New Glass
Review 29

The Corning Museum of Glass
NewGlass Review 29

The Corning Museum of Glass
Corning, New York
2008
To Our Readers

In 2007, more than 6,000 copies of the New Glass Review 29 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 921 individuals and companies representing 42 countries submitted 2,600 digital images. 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 Sarah Nichols, Buzz Spector, and Richard Whiteley. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Laura Cotton, Andrew Fortune, Vanessa Karacaüha, Uta M. Klotz, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Monica Rumsey, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

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

Cover: Host IX-Epidendrum
Debora Moore (American, b. 1960)
United States, Seattle, Washington, 2007
Blown and hot-worked glass, applied glass powders, acid-etched
H. 96.5 cm, W. 30.5 cm, D. 17.8 cm
The Corning Museum of Glass, (2007.4.70, the 22nd Rakow Commission)
Photo: Rob Vinnedge

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The Corning Museum of Glass
Corning, New York 14830-2253
United States of America
Standard Book Number 978-0-87290-170-4
ISSN: 0275-469X
Library of Congress Control Number 81-641214
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Artists and Objects

1. Sean Albert
United States
*Light In-On-As Surface (Gold)*
Blown glass, neon; canvas, wood, dye
H. 61 cm, W. 121.9 cm, D. 8.9 cm
Photo: Russell Johnson
SN, TO, BS, RW

2. Mercedes Albrecht
United States
*Dual*
Installation with blown, mold-blown, and hot-worked glass and plate glass elements, sandblasted, assembled; paint, fabric
H. 4 m, W. 3.3 m, D. 5 m
SN, BS
3. Elissa Batchley  
United States  
Untitled installation  
Fused and slumped float glass;  
steel wire mesh  
H. 3 m, W. 10 m, D. 10 m  
SN, TO, BS, RW

4. Philippa Beveridge  
British, working in Spain  
The Custodian of Memory  
Kiln-formed float glass, silvered,  
cold-worked; leather  
H. 72 cm, W. 40 cm, D. 34 cm  
SN, TO
5. Gabriella Bisetto  
Australia  
The Ocean Within (60% of body weight is water)  
Blown and cast glass, assembled  
Dimensions variable  
Photo: Grant Hancock  
SN, TO, RW

6. Annette Blair  
Australia  
Collection of Comforts #7  
Blown glass; enamel  
H. 55 cm, W. 43 cm, D. 15 cm  
Photo: Michael Haines  
SN, RW
7. Helena Blom  
Sweden  
*Spiritual House*  
Glass-topped wood table and mirror, engraved; clay  
Dimensions variable  
*SN, TO, BS*

8. Lene Bødker  
Denmark  
*Resting*  
Cast glass (lost wax), chiseled  
H. 16 cm, W. 53 cm  
Photo: Anders Sune Berg  
*TO, BS*
9. Christina Bothwell  
United States  
*When You Are Sleeping*  
Cast glass; clay  
H. 22.5 cm, L. 47.5 cm, W. 20 cm  
Photo: Robert Bender  
SN, TO, BS, RW

10. Nancy Bowen  
United States  
*Split*  
Blown glass; ceramic, encaustic  
H. 43 cm, W. 81.2 cm, D. 38 cm  
Photo: Robert Bender  
SN, TO, BS
11. Gabriel Branch
United States
*Pitcher with Faux Exhibition Catalog*
Tempered glass; acrylic, book
Vessel: H. 17.3 cm, W. 14 cm, D. 13 cm
Photo: Joanna Lautenberger

12. Joan Brigham
United States
*Sine Waves*
Blown glass; steel, water, electrical components
H. 28 cm, W. 26 cm, D. 44 cm
Photo: Walter Dent
SN, TO, RW
13. **Rebecca Chernow**  
United States  
*Boo Boo Bags*  
Blown glass; oil paint  
H. 7 cm, W. 10 cm, D. 5 cm  
Photo: Russell Johnson  
*TO, BS*

14. **Kyung-Ok Choi**  
Korean, working in the United States  
*Dreaming*  
Flameworked borosilicate glass, sandblasted; paint  
H. 90 cm, Diam. 65 cm  
Photo: Kwang-Pyo Kim  
*TO*
15. Kim Clanton
United States
Black Sea Pod
Blown glass, sandblasted, acid-polished
H. 12 cm, L. 35 cm, W. 13 cm
Photo: Scott Smith
TO, BS

16. Jon Clark and Angus Powers
United States
Gravity
Blown and mold-blown glass; latex, video, audio
H. 3.5 m, W. 5 m, D. 12 m
SN, TO, BS, RW
17. Cobi Cockburn
Australia
*Curl*
Fused, slumped, and hot-worked glass, cold-worked
Greatest: H. 14 cm, W. 74 cm, D. 11.5 cm
Photo: Greg Piper
SN, RW
18. Katharine Coleman
United Kingdom
City Blocks Paperweight
Blown and cased lead glass, cut, polished,
wheel-engraved
H. 10 cm, Diam. 7 cm
SN
American, working in Australia  
One  
Kiln-formed and blown glass, cold-worked, assembled; steel  
H. 4 m, W. 10 m, D. 25 cm  
Photo: Rob Little  
TO, BS, RW

20. Jon N. Cotterman  
United States  
Dishwater Profusion  
Blown and flameworked glass  
H. 31 cm, W. 23 cm, D. 23 cm  
BS, RW
21. Nadege Desgenetez  
French, working in Australia  
*Butt to Butt*  
Blown *inca/mo* glass, assembled;  
stainless steel  
H. 110 cm, W. 75 cm, D. 14 cm  
Photo: Rob Little  
SN, TO, BS, RW
22. Ron Desmett
United States
*Lidded Trunk Vessel #11*
Blown glass
H. 76.2 cm, Diam. 48.3 cm
Photo: Jim Judkis
SN, TO
23. Daniel Dishman  
United States  
Brass Bed  
Pâte de verre; brass  
H. 15 cm, L. 30 cm,  
W. 15 cm  
SN, BS

24. Jeremy Doar  
United Kingdom  
Ritualistix 2  
Cast glass  
H. 47 cm, W. 36 cm,  
D. 18 cm  
SN
25. Steven Durow
United States
Dascin Columns
Cast glass; steel
H. 277 cm, Diam. 76 cm
TO
26. Matthew Eskuche
German, working in the United States
White Trash
Flameworked glass, assembled; spray paint
H. 38 cm, W. 110 cm, D. 100 cm
Photo: David Smith
SN, TO, RW
27. Deirdre Feeney
Irish, working in Australia
*Gone Again*
Kiln-formed glass, cold-worked, assembled
H. 17 cm, W. 19 cm, D. 24 cm

Photo: Parallax Photography

SN, BS, RW

28. Alexander Fekete
Slovak, working in the United States
*Echoes*
Blown glass, cut, carved, sandblasted, polished; pebble
H. 250 cm, W. 22 cm, D. 10 cm

TO, BS
29. Josepha Gasch-Muche
Germany
11/06/07
Display glass (LCD substrate), broken, assembled; steel
H. 110 cm, W. 110 cm, D. 110 cm
TO, BS, RW
30. Mel George
Australian, working in the United States
Wendouree Drive
Kiln-formed glass
H. 10.8 cm, W. 15 cm
Photo: Paul Foster
SN, RW

31. Ashley Harwood
United States
We Are the Light That Travels into Space
Blown glass, neon; wire, electrical transformers
Diam. 183 cm, D. 30 cm
RW
32. Tevita Havea
Tongan, working in Australia
Bennu
Blown glass, cold-worked; woven twine, cinnamon
H. 25 cm, W. 55 cm, D. 22 cm
Photo: Stuart Hay
SN, TO, RW

33. Ayami Honda
Japan
Association
Blown and cast glass; oil paint
H. 35 cm, W. 60 cm, D. 20 cm
SN, BS
34. Deborah Horrell
United States
Infolding
Pâte de verre
H. 22.9 cm, W. 40.6 cm, D. 26.7 cm
Photo: Paul Foster
SN, RW

35. Amy Hunter
United States
Hindrance
Blown glass, cold-worked; steel, sutures, pig intestine
H. 37 cm, Diam. 40 cm
Photo: ETC Photo
SN, TO, RW
36. Michi Imai
Japan
Vessel
Cast glass
H. 5 cm, W. 22 cm, D. 21 cm
SN, TO, RW

37. Maki Imoto
Japan
C. O. G. 07
Blown and kiln-formed glass
H. 20 cm, W. 80 cm, D. 50 cm
SN, RW
38. Peter Ivy
American, working in Japan
Comet
Blown glass; lead, wire, bamboo, stone
H. 13 cm, W. 12.5 cm, D. 13.5 cm
Photo: Hayashi Shugo
RW

39. Ditte Johansson
Sweden
Lace of Vienna
Knitted and fused glass
H. 52 cm, W. 74 cm
SN, TO, RW
40. Zoë Johnson
Australian, working in Sweden
The Stuff of Fairy Tales
Blown glass, cold-worked; mixed media, assembled
Greatest: Diam. 115 cm, D. 65 cm
SN, TO, BS, RW

41. Jessica Jane Julius
United States
Bonefinger
Cast glass photogram
H. 55 cm, W. 111 cm
TO, BS
42. Dafna Kaffeman
Israel
*Helichrysum sanguineum* (red cudweed)
Flameworked glass; fabric, thread, metal pins
H. 49 cm, W. 49 cm

43. Jessica Kallage-Götze
Germany
Untitled
Hot glass; plaster
H. 140 cm, W. 200 cm, D. 7 cm
44. Eeva Käasper
Estonia
*Smell of Flicker*
Hot-worked glass; light
H. 9 cm, Diam. 42 cm
TO, RW

45. Viivi-Ann Keerdo
Estonia
*The Nest*
Cast glass
H. 20 cm, Diam. 110 cm
Photo: Ülo Josing
SN, TO, RW
46. Elizabeth Kelly
Australia
Remanoir III
Mold-blown glass; cable ties, assembled
H. 22 cm, Diam. 32 cm
Photo: Tim Foster
RW

47. Jaesik Kim
Republic of Korea
Light a Toothpaste
Flameworked borosilicate glass, plate glass, and soda-lime glass, laminated, cut
H. 25 cm, L. 150 cm, W. 15 cm
SN, RW
48. Amanda King
American, working in Australia
Carmine, Orange, Ivory, Pale Rose, and Aqua Bubbleboxes
Blown and cased glass, cut, polished
Greatest H. 22 cm
Photo: Tom Roschi
SN, TO, BS, RW

49. June Kingsbury
United Kingdom
Kestrel, Squirrel, Song Thrush, Rook
Blown and cast glass; mummified thrush, kestrel
H. 23 cm, L. 66 cm, W. 8 cm
SN, BS, RW
50. Vladimir Klein
Czech Republic
Moon Ship
Optical glass, cut, polished, chiseled
H. 46 cm, W. 110 cm, D. 25 cm
TO, BS

51. Jacqueline Knight
Australian, working in the United States
Clothespin
Cast glass; epoxy
H. 15 cm, L. 150 cm, W. 16 cm
BS, RW
52. Jeremy Lepisto
United States
A Bit of Clarity
Kiln-formed glass
H. 22.8 cm, W. 20 cm, D. 4.5 cm
Photo: Paul Foster
SN, RW

53. Silvia Levenson
Argentinean, working in Italy
Life Strategies
Kiln-formed glass, assembled;
wood chair, video
H. 100 cm, W. 170 cm, D. 170 cm
Photo: Natalia Saurin
SN, TO, BS, RW
54. Hiyuli Liberman
Israel
Embracelet
Cast glass
H. 16 cm, Diam. 9 cm
SN, TO

55. Chihiro Matsura
Japan
Imaging 1
Blown glass, sheet glass; vinyl
H. 10 cm, W. 120 cm, D. 80 cm
SN, BS
56. Einav Mekori
Israeli, working in Canada
*Compact Vanity Case #3*
Blown glass, cut, sandblasted; leather, metal hinge
H. 10.5 cm, W. 9.5 cm, D. 3.7 cm
Photo: Anderw Winters
SN, BS

