



# nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

# 12

## Newsletter No 12, 2009

### Presidents Report

I am writing this after spending time receiving glass art for the Royal Easter Show, setting up the display, thankfully with help from a couple of tireless fellow artists and then today watching the judging. This year there are 47 entries compared with the 28 for 2008. This makes a big difference to the size of the display and the amount of work to get everything arranged to show off pieces to their best. This year there are quite a few wall hung pieces – some mosaics but also some other pieces. These provide a colourful display against which the other plinths and art are displayed. In previous years most pieces have been cast and this is again the case but there are a few blown pieces and a number of laminated piece as well as fused and slumped pieces. The judges were pleased to see new artists' work and were unanimous in their choice of the winning pieces. It was interesting to see some of the artists were presenting very different pieces than their traditional "bread and butter" lines of work. In some cases even people who are familiar with the art glass scene were stumped when asked to identify the artist responsible for certain pieces.

Congratulations to Te Rongo Kirkwood for winning the Art Glass section with her stunning fused and slumped piece "Puawai," This piece was auctioned but passed in then sold immediately after the auction.



The second prize went to Stefanie Mann for "Spring time" a fused and slumped piece. It is a lively fun piece which really needs more light than we able to deliver at the show but it still caught the judge's attention.



A blown piece by Jan Kocian of Coromandel was given a merit prize, Both of the judges liked its form and colour and were debating over whether it would suit their homes. Really good to see blown pieces in the exhibition.

During the show we ran a "People's Choice" vote. Viewers were asked to identify the piece that appealed to them most regardless of form, price or whether the piece had won another prize. There were over 650 votes. The most popular individual piece was Christine Cathie's "Curve" with 11% of the votes for which she wins \$250 worth of Gaffer Glass. Congratulations to Chris and our sincere appreciation to **Gaffer Glass** for their sponsorship.

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If the votes were totalled by artist the most popular artist was Richard Landers with his laminated pieces “Wave” and “Dune” and his wall hung “Eyes wide open”. It was difficult to stop people touching the laminated pieces. Unfortunately my photos of the laminated pieces are not good enough to include in the newsletter.



During the show about 10 pieces of glass were sold. These surprisingly were not the lower priced items but included the highest priced piece of work displayed. I know some artists who seem to “stick their noses in the air “ when it comes to displaying at the Royal Easter Show but it is the largest art display in the country and therefore I think artists of all levels should be enthusiastic to display their wares.

I would also like to publicly recognize the assistance of those artists and friends who helped with the receipt of art, the setting up of the display and also helped man the display for the five days of the show. This can be extremely boring but at times exceedingly interesting depending on the flow of the public through the display. The draw back is having to give up a holiday opportunity and foregoing family functions..

Although I have enjoyed my time as coordinator for glass I have decided that, although prepared to continue as coordinator of the Glass Section for the 2010 Show, I am not prepared to spend the weekend at the next show and therefore a new person or persons will be needed. The coordinator’s role is for most part, not onerous, with meetings once a month but then the major effort over the Easter period which in 2010 will be from April 1<sup>st</sup> to 5<sup>th</sup>. There is also the receiving and setting up the week prior to the show itself. If anyone is interested please get in touch. (email [Glasspres@gmail.com](mailto:Glasspres@gmail.com) or phone 09 820 1972). Give it some thought

In another part of the show there was a flameworking display featuring five different artists who demonstrated their art periodically throughout the five days of the show. This really needs to be more closely associated with the Glass exhibition but was in an adjacent display hall. The next coordinator will need to work to ensure that these demonstrations are part of the Glass Section. Perhaps then we might have bead makers and other flameworkers exhibiting in the show. There was a good level of interest and beads made were donated to Beads of Courage.

### **Other**

I have also been reading the journal of the Glass Art Society (GAS) 38<sup>th</sup> conference held in Portland, Oregon in June 2008. The variety of subjects covered by their conference is amazing but I guess with the size of the country and the size of the organization it should not be too surprising. Whereas we often look to America as the source of experts it is interesting that a number of the speakers at the GAS conference were Australian.

