



**nzsag**

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

20

**Newsletter No 20, 2009**

### **SEASON'S GREETINGS**

It is amazing how fast 2009 is drawing to a close. Perhaps it is because I am getting old. Time seems to go faster and faster. It has been an interesting year from my perspective. As an artist I have had some good sales, had some good responses to pieces in exhibitions and have been very satisfied with some of my creations. I have had one gallery in which I was a regular exhibitor close, and one with which I was negotiating to exhibit also close. I have also been excluded from one community gallery because I live one kilometre outside their area. Such is the life in the art world.

As President of NZSAG I have enjoyed working with the committee to put together the Glass Art book. It was very interesting to hear comments from both sides of the divide- those who did not want to be involved and those who were very pleased to be involved and felt that the committee were making a stand to showcase New Zealand Glass Art. It will be good to see the final result when it emerges from the publisher next year in time for the Conference. Of course the committee is now immersed in planning for the Conference so the work continues and no doubt will get more intense as we get closer to October.

Although the Conference is still almost a year away people should be thinking who they want on the Committee. I have no idea who of the present committee will stand again but new blood is always good. I encourage any who may be interested to talk with members of the current or past committees and find out what is involved. Obviously one area is the Editor of the Newsletter. I feel that this person need not be a committee member but does need to have the commitment to put together the newsletter on a regular basis. If members would feed information the assembly of the newsletter is easy but as with many other organisations the flow of information from members to be disseminated is minimal. Perhaps it will change in 2010.

### **NZSAG Conference MARK THE DATES IN YOUR DIARY NOW October 23 -25, 2010**

The 2010 conference, a celebration of NZSAG's 30 years of history, will be held in Auckland over **Labour weekend October 2010**. We are planning for the conference to start with registration on the Friday with the main conference commencing on the Saturday and concluding on the Monday. 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. We have identified a number of potential exciting overseas speakers and are extending invitations.

**The launch of the book "Glass Art – New Zealand Glass 30 years on" will take place during the conference.**

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**New Zealand Society of Artists in Glass**

Newsletter 20, December 2009

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

## Royal Easter Show April 1 to 5, 2010

The schedules for the Royal Easter show are available. Artists who have entered in any of the last three years should have received a copy of the schedule in the mail. Others will be able to download off the web [http://www.royaleastershow.co.nz/pdf/2010/Art\\_Schedule\\_2010.pdf](http://www.royaleastershow.co.nz/pdf/2010/Art_Schedule_2010.pdf) or email the Show [Gaylene@asbshowgrounds.co.nz](mailto:Gaylene@asbshowgrounds.co.nz) and be sent a copy in the mail.

For 2010 there are three classes for Glass art: Decorative and Sculptural Glass, Wearable Glass and noncompetition glass. Entry of a piece into the Non-competitive glass requires entry of at least two pieces into one of the other classes.

**ENTRIES CLOSE FEBRUARY 26<sup>th</sup>**

**Delivery by March 26th**

The schedule has the rules and details for delivery, and an Entry form. NO LATE ENTRIES.

We need helpers to man the display over the show days and also would like someone to act as coordinator for the show. At present I have been attending the monthly Art Committee meetings but if someone is prepared to become the Glass Coordinator for the show would be very pleased to pass all responsibility to them. Please let me know. I am unable to be involved over the Easter weekend next year so we definitely need someone to take responsibility for managing the display and coordinating the volunteers. Email me : [GlassPres@gmail.com](mailto:GlassPres@gmail.com).

## Artstation – Year Long Glass Course

Over the last decade a significant number of students have attended the yearlong programme tutored by Jo Nuttall and Nicole Lucas .

This ongoing commitment and the provision of classes and facilities at Artstation has increased public awareness and understanding of cast glass as a contemporary artform. It has given all-comers the opportunity to participate, it has nurtured the medium and maintained a lively community of makers. In addition, it has provided a foundation for some committed students to become professional practitioners whose work has received national and international critical acclaim.

