



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

28

Newsletter No 28, 2010

NZSAG Conference – Labour Weekend October 22 to 25th, 2010

Conference information is being put onto the NZSAG website (www.nzsag.co.nz) so keep watch. We have put an accommodation listing to help those out of town who want to stay near the conference venue. It might pay to be quick as there is another function on over the weekend.

The Conference Brochure is also on the NZSAG website.

<http://www.nzsag.co.nz/images/NZSAG%20Conf%20Brochure%202010.pdf>

EARLY BIRD REGISTRATION CLOSSES 24th SEPTEMBER

Programme

The programme will be posted on the website within the next few weeks. There are still possible changes keep a regular watch to be sure you are up to date.

The Committee hope that the programme arranged and the social events will make this a positively memorable conference. We also hope it provides the opportunity for those who have been NZSAG members for many years to reminisces and share some of their memories of events, people and glass that have helped shape the society and the glass community.

The Conference starts with a party at Gaffer Coloured Glass on the Friday evening – about 6pm. The theme for the event is “Safety” so plan to wear a piece of safety equipment. Also expect Bubbles in a variety of forms. Watch the website for full programme details.

NZSAG Conference 2010 Billeting

If you an Auckland and are prepared to billet NZSAG members or overseas speakers over the conference please contact Te Rongo Kirkwood. (email or Mob 021 213 2220) with your interest and any specifics such as gender, number of people etc.

Te Rongo will be the point of contact for all billeting requests so hopefully will be able to match demand with supply.

Billeting seems a good way of meeting other artists as well as helping more people attend.

If you are an out of town artist or NZSAG member who wishes to be billeted please contact Te Rongo Kirkwood. (email rongo@redroom.co.nz or call Mob 021 213 2220) and tell her you preferences. She will try to match you up with appropriate billetors.

Workshops

The number of people who can be accommodated at the workshops is limited and will be filled on a first come first served basis. Be quick.

Elections

An AGM will be held during the conference and as part of the meeting there will be an election to form a new Committee for NZSAG. I encourage people to consider whether they want to be involved in assisting the society to move forward. Although it is easier if all the committee are located near to each other it is not essential. The Ausglass Committee is scattered across Australia

and holds a few face to face meetings to complement emails and phone calls to run the organisation. If you want to discuss what is involved please feel free to get in touch. We will need to elect a President, Secretary, Treasurer and committee members. The newsletter editor, may be but need not be a committee member,

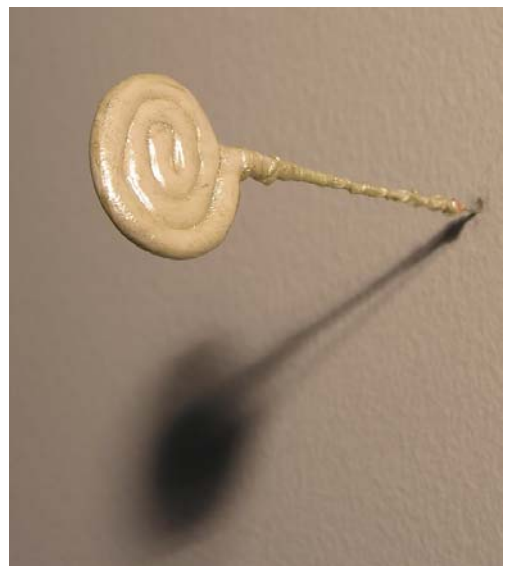
Thoughts on ‘Bursting the Bubble’ – Jenny Judge

Whether we are hot, cold or warm glass artists, we are all bound together by the fact that we all have to master our techniques to a high level so that we can actually make what we want to, and this is a process that takes time and commitment. I have to admit that I sometimes feel guilty when I venture away from ‘glass’ and experiment with other materials. I feel as though I am deserting my quest for mastery, and I that I should be spending my time analyzing my kiln firings, or be pushing my mold making or wax building just a little bit further. I should be keeping true to the road that demands discipline in order to achieve technical prowess. On the other hand I also feel the warning signs when I become overly focused on the technical aspects of our craft. It is often at this point that I choose to move into other materials so that I can explore my ideas further, and without the technical load associated with cast-glass. We all balance the desire for pushing artistic exploration and advancing our knowledge of working in the medium of glass, and this can sometimes require a new strategy or direction. I will move into drawing or painting, doodling, or clay, and sometimes my sewing machine comes out or even my knitting needles...

