



# nzsag

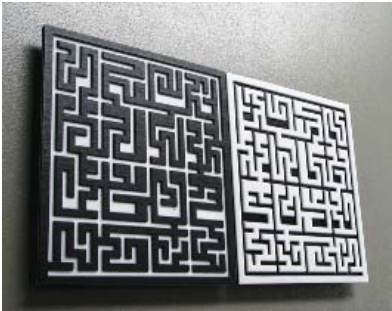
New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

# 7

## Newsletter No 7, October 2008

### Presidents Report



In the last newsletter talking about Ranamok finalists I missed the fourth New Zealand Artist. My apologies to Campbell Wylie from Wanganui, his piece "Choices" was one of the finalists. Belated congratulations Campbell.

I also must apologize for the typo referring to the Rompala Clause instead of to the Romalpa Clause. I am sure that those interested would have known what I was meaning.

Sincere sympathies to Raewyn Roberts of Wanganui Glass Group on the recent death of her partner. Raewyn seems to work unselfishly to promote the Wanganui Group. I am sure that all those who have had anything to do with the Wanganui Glass week would recognise her commitment to glassart.

The Wanganui Glass week will be just over by the time this gets to our membership but I am sure that the community in Wanganui and those who attended the week will have been exposed to plenty of glorious glass art and fellowship of the glass artists. The area is developing a name for itself as a centre of Glass activity.

**OBJECTive08** – The awards at the Objective08 Art Awards run by Manakau City Council at Nathan House in Manurewa judged by glass artist John Penman were :

**Premier Award of \$5,000**

Mark Mitchell for 'Under the Sun'

**2<sup>nd</sup> Prize of \$3,000**

Carolyn Milbank for 'Keep' 2008

**3<sup>rd</sup> Prize of \$1,500**

Graham Ambrose for 'Tasman 120 Bowl'

**Manukau Designer Award of \$1,000**

Cath Dearsley for '\$2 Shop Treasure'

As far as I can tell no glass pieces were amongst the awards.

### Waitakere Trust Art Awards and Lincoln Green Sculpture Awards

Chris Cathie received a third prize (\$500) for one of her ribbon sculptures. Well done Chris. There were a few other glass entries in the Lincoln Green sculpture section but no other winners.

### Interesting and informative web sites

Recently while trolling the web I came across a few interesting sites and information.. [www.fireladyproductions.com](http://www.fireladyproductions.com) had podcasts related to glass, especially bead making. Also on Youtube if you put "Creative Glass Guild" into the search you find some tutorials etc on glass cutting and fusing.

I continue to be amazed at what a phenomenal range of information available in all forms on the web. It can be a very useful source of glass information as well as a source of a host of rubbish.

### Letters to Editor:

*I have a comment though about the prize winner for the jewellery section in the Artworks Ex., [image to the right] I know I should have tackled John Croucher or Louis LeValiant at the opening, but I have been doing a slow burn on this - which is giving the jewellery prize to the piece by Jenny McLeod, which in no way was a piece of jewellery..*

*It resembled a necklace, but unless you are a giant, there is no way that this could be worn as a piece of jewellery. This makes a mockery of the this award...*

*It ignored the actual jewellery on show, probably because they were too small. I wonder if you have had any other feedback on this subject ?*

*Cheers*



### Editor Comments:

**The Compact Oxford Dictionary** definition is :

jewellery (US also **jewelry**) •**noun** personal ornaments, such as necklaces, rings, or bracelets, that are made from or contain jewels and precious metal.

**Wikipedia** has an article on jewellery (jewellery) <http://en.wikipedia.org/wiki/Jewellery> and refers to **jewellery as** a personal ornament, such as a necklace, ring or bracelet, made from gemstones, precious metals or other material.

There is no mention of size and in fact one of the pictures shows an African woman with a number of very large necklaces. In another article on necklaces sizes are given in terms of length (up to 95 cm) but nothing in terms of weight or other dimensions.

Thus to me the piece that won the Jewellery section at Artworks could legitimately be considered jewellery. It is perhaps unfortunate that it was hung together with the much larger wall necklace by the same artist. I would welcome any discussion on the subject and certainly am pleased that the original writer was prepared to make their view public.

