NewGlass Review 25

The Corning Museum of Glass
Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2002, and October 1, 2003.

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To Our Readers

To mark its 25th anniversary, *New Glass Review* has been redesigned, and it offers some new features.

Perhaps the most immediately noticeable change is a substantial increase in the size of the images in the “Artists and Objects” and “Jurors’ Choice” sections. Instead of five illustrations squeezed onto a page, the average number is now two. This will allow readers to see the objects in greater detail.

Two new sections have been added to the publication:

- The “Notes” section features the annual Rakow Commission of The Corning Museum of Glass, which is also illustrated on the cover of the *Review*. Brief reports on acquisitions and activities related to contemporary glass are included, when appropriate. For this section, museums are invited to submit text and photographs on major gifts.

- The “Recent Important Acquisitions” section presents illustrations and brief descriptions of significant objects added to public and private collections in the United States and abroad during the previous year. Institutions and individual collectors that would like to submit works for possible publication in this section are invited to contact the Museum for more information.

One major deletion from *New Glass Review* is the bibliography of recently published articles and books on glass added to the collection of the Museum’s Rakow Research Library. In 2003, the bibliography went online, permitting readers to perform keyword searches and to access tens of thousands of bibliographic records. The library will continue to supply, upon request, a printed list of entries generated by a subject-limited search.

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In 2003, more than 6,000 copies of the *New Glass Review* 25 prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 946 individuals and companies representing 44 countries submitted 2,527 slides. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Library, where they may be viewed by the public. Copies of slides published in any of the past *Reviews* may be purchased by special order from the Museum’s Buying Office. Copies of *New Glass Review* 3 (1982), 19 (1998), 22 (2001), 23 (2002), and 24 (2003) are still available from the Buying Office, which can also supply all back issues of the *Review* in black-and-white microfiche.

The Museum thanks all of the artists and designers who submitted their slides to *New Glass Review* for consideration, and the guest jurors Ursula Ilse-Neuman, Flora Mace and Joey Kirkpatrick, and Michael Rogers. Special thanks are due to those who made this publication possible: Mary Chervenak, Marie-Luise Cöln, Brandy Harold, Uta M. Klotz, Tina Oldknow, Richard Price, Joan Romano, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

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Cover: *Never twice the same* (Tlingit storage box).


Cast, waterjet-cut, assembled, cut, and sandblasted.

H. 47.3 cm, W. 39.5 cm, D. 39.5 cm.


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Corning New York 14830-2253

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Photo by Ira Schrank

4. Jan Ambrúz  
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*TO*
5. Laurentiu Anghelache

_Last Sheaf of Dew_
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_MR_

6. Claire Beaulieu

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UIN, FM&JK, TO, MR

8. Megan Biddle  
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TO
9. Anne Brodie
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H. 20 cm, W. 10 cm
TO

10. Thor Bueno
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11. Lisa Capone
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FM&JK, TO, MR

12. Joseph Cavalieri
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UIN, MR

13. David Chatt
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TO, MR
14. Victor Chiarizia
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*FM&JK, TO*

15. Anthony Cioe
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*FM&JK, MR*

16. Jon F. Clark
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*MR*
17. Brian Clarke
Transillumination
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UIN, FM&JK, TO, MR

18. Yvonne Coffey
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Cut lead glass
Each: H. 36 cm, W. 4 cm, D. 0.6 cm
UIN
19. Nancy Cohen
Passenger
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H. 12.7 cm, W. 25.4 cm, D. 12.7 cm
UIN, MR

20. Elizabeth M. Coleman
Facade
Kiln-cast lead glass; manganese, fumed brick
H. 45.5 cm, W. 61 cm, D. 10 cm
Photo by Bryan Heaton
21. Brad Copping
Reflecting
Hot-worked glass, cut, enameled; wood, steel
H. 180 cm, W. 196.5 cm, D. 13 cm

22. Jill Henrietta Davis
Lipstick Lamps, 2003
Blown glass; gold leaf, wood, electrical fixtures
Taller: H. 39 cm, W. 13 cm, D. 13 cm

23. Róisín de Buitlear
Lios
(Enclave or Protected Place)
Hot-worked glass
H. 13 cm, Diam. 140 cm
24. Paul DeMarco
Genetic Engineering Department: pisum sativum periculum. Experiment #2603402
Flameworked glass
H. 52 cm, W. 22.5 cm, D. 22.5 cm
MR

25. Jim Dennison and Leanne Williams
Slaughtered
Cast glass; stainless steel, silicone
H. 141 cm, W. 35 cm, D. 44 cm
UIN, FM&JK, TO, MR
26. Laura Donefer
*Bereft* (installation)
300 blown glass jars; mixed media, waxed burlap
H. 240 cm, W. 390 cm, D. 45 cm

27. Tim Drier
*Decanter and Goblets*
Flameworked borosilicate glass
H. 61 cm, W. 25.4 cm, D. 15.2 cm
28. Ilze Dudina
*The Archetype 2*
Blown glass; textile
H. 86 cm, W. 34 cm, D. 36 cm

29. Christopher Duffy
*Hand-Powered Fan*
Blown glass, slumped, cold-worked; rubber fan belt
H. 35 cm, W. 40 cm, D. 30 cm

30. Matthew Eskuche
*Jetsons Apartment Buildings #2*
Flameworked borosilicate glass
Tallest: H. 75 cm, W. 15 cm, D. 15 cm
31. Wendy Fairclough
**Untitled Still Life #2**
Blown glass, sandblasted; metal bucket handles
H. 30 cm, W. 120 cm, D. 110 cm
*UIN, TO, MR*

32. Diego Feurer
**Red Signs 5**
Fused and blown glass, wheel-cut
H. 29 cm, W. 17 cm, D. 17 cm
*TO*
33. Simone Fezer  
*Bound Circling (flesh and spirit)*  
Mold-blown glass; nylon, mixed media  
Diam. 120 cm  
*UlN, FM&JK, TO, MR*

34. Eric Franklin  
*Thorax*  
Flameworked luminous glass  
H. 26 cm, W. 60 cm, D. 38 cm  
*UlN, TO*
35. Brian Frus
Nurturing Shells
Hot- and cold-worked glass
H. 36 cm, W. 42 cm, D. 36 cm
FM&JK, TO, MR

36. Julie Gibb
Familial: Study #1 (detail)
Blown glass, enameled
Tallest: H. 7.5 cm
TO
37. Marta Gibiete
XXX
Cut mirror; glue
H. 170 cm,
W. 320 cm, D. 10 cm
UIN, FM&JK, TO, MR

38. Katherine Gray
Untitled (red drop)
Blown glass
H. 20 cm, W. 30 cm, D. 30 cm
FM&JK, TO, MR
39. Jens Gussek
*Private Ocean*
Cast glass; steel, plastic
H. 50 cm, W. 82 cm, D. 22 cm
*UIN, MR*

40. Jerome Harrington
*Untitled 2002*
Flameworked glass; found statuette
H. 20 cm, W. 5 cm, D. 8 cm
*UIN, TO, MR*
Photo by Ron Zijlstra
41. Hitoshi Hongo
*Can Technology Lighten the Darkness?*
Mirror, steel, glow-in-the-dark sheet
Diam. 300 cm
UIN, TO, MR

42. Peter Hornemann
*Ghost Feet*
Cast glass; shoes
H. 20 cm, W. 7 cm, D. 25 cm
MR
43. Tsuyoshi Inoue
0 < 1 < 0
Cast glass, assembled
H. 21 cm, W. 69 cm, D. 29 cm
UIN, MR

44. Tsugumi Ishigami
Somewhere
Cast glass, cut; pigment, salt, nails
H. 46 cm, W. 69 cm, D. 22 cm
TO, MR
45. Anja Isphording
#78 2003
Kiln-cast glass, cut
H. 20 cm, W. 22 cm, D. 22 cm

46. Dafna Kaffeman
Horse Skeletons, White Glass
Flameworked glass
H. 22 cm, W. 20 cm, D. 5 cm

47. Hitoshi Kakizaki
Untitled
Hot-worked glass; wood, light
Each: H. 45 cm, W. 28 cm, D. 9 cm

48. Ki-Ra Kim
*Landscape in Still-Life I*
Cast glass, glued, decal-fired
H. 50 cm, W. 40 cm, D. 10 cm
*FM&JK, MR*

49. Alison Kinnaird
*Psalmsong with Shadow Banner*
Engraved glass; digitally printed shadow
H. 120 cm, W. 450 cm, D. 50 cm
*UIN, FM&JK, TO*
50. Shima Koike
Arms and Armor
Cast glass, plate glass
H. 30 cm, W. 360 cm,
D. 45 cm
MR

51. Gregor Kregar
OKO 2
Glass wine bottles, steel
Diam. 350 cm
TO
52. Warren Langley  
_The Collective Memory_ 
Glass, wood, fiberglass  
H. 240 cm, W. 150 cm, D. 150 cm  
FM&JK, TO, MR

53. Geoff Lee  
_Resonance_ (installation)  
Glass, wood, steel, rice, gold leaf, paper  
H. 366 cm, W. 304 cm, D. 609 cm  
FM&JK, TO, MR
54. Denise Stillwaggon Leone
*Passing Through*
Sandblasted and laminated glass; vitreous paint
H. 63 cm, W. 45 cm, D. 2.25 cm

55. Jeremy Lepisto
*When It Dawns, Bridge Series*
Kiln-formed glass
H. 10 cm, W. 89 cm, D. 2.5 cm
56. Silvia Levenson
Amor-Dolor-Perdón-Rencor
Kiln-formed glass
H. 15 cm, W. 100 cm, D. 18 cm
TO, MR

57. Luzia Lippert
Bag, No. 5
Broken glass; steel, wire
H. 48 cm, W. 40 cm, D. 30 cm
TO, MR

58. Eigo Mabuchi
Superstition
Blown glass
H. 40 cm, W. 16 cm, D. 16 cm
MR
59. Linda MacNeil
Minute Secret, Floral Series 31-02 (brooch)
Pâte de verre; cold-worked, acid-polished, and sandblasted glass; metal
H. 10.1 cm, W. 5 cm, D. 1.9 cm
UIN

60. Uta Majmudar
Basket II
Glass rods, steel net
H. 40 cm, W. 38 cm, D. 38 cm
UIN, FM&JK

61. Koichi Matsufuji
Installation at Samurai Residence of the Old Uchiyama Family
Cast glass; iron, Japanese black and red ink
H. 30 cm, W. 22 cm, D. 19 cm
TO, MR
62. Stephanie McKay
*Womb*
Flameworked glass
H. 90 cm, W. 75 cm, D. 75 cm
*FM&JK, MR*

63. Adrienne McStay
*Conidae Traces*
Hot glass used as a drawing tool on wood
Base: Diam. 170 cm
*FM&JK, TO*
64. Charlotte Meyer
*Repair*, 2003
Sand-cast and kiln-cast glass; iron
H. 245 cm, W. 240 cm, D. 120 cm
*UIN, TO, MR*

65. Eva Milinkovic
*Growth* (series of photographs)
Blown glass; potassium aluminum sulfate crystals, digital photo
H. 20 cm, W. 30 cm, D. 20 cm
*FM&JK, TO, MR*

66. Benjamin P. Moore and Louis Mueller
*Rondel Chandelier*
Blown glass; bronze
H. 104 cm, W. 81.2 cm, D. 81.2 cm
*UIN, FM&JK, TO*
67. Eva Moosbrugger  
Yes, I Do Know You  
Blown, hot-worked, cold-worked,  
and engraved glass; granite  
Glass: H. 13.6 cm, L. 28 cm  
UIN, FM&JK, TO  

68. Kyoko Murakami  
Pot  
Kiln-cast glass  
H. 30 cm, W. 45 cm, D. 45 cm  
FM&JK, TO, MR  

69. Ioan Nemtoi  
Consciousness  
Blown glass  
H. 200 cm, W. 250 cm, D. 250 cm  
UIN, FM&JK, TO, MR
70. Hiroki Niimi

Boats
Slumped glass
Each: H. 30 cm, W. 160 cm, D. 70 cm
FM&JK, TO, MR

71. Noriko Omura

The Path of Life
Kiln-cast and stained glass
H. 700 cm, W. 153 cm, D. 1 cm
UIIN
72. Dylan Palmer
5,929 Square Inches
Sheet glass, rubber stamp, ink
H. 174 cm, W. 174 cm
TO, MR

73. Elizabeth Perkins
Resuscitations
Slumped glass; porcelain
H. 46 cm, W. 518 cm, D. 244 cm
UIN, TO, MR

74. Katja Prins
Anatorium #2
Blown glass
H. 10 cm, W. 40 cm,
D. 20 cm
UIN, FM&JK, TO, MR
Photo by
Eddo Hartmann
75. Susan Rankin
*Breath*
Blown glass; wire
H. 36 cm, W. 25 cm, D. 30 cm
*FM&JK*

77. Louise Rice
*Cagey*
Mold-blown and sandblasted glass; mirrors, wooden stools
Each: H. 45 cm, Diam. 25 cm
*FM&JK, TO, MR*
Photo by Ron Zijlstra

76. Gerhard Ribka
*Flowers Slide*
Kiln-cast glass; wire mesh, papier-mâché, pigment
H. 17 cm, W. 16 cm, D. 15 cm
*MR*
78. Jeffrey Sarmiento  
*Map/Tongue*  
Cast glass, enameled  
H. 30 cm, W. 20 cm, D. 3 cm  
UIN, TO, MR

