



Newsletter No 7, November 2008

Presidents Report

Yet another month has passed and it seems that the year is speeding up. The only thing that does not seem to increase is the flow of information to include in the newsletter. Although we have “reporters” around the country I would encourage NZSAG members to feed information to me. I would rather be flooded with information and have to select than have to try and invent or find all the information. Of course there is no magical size for the newsletter although I do try to restrict it to no more than 12 pages (less than 500kB for email).

The economy (and the election) seems to be the major focus of news these days. The economy seems to be having an impact on some galleries with comments that people are spending less (up to a third according to some) but at others it still seems that money is flowing. Hopefully no glass artists will be caught by galleries being forced to shut up because of the credit crisis. Maybe none will fold but galleries will not be immune to the crunch. Some other businesses are folding so it is possible there could be a gallery or two go the same way. It is more important than ever to ensure that you have a contract with the Gallery before you place works for exhibition. If your pieces have a value less than \$2000 it seems that all you can do is make sure that your contact with the gallery states that you retain ownership until paid in full. I am exploring a template “artist+gallery” contract that would provide a resource for NZSAG artists.

Personal Property Securities Register (PPSR)

If your work has a value of more than \$2000 you can register it under the PPSR (Personal Property Securities Register) that I mentioned in Newsletter 6. At that stage I was unable to progress through the whole process but I have now worked out the process and would encourage those with pieces with values greater than \$2000 to progress this route. However be warned that any registered person can place a registration, they do not need to own the object, so you need to be aware of what is registered

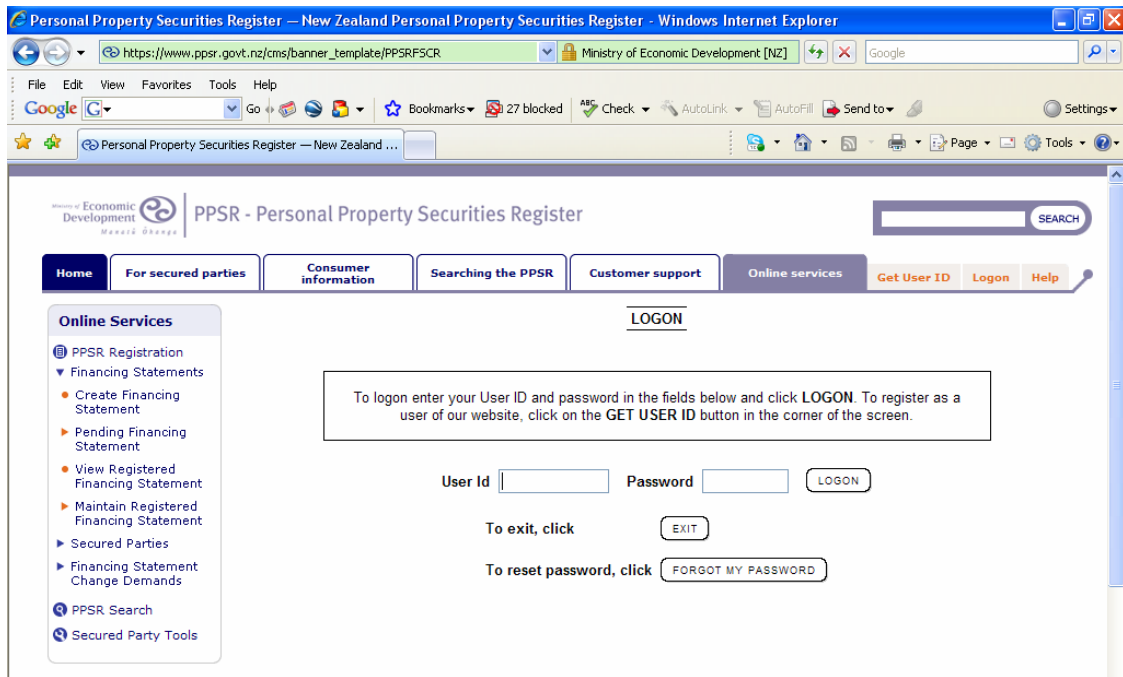
In PPSR, [secured parties](#) register [security interests](#) via [financing statements](#). Financing statements contain details of the secured party, the debtor and the collateral over which the debt is held.