**"Contemporary Glass"** is a recently published (June 08) paper back book featuring 60 international glass artists. We have been offered a 40% discount on any purchases of the book. If anyone is interested contact Jess Atkins [jess@blackdogonline.com](mailto:jess@blackdogonline.com) – with quantity and delivery address for orders and she can place these straight away. If ordering enter 'NZSAG discount' or something similar in the subject of your email. (Retail price is 24 pounds stg).

## NZSAG Glass Catalogue

The request later in the newsletter from Hannah Bremner is totally separate from the proposed NZSAG project to create a publication featuring NZSAG artists' work. At this stage the committee are seeking an expression of interest from NZSAG members as to their likely interest in having their work included in a publication. The proposal is that we publish a "catalogue" (A4 size) featuring current or recent work from as wide a range of the NZSAG members as possible with members being able to fill two pages, one, or a half page at \$100 for a full page for which the participants would also get a copy of the "catalogue". The intention is that we would distribute copies via galleries, suppliers, schools, museums and possibly advertise via art magazines. Obviously we will need to get full quotes and clearly define requirements for images etc and then apply to agencies such as Creative New Zealand etc for financial support.

If at this stage you are interested in being part of the project please email ([GlassArtMag@gmail.com](mailto:GlassArtMag@gmail.com)) or send a response to NZSAG, PO Box 68805, Newton, Auckland. The level of interest will determine the size of the publication. If no one is interested then it is pointless to try and progress. A letter about this will come with the revised constitution shortly.

## Constitution Review

For some time the Committee has been working to review the Rules of the Society. Very shortly you will receive via the post a copy of the revised rules. These will be accompanied by a response form. The rules will need to be ratified at a special general meeting

If you think something needs to be changed in some way please make sure I am advised so that we can make the appropriate adjustments before the Special General Meeting.

## Artist Profile

### Hannah Bremner

I have been working with glass since 1997, and became interested in the material when I was a student in Whanganui. Since graduating with a BFA in Cast Sculptural glass from the Quay School



of Art in 1999 I have exhibited my work through out New Zealand and in Japan and Scotland.

I currently work from my studio located in Wellington City and make mixed media sculptural pieces. I am particularly interested in issues relating to preservation, transformation and



preciousness. I also work at the New Dowse art museum and am studying towards a post graduate qualification in Museum's and Heritage at Victoria University of Wellington.

If you wish to contact Hannah or if would like further information please send an email: [hannahbremner@hotmail.com](mailto:hannahbremner@hotmail.com) or [hannah.bremner@huttcity.govt.nz](mailto:hannah.bremner@huttcity.govt.nz).

## Profile

**Venus Hot Glass** was established in Christchurch in 1997. It was a very small workshop with all of the equipment hand built or imported. Start up was slow and expensive with the main problem being how to reach a temperature hot enough to melt batch into glass. By 1999 most of the problems were sorted out and Ian Walters and Tokiko(Toki) Tatemoto were running Venus as a full time Business.

As they became busy the business moved to their current location in Sydenham. They supply a number of retail shops and customers around the country and sell direct at the Christchurch Art Centre weekend market. Their main products are goblets and Koru's but they also make vases, bowls, among other things and glass bead Jewellery. As well as glass blowing Tokiko also makes glass beads. They originally made their own glass batch but for the last four years have imported Gaffer batch from Australia. The colour used is Gaffer glass from Auckland.



Ian and Tokiko do almost all of the glass blowing with two other people helping them part time. It's a great place to be in winter with the furnace blasting away at 1100 degrees but it's very unpleasant on a hot summers day as you can imagine.

Ian graduated from Wanganui Polytechnic in 1996 with a diploma in Hot Glass and Production.

He makes work that reflects the New Zealand physical

environment and is in contrast to the mass-produced functional glass often seen in import shops and department stores.



Tokiko's Japanese background influenced her works. Based on "Wabi, Sabi" Zen mind and combine with inspiration of NZ nature. She developed bead making skills in 2001 being taught by American artist Kim Osibin. Tokiko was placed 3<sup>rd</sup> of Annie Rose's NZ Glass Beads Competition 2007.