57. Burkhard Meyer
Germany
*In-Between*
Blown glass
H. 11.7 cm, W. 15.2 cm, D. 13.8 cm
SN, TO
58. Yukiyo Miyamoto
Japan
*Through the Painting*
Slumped sheet glass
H. 67 cm, W. 78 cm
SN, TO, BS, RW
59. Tom Moore
Australia
The Humblest Tumbler
Blown and hot-worked glass; paper label, knife
Greatest: H. 75 cm, W. 20 cm, D. 15 cm
Photo: Grant Hancock
SN, RW

60. Ian Mowbray
Australia
4C
Glass, cut, polished, assembled
H. 8 cm, Diam. 20 cm
Photo: David McArthur
SN, RW
61. Keiko Mukaide

Japanese, working in the United Kingdom

Memory of Place

Blown glass; mixed media, assembled

H. 12 m, W. 10 m, D. 20 m

Photo: Shannon Tofts

TO, RW
62. Kathleen Mulcahy
United States
Strand
Hot-worked glass; bent and etched steel plate
H. 121.9 cm, W. 121.9 cm, D. 12.7 cm
Photo: Dylan Vitone
SN, TO

63. Shogo Nakagawa
Japan
Ukanaikao
Cast glass; oil paint
Greatest: H. 20 cm, Diam. 7 cm
SN
64. Andrew Newbold
United States
Glass Containers
Slumped glass; steel
H. 125 cm, Diam. 205 cm
Photo: Chris Morgan
SN, RW

65. Rebecca Newnham
United Kingdom
Kalyptos
Fiberglass, silvered glass
Diam. 60 cm
Photo: David Bird
SN, TO
66. Amy O'Shaughnessy  
United States  
*A Birthday Surprise*  
Mold-blown glass  
H. 25 cm, W. 19 cm, D. 15 cm  
Photo: John Miller

67. Mary Phillips  
United States  
*Reflecting Place 3*  
Cut mirror; steel, assembled  
H. 180 cm, W. 10 cm  
SN, TO, BS, RW
68. Gillian Preston
United States
Memory Box
Plate glass, fused glass powders; wood box
Box: H. 7.6 cm, W. 20.3 cm, D. 15.2 cm

69. Steven Ramsey
United States
The Orchard
Enameled glass, pâte de verre frame; lead, steel
H. 41 cm, W. 41 cm, D. 5 cm
70. Mahine Rattonsey
Indian, working in the United States
*Embed*
Flameworked glass; steel
H. 50.8 cm, W. 61 cm, D. 30.5 cm
Photo: Geoff Tesch
SN, RW

71. Helga Reay-Young
Germany
*Between the Void and the Solid*
With the assistance of Helmut Wiederhold
Flameworked glass; wire, assembled
Greatest: H. 38 cm, W. 28 cm, D. 35 cm
SN, TO, BS
72. Colin Reid
United Kingdom
Untitled Still Life with Books #R1364
Cast glass
H. 58 cm, W. 26 cm, D. 24 cm
SN, TO, BS, RW
73. Alex Reig

Spain
Comunitat
Flameworked glass; wood, assembled
H. 90 cm, W. 110 cm, D. 45 cm
SN, TO, BS

74. Kait Rhoads

United States
Calyx
Blown glass, fused murrine, cut;
copper wire, steel stand, assembled
H. 35.6 cm, W. 66 cm, D. 31.8 cm
Photo: Rob Vinnedge
SN, TO
75. Gerhard Ribka
Germany
*Not Alone*
Cast glass; lead, oil paint
H. 20 cm, W. 11 cm, D. 9 cm
SN, TO, RW

76. Michael Rogers
United States
*Flock*
Cast glass, engraved; brass
Dimensions variable
Photo: Jim Via
SN, TO, BS, RW
77. Bruno Romanelli
United Kingdom
Sol
Cast glass (lost wax)
H. 8 cm, Diam. 34 cm
Photo: Alan Tabor
78. Amy Rueffert
United States
Curio (Quilt Pill)
Blown and fused glass; decals
H. 18 cm, W. 30 cm, D. 20 cm
Photo: Sibila Savage
SN, TO, BS, RW

79. Mark Salsbury
United States
Foam from a Mac Book
Cast glass
H. 26 cm, W. 26 cm, D. 2 cm
SN, BS, RW
80. Jeffrey Sarmiento
American, working in the United Kingdom
Tribe Self-Portrait
Cast glass, enameled
H. 42 cm, W. 30 cm
Photo: Kent Rogowski
RW

81. Nadine Saylor
United States
10,000 Breaths
Blown glass, iridized, assembled
Dimensions variable
BS, RW
82. Paolo Scala and Eleonora Lucani
Italy
Untitled
Fused glass; plastic
L. 74 cm, Diam. 7.5 cm
Photo: Fernando Conejo Lopez
SN, TO, RW

83. Franz Schönbeck
Germany
Two Birds/Zwei Vögel
Window glass; stone-throw (performance)
H. 240 cm, W. 160 cm
SN, TO, BS
84. Miyuki Shinkai
Japanese, working in Canada

Heart Centre
Blown glass; mixed media

H. 120 cm, W. 230 cm, D. 5 cm

BS
85. Naomi Shioya  
Japan  
Drops  
Cast glass  
Greatest: H. 30 cm, W. 50 cm, D. 50 cm  
SN, BS
86. Aimee Sones
United States
Puente Hills 2
Cast glass; plaster
H. 12 cm, W. 16 cm, D. 4 cm
BS

87. Amanda E. Stark
United States
Agglomerator of Glaciated Aqua
Found glass; mixed media
H. 17 cm, W. 5 cm, D. 15 cm
Photo: Tim Thayer
SN
88. Ethan Stern
United States

*Hyde*
Blown and cased glass, carved
H. 41 cm, W. 38 cm, D. 8 cm
Photo: Rob Vinnedge

89. Takuya Suguro
Japan

*Myself*
Cast glass; wire, plaster, leather
H. 40 cm, W. 25 cm, D. 20 cm
SN, TO
90. April Surgent
United States
I'll Watch the Road and You Dream
Fused glass, cameo-engraved
H. 61 cm, W. 155 cm
Photo: Rob Vinnedge
SN, TO, RW
91. C. Matthew Szösz
United States
Lace Series No. 4
Hot-worked glass
Diam. 61 cm
Photo: Mark Johnston

92. Itzell Tazzyman
Australia
Revealing Our First Nature I (Transcendence)
Blown glass; wood chair, glue, metal, assembled
H. 95 cm, W. 40 cm, D. 43 cm
Photo: Rob Little
SN, TO, BS, RW
93. Blanche Tilden
Australia
Yom Hashoah Ritual Sash (detail)
Cold-worked glass; stainless steel cable
H. 6 cm, L. 14 m, W. 24 cm
Photo: Rhiannon Slatter
TO, RW

94. Takuya Tokizawa
Japanese, working in the United States
Fizzies
Blown glass; silver
Greatest H. 38 cm
Photo: Russell Johnson
SN, RW
95. Daniela Turrin
Australia
Archi Tekton
Float glass, glass beads;
steel mesh, piano wire,
aluminum
H. 210 cm, Diam. 100 cm
Photo: Franca Turrin
TO, RW
96. Sylvie Vandenhoucke
Belgian, working in the United Kingdom
Kalina
Site-specific installation with cut glass
Photo: Zwart Berg
SN, TO, BS
97. Věra Vejsova  
Czech Republic  
*Time of Flower*  
Mold-melted glass, cut, polished  
H. 39.5 cm, W. 13 cm, D. 34 cm  

98. Willem Volkersz  
United States  
*Slaughter of the Innocents*  
Blown glass, neon; wood, paint, found objects  
H. 102 cm, W. 297 cm, D. 19 cm  
Photo: Tom Ferris
99. Ruby Woo
China
Frozen in 2007 Melted in 1997
Fused and cast glass; screen printing, wooden sticks
Each: H. 12 cm, W. 6 cm, D. 2 cm
Photo: Jim Leung
SN, RW
100. Gina Zetts
United States
Untitled performance
Hot-worked glass; blood
Photo: Spencer Pittenger
TO, BS
Countries Represented

Argentina
Levenson, Silvia

Australia
Bisetto, Gabriella
Blair, Annette
Cockburn, Cobi
Corr, Brian (working in)
Desgnetez, Nadage (working in)
Feeney, Deirdre (working in)
George, Mel
Havea, Tevita (working in)
Johnson, Zoë
Kelly, Elizabeth
King, Amanda (working in)
Knight, Jacqueline
Moore, Tom
Mowbray, Ian
Tazzymann, Itzell
Tilden, Blanche
Turrin, Daniela

Belgium
Vandenhoucke, Sylvie

Canada
Mekori, Einav (working in)
Shinkai, Miyuki (working in)

China
Woo, Ruby

Czech Republic
Klein, Vladimir
Vejsova, Véra

Denmark
Bødker, Lene

Estonia
Käasper, Eeva
Keerdo, Viivi-Ann

France
Desgnetez, Nadage

Germany
Eskuche, Matthew
Gaschin-Muche, Josepha
Kallage-Götze, Jessica
Meyer, Burkhard
Reay-Young, Helga
Ribka, Gerhard
Schönbeck, Franz

India
Rattonsey, Mahine

Ireland, Republic of
Feeney, Deirdre

Israel
Kaffeman, Dafna
Liberman, Hiyuli
Mekori, Einav

Italy
Levenson, Silvia (working in)
Scala, Paolo and Eleonora Lucani

Japan
Honda, Ayami
Imai, Michi
Imoto, Maki
Ivy, Peter (working in)
Matsura, Chihiro
Miyamoto, Yukio
Mukaide, Keiko
Nakagawa, Shogo
Shinkai, Miyuki
Shioya, Naomi
Suguro, Takuya
Tokizawa, Takuya

Korea, Republic of
Choi, Kyung-Ok
Kim, Jaesik

Slovakia
Fekete, Alexander

Spain
Beveridge, Philippa (working in)
Reig, Álex

Sweden
Blom, Helena
Johansson, Ditte
Johnson, Zoë (working in)

Tonga
Havea, Tevita

United Kingdom
Beveridge, Philippa
Coleman, Katharine
Doar, Jeremy
Kingsbury, June
Mukaide, Keiko (working in)

United States
Albert, Sean
Albrecht, Mercedes
Batchley, Elissa
Bothwell, Christina
Bowen, Nancy
Branch, Gabriel
Brigham, Joan
Chernow, Rebecca
Choi, Kyung-Ok (working in)
Clanton, Kim
Clark, Jon and Angus Powers
Corr, Brian
Cotterman, Jon N.
Desmett, Ron
Dishman, Daniel
Durov, Steven
Eskuche, Matthew (working in)
Fekete, Alexander (working in)
George, Mel (working in)
Harwood, Ashley
Horrell, Deborah
Hunter, Amy
Ivy, Peter
Julius, Jessica Jane
King, Amanda
Knight, Jacqueline (working in)
Lepisto, Jeremy
Mulcahy, Kathleen
Newbold, Andrew
O'Shaughnessy, Amy
Phillips, Mary
Preston, Gillian
Ramsey, Steven
Rattonsey, Mahine (working in)
Rhoads, Kait
Rogers, Michael
Rueffert, Amy
Salsbury, Mark
Sarmiento, Jeffrey
Saylor, Nadine
Sones, Aimee
Stark, Amanda E.
Stern, Ethan
Surgent, April
Szösz, C. Matthew
Tokizawa, Takuya (working in)
Volkersz, Willem
Zetts, Gina
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    Leumeah, New South Wales, Australia

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Jury Statements

Every year, I look forward to working with a new group of jurors on New Glass Review. It keeps the process—and the publication—fresh, but I personally enjoy it for the different ways of thinking about glass that each juror brings to the process. This year's jurors were Sarah Nichols, Buzz Spector, and Richard Whiteley. Sarah Nichols, who unfortunately was not able to contribute a juror's statement for the Review, is an independent curator who for many years was the curator of 20th-century decorative arts and design at the Carnegie Museum of Art in Pittsburgh. Sarah has curated some memorable shows in recent years, including "Aluminum by Design: Jewelry to Jests" (2000), "Glass: Material Matters" (with Howard Fox at the Los Angeles County Museum of Art, 2006), and, most recently, "Viva Vetro! Glass Alive: Venice and America" (2007).

