



nzsag
New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

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Newsletter No 3, June 2008

Presidents Report Newsletter

Although you have probably received this newsletter by email we realise that a few of you may wish to receive it as a hard copy and not by email. If you let us know we will mail hard copies every three months and will take them off the newsletter emailing list. You need to send a message like the following by email (Glasspres@gmail.com) or hard mail to

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The last newsletter received some comments suggesting that the Artist – Gallery interaction is one that needs to be considered. Obviously any comments/views expressed by individual artists reflect their experiences and may not reflect those of the wider community. Similarly the views expressed by individual galleries may be only those of that particular gallery but there seems to be value in exploring the situation. It seems to me that it will be as much about educating artists as it will be about educating galleries about glass art.

Some of the issues that are likely to emerge are:

- Type of artwork
- Pricing of artwork
- Level of Commission
- The display conditions
- Insurance
- Payment after sale
- Packaging of artworks
- Stock control/management
- Relationships

In future newsletters I hope to present views of artists and of galleries on these issues so that the parties appreciate the needs and wants of the other party but at this stage will add some of my own views. (They are not necessarily those of the committee or NZSAG itself). If you

have views or comments please let me know as it is not something that I can supply without input. It may be that it will be handled as letters to the editor.

From personal experience I know that not all galleries take a professional view of artworks submitted and I am afraid some do not have much knowledge of glass art. It is obvious that some galleries prefer to be very selective in what they exhibit which is fine if it means they are reflecting their clientele's interests and possibly also spending power. Some seem to be more open and accept just about any artwork even if they do not think it will sell. Artists need to be able to exhibit items that have special appeal as well as those that are commercial.

Pricing is one area where I have struggled whether it be pricing wood, copper or glass artworks. It is very difficult for an emerging artist to recover a reasonable return for the hours that have gone into producing a piece of art let alone recover their setup costs and depreciation. Some forms may require less hours of work and the recovery rate may be higher. If someone is glass working as a business obviously they need to recover costs if they are to survive in that business. However, I must admit that I think of a number and that becomes the price. It considers the materials and the amount of work and what I think someone might pay. If it is something that I really am not keen to sell I will double the number but in some cases will discount a piece that has been around a while and I need space for new works. Not very scientific. The price charged can influence the perception of buyers as to what is a realistic price.

Of course the level of commission being charged will affect the retail price. My "pick a number" price is what I want and the commission must be added on top. Rates seem to vary but are often around 35 to 40%. There is also GST to be added on top but if the artist is not GST registered the GST added by the gallery should be only on the commission.

An artist submitting a piece to a gallery does so expecting it to be displayed in a way that will showcase the object to the gallery patrons. Unfortunately I recently had some pieces in an exhibition where the display left much to be desired. The three glass pieces were displayed crammed together on a shelf at ankle height with minimal light. Surprise! Nothing sold and in fact friends who had been to the gallery to see my work reported it was not there. If this happens I think the artist has every right to ask for a better display and otherwise withdraw the pieces.

An important issue that affects most artists is insurance. For many the cost of insuring their own works is too expensive. However the pieces are under your control and you know how much work has gone in and how they can be handled.

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Galleries, are, in my opinion, very different in that they need to be able to provide insurance cover while pieces are on display or are under their control. Some galleries do carry insurance and also are very responsible in the way they handle art but others not only do not carry insurance but also can be rather rough with artworks. I had a recent experience where at an exhibition I had one piece broken and another badly chipped. It was made worse by the fact that I was not told as soon as it happened but was informed about the breakage when I called about something else and found the chipped piece when I collected the pieces.

Some galleries claim to pay on the 20th of the month following a sale while others pay within 7 days of a sale being completed. It is interesting how often I hear that only after suggesting pieces be returned that artists are informed of sales. From a purely business basis I see very little reason why payment to an artists should not be made as soon as money from the sale has been cleared. I have heard where one artist was forced to send his lawyer into a gallery to get his money and another who has been paid in “drips and drabs” for a sale over a year ago. Artists should not be expected to provide a credit facility for galleries.

