



# nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

# 24

## Newsletter No 24, 2010

### **NZSAG Conference**

The Conference is planned for Labour Weekend October 23<sup>rd</sup> to 25<sup>th</sup>, 2010.

At this stage we have a number of exciting speakers lined up even though we do not yet have funding confirmed. We are not in a position where we can wait until funding is confirmed and so have made a giant step in faith and have invited a number of overseas experts.

Currently overseas speakers are:

Tobias Mohl, from Denmark, a noted blower who is in demand worldwide,

Max Stewart, Now based in Edinburgh, but known to many New Zealand artists. Max will be talking on his research into Pate de Verre and his experiences painting with glass.

Mark Elliott from Australia is a flameworker who along with his accomplice will discuss using flameworked glass and other techniques to produce animated displays.

Gerry King, also from Australia will come after presenting a workshop at Claudia Borrella Design in Wanganui. Gerry is a blower who also works with fused and slumped glass.

Warren Carther, from Canada is known for his exciting architectural glass.

### **Glass Book**

**Artists who have images in the NZSAG Book will be getting their page proofs so they can check the text relating to their images. There is no chance to change or alter images. The turnaround will need to be very quick. We need the corrected pdfs by Friday 21<sup>st</sup> May. If you have submitted images but have not received your page proofs please email me.**

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

### **CREATING WITH OTHERS**

#### **Introduction**

Although the creation of art by its very nature is often a solitary experience, there are various ways in which artists often seek to work together or pool their resources to achieve various creative or practical goals. In this edition of our Arts Law Newsletter we are going to be discussing some of the key issues with such collaborative activities that you need to be aware of if you are considering embarking on any kind of collaborative or co-operative endeavour.

#### **Rights in Artwork**

When it comes to working with others in the art world there are two main areas that issues fall within. These are firstly rights in the artwork created and secondly the larger legal/business obligations that the parties may incur together. In this edition of our Art Law Newsletter we will be focusing on the rights in the artwork created and in the next edition of our Art Law Newsletter, due out in June, we will turn our attention to the other legal/business issues that need to be considered.

#### **Copyright**

When it comes to rights in any artworks resulting from collaborative efforts there are a number of points you need to be aware of upfront so as you can be sure you end up with an entitlement to the

rights that you envisaged you would. Firstly lets look at copyright, which we have discussed in previous editions of our Newsletter. The basic premise at law (subject to some exceptions such as in the case of employment or commissions) is that if you create something in which copyright can exist then you will automatically be the owner of the copyright in such work. This concept is further extended in the case of copyright works which feature the input of more than one person to provide that such 'joint copyright works' are owned by the individuals who have each contributed to the creation of such works. This is where one of the more serious issues of working with others becomes apparent.

### Joint Ownership

The way copyright law works in these instances of joint ownership is that each joint copyright owner will have an equal and undivided share in the resulting joint copyright work. So even if one party's contribution has been significantly less overall they will still be entitled to an equal percentage of the copyright ownership as any other joint creator, regardless of the fact that such other person may have contributed significantly more to the overall copyright work. Under the workings of copyright law this type of result is particularly a concern as our copyright law requires that any exercise of copyright rights needs the approval of ALL copyright owners. So even if you may be happy for a lesser contributor to have an equal share in the ownership of the work you need to be aware that going forward you will still require their permission if you want to licence or assign any rights in the copyright work to anyone else or otherwise exercise any of the other rights which our Copyright Act 1994 reserves exclusively to a copyright holder.

### Separate Contribution

Now the above rules only apply when the contribution of the different creators can't be separately identified. So for example if the creation of an artwork involved collaboration in all aspects and each contributor's work directly added to or altered the work of the other contributors, then it is likely the law would view the resulting work as a 'joint copyright work'. However if the contribution of each contributor is very separate and very identifiable then you will probably not run into the potential issues outlined above.

### Practical Issues

Even in such situation where you have very separate and identifiable contributions but you still have one final piece of artwork then there is still at a practical level the possibility that disagreements in relation to the use of the final piece of artwork can arise. For example who amongst the contributors is to maintain possession of the physical artwork and then on what terms? Also what for example is the procedure if say in the case of a jointly created sculpture, one contributor, for whatever reason, wishes to remove from the final creation a certain physical aspect of element that they have contributed?