Buzz Spector is a professor in the Department of Art at Cornell University in Ithaca, New York. It was a privilege to work with Buzz, an artist and critical writer whose sculptural work involves finding, accumulating, altering, destroying—and, in the process, bringing a new focus to and appreciation of—the books in our lives. He is also a maker of artists' books and editions. For me, his fluency in reading text and image is inspirational. Richard Whiteley is an artist who is head of the Glass Workshop in the School of Art at The Australian National University in Canberra. This academic glass program is widely acknowledged as one of the best in the world, and its fine reputation is being well cared for in Richard's capable hands. His sculptural work in cast glass has undergone a dramatic transformation in recent years, moving from quiet studies in color and light to complex geometric structures infused with spiritual presence.

* * *

In preparing for this statement every year, I do pretty much the same thing. I look at all the images, sorting out objects that I chose (and sometimes that I mistakenly did not choose) and making a pile of pictures I think I want to write about. Then I sort the images into themes. This year, I took a different tack by isolating all of the images chosen by the four jurors and letting those objects establish the subjects I would write about.

For me, the jurors' unanimous selection of Amanda King's Bubbleboxes established a design category. King's subtle, rich hues and soft organic shapes, held in colorless rectangular blocks, look good in repetition, and I liked the way that the three-dimensional shapes became flattened, almost graphic-looking, in the photograph. Other objects that I admired for their good design were Burkhard Meyer's small dish In-Between, which utilizes transparency in a sophisticated way, emphasizing its functionality. Blanche Tilden's Yom Hashoah Ritual Sash, which refers to the day that marks the remembrance of the Holocaust, is quiet and elegant, like all of her work. The colorless glass, in this context, comes across as a specifically spiritual reference to the dead. Philippa Beveridge's mirrored vest, The Custodian of Memory, is not technically design or fashion but performance. I would like to wear it, however, and I feel the same way about Hiyuli Liberman's impossible-looking Embracelet. All three of these items of adornment constitute, for me, a form of psychic armor.

The jurors' group choice of Butt to Butt, two oversize paired pink and blue Q-tips by Nadege Desgenetz, and Amy Rueffert's densely decorated Curio (Quilt Pill), presented under a glass dome, established a category in which familiar, even mundane, things are transformed into sculpture. These two pieces are sly and humorous, and I appreciate their irony. I admire how Desgenetz saw a new application for incalmo in something as common as a cotton swab, while Rueffert used an ominous, oversize pill form for what might pass as folksy kitsch, but which is anything but.

I enjoyed thinking about what might happen to me if I swallowed a smaller version of Rueffert's pill, which leads me to the installation by Silvia Levenson. Life Strategies is a commentary on the happy escape offered by prescription tranquilizers and the ubiquity of them in contemporary culture. Another manifestation of the transformation of the everyday is seen in The Stuff of Fairy Tales by Zoë Johnson, which was also chosen by all four jurors. Johnson collected a pile of plastic and glass bowls, plates, pitchers, and other housewares, assembled them, and, with a spotlight, created the shadow figure of a jaunty, flute-playing rabbit. This piece allows us all a moment of re-entry into the imagination of a child.

To this group of quotidian-inspired objects belong Amy O'Shaughnessy's mold-blown glass paper bag, A Birthday Surprise, and Matthew Eskuche's White Trash, a series of flameworked glass vessels reproducing plastic bottles and dented aluminum cans that have been spray-painted white. There is irony in Eskuche's piece, and ecological concerns as well: by valuing the throw-away, we might be more inclined to save and reuse it. Another observation of this sort is reflected in Mark Salsbury's Foam from a Mac Book. I am attracted to this piece for the same reasons I am attracted to the sculptures by Rachel Whiteread that give form to invisible (in the sense of neglected) space, such as the space under a chair. In Salsbury's piece, an "invisible" (because it is so common), environment-destroying, purely functional material has become beautiful, clever sculpture.

In terms of the investigation of material, Sean Albert's glowing light study, Light In-On-As Surface (Gold), was a
favorite of all the jurors, as was Itzell Tazzyman's sculpture examining positive and negative space, *Revealing Our First Nature I (Transcendence)*. Other pieces that work with ideas about material and light include Eeva Käsper's *Smell of Flicker*, stacked, hot-shaped tubes of glass that consider shadow and reflection. In 11/06/07, Josepha Gasch-Muche charts the same territory with her cube fashioned of broken display glass (the highly specialized, ultrathin, LCD-substrate glass used in computer screens, cell phones, and PDAs). Elissa Batchley's installation of massive globs of float glass oozing through steel wire mesh presents us with another aspect of glass: its ability to freeze movement.

Nancy Bowen's eccentric and woozy *Split* speaks to current sculptural concerns in its offbeat appearance and seemingly odd combination of materials. The glass plays a secondary role to the bright pink, encaustic-sheathed ceramic, but I am, inexplicably, drawn to it. Brian Corr's spare *One* is gracefully executed and perfectly lighted. It is obvious that light is an essential aspect here, but to be honest, light is essential to everything made in glass, and this fact often seems to be forgotten. I am also interested to see Corr expand the scale of kiln forming, which, for the most part, seems to be arrested at a comparatively modest size. It is true that working with glass on a very large scale is difficult, but a larger scale can be achieved, as here, through the use of multiples, a direction more kiln workers working sculpturally might consider.

The Czechs have worked with ideas of light, form, and abstraction in glass for decades, and Véra Vejsůvá's *Time of Flower* is firmly rooted in the school of Stanislav Libenský. Bruno Romanelli recently moved away from figurative studies in colorless cast glass to embrace geometry and color in works such as *Sol*, which I see as reflecting the Czech aesthetic.

I included two interventions/installations, in which material plays an essential role, in this group of objects exploring material. These are Sylvie Vandenhoucke's *Kalina* and Mary Phillips's *Reflecting Place 3*, which was also chosen by all four jurors. Vandenhoucke was given a domestic interior space, furnished with a simple table and stove, that she appears to have left untouched except for the floor and the upper panes of the sash windows. The floor is stenciled with a stylized floral design in glass that gleams in the obscurity of the unlighted interior. Vandenhoucke photographed the installation through glass (a window on the other side of the room, presumably, reflecting the trees outside), and this is what makes the photograph so good. This is a work about material, and Vandenhoucke presents the glass in her photograph as subject and object.

Mary Phillips planted an undulating line of mirrored strips in the forest, which break up and rearrange the landscape and confuse the relationship between earth and sky. Some people think that working with mirrors is a cheap trick, but if it is done well, I always fall for it. I think there is much yet to be discovered in working with reflection in natural settings. In urban spaces, it can be so exciting (I am thinking of the sculptures of Anish Kapoor in steel, and of Marian Karel in glass) or so awfully boring (bad 1980s mirrored architecture).

Another category of objects concerns the related themes of memory, memento mori, and relics—what I call, in shorthand, the "post-Victorian." All four jurors chose the striking pieces submitted by Christina Bothwell, Yukiyo Miyamoto, and Michael Rogers. *When You Are Sleeping* reflects the sweetness and eeriness characteristic of Bothwell's work. Recently she has chosen to address profound subjects head-on—you know, things like birth and death. She presents these subjects with sincerity but without sentimentality. In her sculpture, the etheric double rises from the body of the deceased—or, euphemistically, the sleeper—giving visible form to the spirit, a metaphor that is perfectly expressed in glass. The other world is also suggested in Miyamoto's series of translucent frames (here we see one from an installation of several) that makes the visible world less distinct and more ethereal, as if we are looking through a veil.

In *Flock*, Michael Rogers cast frames in glass that enclose images of flying swallows. The sepia color, the faint pictures, and the Victorian shapes radiate nostalgia, but also hint at a passing, since the bird is a nearly universal symbol of the soul. Birds, albeit dead ones, are prominent in June Kingsbury's *memento mori*, which combines "lost squirrel and rock castings" in glass with a mummified thrush enclosed in a blown glass shroud.

Gabriella Bisetto's numerous water-filled cups that constitute *The Ocean Within (60% of body weight is water)* can be interpreted in a number of ways: today I am reading this work also as a memento mori (cupfuls of dust might imply the same thing). Some entries focused on the tangible remnants of past events, such as Gillian Preston's *Memory Box* or, more ambiguously and poetically, Helena Blom's *Spiritual House*. Keiko Mukaide titled her installation, made for a sacred space, *Memory of Place*, which exploits the effectiveness of glass both to communicate and to give form to spirit. Franz Schönbeck's documentation of the windows he destroyed in *Two Birds/Zwölf Vögel* is also about memory and place, the broken windows suggesting a building that, having come to the end of its useful life, is awaiting renovation or demolition.

The relic is often considered a power object, especially if it is venerated, but it may also be understood as a memory that has been given physical form. Objects that struck me as relic-like included Colin Reid's enigmatic stack of cast glass books, chosen by all four jurors, and Alex Reig's mixed-media *Comunitat*, in which a white-painted, baroque console table serves as a base for a pile of burnt-looking black flameworked glass elements preserved under a glass dome. As for body parts, these too were in evidence in Jessica Jane Julius's grisly photograph of a cast glass finger and Rebecca Chernow's odd,
scrunched "flesh"-colored vessels, called *Boo Boo Bags*, which she adorned with bite marks.

It is a relief to move on to the last submission to be discussed, which was again chosen by all four jurors. This is *Gravity*, one of the projects by Jon Clark and Angus Powers, whose collaborative work, inspired by cosmological events, is ambitious and compelling. Their installations of glass structures combined with video represent a fresh direction in glass, and one that is being increasingly taken up by artists wanting to work on an expanded physical and conceptual scale.

* * *

As a material to explore the natural world, glass does not immediately come to mind. But, as I have said many times, the ability of glass to assume a wide range of colors and textures, and to hold light, makes it a perfect material for this kind of investigation. No one illustrates the truth of this more, perhaps, than the Bohemian lamp-workers Leopold and Rudolf Blaschka. The Corning Museum had a small exhibition of the Blaschkas' work, lent by Harvard University, in 2007. The focus on these remarkable artists, with their tremendous discipline and keen powers of observation, reminded me once again of the importance and singularity of their great work: the making in glass of exact botanical specimens for Harvard continuously over a period of 46 years.

In their honor, I chose one of the pieces from the Corning exhibition: a breathtaking re-creation of an apple afflicted with apple scab disease. Sarah Nichols and Richard Whiteley also gave a deferential nod to the Blaschkas in their selections. Sarah picked a piece from the Carnegie's collection, a flashy invertebrate, while Richard also chose a model from the Corning exhibition, some impossibly slender leaves of grass. Both of these highlight the Blaschkas' imitable art.

Not content to rest with the Blaschkas, I also selected *Une telle fragilité* (hommage à Blaschka) (On extreme fragility: homage to Blaschka) by the French artists Anne and Patrick Poirier. The Poiriers have long been recognized for their sculpture and installations, in a variety of media, which often incorporate drawing, photography, and video. This sculpture, consisting of three fallen flower petals and four pistils, was made with Pino Signoretto on Murano. It represents a continuing theme in the Poiriers' work—memory—and it is a commentary on the transience and fragility of human life.

Another artist whose work about nature intrigues me is the Icelandic sculptor Ragna Róbertsdóttir, whose wall piece I saw at Art Basel Miami. Gluing squares or rectangles of small pieces of glass frit and/or volcanic rock onto a wall, she makes convincing landscapes that have been reduced to their bare essence of color and texture. Bits of glass also figure in some of the exotic, fantastic, and real environments of Andy Cao, an artist whose project *Desert Sea* was inspired by multicultural influences, ranging from Vietnamese water puppets to African dress. Cao now works with the French landscape architect Xavier Perrot. Their work is characterized by the poetic and unorthodox use of materials, such as glass, in outdoor settings.

There were several exhibitions involving glass that impressed me in 2007—more, in fact, than I expected. One of these, "The Allure of Japanese Glass," was curated by Harumi Yukutake and Tomoko Aoki and organized by the Pittsburgh Glass Center. Showcasing the work of emerging artists, it included some exciting and surprising pieces (Hikaru Shimada's *Kao [Face]* is one of Sarah Nichols's choices). Another excellent show, "Shattering Glass: New Perspectives," was curated by Ellen Keifer at the Katonah Museum of Art in upstate New York. The exhibition included work by many artists well known to the glass world—such as Beth Lipman, Dante Marioni, and Judith Schaechter, to mention just a few—but also by artists who are not associated particularly with glass, such as Angelo Filomeno and Arlene Shechet. One of my several favorite pieces in this exhibition was Ann Gardner's *Fog*. Gardner's work with glass mosaic is exemplary and inspiring. My trouble is, I don't get to see enough of it, and so I was especially pleased to see her recognized in this show.