The system, in my mind cumbersome, is reasonably straight forward and broadly is as shown in the table. You need to progress through the whole process and it does not appear that you can short circuit the process.

Register as a user	This is you as an individual
Add Customer Details	This is your business – it does not need to be a company
Register a Secured Party Group	This is the group that works the Financing Statements. May consist of one or more secured parties. A financing statement will be registered in the name of the secured party group

<p>Create a Financing Statement</p> <p>Debtor details</p> <p>Collateral</p>	<p>This is the detail of the PPSR where the property and the debtor are entered.</p> <p>The organization or person to which (whom) the property is being transferred. You need the business details.</p> <p>The property against which the debt is held</p>
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On the web page, the steps that need to be followed are shown under online services.



If you need help give me a call, I may be able to talk you through or contact Ministry of Economic Development.

NZSAG Glass Catalogue

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) 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 along with the revised constitution has been posted already. A number of artists have responded already but we want all responses (email or hard copy) by December 15th so we can plan how to progress. If a member (or colleague) has skills and/or contacts that might assist NZSAG bring this project to fruition pleas get in touch.

Inspiring Forms In Glass Invitational NZ 7 November - 8 February

Canterbury Museum is hosting Glass Invitational NZ, a survey of contemporary New Zealand glass



art toured by Milford House Limited and curated by Stephen Higginson.

The 2008 exhibition features the work of thirteen leading glass artists. Ruth Allen, Jim Dennison & Leanne Williams, Luke Jacomb, Lyndsay Patterson, Elizabeth Thomson, Galia Amsel, Stephen Bradbourne, Evelyn Dunstan, John Edgar, Sue Hawker, Elizabeth McClure, Emily Siddell

Many of the artists draw inspiration for their works from the New Zealand environment, both cultural and

natural. Evelyn Dunstan's work focuses on flora or fauna and says that she aims to reflect her pride and share her passion for her country, with a strong emphasis on the 'new culture' that is emerging through contemporary New Zealand. In Glass Invitational NZ Evelyn's works feature the native clematis in *Crowning Glory*, and convolvulus in *Conundrum #2*.

Galia Amsel returns to Glass Invitational NZ with striking cast glass forms in hues of blue and green. Galia states that her initial inspiration derives from objects that are associated with use, whether mechanical, decorative or ritualistic. She translates the implied function of these objects into the work and the finished pieces evoke a sense of rhythm and movement, while still retaining resonance from the original forms.

The curator of the exhibition, Stephen Higginson, said that this presentation shows a substantial change is taking place in the nature of New Zealand glass. "It is no longer accurate to speak of the glass artist community being dominated by two modes, cast and hot glass, or that the vessel is the prevailing form" he said. "Significant achievement is emerging across varied usages and representational concerns are referencing matters of the human condition and place-specific politics."

A Book Review:

Contemporary Glass published by Blackdog Publishing in 2008 and edited by Blanche Craig includes works by artists from UK, USA, Australia, Sweden, Norway and Germany who are considered by the editor to be at the forefront of glass practice,

The book also includes three essays "A history of Sculptural expression in Glass", "On Colour, Glass and Light" and "Through a Glass darkly: Artists Glass and Authorship".

The glass works are classified into Vessel/Object, Sculptural, Surface/Light and Installations categories. The first two are self

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New Zealand Society of Artists in Glass

Newsletter 8, November 2008

www.nzsag.co.nz
nzsag.blogspot.com

explanatory with the distinction being somewhat on the size. Surface/Light includes works where the surface is the important characteristic and the way light interacts. Installation is where the interaction with the space in which the object is housed is the important factor. Of most interest to me were the Vessel/object and Sculptural categories which included blown as well as kiln formed glass. I believe there are New Zealand artists whose works would not have been out of place in the mix without any loss of quality or innovation. There was one artist who was using a very novel technique – lost ice instead of lost wax in casting. Not having to deal with wax and its removal from molds would remove a hassle but I suspect that producing and maintaining the ice model until invested would add its own challenges.

