New Glass Review 30

The Corning Museum of Glass
Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2007, and October 1, 2008.

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To Our Readers

In 2008, more than 6,000 copies of the New Glass Review 30 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 1,047 individuals and companies from 44 countries submitted 2,974 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 Rachel Berwick, Mieke Groot, and Dante Marioni. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Christy Cook, Andrew Fortune, Vanessa Karačuha, Uta M. Klotz, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Monica Rumsey, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

All of the photographs of Corning Museum of Glass objects in this publication are by Nicholas Williams and Andrew Fortune. Unless otherwise indicated, photographs in the “Artists and Objects” section are courtesy of the artists.

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Cover: North Sea Waves
Zora Palová (Slovak, b. 1947)
Slovakia, Bratislava, 2008
Mold-melted glass, ground, polished
H. 190.5 cm, W. 39 cm, D. 28.5 cm
The Corning Museum of Glass (2008.3.41, the 23rd Rakow Commission)

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104 Recent Important Acquisitions
1. Leo Aerts
Belgium
Curva
Glass, wood
H. 61 cm, W. 160 cm, D. 40 cm
Photo: Lieven Herreman
RB, MG, DM

2. Mark Angus
British, working in Germany
Diver
Float glass, acid-etched, silver-stained, enameled
H. 80 cm, W. 60 cm
MG
3. Rebecca Arday
United States
Ocular
Hot-worked glass, acid-etched, *pâte de verre*; sterling silver compact, mixed media
H. 48.3 cm, Diam. 16.5 cm
RB, DM, TO
4. Vladimir Bachorik  
Czech Republic  
*Lighthouse*  
Mold-melted glass  
H. 52 cm, W. 37 cm, D. 21 cm  
*MG, TO*

5. Netta Bacon  
Israel  
Untitled III (detail)  
Pâte de verre, print  
H. 28 cm, W. 20 cm  
*TO*
6. Cali Balles and Don MacLennan
Canada
Shadows, Installation
at 401 Richmond Street West, Toronto
Blown glass, lighting
Largest sphere: H. 66 cm, Diam. 36 cm
DM, TO

7. Susan Balshor
United States
Auntie (detail)
Pâte de verre
H. 10 cm, W. 12.5 cm, D. 5 cm
DM, TO
8. Clare Belfrage
Australia
Leaf Circuitry Group
Blown glass, cane drawing, acid-etched
Tallest: H. 49.5 cm, W. 20 cm, D. 8 cm
Photo: Grant Hancock

9. Cristiano Bianchin
Italy
Unstable, Container
Blown glass, stippled, ground; metal inclusions
H. 22 cm, Diam. 31 cm
Photo: Francesco Barasciutti

DM, TO

MG
10. Annette Blair  
Australia  
*127,628 Cups of Tea*  
Blown glass, enameled; pencil  
H. 34 cm, W. 59 cm, D. 11 cm  
Photo: Michael Haines

11. Sarah Blood  
United Kingdom  
*Object Specific*  
Flameworked glass, neon; found Chinese bench  
H. 109 cm, W. 54 cm, D. 31.5 cm  
Photo: Ester Segarra  
DM, TO
12. Heike Brachlow  
German, working in the United Kingdom  
*Waiting VI*  
Kiln-cast glass  
H. 57 cm, Diam. 17 cm  
Photo: Ester Segarra  
*MB, TO*

13. Lee Brogan  
New Zealand  
*Bombora*  
*Pâte de verre*  
H. 20 cm, W. 22 cm, D. 29 cm  
*RB*
14. Nichola Burns  
United Kingdom  
*Tribal in White I & II*  
Blown glass  
Taller: H. 34 cm, W. 23 cm, D. 22 cm  
Photo: Fin MacRae

15. Ned Cantrell  
British, working in Denmark  
*Hot Rocket*  
Blown glass, Graal technique  
H. 28 cm, W. 45 cm, D. 19 cm  
DM
16. Sydney Cash
United States
Pocahontas
Laminated glass, copper, silver, light
H. 262 cm, W. 91 cm, D. 15 cm
RB, MG, TO
17. Xiang Cheng
China
*Chinese Scenery – Lost Flower (Autumn)*
Cast glass (lost wax)
H. 5 cm, Diam. 31 cm
Photo: Jin Siyuan
*RB, TO*
18. Debora Coombs
British, working in the United States
*Bird in Hand*
Stained glass, painted, silver-stained, leaded
H. 40 cm, W. 40 cm
MG, TO
19. Vanessa Cutler
United Kingdom
*Suburbia*
Glass, waterjet-cut; granite
H. 7 cm, W. 64 cm, D. 64 cm
Photo: Scott Chaseling
*RB, MG*

