



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

22

Newsletter No 22, 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**. Perhaps Aucklanders can start thinking whether you would like to billet a NZSAG member from another part of New Zealand for the duration of the conference. More information later.

Corning - New Glass Review 31 Competition

In Newsletter 16 I published the request for entries for the New Glass Review. Glassmakers, artists, designers, and companies were invited to participate. Only glass designed and made between October 1, 2008, and October 1, 2009, could be submitted for this annual survey. Each year, the Corning Museum of Glass conducts a worldwide competition to select 100 images of new works in glass. A committee drawn from designers, artists, curators, and critics makes the selection. The publication is intended to keep its audience, which includes museums, artists, libraries, collectors, scholars, and dealers, informed of recent developments in the field.

Objects considered excellent from any of several viewpoints "such as function, subject matter, aesthetics, and technique" will be chosen. The objects selected will be published in color with the names of the makers and brief descriptions of the pieces.

It would be interesting to know who amongst the NZSAG members submitted images and who has been accepted. I understand that acceptance letters were delivered last week. Over 2500 images were supplied and only 100 selected. I would like to be able to congratulate those of the NZSAG membership who have been selected and I am sure other members will be pleased to know who is succeeding against very strong competition.

BLOG WORTH READING

<http://blog.glassquarterly.com/2010/02/15/guest-blogger-glass-as-tourist-attraction-part-ii/>

The blog makes comments on Douglas Lloyd Jenkins article in the Listener and comments on the value of Glass tourism.

Original Art Sale

Some of you may be interested in trying to get your work into the Original Art sale which is held in the Telstra Centre in Manakau 25th – 27th June.

To enter go to www.theoriginalartsale.co.nz and click on application. Entry costs \$45 and sales incur a 30% commission. Maximum of 4 artworks per artist.

Gleaned from Ausglass Newsletter (November 2009)

Mobile Hot Glass Facility makes Debut at Deloraine

Tasmanian Craft Fair held in Deloraine (30th Oct to 2nd Nov 2009) heralded glass as its theme for the first time since it began 29 years ago. The event organisers, the Rotary Club of Deloraine, embarked on a number of projects involving glass including an exhibition entitled *Furnace* curated by Douglas McManus and a number of hands-on lampworking workshops offered throughout the 4 day fair. They were also looking to have glass blowing featured as a way of attracting more than the 30,000 people that normally attend. After their initial glass blowing contact fell through, Craft Fair director John Dare approached Keith Dougall in early August after hearing that Fusion had just finished setting up a new Hot Glass Studio in Poatina. He asked if Keith would consider bringing their furnace to the fair and after much discussion it was decided that this was less feasible than building a new furnace and related equipment that would be designed for travel on a dedicated trailer complete with a working stage for demonstrations. The trailer could then be available for future fairs and other events around Tasmania and the mainland. And so a partnership was entered into between the Rotary Club (who provided funds) and Fusion (who provided expertise and labour) to build what we believe is currently Australia's only existing Mobile Hot Glass Facility, reminiscent of the Corning Museum's Hot Glass Roadshow that toured Australia during 2005, although somewhat smaller and more humble in design and budget! Fusion had an old modified dual-axle car trailer that has been used as a mobile stage at festivals and other events in the past, but was now sitting unused. So it was decided that this would become the base from which to create this great new facility. The trailer was 4.1m long by 2.2 wide had existing walls that were 1.5m high. One of the long side walls was able to fold down to create a large platform stage or work area. We increased the height of this folding wall/floor to 2m, which created an even larger work area when folded down for the bench and marver, plus we added a sloping roof complete with a sliding canopy that could be extended out over the work area for shade. We also added electric braking capacity by replacing the existing axles with 2 new electric brake axles. Next came the task of designing the equipment to fit on the trailer... the basic setup we felt we needed was a furnace for melting the glass, a small glory hole for re-heating, an oven or kiln for annealing finished pieces and a pipe warmer. We also needed to consider the energy source for each of these items and decided that if we could keep the setup electricity-free we would be able to operate independently of access to power. So LP Gas was the go, and we created a rack on the draw-bar of the trailer to house 4 x 45kg bottles - enough for a few days' operation.

