Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2003, and October 1, 2004.

To Our Readers

To mark its 25th anniversary in 2004, New Glass Review was redesigned to offer some new features.

The most immediately noticeable change was 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 two. This allows readers to see the objects in greater detail.

Two new sections were added to the publication:
- The "Notes" section features the annual Rakow Commission of The Corning Museum of Glass, which is illustrated on the cover of the Review. Brief reports on major acquisitions and activities related to contemporary glass are included, when appropriate. For this section, museums are invited to submit text and photographs.
- 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.

* * *

In 2004, more than 6,000 copies of the New Glass Review 26 prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 936 individuals and companies representing 41 countries submitted 2,528 slides. The 100 objects illustrated in this Review were selected by four jurors, whose initials follow the descriptions of the objects they chose.


For additional copies of New Glass Review, please contact:
The Corning Museum of Glass
GlassMarket
One Museum Way
Corning, New York 14830-2253
U.S.A.
Telephone: (800) 723-9156
Fax: (607) 974-7365
E-mail: glassmarket@cmog.org
Web site: www.cmog.org

The Museum thanks all of the artists and designers who submitted their slides to New Glass Review for consideration, and the guest jurors Jane Bruce, Martha Drexler Lynn, and Ruth T. Summers. Special thanks are due to those who made this publication possible: Donna Ayers, Mary Chervenak, Marie-Luise Cöln, Andrew Fortune, Brandy Harold, Uta M. Klotz, Tina Oldknow, Richard Price, Joan Romano, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

* * *

Since 1985, New Glass Review has been printed by Ritterbach Verlag GmbH in Frechen, Germany. This firm also publishes Neues Glas/New Glass, a quarterly magazine devoted to contemporary glassmaking. New Glass Review is published annually with the April/June issue of Neues Glas/New Glass. It is also available as a separate volume. Subscriptions to New Glass Review (without the Neues Glas/New Glass magazine) are available from the GlassMarket of The Corning Museum of Glass (see address, above).
# Table of Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Artists and Objects</td>
</tr>
<tr>
<td>68</td>
<td>Jury Statements</td>
</tr>
<tr>
<td>77</td>
<td>Jurors’ Choice</td>
</tr>
<tr>
<td>101</td>
<td>Notes</td>
</tr>
<tr>
<td>108</td>
<td>Recent Important Acquisitions</td>
</tr>
</tbody>
</table>
Artists and Objects

1. Galia Amsel
New Zealand
View 4
Cast glass
H. 25 cm, W. 60 cm, D. 5 cm
MDL, TO, RTS

2. Chiaki Asanuma
Japan
Section
Hot- and cold-worked glass
H. 35 cm, W. 14 cm, D. 8 cm
JB, TO, RTS
3. Association
"Le Ali di Venezia"
Italy
Wings of Venice
416 blown cristallo feathers; stainless steel
H. 600 cm, W. 1,500 cm, D. 50 cm
TO, RTS
4. Vladimír Bachorík
Czech Republic
Drift
Cast glass
H. 24 cm, W. 22.5 cm, D. 8 cm
MDL, TO, RTS

5. Emrys Berkower
United States
Hive
Blown murrine, sandblasted
H. 31 cm, W. 25.5 cm, D. 25.5 cm
JB, MDL, TO, RTS
6. Cristiano Bianchin  
Italy  
Tools-Scraped  
Blown antique glass with metallic inclusions; synthetic thread  
Diam. 14 cm, W. 50 cm  
JB
7. Annette Blair
Australia
Keith
Blown glass, sandblasted; oil paint
H. 167.5 cm, W. 127.5 cm, D. 20 cm
JB, RTS
8. Mauro Bonaventura
Italy
Flameworked glass
Diam. 60 cm
TO, RTS
9. Sydney Cash
United States
Olive Brooch #1
Fused glass, sandblasted; bonded color
H. 8 cm, W. 3 cm, D. 1 cm
JB, MDL, TO

10. Christine Cathie
New Zealand
Mobius Strip
Cast glass
H. 20 cm, W. 40 cm, D. 30 cm
RTS
11. Nicole Chesney
United States
Before all else
Plate glass, mirror, oil paint
H. 90 cm, W. 193 cm, D. 4 cm
TO, RTS

12. Cicy Ching
People’s Republic of China
Light Bulb
Flameworked glass; silver
H. 6 cm, W. 25 cm, D. 9 cm
JB
13. Daniel Clayman
United States
*Circular Object One*
Cast glass, assembled
H. 135 cm, W. 135 cm, D. 20 cm
*JB, TO, RTS*
14. William Couig
United States
*Link-On: Hex*
Blown glass, etched, assembled
H. 27.5 cm, W. 38 cm, D. 38 cm
*JB, RTS*

15. Mel Douglas
Australia
*This Way*
Blown and cold-worked glass, engraved
H. 15 cm, W. 35 cm, D. 35 cm
*JB, MDL, TO, RTS*
16. John Drury and Robbie Miller  
(C.U.D.©)  
United States  
*Bridges*  
Glass bottles, enameled  
Each: H. 5.8 cm, W. 5 cm,  
D. 3.1 cm  
*MDL*

17. Ólöf Einarsdottir and Sigrun O. Einarsdottir  
Iceland  
*Icebound*  
Kiln-cast glass; card weaving with linen and horsehair  
H. 60 cm, W. 40 cm, D. 40 cm  
*JB, MDL, TO, RTS*
18. Miriam Ellen Ewers  
United States  
Glass Blindfold  
Mold-blown glass  
H. 13 cm, W. 20 cm, D. 25 cm  
JB, TO, RTS

19. Carole Frève  
Canada  
Quiet Moment  
Blown and kiln-cast glass,  
electroplated; copper  
H. 21 cm, W. 24 cm, D. 24 cm  
MDL
20. Emi Fujiwara
Japan
Talking, Talking, Talking ...
Mold-blown glass, cut, assembled, polished; paint
H. 155 cm, W. 40 cm, D. 22 cm
JB, MDL, TO, RTS
21. Hirokazu Fukawa
United States
Untitled (You are floating through the Deep Black Void IV)
Neon glass
Various dimensions
JB, TO
22. Ann Gardner  
United States  
*Ring of Water*  
Mosaic glass; concrete, steel, terrazzo  
H. 670.5 cm, Diam. 548.6 cm  
*MDL, TO*
23. Marta Gibiete
Latvia
The River
Mirror installation
H. 0.2 cm,
W. 200 cm,
D. 250 cm
JB, MDL, TO, RTS
24. Karen Gilbert
United States
*Inside* (neckpiece)
Flameworked Pyrex glass, drilled; stainless steel cable
H. 30 cm, W. 20 cm, D. 7 cm

25. Carrie Gustafson
United States
*Diamond Bowl*
Blown glass, sandblasted
H. 17.7 cm, Diam. 26.7 cm
26. Rebecca Hartman-Kearns  
Australia  
Recline  
Blown and acid-etched glass  
H. 20 cm, W. 20 cm, D. 15 cm  
JB, MDL, TO

27. Kazuyo Hashimoto  
Japan  
Happy Friendly Cloud  
Flameworked glass  
Larger: H. 85 cm, W. 50 cm, D. 30 cm  
JB, MDL
28. Pari Hatami
United States
Hair Balls
Blown glass; nickel, stainless steel
Largest: H. 24 cm, Diam. 14 cm
MDL, TO

29. Akiko Hiraide
Japan
Gear #00
Blown glass; paint, wood
H. 65 cm, W. 65 cm, D. 30 cm
TO
30. Tomáš Hlavíčka
Czech Republic
Femina
Laminated float glass, cut, polished; silver leaf
H. 10 cm, W. 50 cm, D. 17 cm
MDL, TO

31. Deborah Holloway
United Kingdom
Limbo
Blown glass; nylons, fluid
H. 260 cm, W. 240 cm, D. 300 cm
JB
32. Jin Hongo

Japan

What We Cannot See

Mirror, metal

H. 170 cm, W. 190 cm, D. 190 cm

JB
33. Sandrine Isambert  
France  
*Abyss*  
Blown glass; water, metal  
H. 30 cm, W. 14 cm, D. 14 cm  
*MDL*

34. Dafna Kaffeman  
Israel  
*Lovely*  
Flameworked glass; silicone  
H. 25 cm, W. 25 cm, D. 25 cm  
*TO*
35. Jessi Katz  
United States  
*We: Lean*  
Blown glass; foam  
H. 53 cm, W. 21 cm, D. 21 cm  
*JB, MDL, TO, RTS*

36. Viivi-Ann Keerdo  
Estonia  
*Garden Nov. 2003 (detail)*  
176 glass leaves, fused; metal net, copper wire  
H. 20 cm, W. 105 cm, D. 105 cm  
*TO*
37. Leico Kitagawa
Japan
Microscope II
Kiln-cast glass
H. 21 cm, W. 20 cm, D. 11 cm
JB, MDL

38. Jacqueline M. Knight
Australia
Players Series
(Hearts, Clubs, Diamonds, and Spades)
Blown murrine, engraved
Largest: H. 14.5 cm, Diam. 14.5 cm
MDL
39. Katarzyna Krej
Poland
Party—21st Century
Blown glass
H. 18 cm, W. 40 cm,
D. 25 cm
JB

40. Zuzana Kynclova
Czech Republic
Light Blue-Pink Bowl
Cast glass, cut
H. 12 cm, W. 17 cm,
D. 26 cm
TO
41. Warren Langley
Australia

*Breathe (Glass = Water = Glass)*
Fiber-optic lighting; water
H. 270 cm, W. 3,400 cm, D. 300 cm

TO, RTS
43. Catherine Vamvakas Lay
Canada
_Pomegranate I_
Blown glass, hot-assembled
H. 15 cm, W. 28 cm, D. 26 cm

42. Sara LaShellle-Bunkfeldt
United States
_Cup Copy Construction 3-D_
Blown glass, sheet glass, acetate
H. 7.5 cm, Diam. 5 cm

MDL
44. Ji-Young Lee
Republic of Korea
*Be Hardly Seen*
Flameworked glass; paint
H. 12 cm, W. 45 cm, D. 12 cm
*MDL*

45. Jacqueline Lillie
Austria
*Red and White Neckpiece*
Glass beads, knotted; gold
H. 136 cm, W. 2.8 cm, D. 0.4 cm
*MDL, TO*
46. Kathryn Lynch
United States
Letter
Glass, decals
H. 10 cm, W. 15 cm,
D. 10 cm

47. Mary Mackey
Republic of Ireland
In Dreams of Cléire
(Cape Clear Island)
Sandblasted glass, enameled
H. 45 cm, W. 44 cm
48. Kate Manganaro
United States
"Orange Bowls"
Blown glass
H. 11 cm, Diam. 16 cm
MDL
49. Josef Marek
Czech Republic
Destruction
Cast glass, sandblasted, etched, polished
H. 48 cm, W. 27 cm, D. 7.7 cm
TO

50. Dante Marioni
(for Steuben Glass Inc.)
United States
Tipsy Martini
Blown and pressed glass
H. 20 cm, Diam. 12.5 cm
MDL, TO, RTS
51. Yuko Matsumoto  
Japan  
One Week for Meditation  
Pâte de verre  
H. 40 cm, W. 71 cm, D. 20 cm  
JB, MDL

52. Peter McGrain  
United States  
Man with Fish  
Stained glass  
H. 30 cm, W. 25 cm  
TO
53. Sharon McJannet  
United Kingdom  
*Filter*  
Fused glass; rope  
H. 121.9 cm, W. 182.9 cm, D. 61.0 cm  
JB, MDL

54. James McLeod  
United States  
*Memory Container (#12)*  
Blown glass; wire, wax  
H. 80 cm, W. 100 cm, D. 40 cm  
RTS
55. Carol Lee Meikuen
People's Republic of China
*Virtual + Reality = Flowers* (detail)
Cut glass; wood
Various dimensions
56. Vickie Melanson
Canada
Mapping Memory
Hot-worked glass;
mixed media
H. 45 cm, W. 70 cm,
D. 7 cm
JB

57. Frank Meurer and
Diana Stegmann
Germany
Verflochten (Intertwined)
Blown glass, sandblasted,
woven; willow
Largest: H. 30 cm,
Diam. 33 cm
MDL
58. Eva Milinkovic and Blaise Campbell
Canada
Hypervoxel
Blown glass, sandblasted
H. 10 m, W. 5 m

59. Stephanie Moore
United Kingdom
Water Sports Series 1—Jet Ski
Blown glass, sandblasted, slumped; cork
H. 9 cm, W. 31 cm, D. 9 cm
RTS
60. Ted Muehling  
(for Steuben Glass Inc.)  
United States  
*Giant Tortoise Shell & Tortoise Shell*  
Blown and cold-worked glass  
Larger: H. 17 cm, W. 40.5 cm, D. 25.5 cm  
TO, RTS

61. Joel Philip Myers  
United States  
*Canvas #14*  
Mold-blown glass  
H. 35.5 cm, W. 17.7 cm, D. 17.7 cm  
MDL, TO, RTS
62. Kana Nagamine
Japan
*Peepholes (detail)*
Hot-worked glass; metal
H. 20 cm, W. 15 cm, D. 15 cm
*JB, MDL*
63. Catharine Newell
United States
Close Up VI
Kiln-formed glass powders
Panel: H. 60.96 cm,
W. 20.32 cm, D. 2.85 cm
RTS
64. Rebecca Newnham
United Kingdom
Spoons
Cut glass; mirror, gold, copper leaf, steel, fiberglass
H. 130 cm, W. 28 cm, D. 20 cm
65. Masayo Odahashi
Japan
*Echo V*
Cast and enameled glass
H. 17 cm, W. 48 cm, D. 19 cm

66. Yoshiko Okada
United Kingdom
*Back of My Mind / Hidden Soul*
Cast glass; glass powders
H. 20 cm, W. 20 cm, D. 12 cm
67. Lindsay O'Leary
United States
Für Epileptiker (For an epileptic)
Blown glass; pills, MDF board, silicone, paint
H. 66 cm, W. 86 cm, D. 35 cm

68. Sharyn O'Mara
United States
Untitled (corner)
Optical fiber, monofilament, light
H. 336 cm, W. 168 cm, D. 144 cm

JB, TO
69. Edison Osorio-Zapata

Japan

... english is my second language

Blown glass, overlaid, sandblasted; printing, metal, wood, ink, paper

Glass: W. 15 cm, D. 30 cm

JB, MDL
70. Brenda Page  
Australia  
_Urban Skin_  
Lost wax casting, _pâte de verre_  
H. 55 cm, W. 20 cm, D. 15 cm  
_MDL_

