New Glass Review 28

The Corning Museum of Glass
Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2005, and October 1, 2006.

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To Our Readers

In 2006, more than 6,000 copies of the New Glass Review 28 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 895 individuals and companies representing 40 countries submitted 2,445 slides and digital photographs. The 100 objects illustrated in this Review were selected by four jurors, whose initials follow the descriptions of the objects they chose.


The Museum thanks all of the artists and designers who submitted their images to New Glass Review for consideration, and guest jurors Thomas S. Buechner, Milan Hlaveš, and Kathleen Mulcahy. Special thanks are due to those who made this publication possible: Donna Ayers, Mary Chervenak, Steve Chervenak, Laura Cotton, Marie-Luise Cöln, Andrew Fortune, Uta M. Klotz, Tina Oldknow, Richard Price, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

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Cover: Drift
Tim Edwards (Australian, b. 1967)
Australia, Adelaide, South Australia, 2006
Blown and cased glass, cut
Assembled: H. 45.8 cm, W. 61.3 cm, D. 8 cm
The Corning Museum of Glass (2006.6.11, the 21st Rakow Commission)

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The Corning Museum of Glass
Corning, New York 14830-2253
United States of America

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KM

2. Susanne Allberg
Sweden
Still Life (Neon Glass Installation)
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H. 93 cm, W. 250 cm, D. 56 cm
Photo: Veronica Campbell
TSB, KM, TO
3. Ruth Allen
New Zealander, working in Australia
Jane (Synergetic Series)
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Photo: Andrew Barcham
KM, TO
4. Lela André  
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Pearl  
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Photo: Romulo Fialdini  
TSB, TO

5. Nicole Ayliffe  
Australia  
Optical Landscape 2  
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H. 15 cm, W. 25 cm, D. 6 cm  
Photo: Michal Kluvanek  
TSB, KM
6. Sarah Blood  
United Kingdom  
*Dissect*  
Flameworked glass; argon, mercury  
H. 70 cm, W. 68 cm, D. 59 cm  
Photo: Ester Segarra  
*KM, TO*

7. Peter Borkovics  
Hungary  
*Spaghetti Diatreta*  
Slumped and flameworked glass  
H. 9 cm, Diam. 16 cm  
*MH, TO*
8. Moshe Bursuker
United States
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Blown glass, cut, sand-carved
Each: H. 38 cm, W. 38 cm
Photo: James Dee
*KM, TO*

9. Charles Butcher
Australia
*Silence*
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Photo: Greg Piper
*MH*
10. Nancy Callan  
United States  
*Binky I*  
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Photo: Russell Johnson  
*KM, TO*
11. David Chatt
United States
108 Meditations in Saffron
Glass beadwork
Assembled: H. 66 cm, W. 83.8 cm, D. 10.1 cm
Photo: Harriet Burger
MH, KM, TO

12. Rebecca Chernow
United States
Jars
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Each: H. 15.2 cm, Diam. 15.2 cm
Photo: P. Larned
TSB, KM, TO
13. Cicy Ching
People’s Republic of China
“Shrinking Distances” Series
Pâte de verre, silver
H. 2.5 cm, W. 9 cm, D. 7 cm
Photo: Eva Chan
MH, TO
14. Won-Hui Cho  
Republic of Korea  
*Live as Dying, Die as Living*  
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Diam. 30 cm  
*TSB*

15. Christine Cholewa  
Canadian, working in Australia  
*Trash*  
Blown glass, engraved; flocking  
H. 102 cm, W. 106 cm  
Photo: Grant Hancock  
*KM*
16. Brian Corr
American, working in Australia
Closer to Being
Blown and cold-worked glass, assembled
H. 21 cm, W. 83 cm, D. 64 cm
Photo: Simon Curtis
TSB, TO
17. Dan Dailey
United States
Terrible
Blown glass, sandblasted, acid-polished
H. 78 cm, W. 36 cm, D. 23 cm
Photo: Bill Truslow
TSB, KM

18. Max Didyk
Ukraine
Puea-Fish
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H. 24 cm, W. 47 cm, D. 19 cm
TSB
19. Stephen Dee Edwards
United States
Aqua Study
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H. 74 cm, W. 148 cm, D. 74 cm
MH, KM, TO
20. Andrew K. Erdos
United States
Madman Warrior
Video still
Photo: Emily Taft
MH, TO

21. Marie Gluckaufova
Czech Republic
Black Thread
Waterjet-cut glass; stone, adhesive
H. 16 cm, W. 25 cm, D. 16 cm
Photo: Koudelka
MH, KM, TO
22. Donghai Guan  
People’s Republic of China  
City Gate Series No. 7  
Kiln-cast glass  
H. 47 cm, W. 32 cm, D. 13 cm  
TSB

23. Noah Hagiladi  
Israel  
“This Is My Baby,” He Used to Say  
Pâte de verre  
Largest: H. 2 cm, L. 30 cm, D. 30 cm  
Photo: Ilya Malnikov  
KM, TO
24. Jiří Harcuba
Czech Republic
George Orwell
Engraved and flashed glass
H. 10 cm, W. 4.5 cm
TSB, MH, TO
25. Rebecca Hartman-Kearns
Australia
*Unimpeded*
Blown glass; plastic wrap
H. 10 cm, W. 20 cm, D. 12 cm
Photo: Michal Kluvanek
MH, TO

26. Kimberley Haugh
United States
*Calling*
Hot-worked glass, glass powders; steel
H. 50.8 cm, W. 12.7 cm, D. 10.1 cm
Photo: Rob Vinnege
TSB
27. Rika Hawes
Canadian, working in the United States
Liar Liar
Blown glass lenses, engraved; video, audio
Assembled: H. 304 cm, W. 182 cm, D. 457 cm

28. Martin Hlubuček
Czech Republic
Circles
Mold-melted glass, cut
H. 7 cm, W. 42 cm, D. 44 cm
TSB, MH, TO
29. Ursula Huber
Italy
Fragile
Fiberglass
H. 100 cm, W. 80 cm, D. 70 cm
KM, TO
30. Charlotte Hughes-Martin  
United Kingdom  
Symptom or Notion  
Blown glass; rubber, adhesive, flocking  
H. 140 cm, W. 150 cm, D. 55 cm  
KM, TO

31. Kazumi Ikemoto  
Japan  
Scene 0603  
Blown glass, enameled  
H. 44.5 cm, Diam. 42 cm  
TSB, KM
32. Anja Isphording
German, working in Canada
# 104
Lost-wax kiln-cast glass, cut
H. 17 cm, W. 21 cm, D. 21 cm
Photo: Ken Mayer
TSB, TO

33. Angela Jarman
United Kingdom
Pablo
Lost-wax kiln-cast glass; silver
H. 34 cm, W. 15 cm
Photo: Graham Murrell
KM, TO
34. Jasen Johnsen and Karen Willenbrink-Johnsen
United States
Flammulated Owl on River Birch
Hot-worked glass, glass powders
H. 24 cm, W. 15 cm, D. 13 cm
KM

35. Micha Karislund
Denmark
Misfit
Blown glass, sandblasted; nylon stocking, gauze
Assembled: H. 70 cm, W. 170 cm, D. 15 cm
TSB, MH
36. Jessamy Kelly  
United Kingdom  
Merged  
Blown and fused glass  
H. 15 cm; W. 40 cm, D. 40 cm  
TO

37. Ji In Kim  
Republic of Korea  
A Wrapping Cloth I  
Kiln-cast glass, sandblasted  
Assembled: H. 33 cm, W. 150 cm, D. 230 cm  
MH, KM, TO
38. Ireneusz Kiziński
Poland
After Sunset
Blown glass, sandblasted; metal, rope
H. 21 cm, Diam. 31 cm

39. Kaori Kobayashi
Japan
Usukewai
Blown glass; ceramic
Each: H. 42 cm, Diam. 22 cm
Photo: Kazumi Ikemoto
MH, TO
40. Chadd Lacy
United States
Romanian Muse
Hot-worked glass
H. 20.3 cm, W. 25.4 cm,
D. 17.7 cm
KM, TO

41. Warren Langley
Australia
Poise
Kiln-formed glass;
stainless steel, LED light
H. 600 cm, Diam. 500 cm
Photo: D. Hancock
TSB, MH, TO
42. Riikka Latva-Somppi
Finland
First Moments
Engraved and gilded glass; photo transfer, metal
Assembled: H. 210 cm, W. 640 cm, D. 200 cm
Photo: Laurene Bois-Mariage
TSB, MH

43. Chuck Lopez
United States
Lumpy
Blown glass
H. 18 cm, W. 13 cm, D. 10 cm
KM, TO
44. Carmen Lozar
United States
*Early Mourning*
Flameworked and fused glass; mixed media
H. 12.7 cm, W. 8.8 cm, D. 10.1 cm
Photo: Victoria Perelet
*TSB*

45. Scott Manning
United States
*Knuckle Dusters*
Blown and kiln-cast glass
Largest: H. 35 cm, W. 50 cm, D. 12 cm
Photo: Almac Photo
*MH, TO*
46. Joanna Manousis  
United Kingdom  
*Sandy*  
Blown glass; oil paint  
H. 15 cm, W. 10 cm, D. 5 cm  
*TSB*

47. Paul Marioni  
United States  
*Machne (Kinetic)*  
Kiln-cast glass, silvered  
H. 38 cm, W. 25 cm, D. 10 cm  
Photo: Russell Johnson  
*TSB, KM*
48. Katrin Maurer
Austrian, working in the Netherlands
*Der Garten* (Sylvia Plath, 1932–1963); *Der Puis* (Camille Claudel, 1864–1943)
Mold-blown glass, cut; sandblasted text, images; steel
Each: H. 18 cm, W. 20 cm, D. 18 cm
Photo: Ron Zijlstra
MH, KM

49. Amanda McDonald
United States
*Blue and Orange Nested Forms*
Blown glass
Larger: H. 56 cm, Diam. 23 cm
Photo: Micah Evans
TSB
50. Valerie McHugh  
Republic of Ireland  
Untitled  
Blown and hot-worked glass; mirror  
Assembled: H. 290 cm, W. 122 cm, D. 92 cm  
KM, TO

51. Märten Medbo  
Sweden  
Marmelad  
Blown, hot-worked, and cased glass, cut, acid-etched  
H. 18 cm, Diam. 29 cm  
TSB, MH, TO
52. Melissa Misoda
United States
*Bottle Balls*
Cut glass; steel wire
Dimensions variable
*KM, TO*

53. Milissa Montini
United States
*Lizard*
Fused and flameworked *murrine*
H. 19 cm, W. 19 cm, D. 2.5 cm
Photo: David Smith
*TSB, KM, TO*
54. Kaori Nakajima
Japan
Children of the Sky
Kiln-formed glass
H. 16 cm, W. 48 cm, D. 8 cm
TSB, KM

55. Rebecca Newnham
United Kingdom
Seedlings
Mirrored glass mosaic; fiberglass, steel
Assembled: H. 200 cm, W. 150 cm, D. 150 cm
Photo: David Bird
TSB, MH, KM, TO
56. Saki Nishio
Japan
Chisyaneko 01
Kiln-cast glass
H. 24 cm, W. 18 cm, D. 13 cm
TSB, KM

57. Yumiko Nitta
Japan
Line
Hot-worked glass; paint
L. 106 cm, Diam. 6 cm
KM
58. Masayo Odahashi
Japan
*Face to Face*
Cast glass, enameled
H. 27 cm, W. 76 cm, D. 9 cm
*TSB, MH, KM*

59. Tanja Pak
Slovenia
*Black with a Rim*
Blown glass, cut, sandblasted
H. 8.5 cm, Diam. 21 cm
Photo: Boris Gabersčik
*TSB*
60. Jackie Pancari
United States
ABC
Blown and hot-worked glass
Largest: H. 54 cm, Diam. 31 cm
Photo: Brian Oglesbee
KM, TO

61. Kiara Pelissier
United States
Innate's Study
Blown glass; vinyl
H. 24 cm, Diam. 27.9 cm
TSB, KM, TO
62. Angus M. Powers
United States
Incoming
Blown glass, stamped; steel, thread
Largest: H. 180 cm, W. 243 cm, D. 60 cm
MH, KM, TO
63. Kait Rhoads
United States
Persimmon
Fused and blown murrine, zanfirico glass
H. 25.4 cm, Diam. 20.3 cm
Photo: Russell Johnson
KM, TO

64. Gerhard Ribka
With the assistance of Robert Carlson
Germany
Horse
Hot-worked glass; gold leaf, silicone
H. 14 cm, W. 16 cm, D. 6 cm
TSB, KM, TO
65. Tyler Rock  
Canada  
*Ingress*  
Blown glass; adhesive  
H. 150 cm, W. 26 cm, D. 35 cm  
Photo: John Dean  
*TSB*
66. Silvano Rubino
Italy
Anemos
Blown glass
Each: H. 18 cm, W. 32 cm, D. 56 cm
TSB, MH, KM, TO

67. Amy Rueffert
United States
Kitty Bird
Blown and hot-worked glass; decals
H. 21.5 cm, W. 28 cm, D. 11.5 cm
Photo: Sibila Savage
TO
68. Danielle Ruttenberg
United States
*After the Party*
Blown glass; acrylic paint
Dimensions variable
*TSB*

69. Mare Saare
Estonia
*Flower III*
*Pâte de verre, glass powders, fused on sand*
H. 6 cm, W. 37.5 cm, D. 38 cm
*MH, TO*
70. Emi Sako
Japan
Organism
Blown and cold-worked glass
Dimensions variable
TSB, KM, TO

71. Jean Salatino and Steven Gandolfo
United States
Urchin
Blown glass, cut
H. 13.9 cm, Diam. 19 cm
Photo: Douglas Sandberg
TSB, MH, KM, TO
72. Ted Sawyer
United States
Moment 1
Kiln-formed sheet glass, glass powders
H. 61 cm, W. 61 cm
Photo: Ryan Watson
KM, TO
73. Emi Sekino
Japan
Satouruzu-ni-shizumu
Cast glass; cloth
H. 90 cm, Diam. 90 cm
Photo: Taku Saiki
MH

74. Ryo Sekino
Japan
The Gathering Grove
Blown glass
Assembled: H. 30 cm, W. 120 cm, D. 110 cm
MH, TO
75. Minako Shirakura
Japan
*Before a Dream*
Fused glass; mixed media
Dimensions variable
*MH, KM, TO*