I think many artists do not deliver pieces to galleries or to exhibitions adequately packaged. If an artist is handy they often deliver their works in a cardboard box perhaps wrapped in bubble wrap. If the piece is then sold the gallery has to do the packaging and may not package as well as the piece deserves. If artists tried to deliver pieces to Ranamok poorly packaged in a cardboard box I suspect it would not be accepted. Make sure you know what the gallery expects.

One area I have not established views on is the stock control and management aspect. How long should an artist leave a piece in a gallery if it is not selling? I suspect this intermingles with the next area which is the relationship between the gallery and the artist.

Although it may be a simple business relationship Artist to Gallery I believe things work better if the Gallery feels they will be informed of new works that the artist is producing and the artist knows that they will be informed of sales and customer requests. Often galleries only reluctantly pass on artist contact details as they feel they will miss out on commissions on sales made as a consequence of the piece being displayed.

Let me hear your stories and comments. I know that others have different experiences and feel it would be useful if galleries and artists shared their views. We need each other.

GAS

I know a number of NZSAG members are off to GAS this month. Hopefully they will bring back interesting stories and information that they will be willing to share with the wider membership. Enjoy the workshops and conference.

Opportunities

From my personal view point it seems that there are plenty of opportunities for artists wanting to exhibit or compete. It is often a juggle to determine what to enter into which competition or exhibition. Although I may be satisfied with opportunities I know about if I am to promote possibilities to the wider NZSAG artists membership to exhibit, competitions etc and to publicise exhibitions that NZSAG artists are involved in I need to be informed. I suspect Artists know well ahead of time what exhibitions their works are to be in and also may also know of opportunities that may be of interest to others. **Please let me know.**

The committee has been discussing the **2009 Fund raising Auction**. The idea is to have a week long exhibition and then the auction. At this stage we are targeting July 2009. More

details will be presented as they are formulated but please think about it as you plan your exhibiting schedule.

\$10,000 Scholarship **Applications close 30 June 2008.**

AMP are offering 12 scholarships of up to \$10,000 with a further \$80,000 to be shared amongst the AMP Premium winners.

The scholarships are open to anyone with a vision and the attitude to make it happen. Perhaps there may be glass artists will wish to apply but you will need to be quick.

You may apply to receive support for a community project, business innovation, course of study or a sporting, artistic or academic goal.

To apply online go to www.amp.co.nz and go to Scholarship Programme.

Molly Morpeth Canaday 3D Awards

Overall Winner Award: \$5000

Creative Excellence Award: \$1000

All entries must take the form of high resolution images on CD (300 dpi jpeg format). The images must be of high enough quality to be used in a publication and must be a true and accurate representation of the work/s. Please include numerous images of the entered works (minimum 3 images per work from different angles) to aid in the judging and publication process.

All entries must be received by Friday 25th July at 4.30pm. Finalists will be informed by telephone and email by Friday 1st August and all selected works must arrive at the Whakatane District Museum & Gallery by Friday 15th August to be installed for the opening on the 23 August at 3pm.

There is a maximum of 2 entries per artist at \$25 per entry.

Works chosen for the exhibition will be selected from entries received. Winners will be determined by a sole judge, and the awards will be presented at the opening of the exhibition on Saturday 23 August 2008.

Entry Forms shortly.

UPCOMING OPPORTUNITIES AT THE SCULPTURE PARK - Waitakaruru

WINTER COLLECTION: JUNE – OCTOBER 2008

E: SCAPE Sculpture in the Landscape, our current exhibition ends on the 25th May. Artists wishing to show work at the Park June - October 2008 can now be considered. Going by past records and because of the increasing awareness of the Park, we expect at least 1000 visitors during winter-spring period. We have some limited space available if you are prepared to deliver your work within the next two weeks. Should you have something suitable and available, please send a photo asap.