### Written Agreement

This is why when you are working with others on the creation of a piece of art it is highly advisable to have some kind of agreement in writing to put beyond doubt each contributor's rights in both the finished physical work and also each contributor's rights to make ongoing use of their specific contribution to the joint work. This particularly makes sense to do as our Copyright Act allows for the default position at law I've set out above in regards to joint copyright works to be altered by a written agreement which is signed by all the copyright owners. In other words even if the artwork you have created with others would on the face of it deemed to be a 'joint copyright work' and hence subject to the related legal provisions, under an appropriate written agreement you can in fact provide for rights of usage and ownership in the joint work that suit you and your group best, even if such rights are on the face of it at odds with what the Copyright Act would otherwise provide for. Even if the copyright issues appear to be clear and all parties are comfortable with the default

position provided for at law in respect of copyright ownership there will always be practical issues such as I have alluded to above relating to the artwork which are of course not provided for in any specific legislation and will therefore need to be directly addressed by the parties themselves.

Questions?

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



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**GS.traders@hotmail.com**

### **Glass Art network e-zine**

The art glass industry's first monthly on-line e-zine for glass artists - by glass artists - about glass artists Have a look at [HTTP://WWW.GLASSARTNETWORK.COM/](http://www.glassartnetwork.com/)

### **FRANKLIN ARTS SOCIETY 21<sup>ST</sup> CELEBRATION**

The Franklin Arts Society celebrates its 21<sup>st</sup> Anniversary this year in September 2010. The Festival takes place for two weeks, with a large interest from the local community and those from far afield. Glass Art has been brought to the attention of Franklin Community by the NZ Steel Gallery and Suzette Meyer (Gallery and Exhibitions Manager) exhibiting the work of Susan Louie.

Going forward, the Franklin Arts Society would like to invite glass artists from all genres to take part in a glass art display at the Artefacts shop, which is part of the NZ Steel Gallery at the Franklin Arts Centre. ([www.franklinarts.org](http://www.franklinarts.org)) or take a drive to Pukekohe and check out the Artefacts Shop and the NZ Steel Gallery!

We are welcoming all glass artists who would be interested in showing their work, with an opportunity to sell their work through the gallery shop and would like to show a variety of glass art. The display of glass art will sit in the front of the gallery shop entrance, which is prime real estate within Franklin: The Centre.

The Franklin Arts Society feels it is time the Franklin Community was educated about glass as a contemporary art medium.

All interested glass artists can contact. Susan K Louie

Email: [susanklouie@y7mail.com](mailto:susanklouie@y7mail.com)

Telephone: 09-2381906

Please make contact by the beginning of June 2010 to register your interest. Once you have confirmed to take part in this FIRST EVER display in Franklin, we will send out the registration forms for completion and return.

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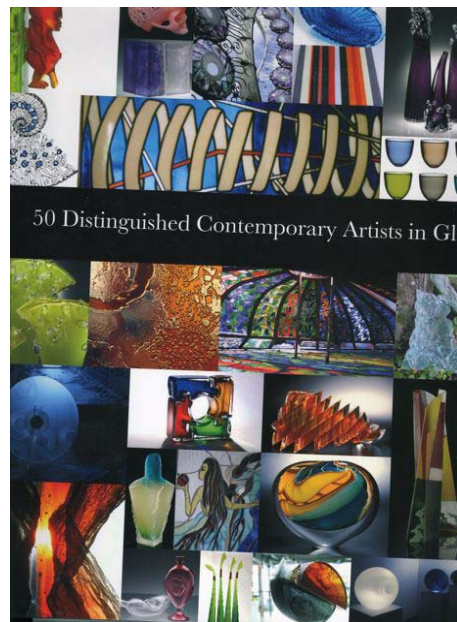
### **“50 distinguished Contemporary Artists in Glass”**

by Dr. Judith Neiswander.

Review by Stephen Skillitzi.