76. Balázs Sipos
Hungary
*Siesta 1*
Mold-melted glass, cut
H. 39 cm, W. 55 cm, D. 21 cm
Photo: Sarkanyú Illés
*MH, KM*
77. Ashley-Marie Smith
United States
Origins
Blown glass; copper wire, thread
Assembled: H. 10 cm, W. 90 cm, D. 150 cm
KM, TO
78. Rob Snyder
United States
Nest
Lost twig kiln-cast glass
H. 183 cm, W. 183 cm
Photo: Karson Brown
KM, TO

79. Viera Sobková
Czech Republic
My Parents
Cast glass
Larger: H. 220 cm, W. 70 cm, D. 29 cm
TSB, KM, TO
80. Ethan Stern
United States
Striped Cumulus
Blown glass, cut
H. 41 cm, W. 30 cm, D. 18 cm
Photo: Rob Vinnedge
MH, TO

81. C. Matthew Szösz
United States
Untitled
Fused and inflated window glass
H. 26 cm, W. 20 cm, D. 27 cm
TSB, KM, TO
82. Kazue Taguchi
Japanese, working in the United States
Luz
Cut mirror; light
Dimensions variable
TSB, KM, TO

83. Makiko Takahashi
Japan
Ripple in Mind
Pâte de verre
H. 27 cm, W. 58 cm, D. 20 cm
TSB, KM, TO
84. Kana Tanaka
Japanese, working in the United States

*Woman in Light/Guadalupe*

Dichroic and colorless glass fragments; mirror, light
Assembled: H. 305 cm, W. 183 cm, D. 300 cm

TO
85. Karin Törnell
Sweden
Untitled
Kiln-cast glass; latex
H. 35 cm, W. 50 cm, D. 40 cm
Photo: Peder Björkegren
TO
86. Gianni Toso
Italian, working in the United States
Carnevale in Venice 2006
Flameworked glass
H. 40 cm, W. 35 cm, D. 36 cm
Photo: Avraham Bank

87. Zoja Trofimiuk
Australia
Spring Lovers, 2006
Cast glass, sandblasted
H. 42.4 cm, W. 26.2 cm, D. 20.3 cm
Photo: Terence Bogue
Noriko Tsuji
Japanese, working in the United States
Awakening (detail)
Hot-worked glass; wire
Assembled: H. 400 cm, W. 750 cm, D. 620 cm
Photo: Talisman Brolin
MH, KM, TO
89. Chika Ueda
Japan
Remaining
Kiln-cast glass
H. 25 cm, W. 80 cm, D. 28 cm

90. Kristiina Uslar
Estonia
Data Turbine
Pâte de verre
H. 18 cm, W. 22 cm, D. 18 cm
Photo: Jaan Heinmaa
KM, TO
91. Vincent van Ginneke
The Netherlands
Body Shape VIII (Pieta Series)
Cast glass
H. 23 cm, W. 38 cm, D. 25 cm
Photo: Ron Zijlstra
KM

92. Kim Webster
Canadian, working in the United States
Foxgloves
Blown glass; copper stalks, LED light
Each: H. 120 cm, Diam. 20 cm
Photo: Tara Gill
MH, TO
93. Claudia Whitten  
United States  
*Earthenware II*  
Kiln-formed and blown glass  
H. 12 cm, Diam. 19 cm  
*TSB*

94. Gareth Noel Williams  
British, working in the Netherlands  
*Baa Baa*  
Blown glass, engraved; plastic  
H. 29 cm, Diam. 15 cm  
*Photo: Ron Zijlstra*  
*MH*
95. Rachael Wong
Canada
Grenades
Fused and blown murrine
Each: H. 14 cm, Diam. 6 cm

96. Rachael Woodman
United Kingdom
Chosen 8
Blown glass; gold leaf
H. 13 cm, Diam. 30 cm
Photo: Mandy Reynolds
TSB, KM
97. Marie Worre Hastrup Holm  
Danish, working in the United Kingdom  
*Bloomin' Bowl*  
Blown glass; plastic Lego flowers  
H. 16 cm, Diam. 23 cm  
Photo: Ester Segarra  
MH, KM
98. Harumi Yukutake
Japanese, working in the United States
Restructure
Cut mirror
H. 600 cm, W. 500 cm, D. 500 cm
KM, TO
99. **Jeff Zimmerman**
(for Steuben Glass)
United States
*Fallen Log Centerpiece*
Blown and cold-worked glass
Assembled: L. 150 cm
Photo: Jay Zukerkorn
*TSB, MH, TO*
100. Mark Zirpel
United States
Water Organ
Blown glass; mixed media
H. 365.7 cm, W. 731.5 cm, D. 121.9 cm
MH, KM, TO
Countries Represented

Australia
Allen, Ruth (working in)
Ayliffe, Nicole
Butcher, Charles
Cholewa, Christine (working in)
Corr, Brian (working in)
Hartman-Kearns, Rebecca
Langley, Warren
Trofimiuk, Zoja

Austria
Maurer, Katrin

Brazil
Andre, Lela

Canada
Cholewa, Christine
Hawes, Rika
Isphording, Anja (working in)
Rock, Tyler
Webster, Kim
Wong, Rachael

China, People's Republic of
Ching, Cicy
Guan, Donghai

Czech Republic
Glückaufová, Marie
Harcuba, Jiří
Hlubuček, Martin
Sobková, Viera

Denmark
Karlslund, Micha
Worre Hastrup Holm, Marie

Estonia
Saare, Mare
Uslar, Kristiina

Finland
Latva-Somppi, Riikka

Germany
Isphording, Anja
Ribka, Gerhard

Hungary
Borkovics, Peter
Sipos, Balázs

Ireland, Republic of
McHugh, Valerie

Israel
Hagiladi, Noah

Italy
Huber, Ursula
Rubino, Silvano
Toso, Gianni

Japan
Akiyoshi, Manabu
Ikemoto, Kazumi
Kobayashi, Kaori
Nakajima, Kaori
Nishio, Saki
Nitta, Yumiko
Odahashi, Masayo
Sako, Emi
Sekino, Emi
Sekino, Ryo
Shirakura, Minako
Taguchi, Kazue
Takahashi, Makiko
Tanaka, Kana
Tsujii, Noriko
Ueda, Chika
Yukutake, Harumi

Korea, Republic of
Cho, Won-Hui
Kim, Ji In

The Netherlands
Maurer, Katrin (working in)
Van Ginneke, Vincent
Williams, Gareth Noel (working in)

New Zealand
Allen, Ruth

Poland
Kiziński, Ireneusz

Slovenia
Pak, Tanja

Sweden
Allberg, Susanne
Medbo, Mårten
Törnell, Karin

Ukraine
Didyk, Max

United Kingdom
Blood, Sarah
Hughes-Martin, Charlotte

United States
Akiyoshi, Manabu (working in)
Bursuker, Moshe
Callan, Nancy
Chatt, David
Chernow, Rebecca
Corr, Brian
Dailey, Dan
Edwards, Stephen Dee
Erdos, Andrew K.
Haugh, Kimberley
Hawes, Rika (working in)
Johnsen, Jasen and
Karen Willenbrink-Johnsen (34)
Lacy, Chadd
Lopez, Chuck
Lozar, Carmen
Manning, Scott
Marioni, Paul
McDonald, Amanda
Misoda, Melissa
Montini, Milissa
Pancari, Jackie
Pelissier, Kiara
Powers, Angus M.
Rhoads, Kait
Rueffert, Amy
Ruttenberg, Danielle
Salatino, Jean and Steven Gandolfo (71)
Sawyer, Ted
Smith, Ashley-Marie
Snyder, Rob
Stern, Ethan
Szösz, C. Matthew
Taguchi, Kazue (working in)
Tanaka, Kana (working in)
Toso, Gianni (working in)
Tsujii, Noriko (working in)
Webster, Kim (working in)
Whitten, Claudia
Yukutake, Harumi (working in)
Zimmerman, Jeff
Zirpel, Mark
<table>
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<tr>
<th></th>
<th><strong>Artists’ Contact Information</strong></th>
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Jury Statements

At 80 and as the first director of The Corning Museum of Glass (1951), I feel paternal toward young people making glass. I want them to succeed as I want my own children and grandchildren to succeed. The trouble is that the measure of success is always changing. It was mostly about making a living and doing something well; now it's more about finding your path and doing something original. Here's an example of my plight: Woman in Light/Guadalupe by Kana Tanaka consists of dichroic and colorless broken glass fragments on a tilted mirror, lighted in such a way that the space in which it lies is filled with reflected colors. I didn't put my initials on it because I don't know how to evaluate it. Is the ultimate consequence of this creative act a photograph? Or is it the reality of a space that once existed? Did anybody make anything?

As a boy roaming around The Metropolitan Museum of Art (in the late 1930s), I came to the conclusion that the things in that huge building were there because they were of exceptional quality. Of course, there were other factors, such as historical importance, but for the most part I thought those galleries were filled with a selection of the best. This notion involves comparison. The Met's tables and chairs, and especially paintings, were clearly better than those in our house.

I came to see art as the tangible result of ideas expressed by exceptional individuals through some sort of process—such as glassmaking. For me, art is the residue of action, each piece a reflection of its unique creator. I am lost if I cannot discern talent. Ideas, even originality, are not enough.

Tanja Pak's bowl is one of my choices. I can compare it in my memory with hundreds of other hemispherical bowls, but the relationship of the parts is, I think, outstanding: the benign exterior wall with that polished, angled rim leading precipitously into the matte interior, black and intimidating. I wish I could see it—and hold it.

The work of Gerhard Ribka is deceptively simple and always a delight. His Horse describes the author as much as the animal: funny, poignant, whimsical, profound. How tender, how vulnerable, is all that pink, how pretentious the gold veneer on that pointy-dumb head. I fear it is about all of us as well as about a very talented man.

As a still-life painter, I am partial to the geometry of nature, and so I was much taken with Jean Salatino and Steven Gandolfo's Urchin. This is difficult to do, and it appears to have been beautifully done. Art shows in the extent of the challenge. Nobody applauds a high-wire act performed on the ground. I remember a piece in which an artist unloaded a shotgun into a thick sheet of flat glass. So far as I know, it was an original idea, maybe even awesome, but it left me behind. This red urchin, with its exquisitely cut, pointed hexagonal facets combining to make a squishy, threatening oval, does not.

Joanna Manousis is a good painter. That portrait of Sandy is about the size of a Christmas tree ball, and the form is as ordinary as glass gets, but to create so convincing an illusion of a tiny, sad person—a real person—on a shape that almost coincides with the shape of a head transforming into a tear is poignant. It is an interesting idea; the quality of the painting transcends interesting.

::*::*

To the "Jurors' Choice" assignment, I bring the asset of having seen an enormous number of things made of glass and the liability of an extremely bad memory.

Heading my list is the building housing The Corning Museum of Glass, designed by Gunnar Birkerts, which opened in 1980. As a narcissist, I see myself in this structure because I was the museum's director when it was built. In fact, I had nothing to do with making it so beautiful. This ribbon of glass floating above its perisopic apron, reflecting its interior at night and the world around it during the day, is, for me, an immense work of art. Toledo's new Glass Pavilion by Kazuyo Sejima and Ryue Nishizawa (SANAA) is also an extraordinary project, exquisite in its detail.

When I think back on my "wow" experiences with glass, scale is a big factor. I saw the windows of Chartres in 1946, coming from the rubble of Normandy: huge, climbing sheets of colored light so rich with ideas, so structured, so ancient, so profound—nothing in glass has been comparable to that experience for me.

Two other very big pieces that have survived in my memory are from the Tiffany Studios: the great landscape stained glass curtain in the opera house in Mexico City and the glass mosaic wall designed by Maxfield Parrish for the Curtis Publishing Company in Philadelphia. The opera curtain changes color with the position of the sun. You have to see it to believe it.

My first choice in small glass objects would be the Lycurgus Cup, now in The British Museum. I first saw it in the closet where the previous owner kept tennis rackets. The cup is green in reflected light, red in transmitted light, carved from a single block of glass, and literally surrounded by the fear, pain, and anger of the myth.

From Corning's collection, I would take the Islamic carved ewer that bears our name. The complex linear frieze of birds and animals is cut from a thin green overlay, a triumph of rhythmic composition based on the form of the vessel itself. I can't think of an object in which form and decoration are brought together more powerfully.

Jumping a thousand years into our own time, I will bring my list to 10 with Jiří HARCUBA's portrait of Kafka, Stanislav Libenský and Jaroslava Brychtová's Red Flower, and Lino Tagliapietra's Endeavor. Jiří finds his subject with so few cuts, with such biting accuracy, and with such spontaneity.
that he changes the very nature of glass engraving. Stanislav and Jaroslava take the density of glass—massively cast, cut, and polished—to give us ranges of colors and forms that we have never seen before, but that seem strangely familiar. Finally, Lino, the ultimate maestro, uses his sumptuous technical skills to make an armada of 18 fantastic boats, each slightly different in form. I especially like this view of them all coming toward me.

Being a member of this jury was a memorable experience for me. I sat on the first New Glass Review jury in 1977. The process this year, beautifully organized by Tina Oldknow and Violet Wilson, was far more efficient and positively pleasant. The quality of the submissions, and of the slides and digital images, was much higher. I was struck by the vast amount of time, of human endeavor, it must have taken to produce these thousands of objects and installations. And how relatively few seemed intended for the marketplace. In 1959, almost everything in the Corning Museum's exhibition of international contemporary glass was made to be sold at retail.

I am shamed by the fact that the others on the jury know so much more about contemporary glass than I do. They know who did what first and who did the same thing two years ago and what was shown in which exhibitions all over the world. They are also much more tolerant. I am about objects—period. They include arrangements, events, actions, even moments. I couldn't even accept the projected image as the work to be judged. I wanted to judge what it represented. I do see comparison slipping away. "It's too much like . . ." was a frequent reason for rejection; I think we used to be more concerned with what was better.

The Corning Museum is about glass. It is a very focused institution, the best of its kind, unique in its quality. I retired 21 years ago and am entitled to be critical and crotchety. The only strong emotions I feel after this experience are pride, admiration, and envy.

Thomas S. Buechner (TSB)
Founding Director
The Corning Museum of Glass

Recently, I experienced a personal crisis with respect to evaluating contemporary glass art. I believed that, compared with the effervescent past, the current situation in the field had become too static and that there was too little innovation or experimentation. It seemed to me that glass artists were concentrating too much on the material and on the technical execution of their works, forgetting that two components are needed in art: form and content. A number of glass artists give initial thought to the glass substance and ways of processing it, and later contemplate the artistic message of their work. This frequently leads to empty formalism or, in the worst case, a mere pretense of experimentation. Nor did I encounter many artists on the international glass scene who, through their artistic endeavors, had compellingly expressed their views of the world today. One can easily become lost by the allure and brilliance of the material; however, for artists working with glass, this could mark their creative doom.