71. Helena Parriott  
United States  
_Stacking Bowls_  
Blown glass  
Largest: H. 26 cm, Diam. 21.5 cm  
_JB, MDL, TO, RTS_
72. Elizabeth Perkins
United States
Hog Slaughter & Lemon Pie
Blown glass; salt-cured ham bags
Various dimensions
MDL, TO
73. Yvette Piret
Belgium
*Abri* (Shelter)
Flameworked borosilicate glass
H. 45 cm, W. 45 cm, D. 80 cm
TO, RTS

74. Kirstie Rea
Australia
*Woodheap*
Kiln-formed glass, wheel-cut
H. 110 cm, W. 50 cm, D. 2.5 cm
JB, TO
75. Maximilian Riedel  
United States  
Riedel "O" Chardonnay Tumbler  
Machine-blown glass  
H. 9.5 cm  
MDL, RTS

76. Bruno Romanelli  
United Kingdom  
See Past the Future I  
Cast and slumped glass  
H. 16 cm, W. 60 cm, D. 5 cm  
MDL, RTS
77. Lisa Samphire
Canada
Lidded Vessel
Murrine “roll-up” technique, incalmo,
blown and sandblasted glass
H. 44 cm, W. 23 cm
MDL

78. Kenichi Sasakawa
Japan
Influence of Those Materials
Hot-worked glass; iron
H. 10.3 cm, W. 10 cm, D. 270 cm
JB, MDL, TO
79. Scott Schroeder
United States
*Entrapped*
Kiln-cast glass
H. 45.72 cm, W. 11.43 cm, D. 6.35 cm
*JB, RTS*

80. Kathy Shaw
United Kingdom
*Karakia (Maori Prayer): Tribute Panel to Rahera Heta Windsor (1925–2004)*
Stained glass, acid-etched; paint
H. 90 cm, W. 39 cm
*RTS*
81. Naomi Shioya
Japan
16 Crescents
Cast glass
H. 10 cm, W. 51 cm, D. 43 cm
MDL, RTS

82. Lucie Sokolová
Czech Republic
Dancing Bowls
Blown glass; paint, metal, strings
H. 20 cm, Diam. 25.5 cm
MDL, TO
83. Brent Sommerhauser
United States
*Still Can't Keep*
Sandblasted and cut mirrors
H. 15 cm, W. 84 cm, D. 84 cm

84. Ethan Stern
United States
*Arc*
Blown and engraved glass
H. 16.5 cm, W. 11.4 cm, D. 33 cm
85. Susan Stinsmuen-Amend
United States
Calendar Notations / Twelve Months (detail)
Kiln-fired and slumped sheet glass; paint
H. 135 cm, W. 292.5 cm, D. 10 cm
MDL, RTS
86. Lucie Táborská  
Czech Republic  
A Viaduct  
Stained glass  
H. 73 cm, W. 55 cm, D. 1.5 cm  
TO, RTS

87. Max Tacquard  
United Kingdom  
Albion #2  
Fused, slumped, cut, drilled, and sandblasted glass; wire  
H. 180 cm, W. 50 cm, D. 30 cm  
JB, TO
88. Asako Takeda  
Japan  
*Mimi*  
Cast glass, pâte de verre  
H. 22 cm, W. 60 cm, D. 30 cm  
*JB, RTS*

89. Kana Tanaka  
United States  
*Spyglass*  
Hot-worked glass  
H. 50 cm, W. 35 cm, D. 8 cm  
*JB, TO*
90. Mark Thiele  
Australia  
*Contour 1&2*  
Blown glass, overlaid, sandblasted  
Taller: H. 66 cm, W. 20 cm, D. 6 cm  
*JB, MDL, TO*

91. Lotte Thorsoe  
Denmark  
*Form (orange)*  
Blown glass, sandblasted, polished  
H. 11 cm, W. 34 cm, D. 34 cm  
*MDL, TO*
92. Yoko Togashi  
Japan  
Amatsubu  
Blown and cold-worked glass; glue  
H. 25 cm, W. 100 cm, D. 80 cm  
JB, RTS

93. Pavel Trnka  
Czech Republic  
Spectrum Cycle  
Cast, cut, and polished glass  
H. 30 cm, W. 15 cm, D. 10 cm  
JB, TO
94. Daniela Turrin
Australia
Caress
Cast glass; negative relief
H. 82 cm, W. 48.5 cm, D. 6 cm

95. Layla Walter
New Zealand
Leucospermum Vase
Cast glass, carved
H. 52.2 cm, Diam. 22.7 cm
96. Haruo Watanabe
Japan
**Mass**
Laminated sheet glass, hydrogel
H. 88 cm, W. 72 cm, D. 0.7 cm
JB, TO

97. Maureen Williams
Australia
**Incognito 1**
Blown and wheel-cut glass; paint
H. 54.5 cm, Diam. 22 cm
JB, MDL, TO
98. Daniel Winterich
United States
Solar Matrix
Pyrex glass rods, dichroic glass, concrete, water
H. 380 cm, W. 696 cm, D. 317 cm

99. Harumi Yukutake
Japan
Untitled
Mirror installation
W. 1,200 cm, D. 600 cm
100. Barbara Zeles
United States
Untitled (field)
Hot-worked glass;
copper
Average: H. 23 cm,
W. 25 cm, D. 21 cm
JB, TO
Countries Represented

**Australia**  
Blair, Annette  
Douglas, Mel  
Hartman-Kearns, Rebecca  
Knight, Jacqueline M.  
Langley, Warren  
Page, Brenda  
Rea, Kirstie  
Thiele, Mark  
Turrin, Daniela  
Williams, Maureen

**Iceland**  
Einarsdottir, Oljof and Sigrun O. Einarsdottir (17)

**Ireland, Republic of**  
Mackey, Mary

**Israel**  
Kaffeman, Dafna

**Italy**  
Association “Le Ali di Venezia”  
Bianchin, Cristiano  
Bonaventura, Mauro

**Japan**  
Asanuma, Chiaki  
Fujiwara, Emi  
Hashimoto, Kazuyo  
Hiraide, Akiko  
Hongo, Jir  
Kitagawa, Leico  
Matsumoto, Yuko  
Nagamine, Kana  
Odahashi, Masayo  
Osorio-Zapata, Edison  
Sasakawa, Kenichi  
Shiyoa, Naomi  
Takeda, Asako  
Togashi, Yoko  
Watanabe, Haruo  
Yukutake, Harumi

**Korea, Republic of**  
Lee, Ji-Young

**Latvia**  
Gibiete, Marta

**New Zealand**  
Amsel, Galia  
Cathie, Christine  
Walter, Layla

**Poland**  
Krej, Katarzyna

**United Kingdom**  
Holloway, Deborah  
McJannet, Sharon  
Moore, Stephanie  
Newnham, Rebecca  
Okada, Yoshiko

**Romanelli, Bruno**  
Shaw, Kathy  
Tacquard, Max

**United States**  
Berkower, Emrys  
Cash, Sydney  
Chesney, Nicole  
Clayman, Daniel  
Couig, William  
Drury, John and Robbie Miller (16)  
Ewers, Miriam Ellen  
Fukawa, Hirokazu  
Gardner, Ann  
Gilbert, Karen  
Gustafson, Carrie  
Hatami, Pari  
Katz, Jessi  
LaShelle-Bunkfeldt, Sara  
Lynch, Kathryn  
Manganaro, Kate  
Marioni, Dante  
McGrain, Peter  
McLeod, James  
Muehling, Ted  
Myers, Joel Philip  
Newell, Catharine  
O’Leary, Lindsay  
O’Mara, Sharyn  
Parriott, Helena  
Perkins, Elizabeth  
Riedel, Maximilian  
Schroeder, Scott  
Sommerhauser, Brent  
Stern, Ethan  
Stinsmuhlen-Amend, Susan  
Tanaka, Kana  
Winterich, Daniel  
Zeles, Barbara

**Austria**  
Lillie, Jacqueline

**Belgium**  
Piret, Yvette

**Canada**  
Frève, Carole  
Lay, Catherine Vamvakas  
Melanson, Vickie  
Milinkovic, Eva and Blaise Campbell (58)  
Samphire, Lisa

**China, People’s Republic of**  
Ching, Cicy  
Meikuen, Carol Lee

**Czech Republic**  
Bachorik, Vladimir  
Hlavička, Tomáš  
Kynčlová, Zuzana  
Marek, Josef  
Sokolová, Lucie  
Táborská, Lucie  
Trnka, Pavel

**Denmark**  
Thorsoe, Lotte

**Estonia**  
Keerdo, Viivi-Ann

**France**  
Isambert, Sandrine

**Germany**  
Meurer, Frank and Diana Stegmann (57)

**United States**  
Berkower, Emrys  
Cash, Sydney  
Chesney, Nicole  
Clayman, Daniel  
Couig, William  
Drury, John and Robbie Miller (16)  
Ewers, Miriam Ellen  
Fukawa, Hirokazu  
Gardner, Ann  
Gilbert, Karen  
Gustafson, Carrie  
Hatami, Pari  
Katz, Jessi  
LaShelle-Bunkfeldt, Sara  
Lynch, Kathryn  
Manganaro, Kate  
Marioni, Dante  
McGrain, Peter  
McLeod, James  
Muehling, Ted  
Myers, Joel Philip  
Newell, Catharine  
O’Leary, Lindsay  
O’Mara, Sharyn  
Parriott, Helena  
Perkins, Elizabeth  
Riedel, Maximilian  
Schroeder, Scott  
Sommerhauser, Brent  
Stern, Ethan  
Stinsmuhlen-Amend, Susan  
Tanaka, Kana  
Winterich, Daniel  
Zeles, Barbara
Artists’ Contact Information

1. Galia Amsel
   145 Shaw Road, Oratia
   1007 Waitakere, Auckland,
   New Zealand

2. Chiaki Asanuma
   Takahashi Glass Studio
   8-23-9 Shakujii-machi, Nerima-ku
   Tokyo 177-0041, Japan
   E-mail: chiaki-a@rr.iij4u.or.jp

3. Association “Le Ali di Venezia”
   Abate Zanetti Glass School of
   Murano
   Calle Briati 8B
   30141 Murano-Venice, Italy

4. Vladimir Bachorik
   Prague, Czech Republic
   E-mail: v_bachorik@yahoo.com

5. Emrys Berkower
   The 4F Club
   86 Virgil Street
   San Francisco, California 94110
   E-mail: emrysmy@earthlink.net

6. Cristiano Bianchin
   Marina Barovier
   Salizada San Samuele 3216, S. Marco
   30124 Venice, Italy
   E-mail: cristianobianchin@aliceposta.it

7. Annette Blair
   6 Gifford Place
   NSW 2620 Queanbeyan, Australia

8. Mauro Bonaventura
   Via Rossetto 7, Mestre
   30172 Venice, Italy

9. Sydney Cash
   Marlboro, New York
   Web site: www.sydneycash.com

10. Christine Cathie
    Auckland, New Zealand

11. Nicole Chesney
    Heller Gallery
    420 West 14th Street
    New York, New York 10014

12. Cicy Ching
    Hong Kong, S.A.R., People’s Republic of China
    Web site: www.cicy.net

13. Daniel Clayman
    9 Newman Avenue
    Rumford, Rhode Island 02916

14. William Couig
    Furthurdesign
    375 South End Avenue, #8P
    New York, New York 10280
    Web site: www.furthurdesign.com

15. Mel Douglas
    Canberra, Australia
    E-mail: mel_douglas@hotmail.com

16. John Drury and Robbie Miller
    C.U.D.®
    312 Carlton Avenue, #1
    Brooklyn, New York 11205

17. Olóf Einarsdottir and Sigrun O. Einarsdottir
    Vikurgrend 10
    116 Reykjavik, Iceland

18. Miriam Ellen Ewers
    Richmond, Virginia
    E-mail: spacestationmir@hotmail.com

19. Carole Frève
    Montreal, Quebec, Canada
    E-mail: carolefreve@yahoo.com

20. Emi Fujiwara
    Okazaki Glass Studio
    C-201 Famille Heights
    2-1 Aza-tsujishige, Ohira-cho
    Okazaki, Aichi 444-0007, Japan

21. Hirokazu Fukawa
    Tariffville, Connecticut
    E-mail: fukawa@hartford.edu

22. Ann Gardner
    Winston Wächter Fine Art, LLC
    203 Dexter Avenue North
    Seattle, Washington 98109

23. Marta Gibiete
    Meness 18-31
    LV-1013 Riga, Latvia
    E-mail: martagibi@tvnet.lv

24. Karen Gilbert
    2537 Garfield Avenue South
    Minneapolis, Minnesota 55405
    Web site: www.karengilbert.com

25. Carrie Gustafson
    147 Sherman Street
    Cambridge, Massachusetts 02140
    E-mail: carriejgustafson@hotmail.com

26. Rebecca Hartman-Kearns
    37 Hawthorndene Drive, Glenalta
    SA 5052 Adelaide, Australia

27. Kazuyo Hashimoto
    1-6-12 Tenjin
    Ikeda, Osaka 563-0031, Japan
    E-mail: kaz@s-o-tenjin.gr.jp

28. Pari Hatami
    15 East Kirby, #1001
    Detroit, Michigan 48202
    E-mail: firestarr_21@yahoo.com

29. Akiko Hiraide
    550-6 Kitayana
    Hadano, Kanagawa, 257-0006
    Japan

30. Tomáš Hlavčka
    Prague, Czech Republic
    E-mail: hlavicka.tomas@volny.cz

31. Deborah Holloway
    7 Northfield Circus
    Edinburgh EH8 7PY
    Scotland, U.K.
    E-mail: debsholloway@hotmail.com

32. Jin Hongo
    Neigun, Japan
    E-mail: hongo@lilac.ocn.ne.jp

33. Sandrine Isambert
    3 rue de la Poste
    54112 Vannes-le-châtel, France

34. Dafna Kaffeman
    Naomi Street 5
    93552 Jerusalem, Israel
    Web site: www.dafnakaffeman.com

35. Jessi Katz
    Providence, Rhode Island
    E-mail: schmoovyj@hotmail.com

36. Viivi-Ann Keerdo
    Tallinn, Estonia
    E-mail: vakeerdo@lycos.com

37. Leico Kitagawa
    Osaka, Japan
38. Jacqueline M. Knight  
43 Toronto Street, Ovingham  
SA 5082 Adelaide, Australia

39. Katarzyna Krej  
Lenartonicza 50  
Sosnowiec 41-219, Poland  
E-mail: krej@op.pl  
Web site: www.krej-design.com

40. Zuzana Kynčlová  
Smetanovo Zátiší 470  
46822 Železny Brod, Czech Republic

41. Warren Langley  
Queenscliff, Australia

42. Sara LaShell–Bunkfeldt  
Hartland, Wisconsin  
E-mail: slashellebunkfeldt@yahoo.com

43. Catherine Vamvakas Lay  
140 Alexmuir Boulevard  
Toronto, Ontario M1V 1K9, Canada  
E-mail: catherine.vamvakas.lay@gmail.com