20. Franco Deboni
Italy
*Moon*
Blown glass
H. 32 cm, Diam. 30 cm
Photo: Otello Bellamio
*TO*
21. Tim Edwards
Australia
Untitled
Hot-worked glass, wheel-cut; wood
H. 38 cm, W. 54 cm, D. 12 cm
Photo: Grant Hancock

22. Joe Feddersen
United States (Colville Confederated Tribes)
Urban Vernacular: Cul de Sac
Blown glass, silvered, enameled
H. 44.5 cm, W. 38 cm, D. 25.5 cm
Photo: Bill Bachhuber
DM, TO
23. Deirdre Feeney
Irish, working in Australia
*I Thought I Saw You There Again*
Kiln-cast glass, cold-worked; video projection
H. 24.4 cm, W. 18.4 cm, D. 30 cm
Photo: David McArthur
*RB, MG, TO*

24. Donald Friedlich
United States
*Aqua Series Brooch*
Press-molded glass, cold-worked
H. 6.7 cm, W. 8 cm, D. 1.2 cm
Photo: James Beards
*DM*
25. Mel George
Australian, working in the United States
Colour Fields (Portland, USA) – Polaroid Series
Kiln-formed glass
H. 24 cm, W. 19 cm
Photo: Paul Foster
MG, DM, TO
26. Katherine Gray
United States
Acqua Alta
Blown glass, water
H. 77 cm, W. 30 cm, D. 30 cm
Photo: Victor Bracke
RB, DM, TO
27. Virginia Griswold  
United States  
Sunflower  
Glass, porcelain  
H. 7.6 cm, W. 14 cm, D. 16.5 cm  
Photo: Steve Barall  
RB, MG, TO  

28. Hiroshi Hamadate  
Japan  
Earth  
Kiln-formed glass  
H. 12.5 cm, Diam. 57 cm  
TO
29. Jin Won Han
Korean, working in Canada
*Sphere 1*
Flameworked borosilicate glass
Diam. 35 cm
*RB, TO*

30. Derise Hemmes
Australia
*Inheritance 2*
Kiln-formed glass
H. 5 cm, Diam. 42 cm
Photo: M. Kluvanek
*MG, TO*
31. Michael Hernandez
United States
Sarif
Blown glass, cut
H. 16 cm, W. 36 cm, D. 9 cm
Photo: John Lucas
DM

32. Martin Hlubuček
Czech Republic
Dekadence
Mold-melted glass
H. 21 cm, W. 40 cm, D. 35 cm
Photo: Jaroslav Kvíz
MG, TO
33. Jin Hongo
Japan
Fragments
Mirror, glue
H. 90 cm, Diam. 95 cm
RB, TO

34. Deborah Horrell
United States
Hover
Pâte de verre
H. 33 cm, W. 41 cm, D. 25 cm
Photo: Paul Foster
MG, TO
35. Charlotte Hughes-Martin
United Kingdom
1 in 50
Glass, drilled; crystal string
Largest: H. 32 cm, Diam. 10 cm
Photo: Northlight Photography

36. Mark Hursty
United States
Jali Installation (detail)
Press-cast glass, steel, ripstop nylon, fan
Dimensions variable
RB, TO
37. Michael Janis
United States
“The Tower” Tarot Card
Fused glass, frit powders, steel
H. 94 cm, W. 47 cm
MG, DM, TO

38. Ditte Johansson
Sweden
Paused 3
Kiln-formed glass “wool,”
knitted, fused
H. 20 cm, W. 15 cm, D. 19 cm
RB, DM
39. Jessica Jane Julius  
United States  
*Scribble* (detail)  
Flameworked glass  
H. 182 cm, W. 365 cm,  
D. 152 cm  
*MG, TO*

40. Johanna Keimeyer  
Germany  
*Botteleship*  
Blown and hot-worked glass  
H. 13 cm, W. 31 cm, D. 8 cm  
Photo: Andreas Velten  
*DM*
41. Yasuko Kita
Japan
*Ancient Relics 2*
*Pâte de verre*
H. 27 cm, Diam. 24.5 cm
Photo: Shinji Kanemori

42. Yoshiaki Kojiro
Japan
*Naked 080904*
Kiln-formed glass, slumped; plaster
H. 50 cm, Diam. 60 cm
*RB, TO*
43. Heather Kraft
United States
A Little Movement (detail)
Blown glass, wheel-cut
H. 46 cm, W. 56 cm, D. 8 cm
Photo: Mike Lipsett
DM

44. Carol Lee Mei Kuen
China
Sending Love (2007)
Window glass, cut, glued
H. 4 cm, W. 18 cm, D. 5 cm
Photo: Joe Chan
RB, DM, TO
45. Jeremy Lepisto
United States
Square Foot 06 (From the Building Block Series)
Kiln-formed glass
H. 30.5 cm, W. 30.5 cm, D. 6.3 cm
Photo: Paul Foster
MG, TO