In the 1960s, the pioneers of the Studio Glass movement in the United States approached glass with great enthusiasm and the pure desire to create high-quality art through the use of glass as an innovative medium, just as Czechoslovak glassmakers did after 1945. At the time, financial gain was of low priority. Today, in no small measure, art glass has become a highly marketable article. Regrettably, commercial success or a famous name is frequently considered to be a trademark of excellence. In my opinion, the excessive funds entering this field from the outside are damaging to the art (and also its artists) on the inside. The creative process consequently becomes affected by indolence, inflation, and superficiality. This saddens me. Outstanding talent thus goes to seed, while new talents are seldom intensively sought. Yet there are so many skilled and unconventional artists among the younger generation of glassmakers! All we need to do is be attentive and we will easily find them.

Who is competent to determine excellence in art? How often in the past have art theoreticians erred in their judgment? How many geniuses were discovered only after they had departed from this world? And how many extraordinary talents may have failed to assert themselves altogether? Every choice is a subjective affair influenced by the times. Nevertheless, there are those art theoreticians who believe they can set objective, enduring criteria for excellence. Certainly, a vague framework can be established, but a consensus as to the criteria's concrete forms and methods can never be reached.

This proved to be the case when I sat on the jury of the New Glass Review 28 competition. I invite the reader
to look at the initials of the jurors accompanying the descriptions of the images. You will see that in only a few cases did the jury’s choices fully coincide. Much more often, you will find only one or two of the four jurors’ initials attached to an entry. The same thing happened in earlier years with panels of different jurors. This is not to say that in spite of arriving at different conclusions, the jury’s members would not respect the opinions of the others. Quite the contrary! I personally welcome the fact that no two people have exactly the same tastes. This diversity of views is only logical, for we come from different parts of the globe with distinct traditions and customs, social strata, and backgrounds. We attended various schools and achieved various levels of education. We are distinguished by our life experiences and innate dispositions, and we were born in different periods.

As happens every year, some readers of New Glass Review will be annoyed with the jury for the selections published. They have every right to be annoyed. However, I am convinced that, despite all the necessary compromises, the final choice is representative. I say this even though I, too, have reservations about a few of the works selected and regret that some fine creations are not among the 100 entries chosen for publication. However, the choice is representative of countries from all over the world, several generations of glass artists, the majority of glassworking techniques, and an inexhaustible range of creative approaches. While a democratic form of decision-making has its limitations, it ultimately proves to be the best alternative. Despite this statement, I intend to comment, undemocratically, on the works with my initials. I made my selection after careful deliberation and with objectivity sincerely in mind, yet my selection was subjective nonetheless.

A number of this year’s published works are associated with motion as change, something that is not a common theme in glass art. In his installation Incoming, Angus Pow­ers symbolically portrays the politically delicate world as glass orbs—planetary bodies with their surfaces pierced by wire fences that hinder free movement. Alluding to present issues, the artist contemplates the dismal prospects of the night. Shadows and reflections of objects move softly in the world of dreams; one can almost hear the peculiar sounds that are perceivable only on the boundary between reality and dream. Perpetual motion and sounds (although much more piercing in this case) were two of the chief reasons why I was intrigued by the quasi–musical instrument Water Organ created by Mark Zirpel. A video clip of Stephen Dee Edwards’s Aqua Study shows a swimmer’s shiny body floating in the impersonalized space of a public pool, which, covered with drops of water (glass lenses), evokes a feeling of disquietude. In his performances with hot glass, Andrew Erdos touches on the very limits of glass production. His artistic approach to glass is eloquently expressed in the title of a photograph of one of those performances: Madman Warrior. The outcome of working molten glass need not be a “finished” product; on the contrary, the essence of an art work can be the actual creative process of such a manipulation. Motion is depicted in a much more conservative and thus generally more acceptable way by the Australian glass artist Charles Butcher (Silence), who uses classical glassmaking techniques.

Examples of more peaceful installations are the Anemos—huge, impressive blown enlargements of capsules by Silvano Rubino—and the nocturnal photo of the six-meter-high outdoor sculpture Poise by Warren Langley. The tranquil inner order of Noriko Tsuji’s shimmering spatial installation Awakening could easily be disturbed. Ri­ikka Latva-Somppi’s series of pictures of newborn infants (First Moments), evocative of the dignity and sanctity of Orthodox icons, also calls for relaxed contemplation. The festive moment of baptism stands in contrast with the austere interior of a Helsinki church.

I am always pleased to meet the delicate feminine sensitivity emanating from the works of Mare Saare (Flower III). For similar reasons, I enjoy the creations of Cicy Ching—in this case, her pâte de verre jewelry from the “Shrinking Distances” series. The suspended objects by Rebecca Hartman-Kearns (Unimpeded) and Micha Karislund (Missit) are imbued with a distinctive kind of poeticism. Although the two women come from opposite parts of the globe, their works somewhat resemble each other in form. Coincidentally, the reserved installations of Katrin Maurer are also suspended and thus kinetic. They are represented here by Der Garten and Der Puls, delicate blown vessels dedicated to Sylvia Plath and Camille Claudel that feature sandblasted photographs and texts. Although bead stringing used to be a woman’s job, it is a man, David Chatt, who made 108 Meditations in Saffron. Through the painstaking process of sewing together coral–red seed beads, he has produced a series of whimsical works, achieving a truly unique result.

Traditional sculptural methods are facilitated by cast glass. The fine figural composition Face to Face by Masayo Odahashi seems to illustrate difficulty in communication as inspired by the encounter of Alice with the White Rabbit in Alice in Wonderland. I was intrigued by Emi Sekino’s sculpture Satoumizu-ni-shizumu. Combining molten glass with textile, it is suggestive of the intimacy of a girl’s legs sticking out of an upside-down slip. Balázs Sipos’s Sierra I shows a dog lying on its back and waving its hind legs, as if similarly caught unawares in a private moment. Ji In Kim’s realistically rendered packages titled A Wrapping Cloth I reminded me of my visit to South Korea, with the distinctive atmosphere of that faraway country and its inhabitants’ aesthetic tastes, so exotic to a European. In executing Fallen Log Centerpiece, glass fragments of logs designed by Jeff Zimmerman, Steuben Glass brought to perfection another of its time-tested technical processes employing high-quality crystal. Black Thread by Marie Gluckaufová was also produced in collaboration with...
glassblowers at the furnace. She then combined the crystal glass with a roughly hewn piece of syenite, a contrast that creates tension. The representation of the art of engraving, otherwise little seen in the competition, has again been saved, so to speak, by Jiří Harcuba. In his small portrait of George Orwell, he has proved that, far from coming to a standstill, his creativity continues to evolve.

I enjoy vessels balanced on the boundary between functional and art glass. One such unclassifiable example is the massive plate *Circles* by Martin Hlubuček, whose work bears comparison with that of František Vízner, Hlubuček's celebrated predecessor. Vízner, however, would hardly agree with the provocative *Bloomin' Bowl* by Marie Worre Hastrup Holm. Her piece combines blown glass with plastic Lego flowers, creating a playful, childlike aspect. In Gareth Noel Williams's *Baa Baa*, which won an award for glass engraving in Coburg in 2006, the cylindrical vase forms a base for the ironic engraving of a sheep's head with a plastic ear tag. Kaori Kobayashi's *Usukewai*, a set of vases made of glass blown in ceramic molds, is a pleasant evocation of a school studio's atmosphere of quest and student trials and errors. In their *Urchin*, Jean Salatino and Steven Gandofo show off their brilliant mastery of the glass cutting craft, as does Mårten Medbo in his bristly vessel *Marmelad*, which is cased with five layers(!) of colored glass. Ethan Stern also used the cutting technique on his hot-shaped organic vase *Striped Cumulus*. In his unconventional recollection of Roman cups, *Spaghetti Diatreta*, Peter Borkovics takes a glance at glassmaking's distant past.

As in previous years, only a few designers of functional glass entered the New Glass Review competition. One of them was Scott Manning, whose goblets have stems shaped as knuckle dusters. The fragility of the glass cups contrasts with the stems, which symbolize wild, unexpected violence.

In judging the individual entries, both the technical quality of the images and the environment in which the objects were photographed were taken into account. The jury's choices were no doubt influenced by the evocative images, since the art works themselves were not available. Worthy of note in this connection is Rebecca Newnham's *Seedlings*, distinctive, botanically inspired sculptures arranged on the shore. My attention was drawn to the way in which these fiberglass and mirrored glass mosaic structures play with the aesthetics of the 1950s. A much more modest reflection of the botanical world is apparent in Kim Webster's *Foxgloves*, sparkling glass flowers set in a real flower bed, and Ryo Sekino's *The Gathering Grove*, a mushroomlike composite arranged in damp vegetation.

What a pity that more artists from European countries with a strong art glass tradition did not apply for the competition! Perhaps some of them view the annual New Glass Review as a more or less American affair and therefore lack confidence in it. Only a small number of the most outstanding glass artists took part. Few of those who have achieved recognition in the field care to participate in such contests, as they do not need to keep reasserting their renown. Czech artists, for example, proved reluctant to enter the competition. Only 12 of them signed up, while Slovakia was represented by a single competitor. Some may be afraid of failure. On the other hand, glass designers from the United States and Japan certainly do not lack self-confidence. Several hundred of them signed up.

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My “Jurors’ Choice” selections include four examples of contemporary Czech glass. This is, after all, my chief professional interest. In the past, Czech glassmakers showed designers of studio glass worldwide many new creative ways to go, but recently they seem to have faded from the center of attention. A host of superb art works continues to emerge in the Czech Republic, but somehow they lack due reception. I have chosen several of the less common creations that sparked my interest in the last year. I was surprised by the photograph of Jan Ambrůz's monumental installation that took up the nave of the deconsecrated Church of Saint Wenceslas in Opava, as well as by Dagmar Šubrtová’s conceptual *Halos*, through which anyone can experience the momentary feeling of “saintliness.” Milan Houser drew inspiration from old Venetian mirrors to make an artistically original antiracist appeal. Dagmar Pánková, for her part, enjoyed experimenting with the traditional technique of silvering blown glass in *Polštáře* (Pillows), her charmingly plump plates.

I was pleased to attend the International Glass Symposium held at the Crystalex glassworks in Nový Bor. Its head curator is Sylva Petrová, and Jiří Pelcl is the chief glass designer. Of the glass exhibitions in the Czech Republic, I was most impressed by “Moje sklo” (My glass), a retrospective of work by the Czech artist Oldřich Pliva, which was expertly curated by Dagmar Havlíčková in the Museum of Glass and Costume Jewelry in Jablonec nad Nisou.

In 2006, I had the opportunity to explore glass and its diverse forms in a number of countries. I wish to highlight the extraordinary work done by the organizers (headed by Clementine Schack von Wittenau) of the Coburg Prize for Contemporary Glass in Europe, and the Coburg conference “Quo Vadis? Glass Art in the Age of Globalization.” Following a 20-year hiatus, a representative selection of contemporary European glass, with all of its deficiencies and achievements, was on display in the Kunstsammlungen der Veste Coburg. I was particularly impressed by the works of Bert Frijns, Axel Schmidt, and Bernd Weinmayer. I was also greatly impressed by the postwar Finnish functional glass shown at the Finnish Glass Museum in Riihimäki, which ranks among my “glass” favorites. In Denmark, which I toured with the kind assistance of Jørgen Schou-Christensen, curator emeritus of the glass collection of the Danish Museum of Decorative Art in Copenhagen, I was able to admire the new Glasmuseet building in Ebeltoft and two exhibitions that commemorated that museum's 20th anni-
versary, “Twenty Years On” and “Glasmuseet Ebeltoft: The History.” As for Danish glass, in “Jurors’ Choice,” I selected the Black Nets set by Tobias Møhl, which elevates craftsmanship to a higher artistic form.

In Murano, Italy, the local arts and crafts products on sale in some glass shops and galleries abound in shape and color, while those in other stores sadly attest to the steady decline of Europe’s series-produced glass. Some salespersons, with a poker face, pass off Czech glass for genuine Italian glassware. However, even more glass products in Murano are made in China, but the buyer is not informed of this. Unfortunately, those of us who participated in the conference organized by the Glass Committee of the International Council of Museums in Turkey saw no contemporary glass whatsoever.

Last year, I was fortunate to make my first visit to the remarkable Museum of Glass in Tacoma. In Seattle, the William Traver Gallery staged a superb exhibition of Lino Tagliapietra’s glass sculptures, which invariably show the artist’s mastery of the properties of molten glass. I look forward to visiting the new Glass Pavilion at The Toledo Museum of Art in the near future.

Of the numerous New York exhibitions last fall, I was particularly delighted with “Louis Comfort Tiffany and Laurelton Hall: An Artist’s Country Estate,” which documents Tiffany’s extraordinary residence. This house, which overflows with thousands of glass flowers of every kind, is being commemorated in meticulous detail at The Metropolitan Museum of Art. Two special treats are on display at the Whitney Museum of American Art: a retrospective of Kiki Smith’s works, titled “A Gathering, 1980–2005,” and “Albers and Moholy-Nagy: From the Bauhaus to the New World.” Kiki Smith makes ample use of a wide variety of materials, including glass, to render her artistic intentions, without being restricted by those media. The glass panels of Josef Albers, a master of interwar avant-garde art, delighted me with their simplicity of geometric form and their evocation of a city atmosphere through expressive means that are more characteristic of the graphic arts. I appreciated the warm welcome at the UrbanGlass studio in Brooklyn and the tour of the facility. I enjoyed the “Decades in Glass: The ’60s” exhibition at The Gallery at Steuben Glass, which explored the beginnings of the Studio Glass movement, complemented by European studio glass of the period. (I chose Marvin Lipofsky’s California Loop Series as one of my “Jurors’ Choice” selections.) With profound expertise, Tina Oldknow prepared the event from the collections of The Corning Museum of Glass. I must not forget to mention “Worlds Within: The Evolution of the Paperweight,” an exhibition at the Corning Museum. I have not derived so much simple pleasure from glass for a long time. The same applies to Josh Simpson’s Megaplanetes, also featured at that museum, a tribute to glassworking skills and the gracefulness of glass.

