bubble Basics. This workshop has proven so far to be very popular. Using the hot glass facilities of David Hey's studio it will be another great event in Western Australia for Ausglass. A little bit of drama regarding Curtin University - THERE ARE PLANS THAT THE CLAY AND GLASS FACILITIES MAY BE RESTORED.

I will keep you posted on any future talk on the matter.
Alexandra Davitt-Larsson (AM)

Australian Capital Territory Report

This year has started well, with the biennial summer school held at the ANU Institute of the Arts. I formerly known as the Canberra School of Arts in the Glass Workshop. Organized by Kerrie Pea the live workshops were Kathy Elliott-Cold Working, Tom Rowan-glass blowing, Jane Adzerny-board making, Deb Cooke-painting on glass and Sarah Mitchell-hot wire casting. Good reports all round.

Following this was the opening of 'National Culture' at the National Gallery of Australia. This is an exhibition curated by Robert Bell and shown in the project gallery, presenting a varied range of crafts taken from the gallery's collection with a pick of recent acquisitions.

VACB 2001 Emeritus Award & Medal



Australia Council

The Federal Government's Arts Funding & Advisory Body Honours Two Outstanding Craft Practitioners

The work of virtuoso glass artist Klaus Moje has been honoured with one of Australia's most prestigious visual arts awards - the Australia Council's 2001 Emeritus Award. The 2001 Emeritus Medal has gone to Dr Grace Cochrane, a Senior Curator at Sydney's Powerhouse Museum.

Australia Council Chairman, Dr Terry Cutler, and Janet McDonald AO, Trustee at the Powerhouse Museum, presented the two awards at a special ceremony at the Powerhouse Museum.

"The connection between the mind and the hand can mean so much. The skill of thinking and the skill of making rely on one concept - creativity," said Dr Cutler.

"If, like me, you think that everybody should have access to the best that the arts can deliver - on a variety of levels - then I can not think of a better vehicle than contemporary craft. Or better still, contemporary Australian craft.

"Australia is home to a well-established, vibrant, innovative and extremely productive craft sector that more than holds its own internationally as one of the world's most significant cutting-edge producers of contemporary craft and design."

The purpose of the Emeritus Award, valued at \$40,000, is to draw public attention to the outstanding achievements of an eminent living visual artist or craft practitioner, who has made a significant and lifelong contribution to visual arts and craft in Australia.

The Emeritus Medal, valued at \$10,000, honours the professional achievements of a living writer, curator, administrator or advocate who has made a major contribution throughout their career to Australian visual arts and craft. "The Visual Arts/Craft Board is committed to encouraging the appreciation and development of contemporary craft and design, and congratulates two of Australia's highest achievers in this field," said Visual Arts/Craft Board Chair, Victoria Lynn.

Born in Germany, Mr Moje settled in Australia in 1982. At the invitation of Udo Sellbach, he became the Head of the Glass Workshop at the Canberra School of Arts and has taught in specialist arts schools around the world. Acclaimed for his colourful, abstract and technically flawless glasswork, Mr Moje has exhibited internationally and nationally in both solo and group exhibitions, and in 1995 had a retrospective exhibition at the National Gallery of Victoria. His distinctive work appears in many public galleries and private collections worldwide. He has also been awarded significant accolades, including a Lifetime Achievement Award from the Glass Art Society, New York.

Pre-eminent Australian craft curator Grace Cochrane is currently the Senior Curator of Australian Decorative Arts & Design at the Powerhouse Museum where she commenced in 1988. An influential writer and speaker, Dr Cochrane's *The Crafts Movement in Australia: A History* (1992) is an authoritative text about Australian craft. Her curatorial skills are best acknowledged by such significant exhibitions as *Australia in Asia: Contemporary Australian Crafts and Response to the Island* as part of Tasmania's 10 Days on the Island Festival.

Victorian jeweller Sally Marsland, acclaimed for her innovative blending of materials and contemporary styling, was chosen to design the 2001 Award and Medal.

Trudy Johnston
Publicist, Australia Council
tjohnston@ozco.gov.au

Changes at Wagga Wagga Regional Art Gallery



Top: *Transparent Things - Expressions in Glass* at Wagga Wagga, December 2001
A National Gallery of Australia Travelling Exhibition in collaboration with Wagga Wagga Regional Art Gallery and The Thomas Foundation. Photo: Angus McGeough
Bottom: One of the 'Coloured Transparency' cases in *Transparent Things* featuring work by Stephen Rolfe-Powell, Kirstie Rea and Harvey Littleton.