A further year long course in cast glass is offered at Artstation in 2010. For more information and details please contact Artstation phone 09 3763221, or email [artstation@aucklandcity.govt.nz](mailto:artstation@aucklandcity.govt.nz). or visit the Artstation website [www.aucklandcity.govt.nz/artstation](http://www.aucklandcity.govt.nz/artstation).

## Welcome to New Members

We are pleased to welcome new members to the society and would be very pleased to publish profiles of them and their artwork.

Kathy Shaw-Urlich	Kerikeri	Chris Jones	Wairakei
Xu Liu	Wanganui	Lisa-Jane Harvey	Auckland
Isla Osborne	Auckland	Elysabeth Wolter	Wanganui
Louise Herdman	Wanganui	Kevin Kilsby	Auckland
Merrilyn Jacquiery	Auckland	Lisa Walsh	Wanganui
Andrew Firth	Akaroa	Jimi Walsh	Wanganui
Janet Strobe-Penny	Auckland	Brent King	Melbourne
Karilea Lyndsay-Beale	Auckland	Luke Jacomb & Katherine Rutecki	Auckland
Helen Watson	Geraldine		Auckland
Paul O'Brien	Auckland	Jill Crow	Whangaparaoa

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### **Art Talk**

A number of you may have seen or heard of the Portage Ceramic Art awards that have been held recently and were on display at Lopdell House in Titirangi, Auckland. The awards were judged by American Scott Chamberlain himself a long time ceramics artist who during a sabbatical has been in residence at Unitec since September. He made some harsh comments about the quality of the more than 200 entries submitted for the awards and selected and exhibited a smaller number of pieces than usually exhibited. Obviously the ceramics community must be up in arms in much the same way that the Glass Community was after Douglas Lloyd Jenkins comments in the Listener in October. I suspect they may be even more angry since one of the winning pieces in the Portage Awards was not ceramic but rather made of sponge painted with house paint and glued with hot melt glue and also contained rubber bands but no ceramic. The artist says 'it could have been made of ceramic but it would have taken a long time.'

It is interesting that Scott Chamberlain, like Douglas Lloyd Jenkins took a swipe at the lack of formal education in the medium. He is Professor of Art and History at the University of Colorado and so it is not too surprising that he felt that Ceramics could be revived by giving educational programmes the funding and cultural clout to begin working again. Learning not just about technique but also about art making. Obviously he considers that critical discourse is an important aspect of art.

Looking at the glass objects that have received awards I wonder whether the judges have all decided that kitsch is the obvious winner regardless of the technical and artistic merit of other pieces on display. Perhaps they too need to understand the critical discourse aspect of contemporary art.

On a different note I recently had cause to question an artist about the origins of a piece of art. The issue was whether it was their creation or whether it had been made for them. It turned out that the idea was the artists but that someone else had created the wax model and then the artist had completed the casting process. My question is “When does an artist need to acknowledge the work of their collaborators?” This question appears in many different guises especially where work of others becomes part of an assembly. The work of others may be “found objects” but often are the art or parts of artwork of others. I feel that the collaborators should be acknowledged. It becomes less clear when perhaps a mold is taken from an old sculpture and then becomes an integral part of a new piece.

It would be interesting to have other comments on this issue. Perhaps some of you can put some boundaries around when to attribute parts to collaborators and when there is no need for acknowledgement.