46. Alicia Lomné
United States
Armillaria
Pâte de verre, wood
H. 53.3 cm, W. 21.6 cm,
D. 11.4 cm
Photo: Michael Stadler
TO
47. Paul Marioni
United States
Traveller (Kinetic)
Cast glass
H. 15 cm, W. 58 cm, D. 21 cm
Photo: Russell Johnson
DM, TO
48. Alena Matějková  
Czech Republic  
The Sea between Us  
Mold-melted glass  
H. 20 cm, Diam. 206 cm  
Photo: Lars Widenfalk and Alena Matějková

49. Brian McLaughlin  
United States  
That’ll Do Pig . . . That’ll Do  
Pâte de verre  
H. 16 cm, W. 22 cm  
DM, TO
50. Benjamin P. Moore and Louis Mueller
United States
*Hopscotch*
Blown glass, powder-coated bronze
H. 84 cm, W. 71 cm, D. 8 cm
Photo: Spike Mafford
DM
51. Ian Mowbray  
Australia  
*It Went Deathly Quiet Hours Ago (Glass Snowdome)*  
Flameworked glass, fused, ground; water  
H. 11 cm, Diam. 10 cm  
Photo: David McArthur  
DM, TO

52. David Murphy and Sharon McJannet  
United States and British, working in the United States  
*Understory (Column 6)*  
Stacked sheet glass, one-inch cut tree segments placed between sheets  
H. 229 cm, W. 122 cm, D. 122 cm  
RB, TO
53. Martie Negri
United States
The Harvest Vessel
Fused and blown glass, cold-worked
H. 21.5 cm, Diam. 19 cm
Photo: Nick Saraco
TO

54. Catharine Newell
United States
Palimpsest: Rough Draft
Klin-formed glass, glass powders
H. 176.5 cm, W. 92.7 cm, D. 45.7 cm
Photo: Paul Foster
TO
55. Sean O'Neill  
United States  
Messipi  
Blown and kiln-formed glass, engraved  
H. 7 cm, W. 90 cm, D. 44.5 cm  
Photo: Roger Schreiber  
DM

56. Nensei M. Ozaki  
Japan  
Jellyfish and Horsebean  
Hot-worked and cast glass, fused, laminated  
H. 15 cm, W. 92 cm, D. 20 cm  
DM
57. Andy Paiko
United States
Spinning Wheel
Blown glass, wood, steel
H. 152 cm, W. 80 cm, D. 70 cm
RB
58. Dylan Palmer
United States
Sealed Air
Blown glass, enameled; cardboard
H. 26 cm, W. 61 cm, D. 61 cm
RB

59. Jackie Pancari
United States
Rising Bubbles
Borosilicate glass, glycerin, wood, bronze
H. 45.7 cm, W. 10.1 cm, D. 12.7 cm
Photo: Brian Oglesbee
RB, MG, TO
60. Matthew Perez
United States
In a Non-Linear Path
Cast glass, copper wire, cotton thread
H. 92 cm, Diam. 18 cm
Photo: Rachel Smith

61. Mary A. Phillips
United States
Reflecting Place 4 (St. Louis Arches)
Mirror, wire mesh
H. 525 cm, W. 400 cm
62. Marc-Anthony Polizzi
United States
Bridge Series 3 (detail)
Sand-cast glass, steel
H. 304.8 cm, W. 396.2 cm, D. 457.2 cm

63. Janusz Poźniak
British, working in the United States
Sanctuary
Blown reticello glass
Diam. 38 cm
Photo: Russell Johnson
DM, TO
64. Caroline Prisse
The Netherlands
Large Plant Machine
Blown glass, porcelain, rubber
H. 300 cm, W. 400 cm, D. 40 cm
RB, MG, TO

65. Tom Prochaska
United States
Untitled
Kiln-formed glass
H. 25.5 cm, W. 15.2 cm
Photo: Rebekah Johnson
TO
66. Karen Reid
United States
Creek
Kiln-cast optical glass
H. 30.5 cm, W. 122 cm, 
L. 609.6 cm
Photo: J. W. Flipski,
Guy Cali Associates
RB

67. Marie Retpen
Denmark
Still Life Melt Down – Silver and China
Blown glass, silvered; ceramic transfer
Larger: H. 25 cm, W. 15 cm, D. 18 cm
MG, DM, TO
68. Kait Rhoads
United States
Black Widow
Blown glass, slumped, cut, carved; bronze, steel
H. 30.5 cm, W. 81.3 cm, D. 10.2 cm
Photo: Rob Vinnedge