79. Akiko Sasaki  
*Engrenage/Solitude* (installation) 
Kiln-cast glass; steel, screen  
W. 1,100 cm, D. 850 cm  
FM&JK, TO, MR
80. Judith A. Schaechter
Donkey Ducky Dream
Stained glass, sandblasted, engraved, enameled; copper foil, paint
H. 64 cm, W. 89 cm
UIN, TO, MR

81. Dorothee Schmidinger
No. 7, 2003
Pulled cane; fabric, thread
H. 20 cm, W. 27 cm, D. 0.7 cm
UIN, FM&JK, TO, MR
82. Boris Shpeizman
*Tin Cans*
Blown glass; tin cans
Tallest: H. 18 cm, W. 8 cm, D. 18 cm
TO, MR

83. Catherine Sintès
*Le Verre est dans le bois*
Cast glass, wood
H. 75 cm, W. 225 cm, D. 68 cm
UIN, FM&JK, TO, MR
84. Mirosław Stankiewicz and Rafał Gałązka
*Dolly-like Theater*
Cased glass, stained with metal oxides, engraved, sculpted, sandblasted, glued
H. 28 cm, W. 32 cm, D. 11 cm
*UIN*
Photo by Jacek Śliweczynski

85. Susan Stinsmuehlen-Amend
*Consequential Progression*
Kiln-fired paint and decals on glass; painting and drawing on wood panels
H. 60 cm, W. 40 cm, D. 2.5 cm
*UIN, FM&JK, TO, MR*

86. Ayane Takeuchi
*Orgone Box*
Cut and etched glass
H. 188 cm, W. 30 cm, D. 120 cm
*TO, MR*
87. Haruko Tanizawa
*Blue Time*
Kiln-cast glass
H. 34 cm, W. 34 cm, D. 34 cm
*UIN, FM&JK, TO*

88. Cappy Thompson
*The Muses Bestowing Blessings on the Pacific Northwest*
Opalescent glass, laminated float glass, vitreous enamels
H. 219 cm, W. 250 cm, D. 08 cm
*UIN, FM&JK, TO, MR*

89. Daniela Turrin
*Fishing Expedition*
Kiln-cast glass; stainless steel hook
H. 100 cm, W. 20 cm, D. 1 cm
*MR*
90. Willem Volkersz

**Silent City**
Flameworked glass; neon, painted wood
H. 185 cm, W. 251 cm, D. 15 cm

91. Claudia von Funcke

**Ocular Objective, 2002**
2,000 optical glass lenses, steel, plastic
H. 280 cm, W. 170 cm, D. 100 cm

92. Tim Wagner

**Coupled**
Kiln-cast glass; adhesive, wax
H. 187 cm, W. 92 cm, D. 103 cm
93. Dick Weiss
Self-Portrait Window
Painted and fired glass, leaded
H. 65 cm, W. 113 cm, D. 4 cm
UIN, FM&JK, TO, MR

94. Maureen Williams
Obscured Landscape 3
Blown glass, wheel-cut; paint
H. 52 cm, W. 21 cm, D. 21 cm
UIN, TO

95. Kevin D. Wills
Self-Portrait No. 2
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H. 20 cm, W. 46 cm, D. 15 cm
UIN, FM&JK, MR
96. Karen E. Woodward
Milieu
Blown glass; argon
H. 105 cm, W. 202 cm, D. 6.5 cm
UIN, TO

97. Naoto Yokoyama
Glass Handrail of Spiral Staircase
Hot-worked glass, assembled
L. 10 m
FM&JK, TO

98. Bohyun Yoon
Mirror Mask
Mirror, brass, hinge
H. 25 cm, W. 37 cm
UIN, TO, MR
99. Brent Kee Young
Sit
Flameworked borosilicate glass
H. 99 cm, W. 46 cm, D. 53 cm
UIN, TO, MR

100. Mark Zirpel
Camano Island Low Tide 5/27/02 10:57 p.m.
Slumped glass, enameled
H. 182.9 cm, W. 152.4 cm, D. 7.6 cm
UIN, FM&JK, TO, MR
Countries Represented

Australia
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Murakami, Kyoko
Niimi, Hiroki
Omura, Noriko
Takeuchi, Ayane
Tanizawa, Haruko
Yokoyama, Naoto

Austria
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Belgium
Aerts, Leo

Canada
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Gibb, Julie
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Sasaki, Akiko

Czech Republic
Ambrúz, Jan

France
Sintèes, Catherine

Germany
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Gussek, Jens
Lippert, Luzia
Majmudar, Uta
Ribka, Gerhard
Schmidinger, Dorothee
Von Funcke, Claudia

Ireland, Republic of
De Buitléar, Róisín

Israel
Kaffeman, Dafna

Italy
Levenson, Silvia

Japan
Hongo, Hitoshi
Inoue, Tsuyoshi
Ishigami, Tsugumi
Kakizaki, Hitoshi
Koike, Shima
Mabuchi, Eigo

Korea, Republic of
Kim, Ki-Ra

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Dudina, Ilze
Gibiete, Marta

The Netherlands
Harrington, Jerome
Prins, Katja
Rice, Louise

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Kregar, Gregor

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Rafal Gałązka (84)

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Nemtoi, Ioan

Switzerland
Feurer, Diego

United Kingdom
Brodie, Anne
Clarke, Brian
Coffey, Yvonne
Kinnaird, Alison
McStay, Adrienne

United States
Albert, Sean
Alland, Julie
Bernstein, William
Biddle, Megan
Bueno, Thor
Capone, Lisa
Cavalieri, Joseph
Chatt, David
Chiarizia, Victor

Claro, Anthony
Clark, Jon F.
Cohen, Nancy
Coleman, Elizabeth M.
Davis, Jill Henrietta
DeMarco, Paul
Duffy, Tim
Eskuche, Matthew
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Frus, Brian
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Hornemann, Peter
Lee, Geoff
Leone, Denise Stillwagon
Lepisto, Jeremy
MacNeil, Linda
McKay, Stephanie
Meyer, Charlotte
Moore, Benjamin P. and
Louis Mueller (66)
Palmer, Dylan
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Sarmiento, Jeffrey
Schaechter, Judith A.
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Jury Statements

Over two days in December, I was one of four jurors who selected works for the 25th-anniversary issue of the Corning Museum's New Glass Review. The experience was at once demanding and exhilarating as we looked at more than 2,500 slides from 946 entrants from 44 countries. With Tina Oldknow's sure hand and the assistance of a supportive and well-organized staff, we critiqued the entries from our different points of view and winnowed them down to 100 final selections. After making some general observations, I will try to communicate something of the kaleidoscopic nature of the selection process in brief “snapshots” of the works I chose.

General Observations

Looking back over the last 25 years of the Review, one appreciates the major changes that have taken place in the field—from works more firmly rooted in traditional glassmaking to the greater emphasis on the conceptual and sculptural in many of the current selections. This is a reflection of contemporary trends that are dissolving borders in the fine arts and eliminating hierarchies of media, thereby subjecting them to criticism. The use of traditional forms and techniques remains strong, however, and I considered those entries in the context of glassmaking history, perhaps with more attention to mastery of materials and techniques.

With few exceptions, it was virtually impossible to determine the country of origin by looking at the works, an indication of the broad and rapid dissemination of ideas and images throughout the international glass community, and a testimony to the gradual disappearance of national characteristics in design and execution. Ultimately, the works themselves made the experience very rewarding, as glass continues to attract highly creative people from a wide range of backgrounds and approaches, a diversity and energy that augur well for the next 25 years of the New Glass Review.

My Choices

Having just curated an exhibition that focused on corporal identity, I responded to a number of powerful entries in which the artist uses the inherent qualities of glass to suggest the same qualities in the human body—sensuousness, fluidity, strength, and fragility. These included Simone Fezer's Bound Circling (flesh and spirit), a powerful metaphor of a damaged circular form being held together by a blood-soaked bandage; Eric Franklin's Figure Study, which uses illuminated glass to project a ghostly X-ray image; Katja Prins's Anatorium #2, in which the artist suggests medical manipulations of the body by using red sealing wax to join organically shaped hand-blown glass with laboratory instruments; and Kevin D. Wills's Self Portrait No. 2, which humorously fuses a glass ear with what it is receiving from the outside world. Less literally, Eva Moosbrugger's diptych Yes, I Do Know You subtly sets hand-polished, glacial erratic granite against a glowing amber glass form, using spatial and formal relations to suggest human interactions.

In four of my selections, the poetic interaction of concept and craftsmanship is primary in the work of mature artists who are reinvigorating the medieval and technically demanding art form of stained glass. Belying the complexity of the process, Judith A. Schaechter places delightfully doodled dream balloons above a carefully painted sleeping child to create a contemporary narrative. Joseph Cavalieri (Two Nanny Goats) and Dick Weiss (Self-Portrait Window) also bring a contemporary sensibility to their labor-intensive stained glass windows. Taking a radical departure in Transillumination, Brian Clarke transforms stained glass by removing the borders between panels and by choosing a series of male swimsuit models as his subject. My final stained glass selection was Noriko Omura's The Path of Life—colorful, abstract, two-story windows in their architectural setting in the chapel of Japan's Ferris University.

Several of my choices featured painting on two-dimensional glass. For many years, Cappy Thompson has refined her distinctive iconographic style, and her painted glass wall The Muses Bestowing Blessings on the Pacific Northwest has the impact of a medieval mural, with her patrons given prominence in the forefront of the scene. In Consequential Progression, Susan Stinsmuehlen-Amend continues her accomplished work combining kiln-fired paint and decals on glass with painting and drawing to create visual and textural interest. Alison Kinnaird focuses on the human body in her skillful and ambitious glass engraving installation Psalmsong with Shadow Banner, a large work that I am certain is far better appreciated in its actual size than through a slide. Although, in the end, these works succeed through the artists’ skills as painters, the use of glass is an integral part of their visions.

A number of vessel forms made strong impressions without necessarily breaking new ground. William Bernstein’s Figure Study is a striking torso in vitreous enamel on a blown glass bottle. The beautifully sculpted closed form Obscured Landscape 3 by Maureen Williams is complemented by the vibrancy of her surface painting, which may relate to aboriginal patterns from her native Australia. Wendy Fairclough creates well-balanced formal relationships in her Untitled Still Life #2, an installation of subtly colored sandblasted vessels that are elegant in their modernist shapes. The delicately flameworked colorless glass Decanter and Goblets of Tim Drier stood out for its unflinching tribute to the ceremonial role of glass. I was also impressed with the formal strength of Uta Majmudar’s Basket II, which uses glass rods and steel net to...
create the unusual combination of glass and the basket form.

Setting off in new directions were two installations that took glass outdoors. Catherine Sintès’s *Le Verre est dans le bois* (The glass is in the wood) interposes glass rods between layers of a rough-hewed log that allows light to penetrate the wood like worms of glass. The title takes advantage of the homophonic play on the French words for worm (ver) and glass (verre). Marta Gibiete’s XXX combines mirror, mosaic, and concrete to transform a neglected fishing pier in Latvia into a statement about transience and decay. Two very effective uses of slumped glass in gallery installations were Mark Zirpel’s *Camano Island Low Tide* 5/27/02 10:57 p.m., in which ebb-and-flow ripples in sand are literally frozen in glass, and the evocative shrouds that Elizabeth Perkins creates by slumping glass over porcelain mummified forms in *Resuscitations*. Period sewing machines and fabrics are cast in crystal and frozen in time by Charlotte Meyer, whose tableaus form intimate portraits evoking memories and the sensibilities of women’s work of bygone eras.

My “Jurors’ Choice” selections range from the intimate to the monumental. I have been following what I perceive to be the increased use of glass in contemporary jewelry, as more glass artists are making jewelry today, just as more jewelers are featuring glass prominently in their works. In his *Gorgoglio* (2002), the Italian artist Giorgio Vigna uses aquamarine blown glass bubbles to create a stunning necklace that bridges the worlds of art and fashion. Linda MacNeil’s elegant jewelry, such as *Minute Secret*, a jury selection, sets carved *pâte de verre* elements in gold as if they were gemstones. Civilization’s detritus is central to the subversive jewelry by the Swiss artist Bernhard Schobinger: broken-off bottle necks in his notorious *Bottlenecklace* (1988) and old, hand-blown poison bottles in his necklace *Schadelkrone I* (Cranium crown I). Ingenious and startling, these influential works juxtapose disparate objects and are rich with pungent social criticism.

Mona Hatoum explores issues of cultural identity and alienation in a wide range of works extending from performance art and video to installations. In the psychologically charged *Silence* (1994), a child’s crib made of thin glass tubing projects a poignant sense of neglect, for this crib has no floor, no bedding, and nothing to offer support or protection.

Josiah McElheny is a master glassblower who has catapulted to the top of the art world. In *Buckminster Fuller’s Proposal to Isamu Noguchi for the New Abstraction of Total Reflection* (2003), McElheny gives mesmerizing visible form to Fuller’s notion of an “abstraction of total reflection” by creating a group of Noguchi-like sculptures on a mirrored pedestal. By mixing historical references with skilled glassblowing, McElheny adroitly and seamlessly joins craft to concept.