### **Response to my response to Douglas Lloyd Jenkins. The Last Bubble**

It was pleasing to get a number of responses to my article in Newsletter 19. The following was received from Stuart Thomson (one of the old originals)

*I have read Douglas Lloyd Jenkins article ‘The Last Bubble’ and Brian Chrystall’s take on it is about right.*

*DLJ is right in some of his observations but also so wrong that one would have to hope that such views never gain acceptance.*

*Why protect investors?*

*The share market has no such protection ‘you pays your money and takes your choices’ The number of investors vs collectors would be infinitesimal and those receiving daily pleasure from their glass purchases are nationwide. People that have bought my work many years ago still comment on their ‘investment’.*

*Self-regulating? Cream still comes to the top. To homogenise art or artists is so foreign to the creative mind and one would have expected it to be so in the mind of an art and design writer. If the right brain inspires while the left decides, then any self-regulating must come from the artists themselves.*

*Quality control?*

*Obviously belonging to the ‘regulatory’ part of society – the bureaucratic bit - has some excuse in a free country, but with art? Please SAG do not set up in judgment on your members.*

*While we would all have to agree that not all work is up to the same standard there is a pathway which everyone has to climb including those who have reached the top.*

*Cultural significance?*

*Judgment is in the eye of the beholder and is notoriously fickle and temporal. While we all raise our eyebrows sometimes at the selection of prizewinners,*

*DLJ has conveniently forgotten the N.Z. Ranamok winners or does he include Ausglass members in his criticism?*

*‘Flagging Spirits of a provincial city’.*

*While it is true that Wanganui has taken the glasslight recently, this was due to a number vigorous artists, teachers and supporters that were not present elsewhere.*

*If it was not for Wanganui where would the glass scene be now? This issue is as controversial as Wanganui's Mayor and like him probably isn't going to change for a while yet!*

*The Last Bubble?*

*Whether we recognize or not we all live in a fashion world. Change is inevitable and thank goodness! To be static is to be dead. Even glass moves – albeit very slowly.*

**Many will be interested in this blog**

<http://www.bullseyeglass.com/weblog/2009/11/15/working-glass-2/>

## GLASS IN THE CAREY SMITH REVIEW, SARJEANT GALLERY , Wanganui



Sarah Courtney



Kerry McDonnell



Dominic Burrell



Carmen Simmonds



David Traub

## Wanganui Glass School Prizes 2009

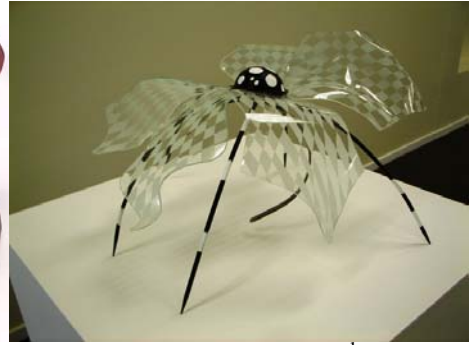
Works on display demonstrated a diverse range of methods and techniques including blowing, kiln-casting glass, fusing, slumping, cold glass construction and mixed media. Nationally and Internationally recognized glass artist David Traub awarded the prizes \$200 first prize to Sam Swinburne, \$100 Glass from Gaffer Glass to Jimmy Welsh and \$50 book voucher sponsored by Paiges Bookshop to Anna Cunningham. Over 100 people attended the opening of this show, the food and wine was sponsored by the Wanganui Glass School



Sam Swinburne 1<sup>st</sup> Prize



Jimmy Walsh 2<sup>nd</sup> Prize



Anna Cunningham 3<sup>rd</sup> Prize

### Looking Glass Exhibition \_ Sargeant Gallery Whanganui

This exhibition opened on Saturday. I had hoped to have some images but none have been sent. I have heard that it is a stunning exhibition so hope to be able to bring you some images in Newsletter 21 in February.

### The NZSAG Website:

There have been a couple of inquiries regarding what happens after the website fee has been paid. All new members and those existing members who paid their \$20 upload fee are able at any time to submit different images (than those going in the book), to have a page of your own on the NZSAG website.

Pam Olver manages the website her contact details are:

Pam Olver  
155 Second View Ave  
Beachlands  
AUCKLAND 2018  
[garrypam@xtra.co.nz](mailto:garrypam@xtra.co.nz)

Pam will do the upload and you will be issued a password that allows you to view the members' only section of the website.