In expressing my enjoyment of the paperweights, I have come full circle and now return to my pessimistic remarks on contemporary art glass made earlier in this text. René Roubiček, a legend of Czech studio glass, loves to say that “glass is beautiful.” In my youth, a quarter of a century ago, I too decided to explore the beauty and mystery of glass. Perhaps the problem is mine and I am to blame for my skepticism. I am horrified to realize that in contemporary fine arts in general, very little grabs my attention and even less touches my heart. How, then, can I expect to be thrilled by every piece of glass? After giving this some thought, I end up fully espousing Roubiček’s statement, and I promise to stop being a nuisance with my skepticism. Let’s face it: glass really is BEAUTIFUL. My participation on the panel of the New Glass Review 28 competition convinced me of this fact.

Milan Hlaveš (MH)
Curator of Modern Glass
Museum of Decorative Arts in Prague
Czech Republic
In the New Glass Review process, each juror has only 25 votes, so each has to juggle. One wants to pick good work, but also to pick work that is beginning to do something interesting, or work that may benefit from a prod to be better. So much good work was left out that I wish I could have included. It was very interesting to see the other jurors’ selections that I wouldn’t have chosen, and to recognize my own proclivities for certain kinds of work.

Digital images are relatively new to us, and they present unique problems. How can we tell if an object has been changed, dropped into a new environment, or made to look larger than it really is? Does this matter? I think it does. I want to believe that the photo is honest, presenting the artist’s work in the best possible light while remaining a true view of that work. We have all seen things that, in real life, are disappointing in comparison with the enhanced images of a photographer. With digital photography, we have many more options at our disposal. I found the most interesting work to be the straight-on shot of an object or exhibition without changes in Photoshop. Having said that, here are some pieces that stood out in my mind.

Harumi Yukutake entered a fascinating work, a tea house covered inside and out with circular mirrors, reminding me of that pause between breaths, where stillness resides. It pulls the outside world into its surface, and the mirrors act like pores on skin that open the structure through to the other side. Ruth Allen’s extraordinary sinewy, cellular orb takes over much of the gallery space, and the sculpture is shown with a light cast directly through it to create a new form on the wall. The interaction here of glass and light is simple yet ambitious and fascinating.

There is an amazing beauty in the cast murrine plate by Milissa Montini with its overlapping patterns and an exquisite surface that appears to be ancient. Her plate is a technical feat, but it is driven by a rich and extraordinary patterning, and by the working and reworking of the surface until it yielded in her hands.

Technical expertise alone never seems to be enough. I find the most compelling pieces to have a strong conceptual component. Technique is not the first thing that draws me to a piece or keeps me there. Skill must be there, of course, but it must expeditate rather than drive the creation. I am interested in the soul of the art work.

Rob Snyder’s Nest is a delicate and buoyant colorless cast glass installation in which luminosity and shadow pull the viewer in toward its radiant vortex. In Kazue Taguchi’s Luz, an installation of curved mirrored shapes gently placed in “stirring” patterns on the floor, reflections radiate onto the gallery walls. It is breathtaking. Two other works of note are Angela Jarman’s Pablo, a lost-wax cast sculpture, and Makiko Takahashi’s Ripple in Mind, a pâte de verre sculpture. Both sculptures are dark, solid-color castings in which form becomes very powerful.

In our culture, glass can be viewed as a material endowed with subconscious meaning. Images of glass in our imagination are part of our landscape of dreams and magical objects. The stories of the brothers Grimm offer children transformational mirrors of glass, shoes of glass, and coffins of glass, and in our waking adult myths, we speak of walking on broken glass, the glass ceiling, and holding something so delicate that it could break like glass.

In Minako Shirakura’s Before a Dream, the glass chair is a loaded element in a soporific landscape full of potential. The massing of the chairs may represent people or clouds of ancestors. Vincent van Gineke’s Body Shape VIII (Pietà Series), a static casting, creates a most beautiful take on the body as vessel through a form that seems fluidly amorphous.

In Foucault’s Pendulum, Belbo mentions the breath-spirit connection: “God blows the world as you would blow a glass bubble. . . . God hissed and there was light . . . gathered in vessels that can contain their splendor without shattering.” All of that from some silicon atoms with oxygen atoms furiously winging around them and then slowly brought to a freeze—not an actual standstill, but a dynamic pause, like the space of breath between inhaling and exhaling. The molecules slow, but the energy is there.

All 10 of my selections for “Jurors’ Choice” have concept as their overriding element, with skill and technique being secondary to the idea. Some of these artists are not glass artists, but they chose glass because it suited their ideas, and they had others make the glass for them. Primarily, I chose artists whose work represents trends of the past 25 years because that is where I think the most important work is coming from. The works speak to the subconscious, and they have universal themes that are at times joyous or painfully personal. I am grateful to Czech Glass Review and to Věra Lišková and other European women artists in glass who have inspired me. I was able to study them when few women were similarly recognized in this country.

Jill Reynolds’s Family Line (from her Matter installation) consists of chemical flasks representing DNA molecules in the chain of life, each holding a letter of the name of one of her siblings. Kiki Smith’s Constellation is a beautiful celestial hemisphere that feels cold and bright, like a winter night. Hilary Harp and Suzie Silver’s Nebula, playful and quirky, also places the viewer in an intergalactic world of moving and spinning glass forms that are mesmerizing.

Marcel Duchamp taught us that art continues to evolve when he embraced the cracks from a shipping accident in The Bride Stripped Bare by Her Bachelors, Even (The Large Glass). Rury Iwata’s powerful sculpture on the floor was changed by her own hand as she dealt the work several blows in its final installation, adding wonderful fissures and cracks. Sherrie Levine transformed Duchamp’s bachelors into three-dimensional forms that are reverently confined in vitrines. Christopher Wilmuth’s work is tenderly human, connecting poetry with form.

Tony Cragg, an artist I have admired since the 1980s, when he worked with plastic retrieved from Dumpsters, turned his attention to glass to create eroded landscapes. There is nothing virtuoso here except the idea. Finally,
there is Tiffany's *Lava Vase*, a lumpy glass form that I find so appealing for its texture, drooping and dripping with so much surface metal that it seems to be on the verge of erupting. All of these artists strive to push the boundaries of their ideas in compelling ways.

There is a wave of new artists working with glass in the magical realms, names I don't recognize but will come to look for in the future: Yumiko Nitta, C. Matthew Szősz, Melissa Misoda, Kristiina Uslar, Manabu Akiyoshi, Charlotte Hughes-Martin, Katrin Maurer, Susanne Allberg, Christine Cholewa, Ashley-Marie Smith, Viera Sobková, Valerie McHugh, and Ji In Kim. We must all thank Louise Bourgeois, Christopher Wilmarth, Sherrie Levine, Roni Horn, Judy Pfaff, Linda Benglis, Marcel Duchamp, and Tony Cragg for their wonderful works with glass that have stood the test of time and continue to inspire new generations of artists.

I wholeheartedly thank Tina Oldknow for her guidance and the excellent New Glass Review staff, including Violet Wilson, Mary Chervenak, Laura Cotton, and Melissa White, for their gentle caretaking of all of the jurors during this process.

Kathleen Mulcahy (KM)
Co-Founder
Pittsburgh Glass Center
Pittsburgh, Pennsylvania

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So that you will be sure to read this information, I thought I should begin my essay with an important announcement for all New Glass Review applicants: Starting in 2007, only digital images will be accepted. I will say it again for emphasis: digital images only, and nothing else. Really. Information on digital-image requirements is now included in the New Glass Review prospectus, and it also appears on the Corning Museum's Web site, www.cmog.org (search "New Glass Review").

If you are reading this publication from front to back, the guest jurors this year are by now known to you: Thomas S. Buechner, Milan Hlaveš, and Kathleen Mulcahy. Tom Buechner is, of course, the Corning Museum's founding director and the founder of New Glass Review, and these are only two of the many accomplishments of his impressive career. These days, he is living the hardly quiet life of a sought-after painter. When he retired from the Review jury in 2001, he asked me to invite him back in his 80th year, and here it is already. It was both comfortable and stimulating to have Tom back, and I always benefit from his experienced and eloquent observations.

Milan Hlaveš is the curator of modern glass at the Museum of Decorative Arts in Prague. This is a key position because, in the decades following World War II, Czech artists working in glass played—much more than any other nationality—a leading and innovative role in European studio glass. Milan is a prolific and articulate writer who is as comfortable in the world of contemporary art and architecture as he is in the world of craft and design. Kathleen Mulcahy is an artist and glassblower with a similar passion for knowledge. As co-founder of the highly regarded Pittsburgh Glass Center, she has been responsible for some very original exhibitions and course programming. While Kathleen and I are from the same generation, Tom and Milan represent the generations on either side, and I appreciated the intergenerational mix of perspectives during the jurying process.

It is important for the readers to know who the jurors are because, in *New Glass Review*, the emphasis is on the individual juror's taste rather than on group consensus. I understand that this does not enlighten the artist who wishes to know why his or her work was or was not chosen. Regrettably, we cannot comment on all of the winners, much less the other applicants, but I suggest that the reader pay close attention to the objects that are singled out by the jurors in their essays. This is a form of curating, in effect.

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For outstanding design and technique, I want to mention the work of Kait Rhoads, Nancy Callan, Mårten Medbo, and Melissa Montini. These artists have taken historical glass techniques such as *murrine*, *filigrana*, flameworking, and traditional casing and cutting, and they have done something extraordinary and exciting with them. Rhoads's *murrine* and *filigrana* cane *Persimmon* vessel is as bold and confident as postwar abstract painting, while Callan's soft, full, baglike form, *Binky I*, has the look of luscious silky fabric. Both works are exquisite, and although they are inspired by mid-20th-century Italian design, they actually have nothing to do with it. They are perfect reflections of their own time and place, as is Medbo's labor-intensive and intense *Marmelad* bowl. This impressive object looks surprisingly futuristic, considering the fact that flashing, casing, and cutting are among the preferred decorative techniques for what I call "grandmother glass." Similarly, the lacy surface of
Montini's *Lizard* would not be mistaken for a traditional doily. In addition to the evocative title, which leads me to think of such things as scales and heat, the object has a serious and self-absorbed demeanor, which is partly the reflection of the artist's investment of energy in the form of labor.

Anyone who knows me knows that I have a soft spot for camo, and so Rachael Wong's camouflage bottles were a big hit with me. I felt the same way about Amy Rueffert's *Kitty Bird* bowl, with its cute Siamese super-predator peeking through late '60s-style oversize flowers. The theme and the execution may say kitsch, but it is the coolest and most sophisticated kitsch I know. Naturally, I was the only juror to pick out these underappreciated but—I think—infinitely desirable objects. On the contrary, was the only juror to pick out these underappreciated coolest and most sophisticated kitsch I know. Naturally, I like to those perfect objects that seem to have always existed, but—I think—infinitely desirable objects. On the contrary,

For design and execution, I also very much admired the abstract work of Ted Sawyer and Sarah Blood. Sawyer's work may be one of the strongest and most interesting directions in kiln forming right now, and I find it very refreshing. Few artists successfully realize painting with glass, but I think Sawyer has done it. *Moment 1* is convincing as a painting, and it is convincing as glass. In other words, Sawyer is working in a traditionally non-glass medium, but he manages to remain true to his material. Blood's elegant, interlocking geometric shapes hand-somely define space, while the neon adds a restrained element of color. It is a sophisticated and complex sculpture that invites association with minimalist sculpture.

One of the many reasons why glass is such a unique material is that it has a seemingly limitless range of textures. Mare Saare's *Flower III* and Kristiina Uslar's *Data Turbine* use the sandy, crumbling quality of *pâte de verre* in different ways. Uslar's piece appears industrial and archeological, a ruin of something prosaic that has grown beautiful and fragile in decay. Saare's piece also looks very delicate, but it has the ethereality of those intense moments of color in nature that vanish when the light changes. Lacy and thin, the blue wake of the bowl is unexpectedly dynamic.

Blown glass that is not cold-worked or etched is inevitably hard and shiny, but Jessamy Kelly and Charlotte Hughes-Martin have managed to convey a sense of malleability in their works. Hughes-Martin connects her blown parts with rubber, adhesive, and flocking in the tire-shaped (and -sized) *Symptom or Notion*, a dark and disorienting object. Because you are not sure of what you are looking at (I saw one of these pieces in person), you are not sure of what it might feel like. In *Merger*, Kelly fuses her blown shapes to give the sculpture a sense of hardness and softness, like an inner tube.

How does one explain the tactile attraction of "knobbliness"? In David Chatt's eloquent piece about form and process, *108 Meditations in Saffron*, each one of his bead-ed found objects represents a separate stream of thought. Together, they want to be caressed, like prayer beads. Angela Jarman's *Pablo* is one of her typically sumptuous and mysterious sculptures. Here, black, knobby, avocado-shaped pods cluster together, with a blaze of white near the top, in an uncanny, hivelike way. Speaking of texture, when I juxtapose *Pablo* with Karin Tornell's untitled work, I marvel at the fact that both objects are kiln-cast. Tornell's smooth, icy, and translucent bell shapes are in direct opposition to Jarman's super-opaque, light-absorbing, rough surfaces.

Lastly, the character of glass as hot, stiff goo is unforgettably demonstrated in the still photograph of Andrew Erdos's performance, *Madman Warrior*. Having seen the video of the performance, I can say that what we miss in the photo (but can probably pretty easily imagine) is the prickly tension of danger and the scream and growl of the electric chain saw as it works its way (surprisingly) through the intractable mass. A full-scale assault on glass, this is a literal representation of the artist's struggle with material in the creation of form.

Objects that evoke landscape, or sculpture that creates its own landscape, constitute one of my favorite themes in glass. In this group, glass landscapes ranged from the literal, such as Moshe Bursuker's anxious chain-link and cloud-filled air field, titled *No Trespassing*, to the alien shore of Rebecca Newnham's *Seedlings*. Newnham's somewhat retro sculptures and exotic destination entranced all four jurors, who accepted this image as something in the realm of possibility. Whether it was real or fabricated in Photoshopped, I do not know; photographic manipulation, whether subtle or obvious, is always a question when looking at images of work rather than at the work itself.

Glass inspired by nature varied from the quirky, spindly neon stalks of Susanne Allberg's fantasy *Still Life* to the rich, deep beauty of Noah Hagliadi's stacked *pâte de verre* leaves and Jeff Zimmerman's glittering blown and hot-sculpted crystal logs. I saw Zimmerman's *Fallen Log Centerpiece* at Design Miami (part of Art Basel Miami), where it was displayed on Wendell Castle's organic black fiberglass tables. The muscular forms and glossy surfaces were mesmerizing.