First published by Intelligent Layman Publishers Ltd., U.K., in 2006 this 119 page basically-photographic effort, retailing for \$90, was only recently brought to my attention. In its forward Neiswander disarmingly states: “...we welcome any criticism of what we are attempting to do.” “OK!”, I ask. “Why not comply via Ausglass, since 9 Australian and 3 N.Z glassies were in the selected 50?”. In order of their presentation: Aldrete-Morris, Turrin, King, Elliot, Dunn, Grunseit, Chaseling, Skillitzi, Shaw, and from across the ‘water-trough’, Camden, **Anderton, Smith.**

Straightaway the neglected host of other obvious Antipodean ‘glass worthies’ springs to mind. That unease about doubtful balance is reinforced on glancing at the other 38 inclusions.... 25 from the book’s home territory of the U.K., a mere 6 from the U.S.A., (namely Janis, Stankard, Mickelson, Dee Edwards, Drier, Tate) and 1 each from Belgium, Canada, Denmark, Finland, Iceland, Italy, Japan. From the over-hyped back-cover blurb... often intended, (in time- honoured 'rip-off' fashion), to seduce a trusting sealed-book sale prior to effective consumer consideration we learn:- “A distinguished appraiser in glass chose 50 artists who, in his opinion, represented the best work of their generation.... We invited over 500 contemporary artists in glass to submit examples of their work...”



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

Newsletter 24, May 2010

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



Suspiciously, nowhere is the “appraiser” identified by name. Why? Quite possibly, the response to the worldwide invitation was so uneven and sparse... supposing it was just a few more than 50...that he realized the stain to his reputation if identified personally with him. Indeed the ‘roller-coaster’ irregularities in page formatting, in photo quality and quantity, in descriptive text (often touting naive emerging artists’ hopes for yet-future achievements), together gave the impression of a deadline-driven first-draft rushed to print with whatever was on hand. In the paradigm of “publish or perish!” it is sad how often wanna-be ‘glass-world’ surveys end up falling far short! Still, 4 years after its publication, inevitably the coveted ‘collectors’ spotlight’ has other allegedly “authoritative tomes” in current focus... thankfully.

Not so well done, Neiswander!

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*[Stephen Skillitzi, based in South Australia since 1974, remembers presenting to an Auckland potters' group in August 1970 a slide show 'n tell of the USA Hot Glass Movement, and a 12 minute silent movie of his own USA glass blowing activities of 1968-1970, before that now-matured glass paradigm developed in the antipodes].*  
=====

*Response to Stephen Skillitzi's review from Halina Wlodarczak*

Thank you for sending me your "take" on the book and sharing your point of view. I can not agree more with what you wrote. ... - I looked through it, found the pages dedicated to you and could not stop my disappointment as I expected definitely more text. ...

My experience with the art publications is very extensive and my Diploma in Librarianship was dedicated to the art series (Polish and international publications). Thousands of art books went through my hands and I trust my intuition and my mixed feelings regarding this glass publication stopped me from buying. I will still have another look at it because it is interesting to see what people are making in the world. I was surprised there was nobody from Czech/Slovakia or Poland.

Saying that I think, it is always great when books on glass artists are published because it is one more source of information on glassmakers, and the glass medium itself, and the average art lovers will learn more, and accidental readers maybe will be inspired and encouraged to look closer into glassmaking. I really like your review.....

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*Halina Wlodarczak is a part time artist and full time librarian/teacher for Adelaide's Migrant Education Program. She critiques books/periodicals and is often dismayed at low publication standards.*

### **Corning Glass Review 2010**

You may recall I mentioned this in Newsletter No 16 and then again in No 22 asking who had entered and who had been selected. I have now heard that Te Rongo Kirkwood has been accepted and her work is displayed in the book which is evidently now available. CONGRATULATIONS.

### **Interesting Glass**

I encourage you to visit the British Glass Biennale website [www.biennale.org.uk](http://www.biennale.org.uk) to see the work of UK artists selected for the bienalle. The British Glass Biennale is part of the International Festival of Glass which takes place in and around Stourbridge from 23 August - 11 September 2010. Details can be found on the IFG website: [www.ifg.org.uk](http://www.ifg.org.uk)

## SCULPTURE WORKSHOP



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**New Zealand Society of Artists in Glass**

Newsletter 24, May 2010

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

## **BULLSEYE ORDERS**

The next round of Bullseye Glass Special orders is now OPEN until 30 MAY 2010. Claudia will be collecting any special requests for Bullseye glass or related products for an anticipated August 2010 arrival. No payments are required until then.

**\*\*Only the order is required before the end of May.\*\***

Please send your order using the product code numbers and quantities by email to [claudia@claudiaborella.com](mailto:claudia@claudiaborella.com)

## **GLASS COURSES – WHANGANUI**

The Community Education Service(CES) still has places available for next months one day glass courses.