Finally, I have included the 240-meter Petuel Tunnel Protective Housing in my native Munich, which won the prestigious DuPont Benedictus Award in the “industrial” category. Designed by Fritz Auer of the German architectural firm Auer + Weber, this dramatic structure of protective laminated glass adds brilliant light to a normally grimy and claustrophobic tunnel while shielding the surrounding neighborhood from noise and exhaust emissions.

I was honored to be a member of the 25th *New Glass Review* jury and to join a long line of distinguished colleagues who have had the privilege and responsibility of reviewing the “state of the art” in glass. I returned home with hot ideas for new exhibitions that not even a New York blizzard could cool.

Ursula Ilse-Neuman (UIN)
Curator
Museum of Arts and Design
New York, New York

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When Tina Oldknow asked Flora and me to participate as jurors for *New Glass Review*, I was hesitant, having long suspected that we had had our heads down in our own studio for too long to be fully informed about the current state of glass. On the flight to Corning, I was looking forward to my first-ever trip to the Museum. I tried to make a mental list of where we turn for inspiration and information in our own work (in glass and other materials), thinking that this might inform our choices. Neither of us looks to a place inside the so-called glass movement or to the rules of glass in order to mine our Muse, and I was quickly assured that our own selections for the *Review* need not come only from our knowledge of glass.

Today, glass can be experienced through a broad field of study. We might read *The Bottle and Glass Handbook*, which reminds us of “the everyday place glass serves in our lives,” or look at a John Buck sculpture, in which memory and metaphor are found in the form of a glass vessel, and then consider everything in between. Therefore, our intention, going into the viewing of more than 2,500 slides, was to look as broadly in making our choices as we do in making our art. We did not want only to apply criteria reflecting technique and the other labels associated with glass, but also to be open to anything that might intrigue or move us, and to look for the new.
As we entered the darkened room to view the slides, which were wonderfully organized by a superb group from the Museum, we were concerned that there might not be enough inspired work from which to select 100 entries. When we began to view the slides, we were immediately struck by the absolute earnestness of the participants’ presentations. It is not altogether impossible to think that some pieces were chosen because of the entrants’ courage in submitting their work at all. There is a certain leveling of the playing field, an equal opportunity for all of the artists, when the slides are presented—hugely—in front of us. However, that opportunity is often wasted when the work, whether good or bad, is represented by horrible slides! It helps to show scale, dimension, and enough light to actually see a work. The small piece often looked large, and the large piece often seemed small. On occasion, good work was not selected merely because a slide was of poor quality or misrepresented the object (more on this later).

Were our fears of not finding enough quality work justified? Well, we were certainly reminded that there are unlimited ways of working within the limits of glass—limits being defined as a mental attitude that reflects an artist’s state of mind. Some of the work was not very inspired. At times, one of the jurors would observe that a piece demonstrated good design, while technique and other labels were sometimes discussed more than the desirability of the work itself. Ultimately, submissions were rejected on that basis. There seemed to be too little evidence of a personal vocabulary as opposed to a general glass vocabulary, and in some cases a concept was too dependent on technique rather than merged with a good idea. The glass was just too much glass, if you know what I mean.

Happily, however, there were works that stayed with us long after we escaped the darkened room. And, as is always the case in reviewing, we made choices that we later wished we had not made, as well as selections that, upon further reflection, we actually like better than we did at the time. (Some works initially landed in the reject pile until the persistent memory of the images forced us to call them back onto the screen. These became some of our favorite works.) Thor Bueno’s use of the reflective qualities of glass in his installation Conical View, coupled with an idea that transcended those qualities, was what we were looking for. Works by Adrienne McStay and Eva Milinkovic are other good examples of using the qualities of glass to create work that rises above itself as glass when it is accompanied by a good idea. These pieces become larger than the definition of those qualities alone.

We loved Marta Gibiete’s mosaic installation from Latvia, which presents glass in an unusual location. Mixed with other materials, the glass is exploited to bring the whole world into the piece, and it’s wonderful. Lest the reader think that we like only large, sculptural work, we want to mention two other pieces that we found irresistible. Victor Chiarizia’s lampworked The Optimist reminded us of something from early Surrealist worlds, and Simone Fezer’s Bound Circling (flesh and spirit) indeed had a spirit that drew all of the jurors to it.

Another work selected by all of the jurors was also the most controversial. With the many advances that our technical world has made in referencing images (almost all of which Flora and I hardly understand), we are all confronted with the question: Is it real? We spent a good 30 minutes trying to determine whether the slide of Ioan Nemtoi’s Consciousness represented actual glass pieces installed in a real space, or whether they had simply been put there through the magic of Photoshop. If they appeared there as if by magic, were they legitimate? The Review will certainly have to grapple with issues relating to new technology in the future. But for now, based on our best guess (and some sleuthing as we pulled up additional views of the work), we decided that it had to be real, and that it was quite wonderful. This brings us back to where we started. Good slides present an artist’s work in such a manner that viewers understand what they are looking at, and this is just as essential as renting a hot shop or kiln in which to make the work.

While contemplating our “Jurors’ Choice” selections, we were initially determined to stay within the more traditional glass community. Our first choice was Harumi Yuktake. Although she is not among the 100 selections in this Review, Harumi continues to build incredible sculptures that reveal an exciting understanding of space, dimension, and materials. By the time we had finished our essay, however, we had convinced ourselves to be more inclusive toward those outside the glass community. Therefore, we have decided to include artists who use glass in their work—work that we have much enjoyed over the last several years. Ironically, part of what attracts us to Tony Cragg, Louise Bourgeois, Martin Puryear, and John Buck is their use of what we all relate to in glass: the vessel form. Each of these artists sometimes uses the idea of the vessel as a sculptural element. The vessel evokes personal and figurative memories, and it reflects our common history and the metaphors that bring us to the present.

Our one regret as jurors was that we missed participating with Tom Buechner, who started it all. His reputation as a juror was often voiced in the room, but having worked with Tom in a hot shop 20 years ago, we are fully aware of just how much we missed! However, Tina was altogether generous, enthusiastic, serious (in a good way), and organized. It was a pleasure to work with her.

In the end, the incredibly broad range of work found under the umbrella that is called “glass” is both exciting and problematic. Many of us wish that more established artists would participate in the Review, but we recognize that some of them are trying to get out from under this umbrella. We came away thinking that the Review is the very place for total inclusivity. It is the beauty of this publication that it offers an opportunity that is unlikely to be
duplicated in any other formal setting. Here, the good, the bad, and the ugly can stand slide by slide, where they can be reviewed over the course of two days, once a year, in a darkened room. If there is one thing we know for sure, it is that everything will change again next year.

Joey Kirkpatrick
Flora C. Mace and Joey Kirkpatrick (FM&JK)
Artists
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New Glass Review is 25! At least, the Review has appeared as a book for 25 years. It actually began in 1976, but for the first three years, it was documented only on microfiche. New Glass Review 1 (1979) was a 14-page publication with 100 color photographs, 10 to a half page. New Glass Review 3 (1981) added a bibliography, and by New Glass Review 4 (1982), larger photographs appeared five to a page. New Glass Review 6 (1984) was the first volume published with Neues Glas magazine, which appeared in English and German. The Review has generally followed this format to the present. Jurors' statements have gradually become lengthier, and they were, for a few years, supplemented by a fine series of articles on recent glass by former Corning Museum of Glass curator Susanne Frantz.

If this is your first Review, you will not be aware of its new features. New Glass Review 25 runs 96 pages, but the number of selected entries remains at 100. Remarkably, the number of artists who submit has not changed that dramatically over the years. Although only 397 artists submitted to New Glass Review 1, the number jumped to 790 for New Glass Review 5. In the Review's 10th-anniversary year, 890 artists participated. Fifteen years later, the number of submissions seems to be stabilizing at about 900 to 950. As for the 100 selected, my hope is that the choices will become stronger (in quality) and more challenging (for the jurors), and I also hope that the number of artists submitting will grow, making New Glass Review an increasingly useful publication.

The most important change made in this year's Review is the significantly larger images. The comprehensive bibliography, an essential resource compiled by the Corning Museum's Rakow Research Library, is now available online, along with the rest of the Library's holdings. This development has yielded an unexpected bonus: by deleting the bibliography, New Glass Review could expand considerably and remain on budget. The German translations have also been eliminated, allowing even more space to show glass.

Two new sections in the Review are “Notes” and “Recent Important Acquisitions,” which previously appeared in the Journal of Glass Studies, another annual publication of The Corning Museum of Glass. The Journal will now focus solely on glass made from antiquity to 1945. The new sections in the Review are a welcome addition to the recently included “Jurors’ Choice.” While the submitted entries remain the publication's centerpiece, the supplemental sections provide a broader picture of contemporary glass.

Finally, the Review will continue to be published with Neues Glas, but it will be a separate volume and no longer contained within the pages of the German magazine.

* * *

Each year, as I prepare to write about the 100 selections, I make a pile of the works that attract me or about which I have something to say (they are not always the same). I then divide the pile into categories that vary from technique to type of object. These categories are subdivided again by themes or characteristics.

While I have often commented on objects discussed by the other jurors, I have tried not to do so this year. I classified my chosen works by scale and type: design, vessels, painting, small and large sculptures, and installations. In each group, I allowed myself to comment on only five pieces. Because I like my essay to encompass as much work as possible, this task was harder than it sounds.

Category-based issues were immediately evident. So much in glass resists definition, and the work wants to cross boundaries. But I remained firm, and I committed my first heresy with Sit by Brent Kee Young, which I understand as a chair, and therefore as design. But can design be nonfunctional? My answer is that if architecture can be nonfunctional (and it can), so can design. Being theoretically functional is enough, and that is one reason I am attracted to Young's dematerializing chair that both subverts and denies function.

Attraction, seduction, and function make Jill Davis's Lipstick Lamps and Naoto Yokoyama's glass banister particularly effective. Glass can glow fire-engine red-hot, or it can shimmer, cool and luminous, and it is nice to see this range of nuance in items designed for the home. In Familial: Study #1, Julie Gibb tells her childhood stories in...

1 Although the bilingual text of New Glass Review gave the publication a more international character, we have chosen to return to an English-only format. In addition, many artists do not realize that application fees do not pay for the Review. Instead, they cover honorariums and travel and lodging expenses for jurors, as well as the extra staff needed to organize and process the entry information and slides.
simple enameled glasses inspired by giveaway and promotional wares of the 1950s. Design with content is the staple of the artist-designed multiple, and why isn’t there more of it? Tim Drier’s Decanter and Goblets exhibits a self-confidence and consciousness of design trends that is refreshing to find in American flameworking, where funk proudly lives on.

My next category, vessels, occupies a liminal space between design and sculpture. If you press just a little on the edges of those definitions, the objects can go either way. Sean Albert’s White on White, Black on Black is a lovely formalist study about positive and negative space and optical illusion. In Wendy Fairclough’s Untitled Still Life #2, the beauty and purity of the humblest household tools—pans and buckets—are unmasked, Cinderella-like, in translucent sandblasted glass. The prodigious scale of Boats by Hiroki Niimi makes me think of these vessels as sculpture, yet their formal associations with design are robust.

Katja Prins’s Anatorium #2 is a delightful hybrid. The soft bottle forms and sandblasted surface are at odds with the clinical apparatus that joins them. These bottles seem vaguely medical and perhaps of scientific-glass parentage, but with a warm, anthropomorphic, intuitive character.

Obscured Landscape 3 by Maureen Williams landed in my “vessels” rather than “painting” category, and it could go in either of them. I love the harsh, burned lines and aridity of this vessel, which is inspired by the Australian landscape and aboriginal painting. William Bernstein’s Figure Study, on the other hand, sits solidly in the “painting” category. This is a notable piece, not because it is an entirely new idea, but because the idea and execution are seamlessly integrated. Each of the jurors wanted to own it. Why? Perhaps, as Judith Schaechter observed in her New Glass Review 15 juror’s statement, there are “pieces that seem so crucial and obvious—I can’t remember a time without them.” It is as if these crucial objects came into being because they needed to be made.

Schaechter’s work appears often in the Review because, in addition to being powerful, it is consistently fresh and technically evolving. In Donkey Ducky Dream, we are presented with a child lying in a brightly papered room, wrapped in a golden yellow sheet, and sleeping the deep, abandoned sleep of the young. The child’s dream is innocent, rich, and multilayered. Schaechter has always used stained glass in a painterly way, but she has gradually freed herself from the structure of the window without losing the traditional techniques of the medium or the strong narrative style of historical stained glass. Susan Stinsmeeh-Amp, another influential artist who has worked for many years in flat glass, fuses paint and enamel decals onto glass in Consequential Progression. I had not seen her work for many years, and it was an unexpected pleasure to view her new, abstract collages that explore patterns in nature, numbers, and other signs.

With its simple black-and-white format, reminiscent of ancient grisaille, Denise Stillwaggon Leone’s Passing Through feels closer to drypoint etching or photography than to painted glass. Eva Milinkovic’s Growth documents the development of crystals in handmade glass containers over a period of months. In works that combine glass and photography, photography is generally used to project something onto the glass, such as a video or a photo transfer. Milinkovic uses photography differently. As in a video, her work takes place over time, and she uses the photographic image as a vehicle to realize her ideas in glass.

In the category of small sculpture, Dafna Kaffeman’s tiny, skeletal horses have a grace and elegance that I do not often find in flameworking. Cast glass, on the other hand, is an innately elegant medium. Anja Ishphord’s fossil-like accretion (#78 2003) and Jeremy Lepisto’s bridge (When It Dawns, Bridge Series) have a softness, inner light, texture, and warmth that are the real magic of glass.