69. Georg Riedel for Riedel Glas
Austria
“Paloma” Decanter
Hot-formed glass
H. 21.8 cm, W. 60 cm
MG, TO
70. Robin Rogers  
United States  
*Self*  
Glass, silvered; steel, lights  
H. 214 cm, W. 214 cm, D. 214 cm  
MG, TO

71. Richard Royal  
United States  
*Optical Lens Series*  
Blown glass  
H. 63 cm, Diam. 56 cm  
Photo: Rob Vinnedge  
TO
72. Amy Rueffert
United States
Apple (Logging Truck in Blue Flowers)
Blown zanfirico glass, Vitrolite, decals
Diam. 30 cm
Photo: Ann Cady
RB, MG, DM, TO
73. Tiina Sarapu  
Estonia  
The Light and  
Silence in Sound  
Mirror, metal music stands  
Largest: H. 120 cm,  
W. 40 cm, D. 40 cm  
RB, MG, DM, TO

74. Masahiro Sasaki  
Japan  
Tensei  
Blown glass, sandblasted  
H. 25 cm, W. 190 cm,  
D. 25 cm  
RB
75. Ted Sawyer
United States
*Note I-IV*
Kiln-formed sheet glass, glass powders
H. 122 cm, W. 610 cm
Photo: Ryan Watson
*MG, TO*
76. Michael Scheiner
American, working in Japan
Cumulus
Float glass, wet clay
H. 58 cm, W. 58 cm, D. 80 cm
Photo: Shuugo Hayashi
RB, TO

77. Karli Sears
Canada
Microcosm Ring
Hot-worked murrine, sterling silver
H. 2.3 cm, W. 2.2 cm, D. 3 cm
DM
78. Minako Shirakura
Japan
*Correspondence (Sphere)*
Glass, mirror, monofilament
Diam. 170 cm

79. Rob Snyder
United States
*Anum cara (Soul friend)*
Cast glass
H. 50.8 cm, W. 61 cm,
D. 50.8 cm
Photo: Roger Schreiber
*DM, TO*
80. Vratislav Šotola
Czech Republic
Bowl
Pressed glass
H. 19 cm, W. 32 cm, D. 28 cm
Photo: Salim Issa

81. Anjali Srinivasan
Indian, working in the United States
Particulate Devil (showing a particulate magnifier), 2008
Blown glass, fused, cold-worked; wood
H. 20.3 cm, W. 10.2 cm, D. 2.4 cm
Photo: Jamie Boyle

82. Amanda E. Stark
United States
Astro Device 1: Optical Locator
Cold-worked glass, copper, sterling silver, bronze
H. 16.5 cm, W. 19 cm, D. 9 cm

83. Ethan Stern
United States
Span Dot
Blown glass, cut
H. 33 cm, W. 64 cm, D. 10 cm
Photo: Rob Vinnedge
DM
84. Alex Stisser
United States
Sleepwalkers
Blown glass
Taller: H. 70 cm, W. 28 cm, D. 10 cm
Photo: Jeff Curtis
DM
85. Sabina Stumberger
Slovenian, working in the United Kingdom
Memories Captured
Hot-worked glass rods, suspended; video, sound
H. 180 cm, W. 90 cm, D. 50 cm
Photo: Simon Bruntnell
RB, MG, TO
86. April Surgent
United States
21st Century Bushland
Fused glass, engraved
H. 49.5 cm, W. 68.8 cm, D. 5 cm
Photo: Jeff Curtis

87. Hiromi Takizawa
Japanese, working in the United States
Gathering
Blown glass, found plastic objects
H. 40 cm, W. 60 cm, D. 45 cm
TO
88. Toshiyuki Tanaka
Japanese, working in the United States
Shrine Cabinet
Mirror, cut, glued
H. 48 cm, W. 30 cm, D. 24 cm
RB

89. Mami Tokizawa
Japan
10 Days
Hot-worked glass, cold-worked
H. 70 cm, W. 35 cm, D. 24 cm
DM
90. Suzuko Ueda
Japan
*Lively Motion and Bond (Together of Family)*
Sheet glass, cut, leaded
H. 76 cm, W. 67.5 cm
DM
91. Kristiina Uslar
Estonia
Open 2008
Pâte de verre
H. 17 cm, W. 15 cm
TO

92. Lieve Van Stappen
Belgium
Beggar
Cast glass, plaster
H. 73 cm, W. 55 cm, D. 50 cm
Photo: Bo Bex
MG, TO
93. Jeff Wallin  
United States  
*Study from a Photograph*  
Kiln-formed glass, glass powders  
H. 43 cm, W. 36 cm  
Photo: Michael Schmitt  
*MG, TO*