44. Ji-Young Lee  
Seoul, Republic of Korea

45. Jacqueline Lillie  
Rosanne Raab Associates  
35 East 75th Street  
New York, New York 10021

46. Kathryn Lynch  
Hilliard, Ohio

47. Mary Mackey  
Coachman's House, Laurel Walk  
Bandon, Co. Cork, Republic of Ireland

48. Kate Manganaro  
Honolulu, Hawaii  
E-mail: katemanganaro@yahoo.com

49. Josef Marek  
Víčí Vrch 85  
460 15 Liberec, Czech Republic  
E-mail: pepikm@yahoo.com

50. Dante Marioni  
Steuben Glass Inc.  
One Steuben Way  
Corning, New York 14831

51. Yuko Matsumoto  
4 gou 4-54 Iga-cho  
Okazaki-shi, Aichi-ken 444-0075, Japan  
E-mail: yuko-pachi@r9.dion.ne.jp

52. Peter McGrain  
P.O. Box 661  
Bingen, Washington 98605

53. Sharon McJannet  
Scotland, U.K.

54. James McLeod  
New York, New York  
E-mail: wonderglass@hotmail.com

55. Carol Lee Meikuen  
Hong Kong, S.A.R., People's Republic of China  
E-mail: carolleemk@yahoo.com

56. Vickie Melanson  
2120 18th Street Northwest  
Calgary, Alberta T2M 3T3, Canada  
E-mail: vickmeister80@yahoo.com

57. Frank Meurer and Diana Stegmann  
Hirschenstrasse 28  
D-90762 Fürth, Germany

58. Eva Milinkovic and Blaise Campbell  
1662 Richmond Street  
Windsor, Ontario N8Y 1K8, Canada  
E-mail: eva@tsunamiglassworks.com  
E-mail: farfromyou@hotmail.com  
Web site: www.tsunamiglassworks.com

59. Stephanie Moore  
Peterborough, England, U.K.  
E-mail: glassysteph@yahoo.co.uk

60. Ted Muehling  
Steuben Glass Inc.  
One Steuben Way  
Corning, New York 14831

61. Joel Philip Myers  
Marietta, Pennsylvania

62. Kana Nagamine  
1595-12, Nabekake kuroiso-city  
Tochigi 325-0013, Japan

63. Catharine Newell  
Bullseye Connection Gallery  
300 Northwest 13th Avenue  
Portland, Oregon 97209

64. Rebecca Newnham  
Palmerston, Kingston  
Ringwood, Hampshire BH24 3BG  
England, U.K.  
Web site: www.rebeccanewnham.co.uk

65. Masayo Odahashi  
1-14-7 Sakuradai  
Yokkaichi, Mie 512-1214, Japan

66. Yoshiko Okada  
19 Harbledown House, Manciple Street  
London SE1 4LN  
England, U.K.

67. Lindsay O'Leary  
2100 Mary Street, 501A  
Pittsburgh, Pennsylvania 15203

68. Sharyn O'Mara  
1037 North Leithgow Street  
Philadelphia, Pennsylvania 19123

69. Edison Osorio–Zapata  
#201 Tamagawa 7-31-8  
Tokyo, Chōfu-shi 182-0025, Japan  
E-mail: eopata@mac.com

70. Brenda Page  
18 Clarinda Road  
Clarinda, Victoria 3169, Australia  
E-mail: brenpage@optusnet.com.au

71. Helena Parriott  
3918 South Ferdinand Street  
Seattle, Washington 98118

72. Elizabeth Perkins  
Bumpass, Virginia

73. Yvette Piret  
Brussels, Belgium

74. Kirstie Rea  
7 Beltana Road  
ACT 2609 Pialligo, Canberra, Australia

75. Maximilian Riedel  
Edison, New Jersey

76. Bruno Romanelli  
Web site: www.brunoromanelli.com

77. Lisa Sampshire  
Starfish Glassworks Ltd.  
630 Yates Street  
Victoria, British Columbia V8W 1K9, Canada
Editors’ Note

After the layout of New Glass Review 26 had been completed, we were informed that the names of two of the artists in the “Artists and Objects” section had been misspelled on their entry forms. In one instance, we merely needed to insert a letter in the given name, and we were able to do this. In the other instance, however, the initial letter of the surname was written incorrectly. We were unable to correct this error, which would have necessitated renumbering and relocating more than half of the entries in the section.

In preparing submissions for New Glass Review, artists must clearly print, type, or keyboard their information on the application, and then send it to The Corning Museum of Glass with their slides. Applications, which are also available online at www.cmg.org, should be checked carefully before they are mailed to ensure that all of the information they contain is legible and correct.
Jury Statements

When I was invited to be a juror for *New Glass Review*, I was excited but hesitant. I felt honored to be asked, and I thought that it would be most agreeable to spend two days looking at the current state of glass. But I was daunted by the fact that I was expected to write about my choices, which were, first and foremost, visceral reactions to visual images. And what a remarkable array of visual images was presented! The slides—2,528 from 936 artists—were projected, from one to three at a time, on a very large wall in a darkened room, with everything made the same size, from the most delicate flameworked jewelry to large-scale outdoor installations. I found myself, time and again, trying to separate the object from the image.

Today, objects are regularly seen and become known technically, but not much more than that. However, Emrys Berkower's *Hive* immediately caught my attention and that of the other jurors. It is pregnant with breath, blown off-center and balanced to the point where viewers find themselves holding in their breath to prevent the piece from falling over. *This Way*, by the young Australian artist Mel Douglas, does the opposite. It slowly sucks the surrounding light and breath into its deep and mysterious center. Chiaki Asanuma's *Section* raises the question: vessel or a collection of body parts? Nevertheless, it retains a link to use, making it an example of what can be achieved when skill is employed in the service of an idea. All of these vessels go against the current fascination with the blown vessel still life, which was refreshing to see.

My sculpture category tended, here and there, to overlap my narrative category. Emi Fujiwara's *Talking, Talking*, ... was one example. In this group of sculptures, Fujiwara demonstrates a very good understanding of space and site, and of how different these sculptures would read in a white cube. *Influence of Those Materials* by Kenichi Sasakawa and *The River* by Marta Gibiete were two other works that I found to be particularly strong in their simplicity, directness, and the combination of nontraditional space with the object or objects. Too many of the artists who entered this year's competition made self-conscious attempts to create sculpture with little or no understanding of three-dimensional form and its relationship with the space it inhabits—an understanding that is surely one of the prerequisites for sculpture.

In the narrative category, there was again an overlap, this time with what could be considered a subcategory: a search for identity. This category also includes work that deals with the figure. Among the many strong entries in this group were *Keith*, Annette Blair's extraordinary portrait of her grandmother, made up of blown and painted vessels, and Edison Osorio-Zapata's interesting exploration, through the use of language, of his identity as a Hispanic-Australian living in Japan. Miriam Ellen Ewers's mysterious and haunting *Glass Blindfold*, with its ghostly echoes of current world politics, was a timely reminder of our responsibility to question the status quo. Vickie Melanson's *Mapping Memory* also appealed with images that were treated as drops of memory encased and distorted by their glass covering as memories are by time.

Tradition is probably the most problematic category to discuss. It is difficult to define, and it could be applied to any or all of the previously noted categories. In reviewing my notes from the two days of jurying, I found that I had written that much of the work showed an astounding lack of knowledge concerning both the field of glass itself and other areas of the visual arts, both contemporary and historical. In addition, the work of many established artists had been revisited in that of a younger generation, and these younger artists need to find their own voice. Finally, if one intends to use traditional forms and techniques, the envelope has to be pushed and there has to be a sense of transformation. This is successfully demonstrated in such works as Helena Parriott's *Stacking Bowls* and Katarzyna Krej's *Party—21st Century*. Both artists have taken the traditional function of glass as a material for use, either as drinking glasses or as containers, and they have—in their own, quite different ways—given that tradition a twist to present work that is at once familiar and new.

Before I move on to my "Jurors' Choice" selections, there were three other exciting works that do not necessarily fit into any of my categories—or that could fit into all of them—that definitely deserve a mention. Mary Mack-
ey's lyrical sandblasted and enameled plate glass sheet, *In Dreams of Cleire*, presents a splendid painterly surface that beautifully echoes the landscape behind. Jessi Katz's humorous *We: Lean*, which brought a smile to the jurors' faces, offers a curious combination of materials that works in a surprising and unexpected way. A particularly strong entry was *Spyglass*, in which Kana Tanaka works with light, color, transparency, and optics, using all the inherent material qualities of glass to create a fascinating image that could not be better produced in any other material.

The works I chose for the "Jurors' Choice" section reflect what I consider to be some of the main responsibilities of all artists, established and emerging: to push themselves and their work forward, to gain understanding, and, where necessary, to take risks.

Akie Haga, a recent graduate of the Canberra School of Art, is an emerging artist who pushes the boundaries and scale of flameworking in an extraordinary way. This artist explores the interplay between the physical and psychological aspects of the body, using glass, which is able to convey the fluid nature of emotions and feelings. Haga is creating exciting large-scale works aimed at encouraging viewers to experience a physical sensation from deep inside the body.

Tessa Clegg, who works in what could be classified as a very European way, has pushed her work to change and evolve within very specific parameters, remaining true to the idea of the vessel but slowly and meticulously investigating all of its myriad possibilities. *Sphery Box* is the first piece to look at the interior potential of a particular form. In the past, Clegg's work tended to hide the vessel cavity from the viewer, but in this new piece, an inner space is revealed and explored in a way that resonates and connects with the body and spirit. In the long process of developing mastery over her work, Clegg has consistently produced works that exhibit a richness and depth of form, content, and technique. Her thoughtful and reflective creations make her one of the most respected artists working in glass today.

Pushing strong, inherited traditional forms into new areas of expression is always a brave move. The Maori artist Marea Timoko has done just this with the incorporation of her engraved glass windows in the building of a decorated *wharenui* (meeting house) on the Kohewhata *marae* (meeting place), which serves the *hapu* (subtribe) of the Te Uri o Hua, the Te Takotoke, and the Ngati Kura of the North Island of New Zealand. The glass windows, which take up most of the front wall, allow the outside in and the inside out. From the outside, as one approaches the house, the windows can be seen as a veil of water. Upon entering and exiting, one passes through this veil, leaving one's imagination and thoughts in awe over the beauty of the house. The windows, engraved with text from the Maori Bible, are designed to represent God's three houses that never change: the past, the present, and forevermore. Each of the four windows is made up of three cut sections of glass that follow the main lines of the house. Together, they offer a sympathetic combination of the new (material) and the old (tradition), which could point the way ahead for many indigenous artists.

Irene Frolic and William Carlson (along with Joel Philip Myers, whose work is included in the "Artists and Objects" section) have rejected previous highly successful work in a most challenging way, moving themselves and their work forward into new, unexplored territory. With Frolic, gone are the heads that have served as a metaphor for issues of personal history and that have been her signature works for a number of years, and in have come sophisticated abstract forms drawn from the act of drawing, making, and the material itself. Glass is now the means by which color and light are investigated. In the artist's most recent works, such as *Vivid Blues with Black and Amber*, there is a freedom of expression and movement that is uplifting and joyful. *Blue Spout*, a pivotal work between her earlier heads and her recent work, is an exhilarating piece, as "between" pieces often are. It is an unrestrained, bold work of color and form in space, yet it retains the scarring of the surface from the earlier works, imbuing the piece with a splendid sense of "skin" or "crust."

Carlson has moved from his geometrically and architecturally inspired works, presented on a pedestal, to the wall. In a most convincing way, he is now exploring scale and repetition. This new work can also be read as three-dimensional knotted alphabets, which seem to have come from a lost civilization. As with Frolic's new work, there is a sense of joy and playfulness in Carlson's new works. In the process of exploring, he is developing a more personal and intimate language of form and expression.

It is with great appreciation that I look at these artists, who are letting go and taking such risks with their work. This should give us all courage to do the same.

Jane Bruce (JB)
Artistic Director
North Lands Creative Glass
Caithness, Scotland, U.K.
The Artist's Last Step

The term "studio glass artist" once referred to a solitary artist who conceptualized and fabricated works of art out of glass in a studio. However, there is now another important (if mundane) imperative for the studio artist: the ability to photograph work properly. Because of the ubiquity of computers and the Internet, digital images are now the currency of communication for any art work. The reality and impact of this situation were clearly seen in the judging for New Glass Review 26.

As many as 25 percent of the pieces submitted to the Review were eliminated because of inadequate photography. The ability to share one's work and artistic vision through the medium of images is as important as the work itself. Without representative images, an art work is rendered mute and the artist's accomplishment is lost. Even though the jurors tried to "see" the work and understand the artistic intent, the lack of a clearly constructed picture short-circuited perception. The making of a fine art work is not complete until a compelling image that can be multiplied and shared is made.

Tips for Completing a Work

If you wish to take this final, critical step in finishing your work, I would suggest that the following things be made central to your art practice:

1. Study the composition, lighting, framing, and visual dynamic of objects you encounter in published form. Glass is by nature a three-dimensional material, so studying how other three-dimensional objects are handled will train your eye. Think about the lighting, the photographic background, the scale of the work relative to the overall image, and the color.

2. Learn to use a camera with a skill that is equal to your talent for glass. Photograph everything that you complete as an exercise in honing your image-making abilities. The only works of art that survive and become part of the broadly disseminated visual culture are those that have proper photographic images. If you are hopeless at photography (as I am), find someone with greater talent whom you can trade with or hire, sweet-talk, wheedle, or aggravate into photographing your work.

By correctly photographing your work, you indicate a respect for it, and you communicate that respect to those who see the work. Because you will have to communicate with galleries, collectors, and exhibition organizers in this format, learning to make good photography is a tool that will help you achieve your goals.

Jury Selection Process

After we had eliminated the awkwardly photographed works, we set about the task of selecting pieces that captured unique and accomplished artistic intent.

Submissions were received from around the world, and they featured emerging artists, with a soupcon of established artists. The compressed time frame (works must date from the past calendar year) forced a focused field. If a work was repetitious of previous works or too closely related to works by others, it was not considered. Selection was based on originality, bravery of conception, and skill in execution.

The works that most beguiled me were the ones that showed an evident familiarity with the work of other glassmakers, and those that displayed an awareness of the larger art world: painting, sculpture, etc. Knowing what is being made by colleagues, as well as what has gone before, enriches the potential of one's work. Moreover, having this knowledge helps one to avoid making art that brings nothing new to the table.

The jurors were able to identify individual schools of work reflecting the curriculum set forth by specific teachers, often with signature formal concerns in evidence. Nationalities were sometimes clear and even charmingly present. Works that displayed confidence and sincerity were the most successful. Interestingly, there are manifest Zeitgeist themes and formats: this year, they were the ball and chain (usually applied to themes of love or relationships) and assemblages of identical or similar objects. One frequently seen format involved sheets of glass displayed on metal stands. Vessels made a strong showing, and many were successful. Most interesting for the overall development of glass is the trend toward surface sandblasting that "softens" the glass and obscures its "glassiness."