Images (as many as you want) need to be at least 150dpi or bigger, with each image named and sent on a CD. (Please do not send email size as this is very small). Images can be downsized but not enlarged. Include your name (and studio name if applicable), as you wish it to be show on the webpage, your artist statement, biographic details and galleries that represent you. These may be different from that submitted for the book.

Unfortunately access to edit your own page has been discontinued as someone has been able to hack into the home page, and also some members have uploaded images that are too big. Now, if you wish to change an image or two, you can email them to Pam or send new images on a CD. Please indicate if they are replacing existing images or being added. Pam will be able to get these uploaded around the end of Feb 2010.

Francia Smeets (Treasurer)

## Information from Waikato:

### CONCLUDING REPORT FOR RE:FRACTION 2009

We are pleased to report that RE:FRACTION 2009 has been the most successful glass exhibition at the Sculpture Park to date. This year there has been an even greater momentum of publicity resulting in more visitors and purchasers. The factors making the difference included the quality of work from participating artists, the weekend voluntary guides who spent time and effort getting to know the work, the generosity of our sponsors, and the additional assistance of Gemma Bowen for her Wintec internship programme and David MacDonald (graphic designer) from Waikato Museum of Art & History. Countless factors contributed to its success.

The choices made by judge, Karl Chitham, for the Swarbrick Dixon Glass Awards generated articles and photographs in the Waikato Times and local newspapers, and in addition because both awards went to students of the Wanganui Glass School --- they in turn will be recognising the students' success through Unitec's own publications.

The exhibition had more than 1600 visitors -- including several very well-behaved school classes. The Waikato Sculpture Trust also had significant sales including work by Lisa Walsh, Ron Reichs, Hamish Webster, Jo Conroy and Sam Swinburne. Considering the tough economic times, we are very pleased that sales have gone well. As you know, the commission from sales provides reassurance that exhibitions can continue to be run by the Trust.

Dorothy Wakeling [www.sculpturepark.co.nz](http://www.sculpturepark.co.nz)

### Glass Casting Course at Heather Olesen's glass studio at Morrinsville, over Labour Weekend by Carmen Simmonds

The Glass casting course suited the absolute beginner and also the students with glass knowledge to experiment and extend their skills. The workshop proved energetic and fun, with the students producing some amazing textures and patterns using the silicone mould making technique.

Carmen thoroughly explained all the aspects of the glass casting processes, sharing her knowledge, experience and the techniques she uses when incorporating the use of lace, fabric and metal in her sculptures.

With the opportunity for each student to experiment with 15 colours of Gaffer Glass, the highlighting of colour and combinations used produced some absolutely stunning effects to their glass sculptures.

The intensive course ended with everyone sharing their ideas and experience, and enthusiastic to further explore the techniques learnt.

Submitted by: Heather Olesen

### 2009 Stoneleigh Sculpture in the Gardens Exhibition

Colleen Ryan-Priests steel and cast glass sculpture in the 2009 Stoneleigh 'Sculpture in the Gardens' Exhibition has been purchased by the Friends of the Gardens for gifting to the public collection of Auckland Botanic Gardens.

This work of steel and cast glass titled 'Caught in the Act of Losing You – Sporadanthus ferrugineus' pays homage to our rare and endangered giant cane rush. It is perfectly sited in a wetland in the threatened Native Plants Garden where light and movement are reflected in the water.

It is great to have glass recognised as a contemporary sculptural medium which can be robust enough for outdoors. The Stoneleigh 'Sculpture in the Gardens' Exhibition is at the Auckland Botanic Gardens from 7 November to 14 February 2010.

### **ArtStation 2009 Year long Glass course= Final exhibition**

Visiting Off the Main Road a glass exhibition a few weeks ago was like an absolute breathe of fresh air! Students Karin Barr, Michelle Judge, Judi Hadfield, Janet Cussen, Samantha Vrij, Margaret Murray and Graeme Hitchcock put together a vibrant collection of cast glass.