So-called blue-chip artists coming to glass from the world of contemporary painting, sculpture, and installation were featured in the beautiful and memorable exhibition "Mining Glass," which was curated by Julie Cho at the Museum of Glass in Tacoma. While some people think that too much fuss is made over "mainstream" artists when it comes to glass, I completely disagree. It is my hope that glass artists working sculpturally will look at and learn from work that is as strong as the pieces that were included in this show. Although I chose a gallery view for the *Review*, showing sculpture and installations by Fred Wilson, Maya Lin, and Teresita Fernández—and Mona Hatoum's sparkling *Web*—I could just as enthusiastically have selected the works by Wim Delvoye, Jean-Michel Othoniel, Kiki Smith, and the late Chen Zhen. The stated aim of "Mining Glass" was "to examine how the rich and unparalleled material of glass has expanded beyond its traditional application in decorative and functional art . . . [concentrating] on the deeper issues that concern artists, allowing the meaning of the work to take precedence over the technique of how it has been executed." Well said and well done!

A notable solo exhibition for me was Josiah McElheny's project at The Museum of Modern Art in New York City—*The Alpine Cathedral and The City-Crown*—which was just purchased by the Moderna Museet in Stockholm, where it is now on exhibit. This monumental model of all-glass architecture, dramatically lighted with constantly changing colors, is McElheny's powerful interpretation and materialization of the utopian ideas for glass
architecture espoused by the German Expressionist architect Bruno Taut and his mentor, the poet and visionary Paul Sheerbart. Sheerbart and Taut wrote extensively about the health benefits and spiritual properties of crystal, glass, stained glass, and glass architecture. Having researched Taut’s densely annotated drawings, McElheny created a contemporary vehicle for these influential thinkers, whose theories have informed the development of 20th- and 21st-century architecture in glass. A completely different idea about glass and architecture—actually architecture under glass—was offered by Mike Kelley in his exhibition “Kandors” at the Jablonka Galerie in Cologne. Featuring sculpture and videos related to the fictional city of Kandor, the capital of Superman’s home planet, Krypton, Kelley re-created different “models” based on the many renderings of Kandor published in Superman comics. According to Superman lore, after the explosion of the planet, the city was preserved in a reduced state inside a bottle in the superhero’s possession.

Finally, for my last “Jurors’ Choice” selection, I picked a snapshot of the well-known Icelandic designer Sigga Heimis, who has since 2001 designed for IKEA, posing with Corning staff at Design Miami. I am very proud of the Corning Museum’s GlassLab (the brainchild of Connecticut architect Paul Haigh and Museum staff members Steven Gibbs and Robert Cassetti) and its partnership with the Vitra Design Museum in Germany (headed by the celebrated design historian and collector Alexander von Vegesack). Heimis’s project, “Kidneys, Livers, and More,” involved working with the Corning glassblowers during the course of Art Basel Miami to create a suite of vessels based on the organs of the body. In my opinion, this is one of the most vital activities that the Corning Museum can support—the introduction of “outside” artists and designers to what we in the glass community know so well. We know that glass is an exciting and demanding and mercurial material, but most importantly, we know that it is a material of limitless potential.

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

Shard Experience

1.
It’s perhaps 12 years ago, and I am pouring wine, our good Cambria Chardonnay, for guests, also from California, at our new house in Champaign, Illinois. We have only recently moved here from the West Coast, so the unfamiliar height of the counter and the angle of the bottle I hold results in my knocking a glass to the floor. Everyone rushes to help with the spill, and I remark that “this is a shard experience.”

2.
Franz Schönbeck throws stones at a window. The act is documented in a slide image of a multi-pane, factory-type window set in a brick wall. Sixteen of its 20 panes are broken. The title is Two Birds/Zwei Vögel, the technique is “stone-throw (performance),” and the date is 2007. A broken window as glass art is something new. Not the broken glass part, of course, for we have a substantial history of broken glass in art. The piled shards in Robert Smithson’s 1969 Map of Broken Glass (Atlantis) and the glass rubble of Anselm Kiefer’s 1990 The Breaking of the Vessels come to mind here, or the neater arrangements of shards in various of Donald Lipski’s untitled works in glass. Not even the window in situ is new when we recall the photographs of broken windows in Gordon Matta-Clark’s Window Blow-Out installation of 1976. What’s new is Schönbeck’s attention to stone throwing as technique, which adds “unmaking,” so to speak, to making, in the service of an art idea specific to glass.

3.
My introduction to glassmaking came from three weeks in the summer of 1991 as an artist in residence at the Pilchuck Glass School. Pilchuck often invites artists of a certain art-world standing, who have not previously worked in glass, to experiment with the medium and its properties, to see what can be done with brilliance, luster, transparency (or not), brittleness, and technique in the service of artistic ideas other than those of primary practitioners. I tried making (or at least asking the glassblowers in residence to make) vases and roundels on the pipe, and also produced a suite of sand-cast glass books. These, molded in the open position and with a light bulb in profile emerging from each page, were an illuminating experience.

4.
Marcel Duchamp spent eight years (1915–1923) in the making of The Bride Stripped Bare by Her Bachelors, Even (The Large Glass) before pausing with the explanation that no more could be done. The work was lent to the Brooklyn Museum’s 1926 “International Exhibit of Modern Art,” and during the return trip to Duchamp’s studio, its two sheets of glass were fractured while in the crate. This
was not discovered until years later, but Duchamp accepted the changed condition of his work and simply sandwiched the reassembled fragments between sheets of plate glass to give the work the form it has today.

In Anne d'Harnoncourt and Kynaston McShine's encyclopedic catalog accompanying Duchamp's 1969 retrospective at The Museum of Modern Art and the Philadelphia Museum of Art, The Large Glass is reproduced in two full-page color plates, showing both sides of the work. The opacity of the paper on which the image is printed is then an inadvertent reiteration of the contradiction of photographing panes of glass against a white backdrop so as to eliminate anything that would otherwise be seen through them. The glass of The Large Glass, as glass, can be seen in several smaller documentary images, of which my favorite is the 1936 photograph of Duchamp with Katherine S. Drier, owner of the work, in the library of Drier's home in West Redding, Connecticut. Here The Large Glass can be seen in accordance with its pre-eminent material properties. The bookshelves and furniture behind it and the polished metal poles that support it (Duchamp leans against one) confirm its transparency and brittleness.

5. Hannah Wilke had herself filmed in 1976 while stripping off her clothes behind The Large Glass. A few years later, I had lunch with Wilke in Chicago and praised her performance for the way it confirmed the erotic longing at the heart of Duchamp's work. She told me that she had received some criticism for the "exhibitionism" of that project. I offered that she was certainly a visually appealing physical presence, and in response she lifted her sweater for a moment, giving me a glimpse of bare breasts, while remarking that her bust was no longer comely enough to work as a sex symbol. Au contraire.

6. Back to the Kiefer. The Breaking of the Vessels includes a bookshelf-shaped armature, made of iron plates, which stands some 15 feet high, with an inscribed glass transom mounted to the wall above. The armature holds three shelves of lead books, to several of which the artist has attached strands of copper wire. The floor in front of this structure is covered with broken glass. The artist invites a mystical reading of his work by means of a title that explicitly refers to a Kabbalistic tale of God's attempt to contain the world's evils in glass vessels. The vessels broke, and the evils re-entered the world. Perhaps divine glass vessels differ from those in this world by being polygonal, for the glass on the floor in front of the bookshelf consists mainly of flat shards. Windows, broken or not, represent viewing more than containing, so despite the fact that the glass transom above the shelf bears the translation, in German script, of the Hebrew words for "the Infinite," the particulars of those shards on the floor are more a reference to Kristallnacht than to Kabbalah.

The Saint Louis Art Museum's sense of responsibility for the safety of its visitors has resulted in the unfortunate decision to place a rope and stanchions at the margins of the strewn-glass floor. Within that border of nylon rope, the glass is prettified—an "arrangement" rather than a scattering—the violence that made it restated as artistic technique.

7. No border around the edges of the piled broken glass of the Dia's Smithson; none needed. The cartographic resonance of the form invites us to imagine flying over it rather than being its "sweepers-up."

8. Naomi Shioya's Drops consists of nine cold, cast translucent blue glass chair forms, each about one foot tall. On the seat of each form, the artist has placed a clear glass ovoid. Dropets would be one way of characterizing these forms; eggs would be another. If you look carefully at the photograph of the work, you can see the tiny, upside-down, reflected figure of the artist with camera in hand. In documenting her work, she has inserted her image into its glass eggs, which becomes another meaning: that the work is ready to hatch.

9. How much glass was broken in Germany during the night of November 9–10, 1938? On page 101 of Lucy S. Dawidowicz's The War against the Jews, 1933–1945, the following parenthetical insertion appears: "(It was later estimated that the amount of plate glass destroyed equaled half the annual production of the plate-glass industry of Belgium, from which it had been imported)."

10. Gina Zetts made a bracelet from bits of broken glass, then wore it in a performance. The work is photographed as if the camera were her boyfriend at some party (the artist is wearing a black dress and high-heeled shoes). The lens points down at Zetts's right arm, sporting the bracelet, which is held out slightly from her side. The line of shards gleams in the light of the image like a toothy Hollywood smile. The blood running down Zetts's wrist goes well with that dress.

In Ingmar Bergman's 1972 film Cries and Whispers, the action revolves around the painful death of Agnes, a young woman afflicted with a cancer of the womb. She is attended, among others, by her two sisters, Maria and Karin, whose lives unfold within the film as shared evidence of the pain of living. Karin once inserted pieces of broken glass into her vagina in order to repulse and torment her abusive older husband. The flashback in which this occurs is utterly harrowing. The camera tracks the hand reaching toward the broken glass, clenching the shards tightly, then opening to show us the blood in the palm; then the hand moves downward, toward the
unseen lap, while the camera glides up to capture the face contorted in a grimace of not-exactly-pain.

Zetts was one of eight artists wearing objects of glass. Each wore an object while moving around the gallery space. Every simple movement of her arm caused Zetts’s bracelet to dig into her flesh a little more as everyone watched, because it was a performance.

11.
Liz Larner’s 2002 installation Between Love Me and Love Me Not is a two-by-two-meter “flower” on the floor. The radiating petals of this bloom are formed by the placement of 21 pieces of a broken mirror. It reflects us as we peer at it, all while remembering a childhood ritual of asking an actual flower to reveal someone else’s feelings about us by pulling out its petals one by one.

It was quite a pilgrimage from Canberra, Australia, to Corning, New York, and I had time—some 35 hours of transit and a few additional stopovers—to reflect on what was fast feeling like an imposing task waiting at journey’s end. I had visions of myself as Alex DeLarge, the main character in Kubrick’s film A Clockwork Orange—my eyes wired open, being force-fed an endless diet of unrelenting images. New Glass Review was indeed a mountain of images—about 2,600, in fact. But the experience was vastly different from what I had momentarily feared during an intercontinental transit-induced vision somewhere over the Pacific.

The mechanics of the review process were well orchestrated and laid out for the panel by the professional staff of The Corning Museum of Glass and its Rakow Research Library. The process, for those who are unfamiliar with it, has been designed to temper the four jurors’ collective mind and still maintain each individual’s voice. With the diversity of the work presented and the jurors’ own divergent backgrounds, this is an important balance. There was room for debate and collective agreement, as well as for disagreement and individual selection from the final pool. This is reflected in the images chosen in this and past years’ Reviews. The panel, a pleasure to work with, consisted of a mix of hands-on, educator, curatorial, and intellectual voices.

Contemporary glass practice, which exists as a global community, is diverse and touches far-flung corners of the planet. It was refreshing to experience the scope of new works from so many countries. In all, 42 countries were represented, and these included single entries from the Kingdom of Bahrain, Colombia, and India. The United States always turns out a strong pool of applicants for the Review, but countries such as Japan, Germany, and Australia were also well represented numerically, with entries reflecting what appears to be an active sector in these regions. Despite the geographical diversity of the entries, many artists were known to at least one of the panel members. This appears to underline the global dialogue and community-oriented practices of glass artists. Personal connections were appropriately pushed to the side as soon as the lights went down, and we went straight to the heart of what was new and unique.