94. Layla Walter  
New Zealand  
*Kokako*  
Cast glass, carved  
H. 25 cm, Diam. 32.5 cm  
Photo: Vahry Photography  
*MG, TO*
95. Sunny Wang
Taiwanese, working in China
Suchness – As You Wish
Hot-formed glass, relief casting
H. 4 cm, W. 280 cm, D. 280 cm
Photo: Grant Hancock
DM
96. Melinda Willis
Australia
Within/Without
Kiln-formed glass
H. 65 cm, W. 104 cm, D. 12 cm
Photo: Steve Wilson
RB
97. Emma Woffenden
British, working in France
Elephant Boy
Cut and assembled bottles, spray-painted
H. 70 cm, W. 40 cm, D. 40 cm
MG
98. Shinji Yonehara
Japan
Hikari No Ki
Blown glass, hot applications
H. 32 cm, W. 13 cm, D. 14 cm
DM

99. Udo Zembok
France
Heart 1–2008
Fused glass, slumped; pigments
H. 220 cm, W. 160 cm, D. 420 cm
TO
100. Jeff Zimmer
American, working in the United Kingdom
*Interventions in a Landscape*
Layered glass, enameled, sandblasted; glass lightbox, LED lights
H. 19 cm, W. 35 cm, D. 12.5 cm
*MG, TO*
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Jury Statements

In 1768, the British painter Joseph Wright of Derby completed *An Experiment on a Bird in the Air Pump*. In this work, Wright captures the horror and the wonder of scientific exploration. The dramatically lighted composition is centered on a large blown glass vacuum chamber containing a live bird. Surrounding the chamber is a group of onlookers, some of whom are unsuccessfully trying to resist the desire to witness the bird’s demise. The glass chamber contains, displays, and will inevitably kill the bird.

This was the age of the Enlightenment, when the desire to explore, capture, document, and display the wonders of the world was palpable. Naturalists were circling the globe to discover exotic natural specimens and faraway cultures. Alchemists were working to uncover the secrets of physical and spiritual existence. At the center of it all was the material, glass. Glass resides at the intersection of science and art in the past, present, and future.

These are the themes that frame much of my experience in art and in glass. As an educator, I work with glass artists because the problems they choose to tackle in their studio practice are embedded in the physical and cultural properties of glass. These artists are preoccupied with understanding and controlling the ways in which material gains and retains meaning. Glass and its history resonate over time in myriad ways. I can think of no other material quite like it.

Not surprisingly, I was pleased to see the Corning Museum’s “Glass of the Alchemists” exhibition upon my arrival in the subzero temperatures of Corning in early December. I was also pleased to find that the review of images for *New Glass Review 30* revealed some wonderful examples of works that build on the rich and extensive history of glass in knowing, inventive, and sometimes surprising ways. While I cannot name them all in this essay, I would like to make note of some of the works.

Anjali Srinivasan’s *Particulate Devil* consists of an optical device that fragments and magnifies. The artist is shown wearing tiny devil’s horns as she performs the piece. Srinivasan is poking fun at the power of creation and distortion. I suspect she also believes in (and desires) this power. Rebecca Ardyan’s *Ocular* employs optics as well, but with a very different result. It is composed of a small compact that contains and displays a very real-looking human eye. Our gaze into the mirror of the compact is met with an eye looking right back. It is both eerie and fascinating.

Alena Matejkova’s *The Sea between Us* is a glass casting of the sea that hovers above the floor of a room between two live figures. The work is both banal and wondrous as it floats, impressive in its sheer size and its verisimilitude.

I would be remiss if I did not mention two other works, both of which use optics and the narrative qualities of reflection. Mary A. Phillips’s site-specific *Reflecting Place 4 (St. Louis Arches)* is a mirror structure that is built directly into a highway overpass. While our view of this installation is limited to a photograph, the optics construct and deconstruct the architecture. Phillips seems to understand just how much information to provide in order to create a “push-me, pull-you” of actual and perceived architecture and passage, presence, and absence. On the other hand, Tiina Sarapu’s *The Light and Silence in Sound* is a seemingly simple proposition: an arrangement of mirrors placed on music stands within a practice room. What I experience, however, is far more complex. It is a visualization of sound in which reflection and shadow become music as they project off the surfaces of each mirror, filling the room.

To me, the idea of trying to see the unseeable is fascinating. In one way or another, all of my “Jurors’ Choice” selections have this in common. In the work *Bell Ring (Ritzman Studio)*, Jocelyne Prince literally casts sound waves into molten glass. While working on this series of works, Prince spent months parading singers, cellists, screamers, and bells into the hotshop in order to move molten glass with sound. The resulting objects, like Sarapu’s, visualize sound. However, Prince takes it a step further through her literalization of the act: sound is made into form. It seems fitting that she chose to cast these sound forms in glass, not allowing us to forget the idea of the (in)visible.