Fabric also lends warmth and texture to glass, as it does in Bound Circling (flesh and spirit) by Simone Fezer. This was another object coveted by the jurors, perhaps both for its honesty and for its anxiety, but surely for its wonderfully complex tactile quality. Jerome Harrington’s found plastic Virgin Mary in a lampworked tube is simplistic, but I like it anyway. It has somehow avoided being trite, and maybe this has to do with the object’s unquestionable sincerity.

In the category of large sculpture, Alison Kinnaird’s Psalmsong with Shadow Banner is surprising. She usually works in the small, enclosed, and private world of the glass engraver, and it is impressive to see her cut such a large visual swath with this work, which is enhanced by its digitally printed shadow. Engravers are often left out of an art world in which size counts, and it is refreshing to see an artist who chooses to work on a small scale comfortably taking on a larger one.

Two sculptures that address memory and the passage of time are Elizabeth Perkins’s Resuscitations and Warren Langley’s The Collective Memory. Langley’s blue goddesses are both ancient totem and science fiction. Enclosed in a glass time capsule, the crowned but headless effigies remind us of where we have come from or where we are going; the reference to past or future is ambiguous. Perkins, on the other hand, refers to the preservation of the past in her porcelain bundles, which were formed in molds made from her grandfather’s last handmade bales of hay. The slumped glass pieces protectively enshroud the fragile relics, some of which have been removed for our inspection. Once memory fades away, objects like these will be the proof that life was once lived differently.

In sculpture, context can be everything, and this is particularly evident in work that must exist in a certain context in order to be meaningful. Ioan Nemtoi’s Consciousness is built of dangerously stacked cylinders that have some sort of acid- or sand-etched surface. They are
photographed inside an expanse of brick vaulting that suggests ancient Roman baths. At first glance, the cylinders appear to reach up inside the arches. The jury immediately became suspicious of the scale and checked the application information. Had we been digitally duped? The answer is no. The dimensions provided were believable, and we found the same sculpture in another slide that was shot in the same location. This was clearly a work that had been artistically photographed (probably from the ground), so that it interacted with the architecture in a significant way. Did this matter? The jury’s unanimous decision was a relieved “no” for this sculpture, which everyone admired for its concept, use of material, and execution.

Adrienne McStay’s tepee-like Conidae Traces is positioned in the landscape of the artist’s Scottish homeland, and beautifully lit. Like Nemtoi’s sculpture, it would not be as compelling or as understandable in a neutral gallery space. McStay uses hot glass as a tool to draw on wood, and while many artists have experimented with hot-glass drawing on wood and paper, it has remained drawing rather than sculpture. The wooden cone, covered with burned “branches,” suggests a mountain rather than a tree. It is abstract and geometric, yet when we see it in the landscape, we can appreciate how abstract and geometric nature is. Good art always enables the viewer to see things in new ways, and McStay’s sculpture is especially satisfying in that regard.

In my category of installations, I was impressed by the use of broken glass in Luzia Lippert’s Bag, No. 5 and Marta Gibiete’s XXX. Lippert’s bag is a seemingly dangerous object that has exploded all over the room in which it sits. Associations with bombs in backpacks are inevitable, but this work may be a formal statement instead of a political one. A glass and steel container is dematerializing before our eyes. The broken glass exposes the underlying structural threads of steel, much as a worn and frayed carpet exposes its warp and weft. Like Young’s dematerializing chair, this is an object in transition.

XXX shows what can happen when one “picks up the pieces.” Mirror is a wonderful medium when it is used for more than simple reflection, and here it is employed to amplify the landscape. Gibiete’s mosaic creates a rich surface texture that mimics rough concrete and the shimmering edges of light on water. She takes advantage of the mirror’s ability to create space where there is none, and its reflection of the water makes the massive dock literally disappear. Themes of nature, light, reflection, and illusion, which are commonly found in painting and photography, are also found in glass in the work of such artists as Larry Bell and Marian Karel. Yet Gibiete’s approach is unique, and although it is disarmingly simple, it is also highly successful.

Silvia Levenson’s Amor-Dolor-Perdón-Rencor (Love-pain-forgiveness-resentment) and Claire Beaulieu’s Reflection are narrative works, but the resemblance stops there. Beaulieu has a pleasingly light touch in her carefully composed installations of small things, which often include elements of dress such as the necklaces in this work. Although these objects are abstract, we sense that a story is being told, not in words but in three-dimensional objects. On the white wall/page of visual noun, verb, and adjective, there is the sudden drama of captured and reflected light. This turn of events has the impact of a car accident in a novel, touching all of the characters and rearranging their relationships. Then life gradually returns to normal.

Levenson’s work explores childhood memory and domesticity. In this installation, pairs of cast glass children’s shoes are neatly arranged on the floor, labeled with different emotions. The barb in the heel acts as a physical/visual reminder of emotional pain. Happiness, and especially the idea of childhood as a happy time, is taken apart and examined, and its underlying emotional currents are separated and defined. Levenson’s insights into childhood remind us to investigate all of our memories because it is only by uncovering and addressing conflicting emotions that they can be resolved.

Laura Donefer’s Bereft is a heartfelt and fitting tribute to Daniel Crichton, an inspired and influential artist who headed the glass program at Sheridan College in Oakville, near Toronto, for 23 years. A recipient of the Prix Saidye Bronfman, Canada’s highest award for excellence in the arts, Crichton kept a full teaching schedule, but he never neglected the growth and development of the strong, precious alchemical vessels that were his life’s work. Donefer’s reliquaries, filled with various materials, preserve fragments—symbolic or real, or both—of knowing Crichton and of experiencing his influence, his ideas, his warmth, his creativity, and his teaching.

I am horrified by the length of my essay, which is a good sign. It means that the work in New Glass Review 25 is sparking a flood of thoughts and ideas. I also wanted to remark, somewhere, that I am encouraged by the incursion of “craft” into such traditionally unfriendly contexts as the 2003 Cooper-Hewitt National Design Triennial and Summer 2004 British Fashion Week (which took place in September 2003). It appears that craft is an increasingly welcome antidote to the relentless commercial branding that has characterized life in the 2000s.

I am always interested in glass that is somehow related to landscape, and so it is not surprising that this type of work tends to appear in my “Jurors’ Choice” selections. I am pushing the edges of this category, however, with Warren Langley and Peter Aldridge. In Strata, Langley uses remote source lighting, with admittedly tenuous connections to glass, and Aldridge’s Rite of Spring exists only as a digital photograph, even though it was conceived as a sculpture. However, it is rare when glass approaches the scale of land art, and I was intrigued.

Langley daringly uses the landscape like a canvas to which he applies his brushstrokes of light, while Aldridge's
glass elements act as conductors to awaken and rearrange energies in the landscape. Stacey Neff's sculptures, on the other hand, are objects inspired by landscape rather than acting in landscape. Her flowing, organic forms are lovely and poetic, and if you have not seen them, you may not realize that they stand five to eight feet high. Slightly threatening in their size, these plant forms have an alien, primeval quality that is both comforting and disturbing.

*Lux Lucis Lumen* by Margo Sawyer and Untitled (Spectrum) by Siobahn Liddell use glass to create abstract landscapes of color and light. The geometry and range of color in Liddell's rainbow heptagon refer to the building blocks that create the natural world. Sawyer's pinpoints of light on glass vessels, arranged in a vast blackness, form a nightscape that can refer to a starry sky or to the scattered lights of a faraway suburb.

The works of Maria Grazia Rosin and Einar and Jamex de la Torre are represented by two genuinely idiosyncratic and highly alluring objects. *Medusiano* is one of Rosin's colorful squid and octopus chandeliers that are blown by Pino Signoretto. Several of these whimsical fixtures/sculptures were installed in the intimate 19th-century rooms of the Caffè Florian, Venice's oldest coffeehouse. Rosin's marine creatures are a truly innovative and worthy addition to the long and complex history of glass chandeliers in Venice.

*Tula Frontera Sur* (Tula south border) is inspired by, and made in homage to, the stone Tula warriors that were constructed by the Toltec. Its glass body encloses a variety of mixed-media tourist souvenirs (including my favorite Michoacán pottery and stuffed frog mariachis) and the ubiquitous Mexican beer bottles. Guns, in the form of arms (an interesting play on words), and Catholicism, in the form of a video image of Christ crowned with thorns, complete the assemblage by the de la Torres about Mexican-American culture and identity.

Giles Bettison and Ann Wolff have taken unexpected directions in recent work. It is particularly interesting to see how Bettison's palette changed after he moved from Australia to New York City. (He has since moved back.) His blocky, architectonic sculptures emanate a luminosity that is much different from the rich glow of his softer, colorful vessels. Wolff's panels, which she began following her move to Berlin after 40 years in Sweden, are really paintings, and they have some of the colorful, narrative qualities of her early bowls.

Throughout her career, Cappy Thompson has explored painting on glass in the form of panels and vessels, but she recently increased her scale in a dramatic way for two commissions in the Northwest. One, *The Muses Bestowing Blessings on the Pacific Northwest*, was commissioned by the Museum of Glass: An International Center for Contemporary Art in Tacoma, and it is included among the 100 juried submissions. The other, *I Was Dreaming of Spirit Animals*, was a major commission for the Seattle-Tacoma International Airport. (Since it is not yet open to the public, I have only an installation image.) It is especially gratifying to see a versatile artist such as Thompson rise to the aesthetic and technical challenges of large scale while preserving the intimacy, materiality, and honesty of her roots in craft.

Tina Oldknow (TO)
Curator of Modern Glass
The Corning Museum of Glass

* *** *

*New Glass Review* is a comprehensive document that annually records the pulse of the glass/art world. Compiling this document is a complex task because for every inclusion there are several exclusions. Going back over the last five years of the *Review* gave me a somewhat clearer picture of the flow of contemporary glass, an experience somewhat like "never stepping into the same river twice." However, as jurors, it was not our task to gauge the flow, but to take a current sample.

There were no designated categories. Jurors were directed simply to choose quality work that represented new directions in the field and, with established artists, new directions in their work. After I had participated in this process of distillation and assessment, it became evident to me that glass is becoming progressively assimilated into the larger field of fine art. "Glass art" is now becoming art with glass.

Increasingly, the artist's intention is at the forefront, with ideas and concepts generating the work. As jurors, we found ourselves discussing what the work was communicating to the viewer, and this seemed to be a very healthy sign. Artists are so technically adept, and their material sensibilities are so developed and refined, that they are now concentrating on what they want to say with a visual language. In the context of this language, material and technique become a type of grammar. This familiarity with the material enables artists to create with fewer restrictions, which represents progress.

Although I initially defined no categories, they eventually began to appear. Some of these categories include sculpture and sculptural installations, which more and more involve multiple media. Other categories are two-dimensional hybrids, such as stained glass and new-
media processes that have more in common with contemporary painting than with the traditions of the past. There is site-specific work, as well as work that involves performance.

In terms of multimedia installations, Charlotte Meyer's *Repair*, 2003, with its cast glass sewing machines mounted on cast-iron frames, created a nostalgic atmosphere, or ghostly past, in which some work of poetic reconciliation was taking place. The machines sew a continuous strand of cloth, giving a poignant meaning to the multiple associations of the word repair.

Silvia Levenson is no stranger to the installation format, and she is an established artist in command of her medium and subject matter. *Amor-Dolor-Perdón-Rencor* sets up a psychological situation in which memory is intertwined with innocence and threat. There is an edge to Levenson's work that is not usually associated with glass. Fully cognizant of the beauty and seductiveness of the material, she uses these aspects as bait, drawing viewers in and then leaving them to discern the difference between attraction and the content that lies beneath the surface.

Shima Koike's *Arms and Armor* is an extremely poetic sculptural rebus in which objects, emerging on the edge of consciousness, read like words that form a sentence. Koike understands the space between her objects and how they are dependent on one another to create meaning. The objects, clearly articulated in cast glass, cast equally distinctive shadows. They have the same common surface of plate glass, which is at once there and not there, elevating the objects just enough so that they appear to float over their shadows, suspended in space.

Wendy Fairclough's Untitled Still Life #2 is a quiet grouping of common household objects expertly translated into translucent glass. Fairclough has successfully made the ordinary extraordinary, and the result is anything but mundane. These objects appear to be sharing a secret, an alchemical elegance in which beauty, light, and shadow are inseparable from the forms that create them. Julie Alland's *Break-Time Trophy—Tuesday Morning* is another example of a successfully translated object speaking of its previous existence in reality as a Styrofoam cup, while standing resolutely apart in its new, luminous existence in cast glass.

Jeffrey Sarmiento's *Map/Tongue* brings to mind a visual representation of "speaking in tongues," a mapping of dialect and how any language can be altered in relationship to our experience of place.

Akiko Sasaki's installation *Engrenage/Solitude* is stunning in its theatrical presentation and lighting, elevating mass and making it appear weightless. By placing structures within structures, Sasaki extends the physical boundaries of her work, along with our perception of space and transparency.

Ayane Takeuchi's *Orgone Box* creates a subtle and nuanced atmosphere through thoughtful presentation and a delicate and sensitive use of material. Her work is a quiet, reflective contemplation of the relationship between a human being, ritual, and objects that invoke the memory of that interaction.