New Glass Review is the only annual peer-reviewed journal for contemporary glass, and as such, it is an important guide to the directions of innovation being taken in glass internationally. There were many good entries that didn’t make the cut, as we had to whittle down the number to just 100. One fact became clear through this process: the Review is only as strong as the individuals applying for entrance.

As jurors, we were all faced with the mixed quality of photography, something that is experienced by Review panels year in and year out. Good photography was no guarantee of being selected. However, poor photography was a surefire way to exit early from the proceedings. As a result, several very good works are (again) not in this year’s Review simply because poor photography let their artists down. The importance of having high-quality, professional images of work is something we emphasize within our teaching program, and this experience has underscored the necessity of such images for effectively communicating the artists’ intentions.

Despite individual jurors’ awareness of many of the artists who submitted work, there were many artists who were unknown to the panel. Artists new to me included Jon Cotterman and his elegant and playful Dishwater Profusion, composed of glass styrene cups that reflected an underlying sculptural sensibility; Ashley Harwood and her neon assemblage, which relied on the simplicity of repetitive forms and the power of the medium to create
an intense illuminated installation; Willem Volkersz and his witty, subversive Slaughter of the Innocents, a mixed-material and neon work; and Mahine Ratonsey, whose Embed demonstrated that she is using flameworking processes with intelligence and grace.

Then there were the works on a larger scale—more installation-oriented works—a category in which there were many submissions. Only a few of these submissions made the grade. While the making of larger works in glass is popular, it is often not supported by a wider sculptural awareness on the part of the makers. This issue has many facets in a medium-specific review. Being made, in whole or in part, of glass does not shield sculptural works from referring to the wider field of contemporary art. It is therefore incumbent on glass artists to inform themselves of the relationship of their practices to issues in contemporary art.

Among the works that successfully negotiated these issues was Andrew Newbold’s Glass Containers. It draws on Duchamp’s Grinder, and yet it has its own powerful presence and expression. Mary Phillips’s Reflecting Place 3, which was one of the few site-specific installations, folded the landscape, adding a dimension of depth to it. The work of Itzell Tazzyman is fresh and innovative, combining the simplicity of a chair and the process of bubble blowing, which is such an elemental principle of hot glass working. One, a piece by Brian Corr, was also successful on a large scale, as it demonstrated a simple but powerful presence with the use of subtle, light-diffusing surfaces.

I also want to acknowledge several established artists. It can be particularly difficult to create “new” works or bodies of work that can be fresh enough to be selected for this type of review. Notable for me were works by Sean Albert, whose composition Light In-On-As Surface (Gold) harnessed and emphasized light as a focal element, appearing to relegate the glass to the supportive role of canvas for the composition.

Michael Rogers’s beautiful cast works have a nostalgia and subtlety that are often lacking in cast glass. Likewise, Christina Bothwell’s cast figure When You Are Sleeping uses the simple notion of an out-of-body experience with great success and sensitivity.

Other outstanding work for this juror included Jeffrey Sarmiento’s Triple Self-Portrait. Jeffrey is establishing a unique practice in an area of image layering that is exciting to follow. Equally, April Surgent’s reworking of the tradition of cameo-cut glass has a presence and dimension that transcend this difficult process. She is capturing a quality that is distinctive in contemporary glass.

In contrast, too many of the entries were clearly derivative. Some referred, both directly and badly, to the work of William Morris. None of these submissions was selected for the Review. They had nothing new to say, and what they said was said poorly. The iterations of the work of others were not limited to Morris, however. The number of entries that fell into this hero-worship cul-de-sac was a surprise and a concern.

Now on to my selections for the “Jurors’ Choice” section of this publication. When I was in New York City, I saw an advertisement in New York magazine for Steuben and the limited edition of engraved works by Steuben’s master engravers and Kiki Smith. I was drawn to this work because of Kiki’s background as a strong and acclaimed visual artist. Her imagery, inspired in this instance by tattoos, is engraved onto the surfaces of Steuben’s pristine crystal, and it contains all of the contrasts and sophistication of this unique marriage.

Another use of glass that impressed me in New York was the redevelopment of the World Trade Center buildings at Ground Zero. The first building, recently completed, is 7 World Trade Center. James Carpenter Design Associates worked with the architects Skidmore, Owings & Merrill as design partners, addressing issues concerning the glass layering of the building and other elements. The architectural team faced several challenges, including the need for the first eight floors of the building to contain the transformers for the whole Trade Center complex. Carpenter’s firm offered groundbreaking solutions for the glass fabric of the building that is as spectacular visually as it is innovative technologically.

The work of the Australian artist Janet Laurence sits squarely in the domain of contemporary visual arts, and her inclusion in a medium-specific journal is unusual for her. Nevertheless, she often uses glass as a canvas, and she exploits transparency in creating complex and interesting layered effects. For me, her works provide inspiration and are an important reference in my studio practice. The work I selected, Waterveil, was recently completed for the new and very green building “CH2” in Melbourne, Australia.

Franz Xaver Höller is a German artist and educator whose work in cut glass combines traditional skills and an innovative approach to form and surface. For me, Höller is one of the most significant artists in this field, and he appears to receive limited attention outside his home country.

For several years, Luna Ryan and the Tiwi Islands artist Jock Puaautjimi have collaborated on works in cast glass. This partnership demonstrates a sensitive fusion of divergent backgrounds. Jock’s work focuses on glass Pukumani poles that are made with Luna’s assistance. This series was shown at Craft ACT in Canberra in late 2007.

The Hotel Murano in Tacoma, Washington, which opened at the start of 2008, features glass works on every floor. This varied collection by contemporary artists makes the hotel a must-stay for visitors to the Museum of Glass. It includes an outstanding piece by Cobi Cockburn, who has been developing an innovative combination of fusing, kiln-forming, and hot glass processes.
"Living Treasures," a major touring exhibition of works by Klaus Moje, opened in Sydney in late 2006 and traveled around Australia throughout 2007. Moje continues to make works that extend fused glass, and in recent years he has produced intensive and visually explosive wall pieces.

Jessica Loughlin’s three-dimensional box constructions are significant in the development of her visual language. They are remarkable for their simplicity of form, which belies their complexity of production. The works are fused and then constructed in a process that is halfway between casting and three-dimensional kiln forming. Her minimal aesthetic language continues to provide an invigorating counterpoint within and outside the domain of glass.

For me, the history of glass is a great source of reference and inspiration. My poor students have to endure my yearlong program of lectures on this subject. I have two “Jurors’ Choice” selections from this sphere.

The Blaschkas’ Glass Flowers have been a constant source of inspiration and wonder ever since I first saw these remarkable works. In Corning, I marveled at one of the flowers from an exhibition of this collection just before it was packed and returned to the Botanical Museum of Harvard University.

Finally, a colleague of mine had an opportunity to re-encounter the glassmakers of Herat, Afghanistan. Many saw the Corning Museum’s 1979 video on these glassmakers, whose processes appear to date back to Roman times. Recently, when Nigel Lendon, the head of our graduate program at the School of Art, was in Afghanistan to research war rugs, he came upon the same family of glassmakers, which is still producing glass. It is remarkable that, after enduring the relentless wars and political turmoil that have engulfed this country since 1980, this family and its traditional form of glassmaking survive. The picture of the workshop shown on page 92 was taken by my colleague in September 2007.

Richard Whiteley (RW)
Head of the Glass Workshop
School of Art
The Australian National University
Canberra, ACT, Australia
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 arranged by juror, and then alphabetically by artist. Unless otherwise indicated, photographs are courtesy of the artist.

Sarah Nichols (SN)
Leopold and Rudolf Blaschka
Václav Cигler
Steffen Dam
Zaha Hadid
Richard Hirsch and Michael Rogers
Barry Le Va
Dino Martens
Maria Grazia Rosin
Hikaru Shimada

Ragna Róbertsdóttir
Fred Wilson

Buzz Spector (BS)
Anselm Kiefer
Liz Larner
Donald Lipski
Gordon Matta-Clark
Robert Smithson

Tina Oldknow (TO)
Rudolf Blaschka
Andy Cao
Teresita Fernández
Ann Gardner
Mona Hatoum
Sigga Heimis
Mike Kelley
Maya Lin
Josiah McElheny
Anne and Patrick Poirier

Richard Whiteley (RW)
Rudolf Blaschka
James Carpenter
Glassmakers of Herat, Afghanistan
Franz Xaver Höllër
Hotel Murano (Cobi Cockburn)
Janet Laurence
Jessica Loughlin
Klaus Moje
Jock Puautjimi and Luna Ryan
Kiki Smith
Leopold Blaschka (Bohemian, 1822–1895) and Rudolf Blaschka (Bohemian, 1857–1939)

Species of Copepoda

Germany, Dresden, about 1880–1890

Lampworked glass; pigments

H. 38.1 cm, W. 24 cm, D. 8 cm

Collection of the Carnegie Museum of Art

(2004.56.4, transferred from the Carnegie Museum of Natural History)

Photo: Peter Harholdt, courtesy of Carnegie Museum of Art, Pittsburgh, Pennsylvania

SN
Václav Cigler (Czech, b. 1929)
Feelers (Garden Pavilion)
Czech Republic, Prague, 2007
Installed at the Palazzo Cavalli Franchetti, Venice
Optical glass, cut; metal
H. 500 cm, Diam. 460 cm
Photo: Maria Cresci, courtesy of Caterina Tognon Arte Contemporanea, Venice
SN
Steffen Dam (Danish, b. 1961)
Specimen Panel
Denmark, Århus, 2007
Blown and hot-worked glass, fused; metal stand
H. 50.8 cm, W. 50.8 cm, D. 25.4 cm
Photo: Sten Afd. Fem, courtesy of Heller Gallery,
New York, New York
SN

Zaha Hadid (British, b. Iraq, 1950)
Zaha Hadid Architects, London, United Kingdom
Nordpark Cable Railway, Innsbruck, Austria, completed in 2007
Thermoformed glass; concrete, steel
Roof structure: 2,750 sq m
Photo: © Peter Bennetts, Esto
SN
Richard Hirsch (American, b. 1945) and Michael Rogers (American, b. 1955)
Recollection (collaborative installation)
United States, Pittsburgh, Pennsylvania, Pittsburgh Glass Center, 2007
Glass, ceramic
Photo: courtesy of Pittsburgh Glass Center, Pittsburgh, Pennsylvania

Barry Le Va (American, b. 1941)
On Corner – On Edge – On Center Shatter (Within the Series of Layered Patterned Acts)
Plate glass (20 sheets)
W. 149.8 cm, D. 200.6 cm
Photo: © Barry Le Va, courtesy of Carnegie Museum of Art, Pittsburgh, Pennsylvania
Dino Martens (Italian, 1894–1970)
Oriente Vase
Italy, Murano, Vetri Decorativi Rag. Aureliano Toso, 1954
Blown aventurine, *zanfirico* glass
H. 39.4 cm, W. 17.8 cm, D. 10.2 cm
Collection of the Carnegie Museum of Art
(2006.36, The Women’s Committee Acquisition Fund)
Photo: courtesy of Carnegie Museum of Art, Pittsburgh, Pennsylvania

Maria Grazia Rosin (Italian, b. 1958)
With the assistance of Pino Signoretto (Italian, b. 1944)
*Melma* ("Gelatine Lux" series)
Italy, Murano, 2006
Blown glass *a mano volante*; LED and fiber-optic lighting
H. 120 cm, Diam. 70 cm
Photo: Guido Baviera, courtesy of Caterina Tognon Arte Contemporanea, Venice
SN
Hikaru Shimada (Japanese, b. 1977)

Kao (Face)
Japan, Toyama, 2007
Blown glass, assembled
Greatest: H. 30 cm, Diam. 15 cm;
assembled dimensions variable
Photo: John Beale, courtesy of Pittsburgh Glass Center, Pittsburgh, Pennsylvania

Rudolf Blaschka (Bohemian, 1857–1939)

Malus pumila P. Mill.
Emperor Alexander Apple (affected by apple scab disease)
Rosaceae, Model 812
Germany, Dresden, 1932
Lampworked glass; pigments
Collection of the Harvard University Herbaria – Harvard Museum of Natural History
Andy Cao  (American, b. Vietnam, 1965)
Cao-Perrot Studio, Los Angeles, California; New York, New York; and Paris, France
Desert Sea
France, Chaumont sur Loire, 2001
Photo: Alexandre Bailhache