### Advertise in the newsletter :

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### **At the Conference: "Outside the Square" 2008**

Guest Speaker, **Professor Ryoji Shibuya** of Toyama Institute of Glass Art Japan spoke. His address has been translated by Harumi Bailey and is presented here for the general membership.

Thank-you to the New Zealand Glass Society for your invitation to present at this conference and for giving me this opportunity to speak about my work. I would like to talk about the Toyama Art Institute and how we work together with Toyama District Council.

Glass is an artificial material made through knowledge. In ancient times glass had more value than gold or jewellery. Glass enhanced the feelings of mystery and romance, however now it is an integral part of modern life, not just as arts and crafts though also in the fields architecture and science where it is constantly developing.

Japan's use of glass started at the beginning Yayoi period, almost 2100 years ago. Glass was acquired through trade, then molten to produce/create jewellery. In the Edo period (1600) Japanese were creating glass bowls etc. Nagasaki became the center of Japanese glass production. "BIIDORO" "GIYAMAN" glass at this stage was in high demand by local people, not just art fanciers and collectors.

In the Meiji era (1874) the "Shinagawa glass factory started production as Japan's first industrial glass producer. Glass started to become an essential part of the Japanese lifestyle. Glass as an art-form then started to redevelop under the guidance of artist and craftsmen Toshichi Iwata" and "Kozo Kagami" who after studying glass left a legacy of various glass artforms.

Japan's glass industry experienced a rapid growth between the 1960's to 1970's.

At this stage glass could only be produced through the factories, however many craft people wanted to create their own studio's. American Harvey Littleton started the 'Studio Glass Movement' enabling the glass artists to set up kilns in their own studios. This movement soon spread to Europe, Pacific and Japan where it influenced many artists.

In 1972 the Japanese Association of glass art was inaugurated. In 1977, Japan's first glass course was started by Mr.Makoto Ito at Tama Art University. This University is one of Japan's most famous private Universities.

In 1978 in Kyoto the International Craft Conference was held. The pioneers of the Studio Glass Movement demonstrated the potential of glass as a major material in the creation of art forms.

From the 1980s, Kyoto and Tokyo National Museum of Modern Art, exhibited the "Contemporary Glass Exhibition" While the Hokkaido Museum of Modern Art exhibited the "World Contemporary Glass Exhibition " the work of many national and international artists, many world artists were hugely impressed with the quality and work portrayed at the exhibitions.

It was during this time the Studio Glass Movement started in Toyama. Toyama Prefecture is a region rich in crafts, Takaoka city next to Toyama city is famous for metal casting, and Inami city is famous for its wood-carving, both have a history of several hundred years producing these art forms. However Toyama had limited crafts, so had been researching new areas of arts and crafts. In the 1980's Toyama developed and interest in Glass that has continually been developing for the last 30 years. The mayor at that time was very interested in art and culture, and also interested in glass exhibition in Japan and the Studio Glass Movement.



In 1985 Toyama City University established a Glass program designed for entrants of any age. It created an environment of creative fun and experience in which Pate-de Verre, enamel painting, burner work, sandblasting and cut glass courses were established for beginners to gather experience working with these techniques.

The popularity was such that the applications received were 3 times more than the positions available. Since its inception there have been approximately 13,000 students who have completed the course. There are now 12 programs in this course available which have an average of 300 attendees every year. Some of the exhibitors at the Toyama City University Exhibition now have 20 years experience in this field, with many holding individual and private exhibitions.

In 1989, "the Glass Art Collaboration Center" was established for people with disabilities by the Department of Social Welfare. In an effort to rehabilitate these people to participate in society through the production and creation of glass art, the expectation being to spark hope and aid in their further rehabilitation and development.

In seeking to have Toyama City as a new base for attractive art and crafts, Toyama Glass Art Institute opened in 1991, based in the Goba Hills, an environment rich in natural surroundings. The late Mr Kyohei Fujita's advice and counseling was a major component in the establishment of the Institute. He was a pioneer of modern glass art production with a reputation of excellence both at home and abroad. In 2002 he was the first Glass Artist to be awarded, The Order of Culture.