James Dodson, of Tasmanian Glassblowers, was also drawn into the project and provided his fibreglass moulds for the castable linings of a free-standing pot furnace. We decided on a pot capacity of 50kg, mainly because James had an old pot we could use of that size and because we felt that was a good size to take on the road and to switch on and off regularly. Simon Maberley, of Canberra, also came down for a week to help cast some of the linings and start work on the furnace which was a great help. He also helped with one of the more difficult tasks – deciding on the placement of each large piece of equipment so that the trailer would be well balanced weight-wise for towing. Because we had to build the equipment on the trailer (we had no way of lifting the equipment after construction) this necessitated using weights (a couple of pallet-loads of bricks, bags of soda ash and castable and anything else we could find) to do a dummy run and make sure the down-weight on the tow-ball was not too little or too great and that the trailer was balanced from left to right as well. Another major challenge we faced was finding a Class B gasfitter (Combustion Engineer) who could do the work of commissioning the burners and getting the paperwork processed for inspection by the gas authorities in such a short lead-time. There are only 2 gasfitters of this sort in Tasmania and one of them did not want the job – and so we were a bit nervous about working with the only other one who did not have much experience with glass equipment and who had been dragging the chain quite a bit on completing the work for the new

facility at Poatina. But, we did manage to get across the line... just... he literally finished connecting the last burner for the Glory Hole on the day before the fair started when we were already well under way in heating up the furnace. In the end he ended up getting quite excited about the project and brought his family along to see the demonstrations at the fair. If you are embarking on a project of this sort in the future, be prepared to have to work through quite a bit of red tape... the gas code is different in every state and it wasn't written with mobile hot glass trailers in mind at all! But the good news is that we did make it, much to the relief of John and the fair organisers who had been sinking quite a few stories into the media about it all. In the end we were featured in all the major newspapers more than once and TV and radio covered it as well. It was great to see the thousands of people who watched over the weekend being fascinated as they watched the glass blown and shaped before their eyes. Rotary was really pleased because numbers were up considerably from last year and there was a real buzz about all the glass. James Dodson and Simon Maberley returned to help with the demonstrations. It was great to be able to tell the bigger story of what is happening here at Poatina with Tasmania's first access/educational facility for hot glass just coming on line with Fusion. It does seem to be the start of Tassie's moment right now for glass and many people filled in response forms saying they would like to undertake workshops or teaching in hot glass techniques in the new year at Poatina.

We are excited about the opportunities our new hot glass facility and the mobile facility will bring to work with a range of ages and groups within the community, including school, TAFE and uni students who currently don't have access to hot glass. There is something about molten glass that brings out the best in people... a sense of child-like awe and wonder that is an excellent starting point for working with disadvantaged young people and others in need in the community. It was a special moment during the demonstrations when a 9 yr old boy declared to the crowd "I want to be a Glass Blower when I grow up!" - A good reminder of the younger generations who are looking to find their place and who are a vital part of our future.

A real challenging project but certainly a marvellous way to showcase glass working.

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

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.

Francia Smeets (Treasurer)

Conservation Supplies

Archival Quality Materials for
Conservation, Restoration, Preservation &
Exhibition

Protect your precious glass works with

QuakeHold Products Gel, Wax and Putty



Removable, reusable
and non-toxic
Clear QuakeHold! Gel
secures

Glass, antiques, collectibles and
more, from falling and breaking.
Comes off clean, works well on Glass and most surfaces.

See website or call for more details

Phone : 09 425 7380 / Fax : 09 425 7385
Email : info@conservationsupplies.co.nz
Web : www.conservationsupplies.co.nz

ROTORUA LAPDIARY ROCK & MINERAL SUPPLIES LTD Est 1981

We stock a comprehensive range of grinding, sanding and
polishing equipment for glass artists.

Stock list includes

- * Lortone grinding & polishing arbours
- * Lortone tumblers
- * Rubber sanding drums
- * Diamond dot sanding discs 100-1000grit
- * Magnetic diamond discs – made to order
By our international manufacturer
- * Power flexi carving machine
- * Silicone carbide sanding belts and discs
- * Diamond sanding belts
- * Diamond sanding banks & mandrels
- * Diamond hand pads
- * Diamond drills
- * Grinding & polishing powders & pastes

Equipment brand names stocked:-

Lortone, Crystalite, Barranca, MK, Inland

www.rotorualapidary.co.nz
email: rotorualapidary@xtra.co.nz
Ph: 07 348 8996
Fax: 07 348 8621