GALLERIA OPENS IN SEPTEMBER

The Trust is creating a lovely courtyard space near the Artist's Shelter and Café. This area will be for smaller saleable works, which can be purchased and taken by the buyer immediately. The display of smaller 'garden' style sculpture, typically small enough to sit on a pedestal or hang from a tree, will not be part of the advertised exhibitions. If you are interested in creating works for this area, please get in touch for further information/specifications.

REFRACTION: OUTDOOR GLASS SCULPTURE EXHIBITION

4th October 08 –16th November 08 -- Opening on Friday, 3rd October

Hamilton law firm Swarbrick Dixon will be supporting this annual exhibition of glass sculpture again! The Swarbrick Dixon award will be announced at the opening and in addition, the company wishes to fund a novice class award.

This year we are keen to encourage collaboration between glass artists and those using materials such as wood and metal. To facilitate this collaboration we would be happy to discuss your needs and help you find other artists suitable to work with. Just let us know what you have in mind and give us some indication that you intend to take part. The call for expressions of interest will be sent out in July but we would like you to start thinking about it soon.

SCULPTURE-IN-THE-PARK:

22nd November 08 - 7th February 09 -- Opening on Friday, 21st November

The Trust has appointed Dr. Carole Shephard to curate this exhibition again. Our main sponsors have also come back on board, law firm Harkness Henry & Co and financial firm ABN AMRO Craigs.

The Trust is still keeping to a low commission rate of 35%-- both to assist artists and to encourage greater sales.

If you are interested in any of these opportunities and have not exhibited with us previously, please send a brief resume and photos/drawings of work to The Waikato Sculpture Trust, 207 Scotsman Valley, R.D.1, Tauwhare, Hamilton
or an email to both info@sculpturepark.co.nz and saraha@clear.net.nz

Advertise in the newsletter :

Line advertisements in Class News are FREE for members. No more than 80 words please.

Display advertising rates in 12 issues of newsletter : 1 /4 Page \$120
1/2 page \$240
Full Page \$400

Send information to Glasspres@gmail.com. The advertisement will appear when the fee has been paid.

Correction: After article 1 on Intellectual Property I made a comment that Australian law did not include Moral Rights, I was wrong. This will be covered in Article 3 which will appear in the July newsletter.

Intellectual Property for the Glass Artist

Part 2 – Copyright Outside The Frame Arthur Sale

The first article, dealt with some basic issues of copyright. In this article Arthur goes through issues that arise for a glass artist in relation to other aspects of their work, including photography, exhibitions, and publications.

Commissions

I briefly touched on commissions in the first article. If the commissioner asks for a work along the general lines of what you have done before, then my previous advice stands. You, the artist, retain the copyright in the work even though the commissioner has asked for and purchased the work. However, if the commissioner gives you detailed drawings of what the finished work should look like, and asks you to make it, then if the commissioner owned the copyright in the drawing and he or she therefore owns it in the derived work. You just acted as an agent to trans-late the design into reality. A similar case occurred to me recently. I was commissioned to make a glass flag for a memorial to a person who had designed a new flag for Australia. I was tightly constrained by the design of his flag. Clearly there are plenty of positions in between these two extremes. As long as you are aware of this, you should negotiate an agreed relationship in writing before you start work.

Writing articles

If you write an article about a work or works, the question of copyright in a literary work arises. The rules for literary work are slightly different, mainly because literary works are much more complex than most art works and are easier to copy. I mean ‘complex’ in the sense of all the choices that have to be made to arrive at the same work, not in the difficulty of reproducing the object.

Again, the copyright arises as soon as you create the manuscript, and it belongs to you. However, it is common for publishers to ask the author to assign copyright to them, or to give them an exclusive license to publish. The copyright they want is simply in the literary work (not the artwork), and they want it to allow them to publish the article and protect their publication against copiers. This is not the place to go into the complexity of this relationship. Publishers may also want you to assert that you own the copyright in any photographs in the article, or have permission from the photographer to use them (see next section).