The exhibition was stunningly displayed in Graeme Hitchcock's studio/ex-barn just off the main road between Auckland and Hamilton, in Glen Murray Rd to be precise. The group put a huge amount of effort into clearing out Graeme's work space, giving it a fresh coat of white paint bringing the 'gallery' right up to a fabulous, yet wonderfully rustic standard.

Greeted at the door with plenty of wine and refreshments one would have been quite happy to linger the day away outside in the shade in this magnificent setting overlooking Lake Whangape.

However there was glass to see inside. The exhibition space had fabulous natural light, included a visitors wall to sign and the curtained-off R18 section. Many works were in multiples, and using the variety of vibrant Gaffer colours, the whole space was a fabulous feast of colour and form!

Through a door, into the messy workshop area, was a display of wax, moulds and glass in various states, and included captions describing the casting process to visitors 'not in the know'. This was an awesome idea, received really well by the visitors keen to know more about cast glass.

Contributed by Di Tocker



**MGM Sandblasting – also sandblasts Glass objects for artists.**



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#### **INFORMATION AND DIARY DATES,**

#### **Gerry King - Kiln forming Course August 1 to 14, Istanbul**

See the poster attached to the back of this newsletter for details

Nejat Kavvas spent some time recently at The Glass Furnace at Istanbul and was very complimentary about the facilities and the training. (see Newsletter 17).

Gerry is an Australian who has worked in glass since the early 1970s.

For those who are unable to travel to Europe, Claudia Borella Glass Design Ltd. is pleased to be able to offer a maximum of 12 students the opportunity to study with Gerry for a fraction of the cost here in Wanganui, New Zealand for NZ\$850 inc gst in late 2010. Further details regarding registering for this workshop will be available soon. Email [claudia@claudiaborella.com](mailto:claudia@claudiaborella.com)

#### **Ranamok 2010**

Closing date is earlier than usual 15<sup>th</sup> June 2010 Entry forms and other information will be on the Ranamok site later. Keep watch. <http://www.ranamok.com/>

## EXHIBITIONS,

- **Stoneleigh Sculpture in the Gardens 2009-10**  
7 November 2009 - 14 February 2010.  
Russell Beck - Todd Butterworth - Bing Dawe - John Edgar - Fiona Garlick - Aiko Groot - Chris Hargreaves - Christine Hellyar - Tui Hobson - Gaye Jurisich - Peter Lange - Barry Lett - Dave McCracken - Phil Neary - **Phil Newbury** - Jamie Pickernell - **Colleen Ryan-Priest** - Jeff Thomson - Sopolemalama Filipe Tohi - Richard Wedekind
- **Two Rooms – Putiki Rd, Newton**  
La Planète Sauvage  
Elizabeth Thomson  
27 November to 23 December
- **Artereal Gallery, Sydney**  
*Cats & Dogs*  
2 - 19 December 09
- **Masterworks Gallery – Ponsonby**  
Intimate  
Mike Crawford, Trudie Kroef, Ben Pearce & John Roy  
3 December to 19 December
- **Black Barn Gallery – Havelock North**  
Glass  
Ann Robinson, Layla Walter & Mike Crawford  
17 December – 17 January
- **The Colonnade Gallery, National Waterfront Museum, Swansea, Wales**  
Saturday October 10th 2009 -January 24th 2010.  
"Gathering Light", The Women's 10th International Glass Workshop- an exhibition of 20 international women working in glass. This exhibition has been on show at the Centre International du Vitrail in Chartres, France from 3 October 2008 - 29 August 2009. It is now travelling to Swansea, Wales., [www.museumwales.ac.uk/en/swansea](http://www.museumwales.ac.uk/en/swansea)
- **Sarjeant Gallery, Whanganui**  
Looking Glass: Reflecting Ideas.  
12 December 2009 to March 14 2010,
- **Lopdell House Gallery, Auckland**  
*Glass Invitational NZ*  
Toured by Milford Galleries  
11 December 09 – 7 February 2010
- **Waitakaruru Sculpture Park, Sculpture-in-the-Park,**  
Curated by Rob Garrett,  
**21<sup>st</sup> November 2009 – 28<sup>th</sup> February 2010**
- **Waitakaruru Sculpture Park, E:SCAPE Sculpture in the Landscape**  
**Curated by Sarah Anderson**  
**13<sup>th</sup> March – 30 May 2010**  
The Trust is looking for corporate sponsors.