He was the advisor when the Institute opened, and became a huge influence in the development of the Glass culture. In fact it was through his recommendation of me that I became involved with the preparation and establishment of the facilities, curriculum and human resources which took over 2 years to complete. At this time Japan's glass education was just beginning. The Tama Art University, Aichi University of Education and Udatsuyama craft workshop had started.

Toyama's education goal is "about the glass molding technology and expertise by learning the glass as an artist to foster qualified personnel". To make this possible we have to maintain excellent facilities and curriculum attract and retain excellent teaching staff.

We asked to Toyama District Council to invite Japanese and Czech Artists who had established Glass education, and American Artists, because the first Glass Movement started in America, then those people will become advisors.

The Department established two two-year courses, one a practical program (of 16 students per class, 2 classes) and the other a research program (4 students in each class, also 2 classes), a total of 40 students enrolled at the Toyama Glass Institute. There are 5 full-time teachers, 3 Japanese, one from Czech Republic and one from United States, plus 4 assistants and 10 part-time staff).

Entrance exam is practical, consisting of drawing and a three-dimensional clay test, then an interview and looking at applicant's portfolio. 80% of students have already graduated from Art University so the level of entrance exam is so high, and also some of the students had studied a glass course at University or took a glass course elsewhere.

Students are coming from all over Japan with the entrance level being 2 years glass study. We currently have students from Belgium, Canada, New Zealand, South Korea, and the United States etc. The entrance level to the research course is a Portfolio and interview.

There 4, 5 or 6 projects a year with every project having a goal of achievement. We teach technology in production practicalities and theory. With each project the student presents their thoughts and processes. We also have a whole school presentation of work twice yearly. The Institute regards this presentation as highly important to the school committee. The students spend a

week on how to exhibit. Each student presents their concept during a presentation over three days. Five teachers from the Institute and some outside Artists, Professors and Museum Curators are invited to attend the presentation.

At this time the student and teachers are working very hard, Japanese students tend to be very hard and intense workers. During such harsh criticisms the student is forced to look at themselves and their work with a critical eye. After looking at their own art work and talking to the glass they start to develop their own style and direction. We always endeavour to create an environment that challenge and stimulate the student.

Toyama is a one-hour flight from Tokyo. The Toyama policy has been to attract foreign teachers to Toyama in an effort to extract or learn their particular knowledge, as opposed to the many students travelling overseas seeking that knowledge.

When a teacher from United States or Europe visit Japan, we have some chance to see slide lectures and demonstrations in schools and to improve opportunities. Also, every year, twice a year overseas famed artists are invited to a one-week workshop.

So far, Italian Pino SIGNORETTO, Lino TAGLIAPIETRA, American Dante MARIONI, Richard MARQUIS, Kappy THOMPSON, Czech Marian KAREL, Dana ZAMECHNIKOBKA, Dan DALY of the United States, Italy, Cesare TOFOLO, Bofimiru ERIASSHU of the Czech Republic, Australia's Ben IDORUSU, Kathy ELLIOT, Czech Republic Vladimir KOPEKKI, our own Claudia BORELLA, Czech Ijii UARUTSUBA, Ivana SHURAMUKOBA, a total of 30 international glass artists have participated in these workshops.

In 2006, we invited Claudia Borella, she was using American manufactured Bullseye Glass and showed us Fusing and Slumping techniques during her workshop. We learnt a vast amount of information and technique from her thoughtful and well planned presentation and workshop.

We invite famous artists to these workshops that tend to make students buckle down for the week. This is a perfect opportunity to listen to artists ideas and study their technology. The artists invited were impressed by the student's high quality and serious efforts. And the artists genuinely enjoyed spending time with the students during this week.

We have an exchange program with Canberra School of Glass in Australia, up until the present time three of our students have studied there. We receive a yearly scholarship from Penland School in the US and Pilchuck School. This enables us to send one student to their summer schools. Previously many students participated on this course to learn new technique.

Access to these invited artists and teachers have influenced our students to seek experience offshore. After graduation many of our students travel to Czech, Netherlands, Australia and America for postgraduate study with many continuing to work in this field well after graduation.

Tokyo is the recognized Japanese center of education and culture, with Toyama quite some distance from Tokyo. However because of our exchange program Toyama Glass Institute has developed a global perspective. In addition to those previously mentioned, we run special classes in non-glass media, inviting artists, architects, potters, sculptors, and artists of modern art up to eight times a year.