A number of pieces were particularly compelling to all of us. Icebound, by the Icelanders Olóf and Sigrun O. Einarsdottir, featured kiln-cast glass and card-woven linen and horsehair. I found it inventive and compelling because of its multi-media approach that took glass to a higher conceptual level. While reminiscent of work from the 1960s by the German-born American artist Eva Hesse (1936–1970), this piece has an integrity, clarity, and confidence that saved it from being merely a copy. Stacking Bowls by Helena Parriott was placed beautifully in the photograph and captured the softness of liquid glass while tackling the technical challenge of creating straight sides with glass. In this work, the arrangement of the pieces and the professional photography lent much to the perception of merit. Mel Douglas's This Way caused us all to leap with joy. The beauty of the work, the fine handling of the blown form, and the articulation of the cold-worked and engraved decoration seem perfectly melded. To change any of the elements would have taken away from the work as a whole. We all agreed about Jessi Katz's We: Lean. Again, the clever combination of glass with another material—in this case, lowly carpet padding—seemed a perfect foil to the pristine and confining glass bottle. Color, form, and humor inflected this work, to our great delight. Finally, Emrys Berkower's Hive captured the spontaneity of glass in motion. In this balanced, asymmetrical vessel, "white" glass is used to embellish the transparency of the colorless glass to make an economical,
precise, and graceful statement about the nature of the beehive form and the activity of the resident busy bees.

There were also pieces that I was alone in choosing. Sandrine Isambert fashioned Abyss using blown glass, laboratory glass, water, and a metal supporting structure. The work is simple in its execution, and each of the elements implies an inquiry into the nature of science and its impact on contemporary life. Jacqueline M. Knight’s Players Series (Hearts, Clubs, Diamonds, and Spades) takes blown, lathe-worked, and engraved murrine spheres and balances two delicate pink ones against two similar gray/black ones. The faceted section on each ball has an engraved heart, club, diamond, or spade as content and decoration. The composition—and here the photography was critical—is compelling in presenting the pieces in a way that makes the whole larger than the individual forms. Another assemblage of like items is seen in Carole Frêve’s Quiet Moment. The vulnerable-looking glass balls were blown and kiln-cast for texture, and then enriched with electroplated glass and copper knitting. Placed in the picture side by side, they appear to be companionate pods playing off one another’s simplicity and intricacy. Again, the sum is greater than the parts. Karen Gilbert’s necklace Inside features drilled and torched Pyrex tubes suspended on a stainless steel cable. While challenging to wear, the work captures much of the visual delights that glass offers. This inventive work successfully plays loose composition against formal requirements. Finally, Lucie Sokolová plumbs whimsy in her Dancing Bowls. Poised on three insectlike legs, each of the shallow blown and painted bowls wobbles charmingly. These bowls seem to be happily united in swaying movement.

Jurors’ Choice

My selections for the “Jurors’ Choice” section were informed by what I saw as high-quality work executed with skill and passion. Anna Dickinson’s Vessel, while returning to the vessel form that marked the beginnings of the Studio Glass movement, brings a fresh exploration that is crisp and nuanced in form and surface. While the scale is relatively small, it has an impact not unlike the monumentality seen in Ron Nagle’s ceramic cups from the 1980s. Aleš Vašiček’s Crystal Stella has a minimalist approach to form, which he embellishes with internal textural elements. Large enough to have a sculptural presence, the work captures much of the formal discipline seen in Czech glass. Sunny Wang’s Spring Joy has a lighthearted quality that is not often seen in glass. While it was submitted to New Glass Review 26, it was not selected, and I want to include it here to note her achievement.

I chose a work by Kyohei Fujita as a tribute to the totality of his career. With his death in 2004, Japan and glass worldwide have lost a committed artist and leader in the field. Marianne Buus’s Trails brings alive a simple vessel form, using coiled glass (coiling is a technique that is associated with clay). In this way, she transfers a sense of the hand to the finished work through the multiple densities of the white glass. Kateřina Krausová’s Double also explores the vessel format. Her work caught my eye because of her clarity of vision and execution.

Sibylle Peretti has intrigued me ever since I overheard other glass artists commenting about her work. Because most “new” talent is first recognized by fellow makers, I listened with interest. Her use of figural imagery compelled my attention—so few working in glass do this well. I also think that her use of a northern European figural sensibility lends it a connection to the present that is refreshing. Work by Richard Marquis has always been a favorite of mine. His work is witty, deceptively simple, and winsome—terms that are seldom associated with “art.”

I am sure that there are many other artists who should rightly be included in my choices. I look forward to enjoying their work in the future.

Martha Drexler Lynn (MDL)
Independent Curator and Writer
Carmel, California

* * *
I do not want to be repetitive, but one topic that I raise in every essay is the importance of photography. Judging from the submissions we receive, however, it is clear that this advice is not heeded. I dislike beginning my essay with an admonition, but maybe if I put it here, it will be read.

This year, all of the jurors have devoted considerable space in their essays to the discussion of the necessity of good photography, so I will add only one observation. I recently met the Romanian artist Laurentiu Anghelache. I told him how pleased I was that his piece had been published in *New Glass Review* 25. He replied that *New Glass Review* was important to him; it was like an Oscar. When I asked him to explain what he meant (because I disagreed with the “Oscar” notion), he said that because the jurors have only a couple of minutes to look at a work, it must be strong enough to communicate immediately what it is, and he had succeeded in doing that.

With this comment, Anghelache zeroed in on a critical point. *New Glass Review* aims to show some of the best work in recent glass, but less than half of the jurors’ selections make it into the final 100 images. What *New Glass Review* ultimately reflects is how well the artist has selected and presented—or communicated—his or her piece. It is true that good work sometimes overcomes a bad photograph. But if the photograph is not of publishable quality, it doesn’t get published, no matter how good the work is.

While photography is as important a factor as the actual object, the jury, naturally, is also key. And because the jurors change every year, so do the kinds of objects and ideas represented in the *Review*. A couple of days ago, I realized that I had made a mistake in past essays by not talking about who the jurors were. They are a critical part of the process.

Jane Bruce is an artist and an educator who, before she went to the Scottish Highlands, taught at, and helped to establish, the very influential glass program at the Canberra School of Art in Australia. Martha Drexler Lynn is an art historian with a background in ceramics, and she has written some excellent books on glass, including *Masters of Contemporary Glass: Selections from the Glick Collection* (Indiana University Press, 1997); *American Studio Glass, 1960–1990* (Hudson Hills Press, 2004); and her forthcoming publication, *Sculptural Glass in American Museums*. For many years, Ruth Summers directed what was one of the nation’s best galleries showing glass: the Kurland/Summers Gallery in Los Angeles. One of the artists she represented was Jane Bruce.

I first met Ruth Summers in 1982, when she and her unforgettable friends—the collectors Dan Greenberg and Susan Steinhauser—introduced me to contemporary glass. My friendship with Martha Lynn also dates from the 1980s, when both of us worked as curators at the Los Angeles County Museum of Art. One of the pleasures of *New Glass Review* is the opportunity to work with friends and colleagues, and our group has particularly longstanding ties.

One thing I have noticed over the past few years is that the objects chosen by all four members of the jury, no matter who they are, have certain things in common: the lighting of the object or installation tends to be beautiful and/or poetic; its framing in the photograph, or composition, is sensitive and well executed; and—surely the most difficult quality—the object looks natural. It appears uncontrived, uncreated, as if it had always existed. One of the ways a sense of naturalness can be accomplished is through texture, which is my first category of objects to discuss.

Most of the pieces chosen by all four jurors had a textural quality that was enhanced in the photographic image. Jessi Katz’s *We: Lean*, Olóf and Sigrun Einarsdottir’s *Icebound*, and Mel Douglas’s *This Way* are marvelously tactile objects that attract the hands, but that is not all (and it is not enough). These works are also conceptually well developed, addressing material and the senses, exuding warmth, chill, airiness, and tension, or exploring density and shadow. Textures can be attractive, as in Daniela Turrin’s velvety *Caress* or Mark Thiele’s chiseled *Gear 1&2*, or they can be repellent, as in Akiko Hiraide’s *Contour* and Mel Douglas’s *Icebound*. I admire the aggression and defiance of Hiraide’s *Icebound*—qualities that I rarely see in Japanese glass—and it reminds me, in spirit, of the highly expressive work of the Czech painter and sculptor Vladimir Kopecký.

Texture is closely connected with notions of nature and landscape, and work relating to these themes composed my largest category of favored objects this year. This may say more about me than about what was submitted. On the other hand, so much of our sense of color and composition is based on what we observe outside.

I am invariably attracted to flowers, seeds, pods, and other such products, and I very much enjoyed the interpretations by Layla Walter, Dafna Kaffeman, Lotte Thorsoe, and Mel Douglas. Thorsoe’s and Douglas’s rounded objects, while abstract, have the hard, finely burnished surfaces of chestnuts. Catherine Vamvakas Lay’s *Pomegranate* ably simulates the strange, bright seeds, both sweet and piquant, of this odd fruit that is fraught with underworld associations. Emrys Berkower’s busy *Hive* is an impressive and nontraditional interpretation of the classic and complex Italian cane technique called *merletto* (lace), while Ted Muehling’s *Giant Tortoise Shell* bowl is a sublimely sophisticated rendering of the humble yet venerable carapace. Sharyn O’Mara’s untitled corner piece is an exquisite, shimmering cocoon of optical fiber that doubles as a light source, combining sculpture and design. All of these works reawaken my appreciation of the world around me, and of glass, with a freshness that is invaluable.

The interpretation of landscape is an ambitious undertaking, and I have long admired Nicole Chesney’s panels. She draws on a long tradition of painted seascapes in her studies of water and air. *Before all else* shows the recent progress she has made in the scope and scale of her work.
work, as does *Time begins to wait*, which is illustrated in the "Jurors’ Choice" section. Maureen Williams’s vessel *Incognito 1* is inspired by landscape, especially as seen from the air, but her painting also derives some of its compositional structure from Australian aboriginal drawings. In addition to these distinctive treatments, I cannot resist the charming city/country juxtaposition offered by Rebecca Newnham’s *Spoons* and Elizabeth Perkins’s *Hog Slaughter & Lemon Pie*. True, I do not know what either of these installations means, but the atmospheres they create are completely captivating. Need I add that photography, here, plays a critical role?

Another category with limitless appeal for me is abstraction and the investigation of what are called “formal” concerns. These include the manipulation of positive and negative space, composition, color, light, and, in the case of glass, transparency. The Czechs, with their excellent teachers and academic approach to glass, excel in this category. While Vladimir Bachorik and Josef Marek represent the younger generation of artists working in cast glass in the Czech Republic, Zuzana Kynčlová stands for its next generation. A high-school student at the secondary school of glassmaking in Železny Brod, Kynčlová has a promising grasp of her subject. Her troughlike bowl looks almost like a loaf from which individual bowls could be cut. It is an intriguing architectonic approach to the vessel that I hope she will pursue further.

Daniel Clayman and Kirstie Rea have both made astonishing developments in their sculpture. Rea’s manipulations of form and light have grown increasingly confident and mature, while Clayman has made giant strides in scale. Over the past 10 years, I have enjoyed looking at Clayman’s perfectly executed objects, which began as relatively small, precious things and grew up into elegant, honed geometric forms. Everything that Clayman creates has the same sense of refined theoretical focus and careful attention to proportion and detail.

Conceptual work usually makes up a small fraction of the *Review*, and I wish there were more examples. I appreciate a dialogue between media, such as that created by Yvette Piret in her flameworked borosilicate glass and barbed wire cone, *Abri* (Shelter). I was also drawn to Brent Sommerhauser’s pile of cut mirrors sandblasted to look like Polaroid photographs. Looking into that pile must be akin to experiencing one of David Hockney’s photographic collages: the subject is fragmented and distributed into different squares, each one holding specific and essential information pertaining to the whole. Susan Stinsmuehlen-Amend’s *Calendar Notations / Twelve Months* is a stylish translation of a quotidian record; this piece is also illustrated in the “Recent Important Acquisitions” section of the *Review*. It is a welcome relief to see Stinsmuehlen-Amend’s work again after a hiatus of some years, but it always makes me wonder why there are so few good artists working in (that vague term) flat glass. This is a concern that is often voiced among the jurors.

I know that many artists working in flat glass have moved on to architecture, and this is understandable, given some of the problems of display, especially when the scale increases. Glass can play such a significant role in a structure, yet *New Glass Review* receives relatively few submissions of this kind. Architectural glass, glass in architecture, and glass architecture are three distinct categories, and all are underrepresented.

This year, one of the architecturally scaled pieces that attracted me was Ann Gardner’s *Ring of Water*. Her giant mosaic raindrops falling onto the terrazzo beautifully define the interior space of the rotunda while metaphorically opening it up to the outside. Marta Gibiete’s *The River* and Harumi Yukutake’s untitled installation both use mirror fragments in an architectural setting to address light and reflection. Although the two installations share an intellectual concern, they could not be more different from each other contextually and stylistically.

Design, the companion of architecture, is also underrepresented in *New Glass Review*. Part of this may be due to the gulf that separates studio artists and industry. Incursions of craft sensibilities into mainstream design are making themselves felt, however, in spite of the fact that much craft remains too self-absorbed. I am personally interested in studio artists who explore design, and this year there were some distinguished submissions by well-known artists working in glass: Dante Marioni, who blows large, color-filled vessels, and Sydney Cash, who makes fragile slumped sculptures and ephemeral light pieces with mirrors. Marioni, the goblet master (among other things), devised some very different (for him) and compelling designs for Steuben colorless glass barware, while Cash has come up with a line of glass jewelry that is original and engaging. Younger student artists also produced some convincing designs, such as Chiaki Asanuma’s “Section” vases, Helena Parriott’s bowl set (shown stacked and nested), and Lucie Sokolová’s spidery *Dancing Bowls*.

For my “Jurors’ Choice” selections, I did not stray too far from known names in the glass world. It is not that people outside glass have stopped making interesting objects, because they still are. It is more that I am increasingly impressed by the direction in which some artists in glass are going.