Tavares Strachan’s *Components for Absolute Symbiosis* is a full-scale glass model of human internal organs, suspended within a huge Plexiglas tank of mineral oil. The refraction levels of glass and mineral oil are such that the glass disappears within the mineral oil until it is disturbed by light projected at just the right angle. At first glance, the work appears to be a large minimalist transparent box. As we begin to walk around it, however, light hits the glass, revealing a hint of what is contained within. It’s not long before we find ourselves walking back and forth, moving this way and that, just to reveal and complete the body within—a body, I might add, with no skeleton, and no skin.

Chris Taylor’s work deals with a very similar set of themes, but with a different set of tools. Taylor has remarkable glassblowing skills, and he uses them to address and upset the ways in which mastery attains value and meaning. In his work *Real*, we see two almost identical collections of objects sitting side by side: a large beaker, a glass, a bar of soap, a piece of chalk, and so on. We quickly get it, or we think we do. One is the real thing, and one is the copy. However, on closer inspection,
we discover that there is a deeper story that exists between these two collections. This story is revealed through a display of letters, notes, and small hints placed in the vicinity of the pieces. Taylor reveals, for instance, that he purchased the beaker, copied it, and then returned the copy because it was “imperfect.” The company received his “return” and sent him a replacement with a letter of apology. What is interesting here is not Taylor’s ability to copy seamlessly, but his determination to reveal the failure of his attempt to re-create or master that which came before.

I’m reminded of the story of a famous forger who copied master paintings so well that he fooled many curators and institutions for a number of years. It wasn’t enough, however, to fool the best because that would mean remaining anonymous. He wanted recognition so badly that he could not resist revealing his identity even though he risked imprisonment. I think he’s in prison now.

My final choice is the rock crystal skull from the collection of the Smithsonian’s National Museum of Natural History. There are a small handful of large (roughly human-scale) rock crystal skulls in existence. No one knows where they originated. No one knows who (or what) fabricated them, or how. When they began to surface in the early 20th century, they were believed to be archeological treasures. However, now they are believed to be fakes. They are not copies because no known culture created such skulls on this scale. My interest is in their enduring attraction. Theirs is a mystery that is fed by the desire to believe they are “real” artifacts that would give us a view into a culture from the distant past. As it turns out, they are real artifacts that give us a view into the construction of our own expectations.

It was a flattering and exciting task that Tina Oldknow asked me to serve as a juror for the 30th edition of New Glass Review. The fact that this was the 30th year of that prestigious and important annual selection of the best works in glass worldwide seemed to me to endow it with extra significance.

On reflection, the entries did not allow for optimal selection. It is striking how, at a certain point in their careers, many prominent artists no longer submit their works for this review. If one wishes to use this review to arrive at a decisive and accurate historical overview of the best works in glass, one has to understand the artists’ reasons for this decision. Up-and-coming younger artists take this opportunity to make their works known, and many of these works are very exciting indeed! But there is no reason to assume that more mature artists are no longer capable of producing works of importance. They, too, should be among the candidates for the review. This is, after all, a record of the best works in glass, from artists of all ages and levels of experience.

The New Glass Review jury was the kind of jury I most believe in: a group of people gathered around a subject, each with his or her own area of expertise. Despite the diversity of the works we reviewed, the degree of consensus about something as complex as “quality” was very high, and it was arrived at quickly and without significant difficulty. The downside of this determination was that, in the first round of selections, all but about 150 of the 1,047 entries were not considered interesting enough to advance to the second round. To me, that was both surprising and somewhat disappointing. The speed with which the first round progressed should in no way be taken to signify that we did not exercise great care in making our choices. On the contrary, all of the jurors were well aware of our responsibility to the entrants.

There were various reasons why so many entrants did not survive the first round. In some cases, the quality of the images was decidedly unhelpful. Some works were not technically or artistically mature enough for inclusion in the Review. There were entries that all too clearly “referred” to the works of other artists, and a number of “installation-type” submissions showed an insufficient level of understanding of the factors critical for works of that type.

Some of the entries that survived the initial cut were of surprisingly high quality. Among them were Anjali Srinivasan’s Particulate Devil, Virginia Griswold’s Sunflower, and Deirdre Feeney’s I Thought I Saw You There Again. In these pieces, glass has been used for more than its aesthetic or technical qualities. These works radiate ideas.

I was also intrigued and pleased to note the large number of diverse and interesting submissions from Asia and Australia, which seemed to reflect a more significant development in those parts of the world than I was aware of. The number of entries from China was remarkable.