The Toyama Glass Institute was founded 17 years of ago and has already had 277 graduating students. 80 percent of our graduates are involved in the glass scene throughout Japan and overseas. Many of the graduates hope to become glass artists, and exhibit their work to the public, hoping the public will actively participate in the Exhibition.

In the World Contemporary Glass Exhibition held last year, six of our graduates were awarded prizes in a variety of exhibitions. Recently more of our students are teaching at universities and educational institutions. I think this is a result of our specialist training and education

In 1994 the Toyama Glass Workshop started next to our School. This workshop was created to help perfect technique and cater to the local glass industry. Also to allow the locals to experience the development and production of glass, display and sale, glass-blowing and the opportunity to rent space as Glass Artists and create their own works. Shops and galleries in the workshop are operated on an annual basis. Australia also recently started an exchange program with Jan Factory.

There are also individual's workshops next to the Toyama Glass Institute with a total of 8 Artists in production there. The workshop was built by Toyama City, with the artists designing their own working space for blowing glass, stained glass and burner work.

The rental fee is 30,000 yen/ \$360NZ a month. Besides their own work they operate workshops for those citizens with an interest in glass. There are 12 Glass Blowing workshops, four Burner workshops and 4 Stained glass workshops and a kiln. Some of the artists working here are now preparing to open their own workshops.

Because of the access to Glass blowing, Cold Glass workshop a sandblaster and kiln there are now approximately 40 practicing Artists at work there. Some artists stay a week some a month in the production of their work. These facilities are not solely for Japanese Artists, but open to foreigners also. We are currently planning to build accommodation near the Toyama Glass Institute to cater for the growing demand.

A walk through the heart of Toyama City will reward you with views of the many Glass works showcased throughout the city and in many of the Public buildings and facilities. This outstanding collection has been established since 1998 and comprises not only of local works but works collected from all over the world in preparation for the planned building of a future Glass Museum. There are currently approximately 180 separate pieces of Glass art-forms in this collection

In 2005 six outdoor "exhibition cases" were constructed in the central city with another six indoors. In addition, 20 smaller show cases were constructed for the visual pleasure and enjoyment of the Toyama citizens.

The hope is that the Museum is not only for the viewing of ancient works or the work of famous artists, but a place where citizens can promote and showcase their own artistic endeavors, in the hope this may promote more interest in local Glass work/art/craft in Toyama City.

Plans for the construction of the Museum have already been made and we are working towards starting within the next few years. It has taken

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approximately 30 years, a huge effort and much



expense to establish Toyama City as an industrial center for the education, creation and production of Glass in all forms.

In 2005 a website was launched providing information on what Toyama City is doing to promote its Glass industry. The website has also information on the establishment and current progress in creation of the 'Glass City of Toyama'. Recently Toyama City has attracted celebrities and talk show hosts to come and experience glass creation in a PR drive to help promote Toyama as a center of Glass excellence.

The creation of "Toyama Glass Awards" to a National Glass Artist, the "Hokuriku Glass Exhibition" which is open for artists from the three prefectures neighbouring Toyama and an Exhibition for anyone including amateur artists is held every three years has gone a long way in promoting Toyama City as a glass center.

The Toyama Glass Art Gallery which is located in the Toyama City Plaza was opened in 2005. All glass works are stored here until the Glass Museum is opened. Another Glass Gallery has also been established in the International Conference Hall.

Toyama City is working towards lifelong learning, human resource development and local industry also the promotion of Glass Art, in an effort to create a Glass Culture. This is part and parcel of the long term view in the creation of the "Glass City of Toyama".

It is said that culture takes an age to percolate. Toyama is creating the environment and attracting the people who will create, promote and maintain its culture of glass. However in the history of Glass, this is but a beginning. I have no doubt that if we continue in this direction for the next 50 to a 100 years Toyama the "City of Glass" will be renowned throughout the world.