Other engaging and ambitious installations include Lisa Capone's *Deluge*, Tim Wagner's *Coupled*, and Elizabeth Perkins's *Resuscitations*. Singularly remarkable is the site-specific work *XXX* by Marta Gibiete. This piece is surprising in its ability to dissolve concrete reality and mirror its environment, using the material as a fabric of light and reflection. The work uses common materials with astounding import through the artist's intention.

I greatly appreciated Dorothee Schmidinger's *No. 7*, 2003, in which muted cloth on board provides a surface for the delicately hand-stitched, beaded lines that form a bed with a glass cane blanket. This work elicits the viewer's empathy through its honesty, and it is disarming in its simplicity and directness. Few artists risk this openness and vulnerability, which speak so sensitively of the value of the human voice over misconceived notions of perfection, proving that a small work can have considerable impact.

Jerome Harrington's Virgin Mary encapsulated in a lampworked tube (Untitled 2002) takes a trivialized object loaded with associations and manages to bring it back to life by returning it to a place of reverence. Harrington imbues this statue with a voice, animating it with a meaning that can emanate only from objects to which we ascribe power. Is this piece speaking simultaneously about the power and the limitations of prayer? More than revealing any truths, this work is asking questions and thus preserving mystery.

Jens Gussek consistently proves that art can transcend material and technique. In *Private Ocean*, his language is clear, and only what is essential to convey the narrative is included. This appears to be an "if the shoe fits, wear it" commentary on the game of world politics, power, persuasion, and the will for domination that crosses all barriers of time and national borders.

Koichi Matsufuji's strong figural/narrative sculptural installation makes him an artist whose work I appreciate now and eagerly anticipate in the future. He carefully selects the context in which his work is viewed and perceived. In this case, a cast glass baby exhaling a small bird is placed at the residence of the old Uchiyama family of samurai. The image of the bird could refer to the "swallow" deck planks, which are loosened slightly from their nails so that an intruder's steps are announced by the birdlike sound of the boards working against the nails. The ghost child sits silently on the deck, announcing his presence with an inaudible sound, more seen than heard.

Gerhard Ribka's *Flowers Slide* resonates poetically as a lone apparition. It is not child or flower or earth. Instead, it becomes something else: a new invention that is more than the sum of its parts.

Catherine Sintès's *Le Verre est dans le bois* is a powerful sculptural statement. Here, cast glass bars separate...
the log, allowing space and light to permeate what once was whole. The glass bars accentuate and reiterate the rhythmic pattern of space and light between the wooden planks. The material is being processed while it stubbornly retains memory of its previous existence as a tree. The glass bars bring a metaphysical and ritualistic reverence to the process of harvesting and the tree that once was.

Hiroki Niimi’s *Boats* appears to contain the medium that keeps the vessels afloat, and so they become a metaphor for all that supports vehicles of motion and makes their passage possible. Impressive in their sculptural scale and simplicity, these works are convincing in that there is nothing to detract from the illusion created. Niimi refuses to compromise or to accept limitations of technique and scale.

In considering the material sensibility that is realized when glass is subtly accented and complemented with another material, I would like to mention the sculptural works of Laurentiu Anghelache, Ilze Dudina, and Simone Fezer. Mature, painterly works in stained glass and mixed media have reached an extremely high level of sophistication, as is evidenced by the works of such established artists as Judith Schaechter, Dick Weiss, Susan Stins-muehlen-Amend, and Cappy Thompson, and those of the emerging artist Joseph Cavalieri.

In the category of new-media expressions, there is the series of digital photographs by Eva Milinkovic titled *Growth*. These photographs document glass as containers of crystal states that develop over time. The artist sets experimentation into aesthetic play in her process of gathering and generating visual information in the form of a record. Other progressive works on the new-media and site-specific-installation frontier include the phenomenal work *Transillumination* by Brian Clarke, and Warren Langley’s *The Collective Memory*. Finally, I would like to acknowledge Brent Kee Young, Jon Clark, and William Bernstein, established artists who continue to take risks and push the edges of the envelope with their new work.

If *New Glass Review* can be seen as a sampling of the glass spectrum for any one year, I must conclude that 2003 was an extremely good year, and one that bodes well for the state of the art.

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My selection of artists for the “Jurors’ Choice” section is based on what I perceive these artists bring to glass and how they use it to embody ideas and relay them to the viewer. While imparting a comprehensive understanding of the material’s potential, these works tend to transcend material and technique, becoming a vehicle of communication.

Richard Meitner is a mercurial artist who has consistently refused to compromise. His work reflects transformation, experimentation, and risk, and he continually embarks on new aesthetic territory. *Guanajuato Miner* is part of a body of new work that was recently exhibited at Galerie Braggiotti in Amsterdam. The artist used 10 pieces from this exhibition to generate “dream images,” and he wrote accompanying texts in creating his unique book, *Falling from Grace*. While many associations and stories are possible with Meitner’s works, his writings give a whole new life to them.

Eve Andée Laramée is an exceptional artist, and the sheer breadth of her projects defies representation by any one image. Her installation *Instrument to Communicate with Kepler’s Ghost* was sited both inside and outside the High Museum of Art in Atlanta. The image I chose is a detail of a keyboard device showing the keys engraved with letters of the alphabet. Using simple telegraph technology, visitors to the museum could depress the keys to “send messages” to Kepler’s ghost via the museum’s large skylight, which, through the application of copper diagrams, was effectively transformed into an “antenna.” Laramée has collaborated and consulted with a range of scientists—physicists, chemists, historians of science, biologists, geologists, computer scientists, and geographers—in developing projects that question the idea that art and science occupy completely unrelated realms, drawing attention to the role human subjectivity and fallibility play in both processes.

Jack Wax is an erudite artist whose work in glass continues to evolve. There is a process of distillation and refinement evident in it. He uses traditional techniques in an atypical manner, and his arrival at forms often results in the development of new techniques. He pares his extensive visual vocabulary to its essentials, leaving no extraneous elements, which results in a visual poetry that can be achieved only by artists who are fully engaged with their senses. *Fugitive* appears to have been made in a way that implies natural processes, such as those devised by the architects of webs, nests, and hives. There is the sense that Wax works at the edge of language, a place where literal definitions evaporate, leaving traces of authentic experience. Like other works by this artist, *Fugitive* refers to so many sources that constellations of thought are generated in the viewer’s mind. In this case, the human figure is referred to in parts: what might once have been flesh and bone becomes a hollow husk. Light and air penetrate these forms, which appear to have a reflexive memory that brings to mind animating breath. Wax has made an invaluable contribution to glass, not only through his mastery of material and content, but perhaps even more through the sophisticated development of his aesthetic sensibilities and his ability to convey complex visual narratives with glass.

Susan Bane Holland deserves recognition for her poignantly beautiful and conceptually intriguing work. *Purkinje’s Kitchen* is a perfect example of her installations that combine glass and other media. It is based on the research of the 19th-century physiologist Jan Purkinje, who described how light patterns are formed by pressing on closed eyelids, the experiences of light generated by pressure in the body being recorded in the form of pat-
terned diagrams. Holland uses this fascinating process as a metaphor for personal memories of visual experiences, such as the childhood fear of the dark. Her installation consists of reflecting mirrored bowls that miniaturize prone pestsies with matted photographic images, and mortars with patterned murrine figures.

Lance Friedman is one of the most versatile and talented sculptors working with glass today. His particular genius lies in translating personal experience into visually compelling narratives that are characterized by an uncompromising commitment to the integration of the various sculptural elements of the work. Transplant, he says, is about the mutability of environment, about the transferring of memories and objects in order to modify new surroundings.

I see Jackie Pancari as a phenomenologist. Her work involves a careful orchestration of phenomena that springs from optical explorations of a scientific nature. She sees her studio as a laboratory for experimentation, and she follows her curiosity to logical and illogical conclusions. The creative process within this laboratory/studio becomes a way for her to be “in the moment,” to harvest the epiphanies associated with the sense of awe and discovery. Mirroring is an excellent example of work evolving from her process of aesthetic investigation. It is through this process that she contemplates the parallels between her observations in the studio and her experience of natural phenomena in the world at large.

Robert Wiley’s installation 100 lbs. of Work is brilliant in its ability to place a glass object or objects within the context of their surroundings. Here, the glass object mimics various other parts of its environment. Because of its translucency, it stands apart, but because of its sense of place, it remains integral to the whole. The winding threads of glass obsessively surrounding the form are evidence of an action that is paused and perhaps never completed. This implied endless action, which is manipulated and controlled by Wiley, is repeated throughout the installation in various media. Within this context, the glass object appears as an impossibility, a product of metaphysics and transformation that has its own inherent logic.

Jocelyne Prince is an exceptional conceptual artist, and her work reflects an intellectual rigor and focus that are rarely experienced in glass sculpture. She uses glass as a material to record various obscure phenomena. In Chill Factor, the bottom halves of the glass spheres are made by pouring hot glass onto an artificially chilled steel surface. The temperature of the steel is noted before the pour, and it is marked on the sphere with a grease pencil. A close look at the spheres and their projected shadows reveals that the chill marks are affected by temperature, and that each one thus becomes a thumbprint of a given temperature. The thumbprints are recorded using a historical process of cyanotype contact printing. The photos are then mounted on the wall for comparative scrutiny. Prince says, “I enjoy this abstract displacement of shock and stress that we, as humans, experience to a material that reacts with such visual subtlety, yet where actual stress damage occurs on the molecular level.”

Alan Klein is an established artist who uses glass as a purely sculptural medium. Return employs foundry processes in which molten glass is poured into steel or graphite molds. The resulting solid glass forms retain trace evidence of this process, giving them integrity and honesty. Surfaces take on the character of translucent skin, or capture the fluid, reflective nature of the material in suspended animation. Found industrial copper cables or other elements are carefully selected and inserted into the glass at the exact moment that it is ready to receive them, creating an integral bond in which both materials carry equal visual significance. Klein intuitively composes and flawlessly arranges the formal aspects of his sculptural vocabulary. Mass, scale, proportion, and material are assimilated into a highly developed sensibility. The wall is engaged as an architectural extension of the work, and in this way it gives the work a sense of place.

Hitoshi Hongo submitted an exceptional work for the main section of the Review, and I thought it was important to see a detail of it in the “Jurors’ Choice” section. In Can Technology Lighten the Darkness?, Hongo has created a mirrored reflection chamber that is meant to be entered by one person. Upon entering, the viewer becomes a participant and must contend with endless fractal images of the body. This work may be a vehicle for introspection, or perhaps a machine for altering the senses and engaging us in a process of changing perceptions of self.

Selecting 10 artists for “Jurors’ Choice” felt like the process of dowsing for precious ore—it is not an exact science. I tended to choose artists who defy commodification, and whose commitment to ideas has led them to the use of glass. I am most interested in what animating force or personal impetus draws these artists to the material and, ultimately, what the material draws from the individual. I suspect this essence is the most precious ore of all.

Michael Rogers (MR)
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Jurors’ Choice

One of the goals of *New Glass Review* is to present the widest possible range of art (and architecture and design) using glass. This section of the *Review* allows jurors to pick up to 10 examples of work in glass, either recent or historical, that impressed them during the year. While the jurors’ main responsibility is to review and make selections from submitted slides, the additional choices allow them the freedom to show whatever glass is currently of particular interest to them. In this way, *New Glass Review* can incorporate sculpture, vessels, installations, design, exhibitions, and architecture that might never be submitted to the annual competition.

Selections

**Ursula Ilse-Neuman (UIN)**
Auer + Weber + Architekten
Mona Hatoum
Josiah McElheny
Bernhard Schobinger
Giorgio Vigna

**Flora Mace and Joey Kirkpatrick (FM&JK)**
Louise Bourgeois
John Buck
Tony Cragg
Martin Puryear
Harumi Yukutake

**Tina Oldknow (TO)**
Peter Aldridge
Giles Bettison
Einar and Jamex de la Torre
Warren Langley
Siobahn Liddell
Stacey Neff
Maria Grazia Rosin
Margo Sawyer
Cappy Thompson
Ann Wolff

**Michael Rogers (MR)**
Lance Friedman
Susan Bane Holland
Hitoshi Hongo
Alan Klein
Eve Andrée Laramée
Richard Meitner
Jackie Pancari
Jocelyne Prince
Jack Wax
Robert Wiley
Peter Aldridge (British, b. 1947)
Rite of Spring
United States, Corning, New York, 2003
Dichroic glass installation; digital print

Auer + Weber + Architekten
Petuel Tunnel Protective Housing
Project team: Fritz Auer, Stephan Suxdorf, Moritz Auer, Christian Dürer, Markus Jatsch
Client: City of Munich
Germany, Munich, completed in 2002
Laminated glass
Photo: courtesy Auer + Weber + Architekten, Munich

UIN
Giles Bettison (Australian, b. 1966)
*Grid #4*
United States, Brooklyn, New York, 2003
Cast glass; steel block
H. 38.1 cm, W. 27.9 cm, D. 6.3 cm
Photo: J. Heale, courtesy Bullseye Connection Gallery, Portland

Louise Bourgeois (American, born in France, 1911)
*Cell II (detail)*
United States, New York, New York, 1991
Found doors, mirror, glass, stone
John Buck (American, b. 1946)
**Big Egypt**
United States, Seattle, Washington, 1997
Blown and lampworked glass
H. 45.7 cm, Diam. 27.9 cm
Photo: courtesy Greg Kucera Gallery, Seattle