Photographs

If you take a photograph of an object, the copyright in that photograph belongs to you, the photographer. However, in the case of employed photographers such as news journalists, the copyright may belong to the employer.

Turning this around, if someone else photographs your work, the copyright belongs to them, and they decide what to do with it. This may involve putting it on the Web, publishing it in an article or a newspaper, or simply showing it to friends. You have no legal rights in this respect.

A variant of this occurs if you get a professional photographer to photograph your glass art. The copyright in the photo still belongs to them, unless you have negotiated some other arrangement. You probably need to get the rights to reproduce the photo in articles, produce a CDROM, or whatever it is that you wanted it photographed for, and this should be negotiated before the photography goes ahead. Think of all possible uses that you might want before you engage the photographer. The rules for film and video generally mirror those for photographs. In all cases the photographer should be acknowledged.

Public display of works

Suppose that you sell your large piece of glass or mixed media sculpture to a company which intends

to install it in the open outside their headquarters, in a shopping mall or in a window. It goes with the territory that you expect people to view it and photograph it, perhaps even sketch it. You probably hope so. You also expect to have no control over what they do with their sketches or photographs. You are quite correct in this. The Copyright Act gives you no rights in respect of this sort of use of your work. It is not ‘reproduction’.

Exhibitions

Now suppose, and this is closer to the bone for most of you, that you enter your work into an exhibition open to the public. Is this any different? Only slightly. You have put your work on public display for a defined period, and the public are entitled to make photos and sketches of it (Section 65 of the Copyright Act). They can still do what they want with them – the copyright in the photographs is in fact theirs, not yours, including publishing them (s68). The only restriction is if the gallery owner prohibits the taking of photographs, which they are entitled to do as owners of the premises – nothing to do with copyright. See also the discussion of moral rights in my third article. There has been some controversy over this interpretation, but the US Supreme Court has recently ruled decisively in favor of it in the USA. The advice is supported by Australian case law.

Fair use

There are some ‘exceptions’ to infringement of copyright – in other words situations in which copying of an art work is permitted. The main exceptions are described as fair dealing. Fair dealing uses include:

- research or study
- review or criticism
- news reporting
- legal proceedings and advice
- parody or satire

In relation to glass art, perhaps the only really relevant one is for personal research or study, which would permit a person to attempt to copy a work in order to understand its construction or master the techniques used in it. However, he or she could not exhibit or sell the copy, as this would not be ‘fair’. The other exemptions apply more to literary works (for example articles), photographs, music and video.

Arthur Sale is Emeritus Professor of Computer Science at the University of Tasmania and has lectured on intellectual property as it applies to computing, including the artistic aspects of web interfaces. He is also a glass artist and his wife is a textile artist, in both of which areas copyright issues arise.

Exposed! – Uxbridge Creative Centre

“Exposed” is a biennial exhibition of cast glass that has become a bit of an Uxbridge tradition. People often throw up their hands in surprise at the price of cast glass, but as anyone who has worked in this medium knows, it is a painstaking, time consuming process fraught with potential accidents and meltdowns. Many hours are spent patiently polishing the glass to the necessary finish, to achieve the unique luscious lustre so characteristic of cast glass.

Featured in this years show is Evelyn Dunstan, from Pakuranga, who learnt the skills at Uxbridge only 5 years ago and is now internationally recognised. Last year she won the coveted Australian Ranamok glass sculpture award ahead of other glass artists from Australasia. Along with Evelyn’s pieces there are pieces by 10 other artists ranging from some large dramatic pieces by Ron Reichs to pieces by Philip Wraith, one of Evelyn’s recent students.