Thank you for your invitation to speak at this conference. A special thanks to those that organized this conference. Thank you Claudia. I leave you with these words "Come to Toyama the City of Glass". Thankyou

### **Request for information about New Zealand Glass: from Hannah Bremner**

To all NZSAG members,

I would like to invite you to be involved in a project that I am currently working on. I am in the process of compiling information about New Zealand Glass Art (with a particular focus on sculptural and kiln formed glass) which will be sent to the Glasmuseum Hentrich in Dusseldorf Germany next year. The glass collection at this museum has a particular focus on contemporary glass from Europe. Since 1994 the museum has hosted the renowned Jutta-Cuny-Franz Foundation for young glass artists. The museum therefore has a vital interest in the contemporary glass art scene, it also owns extensive documentation of international glass art. However glass art from New Zealand is not currently represented in this archive. For those of you who would like to contribute to this project it would be wonderful if you could supply me with the following items.

- \* 2 slides of your work ( Slides or hard copy prints NOT digital images)
- \* An artist's statement and background information (maximum 500 words)
- \* Copies of publications featuring NZ glass that you feel would be appropriate for an archive (2 copies)
- \* Recent CV
- \* Form filled in and signed

Contact Hannah for an application form.

[Hannah.bremner@huttcity.govt.nz](mailto:Hannah.bremner@huttcity.govt.nz)(work) or [hannahbremner@hotmail.com](mailto:hannahbremner@hotmail.com)

Ph: 04 3871791

PO Box 11158 Wellington - Attn Hannah Bremner

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## **INFORMATION AND DIARY DATES**

### **Small Packages 2008 - Art Gallery, Papakura**

This is an annual small works exhibition in the Papakura Art Gallery. It is an affordable art (retail price must be **under \$200** ) exhibition targeted at the Christmas purchasers and provides an opportunity to get that unique gift.

Once the work has been sold it will be taken by the buyer immediately and replaced with another one. Visitors are encouraged to visit again throughout the duration of the exhibition to see the new works.

You can submit up to ten of your best works, however all exhibitors are required to pay a **\$25** entry fee. This fee shares the cost of gallery hireage, opening night costs and wrapping costs amongst exhibitors.

All work will undergo a selection process. In the event your work is not selected, your \$25 entry fee will be refunded. I am more than happy to visit you to establish which work would be most appropriate for the exhibition. Please contact me to arrange a time if you wish me to visit you.

Should your work be sold, a commission of **25% plus G.S.T** (on commission amount only) will be deducted from the sale price. Delivery dates Monday 17 – Wednesday 19 November , exhibition opens Thursday 27 November 5 – 7 pm runs to 24 December.

If you would like to take part in this exhibition please contact Emily on (09) 297-7510 or email [emillynn@papakura.govt.nz](mailto:emillynn@papakura.govt.nz) to confirm your place.

**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/>

### **Small Sculpture Prize \$3000**

Submissions invited for the SeaLink Small Sculpture Prize. Free standing or wall sculpture up to 800mm in any dimension. Closing Date 17 October.

[www.waihekeartgallery.org.nz](http://www.waihekeartgallery.org.nz)

**National Glass Exhibition** Compendium Gallery's annual National Glass Exhibition

December 2 - 24

Guest Exhibitor: Marc Grunseit.

If interested in submitting pieces, please Email images to:

[pamela@compendiumgallery.com](mailto:pamela@compendiumgallery.com). The opening preview will be on Monday, December 1<sup>st</sup>.

Pieces will need to arrive at the Gallery 5 Lorne St. Auckland, 1010 by Saturday, November 29<sup>th</sup>, 4.00pm. A copy of the Exhibition Policy and Agreement can be forwarded on request.

### **Sculpture in the Gardens**

Proposals due 28 February 2009. 25 large and medium scale sculptures will be selected.

For further info email : [botanicgardens@arc.govt.nz](mailto:botanicgardens@arc.govt.nz)

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## **New Zealand Society of Artists in Glass**

Newsletter 7, October 2008

[www.nzsag.co.nz](http://www.nzsag.co.nz)  
[nzsag.blogspot.com](http://nzsag.blogspot.com)

## Royal Easter Show – Auckland April 2009

Advance notice. Please consider exhibiting at the show in 2009. Watch for information in this newsletter. I will also be looking for volunteers to assist. Last year a few did a lot of time at the show so it would be good if there were more able and willing to assist.