GS traders

Studio resources

Diamond handpads, Diamond sandpaper, Diamond
sawblades, Flexible diamond pads, Diamond point sets,
Diamond bands, Diamond grinding wheels, Flatbed grinder
disks, Grits and polishes, Micro diegrinders, sandblasting
guns, Refurbished diamond saws

Greg Swinburne
14A Burmah st
Wanganui NZ 4500
06 343 5611
021 079 9171

Email for more information

GS.traders@hotmail.com

New Zealand Society of Artists in Glass

Newsletter 22, March 2010

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

Bullseye Emerge Finalist

Congratulations to New Zealand's only finalist Campbell Wylie for his entry into the Bullseye Emerge 2010 competition.

Already he is receiving publicity before the announcement of the award for his great packing:

<http://www.bullseyeglass.com/weblog/2010/02/16/submerged-by-e-merge/>

Congratulations Campbell, fantastic news to have made it this far! And best wishes for the final round, soon to be announced.

It is also worth looking at the Finalist images on the Bullseye site -

<http://www.bullseyeglass.com/emerge/gallery/>

Packaging

There are many artists who should note the packaging discussed in the blog above and ensure that they emulate the artist. Good packaging can protect artworks and ensure that they can be transported around the world and arrive intact. Poor packaging can be a disaster. If your work does not arrive at its destination undamaged the whole effort of producing, finishing etc is wasted.

Advertise in the newsletter:

- Line advertisements in the Glass Newsletter are FREE for members.
- No more than 80 words please.
- Rates for commercial concerns are:
 - 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.

Courses by Claudia Borella Design

To register simply email your interest to claudia@claudiaborella.com

- DESIGNING WITH VINYL SANDBLAST RESIST
This three day workshop will provide participants with the opportunity to explore methods developed for my most recent body of work. The process introduces textural elements and allows precise control of colour through machine or hand cut masks. The course will introduce participants to the use of 'thins', Bullseye's specialty 1.5/2mm glass as well as iridescent coated glass types. Everyone will be cutting and fusing sheet glass, designing, cutting and applying the resist masks, to produce an object that utilises this process. Firing and annealing glass schedules will also be discussed. Numbers limited to a maximum of 10 people.
Friday 2nd APRIL - Sunday 4th APRIL - 3 Day Easter Weekend 10am - 5pm
Claudia Borella Glass Design Ltd, Wanganui
Beginner to Advanced levels COST NZ\$550 inc gst

Artist's success

Ann Robinson features in Neues Glas – Spring 2010 with a four double page spread. It is well worth a look if you can get a copy. If you cannot get access you might want to email me and I will supply a pdf version.

CASH AND CARRY

Te Atatu Cast Glass Studio Closing Down early April

FOR SALE

Blue vertical front loading kiln in good working order
No controller \$ negotiable prices for cash

Numerous workbenches, tables, bookcases
Shelving various sizes wooden and metal well used but still useful.
Some used plaster moulds for wax in good condition.

Must view to get the bargains.
Available to view from 19th March onwards but be quick.

CHEAP KILN

Front loader, square silver shaped kiln, must view.

Been in the studio family since 1998. Still in use and in good working order. No controller
\$ Make us an offer we can't refuse.

Pick up from Te Atatu Peninsula Auckland

Call lou Pendergrast-Mathieson 021989751 or 4891310 or email:

l.mathieson@themondesir.co.nz

From Bead makers information :

The logo for signselect, featuring the word "signselect" in a lowercase, sans-serif font with a small 'x' above the 'i', followed by two slanted parallel lines.

Lightbox Display

This creative way to present glass art allows light to shine through the object, adding vibrancy and rendering it perfect for display and photography.

Fabricated from opal acrylic and finished with bullnosed edges, this 300mm x 300mm x 200mm deep lightbox rests on discreet black rubber feet, and is powered through a 5m white moulded lead. Sturdy enough to support up to 40kg in weight, the lightbox is easily manoeuvrable from one venue to another.

Price for one off packaged and delivered to your door is \$750 +gst. For multiple orders, there will be a reduction in cost per unit.

: If you want to know more contact catherine@signselect.co.nz

*****SPECIAL CATALOGUE OFFER*****

During the Open Artist Studio event, the recently published full colour catalogue, 'Hybrid Culturati' released at SOFA New York 2009 will be on offer at a 50% discount. Usually retailing at NZ\$20, the catalogue will be available at the venue during this event only for NZ\$10.