Change is a-foot at Wagga's Art Gallery in recent months with the departure of Gallery Manager Louise Doyle to take up the Directorship of Cairns Regional Gallery. The vacancy has been filled by Kirsty Davies, the former Manager of Cultural Services at Wagga Wagga City Council responsible for the Gallery, Theatre and Museum. Her new role as Executive Officer of Visual Arts, gives her the portfolios of the Gallery, Public Art and the 'City of Glass' Strategy. Kirsty developed the Strategy as a long-term vision for the City of Wagga Wagga in her former role, to extend the understanding and appreciation of glass beyond the National Art Glass Collection. Several components of the strategy are currently in development and their progress will be reported on in future updates. It is worth mentioning that local recyclers, Kurrang-Warratah have been successful in securing a grant from the Environmental Protection Authority for product development using recycled glass. Glass artists will develop designs and prototypes for a production line that will be branded "Wagga Glass".

Other staff changes include the appointment of Carly McIver from Sydney as Curator of Education and Public Programs. Carly will be working with me to develop projects that bring awareness of the National Art Glass Collection to the wider community. A workshop titled

'Glass on a String' coinciding with Object Australian Centre for Craft and Design's touring exhibition 'Art on a String' and Youth Week is being planned. It will involve local young artists creatively responding to a brief using glass and string for a public installation.

The Gallery has seen the successful launch of *Transparent Things - Expressions in Glass*, an exhibition developed with the National Gallery of Australia that is currently touring the east coast. It will be shown at Geelong Art Gallery from 29 March - 12 May, Gippsland Art Gallery at Sale from 15 June - 21 July and at Craft ACT from 27 September - 10 November.

The Gallery will also include two major touring exhibitions in its program this year. The first is the JamFactory's *GlassState 2001* featuring work by 22 glass artists and curated by Margot Osborne, it will be shown from April 20 - June 9. The prestigious *Ranamok Glass Prize 2001* will follow from 9 August - 22 September.

The position of Glass Project Curator, generously funded by The Thomas Foundation, certainly enables a full-time focus on the glass collection and associated projects, and aims to make a lasting contribution to both the audiences of glass and glass artists at a local and national level.

Ivana Jirasek, Glass Project Curator
Wagga Wagga Regional Art Gallery

Smiling Potato Challenge

Sorry but there will be no Challenge this year. The Smiling Potato Challenge is a team event for glassblowers held at my (Tricia Allen) studio in East Gippsland, Victoria, usually the first weekend in May. Watch for its return next year, better than ever. For more information visit my website on www.taglass.com.au or email tag@net-tech.com.au For those who normally come down or were planning to this year you are welcome to come to another event I'm organising. It's a big night out with the band Twisty Dog on the 6th of April at the Nungurner Hall; all the fun of the Smiling Potato minus the glassblowing... let me know if you'd like to come.
Tricia Allen

Next was an exhibition by Kristie Egan and Scott Chaseling at Glassart Gallery. With several tables the landscape glass, including theme further, with the introduction of new colours and forms. In early March, Helen Alphen-Kulman presented a solo show at Gallery Furek, showing polo 68 years and external jewelry. And now with the academic year back up and running, the Glass workshop at the Institute of the Arts is in full swing. Edie Hobson graduates with a Masters of Philosophy, majoring in Glass. We wish her all the best and hope this doesn't mean she will stop visiting Carronville!

Another cut of tower growing our shores, (well, we have a label) is from Fratic. Items from Cornelia, is well known for her large fish coral portrait busts, and is here as visiting artist for three weeks.

Finally, all of the Ausglass members of the AGT would like to send our condolences and thoughts to Jacolava Eychkova for the loss of her husband Stanislav Librovsky.

Scott Chaseling

Queensland Report

A state meeting was held at Swanbank on West March 6th with a small but enthusiastic turnout. With a new members joining on the night the QCM membership was almost doubled! Members are looking at the possibility of a small group exhibition in the near future - more news of that to come!

There was big interest in the development of the website, reorganising and continued email contact amongst state members. Advancements in communications technology are a great asset to make remote members making membership a more attractive option. Sides of work being done around the state were a hit and we hope to hold more flights during the year.

Discussions were held with Grant Old and Old Potter's Assoc. to see how they can help raise the profile of glass in Qld. The studio at Elmwood is still going strong with Lizzy Sutton at the helm and they are doing reasons for beginners. The downturn in tourism over the last 6 months has hit sales in galactic hard, particularly in the north but with Cindy Art Ball's in policy a lot more opportunities for public art are arising and when confidence returns the conservancy sector and gallery sales are sure to pick up again.

Terry Emyr

Ausglass state representative details

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Merinda Young
1/3 Mertonvale Court KINGSTON TAS 7050
Email: gyoung@h130zone.net.au

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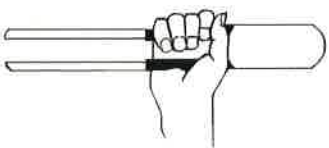
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