The body as a subject for glass has great promise, but many artists miss the point by focusing too literally on the physical technicalities of the figure. Glass is not marble or bronze, and when it comes to the body and the figure, glass wants to be used metaphorically. Stephen Dee Edwards handles the figure very effectively in his *Aqua Study*, which I found consoling and disquieting in its stillness. With this piece, Edwards reminds me of how compelling glass and video can be, and what potential there is in combining these mediums of light. Viera Sobkova's *My Parents*, also metaphorical, is a strong, ambiguous, over-life-size work that strikes me as somewhat ritualistic, loving, and sad. I like to
contemplate Sobkova's figures with Kiara Pelissier's vaguely medical Innate's Study and Ireneusz Kizinski's reverent, disembodied heads, titled After Sunset. All of these works may be considered as types of memento mori, an enduring tradition that one finds throughout the history of art.

Mark Zirpel's Water Organ is not technically a body, but it is a series of vessels and tubes that breathe and make assorted loud noises. Zirpel is an artist who explores the mechanics of nature, whether it is in the re-creation of celestial events or in the investigation of the processes of the body. His work is curious, eccentric, and poetic.

The last three submissions that I want to discuss explore the immateriality of glass. In Jane (Synergetic Series), Ruth Allen hangs a steel structure, covered with glass scribbles, in front of a wall and aims light through it. The piece is both the object and its shadow: it is about pattern and dematerialization, but it also makes reference to the phenomenon of the doppelgänger, or the ghostly double. Dematerialization is the result of Harumi Yukutake's Restructure, which is a small storage building covered with circles of cut mirrors. Only the unmirrored roof and the entrance let us know that there is a structure here. On the other hand, apparition—the materialization of the immaterial—is the subject of Kana Tanaka's Woman in Light/Guadalupe. What better material than glass is there for the creation of apparitions? Because glass can give solid form to light, it is a natural metaphor for the spirit.

* * *

Although I knew of the German architect Bruno Taut, and his circle of Expressionist colleagues who called themselves The Crystal Chain, it was not until last year that I had the chance to study his work. The drawing that I selected for "Jurors' Choice," The Crystal Mountain, was published in 1919 in Taut's influential book, Alpine Architecture. For Taut, glass was not a thin, water-clear skin that dematerialized architecture or integrated interior and exterior. He saw it, rather, as a transparent crystalline mass, faceted like ized architecture or integrated interior and exterior. He believed that human nature could be transformed by glass architecture, changing people from dull brutes to those with minds that reflected the characteristics of glass: clarity, sharpness, decisiveness, and, according to Taut, mildness.

Glass is an ultimately evocative and inspirational material, inspirational in the sense of invoking the spiritual. At Art Basel Miami, the leading contemporary art fair in the United States, I saw works in glass by many artists that I did not know. What they shared was an interest in the immateriality of glass, in its transparency, translucency, reflectivity, and evanescence. The mixed-media artist Jorge Velasco, for example, references Catholic symbol-

ism in his installations in his use of flameworked barbed wire and drops of glass blood to pierce books and walls.

Sydney Cash and Warren Langley, who are well known in the glass world, have been experimenting for some time with light installations using mirror (Cash) and fiber-optic lighting (Langley). Both artists are interested in landscape, but the ways in which they evoke nature are entirely different. Cash's Le Jardin des fleurs (Flower garden) creates an interior landscape of abstract color, while Langley's Tree of Light is solidly planted outdoors. Langley's Tree is not meant to be realistic but symbolic. It suggests that for every tree we see, there is another that we do not, which is the tree's etheric counterpart or "shadow" of pure energy.

Glass can also be used as a nymous vehicle for narrative. In Evoking Nabokov, Michael Rogers minutely engrav es an antique wood and glass display case (originally used to exhibit the Blaschka's glass flowers at Harvard) with thousands of sentences from Nabokov's writings. A roll of glassene spills out of an ancient typewriter, also covered with reams of words by Nabokov that were copied by Rogers. A shelf at the top of the case displays glass lenses magnifying the colorful wings of butterflies, a well-known symbol for the soul.

In Shimera, Tyler Clarke Burke (another Art Basel Miami find) focuses on transformation and reincarnation in an installation that takes the form of a symbolic episodic narrative. Each scene—of a total of 17 scenes—is laser-engraved into a small rectangular glass cube that is displayed on a rotating base of changing colored lights. In Woman Dies, Ascends, we see the physical body of one of Burke's protagonists rising to the top of the "frame," with the etheric body shown escaping from the top of the head. The huddled bears below her allude to her coming transformation into one of them. This is quite unusual subject matter for laser engraving, which is most frequently employed for souvenirs and corporate awards. This kind of work is one of the freshest and most appealing directions in engraved glass that I have seen in some time.

Politics and glass do not generally go hand in hand, but there are two works I want to talk about. Genocide Emergency Today, a mosaic by Grace Williams, and Meterminate from the Luz y Solidaridad (Light and solidarity) project by Susan Plum are strong and evocative objects that carry a political wallop. Williams, who is inspired by glass for the way it constantly changes in light, was compelled to make her mosaic upon hearing news of the devastation of New Orleans, first by Hurricane Katrina and then by the U.S. government. I discovered Williams's work when I was invited by the Smithsonian's Anacostia Museum to be a juror of an exhibition of African-American artists working in glass. Although I knew many of the artists who applied, I was also very pleased to learn of new artists who are not involved in, or really known by, the larger glass world.

The murders of more than 400 women in the Mexican border town of Juarez inspired Susan Plum, a Mexican-born artist who spent many years in the United States, to
organize spiritual cleansings in the form of sweeping the border and engaging individuals worldwide to light candles in remembrance of the victims and their families. Plum’s project is ongoing; her mixed-media installation *Luz y Solidaridad*—one wall of which is lined with glass Virgin of Guadalupe-inlaid metates—is touring museums and galleries around the country. The metates represent the lineage of the Virgin of Guadalupe from the Aztec goddesses Tonantzin and Coatlicue.

Finally, I will mention two works, neither of which is made of glass, but which are still connected with the material. *Still Life with Pearls, Antlers, and Oysters* is one of Beth Lipman’s impressive new life-size photographs that document her complex installations of glass still lifes. Then there is *Medusa*, a remarkable sculpture/chandelier by Timothy Horn. Made of silicone rubber, which might be considered as “glassy” rubber, it is as huge, floaty, softly layered, flexible, and translucent as it appears in the photograph. While both Lipman and Horn have worked extensively with, and remain involved with, glass, they are not limiting themselves to it. Their willingness to expand beyond what they know is, in general, the future of contemporary glass. We have seen this most vividly in the work of artists such as Josiah McElheny, who I am pleased to report was the only visual artist to receive a MacArthur Foundation “genius” fellowship in 2006. The combination of glass and mixed media is not new to our field. What is new is the increasingly open attitude of artists toward their materials, and the growing lack of interest in identifying work as art, craft, or design. It is this current that will keep studio glass refreshed, invigorated, and vibrant.

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

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

Selections

The selections are not arranged alphabetically, but in the order that each juror listed them. Unless otherwise indicated, photographs are courtesy of the artist.

**Thomas S. Buechener (TSB)**
Gunnar Birkerts
Kazuyo Sejima and Ryue Nishizawa (SANAA)
Rose window, Cathedral of Chartres
Gerardo Murillo and Louis Comfort Tiffany
Maxfield Parrish
Lycurgus Cup
Corning Ewer
Jiří Harcuba
Stanislav Libenský and Jaroslava Brychtová
Lino Tagliapietra

**Milan Hlaveš (MH)**
Jan Ambrůz
Dagmar Šubrtová
Milan Houser
Dagmar Pánková
Bert Frijns
Axel Schmidt
Bernd Weinmayer
Tobias Möhl
Lino Tagliapietra
Marvin Lipofsky

**Kathleen Mulcahy (KM)**
Věra Lišková
Jill Reynolds
Kiki Smith
Hilary Harp and Suzie Silver
Marcel Duchamp
Rury Iwata
Sherrie Levine
Christopher Wilmarth
Tony Cragg
Louis Comfort Tiffany

**Tina Oldknow (TO)**
Bruno Taut
Jorge Velasco
Sydney Cash
Warren Langley
Michael Rogers
Tyler Clarke Burke
Grace Williams
Susan Plum
Beth Lipman
Timothy Horn
Gunnar Birkerts (American, b. Latvia, 1925)
The Corning Museum of Glass
United States, Corning, New York, completed in 1980
Photo: © Timothy Hursley
TSB
Kazuyo Sejima (Japanese, b. 1956) and Ryue Nishizawa (Japanese, b. 1966)
SANAA & Associates
Glass Pavilion, The Toledo Museum of Art
United States, Toledo, Ohio, completed in 2006
Photo: floto+warner
TSB

Purification of the Virgin, North Rose Window, Transept
France, Chartres, Cathedral of Chartres, early 13th century
Stained glass
Photo: Giraudon/Art Resource, NY
TSB
Gerardo Murillo ("Dr. Atl") (Mexican, 1875–1964) and Louis Comfort Tiffany (American, 1848–1933)
Tiffany Studios, Corona, New York
Glass curtain depicting the Valley of Mexico
Mexico, Mexico City, Palacio de Bellas Artes, 1904–1934
Stained glass

Maxfield Parrish (American, 1870–1966)
Tiffany Studios, Corona, New York
Mural, Dream Garden
United States, Philadelphia, Pennsylvania,
Curtis Publishing Building, 1916
Glass mosaic
Photo: © Jeffery Totaro/Esto

Lycurgus Cup
Roman, fourth century A.D.
Blown dichroic glass, cut
H. 16.5 cm, Diam. 13.2 cm
The British Museum, London (PY 1958,1201.1)
Photo: © British Museum/Art Resource, NY
Corning Ewer  
Western Asia or Egypt, about 1000  
Blown and cased glass, cut  
H. 16 cm, Diam. 9.3 cm  
The Corning Museum of Glass (85.1.1, Clara S. Peck Endowment)  
Photo: Nicholas Williams  

Jiří Harcuba (Czech, b. 1928)  
 Franz Kafka  
 Czechoslovakia, Prague, 1968  
 Molded glass, engraved  
 Diam. 17 cm  
 TSB
**Stanislav Libenský** (Czech, 1921–2002) and **Jaroslava Brychtová** (Czech, b. 1924)

Heart/Red Flower
Czechoslovakia, Železný Brod, 1976
Mold-melted glass, cut, assembled; aluminum base
H. 120 cm
The Corning Museum of Glass (81.3.38, gift of the artists)
Photo: Nicholas Williams
TSB

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**Lino Tagliapietra** (Italian, b. 1934)

Endeavor (side view)
United States, Seattle, Washington, 2004
Blown glass, cut, assembled; steel cable
Dimensions variable
Photo: Thomas S. Buechner
TSB
Jan Ambrůz (Czech, b. 1956)
*Cylinders*
Czech Republic, Opava, Church of Saint Wenceslas, 2001
Opaque sheet glass; bamboo, wire
H. 300 cm
MH

Dagmar Šubrtová (Czech, b. 1973)
*Halos*
Czech Republic, Prague, 2000-2002
Mold-melted uranium glass
Dimensions variable
MH
Milan Houser (Czech, b. 1971)
Grenade from “Vanitas” series
Czech Republic, Prague, Petr Foltýn and Lindava, Ajeto glassworks, 2006
Mirror, tooled glass, cut, engraved
H. 112 cm, W. 74 cm
Photo: Gabriel Urbánek
MH

Dagmar Pánková (Czech, b. 1971)
Plates, Polštáře (Pillows)
Czech Republic, Lindava, Ajeto glassworks, 2005
Blown glass, tooled, silvered
W. 34 cm
Die Neue Sammlung, Pinakothek der Moderne, Munich, Germany
Photo: Gabriel Urbánek
MH
**Bert Frijns** (Dutch, b. 1953)
*Komposition 3: Leaning Bowls*
The Netherlands, Burg-Haamstede, 2005
Slumped sheet glass
Each: H. 90 cm, D. 100 cm

**Axel Schmidt** (German, b. 1959)
*The Flock*
Germany, Pirk, 2005
Installation: 48 lamps, blown glass, metal, light
Each lamp: H. 150 cm, W. 40 cm

*MH*
Tobias Mohl (Danish, b. 1970)
Black Nets
Denmark, Ebeltoft, 2006
Blown glass, assembled
Each: H. 21.6 cm
The Corning Museum of Glass (2006.3.65)
Photo: Nicholas Williams and Andrew Fortune

Bernd Weinmayer (Austrian, b. 1971)
Bullfrog
Austria, Mariastein, Tyrol, 2005
Lampworked borosilicate glass, filled with inert gas
W. 29 cm

MH
Lino Tagliapietra (Italian, b. 1934)

*Angel Tear*
United States, Seattle, Washington, 2005
Blown and hot-worked glass
H. 148.5 cm, W. 33 cm, D. 15.2 cm
Photo: courtesy William Traver Gallery, Seattle, Washington

MH

Marvin Lipofsky (American, b. 1938)

*California Loop Series*
United States, Berkeley, California, 1968–1973
Blown glass, cut, sandblasted, painted, flocked, assembled
H. 15.9 cm, W. 65 cm
The Corning Museum of Glass (74.4.211)
Photo: Nicholas Williams

MH
Věra Lišková (Czech, 1924–1985)
*Anthem of Joy in Glass*
Czechoslovakia, Prague, 1977
Flameworked borosilicate glass
H. 99.5 cm, W. 95.1 cm
The Corning Museum of Glass (79.3.14, gift of Art Centrum)
Photo: Nicholas Williams

Jill Reynolds (American, b. 1956)
*Family Line from Matter* installation
United States, Pittsburgh, Pennsylvania, Pittsburgh Glass Center, 2003
Flameworked glass, found objects, mixed media
Dimensions variable

Kiki Smith (American, b. Germany, 1954)
*Constellation*
United States, New York, New York, 1996
26 hot-worked glass animal units,
67 hot-worked glass star units, and 630 bronze scat units
Installation dimensions variable
Photo: Ellen Page Wilson, © Kiki Smith, courtesy PaceWildenstein, New York

Hilary Harp (American, b. 1964) and
Suzie Silver (American, b. 1964)
*Nebula*
United States, Pittsburgh, Pennsylvania, Pittsburgh Glass Center, 2006
Glass blown into plaster molds;
plaster pedestals, photographs, video
Dimensions variable