If you are unable to make it to the event and would like to purchase a copy at the reduced rate plus postage, a copy can be sent to you.

Simply reply to claudia@claudiaborella.com with your name and address.

Limited copies available.

Offer only available until 31 March 2010.

ENFORCING YOUR RIGHTS- PART 2

Introduction

In the last edition of our Art Law Newsletter we began discussing what to do when you feel your rights in your art may have been infringed by someone. Having covered the kind of initial issues that need to be considered before you can make an informed decision as to whether you should take formal action, in this edition of our Art Law Newsletter we are going to be discussing the different options you have when it actually comes time to take action.

Formal or Informal

In some cases if you are dealing with a very blatant breach of your rights a firm and well written letter from your lawyer setting out your position and the necessary actions you require the infringing party to take to remedy the situation can be the best way to try and resolve things. However, in other cases depending on the history and personal relationship between the parties a more informal approach by you to the infringing party may be a more strategic way to go. In some situations people can become less co-operative once they think the matter has been escalated to a formal level where lawyers are involved. If you can keep them thinking there is still the opportunity to resolve things amicably then you may have more success than being aggressive and confrontational.

Prior Advice

If you do decide to make an informal approach in the first instance, then you should still get some kind of legal advice on the best way of going about this. Just because you don't want the other party to think you've got a lawyer involved doesn't mean you can't have sought advice behind the scenes. This kind of advice can give you a much better idea of what you should and shouldn't say in these early stages of the dispute so as not to compromise your position and chances of success if things do proceed to a more formal confrontation.

Court Action

If initial discussions or correspondence with the other party do not provide you with the results you desire, then there are a number of other options you can consider. One of the most obvious is legal action through the courts. However, unless the infringement of your rights in question is sufficiently serious or there is a lot of money involved, this is not often going to be the best course of action. The financial cost of court action can be significant. However, the time that must be devoted to pursuing such an action as well as the personal toll that being involved in litigation can take are just as important considerations when deciding if taking someone to court is really the best way for you to progress things.

Disputes Tribunal

Depending on the nature of the dispute the Disputes Tribunal can be a very effective forum by which to resolve a matter. Unfortunately there are certain kinds of disputes that the Disputes Tribunal cannot hear such as pure intellectual property disputes, but if your claim can be heard in the Disputes Tribunal then it can be a very cheap way of progressing the issue. For example no lawyers are involved in any hearings before the tribunal and there is only a nominal fee to be paid in order to have your claim heard. Also a decision of the disputes tribunal can have the same legal standing as if the matter had been decided by the District Court.

Mediation and Arbitration

Other options to court action which can be effective in the case of a dispute are mediation and arbitration. Although these will both require the other party to the dispute to agree to such proceedings, both mediation and arbitration can be cheaper and quicker than taking a matter through the courts. Mediation and Arbitration both also have the added benefit of the parties being able to agree to keep the matter confidential where as anything heard in the courts is of course open to the public. Mediation essentially involves a mediator or mediators acting to try and help you and the other party agree on a settlement. Arbitration on the other hand involves an arbitrator or arbitrators hearing both sides to the claim and then making a decision on the matter that you and the other party will be legally bound by.

Desired Outcome

In order to help you decide which course of action is the most appropriate for you, it is always important to have a very clear understanding of exactly what you want out of the situation. For example if all you are looking for is an apology from the other party then court action is not going to be the most appropriate avenue for you to go down. However if there is significant money involved, it is not just a one off occurrence and the other party is refusing to communicate with you on the matter, then initiating appropriate court proceedings may be an option worth seriously considering.

Damages

If the remedy you are seeking in any situation involves the payment to you of some kind of damages then you also need to consider if you have the ability to prove in a verifiable way the basis for the loss or damages you are seeking. For instance if someone uses one of your images on a T-Shirt and you normally licence such use of your images for say \$50, trying to claim \$5,000 in this case may not necessarily be realistic. However if there are other related verifiable costs you have incurred in respect of the infringement of your rights, such as associated legal fees, then it is worth bearing in mind that you may also be able to factor these into the final amount you are claiming from the other party.