Ann Gardner (American, b. 1947)
Fog
United States, Seattle, Washington, 2007
Glass mosaic; composite material, concrete, steel
H. 355.6 cm, W. 170.1 cm, D. 81.2 cm
Photo: Russell Johnson, courtesy of Katonah Museum of Art, Katonah, New York
Mona Hatoum (British, b. Lebanon, 1952)

Web
United Kingdom, London, 2006
Blown glass; steel cable
Dimensions variable

TO
Sigga Heimis (Icelandic, b. 1970) and the GlassLab crew: Steven Gibbs, Eric Meek, John Cowden, Louis Olsen, and Marc Barreda

GlassLab: a project of The Vitra Design Museum + The Corning Museum of Glass
United States, Miami, Florida, Design Miami, 2007
Photo: Deidi von Schaewen, courtesy of The Corning Museum of Glass, Corning, New York
Mike Kelley (American, b. 1954)
*Kandor 13*
United States, Los Angeles, California, 2007
Mixed media with video
Base with tank (each): H. 221.5 cm, W. 120.5 cm, D. 63 cm
Photo: Fredrik Nilsen, courtesy of Jablonka Galerie, Cologne/Berlin

Josiah McElheny (American, b. 1966)
*The Alpine Cathedral and The City-Crown*
United States, Brooklyn, New York, 2007
Glass, metal, wood, Plexiglas, colored electric light
H. 427 cm, W. 244 cm, D. 297 cm
Collection of the Moderna Museet, Stockholm, Sweden
Photo: Rob Kassabian, courtesy of Donald Young Gallery, Chicago, Illinois
“Mining Glass” Exhibition (installation view), Museum of Glass, Tacoma, 2007
Clockwise: Fred Wilson (American, b. 1954), Dark Dawn, 2005; Maya Lin (American, b. 1959), Dew Point, 2007; and Teresita Fernández (American, b. 1968), Eruption (Large), 2005
Blown glass and plate glass; hot-sculpted glass; glass beads, aluminum, wood, vinyl
Photo: Duncan Price, courtesy of Museum of Glass, Tacoma, Washington

Anne Poirier (French, b. 1942) and Patrick Poirier (French, b. 1942)
With the assistance of Pino Signoretto (Italian, b. 1944)
Une telle fragilité (hommage à Blaschka)
France and Italy, Murano, 2003
Greatest: H. 24 cm, L. 90 cm, D. 44 cm; assembled dimensions variable
Photo: courtesy of Caterina Tognon Arte Contemporanea, Venice
Ragna Róbertsdóttir (Icelandic, b. 1945)
Landscape
Iceland, Reykjavik, 2001
Crushed glass; volcanic rock from the Hekla volcano, Iceland
H. 400 cm, W. 530 cm
Collection of the Horsens Kunstmuseum
Photo: Svend Pedersen, courtesy i8 galleri, Reykjavik, and the Horsens Kunstmuseum, Horsens, Denmark

Anselm Kiefer (German, b. 1945)
The Breaking of the Vessels
Germany, Hornbach, 1990
Lead, iron, glass, copper wire, charcoal, Aquatec
H. 487.7 cm, W. 182.9 cm, D. 137.2 cm
Collection of the Saint Louis Art Museum (1:1991)
Photo: Robert Pettus, courtesy of Saint Louis Art Museum, St. Louis, Missouri

87
Liz Larner (American, b. 1960)
*Between Love Me and Love Me Not*
United States, Los Angeles, California, 1992
Cut mirror
W. 200 cm, D. 200 cm
Photo: courtesy of Regen Projects, Los Angeles, California

*BS*
Donald Lipski (American, b. 1947)
Farm Tool
United States, Brooklyn, New York, 1993
1932 Ford flatbed truck, four 200-liter Pyrex boiling flasks,
yucca plants in preservative solution, aluminum base
Photo: George Erml, courtesy of Corning Incorporated,
Corning, New York

Gordon Matta-Clark (American, 1943–1978)
Window Blow-Out
United States, New York, New York, 1976
Photograph mounted on board
H. 40.6 cm, W. 55.9 cm
Photo: © Estate of Gordon Matta-Clark /
Artists Rights Society (ARS), New York, New York

The Map of Glass (Atlantis)
Broken plate glass; raw earth
Dimensions variable
BS
Rudolf Blaschka (Bohemian, 1857–1939)
*Dichanthelium xanthophysum* (Gray) Freckmann
Slender Rosette Grass (also called Panic Grass)
Poaceae, Model 774
Germany, Dresden, 1923
Lampworked glass; pigments
Collection of the Harvard University Herbaria – Harvard Museum of Natural History

James Carpenter (American, b. 1949)
James Carpenter Design Associates, New York, New York, for
Skidmore, Owings & Merrill (SOM), New York, New York
Curtain Wall, 7 World Trade Center, New York, New York, completed in 2006
Photo: © Andreas Keller, courtesy of James Carpenter Design Associates

RW
Glassmakers of Herat, Afghanistan, 2007
Photo: Nigel Lendon
RW
Franz Xaver Höller (German, b. 1950)
*Balloon I*
Germany, Zwiesel, 1994
Blown glass, cut, engraved
H. 41.8 cm, Diam. 44 cm
The Corning Museum of Glass (99.3.97)
Photo: Nicholas Williams and Andrew Fortune, courtesy of The Corning Museum of Glass, Corning, New York

Hotel Murano (11th Floor), Tacoma, Washington

Cobi Cockburn (Australian, b. 1979)
*Shifting Seasons*
Australia, Sydney, New South Wales, 2006
Kiln-formed, blown, and hot-formed glass, cold-worked
H. 13.3 cm, W. 73.6 cm, D. 11.7 cm
Photo: Garrick Moe, courtesy of Hotel Murano, Tacoma, Washington
Janet Laurence (Australian, b. 1947)

*Waterveil*
Australia, Melbourne, Victoria, Council House 2 (CH2), 2007
Starfire float glass; paint, screen print
H. 600 cm, W. 600 cm, D. 80 cm
Photo: Dianna Snape

Jessica Loughlin (Australian, b. 1975)

*Visible Distance*
Australia, Adelaide, South Australia, 2007
Kiln-formed glass, cut
H. 47.5 cm, W. 68.5 cm, D. 5.5 cm
Klaus Moje (German, b. 1934)
Untitled
Australia, Tarthra, New South Wales, 2006
Fused glass, ground
H. 240 cm, W. 120 cm
Photo: Rob Little
RW
Jock Puautjimi (Pulawurrumayini) (Tiwi, b. 1962) and Luna Ryan (Dutch, b. 1957)

Pukumani Poles
Australia, Nguiu, Bathurst Island, Northern Territory, Tiwi Design Aboriginal Corporation and Australian National Capitol Artists Studio 2, Canberra, Australian Capital Territory, 2006–2007

Kiln-cast glass
Greatest: H. 168 cm, Diam. 17 cm

Photo: Creative Image Photography

RW
Kiki Smith (American, b. Germany, 1954)
With the assistance of Roland (Max) Erlacher (German, b. 1933)
Tattoo Vase
United States, Corning, New York, Steuben Glass, 2007
Blown glass, engraved
H. 41.3 cm, Diam. 21.6 cm
Photo: Anita Calero, courtesy of Steuben Glass, Corning, New York
RW
Notes

The Rakow Commission

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

The Rakow Commission encourages artists working in glass to venture into new areas that they might otherwise be unable to explore because of financial limitations. Over the years, recipients have ranged from emerging to established artists. Currently, 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 2007 Rakow Commission: Debora Moore

Debora Moore was born in St. Louis, Missouri, in 1960, and she began to make glass in the late 1980s in Seattle, where she lives and works. Having experimented with ceramics, Moore wanted to try working with glass, but as a single mother balancing various part-time jobs, she found the cost of classes prohibitive. Her break came when she was given a work-study position at the Pratt Fine Arts Center, where she was later hired as a shop technician. In 1990, she received the first of several scholarships to attend Pilchuck Glass School in Stanwood, an hour north of Seattle.

At Pilchuck, Moore worked with well-known artists such as Italo Scanga and Paul Marioni, and she studied hot-sculpting techniques with the Venetian maestro Pino Signoretto. In Seattle, she supported herself by working at the Glass Eye, a production art-glass studio that has helped many artists begin their careers in glass, and she briefly worked as an assistant on Dale Chihuly’s glass-blowing team. This experience was supplemented with teaching courses at Pratt and, later, at Pilchuck. In the mid-1990s, Moore taught glassmaking at the Hilltop Artists-in-Residence Program for at-risk youths, founded by Dale Chihuly in the city of Tacoma, south of Seattle. Working with glass requires young men and women to learn to work together as teams, even if they come from rival gangs, and Hilltop’s successful glass program has been widely imitated. Several of Moore’s former students at Hilltop went on to graduate from art schools, including the prestigious Rhode Island School of Design.

Moore’s fate as a glassmaker was sealed when she met and married Benjamin Moore, a studio glass pioneer who has had an influential career as a teacher, designer, and master glassblower; his work is represented in museum collections worldwide. In addition to his success as an independent artist, Benjamin Moore has developed his studio into an important resource for many artists who travel to Seattle to blow glass with his talented teams.

Although her husband’s work is controlled, symmetrical, geometric, and strongly influenced by early and mid-20th-century Italian design, Debora Moore makes work that is organic and nature-based. She believes that, as artists, they complement each other. “Ben has been blowing glass for years and has a wealth of information, which he shares with me,” she says. “I admire his clarity of form and design, which is so important for what I do because you have to understand form before you can mess it up. And that’s what I do: I distort it.” In turn, Debora’s work is an inspiration to Ben, he says, “in the way that she approaches the material because it’s so fluid, so reckless.” Both artists are drawn to the “seductive” quality of molten glass, and the material’s ability to manipulate light is central in their work.
Debora Moore is best known for her complex studies of orchids, orchid trees, and bamboo shoots. She sculpts and blows her glass at the furnace, working extremely hot and fast. "I think that the less you touch the glass, the better," she says. "If it's overworked, it looks tired." The colors come from glass powders, frit, or cane, applied hot. Her pieces range from individual objects to room-size installations that suggest a primordial forest. She does not attempt to create exact replicas. "It's not my intention to be a realist," she explains. "What I make is my interpretation."

Like another artist deeply drawn to nature—the well-known fin de siècle poet, horticulturist, and glass innovator Emile Galle—Moore notes that she has "always found serenity among trees and flowers." Her bold forms are not pretty in the classic sense, but, as in nature, are beautiful in a primitive, spontaneous, and expressive way.

The Museum’s Rakow Commission, Host IX—Epidendrum, depicts a star orchid. Orchids of the genus Epidendrum are epiphytic (that is, they grow on other plants). In nature, the pale, fleshy flowers—seemingly luminescent—hang from the decaying trunks of the trees on which they thrive. "I make several different types of orchids," Moore says. "I love traveling and studying them in their natural environment when I can. I start off with a watercolor, instead of a photograph, to capture what I'm seeing." Moore’s most recent trip was to Antarctica, where, in the absence of flowers, she enjoyed observing and sketching lichens and mosses.

Studying the larger contexts of orchid plants, as well as the flowers themselves, allows Moore to experiment with how they might be represented. "The lady's-slipper orchid, for example, is never blue or green," Moore explains. "But when light hits it in a certain way, I see striations of blue and green, and that's how I make it." In Host IX—Epidendrum, she juxtaposes the dark, rough, and seemingly seeping trunk with delicate flowers that are almost transparent. It is the dramatic contrast that captures the essence of the plant here, rather than the faithful reproduction of its parts. And glass, with its variety of light-absorbing and -diffusing textures and colors, is the perfect material.

The making of flowers in glass has a long and rich history, ranging from the glass rosettes of Bronze Age Mycenae to the late 19th- and early 20th-century botanical studies of the famous Bohemian craftsmen Leopold and Rudolf Blaschka. Moore is one of many artists today who use glass to explore the natural world. However, her deep interest in orchids, as well as her dedication to studying flowers and their habitats, gives her work a unique and powerful focus.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass
Glasmuseum Hentrich: 
A Treasure Vault of Glass Art

Among the collections of old and new glass in German museums, that of the Museum Kunst Palast in Düsseldorf holds a special position. It is both well-rounded and comprehensive, and it includes an unusually large number of exquisite pieces. The museum occupies the former Düsseldorfer Kunstgewerbemuseum, and its holdings were significantly enhanced by the fortunate acquisitions of the Lückger (Cologne) and Jantzen (Bremen) Collections.