The sculptural category featured some stunning piece, for example Dale Chilhuly's "Persian Chandelier" and Anne Chattrrell's "Capacity". The latter piece is a 3D model of the blood vessels in the lungs. Evidently rapid prototyping methods are used to convert MRI scans into the sculpture. Another stunning piece was Andrew Paiko's "Seismograph 2006", kinetic piece of blown glass,

The surface/light section seemed, to me to be rather ho-hum apart from works by George Papadopoulos. Working with fractured laminated glass and adding coloured resins and then another glass layer he creates some stunning visual pieces.

The Installation category does make use of glass but to me most of the works showcased are not glass art. They could be considered art using glass. For example Richard Box's piece "Shake pole 2006" used 793 fluorescent tubes placed in an open area. Maybe contemporary art but not contemporary glass! This is not to say that some of the Installation works are not very interesting, clever and would have been a pleasure to observe in the real rather than in images.

The essay "Through a Glass Darkly: Artists, Glass and Authorship" by Michael Petry makes interesting reading as it explores the relationships between artists and crafts people and the resulting objects. Commencing with Dauchamp's ready-made "Air du Paris" Petry explores the authorship and whether the art is in the concept and the craft in the making or whether there is a need to consider the difference. I suspect most of the NZSAG members consider themselves artists as they have the idea of the piece as well as then creating the final object.

To me "Contemporary Glass" is an interesting book but I consider it has a couple of real faults. Firstly the Installation section does little to showcase glass practice and secondly I believe that there are New Zealand artists who are worthy of inclusion if the true world contemporary glass is being showcased. The fact that it merely showcases contemporary glass of a geographically restricted region should be reflected in the title. I hope that the proposed NZSAG Glass Magazine will be a showcase of truly Contemporary NZ Glass"

Thanks to Blackdog Publishing for providing the Copy for review. In Newsletter 7 information was provide on the 40% discount for NZSAG members

CAST GLASS
sale

**SECONDS & GREAT BARGAINS
FROM THE STUDIO OF**
Christine Cathie • Robyn Irwin • Trudie Kroef
Lou Pendergrast-Mathieson • Jenny Smith

11a.m - 3p.m.
SATURDAY 13th DECEMBER

46 Wharf Road, Te Atatu Peninsula
Phone 834 4662 or 027 248 4340

CASH ONLY PLEASE
(Eftpos machine outside the Woolworths Supermarket)

Update from Avinki

We had a fantastic response from artists throughout New Zealand that registered their interest in Avinki representing them internationally.

Angela and I got back from Hong Kong last week after three weeks of meetings, market research, pounding the pavement and more meetings.

Prior to departure from Wellington, New Zealand Trade and Enterprise (NZTE) completed a market report that identified market groups that we would be meeting with. We took some art pieces with us that would be appropriate to the market groups identified, which included a large glass platter by David Traub. This combined with our own network of contacts made a very full diary.

Our first meeting was with NZTE Hong Kong office, located on the 67th floor of the Central Plaza Building, Hong Kong Island. We had not been that high up before outside of an aircraft! Hong Kong is a huge place and one thing we established very early is that it is difficult for individual artists to make progress without the support of strong in-market support.

Following on, we headed to the New Zealand Focus Centre in Causeway Bay, where we are planning to use the gallery floor for the first exhibition of original New Zealand art. The New Zealand Chamber of Commerce Hong Kong (NZCCHK) is located nearby and we are now corporate members. We spent a lot of time with the Chairman of NZCCHK who is also a regional business consultant.

Although we have had previous visits to Hong Kong, this visit enabled us to really fine tune our Business Plan for our first exhibition, featuring glass artists.

As a result, we are confident of a successful Showcase. The first exhibition is now scheduled for late February 2009 with an additional Showcase planned for the second half of the year.

Constitution Review

For some time the Committee has been working to review the Rules of the Society. You should have received via the post a copy of the revised rules and a response form as well as a notice about the special general meeting on December 6th.

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.

Editing your own NZSAG Webpage

If you are an NZSAG member and have registered, you will be able to modify your web page by following the instructions that have recently been posted on the NZSAG members only space. (The Members only area is on the About Us tab). It is important to realise that you must be logged in and viewing **your** page for editing to be possible. If you have problems or wish to register contact Pam Olver (garrypam@xtra.co.nz).