Marcel Duchamp (French, 1887–1968)
The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)
United States, New York, New York, 1915–1923
Plate glass panels, oil, varnish, lead foil, lead wire, dust
H. 277.5 cm, W. 175.9 cm
Philadelphia Museum of Art (1952-98-1, bequest of Katherine S. Dreier, 1952)
Photo: Graydon Wood, © 2007 Artist Rights Society (ARS), New York/ADAGP.
Paris/Succesion Marcel Duchamp
KM
Rury Iwata (Japanese, b. 1951)
For Mother
Japan, Tokyo, 1992–1993
Cast glass
World Headquarters, Corning Incorporated,
Corning, New York
Photo: courtesy Corning Incorporated,
Corning, New York
KM

Sherrie Levine (American, b. 1947)
Bachelors (after Marcel Duchamp)
United States, New York, New York, 1989
Cast glass
Various dimensions
KM
Christopher Wilmarth (American, 1943–1987)  
*Insert myself within your story* from the portfolio  
*Seven Poems* by Stéphane Mallarmé  
Blown glass; bronze  
H. 46.1 cm, W. 35.5 cm  
The Corning Museum of Glass (82.4.19)  
Photo: Nicholas Williams  
KM

Tony Cragg (British, b. 1949)  
*Eroded Landscape*  
Germany, Wuppertal, 1998  
Found objects, sandblasted, assembled  
H. 150 cm, W. 200 cm, D. 130 cm  
KM
Louis Comfort Tiffany (American, 1848–1933)

Lava Vase

United States, Corona, New York, about 1902–1915
Blown and iridized glass; bronze mount
H. 21 cm, W. 23.8 cm
The Corning Museum of Glass (86.4.14)
Photo: Nicholas Williams

Bruno Taut (German, 1880–1938)

The Crystal Mountain from Alpine Architecture
Germany, Berlin, 1919
The original pen, ink, and pencil drawing is housed in the collection of the Stiftung Archiv, Akademie der Künste, Berlin, Germany
Jorge Velasco (Spanish, b. 1963)
*Alambrada* (detail)
Spain, Madrid, 2006
Flameworked glass; mixed media
Dimensions variable
Photo: courtesy Art & Idea Gallery, New York, New York

Sydney Cash (American, b. 1941)
*Le Jardin des fleurs* (Flower garden)
United States, Marlboro, New York, 2006
Mirror, silver, copper, light
Dimensions variable
Photo: Todd Weinstein

TO
Warren Langley (Australian, b. 1950)
Tree of Light
United States, Stanwood, Washington, Pilchuck Glass School, 2006
Optical fiber, wood
H. 450 cm, Diam. 100 cm
Photo: courtesy Pilchuck Glass School, Stanwood, Washington
TO

Michael Rogers (American, b. 1955)
Evoking Nabokov
United States, Rochester, New York, 2005
Engraved wood and glass display case; glass lenses, butterflies, typewriter, glassene
H. 111.7 cm, L. 274.3 cm, D. 91.4 cm
TO
Tyler Clarke Burke (Canadian, b. United States, 1973)

*Woman Dies, Ascends from Shimera* installation

Canada, Toronto, Ontario, 2006

Machine-made glass; laser engraving, found Chinese plastic and metal stands, colored lights

Installation dimensions variable; each: H. 10.1 cm, Diam. 11.4 cm

Photo: Catherine Farquharson, courtesy Katherine Mulherin Contemporary Art Projects, Toronto, Ontario

TO
Grace Williams (American, birth date unknown)
Genocide Emergency Today, New Orleans, 2005
United States, New York, New York, 2005
Glass mosaic, cut mirror, dried hydrangeas, paint, nails

TO
Beth Lipman (American, b. 1971)
*Still Life with Pearls, Antlers, and Oysters*
United States, Sheboygan, Wisconsin, 2006
C print
H. 111.7 cm, W. 165.1 cm
Photo: courtesy Heller Gallery, New York, New York

Susan Plum (Mexican, b. 1944)
*Metate from Luz y Solidaridad installation*
Mexico, San Miguel de Allende, Guanajuato, 2005
Cast glass; stone
H. 20.3 cm, W. 43.1 cm, D. 36.8 cm
Timothy Horn (Australian, b. 1964)

Medusa

United States, New York, New York, 2006
Silicone rubber, copper tubing, fiber-optic lighting
H. 182.8 cm, Diam. 259 cm

Photo: courtesy Hosfelt Gallery, New York, New York
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 2006 Rakow Commission: Tim Edwards

Tim Edwards was born and raised in Millicent, a rural, farming center in southeastern South Australia, near Mount Gambier, in the Australian Outback. He trained as a ceramist at Deakin University in Victoria, where he received his B.A. in applied arts, and he subsequently earned his graduate diploma in ceramics at the University of Tasmania in 1991. After graduating, Edwards returned to South Australia to become an associate designer in ceramics at the University of Tasmania in 1991. After graduating, Edwards returned to South Australia to become an associate designer in ceramics at the JamFactory Contemporary Craft and Design Center in Adelaide. In 1995, he began working in glass with the JamFactory’s resident artists Nick Mount and Tom Moore. Two years later, fully committed to exploring glass, he established a private studio in Adelaide.

Edwards says that through his work, he hopes “to evoke a certain feeling one gets when discovering something simple and beautiful in something cluttered and complex. I want to pare it all down, concentrate on that feeling.” His distinctive vessels have been presented in exhibitions throughout Australia and abroad. He is best known for his pairs of simple rectangular forms, separated by a visually charged gap of air, whose abstract, asymmetrical decoration covers the front and back surfaces. Edwards says that he uses the vessel because he enjoys its familiar associations. It also provides a framework on which he can construct his subtle and complicated compositions.

Edwards’s art, like that of many Australian artists, is deeply connected to the landscape. His work, like that of most artists, reflects what he knows best. In developing ideas for his designs, he looks at forms in nature as well as in industry. He sees beauty in the simple metal parts of complicated machines and farming equipment, in stones, and in random occurrences of pattern in the environment. Edwards captures these shapes in a journal, and he draws and redraws them until they become his own. His patterns in glass recall the patterns of cultivated fields, and of rock and cloud formations.

While working at the furnace, Edwards shapes his vessels of colorless glass and then cases them with soft, natural colors, such as grasslike greens and earth-toned browns. He makes his patterned surface by carving away the outer surface of the colored glass to reveal the transparent glass beneath. This is accomplished by hours of careful and exacting wheel cutting of the glass after it has cooled. The blurred edges of the vessels and their surface texture are also achieved through patient cutting.

In an article for Glass Quarterly (v. 103, Summer 2006, p. 36), Grace Cochrane, former curator of Australian decorative arts at Sydney’s Powerhouse Museum, wrote that she liked to think of Edwards in the air-conditioned solitude of his father’s harvester—in the summertime Christmas heat—“slowly engraving his way round a wheat field, in just the same way that he thoughtfully and intelli-
gently works his way round the glass forms with his lathes and wheels.” There is a wonderful integrity to the image that Cochrane evokes, where the work of life naturally and easily extends into the work of art.

Drift

Drift is a hybrid, well known in studio craft, of sculpture and vessel, of an object that might have function but which has been elevated to functionlessness. It is not designed for physical use but for contemplation. It is self-absorbed, serious, and self-referential; it does not carry on a discourse with the outside world, but creates its own, private world. The labor-intensive process of making objects such as Drift invests them with an uncanny energy, a personality that leaches from the maker into the object. Through Edwards’s hands, I see landscape, feel texture, and breathe space in Drift.

Glass is not generally thought of as a material to explore landscape. Stone, wood, clay, and fiber already exist in nature in a workable state, and these materials may seem to be more suitable for such investigations. Yet glass is a great mimic: it can easily assume the hues, textures, and profiles of landscape. At the turn of the 20th century, Emile Gallé, Louis Comfort Tiffany, and other Art Nouveau-period glassmakers created realistic depictions and sensitive impressions of landscapes in glass.

In contemporary glass, artists make objects inspired by the form, line, and color of landscape, water, and sky. The constructions of nature, such as rocks, trees, dirt, sand, leaves, flowers, pods, and cocoons, are also important design resources for the realization of ideas in glass. Some glass sculptures create their own landscapes in the juxtaposition of colors and shapes. The landscape is also a vehicle for meaning, reflecting states of mind, emotions, and feelings. Certain kinds of landscapes are particularly symbolic. A forest, for example, may refer to the unconscious, and a desert may signify divine revelation.

Individual, evocative pieces, such as Drift, whose meaning is communicated through line, curve, texture, and color, are gaining new currency in design. With the 2006 Rakow Commission, I wanted to focus on the vessel, rather than sculpture, to bring attention to the increasing intersection of craft and design. In the United States, not since the decades immediately following World War II has craft co-existed so comfortably with design. Studio craft is on the cusp of yet another revival—one that is encouraged, as it was at the turn of the 20th century, by the ascendancy of globalization and technology.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

Drift

Tim Edwards (Australian, b. 1967)
Australia, Adelaide, South Australia, 2006
Blown and cased glass, cut
Assembled: H. 45.8 cm, W. 61.3 cm, D. 8 cm
The Corning Museum of Glass
(2006.6.11, the 21st Rakow Commission)
The Glass Pavilion of The Toledo Museum of Art

In 2006, The Toledo Museum of Art opened a building of revolutionary design: the Glass Pavilion. It celebrates this institution's rich heritage in artistic glass. The museum owns one of the world's most comprehensive and historically significant glass collections, which ranges from the mid-second millennium B.C. to the present. The glass industrialist Edward Drummond Libbey, the museum's founder and benefactor, was the driving force behind the creation of the glass collection.1 Over the past century, it has become a source of ideas and inspiration for the local glass industry, scholars, artists, and visitors.2

In the mid-1990s, the museum decided that its existing facilities could no longer adequately house and display the growing glass collection. The Tokyo firm SANAA & Associates, owned by architects Kazuyo Sejima and Ryue Nishizawa, was asked to develop a structure of contemporary appearance that would articulate both the international stature of the glass collection and Toledo's rich heritage in the art, technology, and manufacture of glass. The architects carefully incorporated their design into the selected site opposite the museum's Beaux Arts-style facade. They devised a transparent one-story building with a squarish, asymmetrical plan with rounded corners. It is dominated by walls of glass that rise from floor to ceiling, and capped by a flat roof that is rimmed by a narrow aluminum fascia. The interior consists of galleries for the display of the glass collection, studios for the creation of glass art, and spaces for education, visitor relaxation, and special events. A full basement offers additional spaces for art storage, conservation, and photography, as well as more glassworking facilities for the Studio.

Three courtyards are distributed throughout the building, emphasizing the blurred lines between exterior and interior. An empty space—the "cavity"—extends inward from the glass perimeter and encircles each of the Pavilion's rooms to improve heating, air conditioning, and humidity control. A transparent curtain can be deployed to shield the adjoining gallery from direct sunlight. The walls create reflective and transparent layers of glass, overlapping in some areas with opaque white walls, tantalizing the visitor with spaces that can be seen but not entered. Seemingly weightless, the ceiling masks the heavy structure of the roof beams and the complex mechanical systems.

The Pavilion has five exhibition spaces and a large study gallery that are open to the public. The first exhibition in the new building is titled "The Art of Glass: Masterworks from the Collection." Many of the art and glass collections range from antiquity to the modern era, and the museum is one of the few institutions in the world that display glass alongside works in other media to provide vital cultural context and to convey concepts in art of various periods. One gallery in the Pavilion, which celebrates influential artists from the birth of the Studio Glass movement, was fitted with a temporary wall, allowing for the display of Waterpainting No. 1 (1972) by the American painter Josef Raffael. This painting emphasizes the increased scale of art in that period (including glass), as well as an interest in dissolving patterns and surfaces.4

Many of the pioneers in studio glass are represented by seminal works. Dominick Labino's mural Vitrana was commissioned in 1969 for the entrance of the museum's new Art in Glass gallery. It is now permanently installed in the Pavilion's Study Gallery, inviting visitors to enter the space. Several works by Harvey Littleton, including Blue/Ruby Spray (from the "Crown" series, 1990), are also on view in the Pavilion. Dinosaur, which was graciously given to the museum by Italian maestro Lino Tagliapietra during the Pavilion's opening, is housed in the main museum building in a gallery devoted to abstraction in 20th-century art.

Since the 1970s, works of art in glass have been judiciously added to the collection by purchase and through the generosity of donors. The Apollo Society—a museum donor group formed in 1986 to help acquire significant works of art—has augmented the collection of contemporary works in glass. Seven objects by Dale Chihuly, dating from 1976 to 1990, were purchased by the Society, which also commissioned Bench for Claude Monet I by Howard Ben Tré, now on view in the museum's main building.5 In recognition of the museum's important role in

1 It is a common misconception that Libbey's personal glass collection provided the foundation for the museum's collection.
2 Libbey purchased glass that he gave to the museum instead of using it for his own enjoyment.
3 From its inception, the museum has been an educational institution that included a School of Art and Design.
5 In 1962, the museum expanded its role as a center for the art and history of glass when its director, Otto Wittmann, agreed to host the first studio glassblowing workshops. Harvey K. Littleton, a ceramics instructor at the University of Wisconsin, and Harvey Leafgreen, a retired glassblower from Libbey Glass, were the first to create glass art in these workshops. Dominick Labino, a scientist at Johns-Manville Fiber Glass Corporation, provided key technological expertise and became an artist in glass himself.
the early Studio Glass movement, many artists and collectors have donated works of art. In 1991, California-based collectors Dorothy and George Saxe gave 62 objects by artists such as Ginny Ruffner, Paul Seide, Ann Wolff, and Stanislav Libenský and Jaroslava Brychtová.\(^6\) Nineteen sculptural works made between 1995 and 2003 were given by Maxine and William Block of Toledo and Pittsburgh.\(^7\) These collections formed the basis of the museum's contemporary glass collection.

The Pavilion project inspired local benefactors Anne and Carl Hirsch to contribute a large “chandelier” from the Waterford series by Dale Chihuly.\(^8\) Since the groundbreaking of the Pavilion, more works have been added to the contemporary glass collection, including pieces by Ohio artists such as the late Edris Eckhardt’s *Ancient Splendor*, a work in glass and bronze. Vessels by Yoichi Ohira (Japan) and Anna Dickinson (Great Britain), as well as a sculpture by Lee Bul (South Korea), were recently acquired. The museum will continue to expand its collection of contemporary art by acquiring works from established and emerging artists in all media. Innovative works in glass will continue to be a focus of collecting.