Glass as a medium for art really began to gather momentum after World War II. Although late 1950s and early 1960s Czech glass is the least known design field of the postwar period, it is one of the most important fields in terms of contemporary studio glass. Monumental sculptures such as *Sun, Water, Air* by Jan Kotik and René Roubíček’s *Tree of Bohemian Glass* redefined what stained glass and blown glass could be. Vladimír Kopecký’s large window made for Expo 67, a detail of which is illustrated here, shows how glass was transformed into a vehicle for painting. Lately, I have begun to use these pieces as a benchmark of what contemporary glass might accomplish. It’s a challenging perspective.
This year, I was particularly delighted by the recent work of Karen LaMonte and Beth Lipman. Both artists have moved into a fast-forward mode in terms of the conception and development of their work. Lipman’s *Bancketje* is an over-the-top installation on the theme of the still life in which objects are not grouped for effect, but communicate a specific message. In 17th-century Dutch painting, which Lipman has closely studied, the chaotic still lifes, with their teetering plates and toppled goblets, allude to the transience of all earthly things. In the midst of a sumptuous feast, there is always the hint of decay: the delicate plate that is soon broken, the ripe fruit that soon spoils. What I admire most is that Lipman was even willing to attempt something on this scale (over 300 objects), and that she chose a difficult subject that needed to be translated into a contemporary idea.

Karen LaMonte’s memorable exhibition for the Czech Museum of Art in Prague combined her signature life-size cast dresses with her reliefs of coats and other clothing and installations of hand mirror-shaped objects. LaMonte’s point of view, that we are literally reflected in and defined by the objects we wear, is taken a step further in the hand mirrors, in which the reflective surface is replaced by a photographic transfer. The portrait mirrors are ghostly and ephemeral, the faces seemingly spiritlike, transitory. The effect of the exhibition is one of otherworldliness, and it, too, is symbolic of the transience of human existence.

Two artists whose work I routinely check on are Alessandro Diaz de Santillana and Claire Beaulieu. Their work is completely different, but they both have an offbeat approach to glass: it is almost as if they never knew that it was a functional material. Both artists are concerned with light and reflection. This is clearly evident in de Santillana’s *Oval*, which breaks up the space in which it hangs. Beaulieu’s work does not photograph well because the kinetic aspect of intermittent light, which unites the elements of her installations, is missing. Yet I find her small, idiosyncratic arrangements intriguing.

Josiah McElheny is someone whose work I consult for the state of glass just as I check the Weather Channel for forecasts in my area. His installations are consistently challenging, and he appears to have an unending source of impassioned and inspiring ideas. I was pleased to see him rewarded for his efforts with the placement of one of his installations in the new contemporary art galleries at the Museum of Modern Art. MoMA’s piece belongs to McElheny’s series about infinite reflection. The work I chose to illustrate here, *Extended Model for Total Reflective Abstraction*, is based on conversations held in the late 1920s between Buckminster Fuller and Isamu Noguchi on the possibilities and consequences of abstracted forms that cast no shadows, on the changing meaning of form when reflective objects are displayed in a completely reflective environment. A heady topic and, truthfully, a fascinating one.

Kait Rhoads and Sean Albert have been occupied with (physically) smaller projects that, while still experimental, hold promise. Albert’s quiet line drawings open an alluring path for minimalists in glass. I am waiting to see where he goes with this. Similarly, Rhoads has put her *filigrana* and *murrine* to a quite different use, slumping and cutting and acid-etching her patterns into panels whose effect is both subtile and arresting. Liquid and evocative, Seaweed manipulates light and pattern in a way that no painting or textile can. This is a new direction for Rhoads, and again, I am very interested to see what she does next.

Some people that I have spoken with consider contemporary glass to be on the wane: they see it as a finite, maybe even dying, phenomenon. If you think of glass traveling into the larger categories of fine art and design as death, then maybe this perspective is for you. I, on the other hand, see the slow migration of glass into new contexts as liberating and affirming. I think glass should be everywhere. For example, in fashion. William Morris scored a big hit for our field in his collaboration with Donna Karan. The Fall 2004 Donna Karan Collection of dresses and suits featured chic textures of velvets, cashmieres, and luxuriously shiny and feathered fabrics offset by belts and neck and shoulder accessories made of leather and glass by Morris. The overall effect was, in a word, stunning.

Another symptom of the repositioning of glass is the new Florida expo, PalmBeach3. PalmBeach3 is actually three separate shows in which galleries show contemporary painting and sculpture; photography; and glass, ceramics, fiber, and other media (the latter is organized by SOFA). Seeing glass in the environment of contemporary art, and especially photography—which shares much with glass in terms of light and the demands of technique—was refreshing and invigorating. The general quality of the work shown was good, with some superior moments. Dreck (not a professional term, but you know what I mean) was pretty much kept to a minimum, and maybe eventually some of it will disappear. I have high hopes for the potential of this show to introduce new audiences to glass and to act as a catalyst in questioning our expectations of what art in glass is, should be, and can be.

Tina Oldknow (TO)
Curator of Modern Glass
The Corning Museum of Glass
Does Corning’s *New Glass Review 26*, which exists only in printed form, represent the best glass created in the past two years? No, but it does present a snapshot in time, a record of contemporary glass worldwide. A total of 936 applicants from 41 countries submitted slides for the *Review*. This publication, which is considered by many glass artists to be the ultimate form of recognition, has grown to become the seal of approval and acceptance by scholars, collectors, and peers.

In the early years, artists applied annually and bragged to collectors whenever they were included in the list of the 100 top glass artists. Today, few established artists apply, making one wonder if they are afraid of rejection or if they have simply outgrown the process. It is always refreshing when an established artist submits slides, as is the case this year with Joel Philip Myers, Susan Stinsmuhlen-Amend, and Warren Langley. Everyone takes notice. We may be familiar with an artist’s technique, but seeing new explorations by well-known individuals is exciting. In *Canvas #14*, for example, Myers continues to study the vessel, creating something that is new but similar in composition to his “Contiguous Fragment” series, which he began in the mid-1970s. Myers’s continual self-discovery has as much to do with technique as with artistry, and the new work pushes the medium and his painterly approach to new heights.

The *Review* is a stepping stone for many younger artists, and this year is no different. On an initial encounter with the work of Mel Douglas, the simplicity of her forms is awe-inspiring. They could be small rock forms or monolithic sculptures. I saw them for the first time at SOFA/Chicago in 2004. The sculptures are neutral in tone: opaque black or white glass with uniform surfaces that are often covered with precise, finely carved lines. The works are elegant, holding the space in quiet solitude. As a young artist (26), Douglas has just begun to make her mark on the glass world. This Australian has a bright future, and watching her mature will be a pleasure.

Emi Fujiwara’s *Talking, Talking, Talking …*, made of mold-blown and assembled plate glass, shows a level of proficiency that is made all the more compelling by being photographed against the glass facade of a commercial building. With their rigid pose and placement, these lifesize sentinels could be cartoon characters waiting to form words in floating balloons.

A few artists stand out with submissions of beautifully executed functional wares: Helena Parriott with her colorless stacking bowls of blown glass; Chiaki Asanuma with unique hot-worked, colored vessel forms; and Dante Marioni with the *Tipsy Martini* glasses he designed for Steuben Glass. These glasses show Marioni’s skill with blown glass and a respect for the techniques he has perfected, but they also pay homage to the martini glass in a humorous and functional manner. In the *Giant Tortoise Shell* crystal bowl for Steuben, Ted Muehling has created a free-flowing design that is both exquisite and functional. Maximilian Riedel designed the “O” series, the first commercial wineglasses without a stem, which is revolutionizing wine drinking for connoisseurs of the grape.

Of the 100 submissions chosen for this year’s *Review*, each juror selected 25 pieces; we were also encouraged to validate those selections made by our colleagues. Seven of the 38 works I chose appear with my initials alone. These seven objects were created by artists from Japan, the United Kingdom, the United States, and New Zealand. There is nothing extraordinary that distinguishes these works, but all of them reflect a mastery of skills within their range of techniques, and I liked the pieces. Three are figural. *Echo V*, a cast and enameled sleeping figure by Masayo Odahashi, is a haunting memory of a family member. Kathy Shaw’s *Karakia (Maori Prayer)* is a tribute to Rahera Heta Windsor (1925–2004). This etched, painted, and stained glass panel holds my attention in its exquisite rendition. Catharine Newell is able to manipulate Bullseye kiln-formed glass and powders to create evocative portraits of everyday people. Her painterly approach and depth of field have created a realism that has not previously been achieved in glass. Christine Cathie produced a plain but exquisite *Mobius Strip* in cast glass. The form looks simple, but it is difficult to achieve in glass. As an object, its pure form, beautifully executed, intrigued me. The other works I selected—by James McLeod, Lindsay O’Leary, Kathryn Lynch, and Stephanie Moore—were skillfully made and refined, with presentation and installation as an underlying theme.

I served on another prestigious jury this year: the jury for the Smithsonian Craft Show. This exposition of American craft is one of the best such shows in the United States. Selection by the Smithsonian jury guarantees an artist both public exposure and financial rewards. The Smithsonian and *New Glass Review* jurors are similar, but they are miles apart in their final presentation. While both jurors are looking for design, quality, and innovative approaches to work, the Smithsonian show is all about the excellence of the photographic submissions. More than 1,500 applications were received for the show’s 120 coveted spaces. The competition was fierce, and the final round was based entirely on the quality of the slides. In contrast, I was amazed by the poor quality of the photographic submissions to *New Glass Review*. Had these same artists applied to the Smithsonian show, most of them would have been rejected. With only a few exceptions, the submissions sent to Corning lacked high-quality reproduction. It appears that Dale Chihuly’s early teachings at the Rhode Island School of Design, in which he stressed that *more people will see a photograph of an artist’s work than the work itself*, have not reverberated around the world. By a considerable margin, the worst slides came from Japan, while the best images were received from Australia, especially those that showed the work of Annette Blair, a recent graduate of the Canberra...
School of Art at the Australian National University. After the jurors had made their selections, Jane Bruce told us that students at the Canberra School are required to have professional photographs made of their graduate show. Instructors everywhere should take heed and include photography as a requirement for graduation. Artists need to learn the importance of documenting their work.

Among my favorite works that are not included in this year's *Review* are the following, which were shown at SOFA/Chicago in 2004. Erica Rosenfeld's work explores the realm of fused glass and is similar to the work of Giles Bettison, but her palette is bold and exciting, and it goes a step further with burnishing marks that create a rich surface texture. Tobias Möhl's sophisticated colorless blown glass bowl forms from the "Glassweavers" series have intricate sandblasted details. Štěpán Pala's *Double Spiral* is an exquisitely executed large cast glass sculpture. Nicole Chesney's new "Sky/Water" series continues to explore the Atlantic seacoast in a painterly format. Her evocative compositions capture the fog, creating an infinite landscape in which the horizon extends beyond the frame. The undisputed master of the Bullseye palette, Klaus Moje continues to reign supreme with his new series, "Tumbling Lines." Moje is never complacent, and he is always striving to take his work one step further. *Tumbling Lines II* could just as easily be a contemporary color-field painting as a work in fused glass.

Dante Marioni's *Evening Collection*, which was designed and produced for Steuben Glass in 2004, presents sleek, angular champagne flutes and martini glasses that were inspired by the Art Deco aesthetic of the 1930s. These glasses are perfect for toasting *New Glass Review 26* and the Corning Museum and its staff, who make the judging of the annual competition proceed so effortlessly. I thank them for giving me the opportunity to participate in this year's selection, to spend time with my friends, and to view this year's submitted works. I also thank the artists for their continuing growth and the vibrancy of their objects, which help to make the field of international glass a stimulating and expanding one.

Ruth T. Summers (RTS)
Executive Director
Grove Arcade Restoration, LLC
Asheville, North Carolina
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.

New Glass Review 26 jury.

Selections

Unless otherwise indicated, photographs are courtesy of the artist.

Jane Bruce (JB)
William Carlson
Tessa Clegg
Irene Frolic
Akie Haga
Marea Timoko

Martha Drexler Lynn (MDL)
Marianne Buus
Anna Dickinson
Kyohei Fujita
Kateřina Krausová
Richard Marquis
Sibylle Peretti
Aleš Vašiček
Sunny Wang

Tina Oldknow (TO)
Sean Albert
Claire Beaulieu
Alessandro Diaz de Santillana
Vladimir Kopecký
Jan Kotík
Karen LaMonte
Beth Lipman
Josiah McElheny
Kalt Rhoads
Reně Roubiček

Ruth T. Summers (RTS)
Nicole Chesney
Dante Marioni
Tobias Mohl
Klaus Moje
Štěpán Pala
Erica Rosenfeld
Sean Albert (American, b. 1975)
*Intentionally Random Line Study No. 1*
United States, Alfred, New York, 2004
Hot-worked glass; steel
H. 12.7 cm, W. 38.1 cm, D. 1.2 cm
Photo: courtesy Chappell Gallery, New York, New York

Claire Beaulieu (Canadian, b. 1955)
*Essentiel*
Canada, Montreal, Quebec, 2003
Glass, mixed media
Dimensions variable
Marianne Buus (Danish, b. 1967)

Trails

Denmark, Århus, 2004

Hot-worked glass

H. 30.5 cm, W. 20.3 cm, D. 6.4 cm

Photo: courtesy William Traver Gallery, Seattle, Washington

MDL
William Carlson (American, b. 1950)

Ligature

United States, Urbana-Champaign, Illinois, 2001

Cast glass; granite

H. 102 cm, W. 137 cm

Photo: courtesy Marx-Saunders Gallery, Chicago, Illinois

JB
Nicole Chesney (American, b. 1971)

Time begins to wait
United States, Cranston, Rhode Island, 2004
Mirror, oil paint, aluminum
H. 91.5 cm, W. 199.4 cm, D. 2.5 cm

Tessa Clegg (British, b. 1946)

Sphery Box
Cast glass
H. 33 cm, W. 23 cm, D. 9 cm
Alessandro Diaz de Santillana (Italian, b. 1959)

*Oval*

Italy, Murano, 2004
Cut mirrored glass, assembled
H. 96 cm, W. 221 cm, D. 10 cm
Collection of Alexandre Wakhevitch

TO

Anna Dickinson (British, b. 1961)

*Vessel*

Glass, copper, gold
H. 11.4 cm, W. 14 cm
Collection of Adele and Leonard Leight
(promised gift to The Speed Art Museum, Louisville, Kentucky)

Photo: © David Harpe

MDL
Irene Frolic (Canadian, b. 1941)

Blue Spout
Canada, Toronto, Ontario, 2002
Cast Gaffer glass
H. 35.5 cm, W. 58.5 cm, D. 30.5 cm
JB

Irene Frolic (Canadian, b. 1941)

Vivid Blues with Black and Amber
Canada, Toronto, Ontario, 2004
Cast Gaffer glass
H. 35.5 cm, W. 61 cm, D. 23 cm
JB
Kyohei Fujita (Japanese, 1921–2004)
Tempyo No Hana
Japan, Ichikawa, 1978
Mold-blown glass; silver, gold leaf
H. 21.3 cm, W. 17.4 cm, D. 17.6 cm
The Corning Museum of Glass (78.6.1)
Photo: courtesy The Corning Museum of Glass,
Corning, New York

Akie Haga (Japanese, b. 1966)
Filtering My Emotion, Storing My Memory
Australia, Canberra, Australian Capital Territory,
2004
Flameworked glass; MDF, steel
H. 46 cm, W. 36 cm, D. 36 cm