Glasses from the Roman Empire, the Islamic world, the Art Nouveau period, and the 1920s to the present were given to the museum by the architect and collector Helmut Hentrich of Düsseldorf in annual donations, beginning in 1965.

The large museums of applied arts in Berlin, Hamburg, Frankfurt, and Cologne include glass and works in other media in displays that are arranged in chronological order. In Düsseldorf, glass is contained in its own museum, inside a larger art museum. It is called the Glasmuseum Hentrich in honor of its principal benefactor. It, too, offers a chronological sequence, from the pre-Roman period to the present, in a space that has been expanded from 900 to 1,400 square meters. About 3,500 objects, or about one-third of the collection, is on display.

The new design was developed by the Swiss firm Steiner Sarnen, and the cases were constructed by Museumstechnik of Berlin.

After viewing the large sculpture L’Invito by Renato Santarossa in the entry hall, visitors proceed through a long gallery of free-standing sculptures and objects of the past three decades, which impressively underline the artistic approach of contemporary work in glass.

The luminous red central treasure vault—architecturally speaking, a house within a house—illustrates developments in glass, using a select number of masterpieces. A newly constructed staircase leads visitors into the area of pre-Roman, Roman, and Islamic glass on the lower level.

Waldglas (forest glass) of the Middle Ages is a special highlight, thanks to the long-term loan of the important collection of the Krefeld architect Karl Amendt and museum acquisitions. This display is followed by façon de Venise luxury glasses of the 16th and 17th centuries and enameled glasses from northern Europe. Visitors ascend another newly erected staircase to arrive at an exhibit of cut glasses from the Baroque period, including some very significant works from the court glass factories in Potsdam and Dresden.

Another set of stairs leads to a superb group of Biedermeier and 19th-century historicizing glasses, as well as examples of glass vessels from India and China.

The tour continues with masterpieces of Art Nouveau glass from the Hentrich Collection, which concentrates on the works of French glassmakers and Louis Comfort Tiffany. This display is supplemented by an outstanding group of glasses from the Bohemian Loetz firm, assembled by the painter Barlach Heuer. Visitors will also find works by major artists and manufacturers of the 1920s, and excellent Art Deco pieces made by Schneider in Epinay-sur-Seine and acquired from the Kiffe Collection in Münster with financial support from the Stiftung Glasmuseum Hentrich.

Carefully selected examples of glass dating from the 1930s to the 1960s, principally from Murano, Scandinavia, the Netherlands, and Germany, demonstrate aesthetic connections to studio glass of the present day.

At its center, the treasure vault features a special installation that reflects the personal tastes of important collectors. In addition to works representing significant themes in the Hentrich Collection, it highlights a complete collection of exceptional Art Nouveau works assembled by Gerda Koepff in Heidelberg and donated to the Glasmuseum. Seven large showcases, located next to the vault, display significant gifts from other patrons.

The area surrounding the treasure vault on the lower level presents selected works of contemporary glass painting and a comprehensive study gallery. The study glasses are displayed in two long rows of cases and arranged by design concepts and manufacturing techniques to appeal to visitors with a wide range of specialized interests. Tour aids, developed by the Cologne firm Simple Design, help visitors to learn about glass manufacturing and decorating techniques, reproductions and forgeries, and glass design of the 19th and 20th centuries. There is also a lounge with a small library and videos.

Before they leave the museum, visitors may view installations and special exhibits in a newly created temporary exhibition space. This gallery supplements the current exhibition space in the “Grünes Gewölbe” of the Tonhalle, a concert hall near the Glasmuseum.

Helmut Ricke  
Director of Collections and  
Chief Curator of the Glasmuseum Hentrich  
Museum Kunst Palast  
Düsseldorf, Germany
Glass of the 1960s
Photo: courtesy Glasmuseum Hentrich, Museum Kunst Palast, Düsseldorf

Studio glass
Photo: courtesy Glasmuseum Hentrich, Museum Kunst Palast, Düsseldorf

Contemporary glass
Photo: courtesy Glasmuseum Hentrich, Museum Kunst Palast, Düsseldorf
The Ben W. Heineman Sr. Family Collection at The Corning Museum of Glass (Part 2)

In *New Glass Review 27*, it was announced that The Corning Museum of Glass was the recipient of an extraordinary collection of 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 2007, 112 objects from the collection came to the Museum, joining the 118 objects received in 2006 and reported in *New Glass Review 28*.

Objects to enter the Museum in 2007 included works by American artists Tina Aufiero, Howard Ben Tré, Martin Blank, Robert Carlson, Dale Chihuly, Daniel Clayman, Michael Cohn, Dan Dailey, Michael M. Glancy, Henry Halem, Stephen W. Hodder, David R. Huchthausen, Jon Kuhn, Dominick Labino, Harvey K. Littleton, John Littleton, Flora C. Mace, Richard Marquis, William Morris, Joel Philip Myers, Thomas Patti, Mark Peiser, Seth Randal, Ginny Ruffner, Karla Trinkley, and Toots Zynsky; British artists Peter S. Aldridge, Jane Bruce, Eric Hilton, and Kate Vogel (all working in the United States); Czech artists Bohumil Eliáš, Pavel Hlava, Marian Karel, Stanislav Libenský and Jaroslava Brychtová, Štěpán Novák Jr., Michael Pavlík (working in the United States), Aleš Vašíček, František Vizner, and Dana Žámečníková; German artist Klaus Moje (working in Australia); Hungarian artist Maria Lugossy; Italian artists Livio Seguso and Lino Tagliapietra; Japanese artist Niyo Kita; Lithuanian artist Isgard Moje-Wohlgemuth (working in Germany); Polish artist Czesław Zuber (working in France); and Swedish artist Bertil Vallien.

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 tendency to collect 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.

Highlights of the Heineman Collection to enter the Museum in 2007 include a rare grouping of 11 Navajo blanket cylinders blown by Dale Chihuly in the mid-1970s; a series of eight works by Thomas Patti, ranging in date from the 1970s to the 1990s; seven cased vases by David Huchthausen and nine cased vases by Mark Peiser (all with applied cane drawing), dating to the late 1970s and early 1980s; nine vessels by František Vizner; and large-scale work by Toots Zynsky, Eric Hilton, and Bertil Vallien.

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. A special exhibition of the entire Heineman Collection will be presented at the Museum during the summer of 2009.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass
Navajo Blanket Cylinder with Horse Drawing

Dale Chihuly (American, b. 1941)
With the assistance of Flora Mace (American, b. 1949)
United States, Providence, Rhode Island, 1976
Blown glass, applied cane drawing
H. 34.2 cm, Diam. (max.) 18.1 cm
The Corning Museum of Glass
(2007.4.145, gift of the Ben W. Heineman Sr. Family)

Red Amber Sliced Descending Form

Harvey Littleton (American, b. 1922)
United States, Spruce Pine, North Carolina, 1984
Hot-worked and cased glass, cut
OH. 37.2 cm, W. 44 cm, D. 11.3 cm
The Corning Museum of Glass
(2007.4.168, gift of the Ben W. Heineman Sr. Family)
Untitled Granulare

**Richard Marquis** (American, b. 1945)

United States, Puget Sound, Washington, 1994

Blown glass, blown *granulare*, acid-etched; found objects; assembled

H. 27.9 cm, W. 39.3 cm, D. 12.7 cm

*The Corning Museum of Glass*

(2007.4.177, gift of the Ben W. Heineman Sr. Family)

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*Red Lumina Spectral Starphire with Green*

**Thomas Patti** (American, b. 1943)

United States, Pittsfield, Massachusetts, 1994–1996

Thermal-formed glass

H. 12.3 cm, W. 15.2 cm, D. 11.4 cm

*The Corning Museum of Glass*

(2007.4.188, gift of the Ben W. Heineman Sr. Family)
View from Piney Ridge OP 59

**Mark Peiser** (American, b. 1938)
United States, Penland, North Carolina, 1977
Blown and cased glass, applied cane drawing
H. 36.1 cm, Diam. 23.2 cm
*The Corning Museum of Glass*
(2007.4.192, gift of the Ben W. Heineman Sr. Family)

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**Eve**

**Lino Tagliapietra** (Italian, b. 1934)
Italy, Murano, 1998
Blown glass, cut
H. 73 cm, Diam. 25.4 cm
*The Corning Museum of Glass*
(2007.3.93, 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.

Bowl
Margaret Alston (British, b. 1956)
United Kingdom, 2006
Pâte de verre
H. 7.7 cm, D. (rim) 14.2 cm
The Fitzwilliam Museum, Cambridge, United Kingdom (C.14-2007)

Objet céleste (Celestial object)
Annie Cantin (Canadian, b. 1974)
France, 2006
Blown glass, sandblasted; mirror, cut; metal base, LED light
H. 35 cm, W. 31 cm, D. 43 cm
Musée-Atelier Départemental du Verre de Sars-Poteries, Sars-Poteries, France (2007.2.1.1)
Photo: Paul Louis
Two-Heart Woman, from the "Face Vases" series
Dan Dailey (American, b. 1947)
United States, 1991
Blown glass, sandblasted surface drawing, acid-polished, vitreous enamel
H. 53.3 cm, Diam. 36.8 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada
(2007.165, gift, Anna and Joe Mendel Collection)
Photo: Christine Guest, The Montreal Museum of Fine Arts

African Witchpot
Laura Donefer (American, b. 1955)
Canada, 1988
Glass, paint, mixed media
H. 35.6 cm, W. 27.9 cm, D. 22.9 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada
(2007.167, gift, Anna and Joe Mendel Collection)
Photo: Christine Guest, The Montreal Museum of Fine Arts
Globular Vase with Applied Decoration

Claire Falkenstein (American, 1908–1997)
For Salviati & C.
Italy, 1972
Blown and hot-worked glass
H. 29.5 cm, W. 32.3 cm, D. 28.2 cm
The Corning Museum of Glass (2007.3.66)

Untitled

Josepha Gasch-Muche (German, b. 1944)
Germany, 2007
Display glass, cut, assembled; wood base
Largest: H. 50 cm, W. 40 cm
Musee-Atelier Departemental du Verre de Sars-
Poteries,
Sars-Poteries, France (2007.4.1.1–4)
Photo: Paul Louis
Sine qua non

Michael Glancy (American, b. 1950)
United States, 1988
Blown glass, industrial plate glass; copper, silver
H. 17.8 cm, W. 30.5 cm, D. 30.5 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada
(2007.179, gift, Anna and Joe Mendel Collection)
Photo: Christine Guest, The Montreal Museum of Fine Arts

Jellyfish

Marie Glückaufová (Czech, b. 1946)
Czechoslovakia, 1991
Blown and hot-shaped glass
H. 27.5 cm
Museum of Decorative Arts, Prague, Czech Republic
(DE 11.105/1, gift of the artist)
Photo: Gabriel Urbánek
“Untitled” (March 5th) #2
**Felix Gonzalez-Torres** (Cuban, 1957–1996)
United States, 1991
40-watt light bulbs, extension cords, porcelain light sockets
H. 287 cm (overall dimensions vary with installation)
The Nelson-Atkins Museum of Art,
Kansas City, Missouri (2005.4)

**Regime**

**Donghai Guan** (Chinese, b. 1966)
China, 2006
Kiln-cast and fused glass
H. 23 cm, W. 45 cm, D. 10 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
Dreams behind Me

**Jens Gussek** (German, b. 1964)
Germany, 2007
Blown glass; steel
H. 34 cm, W. 120 cm, L. 182 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: H.-J. Becker, © Alexander Tutsek-Stiftung

**Angela Jarman** (British, b. 1971)
United Kingdom, 2006
Cast glass (lost wax process); silver
H. 32 cm, W. 9 cm
Victoria and Albert Museum (Ceramics & Glass),
London, United Kingdom (C.69:1-2-2007)
Photo: V&A