Conclusion

Being involved in a dispute in relation to you art is never pleasant. However by being aware of the issues that need to be clarified before you commence action, the most appropriate way to pursue such action in any particular case and being realistic in terms of what you hope to achieve, will all help to get you through the situation in the least painful way possible.

Questions?

If you have any queries or questions in respect of the above please don't hesitate to contact david@mclaughlinlaw.co.nz or on 021 630 201 or 09 363 2738

New Zealand Glass Bead Association Competition

NZGBA are holding their 2010 Bead Competition and invite NZSAG members to compete. There is a kiln formed bead category.

See <http://www.nzgba.org.nz/wp/annual-bead-competition/> for details.

Closing date for entries is April 16th 2010.

MGM Sandblasting – also sandblasts Glass objects for artists.



Sandblasting Designs On Glass

AUCKLAND WIDE COMMERCIAL & RESIDENTIAL

- Glass vanities and cabinet designs.
- Glass door designs.
- Murals on glass partitions.
- Corporate logos on glasses etc.
- Decorative borders.
- Sandblast shower screens for privacy.
- Sign writing.
- Mirror borders and designs.
- Sandblast your 21st keys or giftware.
- Glassware & glass coasters.
- 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

New Zealand's Most Comprehensive Range of Art Glass Supplies
"Imported from around the world & distributed to you"

Discounts for NZSAG Members & Trade rates available – call now for your free catalogue

Tollfree: 0800 847 9213

Hot Glass * Cold Glass * Kilns * Tools * Materials * Books * Bevels

Importers of:

Spectrum – Uroboros – Dichoric – Youghiogheny – Bullseye – Wissmach – Kokomo

Distributors of:

Glass Sheets – Rods – Powders – Frits – Billets – Pebbles – Moulds – Chemicals – Findings – Glues – Shelf Paper – Fibre Board – Grinders – Ring Saws – Glass Kilns

Leadlight Products (NZ) Ltd

Ph; 07-847-9213 Fax; 07-846 7020 Web; www.leadlight.co.nz

Cnr Norton Rd & Commerce St, PO Box 5198, Frankton, Hamilton.

Email; info@leadlight.co.nz

Shop Hours; Monday to Friday 8.30am – 5.00pm Saturday 9.30am – 12.30pm (excl long weekends)

Di Tocker from Hamilton writes :

I am enjoying a great start to this year working on an exciting commission and having spent some time with advancing glass students.

Brian Perry Classic Awards

I am just putting the finishing (polishing!) touches to a set of awards commissioned by the Brian Perry Foundation here in Hamilton for a ProAm Golf Tournament, The Brian Perry Classic due to be played over 3 days next week. I am very pleased with the achieved finish of these pieces, made possible by the purchases of new equipment for the studio last year.

Click on this link to check out images of the awards. <http://www.dicast.co.nz/gallery/album7>

Advanced Casting Course

In February, I spent 2 days with four advanced students, letting them push the boundaries a bit further...casting bigger and more challenging pieces. It was such a thrill to work with these students, 3 of whom are experienced artists working successfully in other mediums. I seem to get as much out of these workshops as the students do...thanks guys!

One of the students has posted a great blurb including photo's on her blog...click here to check them out

<http://gorgeouswithattitude.blogspot.com/2010/02/cast-glass-making-our-molds.html>

<http://gorgeouswithattitude.blogspot.com/2010/02/cast-glass-workshop-breaking-moulds-and.html>

Upcoming Workshops

There are 2 workshops lined up for this year with a few places in each left. The dates are set for April and August.

Please note these are the only courses I will be teaching this year as I have a full schedule of glass making commitments.

For info and enrolment forms click on this link

<http://www.dicast.co.nz/pages/8/Downloads>

INFORMATION AND DIARY DATES,

Ranamok 2010

Closing date is earlier than usual 15th June 2010.

NOTE the postmark date for New Zealand artists is JUNE 5th.

Entry forms and other information will be on the Ranamok site later. Keep watch.