Tony Cragg (British, b. 1949)
**Grey Container**
Germany, Düsseldorf, 1980
Mixed media
H. 172.7 cm, W. 182.8 cm, D. 49.5 cm
Einar de la Torre (Mexican/American, born in Mexico, 1963)
Jamex de la Torre (Mexican/American, born in Mexico, 1960)
*Tula Frontera Sur*
United States, San Diego, California, and Mexico, Ensenada, Baja California, 2001
Glass, mixed media
H. 302 cm, W. 74 cm, D. 81 cm
TO

Lance Friedman (American, b. 1954)
*Transplant*
United States, Chicago, Illinois, 2003
Glass, polyvinyl, wood, steel
H. 63 cm, W. 153 cm, D. 26.6 cm
MR
Mona Hatoum (Palestinian, b. 1952)

Silence
Laboratory glass tubes
H. 127 cm, W. 93 cm, D. 59 cm
Photo: D. James Dee, courtesy of Alexander and Bonin, New York
UIN

Susan Bane Holland (American, b. 1954)

Purkinje’s Kitchen
United States, Boston, Massachusetts, 2004
Fused and blown murrine; blown silvered glass; cast glass; wood shelf
H. 195 cm, W. 195 cm, D. 50 cm
MR
Hitoshi Hongo (Japanese, b. 1964)
*Can Technology Lighten the Darkness?* (detail)
Japan, Fuchu-machi, Neigun, 2003
Mirror, steel, glow-in-the-dark sheet
Diam. 300 cm

Alan Klein (American, b. 1947)
*Return*
United States, Boston, Massachusetts, 2002
Cast glass; copper
H. 76 cm, W. 61 cm, D. 20 cm
Warren Langley (Australian, b. 1950)
Strata
Australia, Northern Territory, Glen Helen Gorge, 2003
Remote source lighting
Photo: David Hancock

Eve Andée Laramée (American, b. 1956)
Instrument to Communicate with Kepler's Ghost
United States, Brooklyn, New York, 1994
Copper, glass, keyboard telegraph engraved with alphabet, dustball effects unit
Josiah McElheny  
(American, b. 1966)  
Buckminster Fuller’s Proposal to Isamu Noguchi for the New Abstraction of Total Reflection  
United States, Brooklyn, New York, 2003  
Mirror, glass  
H. 132.1 cm, W. 182.9 cm, D. 86.4 cm  
Photo: courtesy Brent Sikkema Gallery, New York  
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Siobahn Liddell  
(British, b. 1965)  
Untitled (Spectrum)  
United States, New York, New York, 1999  
Glass rods  
Photo: courtesy CRG Gallery, New York  
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Josiah McElheny  
(American, b. 1966)  
*Buckminster Fuller’s Proposal to Isamu Noguchi for the New Abstraction of Total Reflection*  
United States, Brooklyn, New York, 2003  
Mirror, glass  
H. 132.1 cm, W. 182.9 cm, D. 86.4 cm  
Photo: courtesy Brent Sikkema Gallery, New York  
*UIN*
Richard Meitner (American, b. 1949)
*Guanajuato Miner*
The Netherlands, Amsterdam, 2003
Blown and hot-worked glass; mixed media
H. 48 cm

Stacey Neff
(American, b. 1973)
*Spatial Negotiation*
United States, Santa Fe, New Mexico, 2002
Blown glass; steel, mixed media
Largest: H. 205.7 cm, W. 444.5 cm, D. 175.3 cm
Photo: courtesy Neuhoff Gallery, New York

TO
Jackie Pancari (American, b. 1961)
*Mirroring*
United States, Alfred, New York, 2003
Blown glass; silvering solution
Diam. 30 cm
MR

Jocelyne Prince (American, b. 1963)
*Chill Factor*
United States, Providence, Rhode Island, 2003
Glass, cyanotype prints
MR
Martin Puryear (American, b. 1941)
Untitled
United States, New York, New York, 1992
Glass, wood
H. 81.2 cm, W. 27.9 cm, D. 35.5 cm
Private collection, Chicago
Photo: courtesy Donald Young Gallery, Chicago
FM&JK

Maria Grazia Rosin (Italian, b. 1958)
Medusiano
Installation at the Caffe Florian, Venice
Italy, Murano, 2003
Blown and hot-worked glass, assembled
Photo: courtesy Caterina Tognon Arte Contemporanea, Bergamo
TO
Margo Sawyer (American, b. 1958)
*Lux Lucis Lumen* (detail)
Installation at The Mattress Factory, Pittsburgh
United States, Pittsburgh, Pennsylvania, 2003
Glass, LED lights, steel, dry wall
Photo: courtesy The Mattress Factory, Pittsburgh

Bernhard Schobinger
(Swiss, b. 1946)
Necklace, *Schadelkrone I*
(Cranium crown I)
Switzerland, Zurich, 2000
Found glass (from a poison bottle); gold, Keshi pearls
Photo: courtesy Arnoldsche Verlagsanstalt, Stuttgart
Cappy Thompson (American, b. 1952)
*I Was Dreaming of Spirit Animals* (detail)
Commission for Seattle-Tacoma (Washington) International Airport, opening in 2004
Client: Port of Seattle
Germany, Derix Glasstudios, completed in 2003
Painted glass wall

Giorgio Vigna (Italian, b. 1955)
Necklace, *Gorgoglio*
Italy, Murano, Venini, 2002
Blown glass
Photo: Moscheni-Lorenzi, courtesy of Venini, Murano
Jack Wax  
(American, b. 1954)  
Fugitive  
United States, Richmond, Virginia, 2003  
Hot-worked glass; pigment  
H. 213 cm, W. 274 cm, D. 48 cm  
Collection of The Corning Museum of Glass  
(2004.4.15)  
MR

Robert Wiley  
(American, b. 1970)  
100 lbs. of Work  
United States, Columbus, Ohio, 2003  
Glass, mixed media  
MR
Ann Wolff (German, b. 1937)
Anna 4 ("Faces of Berlin" series)
Germany, Berlin, 2002
Cut, painted, and assembled glass; metal frame
H. 50 cm, W. 42 cm, D. 10.5 cm
Photo: Andrea Kroth, courtesy Habatat Galleries, Royal Oak, Michigan

Harumi Yukutake (Japanese, b. 1966)
Intermediate Domain
Japan, Toyama, 2003
Surface-treated plate glass; stainless steel cable
H. 385 cm, W. 700 cm, D. 300 cm
FM&JK
Jurors for the New Glass Review Competitions


1984: Susan Stinsmuehlen, artist, Austin, Texas; Ronald D. Abramson, collector, Washington, D.C.
1985: Thomas Patti, artist, Plainfield, Massachusetts; David Revere McFadden, curator, Cooper-Hewitt Museum, New York, New York; Helmut Ricke, curator, Kunstmuseum Düsseldorf, Germany.
1991: Bruce Chao, artist, head of the Glass Department, Rhode Island School of Design, Providence, Rhode Island; Janet Kardon, director, American Craft Museum, New York, New York.
1993: Erwin and Gretel Eisch, artists, Frauenau, Germany; Paul J. Smith, director emeritus, American Craft Museum, New York, New York.
1995: Donald Kuspit, critic, professor of art history and philosophy, State University of New York, Stony Brook, New York.
1997: Kiki Smith, artist, New York, New York; Geoffrey Edwards, curator of international sculpture and glass, National Gallery of Victoria, Melbourne, Australia.
1998: Lino Tagliapietra, artist and glassblower, Murano, Italy; David R. McFadden, chief curator, American Craft Museum, New York, New York.
1999: Lois Moran, editor and publisher, American Craft, New York, New York; Dana Zámečníková, artist, Prague, Czech Republic.
The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass. This program, which provides $10,000 each year, is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. Each commissioned work is added to the Museum’s collection.

The Rakow Commission encourages artists working in glass to venture into new areas that they might otherwise be unable to explore because of financial limitations. Over the years, recipients have ranged from emerging to established artists. Presently, the commission is awarded to professional artists whose work is not yet represented in the Museum’s collection. Commissions are nominated by the curator of modern glass, and they are selected by a Museum curatorial staff committee. Additional information on the commission may be obtained by contacting the Museum.


The 2003 Rakow Commission: Preston Singletary

The American artist Preston Singletary was awarded the 2003 Rakow Commission for a new work to be added to the collection of The Corning Museum of Glass. This work was presented in October 2003 during the Museum’s annual Seminar on Glass.

Born in San Francisco in 1963, Singletary lives and works in Seattle, Washington. His work is imbued with the sophisticated and vibrant Native American artistic traditions of the Pacific Northwest Coast. He studies ancient Northwest Coast designs made in traditional materials, such as cedar, shell, bone, bark, and roots, and he recreates them in a modern, nontraditional medium: glass. Singletary is descended from a southeastern Alaskan Tlingit clan. (A close pronunciation of Tlingit is “klink-it.”)

The Tlingit are one of several tribes whose homeland is the Northwest Coast, which extends from southern Alaska to Oregon. Living in a landscape abundant in natural resources, early Native Americans of the Northwest Coast had the means to develop an extraordinary artistic legacy that is illustrated by their complex textiles and elaborately carved and painted vessels, masks, architectural elements, and totem poles.

Heavy black ovoids and U-shaped forms, often accented with red, are characteristic of Northwest Coast art. They are part of a design canon that is called formline. Singletary began his research into Northwest Coast art and his cultural heritage by focusing on the rules of traditional formline. “Working with these designs gives me a sense of purpose, and allows me to pay homage to my family and my ancestors,” he says. “In researching my roots of family and tribe, and comparing an ancient understanding of the world and how it works to my current notion of society, I have gained a strong foundation.”

A good example of Singletary’s ability to reinterpret form while retaining meaning is his signature footed bowl. He took the traditional form of the crest hat and flipped it over to create a vessel. This sounds simple and looks natural, but the ability to conceptualize and implement this idea requires a solid grounding in glassblowing and in Native Northwest Coast culture and the functions and aesthetic of its art.

Singletary does not just copy the designs of ancient objects and then execute them in glass. Rather, he has used ancient traditions to inform his art at the most basic level, and through this investigation of the ancient and living culture that is part of his personal history, he has transformed himself. Singletary thus uses art as many ancient peoples understood it—as a technology, a way to effect change and to manifest energy. He has successfully charted an artistic path that connects him to a vibrant cultural current. This infuses his vessels and objects with energy so that they are not lifeless copies. They appear natural rather than stiff, sincere rather than slick.

Although much of Singletary’s activity is centered in the cold shop, where he sandblasts and cuts his complex formline designs, he is an accomplished glassblower. He learned glassblowing in the most traditional way: as an apprentice, with the help of his high-school friend, Dante Marioni.

Through Marioni and his father, the studio glass pioneer Paul Marioni, Singletary was introduced to Pilchuck Glass School, and to the creative mix of artists who congregate there. “In a roundabout way,” he observes, “the school brought me closer to my cultural identity.” Being at Pilchuck, and working with the Seattle artist Benjamin Moore, Singletary was introduced to the leading artists in the field. He became enamored of Italian and Swedish
glassblowing. His early work was dominated by the refined silhouettes of mid-20th-century Italian and Swedish design that he executed in the dense, nontraditional colors characteristic of the work of Dante Marioni.

The Native American glassblower Tony Jojola was the first to suggest to Singletary that he explore his background in his work. Although Singletary knew where his family had originated, he had grown up outside the Tlingit region. “It was hard to know where to begin,” he says. In 1987, he tried for the first time to incorporate Northwest Coast designs into his work, but it took him a decade to begin to fully realize them. He met David Svenson, an Alaskan artist working in wood and neon, and, later, Joe David, a Nuu-chah-nulth (Nootka) master carver from Vancouver Island in British Columbia. Both of these artists provided insights into traditional woodcarving and Northwest Coast culture.

Singletary asked other Native American artists to critique his designs, and he received much encouragement from them. He proceeded slowly in his new work, respecting the rules of traditional formline design and those of traditional glassblowing. He was careful to develop images that related to the totem of his family, his clan, and his tribe’s cosmology. “You can’t do the work without understanding on a deeper level where it comes from in the culture,” he says. “I like to think that there is a genetic memory that exists in us, and I like to think that this shows me ways to develop new designs.”

Singletary’s work in glass has received much attention in recent years, and he has participated in group exhibitions and solo shows. In 2001, he and Svenson organized an important commission: the Pilchuck Totem Pole. This work is an extraordinary tribute to the founders of Pilchuck Glass School, Dale Chihuly and the Seattle art patrons Anne Gould Hauberg and John Hauberg. They championed studio glass in the Pacific Northwest, and with their support and promotion, they influenced the movement around the world. Pilchuck Totem Pole is the first pole to combine traditional red cedar with cast, etched, and blown glass components, and subtle neon lighting.

Singletary’s work has made a significant impact in the field of contemporary glass. In 1974, Chihuly was invited to teach at the Institute of American Indian Arts in Santa Fe, New Mexico. This experience led to his development of the Blanket Cylinders, inspired by traditional Navajo textiles. In 1977, Jojola started a glass program in Santa Fe, but until recently, Native American glass was relatively unrecognized. With his connections to Pilchuck and the international glass community, and through his exceptional work, which is both technically and intellectually accomplished, Singletary has brought much-needed attention to Native American glass. He has galvanized the medium on the Northwest Coast, especially among the Tlingit. The introduction of glass in this artistically rich culture will doubtless result in the use of the material in new and unexpected ways.
The decoration of *Never twice the same* is a formline design with no particular symbolic meaning. It is intended merely to be aesthetically pleasing. This intentional “de-activation” of the decoration was traditionally employed when an object was made for trade, in which case it would not be appropriate to give away a design that belonged to a specific family or clan.