These explorations are about venturing into bursting those all too familiar bubbles that we become accustomed to. They are the ones that keep us tied to patterned ways of working, methods that we repeat over and over, the ones that we think advance us but may be the very key to stopping our artistic exploration. It is difficult to think about making these lateral shifts when we know it is impossible to master everything there is to know about glass during one’s lifetime! Should we not be totally married to this medium in order to understand it? How do you explore and take that leap of Faith?



detail of wall section with shadows (800 pieces total)



Detail of one ‘imagining’

The first step is to admit that you cannot know everything, secondly that it is ok to take a ‘holiday’, and finally that everything you do feeds your creative and technical processes. This last statement is the leap of faith, a leap that demands that you give into the creative process and trust that the

journey will open new doors; this makes it a lot easier and this freedom can open up great surprises... Your holiday can be massive and you can take a break from making altogether, or it can be a weekend away doodling or walking on the beach... In a recent conversation with Robyn Irwin she referred to life as 'having ebbs and flows', well so does our artistic process because it is bound to how we live, and the more we stay tuned into this, the better.

When I moved to Canada for three years I was not in a position to have a glass studio set up right away, so I began working with Fimo or Sculptey (the craft clay that you 'cook' in an oven commonly used for the creation of funky jewellery) and every day I created a small shape that I attached to a sewing pin-everyday-it was like a three-dimensional journal. It kept me going, exploring, adventuring into new directions in sculpture, and I eventually ended up with over 1000 small sculpture, painted, and lovingly bound with thread or wire. At the time I thought I was crazy (as did others) but I ended up with an installation that explored personal voice, feminine ways of working, and I discovered the importance of shadow, and surrounding the viewer with my voice-one that was not previously encouraged within the formal boundaries of heroic sculpture and art education out of the 80's. I think of this piece as my thousand little voices piercing the Modernist gallery wall, and it has now been shown in Vancouver, and recently in Cheongju at the International Craft Biennale in South Korea.

This work also highlights the importance of staying true to YOUR voice and to allow it to explore itself through a variety of media: you will understand and see it more clearly. This type of exploration can only feed your current practice and bring fresh perspective to what it is that you do in the studio. I am not crazy binding all of those little sculptures, and this was a piece that would not have been created if I had continued working in glass, and not taken a 'holiday' ...instead it opened up new directions and inspired the piece "Migrations" that was shown last year at The Corban Estate for the Arts, and in "Unity and Diversity" exhibition at The Vancouver Museum during the Winter Olympics.

I am currently setting up my studio in Henderson and in doing so I am in no rush to set up my kilns... Perhaps I will play a little longer with my wax before I decide to cast in glass, play with the clay I typically use for mold making, sketch and doodle a little longer. I know and trust that these processes feed into the whole, and will help me to continue with my sculptural explorations. It may take me a little longer to become a master of my craft, but the mastery will come eventually- But if I choose to shut down my voice through complacency of creating out of familiar patterns, the ability to explore and articulate my ideas could last a lifetime. Do not underestimate the importance of looking for the bubbles in your work that need a little bursting, you never know where this will lead you... *Jenny Judge is a Canadian artist who immigrated to New Zealand two years ago.*

She has a studio in Henderson, West Auckland www.jennyjudge.com jenny@jennyjudge.com

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.

Looking for a photographer

Photographic diploma student, Jill Guillemain is offering photographic services for glass artists. She has done some photography work for the artstation glass group and is interested in increasing her experience. She charges \$100 for an hour session and is able to provide indoor and outdoor photography. You will receive a cd and the photographs on the cd are high resolution quality. If you are interested Jill can be contacted on 09 4275342 or badger.pig@clear.net.nz

Sculpture Workshop move

Sculpture Workshop has moved and is now located at 33 Altham Ave, Mt Eden. Not far from Gaffer Glass.