The whole jury seemed to be most excited about several “installation-type” entries in which mirrors were used either to “capture” the environment in which the installations were placed or to reflect light onto the walls, with light becoming an integral part of the work. These were
Making selections for the “Jurors’ Choice” section was not an easy task. Drawing from all of the categories of objects in glass—including functional, nonfunctional, artistic, fabricated, and found glass—that’s a lot to choose from! I started by looking through recent issues of the Review, where I found works by colleagues I like and admire—colleagues such as Franz Xaver Höller, Sybille Peretti, Beth Lipman, Jessica Loughlin, and Josiah McElheny. Each had been a “Jurors’ Choice” selection, and some of them had been chosen more than once. I decided to pick works that are perhaps less well known, but which, for various reasons, have made a lasting impression on me.

The pressed glass breakfast service designed by Hendrik Petrus Berlage and Piet Zwart and produced in 1924 by the Royal Leerdam glassworks in the Netherlands, my native country, is one of my all-time favorite industrial designs. With the arrival of Petrus Marinus Cochius as director in 1912, this glass factory broke new ground. Driven by high moral and aesthetic ideals that were grounded in both theosophy and socialism, Cochius presided over a period of great qualitative output in the history of industrial design. In order to elevate the aesthetic standards of his company’s products, Cochius realized that he would have to rely on the expertise of artists and designers. He contracted with such well-known architects as Berlage and Frank Lloyd Wright, shifting Royal Leerdam’s emphasis from decoration to form and color. The resulting new products, of which the breakfast service is an outstanding example, represent a striking new vision.

From 1996 to 2006, I was curator at the Glasmuseum Alter Hof Herding in Coesfeld-Lette, Germany. This private museum was established to document, preserve, and promote glass, and it features notable works in art, craft, design, and architecture. From this museum’s collection, I have chosen two pieces to feature here: Spider Shoe (1998) by Simsa Cho and Sivanne (1997) by Esther Jiskoot. Since 1989, Cho has made a number of glass-shoe objects in a series that he calls “Shoe-realism.” The most common of his themes is animals, and Spider Shoe is one of the most expressive and technically impressive pieces in the series. Jiskoot’s works combine various materials, but glass is almost always present in the form of blown or three-dimensional glass bead constructions. The sculpture Sivanne conveys, very dramatically, a sense of vulnerability.

Another of my choices is an African mask from the Bamileke tribe of western Cameroon. Here, glass beads are used in a manner very different from that of Jiskoot’s Sivanne. The unusual grouping of colors and sizes of beads, and the incorporation of shells in the mask, enabled its creator to provide it with an exaggerated and forceful expression—one that, to my knowledge, is unlike that in any other medium.

In 1986, an important two-week event brought together 20 artists in Leerdam, the Netherlands. During a working symposium, sculptures and installations were created and displayed in nearby Fort Asperen (a large, round, brick construction that was part of the ancient network of Dutch water-line defenses). Ten of the invited artists had a background in glass, while the others were prevalent sculptors and painters working in a variety of media, such as Tony Cragg, Dani Karavan, and Richard Tuttle. The exhibition admirably succeeded in destroying the prevalent notion that glass is to be used primarily, or even solely, for making functional objects. The symposium is represented here by the installation of the Dutch sculptor Jan van Munster. With his pure and minimalistic approach to glass, he achieved a milestone in the display and definition of the nature of light and reflection in glass.

A very personal choice is Flaschenhalskette (Bottleneck necklace), made by Bernhard Schobinger in 1988. I was initially trained as a jeweler, so I am quite sensitive to the freedom of expression revealed by Schobinger’s choice of material and to the refinement of his craft (or the willful lack of it). He was one of the revolutionaries in his field. As an artist, I know what it means to have and to show the vision and the courage necessary to go against the grain, as Schobinger did. For this reason, I have always admired his work.

One of the artists whose works were collected during my time at the Glasmuseum Alter Hof Herding was Ivana Šrámková. Although her enamel paintings on blown glass forms were more than 10 years old when we purchased them, they greatly impressed me. These works, whose supports were functional “vases,” exuded a strength and boldness of vision that are, for me, essential elements of art. For “Jurors’ Choice,” I have chosen one of Šrámková’s large cast glass sculptures of animals, Cubist Dog, made in 2008. In the earlier and later works, the expression remains the same: both forceful and sensitive. The manner in which these two qualities are combined is quite extraordinary.

My final selection is based on a chance discovery made by my friend and colleague Richard Meitner while we were in the old French colonial capital of Senegal, Saint-Louis. He found this “work of glass art” high in the air above us. If one looks in the right way, in a receptive mood, one can find everything we look for in museum installations and gallery art works of high quality: form, color, texture, and placement, all of which, depending on their ordering, evoke meaning. With this choice, I wish to
make the point that, as artists, we can find inspiration in the things that have deep meaning inside us as well as in the things that have no apparent meaning around us.