Jutta-Annette Page
Curator of Glass
The Toledo Museum of Art
Toledo, Ohio

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\(^8\) The work was fabricated at Waterford Crystal, Ireland, in 1995 and installed the next year in Campiello del Remer, a small square in Venice, during the “Chihuly over Venice” project, presented in conjunction with Venezia Aperto Vetro.
Liquid Fusion: Design Explorations in Glass at the Domaine de Boisbuchet

Since 1996, in cooperation with Vitra Design Museum and the Centre Georges Pompidou, CIRECA (Centre International de Recherche et d’Education Culturelle et Agricole) has organized summer workshops at the Domaine de Boisbuchet in the Charente region of southwestern France.

These workshops, which are offered from mid-June through mid-September, are led by renowned designers, architects, and artists. They emphasize practice and creative work, complemented by lectures and discussions.

The goal of the workshops is not to design a “perfect” product, but to offer meaningful insights into the design process and the associated challenges of rational thinking, creativity, and practical skill. The spectrum of subjects includes product design, graphic arts, photography, jewelry, architecture, and exhibition design. Each course attempts to balance an experimental approach to design with an understanding of process and material craftsmanship.

In conceiving and teaching various programs over the last seven years, I saw the potential of expanding the Boisbuchet experience by introducing a glass design workshop. This workshop, which incorporated the technical expertise and resources of The Corning Museum of Glass, became a unique collaboration involving the technical advice of Steven T. Gibbs, the museum’s manager of events marketing, and the Seattle-based glass artist Charles Parriott.

The development of the Boisbuchet workshop was aided by the opportunity to introduce the new modular UltraLight Hotshop glassmaking equipment, conceived and developed by Gibbs and by Fred Metz of Spiral Arts in Seattle, as an extension of the Corning Museum’s Hot Glass Roadshow. This effective, energy-efficient miniaturization of hot-glassworking equipment, which can be configured to almost any setting, with minimal power requirements, creates a unique way to experience glass design and fabrication as a nonstatic, destination-based activity.

The “Liquid Fusion” theme was developed to focus on the idea of glass as a liquid and as a material that can transform process into poetry. Investigating the ephemeral and sublime qualities of glass as a rich palette for innovation and intervention, Liquid Fusion participants worked with multiple glass-forming processes, including blowing, pressing, slumping, fusing, and cutting. Designers were encouraged to develop ideas and to fabricate glass concepts ranging from fashion to furniture, and from artifact to architecture.

The 12 workshop participants in 2006 were drawn from a broad range of disciplines, including fashion design, industrial design, jewelry design, and academia. None of the designers had any glass design or glassmaking experience. The workshop was structured to include all backgrounds and skill levels.

The first challenge in creating new glass designs was manipulating and transforming bottles and other recycled glass containers, utilizing hot- and cold-shop fabrication methods. Bottles quickly morphed into other functional objects, such as designs for lighting, candle holders, spoons, jewelry, trays, vases, and bowls. Multiples and modularity were also explored in such architectural components as landscape lighting, multicolored glass brick, and fused glazing elements.

Following the introduction to basic hot- and cold-forming techniques, individual design problems were established. The process of interacting with the equipment and the technical and artistic advisers became a daily rhythm of design-build-reinvent. This cycle of design prototyping permitted multiple and parallel explorations, resulting in more than 250 objects made during an intense 10-day period. It also highlighted for each designer the significance of trial and error within the rigors of process, as well as the need for clear and precise communication of an idea from concept through process to object.

The designers discovered that the slow ambiguity of slumping and fusing processes was as fascinating as the immediacy of glassblowing. Cold-shop techniques encouraged exploration of surface through spindle-grinding and polishing. Diamond-saw cutting, slicing, and the use of the bottle “crack off” equipment presented rich possibilities for glass sectioning. The making of plaster molds with graphite slurry surfacing provided an immediate method for repetitive pressing of objects and forms.

Daily design critiques were held to edit, debate, and direct the development of each project. Some of the more notable explorations investigated ideas of memory, nature, and ritual. The rural setting inspired some of the designers to express nature as an important and direct parallel to the organic quality of glass. Significant and poetic expressions of body adornment, structural inversion, and entrapment were also undertaken. Body-casting techniques, blowing, and vacuum-assisted drawn glass were utilized, and the boundaries of each process were often tested and expanded into new territory.

In the end, the breadth and depth of the processes explored, coupled with the energy of the participants and the compressed time frame, generated an unparalleled introduction to the world of glass design.

Paul Haigh
Architect, product designer, and educator
Principal, Haigh Architects + Designers
(www.haigharchitects.com)
Greenwich, Connecticut

For further information on CIRECA-Vitra Design Museum at Boisbuchet (www.boisbuchet.org), contact Silvia Gross at Silvia.Gross@design-museum.de. See also the Corning Museum Web site, http://www.cmog.org/index.asp?pageld=1545.
Studio Barn interior with Corning UltraLight Hotshop
Corning technical adviser Steven Gibbs at glory hole (left), workshop director Paul Haigh at furnace (center), and Seattle artist Charles Parriott at glory hole (right)
Photo: Deide von Schaeven

Experimental pressed and hand-formed spoons by designer Gigi Mizrahi
Photo: Deide von Schaeven

Steven Gibbs and designer Maite Del Mundo
Photo: Deide von Schaeven
The Ben W. Heineman Sr. Family Collection at The Corning Museum of Glass (Part 1)

In *New Glass Review* 27, it was announced that The Corning Museum of Glass was the recipient of an extraordinary collection of 250 contemporary studio glass objects from the longtime Chicago residents and philanthropists Ben W. Heineman Sr. and his wife, Natalie G. Heineman. The Heineman Collection features an impressive array of vessels and sculptures by leading international artists working in glass. In 2006, 118 objects from the collection came to the Museum, and in 2007, the balance of the collection will arrive.

Objects to enter the Museum in 2006 included works by American artists Tina Aufiero, Howard Ben Tre, Brian Blount, Curtiss Brock, William D. Carlson, Sydney Cash, Dale Chihuly, Kéké Cribs, Dan Dailey, Steven DeVries, Michael M. Glancy, Stephen Hodder, David Grant Hopper, David R. Huchthausen, Kreg Kallenberger, Jon Kuhn, John Lewis, Marvin Lipofsky, Flora C. Mace and Joey Kirkpatrick, Dante Marioni, Richard Marquis, Joel Philip Myers, Mark Peiser, Damian Priour, Richard Ritter, Karl Schantz, Jack Schmidt, Mary Shaffer, James Shaw, Paul Stankard, Michael Estes Taylor, James Watkins, Steven I. Weinberg, and Jon Wolfe; British and Irish artists Jane Osborn-Smith (working in the United States), Clifford Rainey (Irish, working in the United States), Colin Reid, and David Taylor; Cuban artist José Chardiet (working in Canada); Czech artists Bohumil Eliáš, Pavel Hláva, Stanislav Libenský and Jaroslava Brychtová, Michael Pavlík (working in the United States), Dana Zámečníková, and Yan Zoritchak (working in France); French artists Antoine Leperlier, Etienne Leperlier, and Robert Savart; German artists Karl R. Berg, Gerard Koch, Klaus Moje (working in Austria), and Ann Wolff (working in Sweden); Hungarian artists Zoltán Bohus and Maria Lugossy; Italian artists Livio Seguso, Lino Tagliapietra, and Luciano Vistosi; and Japanese artists Kyohi Fujita and Hiroshi Yamano.

Over the past 20 years, the Heinemans have thoughtfully assembled one of the largest and finest private collections of contemporary studio glass in the United States. Their collection is distinguished by the wide-ranging history of studio glass that it represents, which makes it particularly significant for the Museum to have. Of equal importance, however, are the high level of connoisseurship demonstrated by the Heinemans in their careful selection of objects, and their preference for collecting more than one work by an artist.

Focusing on a core group of important artists, the Heinemans acquired pieces made at different times over the course of the artists' careers, from the 1960s to the present. Although this is the best way to understand an individual artist's body of work, few museums have the resources to collect in this manner. The critical role of philanthropic collectors such as the Heinemans in the building of art collections for the general public cannot be overemphasized.

The gift of the Heineman Collection is a magnificent legacy to the Museum and to the field of contemporary studio glass in general. In terms of quality and rarity, it includes what will be some of the finest pieces in the Museum's permanent collection. As a result of this gift, gaps in the Museum's holdings will be filled and the nature of the contemporary collection, as a whole, will be changed. The Museum's representation of studio glass will become significantly wider in scope and substantially richer and more comprehensive.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

Dedicant #7

Howard Ben Tre (American, b. 1949)
United States, Providence, Rhode Island, 1987
Cast glass; bronze, gilding
H. 119.5 cm, W. 46.4 cm, D. 18 cm
*The Corning Museum of Glass* (2006.4.18, gift of the Ben W. Heineman Sr. Family)

Retreat

Sydney Cash (American, b. 1941)
United States, Marlboro, New York, 1988
Slumped glass and plate glass, assembled; wire, welded steel, paint
H. 35.8 cm, W. 25.5 cm, D. 18 cm
Granulare Anvil (English Setter)
Richard Marquis (American, b. 1945)
Blown granulare glass; found metal English setter, stained wood anvil, assembled
H. 94 cm, W. 89 cm, D. 24 cm
The Corning Museum of Glass (2006.4.45, gift of the Ben W. Heineman Sr. Family)

Reticello Leaf
Dante Marioni (American, b. 1964)
United States, Seattle, Washington, 2001
Blown reticello glass
H. 71.2 cm, Diam.
(base) 18.5 cm
The Corning Museum of Glass (2006.4.42, gift of the Ben W. Heineman Sr. Family)

Omagh
Clifford Rainey (Irish, b. 1948)
United States, Oakland, California, 2001
Cast glass
H. 86.3 cm, W. 45.7 cm, D. 30.4 cm
The Corning Museum of Glass (2006.4.60, gift of the Ben W. Heineman Sr. Family)

Pamplona and Venere in Seta
Lino Tagliapietra (Italian, b. 1934)
Italy, Murano, or United States, Seattle, Washington, about 1997
Blown filigrana glass, cut
H. 81.2 cm, W. 20.3 cm, D. 12.7 cm; H. 53.3 cm, W. 25.4 cm, D. 12.7 cm
The Corning Museum of Glass (2006.3.18,.21, gift of the Ben W. Heineman Sr. Family)
Recent Important Acquisitions

This section consists of photographs and descriptions of objects recently added to public and private collections in the United States and abroad. All of these objects were made between 1946 and the present. Caption information has been provided by the owners. Because of the large number of submissions this year, explanatory notes have been omitted.

Vase

**Esmé Alexander** (Swedish, b. 1966)
Sweden, Stockholm, 2006
Blown and hot-worked glass; gold foil
H. 43 cm, W. 25 cm, D. 18 cm
*Nationalmuseum*, Stockholm, Sweden (NMK 80/2006)
Photo: Hans Thorwid/Nationalmuseum 2006

**Mýtus** (Myth)

**Vladimír Bachorík** (Czech, b. 1963)
Czech Republic, Prague, 1992
Safety wire glass, cut, glued; artificial sandstone
H. 24 cm, W. 37.5 cm
*Museum of Decorative Arts in Prague* (DE 10.983, gift of the artist)
Photo: Gabriel Urbánek
White Hex Bolt

Rick Beck (American, b. 1960)

United States, Spruce Pine, North Carolina, 2005

Cast glass, cut

H. 33.3 cm, Diam. 19 cm

Muskegon Museum of Art, Muskegon, Michigan (2006.1, gift of the artist)

Crisaliforme-Simulacro

Cristiano Bianchin (Italian, b. 1963)

Italy, Venice, 2004

Blown glass, cut; synthetic fiber

H. 54 cm, Diam. 14 cm

Nancy Olnick and Giorgio Spanu, New York, New York

Untitled

Lee Bul (South Korean, b. 1964)

2005

Crystal and glass beads, nickel-chrome wire

H. 160 cm, W. 102.8 cm, D. 109.8 cm

The Toledo Museum of Art (2005.98, purchased with funds given by Dr. and Mrs. Edward A. Kern in honor of Rhoda L. and Roger M. Berkowitz)

Photo: Toni Marie Gonzalez for VRC/TMA, 2006
Campiello del Remer Chandelier #2
Dale Chihuly (American, b. 1941)
Ireland, Waterford, 1995; assembled at
The Toledo Museum of Art in 2006
243 lead glass elements, blown, tooled, cut;
assembled on steel armature; steel cable suspension
H. 275.6 cm, W. 157.5 cm
The Toledo Museum of Art (2006.54, purchased
with funds given by Anne and Carl Hirsch)
Photo: Toni Marie Gonzalez for VRC/TMA, 2006

Doric
Tessa Clegg (British, b. 1946)
United Kingdom, 2005
Cast glass
H. 36 cm, W. 23 cm
The Fitzwilliam Museum, Cambridge, United Kingdom
(C.7 & A-2006, gift of Nicholas and Judith Goodison
through The Art Fund)
Photo: Fitzwilliam Museum, Cambridge
"King Athamas" Pitcher
Jean Cocteau (French, 1889–1963)
France, Nancy, Cristallerie Daum, 1957
Pâte de verre, gilded
H. 24.9 cm, W. 26.1 cm, D. 15.4 cm
The Corning Museum of Glass (2006.3.34)

Groove Series
Benjamin Edols (Australian, b. 1967) and
Kathy Elliott (Australian, b. 1964)
Australia, Sydney, New South Wales, 2003
Blown glass, wheel-cut
H. 78 cm, Diam. 12 cm
National Art Glass Gallery, Wagga Wagga Art Gallery, Wagga Wagga,
New South Wales, Australia (2006.135)
Inside House and Outside House

**Judi Elliott** (Australian, b. 1934)
Australia, Bungendore, New South Wales, 2005
Kiln-formed glass
Inside House: H. 49.5 cm, W. 75 cm; Outside House: H. 50 cm, W. 67 cm
National Art Glass Gallery, Wagga Wagga Art Gallery, Wagga Wagga, New South Wales, Australia (2006.03)

**Biľý kokr (White cocker)**

**Jan Fabián** (Czech, b. 1978)
Czech Republic, Prague, 2005
Cast glass, cut
H. 12 cm, W. 23 cm
Museum of Decorative Arts in Prague (DE 10.956)
Photo: Gabriel Urbánek

**Josepha Gasch-Muche** (German, b. 1944)
Germany, Alfeld, 2003
Optical glass, graphite dust
H. 70 cm, W. 70 cm, D. 20 cm
Alexander Tutsek-Stiftung, Munich, Germany
13.10.04 / 30.11.04

Josepha Gasch-Muche (German, b. 1944)
Germany, Alfeld, 2004
Display glass on panel
Each: Diam. 110 cm, D. 15 cm
Kunstsammlungen der Veste Coburg,
Coburg, Germany (a.S. 5670/06a, b)