Singletary considers the designs used in *Never twice the same* to be similar to a jazz improvisation, which explains his choice of title. Although there are rules in formline regarding the flow of the line, as well as its thickness and balance, there are also cultural and personal styles. Formline design may be compared with calligraphy, in which there are many variations, and in which a unique, personal style might begin to emerge after years of refining the art.

*Never twice the same* was cast with sheets of Bullseye glass that were then waterjet-cut, glued, and ground to soften the edges. This work was done with the assistance of Ray Algren. The glass box was then masked, stenciled, cut, and sandblasted, and finished with a coat of oil-based sealer.

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The 2004 Rakow Commission has been awarded to the Argentinian artist Silvia Levenson, who lives and works near Milan, Italy. Levenson uses cast glass and mixed media in the creation of her poetic and incisive sculpture and installations that explore childhood memory and domestic reality. A biography of the artist and a discussion of her work will appear in *New Glass Review 26*.

*Never twice the same* (Tlingit storage box)

**Preston Singletary**

(American, b. 1963)


Cast, waterjet-cut, and sandblasted glass; assembled

H 47.3 cm, W. 39.5 cm, D. 39.5 cm

The Corning Museum of Glass (2003.4.83, the 18th Rakow Commission)
Barry Friedman Gives 44 Works to The Corning Museum of Glass

A large and important gift of contemporary glass came to The Corning Museum of Glass in 2002 and 2003 from the fine-arts dealer Barry Friedman of Barry Friedman Ltd. in New York City. Friedman has been a generous supporter and friend of the Museum for many years. The highlight of his impressive donation of 44 works of art is a diverse group of 23 sculptures and vessels made by the Amsterdam-based American artist Richard Meitner. The Meitner gift enables the Museum to present the work of an individual artist in unusual range and depth.

Meitner’s work focuses on the relationship between science and art. The artist considers these two fields of inquiry to be complementary, or points on the same continuum that utilize similar methods of investigation. “The connection between science and art is much closer than we realize,” he says. “We are used to thinking of science as the pursuit of absolute and universal truths which we can demonstrate, while we see art as a pursuit about what we know on a personal, more relative, and emotional level. Perhaps we can say that art and science are attempts, by very different methods, to get at the same truths.”

The four-part, mixed-media sculpture Ognico, Sahala, Suasta, Gione (“For Everything There Is a Season” series) is Meitner’s take on the perennial theme of the four seasons. When the jumbled words are correctly reconfigured as Ogni cosa ha la Sua statGione, Italian for “everything has its season,” the title’s meaning is revealed. Meitner’s love of ambiguity, double entendre, metaphor, and surreal juxtaposition is revealed in this humorous and quixotic work, which was made for the 1998 Venezia Aperto Vetro. Summer is represented by Ognico, a blown and enameled human/animal composite that is aggressively posed atop a base made of glass tiles decorated with enamel transfers. Autumn, which is Sahala, takes the form of a clown-like male figure who holds a tray filled with flameworked glass animals. Suasta, or Winter, features a large goblet with a stem in the form of a charming little bird perched on a branch. This ensemble, like the others, is supported by a base covered in enameled glass tiles. Spring is represented by Gione, a composite human/plant figure made of blown glass covered with a layer of rusted iron, whose rooted feet and branching arm herald the season of renewal.

Many of the objects and sculptures donated by Friedman are the work of artists who are new to the Museum’s collection. They include Galia Amsel (U.K.), Ilja Bilek (Czech Republic), Petr Hora (Czech Republic), and Koen Vanderstukken (Belgium), all of whom make cast glass sculpture; and Marie Aimée Grimaldi (France), Paul Schwieder (U.S.), and Emma Wood (U.K.), who work in pâte de verre. The exquisite blown and battuto-cut sculp-
tural vessels of Cristiano Bianchin (Italy) are also a much needed addition. His battuto (beaten) surface removes the shine from the glass, giving the material a softer, more translucent character. The surface cutting adds texture to his sculptures, which are inspired by gourds and other natural forms.

The representation of artists already in the Museum’s collection was significantly broadened with the addition of new works dating from the 1980s and 1990s. These include glass and mixed-media sculpture by Hank Murta Adams (U.S.), cast sculpture by Tessa Clegg (U.K.) and Franz X. Höller (Germany), blown and cut objects by Jane Bruce (Australia) and Philip Baldwin and Monica Guggisberg (Switzerland), and a blown, cased, cut, and engraved vase by Stanislav Borowski (Germany).

Höller’s juxtaposed pair of inflated forms recalls the simple, reduced shapes of the influential Romanian sculptor Constantin Brancusi, a pioneer in the development of 20th-century abstraction. Höller prefers to use colorless glass, taking away the hard shine of the material by acid etching the surface. His decoration is subtle and quiet. His sculptures are inspired by the natural world, combining elements of landscape and vegetation.

Three blown and enameled vessels by Mieke Groot (The Netherlands) are welcome additions, as is a fused murrine canoa (boat form) by Laura de Santillana (Italy). The gift of Red Microworld, a cut, painted, and laminated plate glass sculpture by Bohumil Eliás (Czech Republic), is especially meaningful, since only the artist’s early career had been represented at the Museum. As the Museum’s glass and design drawings from the late 1950s attest, Eliás has always been an innovative painter interested in exploring abstraction. Red Microworld continues this exploration in sculpture as the artist experiments with the paradoxical nature of his material.

Finally, the earlier history of the Studio Glass movement is represented in the Friedman gift by a small vase blown by the pioneering artist and glass researcher Dominick Labino (U.S.) in 1976.

Clockwise from top, left: Ognico, Sahala, Suasta, Gione
(“For Everything There Is a Season” series)

Richard Craig Meitner (American, b. 1949)
The Netherlands, Amsterdam, 1998
Blown and enameled glass, assembled; wood, oxidized iron
Greatest dimensions: H. 138.7 cm, W. 51.4 cm, D. 41 cm
The Corning Museum of Glass
(2003.3.3, .12, .11, .2, gift of Barry Friedman Ltd., New York)
Pair
Franz Xaver Höller
(German, b. 1950)
Germany, Zwiesel, 1997
Blown, cut, and etched glass
A: W. 30.6 cm, Diam. (max.) 22.4 cm;
B: W. 33.6 cm, Diam. (max.) 23 cm
The Corning Museum of Glass
(2003.3.14A, B, gift of Barry Friedman Ltd., New York)

Riposapesi
Cristiano Bianchin
(Italian, b. 1963)
Italy, Murano, 1999
Blown and battuto-cut glass
A: H. 9.4 cm, L. 40.3 cm; B: H. 9.3 cm, L. 39.6 cm
The Corning Museum of Glass
(2002.3.43A, B, gift of Barry Friedman Ltd., New York)

Red Microworld
Bohumil Eliáš (Czech, b. 1937)
Czech Republic, Prague, 1998
Sheet glass, cut, laminated, painted, assembled
H. 74.6 cm, W. 14.3 cm
The Corning Museum of Glass
(2002.3.41, gift of Barry Friedman Ltd., New York)
Museum Receives 28 Sculptures, Other Works by Robert Willson

In 2001 and 2003, The Corning Museum of Glass was the recipient of a large portion of the Robert Willson estate, thanks to the artist's widow, Margaret Pace Willson. The gift includes 28 large, solid glass sculptures and 13 watercolors, as well as hundreds of drawings and an assortment of slides, publications, and correspondence.

Robert Willson (1912–2000) was a sculptor, "half Texan and half Choctaw Indian," as he liked to describe himself. A maverick in art and in life, he worked outside the mainstream. Willson is considered an important figure in the American studio glass movement, even though he was never directly connected with it. He was one of the few Americans working with hot glass in the 1950s, and he was one of the first to travel to Murano. Born in Mertzon, Texas, Willson earned his B.F.A. degree from the University of Texas in Austin, and he did his postgraduate work in art at the University of Mexico in San Miguel Allende. In Mexico, he was exposed to the revolutionary painters José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo, as well as to pre-Columbian art. From 1952 to 1977, Willson taught at the University of Miami. He became interested in glass as a material for sculpture, and he applied for a scholarship to study glass at The Corning Museum of Glass in 1956. His first trip to Murano was partly funded by this scholarship.

After his initial trip in 1956, Willson returned to Murano almost every year. He worked well into the 1990s before his death in San Antonio at the age of 88. Willson's work in glass was relatively little known in the United States, although early studio artists tended to seek him out. On Murano, he worked with famous glassblowers, such as Alfredo Barbini, in addition to those who would become famous in America, such as Loredano Rosin and Pino Signoretto. In the making of Willson's sculpture, these masters practiced the complex technique of a massiccio sculpting on the pipe, an Italian method of furnace sculpting "in the mass" that did not catch on in the United States until the late 1980s. Willson's work with Barbini in the development of this technique is especially noteworthy.

Willson's sculpture explores themes inspired by ancient mythologies, pre-Columbian and other Native American art, and the American West. It is a unique and visually arresting blend of European tradition and southwestern American temperament. "I make a simple form with a symbolic meaning, much as primitive people do," Willson said. Grounded in everyday human experience, his subjects address individuality, community, history, and place.

The massive form of Willson's Ranch Doll recalls the blocky stone sculpture of the pre-Columbian Toltecs, such as the warrior columns from Tula, and the Aztec representations of the water goddess Chalchiuhtlicue. It is also recognizably European in the characteristically Italian handling of the glass by its maker, the master a massiccio sculptor Pino Signoretto (b. 1944). The tension between Old and New World traditions is what gives Willson's sculpture much of its charm, as does his use of child-like images, such as the stick figures on Builders Cube IV. A wonderfully watery cube with bright, liquid colors, this sculpture illustrates Willson's lifelong passion for glass and his second medium of choice, watercolor.

The monumental sculpture New Doors of Life is composed of 16 solid glass blocks, weighing from 25 to 45 pounds each, that are assembled onto a steel structure. With its male and female symbols, the sculpture makes reference to the most basic mysteries of human experi-

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* This article was first published in the Journal of Glass Studies, v. 44, 2002, pp. 204–205. It has been updated to reflect the additional gifts that came to the Museum in 2003.
ence: birth and death. Willson found "force and meaning" in ancient and tribal art, and he preferred the simple stick figures of Greek Geometric-period art and ancient Native American petroglyphs to more naturalistic representations of the human figure. *New Doors of Life* was made when Willson was 84, during his next-to-last working trip to Murano. It is impressive that Willson, who was always passionate about his work, tackled some of the most ambitious projects of his career at the end of his life.

*This Ranch Needs Sun* depicts a stormy landscape in Willson’s beloved Texas. The artist worked with the same themes and in the same style throughout his career. His honest, individualistic, and eccentric vision was shaped in Mexico and the American Southwest. His interest in bright colors, and the way he uses color to structure landscape, links him artistically with the work of such influential painters as Rufino Tamayo and Georgia O’Keeffe. Willson’s watercolors are necessary to an understanding of his sculpture in glass, and for this reason alone, they are vital additions to the Museum’s collection.

Robert Willson was the subject of the Museum’s 2003 special exhibition, “Robert Willson: A Texan in Venice,” which was curated by Tina Oldknow. This survey of the artist’s career included 38 glass sculptures, one ceramic sculpture, six watercolors, and 21 preparatory drawings. Sections devoted to “Nature,” “Ranch,” “Antiquity,” “Tribe,” and “Glass” explored different themes in Willson’s work. The exhibition was on view from May 15 to November 9, 2003.

*The New Doors of Life*

Italy, Murano, Ars Murano, 1996
Hot-worked glass; gold foil, steel structure
H. 259.1 cm, W. 133.4 cm, D. 76.2 cm
*The Corning Museum of Glass* (2001.3.41, gift of Margaret Pace Willson)

*This Ranch Needs Sun*

United States, San Antonio, Texas, 1987
Watercolor and mixed media on paper
H. 79 cm, W. 109.5 cm

*Builder’s Cube IV*

Italy, Murano, Ars Murano, 1996
Hot-worked glass
H. 18.3 cm, W. 19.5 cm, D. 19.2 cm
*The Corning Museum of Glass* (2003.3.60, gift of Margaret Pace Willson)
Recent Important Acquisitions

This section consists of photographs and descriptions of objects added to public and private collections in the United States and abroad during the previous year. All of these objects were made between 1946 and the present.

Acquisitions of objects made before 1946 are published in the Journal of Glass Studies, another annual publication of The Corning Museum of Glass.

Glass Cube (Cube en verre)
Larry Bell (American, b. 1939)
1987
Fumed sheet glass; metal, Plexiglas stand
H. 21 cm, W. 21 cm, D. 21 cm
Norton Museum of Art, West Palm Beach, Florida
(2003.44, gift of Mr. and Mrs. Gilbert Brownstone)
The works by Bell and Raynaud (no. 20) are part of a large and important gift of Minimalist painting and sculpture from Europe and the United States. Bell is well known for his exploration of transparency, reflection, and illusion in glass.

Maquette
Larry Bell (American, b. 1939)
1985
Fumed sheet glass, cut, laminated
H. 15.2 cm, W. 50.8 cm, D. 12.9 cm
Norton Museum of Art, West Palm Beach, Florida
(2003.45, gift of Mr. and Mrs. Gilbert Brownstone)
This maquette realizes an idea for a large-scale environmental sculpture.