JB
Akie Haga (Japanese, b. 1966)

Untitled

Australia, Canberra, Australian Capital Territory, 2004

Hot-worked and flameworked glass

Dimensions variable

JB
Vladimír Kopecký (Czech, b. 1931)
Window (detail)
Czechoslovakia, Nový Bor, 1966
Made for Expo 67, Montreal, Canada
Stained and painted glass
Dimensions unknown
Period photograph
TO
Jan Kotík (Czech, 1916–2002)

Sun, Water, Air

Czechoslovakia, Nový Bor, 1957

Made for Expo ’58, Brussels, Belgium

Stained and painted glass; metal armature

H. 600 cm

Period photograph

TO
Kateřina Krausová (Czech, b. 1978)

*Double*

Czech Republic, Železny Brod, 2004

Mold-blown and cast glass

H. 15.9 cm, Diam. 26.7 cm

Photo: courtesy Heller Gallery, New York, New York

MDL
Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod, 2004
“Vanitas” exhibition, Czech Museum of Art, Prague (installation view)
Cast glass
Life-size
TO
Beth Lipman (American, b. 1971)
Bancketje
United States, Millville, New Jersey, 2003–2004
Glass, mixed media
H. 182.8 cm, W. 609.6 cm, D. 83.8 cm
Photo: courtesy Heller Gallery, New York, New York
Dante Marioni (American, b. 1964)

*Evening Collection*

United States, Corning, New York, Steuben Glass Inc., 2004
Blown and hot-worked glass
H. 26 cm

Photo: courtesy Steuben Glass Inc., Corning, New York

*RTS*
Josiah McElheny
(American, b. 1966)
Extended Model for Total Reflective Abstraction
United States, Brooklyn, New York, 2004
Mirrored glass table; blown mirrored glass
H. 60.9 cm, W. 274.3 cm, D. 233.6 cm
Photo: courtesy Donald Young Gallery, Chicago, Illinois

Richard Marquis
(American, b. 1945)
Dust Pan
United States, Puget Sound, Washington, 2004
Hot slab-constructed glass
H. 10.2 cm, W. 35.6 cm, D. 26.7 cm
Photo: courtesy Bullseye Connection Gallery, Portland, Oregon

Josiah McElheny
(American, b. 1966)
Extended Model for Total Reflective Abstraction
United States, Brooklyn, New York, 2004
Mirrored glass table; blown mirrored glass
H. 60.9 cm, W. 274.3 cm, D. 233.6 cm
Photo: courtesy Donald Young Gallery, Chicago, Illinois

MDL
Tobias Mohl (Danish, b. 1970)
Glassweaver
Denmark, Ebeltoft, 2004
Blown glass
H. 57.8 cm, Diam. 23.5 cm
Photo: courtesy William Traver Gallery, Seattle, Washington

Klaus Moje
(German, working in Australia, b. 1936)
Tumbling Lines II
Australia, Canberra, Australian Capital Territory, 2004
Fused glass
H. 7.3 cm, Diam. 49.5 cm
Photo: courtesy Heller Gallery, New York, New York

Štěpán Pala (Czech, b. 1944)
*Double Spiral*
Czech Republic, Nový Bor, 2001
Mold-melted glass
H. 80 cm, W. 28 cm
Photo: courtesy Galerie Pokorna, Prague, Czech Republic

Sibylle Peretti (American, b. 1964)
*Girl with Magnolias*
United States, New Orleans, Louisiana, 2004
Mixed media on glass
H. 33 cm, W. 33 cm
Photo: courtesy William Traver Gallery, Seattle, Washington

RTS

MDL
Kait Rhoads (American, b. 1968)
Seaweed
United States, Tacoma, Washington, 2005
Hot-worked zanfirico cane and murrine; slumped, water-jet cut, sandblasted, acid-etched
H. 22.8 cm, W. 53.3 cm, D. 1.3 cm

Erica Rosenfeld (American, b. 1975)
Blair and Ben’s Baby
United States, Brooklyn, New York, 2004
Fused, hot-worked, slumped, and carved glass
H. 50.8 cm, W. 33 cm
René Roubíček (Czech, b. 1922)
Tree of Bohemian Glass
Czechoslovakia, Nový Bor, 1957
Made for a special exhibition in Moscow, 1959
Blown glass; metal armature
H. about 350 cm
Period photograph
TO
Marea Timoko (Maori/New Zealander, b. 1955)
Window, Kohewhata Marae wharenui (meeting place) (detail, building)
New Zealand, Kaikohe, North Island, 2004
Engraved window glass
Dimensions unknown

JB
Aleš Vašíček (Czech, b. 1947)
Crystal Stella
Czech Republic, Prague, 2003
Mold-melted glass
H. 60.3 cm, W. 53.3 cm, D. 12.0 cm
Photo: courtesy Heller Gallery, New York, New York

Sunny Wang (Taiwanese, b. 1972)
Spring Joy
Taiwan, Taipei, 2004
Blown glass, cut, engraved, sandblasted
H. 22 cm, W. 14 cm, D. 27 cm
MDL


1984: **Susan Stinsmuhlen**, artist, Austin, Texas; **Ronald D. Abramson**, collector, Washington, D.C.


1995: **Donald Kuspit**, critic, professor of art history and philosophy, State University of New York, Stony Brook, New York.


2005: Jane Bruce, artistic director, North Lands Creative Glass, Caithness, Scotland; Martha Drexler Lynn, independent curator and writer, Carmel, California; Ruth T. Summers, executive director, Grove Arcade Restoration, LLC, Asheville, North Carolina.

Correction

In the “Recent Important Acquisitions” section of New Glass Review 25 (2004), the illustrations of the works by Antoine Leperlier (p. 88) and Zora Palova (p. 90) were reversed. The entries for these two works are reprinted below in their entirety.

**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.

**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.
Notes

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 2004 Rakow Commission:
Silvia Levenson

Argentinean by birth, Silvia Levenson has spent more than 20 years of her adult life living and working in Italy. "My art is about my life and everyday tensions," she observes. "I don't really like to discuss my life and background in public, but my life is the subject of my work. I usually make my pieces for myself. What happens is that people make connections with my work, and they relate it to their lives."

In her mixed-media sculptures and installations, Levenson creates ironic visual commentaries on love, domesticity, and the life of women, as in the sculpture illustrated here, I'm a Lady, I Am. She explores themes of childhood, security, duty, and rebellion, evoking the complicated and subtle disappointments and conflicting emotions that can underlie even happy experiences.

Levenson was raised in Buenos Aires. During Argentina's political and economic unrest in the 1970s, she witnessed the rise to power of the military dictator Gen. Jorge Rafael Videla, who deposed Isabel Perón in March 1976. As a political activist, Levenson agitated against the military junta, but she became increasingly concerned for the safety of her family. Living under a regime during which thousands of people disappeared, including members of her own family and friends, Levenson and her husband made the decision to leave Argentina. In 1981, they moved with their two children to Italy, where Levenson's husband's family resided. They settled in the Milan suburb of Vigevano, where Levenson lives and works today. Videla was forced to retire as head of the military junta in 1981, and civilian rule was finally restored in 1983. Yet Levenson and her family chose not to return to South America. While they missed their relatives and Argentine culture, they were grateful to have been able to emigrate to Italy, which they embrace as their home.

Levenson studied graphic design in Buenos Aires, and by the time she arrived in Italy she was painting. She was not aware of the culture of glass on Murano, and her first conscious response to the material was in 1987, when she saw an exhibition of the work of the Swedish artist Bertil Vallien in New York. "I was not fascinated by glass until this show, when I saw glass as a material for sculpture," Levenson remembers. Soon thereafter, she picked up a book on casting in a Milan bookstore. "I discovered I could make glass myself, with a kiln," she says. "I went to Sars-Poteries in France to study with Antoine Leperlier, and I learned how to make molds. I remember thinking that glass was too much work!"

In 1990, Levenson opened her own studio, and she began to teach herself about glass. She realized that she
wanted to make work about her experiences, her childhood, and the history of her family. Her first pieces were cast suitcases, and a book. These mementos, and her growing interest in her childhood, relate directly to her experience of fleeing her country. In leaving Argentina, Levenson left her past behind, and her activity of materializing childhood memories is a way of rebuilding a period of her life that was lost to her.

During the mid-1990s, she was invited to two artist residencies: one at the Bullseye Glass Company in Portland, Oregon, and the other at the Musée-Atelier du Verre in Sars-Poteries, France. Both residencies culminated in shows that dramatically expanded the audience for Levenson’s work, and she soon began to exhibit in solo and group shows throughout Europe and, later, in the United States. Since 2000, her work has gained increasing international recognition.

There are some unusual aspects to Levenson as an artist working in Italy. The first is that she uses cast glass and mixed media. Italy, and especially Murano, is the undisputed international home of blown and hot-sculpted glass, and it is interesting that she has chosen not to pursue the opportunity to work there. For Levenson, glass is not an end; it is a means to an end. Her art work makes no reference to glass or to its history, and her pieces could communicate more or less the same ideas if glass were not there. Glass is used, rather, to convey symbolic meaning. In general, Levenson’s work, not surprisingly, has a clear Latin American sensibility, and her art fits more comfortably in the context of Latin American art than it does in European art.

**It’s Raining Knives**

The installation *It’s Raining Knives* was conceived in 1996 in response to Levenson’s personal experiences during the Videla dictatorship, when thousands of Argentines were imprisoned, tortured, and murdered. She remembers this period of her life as being very intense and frightening. “Thirty thousand people disappeared during the dictatorship,” she says. “Two of my cousins and my uncle’s wife disappeared, and my sister was imprisoned.”

Much of Levenson’s art is an attempt to resolve the difficulties of living with threats of violence, both political and domestic, that are out of our control. “My work is not about violence,” she says. “The reality is that life is violent. My work is more about feeling, about the conflicting emotions that precede violence or that violence generates. These are very complicated emotions.” Glass knives are a symbol that she uses to express the potential for violence: they are beautiful, slightly dangerous, and most of all transparent. They communicate open emotion and feeling rather than covert action.

*It’s Raining Knives* depicts a suburban landscape of green grass and beautiful houses—a place, Levenson says, “where we feel safe and secure.” The glass knives that hang over the scene remind us that there are no guarantees. We live in a dangerous world, and because of this, we need to appreciate the good things that we have.

While the installation was inspired by a specific political situation, it has since become a thought-provoking commentary on the threat of terrorism and on the general culture of fear that has rapidly spread in the United States and abroad during the past decade, especially since the events of September 11, 2001. It is also a commentary on how people can be manipulated by others through fear.

---

*I’m a Lady, I Am*

**Silvia Levenson**

(Argentinean, b. 1957)

Italy, Vigevano, 1999

Cast glass; wire

H. 30 cm, W. 25 cm, D. 8 cm
It's Raining Knives

Silvia Levenson
(Argentinean, b. 1957)
Italy, Vigevano, 1996-2004
Cast glass; artificial grass, nylon line
H. 120 cm, W. 120 cm
The Corning Museum of Glass
(2004.3.29, the 19th Rakow Commission)

It's Raining Knives “is not supposed to make people feel anxious,” Levenson says, “but to make them feel better.” Rather than making a political statement, her art work is about coming to terms with fear by revealing and facing our most uncomfortable emotions.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass
V&A Opens
Contemporary Glass Gallery

It was 10 years ago that the Victoria and Albert (V&A) Museum in London opened its “new” Glass Gallery. Nine-tenths of the displays in this gallery are of historic glass, and although new acquisitions have been made in this area, they have been infrequent and relatively easy to squeeze into the already dense arrangement. The gallery is designed for study, ensuring that as much as possible is on display for the visitor, leaving only a small part of the collection in storage and accessible only by appointment.

The one area that has increasingly suffered from a lack of space over the intervening years is contemporary glass. Acquisitions of new works by established and rising artists and makers, both British and from elsewhere, have been made more or less steadily. This glass has been shown in rotation, but in the last few years, there has been a change of pace and style. This change was generated first by the colonization of a small, adjacent gallery for the display of ceramics and glass, and then by the decision that the small gallery should be given over solely to contemporary glass, with sponsorship to be sought for giving it a complete makeover. The other major impetus has been the interest of Americans and Australians in the world’s foremost decorative arts museum and in being associated with one of the most significant historic glass collections. Donations in the last two or three years have been gratifyingly impressive. Some were negotiated as gifts directly from the makers, gallery owners, and established patrons. Without their generosity, the collection simply would not have become as international or as stellar as it is now.

The gallery space has been significantly altered, but it retains some relationship with the larger gallery next to it. The designer and the case manufacturer were the same for both spaces, the colors and case exteriors are similar, and the finish of the cases is of identical quality. But there is also a world of difference. The space was enlarged by expanding beneath the marble staircase that leads to the ceramics galleries on the floor above. An entirely new and flexible lighting system was installed. The enormous window that must remain screened against ultraviolet light now has an additional optional pull-down blind for the...
Views of the new Glass Gallery at the Victoria and Albert Museum, London.
showing of DVD or computer-driven images. The freestanding case floors are dark, although it will be possible to change them to light—or to any color—for future displays. The cases are much larger than before, and there are pedestals for the open display of larger objects. The popularity of film within the gallery has been thoroughly proved, but instead of running it continuously, a planned program is likely to be installed. Use of the gallery will change as the makers' needs, and educational and information technology, evolve.

Visitors to the V&A early in 2004 would have seen an ad hoc display, to which new names and new works were added as they arrived. In the last two years alone, the museum has acquired works by such foreign artists as Václav Cigler, Deborah Cocks, Ben Edols and Kathy Elliott, Erwin Eisch (shamefully unrepresented in the collection before that time), Vincent van Ginneke, Mieke Groot, Tony Hanning, Menno Jonker, Antoine Lepetier, Dante Marioni, Richard Marquis, Richard Meitner (two new major pieces to add to the two that were already in the museum), Klaus Moje, William Morris, Štěpán Pala, Zora Palová, Danny Perkins, Kirstie Rea, Laura Diaz de Santillana, Judith Schaechter, Per B. Sundberg, Lino Tagliapietra, and Yoshihiko Takahashi. In addition, to represent the extraordinary developments in glass technology, works incorporating neon and LED lighting by Paul Cocksedge and Ingo Maurer were added to the collection.