They are being offered at a reduced rate this round as community support funding has been granted lowering the cost of both courses. Normally \$160 inc GST.

### **Monday June 7th - Queen's Birthday Weekend**

#### **ENAMELS DESIGN & DECAL TRANSFERS**

Learn the process of creating and firing enamel decal transfers. Each person will decorate 2 tumblers which will be permanently fired onto glass.

This process is suitable for glass and ceramics and can be used across a wide range of techniques from ready made to hand blown glass objects. Also suitable for the hot glass Graal technique. Discussions on photo image and digital transfers will also be covered. So if you have ever wondered about how to imprint type onto glass for example, this could be the course for you!

Cost: **\*\*SPECIAL \$128 inc GST and all materials and tuition.**

Time: 10am-5pm

Claudia Borella Glass Design Ltd

Rutland Street, Wanganui

### **Sunday June 13<sup>th</sup>**

#### **INTRODUCTION TO FUSING WITH BULLSEYE**

This one day course will cover specialty glass types and special effects while introducing participants to the principles of fusing and annealing Bullseye Glass. Each student will produce 10 sample tiles to keep as a reference for building future patterns and designs. Iridescent glass, reactive glass, textured glass and the use of powders will all be covered.

Cost: **\*\*SPECIAL \$128 inc GST and all materials and tuition.**

Time: 10am-5pm

Claudia Borella Glass Design Ltd

Rutland Street, Wanganui

For further details on how to enrol, simply reply to [Claudia@claudiaborella.com](mailto:Claudia@claudiaborella.com)

### **Recent Article on four Glass Artists in New Zealand Herald**

See [http://www.nzherald.co.nz/new-zealand/news/article.cfm?l\\_id=71&objectid=10644375](http://www.nzherald.co.nz/new-zealand/news/article.cfm?l_id=71&objectid=10644375)

### **DESPERATELY SEEKING CASTGLASS TRAINING IN WELLINGTON**

Keen student looking for short term training in cast glass from artist in Wellington.

Prepared to pay for the opportunity.

Please contact Bridgette Fitzgerald on 021 606708 or email [bridgetteyates@hotmail.com](mailto:bridgetteyates@hotmail.com)

## **New Members**

Welcome to

Karen Goa – Auckland [goaglassart@gmail.com](mailto:goaglassart@gmail.com)

Rick Walter – Auckland [rick@fairfit.co.nz](mailto:rick@fairfit.co.nz)

Sculpture Workshop (Shona Lyon & Kylie Bryham) [contact@sculptureworkshop.co.nz](mailto:contact@sculptureworkshop.co.nz)

## **Vacancies still exist**

### **Kiln-formed & Cast Glass**

#### **GERRY KING @ THE GLASS FURNACE, 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 & casting class there will also be opportunity for some hot and cold working. 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 Sheena Larsen who has recently completed a Master's Degree with a strong emphasis on casting. 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.

Session 5: August 1 August 14

Tuition: 845 Euro + %18 V.A.T

Accommodation: 600 euro + %18 V.A.T

Arrival: 31st July Departure: 15th August

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### **Recycled TV Monitors available**

A part time recycler of old CRT monitors and TV's wants to know if there is who can re-use this glass? I have about 100 glass monitors now ready for pickup, I am not looking for money but rather publicity. Can you help?

Contact Ashley : [ashley@gs.net.nz](mailto:ashley@gs.net.nz)

GS Technologies

195 High Street

Hawera, 4610

Taranaki



## INFORMATION AND DIARY DATES,

### Ranamok 2010 - \$15000 prize

Closing date is earlier than usual 15<sup>th</sup> June 2010.

**NOTE the postmark date for New Zealand artists is JUNE 5<sup>th</sup>.**

On-line entry is now possible although hard copy entry is also possible.

. <http://www.ranamok.com/entry> deadline is 23.59 on June 15th

Forms can be downloaded from [www.ranamok.com](http://www.ranamok.com) completed and sent by mail with your images. -

### Call for Submissions

Uxbridge Creative Centre is calling for submissions from artists who are interested in participating in our 4<sup>th</sup> cast glass exhibition "Exposed".