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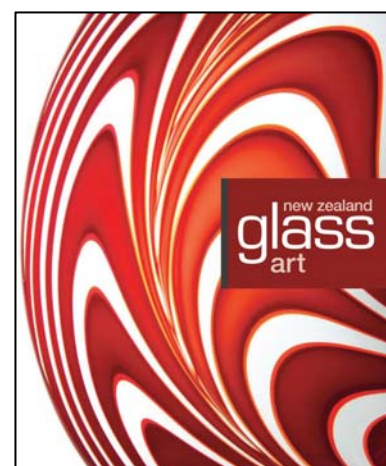
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Shop Hours; Monday to Friday 8.30am – 5.00pm Saturday 9.30am – 12.30pm (excl long weekends)

New Zealand Glass Art

The book will not be released until the Conference. I think it will be a book that many people will want to buy for themselves and for their friends.

Artists in the book will get one complimentary copy but are free to order more copies. The book has a RRP of \$49.99 but NZSAG is offering the book at \$38 plus postage. If you have not received a book promotion and order form and want one email me and I will get one to you. We hope you will be able to promote the book to your friends and to your galleries. We have approached many galleries but perhaps not all. Galleries can purchase at the \$38 plus postage price.



New Members - Welcome

Todd Sheridan of Gisborne tomtiki@vodafone.co.nz

Lynette Bradley from Rawene Northland lynetteb@slingshot.co.nz

Call for Entries


The Corning Museum of Glass invites artists, craftspeople, designers, and architects worldwide to submit slide images of new works using glass.

The deadline for submissions each year is October 1. In late November or early December, a jury selects 100 images from the submitted slides. This survey of 100 images, which is the core of *New Glass Review*, is published every spring by The Corning Museum of Glass in conjunction with the German periodical, *Neues Glas* (New Glass).

The *New Glass Review* jury changes every year. It is composed of artists, designers, educators, museum directors, curators, and critics. In addition to the survey of art and architecture in glass, *New Glass Review* contains essays written by its jurors as well as a selection of work in glass ("Jurors' Choice") that has been chosen by each juror. *New Glass Review* is intended to keep its audience, which includes museums, artists, educators, libraries, collectors, critics, and art dealers, informed of recent developments in the field. Although the criteria for selection vary from juror to juror, the success of the concept of the object is judged, as well as its aesthetic quality and technical achievement.

<http://www.cmog.org/dynamic.aspx?id=2632>

In the 2010 Glass Review Te Rongo Kirkwood was the only New Zealander whose work was selected. Perhaps in 2011 we could have more than one.

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Royal Easter Show – Auckland 2011

Someone is needed to step up and run the glass section of the show. Again it is not onerous but does require coordination leading up to the show and during the show and for the overseeing artists collecting their pieces the day after the show closes. This person need not be an NZSAG person as the show is open to all glass artists. Please get in touch if you are volunteering or wish to discuss anything about the role. Glasspres@gmail.com

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ART AND THE INTERNET

Introduction

In previous issues of our Art Law Newsletter we've discussed the basic rights you have in your artwork at law thanks to the working of such legal concepts as copyright and we've also looked at some of the specific issues to be aware of when entering into contracts of different kinds with third parties in relation to your artwork. In this edition of our Art Law Newsletter we're going to take a combined look at all of these topics in the context of the internet and discuss the ways in which the online environment brings a whole other set of considerations that need to be kept in mind when it comes to your rights in your artwork.

All Artists

The various intent specific issues are important for all artists to be aware of and not just those who create in the digital forms that obviously lend themselves well to reproduction via the internet. Whether you are merely uploading pictures of your sculpture or craftwork for show or offering specific digital copies of prints, or photographs for sale you still need to carefully consider what implications your actions may have.

Copyright

When it comes to the internet one of the first things that should be clarified is that copyright still exists in any artwork that you place copies of on the internet. A misleading urban legend that you sometimes hear is that if you choose to place something on the internet then you are regarded as having waived your copyright rights in such work. This is definitely not true and you can be assured that copyright provides exactly the same type of protection in the online environment as it does in the real world. Unfortunately the technological ease with which images on the internet can often be copied and reproduced will often make it feel as though if no practical impediments exist to such actions then surely there can't be any legal ones.

Practical Issues

Although copyright may exist on the internet to exactly the same extent that it does in the real world there are some quite significant practical issues that still need to be considered. For example the internet can be an incredible delivery platform for your work literally making the images and files

you post available anywhere in the world. Although this obviously has some amazing potential benefits it does actually create some potential issues when it comes to trying to enforce your rights in your work. The anonymity that someone accessing your work on the internet has can lead to less scrupulous people feeling more willing to take the chance in terms of copying or otherwise infringing other rights you may have in your work that they would in the real world.