<http://www.ranamok.com/>

A Fragile World - Glass auction and cocktail evening

(this is a fundraising event for Hospice)

30th April 2010

6-8pm

Chronicle Glass Studio

2 Rutland Street

Wanganui

In support of Hospice Wanganui

For more information visit www.afragileworld.co.nz

WHANGANUI ARTIST OPEN STUDIOS

19th - 28th March 2010

Studio's open on weekends only

<http://www.eventfinder.co.nz/2010/mar/wanganui/whanganui-artist-open-studios>

JUTTA CUNY-FRANZ AWARD 2011

Conditions for Participation and Application Form

Applications will be accepted from now on until **15 October 2010**. See application form for download <http://www.glasmmuseum-hentrich.de/mediabig/2913A.pdf>

The prize is awarded to artists who make significant use of glass in their works

The artists who participate should not be older than 40, and their work (sculptures, objects) should not be older than 2 years. Each participant can present up to three works.

The Jutta Cuny-Franz Memorial Award is endowed with 10000 Euro. Two talent awards are endowed with 1500 Euro each. Awards may be split between contributions of equal rank. The awards and a number of honorary diplomas are granted every two years. The winners are chosen without possibility of recourse to legal action by a jury, consisting of: Prof. Dr. Christoph Brockhaus, Duisburg, Germany; Prof. Anthony Cragg, Wuppertal, Germany; Prof. Dr. Hermann Fillitz, Vienna, Austria; Dr. Dedo von Kerksenbrock-Krosigk, Dusseldorf, Germany; Dr. Helmut Ricke, Dusseldorf, Germany; Dr. Elisabeth Scheuba, Vienna, Austria.

Prizes will be presented in Spring 2011. The winning contributions and a choice of further applications will be published in the "New Glass" journal

Only complete applications will be accepted

Please submit your questions and application to

Jutta Cuny-Franz Foundation

Glasmuseum Hentrich, museum kunst palast

Ehrenhof 4-5, 40479 Dusseldorf, Germany

Fax: +49 211 892-9173

dedo.krosigk@smkp.de

EXHIBITIONS,

- **Sarjeant Gallery, Whanganui**
Looking Glass: Reflecting Ideas.
12 December 2009 to March 14 2010,
- **Nathan homestead, 70 hill road, Manurewa, Auckland.**
Glamorous -a collaborative exhibition of glass and photography. Designed to provide insight into the art and science of glass, this show juxtaposes sensitive photography with delicate and magical glass painting, sculpture and jewellery.
Opening Thursday 25 th March from 6pm
Salvador Schwieters, Tim D, Frances Hanson, Fiona Rennie-Schwieters, Isla Osborne
- **Waitakaruru Sculpture Park, E:SCAPE Sculpture in the Landscape**
Curated by Sarah Anderson
13th March – 30 May 2010
The Trust is looking for corporate sponsors.

- **ShapeShifter 2010**
26 Feb - 21 March 2010
Civic Garden, Lower Hutt
www.shapeshifter.org.nz
- **The New Zealand Steel Gallery, Pukekohe**
“Pretty much Perfect”
4 March to 28 March
Show of painting, ceramics and Glass (Susan Louie)
- **Lane Gallery, 33 Victoria St East, Auckland**
"Crush" Paté de verre sculptural glass by Sue Hawker & Lee Brogan
March 16th - April 17th. Opening preview - March 16 @ 5.30pm
Monday-Friday 10am - 5pm. Sat. 10am - 4pm.
- **KORU1, Koru Contemporary Art**
7 Tin Wan Praya Road, Aberdeen, Hong Kong
17th March to 8th May 2010
The Spring Exhibition will also include the work of well known gallery artists each working in glass but with widely varied aesthetics. Both David Murray and Galia Amsel create monolithic tabletop glass pieces but Claudia Borella also has wall mounted panels which interpret the New Zealand landscape by moonlight.
- **Northern Exposure: Glass & Ceramics**
Opening 3-21 March 2010
Arthouse, Christchurch
Claudia Borella
- **Exhibition of NZ Academy of Fine Arts, 1 Queens Wharf, Wellington**
Katie Brown and Lyndsay Patterson are currently guest exhibiting artists at the Festive Show runs until 21st march.
- **Statements Napier**
Material Girls
Opening 5.30pm May 7th runs until 30th May
Artists: Karen Ellet, Katie Brown, Carmen Simmonds, Isla Osborne, Sarah Courtney-Plant
- **Solstice**
22 June - 3 July
Avid Gallery, Wellington
Claudia Borella

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 15th of the month. If received after the 15th 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

Brian Chrystall, President, Newsletter Editor,
Mobile 021 02307786
Email : Glasspres@gmail.com
NZSAG, PO Box 68805, Newton, AUCKLAND