Rondo and Orange Rocker
Doris Chase (American, b. 1923)
Blown and cased glass; painted steel
Glass: H. 28.4 cm, W. 29.2 cm, D. 11.3 cm;
steel: H. 21.7 cm, W. 36.1 cm, D. 4.5 cm
The Corning Museum of Glass (2003.4.78, gift of the artist)
Chase is a well-known Pacific Northwest sculptor and video artist. The museum collects work by artists coming to glass from outside the medium, as well as by artists whose primary medium is glass.
Tornado Vessel
Dale Chihuly (American, b. 1941), Italo Scanga (American, born in Italy, 1932–2001), and Kate Elliott (American, b. 1950)
United States, Providence, Rhode Island, Rhode Island School of Design (RISD), 1974
Blown and iridized glass, with applied cane drawing
The Corning Museum of Glass (2003.4.66, gift of Kate Elliott in memory of Italo Scanga)
This collaborative vessel is typical of the experimental work made during the early years of the Studio Glass movement. Scanga, an internationally recognized sculptor and painter, was a frequent visitor to Chihuly’s studio at RISD. His painted assemblages of found and recycled objects, and his breadth of cultural and art-historical knowledge, inspired young studio artists to expand the boundaries of craft.

Koja (Nest)
Frida Fjellman
Sweden, Stockholm, 2001
Lampworked borosilicate glass; silicone
150 cm x 150 cm
Smålands Museum (Swedish Glass Museum), Växjö
Photo by Helen Pe
The studio artist Frida Fjellman works with whole landscapes in glass and ceramic.

Fiori (Flowers)
Anzolo Fuga (Italian, b. 1914)
Italy, Murano, Aureliano Toso, about 1968
Transparent glass, murrine, multicolored canes
H. (tallest) 47.6 cm
Olnick Spanu Collection, New York
These flowers are prototypes, and they were never produced.
Night Migration
Page Hazlegrove (American, 1956–1997) and Peter Houk (American, b. 1967)
United States, Cambridge, Massachusetts, Massachusetts Institute of Technology (MIT), 1997
Pâte de verre birds in blown glass bell jar with sandblasted star map
H. 59.4 cm, Diam. (max.) 42.8 cm
The Corning Museum of Glass (2003.4.63, gift of Peter Houk in memory of Page Hazlegrove)
In 1988, Hazlegrove founded the Glass Lab at MIT, which she directed until her death. Working in the demanding technique of pâte de verre, she addressed themes of nature and time. This is an unusual example of collaborative work with Peter Houk, the current director of the Lab at MIT. He came to glass from a background in painting and printmaking.

Purple Object
Petr Hora (Czech, b. 1949)
Czech Republic, Zdar nad Sazavou, 2001
Cast, cut, and acid-etched glass
H. 43.4 cm, W. 39 cm, D. 9.8 cm
The Corning Museum of Glass (2003.3.15, gift of Barry Friedman Ltd., New York)
This is the first sculpture by Hora to enter the museum’s collection. His pristine work, like much Czech glass sculpture, explores color and light.

Mind Over Matter
Richard Jolley (American, b. 1952)
United States, Knoxville, Tennessee, 2000
Blown and hot-worked glass, assembled
H. 146.1 cm, Diam. (max.) 41.9 cm
The Corning Museum of Glass (2003.4.5, purchased with funds from Olivia and Harlan Fischer, Elice and Rhodes Haverty, Polly and Buzz Strasser, and Florence and Robert Werner)
This is an important recent work by Jolley. Although the color and ironic humor of the sculpture are appealing, it is the pathos of the animated characters that leaves the most lasting impression.
Effets de la mémoire XXI chaos  
Antoine Leperlier (French, b. 1953)  
France, Conches-en-Ouche, 2001  
Pâte de verre, with enamel inclusions  
H. 25 cm, W. 25 cm, D. 25 cm  
Photo courtesy of the Trustees of the V&A  

Leperlier has carried on a family tradition of working in pâte de verre, and he has developed this technique considerably. His work also reflects his training in philosophy.

Set of four tumblers  
Sol LeWitt (American, b. 1928)  
Czech Republic, Artel, 2003  
Mold-blown and acid-etched glass  
Tallest: H. 12.6 cm, Diam. (max.) 8.5 cm  
The Corning Museum of Glass (2003.3.44)  

LeWitt is acclaimed for his Minimalist sculptures based on the white cube, and for his wall drawings and prints that manipulate line, color, and geometric volume in space. The designs for this limited-edition set of drinking glasses are based on his prints.

Bottle  
Stanislav Libenský (Czech, 1921–2002)  
Czechoslovakia, Nový Bor, Crystalex, 1964  
Blown and cased glass  
H. 39.7 cm  
The Corning Museum of Glass (2003.3.71, gift of the Ben W. Heineman Sr. Family)  

This is an important and rare example of design by Libenský, who is best known for the monumental glass sculptures he created with his wife, Jaroslava Brychtová.
Metamorphosis IV
Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová
(Czech, b. 1924). Czechoslovakia, 1984–1986
Mold-melted glass
H. 85 cm, W. 94 cm, D. 23 cm
The Mint Museums, Charlotte, North Carolina (2003.125, gift of Lisa
S. Anderson and Dudley B. Anderson)
Saturating minimal forms with luminous color, Libenský and Brychtová have created a body of sculpture that is powerful and unique.

Archa
Ivan Mareš (Czech, b. 1956). 2003
Cast glass
H. 129.9 cm, W. 100.0 cm, D. 20.6 cm
Collection of Sam and Nancy Kunin, Los Angeles, California
Photo courtesy of Heller Gallery, New York

Vertical Lines 2
Jessica Loughlin (Australian, b. 1975)
United States, Portland, Oregon, Bullseye Glass, 2002
Kiln-formed glass
H. 159.3 cm, W. 142.4 cm
The Corning Museum of Glass (2003.4.25, purchased
in part with funds from The Greenberg Foundation—
Dan Greenberg and Susan Steinhauser, and Robert
Cole Jr. and E. Marie McKee)
Photo by Paul Foster, courtesy of Bullseye Connection
Gallery, Portland, Oregon
This sculpture is Loughlin’s largest work to date.
The long, vertical ribs, which gradually disappear, are like the eternal line of the horizon, conveying a sense of endless time.
Wing
Ivan Mareš (Czech, b. 1956)
Czech Republic, 2002
Kiln-cast glass
H. 106 cm, W. 99 cm, D. 30 cm
The Mint Museums, Charlotte, North Carolina
(2003.113, purchased with acquisition exchange funds provided by Dan Greenberg and Susan Steinhauser)
Mareš was trained by Stanislav Libenský at the Academy of Applied Arts in Prague. Wing illustrates his ability to create refined, ethereal work on a monumental scale.

Verzelini's Acts of Faith
(Glass from the Paintings of the Life of Christ)
Josiah McElheny (American, b. 1966), 1996
Blown glass; text, display
Case: H. 199.4 cm, W. 184.2 cm, D. 37.5 cm
Yale University Art Gallery, New Haven, Connecticut
(2003.109.1, Katherine Ordway Fund)
Photo courtesy of Donald Young Gallery, Chicago
McElheny creates installations of glass objects that are inspired by the history of art, fashion, and literature.

Daisy Seed
Zora Palova (Slovak, b. 1947)
Slovakia, Bratislava, 2000
Kiln-cast glass, ground, sandblasted, acid-polished
L. 59 cm, W. 24.5 cm
Photo courtesy of the Trustees of the V&A
Palova understands the behavior of light in cast glass.
Reussite 2 (Success 2)
Gaetano Pesce (Italian, b. 1939)
France, Marseilles, Centre International de Recherche sur le Verre et les Arts Plastiques (CIRVA), 1988–1992
Pâte de verre
H. 20 cm, Diam. 34 cm
The Corning Museum of Glass (2003.3.72)
Pesce is an internationally acclaimed designer who rose to prominence in the 1980s as part of the Italian “New Wave.” In his work at CIRVA, he attempted to unite crafts methods and industrial production using industrial and semi-industrial glass, including bottles, flat glass, and various glass frits.

White Cross (Croix blanche-verre de poli)
Jean-Pierre Raynaud (French, b. 1939). 1989
Sandblasted sheet glass, tile
Cross: H. 81.1 cm, W. 81.3 cm, D. 7 cm
Norton Museum of Art, West Palm Beach, Florida
(2003.69.1-.2, gift of Mr. and Mrs. Gilbert Brownstone)
Photo © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris
Raynaud decontextualizes everyday objects and materials so that our visual, tactile, and intellectual knowledge of them may be broadened. The glass and cross, as they are combined here, have medical associations that Raynaud does not acknowledge or deny. Instead, the way in which the work is presented emphasizes the formal aspects of the composition.

Folpo Nero (Black octopus)
Maria Grazia Rosin (Italian, b. 1958), with the assistance of Pino Signoretto (Italian, b. 1944)
Italy, Murano, Vetetria Pino Signoretto, 2003
Blown and hot-worked glass, assembled; lighting elements
H. 163.2 cm, W. 132.1 cm
The Corning Museum of Glass (2003.3.45)
Rosin is a young artist from Murano who has applied her inventiveness and humor to two of the most traditional Muranese forms in glass: the chandelier and the table centerpiece. This extraordinary chandelier is both a sculpture and a lighting fixture.
Vase with applied knobs, diatreta vase, and vase with stylized faces

Jean Sala (French, 1895–1976)
France, Paris, about 1935–1950
Blown glass, with applied decoration
Greatest: H. 22.3 cm, Diam. 22.8 cm
The Corning Museum of Glass (2003.3.40, .41, .42)
These vases are from a rare group recently sold by the artist's son, Bernard Sala. Jean Sala is best known today for his animals and vases, made of a bubbly lead glass (called malfin, similar to Venetian pulegoso) that he blew and hot-worked himself at his studio furnace in Montparnasse.

Clearly Oranges

Therman Statom (b. 1953)
United States, Escondido, California, 1998
Glass, mixed media
H. 115.4 cm, W. 115.4 cm, D. 11.8 cm
The Corning Museum of Glass (2003.4.110, gift of the Sidney J. Marx Family and the Ken Saunders Family)
Statom combines plate glass, sculptural elements, found objects, and painted surfaces in his sculpture and "divided paintings." Although he began his career in glass in the 1970s as a glassblower, he soon began to experiment with plate glass sculpture.
Vase, *Reliquiario del Doge* (The doge's reliquary)

**Thomas Stearns** (American, b. 1937)
Italy, Murano, Venini, 1962
Blown glass
H. 15.9 cm
*Olnick Spanu Collection*, New York (gift of the artist)
This work was designed as a prototype to be submitted to Steuben, but it was never produced.

Animal Faces

**Per B. Sundberg** (Swedish, b. 1964)
Sweden, Orrefors, 2000
Blown and cased glass, "Fabula" technique
H. 25.6 cm, W. 17.5 cm
Photo courtesy of the Trustees of the V&A

Vase, *Bilbao*

**Lino Tagliapietra** (Italian, b. 1934)
Italy, 2001
Blown glass, wheel-cut
H. 79 cm
*Victoria and Albert Museum*, London
Photo courtesy of the Trustees of the V&A
This is the first work by Tagliapietra to enter the museum's collection, and it demonstrates the artist's spectacular technique.
King's Voyage

**Bertil Vallien** (Swedish, b. 1938)  
Sweden, 1996  
Sand-cast glass; copper and glass inclusions  
H. 106 cm, W. 99 cm, D. 30 cm  
The Mint Museums, Charlotte, North Carolina  
(2002.120, gift of Lisa S. and Dudley B. Anderson in honor of Hugh McColl)

Vallien is well known for his boats that address themes of the journey, time, and mortality. *King’s Voyage* is remarkable for its ambitious internal ornament and monumental scale.

Sculptural form, *Light Well*

**Richard Whiteley** (Australian, b. 1963)  
Australia, Canberra, 2003  
Cast glass, carved, polished  
H. 65.0 cm, W. 64.0 cm, D. 14 cm  
Powerhouse Museum, Sydney (2003/180/1)  
Photo by Sotha Bourn

Whiteley’s work consists of solid and colored cast glass structures through which he explores the refraction and reflection of light and the optical manipulation of space.

Teilnehmer: Alle Glasgärtner sowie Firmen aus aller Welt.


Bedingungen: Teilnehmer müssen das nachfolgende Ausschreibungssformular in allen Punkten ausfüllen, maximal drei Farbdias beifügen, die eine oder mehrere Arbeiten zeigen. Die Dias sollen eine Größe von 35 mm, 5,1 x 5,1 cm haben. Die Dias müssen einen Aufkleber mit dem Titel tragen sowie die Angabe „oben“ enthalten. Die Qualität der Abbildungen hängt von der Qualität der Dias ab. Alle Dias werden Eigentum des Corning Museum of Glass. Sie werden in die weltgrößte Dia-Sammlung aufgenommen, die allen Interessenten, Studenten, Händlern, Sammlern, Glasgärtnerst zu Verfügung steht.


Termin: bis spätestens 15. Oktober 2004 (Poststempel). Unterlagen an:

ANMELDUNG/APPLICATION/DECLARATION
Deadline: October 15, 2004

Name/Nom  □ Frau/Ms./Madame  □ Herr/Mr./Monsieur

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