The journal provides synopses of the papers presented and therefore because it does not provide all the information that may have been in the talks and cannot include all the information in the demonstrations is somewhat frustrating. There are tantalising snippets of information which will need to be explored. Of course it is impossible to capture all the benefits of a conference by reading a proceedings. Most often the benefits of a conference are the personal contacts and the extra pieces of information that may be extracted from the spoken presentations or from the answers to

questions after the presentation or during a workshop. However there are interesting pieces on Flameworking, Working with fabricators, Creating websites, Artist/Gallery relationship, Collecting, Coldworking, and Neon,

One of the interesting articles was on Helen Stoke's demo of "The Honeycomb mold – Natures Technology" It seems that Helen frustrated that blocky molds were resulting in some of her fine glass sculptures cracking. She developed her honeycomb molding technique (in 2004) to reduce weight and provide greater strength. The technique is evidently useful for a casing a variety of forms without sprues. (see [http://www.stokesglass.com.au/pdf/honeycomb\\_mold.pdf](http://www.stokesglass.com.au/pdf/honeycomb_mold.pdf) for her 2004 presentation of the technique). I must admit to being curious as to the real merits of the technique given that many artists seem to use standard hand applied or poured molds with out problems. If someone can enlighten me and thus others I would be very grateful/

## **Glass Magazine**

This project is underway. Currently 45 glass artists have indicated their intention to participate. Although this is a good start I hope that there are many more who will come on board as we progress. The list is not closed. At this stage we are still soliciting interest and will soon be setting specifications for the images and layouts required and the timetable we will need follow to ensure that we have the publication ready for distribution at the 30<sup>th</sup> anniversary conference. Although it may seem an age away we will need to move ahead completing applications for funding, selling advertising and/or sponsorship and exploring distribution channels. The plan is to include as many glass artists as we can get involved. In order to ensure a complete picture of New Zealand Glass art we will include those who are not NZSAG members but they will need to pay the NZSAG membership subscription as well as the page charge to be included.

*If you have not already indicated your interest in being involved and are interested please email [Glassartmag@gmail.com](mailto:Glassartmag@gmail.com) so that we can be sure to provide you with information as it is developed.*

*If you are talking to any other glass artist ( including those who are not currently NZSAG members) please encourage them to participate. Remember we want all forms of Glass art to be represented.*

While talking with an artist at the Easter Show I heard that some stained glass workers and architectural glass artists feel they are not included but this is incorrect the committee wants to ensure that NZSAG represents and includes all types of Glass artists.

The cost to participating artists who will be able to have a half page, full page or two pages will be \$100 per page of images. We are committed to a high quality publication (A4 size), the ultimate decisions will be governed by how much funding we can get from outside agencies in form of grants and sponsorship and what advertising we can sell as this will determine how much NZSAG money will be required to supplement the artists page charges.

If you happen to think of a company or group or individual who may be interested in providing sponsorship please let me know. Now is the time for the New Zealand glass community to pull together so that we can produce a quality publication showcasing our art.

## **NZSAG Conference**

Planning has started for the 2010 conference, which will be a celebration of NZSAG's of history.

Although we considered various venues around the country we have decided that the conference will be held in Auckland over **Labour weekend October 2010**. The plan is to have an integrating



range of lectures and demonstrations and workshops covering as many aspects of Glass working as we can manage. Hopefully we will be able to show the development of Art glass in New Zealand from its early days and perhaps include some pointers to new innovations that could provide an impetus for further change.

If you have particular ideas that might help the committee in its planning for the conference please let us know. The current committee see themselves as servants of the membership but to do this we need and desire your input. Do not sit back and wait, speak up, get involved. There may be specific people that you think would be good speakers or demonstrators. Do not assume that we know them all.

### Wanganui Glass

Recently Wanganui has featured well in magazines. A large spread on Wanganui artists including Emma Camden and David Murray, Claudia Borella and Katie Brown was in URBIS and the The Dominion Post Indulgence, SATURDAY, MARCH 14, 2009 featured Wanganui Glass in a two page spread "Heart of Glass". The article mentions that a touring national glass exhibition will be held in Wanganui's Sarjeant Galley in January 2010.