In 2005, acquisitions have been made of work by David Hay from Australia and Gareth Noel Williams, who is British but living in Amsterdam. Both works were acquired from COLLECT, the international art fair organized by the British Crafts Council, which was held in the V&A's temporary exhibitions rooms for five days in early January. Apart from Meitner, these artists are all new to the V&A, and their works cannot be seen in such profusion in any other public collection in the United Kingdom. Much of the recent effort has been concentrated on injecting a wider, more international aspect into the collections. But alongside this stellar group from abroad are Britain’s own stars. Newly acquired works were made by Jane Bruce, Gillies-Jones (Stephen Gillies and Kate Jones), Laura Heyworth (who is also residing in Amsterdam), Max Jacquard, Angela Jarman (directly forecasting her short-list submission for the acclaimed Jerwood Prize), Carl Nordbruch, Colin Rennie, Naoko Sato, and Koichiro Yamamoto. Recent works by long-established British makers who are already represented in the collections, from Tessa Clegg to Rachael Woodman, are also to be found in force.

A book spotlighting the collection (Jennifer Hawkins Opie, Contemporary International Glass: 60 Artists in the V&A, London: the museum, 2004) has been available since the beginning of October. Directed primarily at new collectors, this volume illustrates works from the last 10 years by 61 artists that had been acquired for the collections by February 2004. A list of works from 1980 is also included.

We hope that the collection and the gallery will continue to be the magnet they have already proved to be. A wildly successful exhibition by Dale Chihuly in 2001 generated a noticeably heightened enthusiasm for glass in Britain. This show, in the form of an installation that extended through the ground floor of the museum and out into the garden, delighted crowds that came specifically to see it, as well as others who arrived without prior knowledge of it. Three works by Chihuly were acquired from the exhibition, and a huge chandelier sculpture remains in the museum's main entrance. At the same time, over the last few years, there has been increased coverage of glass art and design in the popular and nonspecialist press. While the museum has undoubtedly benefited from what may be a fleeting fashion, the number of visitors to the original glass gallery has soared, and we hope that this will translate into a lasting interest for many of them. Most recently, the art fair COLLECT attracted thousands of visitors in January, including large numbers of artists, makers, and knowledgeable glass collectors. They took the opportunity to visit the new gallery very soon after it was launched, and their well-formed critical opinion will be vital to its establishment and future development.

The V&A can now make a serious claim to represent international glass, and it will want to continue to build on this momentum. The ever-present issues of funding and opportunity aside, curators Reino Liefkes and Alun Graves will shape the collection to record new directions taken by both established and newly emerging practitioners who use glass. It will also be important to show the work of some of the most significant artists in depth. At present, the collection includes many important names, but only a few artists are represented by more than one work.

The V&A is one of the leading international museums, and it is vital that the international component of its collections be maintained. It is also the U.K.’s national museum of art and design, and thus it is equally essential that British practice be properly and generously represented. Glass is just one of many materials that are collected and displayed in the V&A, but no other material has so distinct a dedicated space for contemporary practice. This is an important point. While the glass sector in America is a famously extended and powerfully supported one, it is far less so in Europe. The good will, interest, and opportunities already generated by this new gallery for contemporary glass in London must be sustained. Much depends on it.

Jennifer Hawkins Opie
Former Senior Curator, Ceramics and Glass
Victoria and Albert Museum
London, England
The 2006 Coburg Glass Prize

Organizer: Kunstsammlungen der Veste Coburg and the Museum für Modernes Glas/Coburger Landesstiftung

Aim
The Coburg Glass Prize for contemporary glass art in Europe was initiated in 1977 and awarded again in 1985. The artistic handling of glass has developed and changed considerably in two decades, and the competition and exhibition for the Third Coburg Glass Prize will take these developments into account. The prize is devoted to free artistic design in glass in Europe. Outstanding works of contemporary glass art are to be acknowledged and then presented in an exhibition.

Exhibition
The exhibition of works by artists invited to take part in the competition will be shown from April 2 to July 16, 2006, at the Kunstsammlungen der Veste Coburg. An exhibition catalog will be published.

Jury
An international jury has been formed, made up of artists and curators who will meet in two separate groups. The Preliminary Selection Jury, consisting of Helena Koenigsmarkova (Prague), Jack Ink (Vienna), Dan Klein (London), Tina Oldknow (Corning), and Clementine Schack von Wittenau (Coburg), will assess the pictures of the works and select those to be short-listed for the exhibition. The Awards Jury, consisting of Mieke Groot (Amsterdam), Lino Tagliapietra (Venice/Seattle), Jean-Luc Olivié (Paris), Helmut Ricke (Dusseldorf), and Clementine Schack von Wittenau (Coburg), will make the final selection of works for the exhibition and award the prizes. The director of the Kunstsammlungen der Veste Coburg will sit on both juries as a nonvoting member.

Coburg Glass Prize
The Coburg Glass Prize is worth €30,000 (1st prize: €15,000; 2nd prize: €10,000; 3rd prize: €5,000). The jury can also divide the prize money differently, should it wish to.

A special prize for glass engraving, worth €2,000, will be donated by the Kurt Merker company, Kehlheim. Other prizes will be sponsored by public and private bodies. The presentation of the prizes is scheduled for April 1, 2006, in Coburg, Germany.

Dates and Deadlines
June 30, 2005 Deadline for competition entries
September 8–10, 2005 Preliminary Selection Jury session
November 14–19, 2005 Delivery of selected works to the Awards Jury
December 1 and 2, 2005 Awards Jury session

April 1, 2006 Presentation of the prizes
April 2–July 16, 2006 Exhibition at the Kunstsammlungen der Veste Coburg

Conditions of Entry
1. Artists and craftspeople working mainly with glass. There is no age limit.
2. The participants must have a workshop in Europe. The participating artists must have been professionally involved in the artistic design of glass for at least four years.
3. The works entered must be mainly of glass. All of the works entered for the competition must have been produced in the year before the entry deadline. The works should not have been entered in any other competitions. Flat glass/stained glass is excluded.
4. The delivery of the works to the Awards Jury is at the expense and risk of the competitors. For the duration of the competition only, the objects will be insured at the expense of the Kunstsammlungen. The insured value is to be stated on the participation form.
5. The works must be available for sale. The selling price must correspond to the insured value.
6. The return delivery of the unsold works will be carried out at the expense of the competitors. The works can also be collected by the entrants themselves at the delivery address until July 31, 2007. Works that have not been collected by that date automatically become the property of the Kunstsammlungen.
7. Participation in the competition means that the conditions of entry have been accepted.

For more information, go to www.kunstsammlungen-coburg.de. E-mail: sekretariat@kunstsammlungen-coburg.de.
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.

Three Benches
Howard Ben Tré (American, b. 1949)
United States, Providence, Rhode Island, 2004
Cast glass; bronze
Each: H. 58 cm, W. 88 cm, D. 60 cm
The Robert and Vera Loeffler Collection, Potomac, Maryland (128V)
This site-specific outdoor commission combines functional seating elements and sculptural presence.

Aperture 14
Galia Amsel (British, b. 1967)
Cast glass
H. 69.0 cm
National Museums of Scotland, Edinburgh (K. 2004.76)
Photo: © Trustees of the National Museums of Scotland
Galia Amsel was short-listed for the Jerwood Applied Art Prize in 1998. Her work is represented in collections worldwide.

Caption information has been provided by the owners. Acquisitions of objects made before 1946 are published in the Journal of Glass Studies, another annual publication of The Corning Museum of Glass.
Jane Bruce (British, b. 1947)
Australia, Canberra, 2003
Blown and wheel-cut glass
H. 60 cm, Diam. 11 cm
Photo: © V&A Picture Library
Jane Bruce's glass exhibits a richness of mixed techniques. She has a clear perception of her work's place in the sculptural glass art world.

"Strata" Vase
Canada, Oakville, Ontario, 1984
Blown glass, sandblasted, acid-etched
H. 26.3 cm, Diam. 15.7 cm
Photo: J.-François Brière
Daniel Crichton was inspired by geological formations when he created his "Strata" series. The surface decoration of this colorful vase depicts layers of sedimentary rock.
**Bonsai Amulet Basket**  
Laura Donefer  
(American, working in Canada, b. 1955)  
Canada, Oakville, Ontario, 2003  
Blown and lampworked glass; seed beads  
H. 40.6 cm, W. 40.6 cm, D. 35.6 cm  
*Museum of Arts & Design, New York, New York* (gift of the artist)  
Laura Donefer is a respected artist who is well known for her innovative and often over-the-top style. This piece is particularly interesting for its combination of forms and techniques: glass vessels, baskets, and beading.

---

**Leaf**  
Ben Edols (Australian, b. 1967)  
and Kathy Elliott (Australian, b. 1964)  
Australia, Canberra, 2003  
Blown and wheel-cut glass  
H. 47.5 cm, W. 25 cm  
Photo: © V&A Picture Library  
This form—handsome, vibrant, and strong—is a wonderful example of the elegant and beautifully made work of Ben Edols and Kathy Elliott.
Helmut Kohl: Break through the Wall

Erwin Eisch (German, b. 1927)
Germany, Frauenau, model made in 1997, painted in 2003
Mold-blown glass, painted, gilded, sandblasted
H. 43 cm, D. 28 cm
Victoria and Albert Museum, London, England
(C.5-2004, gift of the artist)
Photo: © V&A Picture Library
Erwin Eisch has been a key figure in international glass art since the 1950s. Painting plays a major role in his glass works, and he successfully combines this with his skill in glassmaking and his great freedom of expression.

V.010702
Toshio Iezumi (Japanese, b. 1954)
Japan, 2002
Sheet glass, glued, carved, polished
H. 12.0 cm, Diam. 60.0 cm
Hokkaido Museum of Modern Art, Sapporo, Japan (2003 021)
This work was featured in the 2003 exhibition "Outspoken Glass," which was shown at museums in Sapporo and Okayama, Japan.

Red and White Plum Blossoms

Kyohei Fujita (Japanese, 1921–2004)
Japan, Ichikawa, about 2000
Mold-blown glass; enamel, gilding
H. 19 cm, W. 28 cm, D. 22.8 cm
The Cleveland Museum of Art (I-2004-004097/1)
Kyohei Fujita, Japan's finest studio glass artist, began to make his ornamental box series in 1973 after he became enamored with medieval ornamental art. In Red and White Plum Blossoms, the artist used decorative devices derived from the Rimpa School. Founded by Sotatsu in the 17th century, the Rimpa School employed stylized and simplified forms of nature in the creation of functional decorative arts.
Scene 0212
Kazumi Ikemoto (Japanese, b. 1954)
Japan, 2003
Blown and enameled glass
H. 41.5 cm, Diam. 42.9 cm
Hokkaido Museum of Modern Art, Sapporo, Japan (2003 022)
This work was featured in the 2003 exhibition “Outspoken Glass,” which was shown at museums in Sapporo and Okayama, Japan.

Column
Makoto Ito (Japanese, b. 1940)
Japan, 2002
Sheet glass, sandblasted; iron plate
L. 86.5 cm, W. 61.5 cm, D. 3.0 cm
Hokkaido Museum of Modern Art, Sapporo, Japan (2003 023)
This work was featured in the 2003 exhibition “Outspoken Glass,” which was shown at museums in Sapporo and Okayama, Japan.
Capricorn II
František Janák (Czech, b. 1951)
Czech Republic, Kamenicky Šenov, 2004
Mold-melted and cut glass
H. 37 cm, W. 26 cm, D. 24 cm
The Corning Museum of Glass (2004.3.35)
František Janák studied with the well-known Czech artist and teacher Stanislav Libenský (1921–2002), and his work in cast glass has become widely recognized. The signs of the zodiac have been a popular subject in painting, sculpture, and the decorative arts since classical antiquity. Here, the artist depicts the ram of the sign Capricorn in a nontraditional way, abstracting the features of the head so that it appears almost skull-like.

Exploration Lybster 1, 2004
Steve Klein (American, b. 1946)
United States, Orange, California, 2004
Blown and kiln-formed glass
H. 12.7 cm, W. 48.3 cm, D. 48.3 cm
Museum of Arts & Design, New York, New York
(gift of Joan Baxt, Amye and Paul S. Gumbinner, Adele and Leonard Leight, Ann and Bruce Bachman, Lisa and Ron Brill, Olivia and Harlan Fischer, George and Jane Kaiser, Fred Sanders, and Arlene and Norman Silvers)
Steve Klein is a prominent contemporary artist who is skilled at taking advantage of the artistic and creative potential of Bullseye glass.
Miranda VIII
John Leighton (American, b. 1948)
United States, Oakland, California, 1991
Kiln-cast glass
H. 41.7 cm, W. 52.4 cm, D. 44.2 cm
The Corning Museum of Glass
(2004.4.67, gift of the artist in memory of his father,
Jasper L. Leighton)
John Leighton has worked for many years with large
and colorful forms in blown glass. The "Miranda"
series is his first work in cast glass. Unlike his blown
objects, the sculpture is dark, encrusted, reminiscent
of a meteorite. Whether blown or cast, the artist's
strong, expressive shapes illustrate the potential range
of glass as a medium for sculpture.

Imprint of an Angel II
Stanislav Libenský (Czech, 1921–2002)
and Jaroslava Brychtová (Czech, b. 1924)
Czech Republic, Zelezny Brod, 1999
Mold-melted glass
H. 77.5 cm, W. 108.7 cm, D. 31.5 cm
The Corning Museum of Glass (2004.3.10, pur-
chased with funds from James R. and Maisie
Houghton, The Carbetz Foundation Inc., James
B. Flaws and Marcia D. Weber, the Ben W. Heine-
man Sr. Family, Joseph A. Miller and Rachel C.
Wood, Peter and Cathy Volanakis, Wendell P.
Weeks and Kim Frock, and Alan and Nancy
Cameros)
Stanislav Libenský and his wife, Jaroslava
Brychtová, are internationally acclaimed artists
who have pioneered, developed, and defined
glass as a medium for modern sculpture. Their
art explores ideas about light, space, transpar-
ency, and dimension that were first developed in
drawing and then abstracted into three-dimen-
sional sculpture. The artists' last series of work
together, to which Imprint of an Angel belongs,
investigates themes of mortality and redemption
through the human spirit, or "inner light."
Self-Portrait

Michael Lucero (American, b. 1953)
United States, Nyack, New York, 1997
Machine-made and hand-blown glass elements; assembled
H. 53.8 cm, W. 42.9 cm, D. 42.2 cm
The Corning Museum of Glass (2004.4.43)

Michael Lucero is widely recognized for his eclectic sculptures in ceramics and mixed media that are inspired by ancient and tribal art. It is the inclusive approach to the understanding of what constitutes "art" in these societies, as opposed to the exclusive nature of contemporary art in white, Euro-American culture, that is of particular interest to him. Lucero rarely works in glass. This piece is one of a small group of objects in the museum's collection that is made by a well-known ceramist.