Wheaton Arts and Cultural Center announces the 2009 Fellowship

The program is outstanding and unparalleled, providing 305 Fellowships over the last 25 years. Anyone who has been through the program in the last few years is aware of the dedication and continual strides in progress that Wheaton Arts and the Creative Glass Center of America have made.

Artists have the use of private studios and excellent facilities within a respectful sanctuary of concentrated time. This is an exceptional opportunity for artists to utilize one of the finest facilities of the glass medium, known internationally. Not only do artists get exceptional access to these facilities and various process mediums, but they also receive generous stipends, private studios, technical assistance, comfortable housing and institutional support. In addition, they are embraced by a dedicated and warm staff, all on a beautiful 65-acre campus that is truly a creative sanctuary, just 45 minutes south of Philadelphia.

If you are interested the **deadline for applications is August 25, 2008**. The application is simple and the jury process exceedingly sensitive and fair. Only twelve C.G.C.A. fellowships are given per year but the process is free and easy and surprisingly open. Check the website for program details and please come visit the organization for other activities all year long. Contact: cgca@wheatonarts.org or download the application form from the website <http://www.wheatonvillage.org/> Apply and be happy!

Registration for September International Bullseye Master classes

NOW OPEN!

This year, to coincide with the Wanganui Glass Festival in September, Claudia Borella Glass Design Ltd is pleased to confirm and host Australian glass artists Helen Aitken-Kuhnen from Workshop Bilk, glass caster and contemporary jeweller and Bullseye Fusing Artist Emma Varga, back by popular demand.

Emma Varga is also returning to teach two classes:

Part 1 - a 5 day Course demonstrating her fusing methods and Part 2 - a 3 day weekend cold working workshop demonstrating techniques for using 'hands free' grinding and polishing equipment...the Reciprolap. Read a book while you grind and polish! Or think of what else you could be doing while your machine grinds and polishes for you!

For Emma's class you may choose to do either both or just one course. For those that do not participate in the first class, you will need to bring a small cast or solid blown form with you to grind and polish. In this course, Emma will go through the intricacy's of preparation of glass and grits for the Reciprolap, packing and weighting work, cleaning etc. through to polishing your work. This equipment is suitable for grinding and polishing flat surfaces and base work.

Part 2 of Emma Varga's course is an essential pre-requisite for those wanting to hire the equipment.

Contact Claudia for further information. Registration forms are available from Claudia (claudia@claudiaborella.com) or from me and will be on Claudia's website <http://www.claudiaborella.com> shortly.

Classes are limited to 12 places and are accepted on first registered first confirmed basis. To make it easier, confirmation is by 50% direct deposit with the balance payable 30 days prior to the class commencing. Extras will be wait listed in the event of cancellations. Please include your name as a reference when making deposits under payee so your payment can be identified. Sorry, no refunds 30 days prior to the commencement.

Committee Profiles

Ron Reichs

Over many years I have carved jade, gemstones and other hardstone materials.

My interest in glass started with the need to find answers to the problems related to polishing this material. I began by carving and hand polishing large blocks of glass cullet remaining from the closure of the Pilkington plant in Whangarei.



The techniques used in carving the gemstone materials were applied to the glass. My thinking at that time was to treat the glass as a gemstone where a perfect finish is required. It is very labour intensive.

With my work now being on a larger scale and intended to be placed outdoors, a perfect finish is not essential. It just has to look good at the distance from which it is viewed.

The style is abstract and the inspiration for each piece comes from the shape of the raw material which is selected for its interesting form and the possibilities which lie within. I use the optical properties of the glass by means of concave and convex surfaces to increase the light gathering power and intensify the

colour within the piece. As one moves around the piece the effect constantly changes.

Now with the purchase of my own kiln I am able to apply many of my previously learned skills to create works in lead crystal using the lost wax casting process.