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Wanganui are also holding an Affordable Glass Art Auction in the Sarjeant Galley at 5pm May 15<sup>th</sup>, 2009. Featured artists are :David Traub, Carmen Simmonds, Lyndsay Patterson. Dominic Burrell, Nigel Jones, Victoria Rogers. Keith Grinter, Brendon Sole, Greg Hall. Claudia Borella, Karen Ellet, Laurelle Lomath, Sue James, Gary Nash, and Larinae Stewart. Tickets \$20 from Chronicle Glass, Wanganui.

**Cymbidium Exotica** (see <http://www.laurafrancesassociates.com/iso-exotica.htm>)

'Cymbidium Exotica' is a pioneering Light Sculpture created by a team of artists and skilled craftsmen, from a union of twenty-first Century technology, early-twentieth Century lead-crystal casting, and timeless fine metalwork. A true portrait of an orchid; the diverse use of media also represents the cross-pollination and evolution of art in its infinite forms.



The outer petals are slump-formed and cold-worked from hand-made sheet glass. The magnificent lip petals are cast in clear lead-crystal, with the pink and yellow infusions achieved via the Pate de Verre technique of the old French masters; each one possessing a unique colour blend.

The object of Darwin's fascination was the orchid's reproductive mechanisms and the delicately fashioned glass neon tube completes the bloom; creating a soft luminescent glow within each flower.

Five blooms, the largest spanning over half a meter, rise up a copper stem to a hand-crafted 'bark' where the symmetry of the orchid is again repeated in the fine copper leaf arrangement.

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**The AMP Scholarship Programme 2009 is now open!**

(Application deadline: 31 May 2009)

The AMP website provides detailed information on how to apply and great tips - to see more (and to apply) go to: <http://www.amp.co.nz/templates/Page.aspx?id=2640>

AMP Scholarship winners will be announced in August and will receive scholarships worth up to \$10,000 each.

This year additional Regional Scholarships are being offered through selected AMP Adviser businesses in: Far North/Whangarei; Auckland; Tauranga; New Plymouth; Napier; Wellington; Nelson; Christchurch; Dunedin; and Invercargill.

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- Display advertising rates in 12 issues of newsletter: 1/4 Page \$120

- + + + + + + + ..... 1/2 page \$240

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- Send information to [Glasspres@gmail.com](mailto:Glasspres@gmail.com). The advertisement will appear when the fee has been paid.



## INFORMATION AND DIARY DATES

- **Ranamok Glass Prize 2009**

Information and Entry forms for Ranamok can be downloaded from

[http://www.ranamok.com/documents/RGP\\_EntryForm\\_2009.pdf](http://www.ranamok.com/documents/RGP_EntryForm_2009.pdf)

Prize money has been increased to \$15,000 for this the 15<sup>th</sup> year of the Ranamok Glass Prize. Entries must be postmarked no later than 21<sup>st</sup> June 2009.

- **Wanganui Festival of Glass**

19 September to 4 October.

## EXHIBITIONS

- **Avid Gallery**

Opening March 17 2009

Claudia Borella - Wellington to New York

Wellington New Zealand

- **Masterworks 09**

28 March - 22 April

Claudia Borella

- **Milford Galleries**

28 March - 22 April\

Queenstown

- **SOFA NEW YORK 2009**

15th April - 19th April 2009

Claudia Borella Represented by Compendium Gallery

New York, USA

- **Australian Contemporary Art 2009**

2nd March to 6th March 2009

The Rotunda, Exchange Square, Central, Hong Kong

Represented by Koru-HK, Hong Kong

- **COCA Christchurch** in the Front Gallery, 10-28 June 2009.

*Verre* will feature glasswork by Lee Brogan, Leanne Williams and Jim Dennison, Rachel Ravenscroft, Colleen Ryan-Priest and Di Tocker

**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 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, neon artists, architectural glass artists and cold workers as well as others interested in, collecting or working in glass.

Mobile 021 02307786

Email : [Glasspres@gmail.com](mailto:Glasspres@gmail.com)

NZSAG, PO Box 68805, Newton, AUCKLAND

Brian Chrystall

President

Newsletter Editor

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