## EXHIBITIONS

- **Piece Gallery** –located in the Matakana Village,  
(Phone 09 422 9125 or email [gallery@piecegallery.co.nz](mailto:gallery@piecegallery.co.nz) for information).  
**“Cathexes”**  
Preview on Friday 10<sup>th</sup> October 2008 to 9<sup>th</sup> November.  
Graham Ambrose, Dominic Burrell, Joanna Campbell, John Edgar, Karen Ellett, Morgan Haines, Zekiah Heath, Robyn Irwin, Barry Lett and Emily Siddell.
- **James Wallace Art Awards** TheNewDowse (45 Laings Rd, Lower Hutt)  
11th October to 8th of February 2009,
- **Waikato Sculpture Trust**  
**re:fraction** ,  
Waitakaruru Sculpture Park from 4th October - 16th November 2008.
- **ArtsPost**, 120 Victoria St, Hamilton  
25th of September to 27th of October 2008  
Casting Concepts: New glass from Colleen Ryan-Priest, John Taris and Di Tocker.
- **Letham Gallery**, Ponsonby  
31 October to 14 November  
Interwoven Threads  
Jenny McLeod and Daniella Hulme
- **OBJECTive Art Awards 2008**  
27 September to 2 November - Awards night Friday 26 September at 7pm,  
Nathan Homestead, 70 Hill Road, Manurewa
- **FHE**, Kitchener St, Auckland  
October 21 to Dec  
Divariacte  
Ann Robinson
- **Ferner Gallery** – Parnell  
Oct 1 to 19<sup>th</sup>  
Molten: Hot glass and molten metal.
- **Glass Invitational** - opening at the Canterbury Museum 6th Nov  
7th Nov - 8 Feb 09
- **NZ Sculpture OnShore 2008**  
November 6 until November 16. Fort Takapuna Historic Reserve in Devonport
- **Artstation – Ponsonby**  
16<sup>th</sup> to 20<sup>th</sup> December  
The Glass Studio  
Selected work by the year long cast glass group tutored by Nicole Lucas and Jo Nuttal

- **Te Papa Store, Wellington**  
Sept 19 to October 19.  
Far North Glass Showcase  
Featuring Kathy Goodhue, Erana Hohepa, Lee Brogan, Gail Edmonds,  
Donna Feary, Sue Hawker, Kay McGowan, Gill Brooks, Jaymz Edmonds,
- **Milford Gallery, Dunedin**  
Oct 23 to Nov 21  
“I Am .. Pakeha”  
Sue Hawker.
- **Michael Chrisp Gallery, Tairawhiti Museum, Gisborne**  
Susan Louie  
*Harvesting the Happy Heart*  
Solo Exhibition, Cast glass and mixed media  
October 2008 to 30<sup>th</sup> November  
Supported by the Chinese Poll Tax Heritage Trust

### For Sale

#### Gaffer Glass Billets

5 billets each of Cobalt Blue, Lime Green, Olive Green and Orange/Yellow? (not sure but think they're orange - I can email photos). Am happy to sell as a single lot or smaller lots. \$18 per billet  
Email [karuna@maiadesign.co.nz](mailto:karuna@maiadesign.co.nz)

### The Ausglass Conference in Hobart 2009. January 16 to 18

NZSAG and Ausglass committees have agreed on reciprocal membership rights to allow members membership rates at conferences.

Registration form downloadable from [www.ausglass.org.au](http://www.ausglass.org.au).

The Early Bird registration fee is **\$A385** for a full registration by an Ausglass member (\$350 to the conference and \$35 GST); less for students, more for people who are not Ausglass or NZSAG members. These prices last until **3 November 2008**; if you register after that the cost will go up *and* you will not get a ticket to the Reception at Government House. Indicate on the registration for that you are a Financial member of NZSAG. Ausglass may check your membership status by contacting me.

### General Contact

Please feel that you can contact me on any NZSAG business and with comments and/or suggestions for the newsletter. As the newsletter is put out every month the deadline for information etc is 12<sup>th</sup> of the month. If received after the 12<sup>th</sup> it will be considered for the following month. I would love to have some information from blowers, fusers and slumpers, stained glass artists as well as others interested in or working in glass.

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Brian Chrystall

President

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