Evelyn Dunstan

My passion for life's creative side lead from art school into 25 years as a graphic artist, designer and illustrator in various industries of advertising, photography, publishing and print the last 10 as the art director for a publishing company. Combining a full time career and raising 4 children meant my own interests were woven into our life: agriculture, horticulture and sculpture combined through landscaping and a variety of materials, but a life-long interest in pottery, the need to develop my own style of art and more family time resulted in the change of career to a full time sculptural artist in 2002. With a basic home studio I experimented in glazes, slip casting, moulds and firing, soaked up new skills with metal sculpture, concrete, stone, stained Glass, Leadlighting, Mosaics.



Working with colour all my life, leadlighting introduced me to the ultimate properties of glass: combining colour with light, and an introduction to casting (Uxbridge 2003) combined the depth and form of sculpture along with an endless supply of challenges that defined this journey. I attended the 2004 year-long Cast Glass course at Artstation, have since enjoyed learning fusing and slumping, framework and painting. Had a fantastic time bronze casting last summer, and are looking forward to some hot casting in the US before GAS and then visiting with another caster afterwards.

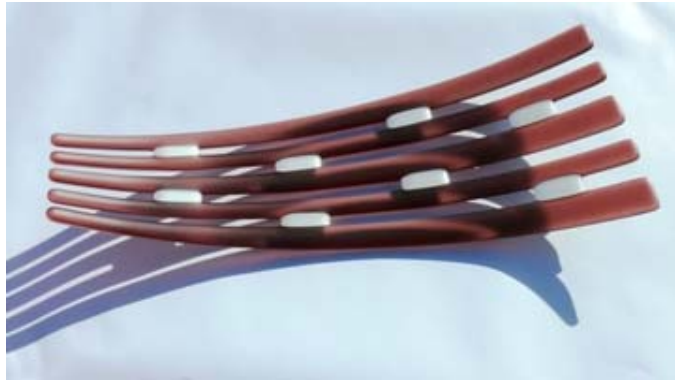
I joined the NZSAG committee in 2006 as the editor for two years and have also been teaching casting at Uxbridge for the last couple of years. My style of casting has developed through applying the skills and techniques learned from other mediums and combines themes that explore my ideas, talent, beliefs, passions through several concurrent and ongoing themes.

Te Rongo Kirkwood

My work is fused kiln formed glass and I have been pretty much a full time practicing glass artist for three years now.

My previous professional career was in human resource management where I spent about 10 years in various HR capacities. In that time I also gained post grad qualifications in HR. I found however, that climbing the corporate ladder continued to leave me frustrated creatively even though I pursued my creative interests alongside my working life. I am very pleased I chose to take the leap of faith to follow my hearts desire as I truly feel I am fulfilling my creative purpose now.

In line with my passion for glass, I am also really keen to help support, develop and promote the glass artist community. I think that by helping each other and fostering a sharing and



supportive glass community we can really expand and further develop the profile of NZ Glass Artists as a whole. The informal Auckland glass group is a great example of the glass community spirit developing in Auckland and thank you to Brian and Evelyn for getting it going! It is such a wonderful opportunity for us to exchange ideas, encourage and learn from one another and help welcome new glassies, a great occasion for few glasses of wine too!

INFORMATION AND DIARY DATES

- **Ranamok** www.ranamok.com for **entry forms and information**.
Entries must be postmarked before 30th June
- **James Wallace Art Awards** entries close **7th August 2008**. Get information and entry forms from
<http://www.wallaceartstrust.org.nz/?s1=wallace%20art%20awards>
- **Molly Morpeth Canaday** – opening night August 23rd. Entry info soon.
- **Waikato Sculpture Trust** is holding **re:fraction**, its outdoor glass sculpture exhibition at Waitakaruru Sculpture Park from 4th October - 16th November 2008; See article earlier in newsletter including other opportunities.
- **Artworks at the Hilton** (formerly the MAZDA) - Luminous NZ Art of Glass Awards August 25th to 30th, 2008. Those who sent in Expressions of Interest should have received further information.
- **Wanganui Glass Festival** 19 Sept to 5 October 2008
- **Glass Roots** — The Ausglass Conference in Hobart 2009. January 16 to 18, Keep checking the website at monthly intervals or so, as it will change.
<http://ausglass.org.au/Conf2009/>