Tea Service

Heinrich Löffelhardt (German, 1901–1979)
Germany, Schott & Gen./Jena Glaswerk, designed in 1956, made about 1963
Blown and molded glass
H. (teapot) 12.4 cm, (creamer) 6.2 cm, (sugar bowl) 5 cm
The Cleveland Museum of Art (2004.11.1–.9)

Heinrich Löffelhardt, a student of the famous Bauhaus pioneer Wilhelm Wagenfeld, designed this classic tea service using advanced heat-resistant glass. In its production, both hand and machine glassmaking techniques were used to ensure that the pot pours without dripping while the glass handle stays cool to the touch.
Plate

Claire Maunsell (Canadian, b. 1956)
Canada, 1994
Blown glass; enamels
H. 6.5 cm, Diam. 46.2 cm

*The Montreal Museum of Fine Arts*
(2004.35, gift of Ruth Jackson)
Photo: Christine Guest

Claire Maunsell, who is well known for her pictorial approach, has produced here an interesting plate that resembles an abstract painting.

“Peace” Series: *Glass like Ink Drawings*

Kazuko Mitsushima
Japan, 2001
Blown glass
H. 30 cm

Photo: © Trustees of the National Museums of Scotland

The artist had finished the blown form a few days before September 11, 2001. She chose the Japanese characters to represent peace.
Oval Kelp Plate
Tobias Mohl (Danish, b. 1970) 
Denmark, 2004 
Blown glass 
H. 14 cm, W. 71.1 cm, D. 61.6 cm 
Museum of Arts & Design, New York, New York (gift of Marcia Docter) 
Denmark has a tradition of art glass, and it is currently experiencing a renaissance in this area. This artist is important for his design sense and craftsmanship.

"Palla" Series: Black with Gold Leaf and Clear Bubbled Primavera
Benjamin Moore (American, b. 1952) 
United States, Seattle, Washington, 2004 
Blown glass; gold leaf 
Platter: H. 10.8 cm, Diam. 56.5 cm; vase: H. 42.5 cm, Diam. 12.7 cm 
Benjamin Moore is a central figure in American studio glass. These pieces represent a new direction, in which the artist moves from absolute precision to include more chaotic elements of gold leaf and bubbled glass.
Benjamin Moore (American, b. 1952)  
United States, Seattle, Washington, 2004  
Blown glass  
(a) H. 10.2 cm, Diam. 55.1 cm; (b) H. 44.7 cm, Diam. 11.8 cm  

Benjamin Moore has had an influential career as a teacher, designer, and master glassblower. In 1978, he followed the lead of artists such as Dale Chihuly and Richard Marquis by spending several months at the Venini glassworks on Murano. In addition to learning how to blow glass, he absorbed Venini's distinctive style. While this *Palla* (Sphere) Set is an original concept, it has its roots in the mid-20th-century modernist designs produced by Venini.

---

Debora Moore (American, b. 1960)  
United States, Seattle, Washington, 2004  
Blown and shaped glass  
H. 52 cm, W. 15 cm, D. 21.5 cm  

This artist works in a manner and technique that are unique to contemporary studio glass. This is one of her sculptural forms.
Jatzi-Jatzi Semilla-Semilla
Bertha Picallo (Mexican, b. 1967)
Mexico, 2004
Fused glass
H. 200 cm, W. 226 cm, D. 22 cm
Museo del Vidrio, Monterrey, Mexico (AC-103)
This work won first prize in the “Contemporary Art” category of the museum’s first Contest of Contemporary Glass Art.

Replicate
Jill Reynolds (American, b. 1956)
United States, Pittsburgh, Pennsylvania, 2003
Blown glass; rubber tubing
H. 33 cm, W. 39.37 cm, D. 20.3 cm
Carnegie Museum of Art, Pittsburgh, Pennsylvania (2004.3.2, purchased with funds from the Second Century Acquisition Fund)
Photo: Peter Harholdt
The artist used scientific glass to make this piece but also to make a statement about science and the subject of cloning.
Cuerpo factible de romperse y de ser reparado
Ana Gabriela Rodríguez (Mexican, b. 1973)
Mexico, 2004
Mixed media (windshield and resins)
H. 172 cm, W. 46 cm, D. 38 cm
Museo del Vidrio, Monterrey, Mexico (NP-016)
At the museum's first Contest of Contemporary Glass Art, this work was awarded first prize in the “New Proposal” category.

Come to Me
Gizela Šabóková (Czech, b. 1952)
Czech Republic, Prague, 2002–2004
Kiln-cast and cut glass
H. 78.7 cm, W. 50.8 cm, D. 33 cm
The Corning Museum of Glass (2004.3.42)
The work of Gizela Šabóková, who studied with Stanislav Libenský, is among the strongest of the younger generation of Czech artists working in sculptural glass. She explores abstract ideas in her sculpture and installations.
"Hiidennyrkki" (Pothole) Vase

**Timo Sarpaneva** (Finnish, b. 1926)

Finland, Littala, Karhula-littala Glassworks, dated 1956
Mold-blown, hot-formed, and acid-etched glass
H. 29.5 cm, Diam. 10.9 cm


Timo Sarpaneva is a leading Finnish designer of the influential postwar generation whose work is inspired by Finland's dramatic landscapes. The "pothole" vase, for example, recalls sea rocks that have had holes slowly worn in them by the tides. Yet the form also recalls contemporary sculpture, such as that of the Japanese-American artist Isamu Noguchi. Glass is only one of the materials that Sarpaneva has explored. He also makes designs for graphics and textiles.

---

*Doge Desk Lamp for Signing Decrees*

**Thomas Stearns** (American, b. 1936)

Italy, Murano, Venini, about 1961
Blown and incised glass with inner opaline glass shade; bronzed brass
H. 66 cm


Photo: Courtesy of Sotheby's

Only a prototype of this lamp was produced. Like a group of hanging lamps, it was never put into production because of its complexity.
Calendar Notations / Twelve Months
Susan Stinsmuehlen-Amend (American, b. 1948)
United States, Ojai, California, 2004
Slumped sheet glass; kiln-fired paint
H. 135 cm, W. 292.5 cm, D. 10 cm
Anne and Marvin Cohen, Los Angeles, California
Photo: © Susan Stinsmuehlen-Amend
This 12-part piece is based on details from the artist’s desk calendar. The mundane is brought into focus, reminding the viewer how quickly the choices for a day mount up to reflect those for a year. This series began during the artist’s 2001 Hauberg Fellowship at the Pilchuck Glass School. The work was purchased from the artist’s first solo museum exhibition, at the Carnegie Art Museum in Oxnard, California.

Flower Like
Yoshihiko Takahashi (Japanese, b. 1958)
Japan, 2002
Blown glass, ground
Various dimensions
Hokkaido Museum of Modern Art, Sapporo, Japan (2003 025)
This work consists of 50 pieces. It was featured in the 2003 exhibition “Outspoken Glass,” which was shown at museums in Sapporo and Okayama, Japan.
Synoptic Torsion Bronze #8

**Michael Estes Taylor** (American, b. 1944)
United States, Rochester, New York, 1993
Laminated, cast optical, drawn, float, cased, and Belgium peach glasses
H. 39.2 cm, W. 58.3 cm, D. 36.5 cm


Transparency, illusion, color, and the light that enables them are ideas that Michael Taylor has chosen to spend a career in exploring. While cut optical glass can come across as a cold, unforgiving material, Taylor gives it warmth with color, which radiates and reflects from the central core of each of his sculptures. His works are not derived from a mathematical base or theoretical bent, but are solidly based in the natural world.

Untitled

**Karin Tornell** (Swedish, b. 1966)
Sweden, Stockholm, 2001
Kiln-cast glass
H. 22 cm, W. 30 cm

*Smålands Museum*, Växjö, Sweden

Photo: Per Larsson

This artist is one of the first in Sweden to work sculpturally in the kiln-casting technique. This object also shows the artist's special minimalistic style.
Janus Head Porcelain Face

**Bertil Vallien** (Swedish, b. 1938)

Sweden, 2003

Sand-cast glass

H. 20 cm, W. 11.5 cm, D. 20 cm

*Museo del Vidrio*, Monterrey, Mexico (BV-33)

Bertil Vallien is a central figure in international studio glass. His pioneering work in sand-cast sculptural glass has been especially influential.

---

Bowl

**František Vízner** (Czech, b. 1936)

Czech Republic, 2002

Cast glass

H. 10.2 cm, Diam. 29.4 cm

*Design Museum Gent*, Ghent, Belgium (2003/159)

The museum held its first exhibition of glass by František Vízner in 2003. This bowl was acquired on that occasion.
Double Face
Ann Wolff (German, b. 1937)
Germany, Berlin, 1999
Glass "collage"; antique plate glass, fired enamels; steel frame
H. 117.5 cm, W. 107.5 cm, D. 11.1 cm
The Corning Museum of Glass (2004.3.11)
Ann Wolff's glass came to prominence in the 1970s with the rise of international studio glass. In the 1980s, she began to make "portraits" of women's heads on large blown plates, and in the mid-1990s, she continued to focus on the female face and figure in cast glass sculpture. After 40 years of residence in Transjö, Sweden, Wolff returned to live in the country of her birth. This is one of a series of glass "paintings" of the heads of women that is her most recent work.

Harlequin Vase
Karel Wünsch (Czech, b. 1932)
Czechoslovakia, Nový Bor, 1962
Mold-blown, cased, and cut glass
H. 38.6 cm, Diam. 10.6 cm
The Corning Museum of Glass (2004.3.2)
Karel Wünsch is one of the pioneering artists of the Czech postwar generation who have focused on pushing the boundaries of glass as an artistic medium. This vase is one example of his sculptural treatment of the vessel, which was influenced by the work of contemporary artists such as the German-born French sculptor Jean Arp.
Toots Zynsky (American, b. 1951)
United States, Providence, Rhode Island, 2004
Fused filets de verre (glass threads)
H. 25.4 cm, W. 47.1 cm, D. 26 cm
The Corning Museum of Glass
(2004.4.28, gift in part of the family of Laura R. Houghton, by exchange)
Toots Zynsky’s popular vessels have received well-deserved acclaim for their often magnificent and always unique explorations in color. Her sculptural vessels defy categorization, blending aspects of painting, sculpture, and the decorative arts. Libertà is an example of new work by this artist. It is an important addition to the museum’s collection of vessels that document more than 20 years of Zynsky’s career.

Maretta Mizimah I
Toots Zynsky (American, b. 1951)
United States, Providence, Rhode Island, 2004
Fused and thermo-formed filets de verre (glass threads)
H. 30.8 cm, W. 28.6 cm, D. 32.1 cm
The Saint Louis Art Museum, Saint Louis, Missouri
(37:2004, purchased with funds from Arthur V. Liu, Mr. and Mrs. William H. T. Bush, Dr. and Mrs. William S. Coxe in memory of Mrs. Charles W. Lorenz, and Dr. and Mrs. Gary Hansen)
This vase, which was made with an innovative technique, has a sumptuous sculptural quality.
Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 slides of innovative works in glass. The selection is made by an international jury. The 100 works chosen will be published in Spring 2006. All participants will receive a copy. (If you do not receive your copy, please write directly to: NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen, Germany.)

Participants: All artists and companies, from all over the world, making glass objects.

Conditions: Participants must complete the attached entrance form in full and enclose a total of three color slides illustrating one or more works. The size of the slides should be 35 mm, 5.1 x 5.1 cm. The slides must be labeled with the title of the piece, and must also indicate “top” of object. The quality of the reproductions depends on the quality of the slides. All slides become the property of The Corning Museum of Glass. They will be added to the world’s largest slide collection, which is made available to any interested person, students, dealers, collectors, and artists in glass.

Fee: US $15. Payment may be made by United States check (foreign checks will not be accepted), United States Postal Money Order, or credit card (Visa, MasterCard, American Express or Discover).

Closing date: All entries must be postmarked not later than October 15, 2005, and addressed to:

ANMELDUNG/APPLICATION/DECLARATION

Deadline: October 15, 2005

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

(Addresse/Address) (Please feel free to include your e-mail and/or Web address.)

Telephone

Nationalität/Nationality/Nationalité Date of Birth

Dias/Slides/Diapositives

Bitte nur 35-mm-Dias einreichen (ohne Glasrahmen). Please submit 35 mm slides only (no glass mounts).

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please print the address of my representative instead of my own.

Bitte geben Sie nicht Ihre Adresse weiter. Please do not print or release my address.

Bitte geben Sie dieselbe Adresse an, die ich auf dem Besucherschein aufgegeben habe. Please list the same address I have provided on the entry form.

Bitte geben Sie nicht Ihre Adresse oder die Adresse einer einzelnen Galerie/Vertretung. Please do not list your address or the address of a single gallery/representative.

Bitte geben Sie die Adresse meiner Vertreter aufgeführt werden soll, vorentscheidungsvorschlag vermerkt habe. Please give the address of my representatives as listed, and that I have in advance indicated.

Bitte geben Sie auch nicht weiter. Please do not pass this information on.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please provide the address of my representative instead of my own.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please provide the address of my representative instead of my own.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please provide the address of my representative instead of my own.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please provide the address of my representative instead of my own.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please provide the address of my representative instead of my own.


I certify that I designed □/made □ (check one or both) the work(s) described above between October 1, 2004, and October 1, 2005. I understand that my entry cannot be considered if it is postmarked after the October 15, 2005, deadline and that the U.S. Copyright Act, effective January 1, 1978, requires that I sign this document to permit The Corning Museum of Glass to reproduce in any form slides of my objects submitted for New Glass Review 27, and to sell those reproductions in any form on the Museum's behalf without compensation to me. This permission is granted on a nonexclusive basis to protect the artist's right of use. I also understand that all slides submitted become the property of The Corning Museum of Glass.

Je certifie que j'ai dessiné □/exécuté □ la ou les œuvres (marquez d'une croix un ou les deux) qui est (sont) décrit(s) ci-dessus, entre le 1er octobre 2004 et le 1er octobre 2005. J'approuve que ma sollicitation ne sera pas considérée si elle est oblitérée après le 15e octobre 2005 – fin de sollicitation – et j'approuve que le décret de l'U.S. copyright, valide depuis le 1er janvier 1978, exige que je signe le formulaire afin que The Corning Museum of Glass puisse reproduire les diapositives de mes ouvrages que j'ai remis pour New Glass Review 27 en tout genre et que le musée puisse les vendre en chaque façon et sans compensation à moi. Cette autorisation est donnée sur une base non-exclusive pour protéger les droits de jouissance de la part de l'artiste. J'approuve aussi que toutes les diapositives soumises seront la propriété du Corning Museum of Glass.


The Corning Museum of Glass erhält viele Anfragen nach den Adressen der Künstler, die in New Glass Review aufgenommen werden. Wenn Sie wünschen, dass Ihre Adresse oder die einer einzelnen Galerie/Ihres Vertreters aufgelistet werden soll, vorentscheidungsvorschlag vermerkt habe. Please give the address of my representatives as listed, and that I have in advance indicated.

Bitte geben Sie dieselbe Adresse an, die ich auf dem Besucherschein aufgegeben habe. Please list the same address I have provided on the entry form.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an. Please provide the address of my representative instead of my own.