This exhibition will run 6 – 26 August 2010, opening 5 August 6.30pm. All artworks must be for sale. If you are interested in submitting work, please send an image or sketch and CV to the curator Melissa Elliott [exhibitions@uxbridge.org.nz](mailto:exhibitions@uxbridge.org.nz) by June 30th. Depending on space, artists may submit up to 4 pieces each.

Uxbridge Creative Centre is a community based art centre located in the heart of Howick, Auckland. We provide contemporary arts to our audience through exhibitions, artist discussions, events, classes and cinema club screenings. For further details see our website [www.uxbridge.org.nz](http://www.uxbridge.org.nz). We also offer cast glass classes with Evelyn Dunstan, contact us (09) 535 6467 for further details.

### Taranaki Art Awards Entry

Entries close 14 September 2010

<http://www.taranakiartawards.co.nz/>

### 19th Wallace Art Awards 2010,

Entries close 12 August, 2010

<http://www.wallaceartstrust.org.nz>

### Annie Rose Information

Annie Rose Ltd has established a comprehensive range of products; everything that we believe glass artists would need for torch work, glass fusing and slumping. Precious Metal Clay tools and supplies are also available and can be used with glass.

We have selected the Glass Manufacturers, Tool Makers and Suppliers that we feel represent the best in quality and value. Constantly updating our products and adding the best to our inventory. Visit us on our website [www.annierose.com](http://www.annierose.com) or drop by and see us at our shop and studio, 187 Reyburn House Lane, Whangarei, phone 09 4300817.

### Upcoming Events at Annie Rose

Glass Bead Week Tuesday May 18 to Sunday May 23 – a week of glorious workshops from Silver Clay (PMC3), Wirework, Making Curved Beads, Funky Glass Door Knobs and Pulls, and 4 days of workshops with our International Glass Artist for 2010, Sarah Hornik.

Sarah Hornik International Glass Artist from Tel Aviv Israel is coming to Annie Rose Studio from Thursday 20<sup>th</sup> May through to Sunday 23<sup>rd</sup> May to teach 2 two day workshops. The first workshop focuses on reactive colours within the coe 104 palette and the second day will be Freestyle focal fun learning some of Sarah's creative techniques. The next 2 day

workshop will be learning how to use silver wire, foil and mesh, gold leaf, palladium and dichroic with coe 104 palette.

Sarah became hooked with lampworking in November 2005 and has since abandoned her long standing career as a web designer to become a full time bead maker. Her work can be viewed on her website <http://www.glassbysarah.com/>. An exhibition of her work can be viewed at our shop in Whangarei from Thursday 20<sup>th</sup> till Sunday 23rd.

## **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.glassmuseum-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 Kerssenbrock-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](mailto:dedo.krosigk@smkp.de)

## EXHIBITIONS,

- **West Coast Gallery**  
Old Fire Station  
Piha, Waitakere City  
1st - 30th May  
"Octopus's Garden" solo exhibition Sofia Athineou
- **Statements Napier**  
May 7th runs until 30th May  
Material Girls  
Artists: Karen Ellet, Katie Brown, Carmen Simmonds, Isla Osborne, Sarah Courtney-Plant
- **Milford Galleries Queenstown**  
*Winter Show*  
15 May - 9 June 2010
- **Sabbia Gallery, Sydney**  
*Winter*  
- Sabbia Artists including Evelyn Dundstan  
30 Jun – 24 Jul 2010
- **Hastings City Art Gallery**  
Eastbourne Street East , Hastings  
PUTIPUTI: The Flower in Contemporary New Zealand Art  
10 Jul - 26 Sept 2010  
  
Mary Ama, Renee Bevan, Linda Bruce, Christine Butler, Madeleine Child & Philip Jarvis, Adam Clarke, **Evelyn Dunstan**, Niki Hastings-McFall, Robert Yahnke, Gaye Jurisich, Andrea Gardner, Sally Lush, Sylvia Marsters, Kim Meek, Koji Miyazaki, Nick Moon, Richard Orjis, Neal Palmer, Reuben Paterson, Tania Patterson, Terrie Reddish, Sally Tagg, David Trubridge, Patrick Tyman, Francis Van Dammen, Layla Walter, Pamela Wolfe
- **Uxbridge Gallery, Auckland**  
*Exposed 4*  
6 - 26 Aug 2010
- **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 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

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