Distance

If you add into this that the person in question maybe on the other side of the world, hence making any potential legal action or threats against them a lot harder (and potentially a lot more expensive) to co-ordinate and also the fact that some developing countries do not yet have as high respect for copyright rights generally as many western countries do, then you can see the potential for how problems could arise. Although your rights in your artwork may be as solid in the online environment as they are in the real world, the issues related to policing and enforcing such rights in artwork made available over the internet does put the practical effectiveness of these rights into serious question in many cases. Indeed at the end of the day some of the best protection may be to give careful consideration to what you actually choose to make available over the internet in the first place.

Informal Contracts

When it comes to the internet there are a lot of websites and applications that help to showcase artwork and also even just make the sharing of videos and images that much easier. This is an aspect to your art and internet that also needs careful consideration. All these websites and applications will have specific contracts you must agree to before you can make use of them. In some cases for higher end applications or web services you may be sent a physical contract and have to pay some form of fee to make use of the service. However in many other instances when the application or use of the website in question is free there won't be a formal contract as such but maybe just an informal set of 'Terms of Use' or a 'User Agreement' you are deemed to accept if you make use of the website or perhaps even a check box you have to tick to acknowledge you've supposedly read and agreed to be bound by these terms.

Legally Binding

The danger here is that although hardly anyone usually reads these informal terms, at law they generally are fully binding on you. Many of these free websites that facilitate the promotion or sharing of images and video often include quite far reaching rights that allow them to make use and even on licence to third parties the use of any material you upload. To ensure you are not giving much greater rights of use in your artwork than you intended, it always pays to make sure you do make the effort to review any applicable Terms of Use or User Agreement.

Conclusion

So as you can see when it comes to your art and the internet there are a number of important issues that you need to bear in mind both in terms of what effect making use of the internet has on your legal rights in your artwork as well as more practical issues related to the enforcement of these rights.

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 or on 021 630 201 or 09 363 2038.

Diamond handpads Diamond sandpaper Diamond sawblades Flexible diamond pads Diamond point sets Diamond bands
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diamond saws and more to come

Glass Art Network – ezine

A source of information, contact with other artists etc.

<http://www.glassartnetwork.com/page/homejune>

Ausglass Confernce 2011 Peripheral Vision - The 15th Biennial Conference, Sydney

20th January to Sunday the 23rd January, 2011

For more information go to www.ausglass.org.au

2011 Glass Art Society Conference will be held in Seattle, Washington, June 1-4, 2011. The 2011 conference will also feature a Day of Glass in Tacoma, WA, on Wednesday, June 1, 2011.

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.glasmuseum-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

Waitakare Trust Art Awards including Lincoln Green Sculpture Awards

Entries close 15 October. Download entry form from www.waitakare-art.co.nz

EXHIBITIONS,

- **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

- **Milford Galleries Queenstown**

Christine Cathie

Amorphisms

September 4th– September 29th

- **RE-FRACTION 2010**

An exhibition of Contemporary outdoor glass sculpture

Venue: The Sculpture Park @ Waitakaruru Arboretum, 207 Scotsman Valley Rd, RD1, Morrinsville

Dates: 2nd October-14th November 2010

- **Masterworks Gallery**

Out of the everyday

Includes works by Luke Jacomb and Kate Rutecki

6 September to 45th October

- **Masterworks Gallery**

Christine Cathie

Biomorphic

Wednesday 13th October - Saturday 30 October

- **Corbans Art Centre, Henderson**

New Work from Waitakere Glass Artists

22nd October – 5th December 2010

- **Corbans Art Centre, Henderson**

Waitakare Trust Art Awards 24th Annual Art Exhibition

5 November to 14th November

- **KINGS COLLEGE ART SALE**

5 – 7th November 2010

Golf Avenue, Otahuhu

www.kingscollegeart.co.nz

- **Milford Galleries Queenstown**

Glass 10

November 27th – December 17th

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, frameworkers and cold workers as well as others interested in, collecting or working in glass

Brian Chrystall, President, Newsletter Editor,

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