Diary Note NZ Sculpture OnShore 2008

NZ Sculpture OnShore 2008 begins with a Gala Opening on the evening of November 6 and then runs every day until November 16. Fort Takapuna Historic Reserve in Devonport, which looks out over the Hauraki Gulf, is again the exceptional site for the biennial outdoor sculpture exhibition. Curator Rob Garrett has selected over 100 New Zealand artists offering emerging talents, new work by familiar names and significant pieces from leading sculptors.

EXHIBITIONS

- **Masterworks Gallery Ponsonby**
"Sum of the Parts" A Group Exhibition
4 - 21 Jun 08
Peter Lange, Tom Moore, Hilary Crawford, Nick Mount, Lyndsay Patterson, Emily Siddell, Blanche Tilden, Ann Verdcourt
- **Uxbridge Centre, Howick**
Exposed 3.
30 May to 18 June
Paul Armstrong, Julie Baverstock, Lynette Bendsorp, Brian Chrystall, Evelyn Dunstan, Susan Louie, Pam Olver, Ron Reichs, Adam Sinclair, Susan St Lawrence & Philip Wraight.
- **Form Gallery – Christchurch**
June
Mixed media show
including Emma Camden, David Murray, Lyndsay Patterson, Dominic Burrell and Lou Pendergrast
- **Anna Bibby Gallery, Herne Bay**
Jun 17–Jul 5
Layla Walter, cast glass,
- **Artis Gallery, Parnell**
Jun 24–Jul 20
John Edgar, Matthew Browne, Anne Robinson, Layla Walter, Emma Camden
- **Masterworks Gallery Ponsonby**
Thu, 26 Jun 08 - Wed, 16 Jul 08
Emma Camden
- **Milford Galleries Dunedin**
Friday 4 July to 30 July 2008
Exhibition Title: Dominic Burrell: "Debut"
Meredith Collins and Dominic Burrell
- **Milford Galleries Queenstown**
2 July to 28 July
GLASS '08: Glass artists: Christine Cathie, Karen Ellett, Vicki Fanning, Robyn Irwin, Merryn Jones, Trudie Kroef, Elizabeth

McClure, Phil Newbury, Lou Pendergrast-Mathieson, Emily Siddell,
Carmen Simmonds, Megan Tidmarsh

- **Monterey Art Gallery- Howick**
10 – 31 July
Fluent
Katie Brown
- **Milford Galleries Auckland**
22 July to 9 August 2008
Exhibition title: New Works
Ruth Allen
- **CoCA Gallery, Christchurch**
July 1 -20
Wanganui Glass
- **Form Gallery – Christchurch**
August
Christine Cathie and Robyn Irwin
- **Masterworks Gallery Ponsonby**
Thu, 21 Aug 08 - Wed, 10 Sep 08
New works
Lyndsay Patterson

Overseas Exhibitions

- **Prism Contemporary Glass, Chicago, USA**
5 April - May 24
Singular Forms: Trans-minimalist Sculpture
Collectors Preview, 5 April 2008
- **Bullseye Gallery. Portland, Oregon, USA**
May 27 - August 2, 2008
Succession - Curated by Klaus Moj
Giles Bettison, Claudia Borella, Deb Jones, Jessica Loughlin, Kirstie Rea, and Richard Whiteley

I am sure there are other exhibitions featuring Glass Artists but unless I get the information am unable to share it. Please send information on your upcoming exhibitions.

General Contact

Please feel that you can contact me on any NZSAG business and with comments and/or suggestions for the newsletter. Without feedback I do not know what reactions the membership has to the changed format and timing of the newsletter. Let me know.

Brian Chrystall

President

Newsletter Editor

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