Welcome to the New Members – it is great to see new people becoming members.

Toni Mason	Howick, Auckland
Karin Urmersbach-Niersbach (Kurved Lines)	Titirangi, Waitakere
Ben Young	Waihi Beach
Philip Wraight	Blenheim
Nejat Kavvas	Newmarket Auckland

Sculpture on the Shore

There were a good number of glass artists showing at the exhibition. Quite a few had moved to mixed media ranging from the simple but effective piece of Colleen Ryan-Priest to the more complex aluminium and glass piece of Ron Nash. Christine Cathie had moved totally to steel.

SWARBRICK DIXON GLASS AWARD 2008



The 3rd Annual Glass Sculpture Exhibition RE:FRACTION was declared open by Peter Harris, Mayor of Waikato District Council, at an evening opening on Friday, 3rd October at the Sculpture Park in Waitakaruru Arboretum. The exhibition remains in place until the 16th November.

The Waikato Sculpture Trust was privileged to have Philip Clarke to judge the exhibition this year. Philip is the inaugural director of Objectspace, a dedicated and award winning Auckland centre for craft and design centre that opened in 2004. He came to Objectspace with 20 years cultural sector work experience including the Crafts Council of NZ and most recently Creative NZ. The challenge of choosing one winner was not easy as this year's exhibition contains many works where participations have taken careful consideration of the outdoor setting.

The outright winner was Richard Landers from New Plymouth and the recipient of the **Swarbrick Dixon Glass Award for 2008** for his work 'Earth Spine'. *Well done Richard.* The award brings with it a prize of \$1000 generously donated by local law firm, Swarbrick Dixon.

The exhibition includes major works from artists throughout New Zealand. Participating artists include: Dermot Kelly/Ron Reichs/Colleen Ryan-Priest/Stefanie Mann/Pam Olver/Di Tocker/ Fiona Rennie/Phil Newbury /Sofia Athineou/Jenny Smith/Richard Landers/Greg Swinburne/Liz Palmer/Mark Mitchell/Jim Mackay/Gaye Jurisich/ David Yorston

A Yearlong Cast Glass course at Artstation in 2009

A Glass Studio with Jo Nuttall and Nicole Lucas

Friday 9.15am – 1.15pm starts Feb 13 Cost: \$2190

Artstation is once again offering a year long course for students of cast glass. This course offers committed students a supportive 'open' studio environment in which to foster their artistic development. The studio work will be accompanied by discussion, readings, evaluation and critiques in order to foster the individual's conceptual and technical growth. Over the four terms students will be encouraged to develop a professional and dedicated approach to their art making through the development of a personal philosophy and practice. The year will culminate in a professional exhibition in the Artstation Gallery. Please note the courses fee does not include the cost of glass, all other materials and firings are included. Maximum enrolment is 8. The course is for a full year (4 terms) with breaks for school holidays.

Interviews for positions on the course

We invite students who want to do this class to come to a short interview with the tutors. The purpose of this interview is to assess whether this course is the right one for you and to see if we can help you achieve what it is you are hoping to do. Students who wish to apply for these classes please contact the Artstation office for further information and to arrange an interview time,

Ph 09 376 3221. The interview date is: 18 December 2008.

Request for Help

I have a strange request but I am hoping that you might be able to help me. I bought a beautiful glass ring from a renowned jeweller who works with glass in Venice. However the ring is a little too big for my girlfriend who is too scared to wear it in case it falls off her finger. I tried to send it back to the jeweller in Venice but after a number of months when I assumed the ring had been stolen or lost it turned up again at my home in Wellington. Subsequently, my girlfriend who is so relieved to have the ring back that she had assumed she would never see again, is very reluctant for me to try to send it to Venice again.

I found a jeweller that is based in Akaroa and asked if he would be able to help but he did not want to attempt it. I am wondering if there is someone that works in glass here in New Zealand that you know through the NZSAG that might be able and willing to attempt to reduce the finger size of the ring for me.

Any advice or help will be much appreciated as my girlfriend adores the ring but it is currently gathering dust in her jewellery box and deserves to be worn and seen.