Negerin (Negress)
Bernard Heesen (Dutch, b. 1958)
The Netherlands, Acquoj, 2006
Hot-worked glass
H. 55 cm
From a collection of politically incorrect African-themed objects
made by the artist to satirize Victorian kitsch and contemporary tourist souvenirs
Stedelijk Museum, Amsterdam,
The Netherlands (2006.1.0010)
Photo © Stedelijk Museum, Amsterdam
**Rondelantern**

**Michael Higgins** (American, 1908–1999) and **Frances Higgins** (American, 1912–2004)


Fused glass with copper rings; chrome-plated steel

- H. 104.5 cm, W. 31 cm, D. 30.8 cm

*The Corning Museum of Glass (2006.4.242)*

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**Stacking Tumblers, Pitcher, and Basket**

**Saara Hopea** (Finnish, 1925–1984)

Finland, Nuutajarvi, Notsjo glassworks, designed in 1950

Mold-blown glass; wood

- H. (tumbler) 16.8 cm

*Philadelphia Museum of Art (415-2006-3-12, gift of Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art)*
Ostrorep (Horseshoe crab)
Klára Horáčková (Czech, b. 1980)
Czech Republic, Prague, Academy of Arts, Architecture, and Design, glass studio
directed by Prof. Vladimír Kopecký, 2003
Flat glass and glass bits, fused
W. 32 cm
Museum of Decorative Arts in Prague
(DE 10.957, gift of the artist)
Photo: Gabriel Urbánek

Stilettklackskor stl. 36
(High heels, size 36)
Åsa Jungnelius
(Swedish, b. 1975)
Sweden, Stockholm, 2005
Cast glass
H. 19 cm, L. 16.5 cm
Smålands Museum,
Växjö, Sweden
Plate with Abstract Decoration
Vladimír Kopec̆ky (Czech, b. 1931)
Czechoslovakia, Prague, 1960
Blown glass, acid-etched
Diam. 36.5 cm
The Corning Museum of Glass (2006.3.67)

Lark Mirror
Karen LaMonte (American, b. 1967)
Czech Republic, ́Zelezný Brod, 2004
Cast glass
H. 52 cm, W. 38 cm, D. 5 cm
Alexander Tutsek-Stiftung, Munich, Germany
Salome
Stanislav Libenský (Czech, 1921–2002)
Czechoslovakia, Prague, 1945
Sheet glass, acid-etched, cut, silvered
H. 160 cm, W. 90 cm
*Museum of Decorative Arts in Prague (DE 11.035)*
Photo: Gabriel Urbánek

*Head VI and Rhomboid Head*
Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924)
Czechoslovakia, Železný Brod, 1986 (*Head VI*) and 1991
Mold-melted glass, cut
H. 53.3 cm, W. 31.7 cm, D. 19 cm;
H. 53.3 cm, W. 50.1 cm, D. 30.4 cm
*The Toledo Museum of Art*
(2006.53 and .52, purchased with funds given by Margy and Scott Trumbull)
Photo: Toni Marie Gonzalez for VRC/TMA, 2006
*Vase*

**Irina Lindqvist** (Swedish, b. 1981)
Sweden, Bornholm, 2005
Blown and cased Graal glass, Paradise paints
H. 32 cm, Diam. 18 cm
Nationalmuseum, Stockholm, Sweden (NMK 42/2006)
Photo: Hans Thorwid/Nationalmuseum 2006
Series IGS VI 1997–1999, #12

Marvin Lipofsky (American, b. 1938)
With the assistance of František Cejka
Czech Republic, Nový Bor, and United States,
Berkeley, California, 1997–1999
Mold-blown and cased glass, cut, sandblasted
Assembled: H. 41.2 cm, W. 65.4 cm, D. 53.4 cm

The Corning Museum of Glass (2006.3.5)

Gold and Green Implied Movement
Harvey K. Littleton (American, b. 1922)
United States, Spruce Pine, North Carolina, 1987
Furnace-worked and cased glass, cut, assembled
Dimensions variable
The Corning Museum of Glass (2006.4.112)
Ocean Reef Bowl
Michele Oka Doner (American, b. 1945)
United States, Corning, New York,
Steuben Glass, 2005
Mold-blown lead glass; bronze
Bowl: H. 22.86 cm, Diam. 29.21 cm
Yale University Art Gallery, New Haven,
Connecticut (2006.47.1, The Janet and
Simeon Braguin Fund)

Cell
Zora Palová (Slovakian, b. 1947)
Slovakia, Bratislava, 2005
Cast glass, cut
H. 70 cm, W. 110 cm, D. 10 cm
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5683/06)
Colin Reid (British, b. 1953)
United Kingdom, Stroud, Gloucestershire, 2005
Kiln-cast (lost wax) optical glass, sandblasted
H. 52.5 cm
*Kunstsammlungen der Veste Coburg,* Coburg, Germany (a.S. 5665/06)

Beverly Semmes (American, b. 1958)
With the assistance of James McLeod
United States, Brooklyn, New York, 2006
Blown and hot-worked glass
H. 39.4 cm, W. 40.2 cm, D. 16.7 cm
*The Corning Museum of Glass* (2006.4.145)

Josh Simpson (American, b. 1949)
United States, Shelburne Falls, Massachusetts, 2006
Multiple layers of hot-worked glass; flame-worked, fused *murrine*, dichroic glass, blown elements; applied cane drawing, decoration, and gold and silver foils; engraved
H. 31.2 cm, Diam. (max.) 33.5 cm
*The Corning Museum of Glass* (2006.4.154)
The Sorcerer (Oystercatcher Rattle)

**Preston Singletary** (American, b. 1963)
United States, Seattle, Washington, 2006
Blown glass, sand-carved; steel
H. 38.10 cm, W. 22.86 cm, D. 20.32 cm

Ann Morrison and Steve Pitchersky,
Rancho Mirage, California

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Nekonečno (Infinity)

**Lenka Stejskalová** (Czech, b. 1978)
Czech Republic, Prague, Academy of Arts, Architecture, and Design, glass studio
directed by Prof. Vladimír Kopec, 2006
Slumped sheet glass, sandblasted
H. 50 cm, W. 83 cm

*Museum of Decorative Arts in Prague*
(DE 10.929, gift of the artist)

Photo: Gabriel Urbánek
Blood Thistle
Cathy Strokowsky (Canadian, b. 1967)
Canada, Montreal, Quebec, 2005
Blown glass, sandblasted, flameworked
H. 14 cm, Diam. 11.5 cm
Montreal Museum of Fine Arts (2006.85)

Triadu
Ana Thiel (Mexican, b. 1958)
Mexico, San Miguel de Allende, Guanajuato, 2006
Sand-cast glass; rock
H. 115 cm, W. 86 cm, D. 63 cm
Museo del Vidrio, Monterrey, Mexico (AC-030)

Grecian Urn
Karla Trinkley (American, b. 1956)
United States, Boyertown, Pennsylvania, 1992
Pâte de verre
H. 104.9 cm, W. 57 cm, D. 15.4 cm
The Corning Museum of Glass (2006.4.150)
Plate with Abstract Decoration
Dana Vachtová (Czech, b. 1937)
Czechoslovakia, Prague, 1961
Blown glass, enameled
Diam. 35 cm
The Corning Museum of Glass (2006.3.68)

Untitled Bowl
František Vízner (Czech, b. 1936)
Czech Republic, Zdar nad Sázavou, 1996
Cast glass, cut, acid-etched
H. 10.2 cm, Diam. 29.2 cm
The Corning Museum of Glass
(2006.3.47, gift of Andrea and Charles Bronfman)
One, One, One III
Tim Whiten (American, b. 1941)
Canada, Toronto, Ontario, 2005
Cast glass; metal wire
H. 151.8 cm, W. 22.9 cm
Canadian Clay & Glass Gallery, Waterloo, Ontario (2006.01.01)

M's Eyes
Dana Zámečníková (Czech, b. 1945)
Czech Republic, Prague, 2000
Painted glass, printed foil, gold leaf, metal
H. 73 cm, W. 80 cm, D. 16 cm
Museum of Decorative Arts in Prague (DE 10.995, gift of the artist)
Photo: Gabriel Urbánek
New Glass Review 29

Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 images of new works in glass. The selection is made by an international jury. The 100 works chosen will be published in Spring 2008. 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.

Objects: Only works that have been designed and made between October 1, 2006, and October 1, 2007, are eligible.

Permitted entries: Vessels, objects, environments, glass paintings and panels, glass windows, architectural glass, and glass design may be submitted. All works should be of excellent quality from every point of view – function, aesthetics, and technique.

Conditions: Participants must complete the attached application form and enclose a total of three digital photographs illustrating one to three works. (Slides will not be accepted.) Digital images should be made using the highest-resolution setting on your camera. (For more information on digital photo requirements, see instructions at the Museum’s Web site, www.cmog.org, under “New Glass Review.”) Please submit digital photographs on CD-ROM, labeled with the artist’s name and the title of each piece. The photograph file should be labeled as follows: artist’s last name_first name_title.jpg or artist’s last name_first name_title.tif. Do not use quotation marks, apostrophes, parentheses, or any characters that are not numbers or letters. E-mail submissions will not be accepted. The quality of the reproductions depends on the quality of the digital photographs. All images become the property of The Corning Museum of Glass. They will be added to the Rakow Library’s extensive audiovisual archive, which is made available to any interested person.

Fee: $15 USD. 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 no later than October 1, 2007, and addressed to:


Teilnehmer: Alle Glaskünstler sowie Firmen aus aller Welt.


Gebühr: $15 USD. Zahlungen können in U.S. Schecks erfolgen (Auslandschecks werden nicht akzeptiert), per U.S. Postanweisung oder Kreditkarte (Visa, MasterCard, American Express oder Discover).

Einsendeschluß: bis spätestens 1. Oktober 2007 (Poststempel). Unterlagen an:

Chaque année, le Corning Museum of Glass, N.Y.U.S.A., organise un concours international afin de choisir 100 images des nouveaux ouvrages en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés en printemps 2008. Tous les participants recevront un exemplaire. (Au cas où vous n’auriez pas reçu un exemplaire, écrivez directement à: NEUES GLAS/ NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen, Allemagne.)

Participants: Tous les créateurs et firmes dans le monde entier se préoccupant de verre.

Objets: Ne sont admises que les œuvres qui ont été conçues et réalisées entre le 1er octobre 2006 et le 1er octobre 2007.

Admission: On pourra présenter des récipients, des objets, des environnements, des images en verre, des vitraux, des verres référent à l'architecture ainsi que le dessin en verre, Tous les ouvrages doivent représenter un standard excellent de tous les points de vue, soit de la fonction, de l’esthétique et de la technique.

Conditions: Les participants doivent remplir le formulaire de candidature suivant à la présente sur tous les points y annexer au total trois images numériques présentant entre une et trois de leurs ouvrages (les dispositifs ne seront pas acceptés). Les images numériques doivent être faites en utilisant la plus haute résolution qui est possible avec votre appareil-photo (pour plusieurs informations concernant les conditions pour les images numériques, visitez le Musée au Web à www.cmog.org, et cliquez sur “New Glass Review”). Les images numériques doivent être soumises sur CD-ROM et porter le nom de l’artisan et le titre de l’ouvrage. Le nom du fichier électronique pour chaque image numérique doit être appelé comme le suit: nom de l’artisan_prenom_titre.jpg ou nom de l’artisan_prenom_titre.tif. Veuillez ne pas employer les guillemets, apostrophes, parenthèses ou les caractères/signes qui ne sont pas les numéros ou les lettres. Les soumission par e-mail ne seront pas acceptées. La qualité des reproductions dépend de la qualité des images numériques. Toutes les images seront la propriété du Corning Museum of Glass. Elles trouveront un bon accueil aux importantes archives de la Rakow Library qui est à la disposition de tous intéressés.

Droit: $15 USD. Le paiement peut être effectué par chèque-U.S. (les chèques étrangers ne seront pas acceptés), par mandat postal U.S., ou par carte de crédit (Visa, MasterCard, American Express ou Discover).

Date: Au plus tard jusqu’au 1er octobre 2007 (timbre de la poste). Envoyez le matériau justificatif à:
APPLICATION/ANMELDUNG/CANDIDATURE

Deadline/Stichtag/Date-limite: October 1, 2007

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

(First/Vorname/Prénom) (Last/Nachname/Nom) (Company Name/Firma/Nom de firme)

Address/Adresse

Telephone

E-mail

Web site

Nationality/Nationalität/Nationalité

Date of Birth

Digital Images/Digitalaufnahmen/Images numériques: Please submit digital images on CD-ROM only; slides will not be accepted.
Bitte nur Digitalaufnahmen auf CD-ROM einreichen; Dias werden nicht akzeptiert.
Prise de presenter seulement les images numériques sur CD-ROM; les diapositives ne seront pas acceptées.

Title/Titel/Titre

Technique/Technik/Material

Dimensions/Maße/Mésures

Height/Höhe/Hauteur

Width/Breite/Largeur

Depth/Tiefe/Profondeur

1. 

2. 

3. 

I certify that I designed □/ made □ (check one or both) the work(s) described above between October 1, 2006, and October 1, 2007. I understand that my entry cannot be considered if it is postmarked after the October 1, 2007, 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 images of my objects submitted for New Glass Review 29, and to sell those reproductions in any form on the Museum's behalf and 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 images submitted become the property of The Corning Museum of Glass.


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□ $15 USD entry fee enclosed/Gebühr $15 USD beigefügt/$15 USD frais ci-inclus

The Corning Museum of Glass receives many requests for the addresses of the artists included in New Glass Review. If you would like your address or that of a single gallery/representative listed, please complete the following information.

If you would like your address or that of a single gallery/representative listed, please complete the following information.

□ Please print the address I have provided on the entry form.

□ Please do not print or release my address.

□ Please print my e-mail address.

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Affirmation/Sûreté

The Corning Museum of Glass reçoit beaucoup de demandes concernant les adresses des artistes qui sont admis à New Glass Review. Si vous désirez que votre adresse ou celle de votre galerie/représentatif soit mentionnée, nous vous prions de compléter l'information suivante.

□ Je vous prie d'indiquer la même adresse que dans le formulaire.

□ Je vous prie de ne pas imprimer ou faire passer mon adresse.

□ Je vous prie d'indiquer mon adresse électronique

□ Je vous prie d'indiquer mon adresse du Web

□ Je vous prie d'indiquer l'adresse de mon représentatif au lieu de la mienne.

Galery/Galerie - Representative/Représentant/Représentatif

Address/Adresse