**Remember :**

**If you do not tell me what is on it is likely not to be reported. A simple email with the details is all that is required. I would prefer to put the details in the newsletter than have artists sending me their invitations to distribute.**

**Images**

Someone suggested it would be good to showcase the works being exhibited in various exhibitions. I agree but this means someone needs to send me images taken at the exhibitions. The images need to be good quality but they will be reproduced quite small so do not need to be super high resolution. Email me images of exhibitions you have been to or are represented in and then perhaps others will get to see what is being shown around the country.

**Newsletters:**

There will be no newsletter in January so any copy sent to me will appear in the February issue.

**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 15<sup>th</sup> of the month. If received after the 15<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, framewokers 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)

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Brian Chrystall, President, Newsletter Editor,

Jerry King Poster PDF

Easter show entry pdf

# Gerry King KILN FORMED GLASS

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## SUMMER, ART GLASS & ISTANBUL

This course will help you discover new approaches to planning and making glass works. It will take your current knowledge and skills to 'value add' to them by introduction of a variety of ways of thinking about the designing of a work. This will lead to selection of materials and techniques suited to the design. It is equally suited to artists, craftspeople and designers. We are likely to make objects such as plates, bowls, sculpture, jewellery and temporary installations.

Contemporary glass can be understood as having the colour qualities of painting and the three dimensional qualities of sculpture, we will investigate both. The resulting work can be assessed according to its three aspects: intention, fabrication and resolution. We will use this to advance the excellence of your works. As the ideas of the group will be many and varied a wide range of techniques and skills will be encountered.

Primarily a fusing class there will also be opportunity for some hot and cold working plus elementary casting. Initial projects will involve manipulation of colour with both glass especially made for artists and float, [window] glass. Attention will also be given to health and safety and aspects of art glass history. Some tasks will be set, including working together and alone, but there will also be self-directed projects.

Gerry is assisted by Andreas Doeringer, a qualified Master Practitioner of glass and glass artist from Austria. They have worked together in Australia and at The Glass Furnace. The course is intended for people with glass experience, but special provision can be made for mature artists wishing to venture into the wonderful mysteries of glass.

Translation to German will be available.



Session 5:	August 1 - August 14
Tuition:	845 Euro + %18 V.A.T
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Ph:	+90-216-433 30 21
Fax:	+90-216-433 30 21

Gerry King lives in 'the bush' near Adelaide, South Australia and has worked in contemporary glass since the early 1970's. He has qualifications in art from Australia, USA and Canada culminating in a Doctorate awarded in 1993. His works are exhibited, published and collected internationally. They are represented in public collections in Australia, New Zealand, Japan, USA, Denmark, Spain and Portugal.

Primarily involved in exhibiting, Gerry also undertakes design commissions, consultancies and writing engagements. Formerly the Coordinator of Glass Studies and subsequently Head of the School of Design at the University of South Australia he is widely experienced in teaching and the history of contemporary glass. Gerry has travelled extensively for workshop teaching, lecturing and exhibiting.

He is familiar with contemporary glass around the world. Initially a glass blower he has specialized in kiln forming since the 1980's but incorporates aspects of hot and cold glass working as the work dictates. In 2009 he was honoured with the first retrospective exhibition by a living glass artist at the Wagga Wagga Art Gallery, Home of the Australian National Glass Art Collection.