If you can help or have any suggestions please reply to me (Glasspres@gmail.com) so I can send the information on to the person who made the request.

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(work) or hannahbremner@hotmail.com

Ph: 04 3871791

PO Box 11158 Wellington - Attn Hannah Bremner

MGM Sandblasting – also sandblasts Glass objects for artists.



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- Glass chess boards.
- Glass vision rails.
- Glass table tops.
- Glass cabinets and mirrors for boats.
- One-off glass trophies.
- Restoration.

Phone: 838-3939
Mobile: 021 238-8740
Email: sbablast@xtra.co.nz

INFORMATION AND DIARY DATES

Small Packages 2008 - Art Gallery, Papakura

This is an annual small works exhibition in the Papakura Art Gallery. Exhibition opens Thursday 27 November 5 – 7 pm runs to 24 December.

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/>
NZSAG members can get member rates for the conference. Make sure your registration indicates your NZSAG membership.

Registration form downloadable from www.ausglass.org.au.

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

Royal Easter Show – Auckland 9th to 13th April 2009

Advance notice. Please consider exhibiting at the show in 2009. Watch for information in this newsletter.

Information has been sent to artists who are on the Easter Show database but this does not mean others are excluded. If you are interested in getting information please let me know Easterglass@gmail.com.

Volunteers to assist will also be required. Last year a few put in a lot of time at the show so it would be good if there were more able and willing to assist.

Entries close 27th February. Email Easterglass@gmail.com if you want to assist.

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.

EXHIBITIONS

- **James Wallace Art Awards** TheNewDowse (45 Laings Rd, Lower Hutt)
11th October to 8th of February 2009,
- **FHE, Kitchener St, Auckland**
October 21 to Dec 22
Divariaacte
Ann Robinson
(There was an article in the NZ Herald Saturday November 15th)
- **Glass Invitational – Canterbury Museum**
7th Nov - 8 Feb 09
Ruth Allen, Jim Dennison & Leanne Williams, Luke Jacomb, Lyndsay Patterson, Elizabeth Thomson, Galia Amsel, Stephen Bradbourne, Evelyn Dunstan, John Edgar, Sue Hawker, Elizabeth McClure, Emily Siddell
- **Artstation – Ponsonby**
16th to 20th December . The opening event Monday 15 December from 5pm.
Facets -The Glass Studio
Selected work by the year long cast glass group tutored by Nicole Lucas and Jo Nuttal
- **Artstation – Ponsonby**
4 to 21 February 2009. The opening event is on Tuesday 3 February, 5-7pm.
10 years of glass
To mark the tenth anniversary of cast glass at Artstation in 2009, we will present an exciting exhibition that celebrates contemporary cast glass at Artstation and in New Zealand, Aotearoa.
This exhibition will capture this important period in cast glass and the significant contribution that Artstation students have made to the wider arts community. Every Artstation glass student will be invited to submit a work in this exhibition. (I have yet to see an invitation!)
- **Milford Gallery, Dunedin**
Oct 23 to Nov 21
“I Am .. Pakeha”
Sue Hawker.
- **Michael Chrisp Gallery, Tairāwhiti Museum, Gisborne**
Susan Louie
Harvesting the Happy Heart
Solo Exhibition, Cast glass and mixed media
October 2008 to 30th November
Supported by the Chinese Poll Tax Heritage Trust
- **Compendium, Auckland**
National Glass Exhibition –
December 2 to 24th
Various unnamed artists. Guest exhibitor - Marc Grunseit, Australia

- **Sabbia Gallery – Sydney**
January 21, to 21 February 2009
Luminaries
A group show of recent studio glass work from New Zealand. Including the work of Galia Amsel, Emma Camden, Christine Cathie, Evelyn Dunstan, Robyn Irwin, Ann Robinson + Layla Walter.

Remember : If you do not tell me what is on it is likely not to be reported.

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 12th of the month. If received after the 12th 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.

Mobile 021 02307786

Email : Glasspres@gmail.com

NZSAG, PO Box 68805, Newton, AUCKLAND

Brian Chrystall

President

Newsletter Editor