**Cargoes-Tschallo 2**

**Ursula Huth** (German, b. 1952)
Germany, 1994/2005
Pâte de verre, brass
H. 22 cm, W. 32 cm, D. 20 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
Wolf 1
Dafna Kaffeman (Israeli, b. 1972)
Israel, 2006
Flameworked glass; silicon, aluminum
H. 195 cm, W. 130 cm, D. 5 cm
Kunstsammlungen der Veste Coburg, Germany (a.S. 5704/07)

Glass Sticks
Jun Kaneko (Japanese, b. 1942)
United States, 2001
Kiln-formed glass, assembled
Assembled: H. 200 cm, W. 106.6 cm, D. 106.6 cm
The Corning Museum of Glass
(2007.4.4, gift of the Ennion Society
and funds provided by Laura Houghton,
James R. and Maisie Houghton,
and the Glass Acquisitions and Exhibitions Fund)
Photo: Russell Johnson
Body and Light

Vladimíra Klumpar (Czech, b. 1954)
Czech Republic, 2005
Mold-melted glass, cut
H. 47 cm

*Museum of Decorative Arts*, Prague, Czech Republic
(103.135, gift of the artist)
Photo: Gabriel Urbánek

Red Horizon

Stanislav Libenský (Czech, 1921–2002) and
Jaroslava Brychtová (Czech, b. 1924)
Czech Republic, 1996–2002
Mold-melted glass, cut
H. 40 cm, W. 49.8 cm, D. 13 cm

*The Montreal Museum of Fine Arts*, Montreal, Quebec, Canada
(2007.193, gift, Anna and Joe Mendel Collection)
Photo: Christine Guest,
The Montreal Museum of Fine Arts
Bancketje (Banquet)
Beth Lipman (American, b. 1971)
United States, 2003
Hand-sculpted, blown, kiln-formed, and lampworked glass; gold paint, oak, oil, mixed media
H. 182.9 cm, W. 609.6 cm, D. 83.8 cm
Photo: Mildred Baldwin, Smithsonian American Art Museum
Space between 9/05

**Jessica Loughlin** (Australian, b. 1975)  
Australia, 2005  
Kiln-formed glass, cold-worked  
H. 41 cm, W. 49 cm, D. 6 cm  
*Victoria and Albert Museum* (Ceramics & Glass),  
London, United Kingdom (C.3-2007)  
Photo: V&A

Red and Yellow Pair  
**Dante Marioni** (American, b. 1964)  
United States, 1998  
Blown glass  
Taller: H. 103.2 cm, W. 19 cm, D. 17.8 cm  
*Muskegon Museum of Art*, Muskegon, Michigan  
(2007.11.1&2)
Teapot Goblet #83
Richard Marquis (American, b. 1945)
With the assistance of Dante Marioni (American, b. 1964) and Vittorio Costantini (Italian, b. 1944)
United States, 1989
Blown filigrana and flameworked glass
H. 21.7 cm, Diam. (greatest) 11.4 cm
The Corning Museum of Glass
(2007.4.44, gift of Elmerina and Paul Parkman)

Bird at Rest—For Constantin
Richard Meitner (American, b. 1949)
The Netherlands, 1995
Blown glass; oxidized iron
H. 91.4 cm, W. 30.5 cm, D. 21.6 cm
Museum of Arts & Design, New York, New York
(2007.26a–c, gift of Aviva and Jack A. Robinson)
Photo: Tim Thayer
Scoop
William Morris (American, b. 1957)
United States, 1999
Blown and hot-worked glass
H. 17.7 cm, W. 45.7 cm, D. 20.3 cm
The Corning Museum of Glass
(2007.4.39, gift of Charles Bronfman)

Tunnel Vision III
Carl Nordbruch (British, b. 1967)
United Kingdom, 2006
Cased glass, cut
H. 39.8 cm
Kunstsammlungen der Veste Coburg,
Germany (a.S. 5701/07)
Deirg Warrior

Clifford Rainey (British, b. 1948)
United Kingdom, 1986
Cast glass; wood, copper
H. 45.7 cm, W. 50.8 cm, D. 30.5 cm
The Montreal Museum of Fine Arts,
Montreal, Quebec, Canada (2007.209,
gift, Anna and Joe Mendel Collection)
Photo: Christine Guest, The Montreal
Museum of Fine Arts

Tire

Robert Rauschenberg
(American, b. 1925)
With the assistance of Daniel Spitzer
(American, b. 1964)
United States, 2005
Mold-blown glass; silver-plated steel carrier
H. 78.7 cm, W. 68.5 cm, D. 29.2 cm
The Corning Museum of Glass
(2007.4.5, gift in part of Daniel Greenberg,
Susan Steinhauser,
and The Greenberg Foundation,
and the F. M. Kirby Foundation)

Different People I

David Reekie (British, b. 1947)
United Kingdom, 2007
Pâte de verre
H. 37 cm, W. 23 cm, D. 18 cm
Musée-Atelier Départemental du Verre de Sars-Poteries,
Sars-Poteries, France (2007.5.2)
Photo: Paul Louis
Axe 1, Axe 2

Sebastian Richter (German, b. 1978)
Germany, 2005
Cast glass; wood
Spatial Composition for the Czechoslovak Pavilion
at the Brussels-Expo 58 World’s Fair – II
L. (larger) 84 cm
Glasmuseum Wertheim, Wertheim, Germany (2189/1, /2)

Rene Roubíček (Czech, b. 1922)
Czechoslovakia, 1958
Blown glass; steel construction
H. 266 cm, W. 380 cm, D. 235 cm
Národní Galerie, Prague, Czech Republic (P 9122)
Photo: Jan Diviš, Národní Galerie v Praze
Serpent Harp

Ginny Ruffner (American, b. 1952)
United States, 1991
Flameworked glass, painted, sandblasted
H. 46 cm, W. 43 cm, D. 25 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2007.221, gift, Anna and Joe Mendel Collection)
Photo: Christine Guest, The Montreal Museum of Fine Arts

To the Memory of Man and Woman

Gizela Šabóková (Czech, b. 1952)
Czech Republic, 2006
Mold-melted glass, cut; metal base
H. 161 cm, W. 40 cm, D. 4 cm
Musée-Atelier Départemental du Verre de Sars-Poteries, Sars-Poteries, France (2007.5.1)
Photo: Paul Louis

Up on the Highwire

Judith Schaechter (American, b. 1961)
United States, 1997
Stained glass, paint, vitreous paint; copper, zinc
H. 55.9 cm, W. 58.4 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2007.150, gift, Anna and Joe Mendel Collection)
Photo: Christine Guest, The Montreal Museum of Fine Arts
Senza una meta (Without destination)

Pino Signoretto (Italian, b. 1944) and Mauro Bonaventura (Italian, b. 1965)

Italy, 2005

Blown, hot-worked, and flameworked glass

H. 33.97 cm, W. 108 cm, D. 35.6 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania

(2007.44, Women's Committee Acquisition Fund)

Photo: Peter Harholdt

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Untitled

Anna Skibska (Polish, living in Poland and the United States, b. 1959)

United States, 2007

Flameworked glass

H. 30 cm, W. 30 cm, D. 30 cm

Musée-Atelier Départemental du Verre de Sars-Poteries, Sars-Poteries, France

(2007.4.2.1-4)

Photo: Paul Louis
Brown Water

Kiki Smith (American, b. Germany, 1954)
With the assistance of Tom Farbanish (American, b. 1963)
United States, 1999
Hot-worked glass, assembled
Individual elements: L. 10.2–19.1 cm, W. 6.4 cm, D. 5.7 cm;
assembled dimensions variable
The Corning Museum of Glass
(2007.4.6, purchased with funds from the Arthur Rubloff Residuary Trust)
Evolution, perfection divine dans l'existence  
(Evolution: the divine perfection of existence)  
William Velasquez (French, b. Colombia, 1965)  
France, 2006  
Pâte de verre  
H. 30 cm, W. 30 cm, D. 30 cm  
Musée-Atelier Départemental du Verre de Sars-Poteries, Sars-Poteries, France (2007.1.2)  
Photo: Paul Louis
**Untitled**

**Jan Verschoor** (Dutch, b. 1943)
With the assistance of Richard Price
The Netherlands, 2007
Blown glass
H. 70 cm, W. 35 cm, D. 38 cm
*Museum Jan van der Togt,* Amstelveen, the Netherlands
Photo: Tom Haartsen

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**Cell**

**Julius Weiland** (German, b. 1971)
Germany, 2007
Fused glass
H. 38 cm, L. 118 cm, D. 78 cm
*Museum Jan van der Togt,* Amstelveen, the Netherlands

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**Squeak, Squeak**

**Gareth Noel Williams** (British, b. 1970)
United Kingdom, 2006
Blown glass, engraved
H. 22 cm, Diam. 29.5 cm
*Victoria and Albert Museum* (Ceramics & Glass),
London, United Kingdom (20/06:1)
Photo: V&A
The Ominous Glut

Fred Wilson (American, b. 1954)
United States, 2006
Blown glass, plate glass, cardboard globe
H. 180.3 cm, W. 186.7 cm, D. 256.5 cm


Photo: Ellen Labenski, © Fred Wilson, courtesy PaceWildenstein, New York
The Blues
Ann Wolff (German, b. 1937)
Sweden, 2006
Cast glass
H. 73.3 cm, W. 49.8 cm, D. 21 cm
Muskegon Museum of Art, Muskegon, Michigan (2007.6)

The Proof of Awareness
Loretta Hui-Shan Yang (Chinese, b. 1952)
China, 2006
Cast glass
H. 41.9 cm, W. 76.2 cm, D. 68.5 cm
Edition 1/8
The Corning Museum of Glass (2007.6.1)

Ten Stories
Albert Young (American, b. 1951)
United States, 2002
Cast glass; steel, stone
H. 207 cm, Diam. 38.1 cm
Muskegon Museum of Art, Muskegon, Michigan (2007.20)
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 2009. 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, 2007, and October 1, 2008, 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. Digital images must be submitted on CD-ROM, labeled with the artist's name and the title of each piece. Digital images 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: $20 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, 2008, and addressed to:

Chaque année, le Corning Museum of Glass, N.Y./U.S.A. organise un concours international afin de choisir 100 ouvrages de verre en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés en printemps 2009. Tous les participants recevront un exemplaire. (Au cas où vous n'auriez pas reçu de l'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 préoccupent du verre.

Objets: Ne sont admises que les œuvres qui sont été conçues et réalisées entre le 1er octobre 2007 et le 1er octobre 2008.

Admission: On présentera des candidatures, des objets, des environnements, des images en verre, des vitraux, des verres réalisés à l'architecte 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 et s'assurer de la qualité des reproductions en soumettant au total trois images numériques présentant une œuvre et trois œuvres de leurs œuvres (les diapositives ne seront pas acceptées). 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'artiste et le titre de l'œuvre. Le dossier du fichier électronique pour chaque image numérique doit être appelé comme le suit: nom_de_l'artiste_prenom_titre.tif ou nom_de_l'artiste_prenom_titre.jpg. Veuillez ne pas employer les guillemets, apostrophes, parenthèses ou les caractères/signes qui ne sont pas les numéros ou les lettres. Les soumissions 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: $20 USD. Le paiement peut être effectué par chèque-US. (les chèques étrangers ne seront pas acceptés), par mandat postal US., ou par carte de crédit (Visa, MasterCard, American Express ou Discover).

Date: Au plus tard jusqu'au 1er octobre 2008 (limite de la poste). Envoyez le matériel justificatif à:
APPLICATION/ANMELDUNG/CANDIDATURE
Deadline/Stichtag/Date-limite: October 1, 2008

Applications are also available online at the Museum’s Web site, www.cmog.org.

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.

I certify that I designed □/ made □ (check one or both) the work(s) described above between October 1, 2007, and October 1, 2008. I understand that my entry cannot be considered if it is postmarked after the October 1, 2008, 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 30, 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.

Title/Titel/Titre

1. Technique/Technik/Matériel Dimensions/Maße/Mesures

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2.

3.

I certify that I designed □/ made □ (check one or both) the work(s) described above between October 1, 2007, and October 1, 2008. I understand that my entry cannot be considered if it is postmarked after the October 1, 2008, 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 30, 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.

Signature/Unterschrift

□ $20 USD entry fee enclosed/Gebühr $20 USD beigefügt/$20 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.

□ 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.
□ Please print the address of my gallery/representative instead of my own.

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/representatif 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 représentant au lieu de la mienne.