Mieke Groot (MG)
Artist and
Independent Curator
Amsterdam, The Netherlands

I was happy to be asked to participate as a juror for New Glass Review 30. I made the trip to Corning not knowing exactly what to expect, other than sitting in a room for almost two days looking at thousands of images of objects made with glass. I looked forward to it.

Years ago, I was on a jury for scholarship applicants to a glass school. While reviewing the images, the other jurors put a tremendous amount of emphasis on the quality of the photography—at the time, in my opinion, too much emphasis. In many cases, I personally knew the artists (or had seen the objects), and I thought that some of them deserved to be awarded scholarships. When I attempted to make a case for someone based on personal experience, the other jurors, all older and more experienced, told me to quiet down. After a while, they grew tired of hearing me plead for people who could not be bothered to submit proper photography. I did not see less-than-perfect photography as being the end-all, and it was a bit of a shock. I now believe there is little excuse for amateurish images. It makes a big difference, and in all the years I have served on juries since that first time, that theme has remained a constant. As much as I hate to say it, the most amazing object, photographed in your backyard on a barstool, is just not going to get you anywhere. Good photography makes a really big difference.

Of more obvious importance is originality. If you are making objects of a derivative nature (Lino Tagliapietra copies, for example), don’t bother to apply for anything. Ever. These images are dismissed directly, and they always will be. I was pleasantly surprised to find far less of this kind of plagiarizing than I expected, given how much I see elsewhere. There were, in fact, a lot of inventive things this year. It was inspiring to see how much enthusiasm there is for working with glass in all manner of techniques. As someone who has spent most of his life working to achieve a particular level of technical expertise, I recognize really good glassblowers, and these days they are a dime a dozen. Using all that hard-earned skill to make something the likes of which have not been seen before should be what we all try to do. So, at this point, I am drawn to ideas first.

As an object maker myself, I love to see what other people are up to, especially the younger artists. New Glass Review has been of interest to me since I was 14 years old. I remember the first issue when it showed up at my dad’s house in 1979. I was starting to take a real interest in glass around that time, and many of my glass heroes were included in that first issue. It was a big deal to me, and I studied it closely.

New Glass Review always has a different flavor, and over the decades I have often wondered exactly how the process of putting it together works. The obvious answer is that the jury is always different! What most people probably do not realize is that the jurors are limited to 25 votes each. (After the 100 winners are selected, the jurors may add their initials to additional objects.) Naturally, we all wanted to choose great things and, regretfully, not everything deserving made it in. As we neared the end of the process, it became more difficult than I had anticipated. I had to juggle my votes, but I did my level best to choose what I thought was “new glass.”

I really appreciate the reason why Joe Feddersen’s work, Urban Vernacular: Cul de Sac, stood out. He is updating something age-old in an original and tasteful way. His piece contributes to the vocabulary of Native American form and surface, while making a very contemporary statement.

I selected two individuals who submitted jewelry objects. This surprised me, as I usually do not have an eye for jewelry. I really like the simple, cloudlike imagery of Karli Sears’s Microcosm Ring. She produced a murrina depicting cartoonish clouds, and the setting is simple sterling silver. Donald Friedlich’s Aqua Series Brooch reminds me of a mollusk shell made of beautiful blue glass.

Shadows, the collaborative lighting installation of Cali Balles and Don MacLennan, was compelling. It reminded me of a group of Halloween ghosts or perhaps something
out of a science fiction story, some kind of alien's eggs. I think these pieces would also work individually as simple floor lamps.

The ubiquitous Venetian goblet turns up as a conceptual element in Katherine Gray's *Acqua Alta*, a plate glass box of beautifully made cups in water. Katherine is documenting an annual phenomenon that puts the streets of Venice underwater. Hooray for an artist who spent years garnering great technical skill and who now uses it in the service of meaning. I love the cleverness, metaphor, execution, and commitment of her work.

Tim Edwards's subtle, untitled, assembled piece reminds me of the Scottish Highlands on the North Sea. The muted earth tone and picture window-like frame capture the essence of the views I saw from windows in the village of Lybster in Caithness.

Among my absolute favorite objects is Mami Tokizawa's *10 Days*. A wooden display case filled with what I took to be colored spoons, each with a different form of handle, offered a great composition of shapes and colors.

Amy Rueffert's *Apple (Logging Truck in Blue Flowers)* holds a special note for me. This artist created a wonderful and perfect combination consisting of a natural apple form, the beautiful soft imagery of blue flowers, and a logging truck—all thoughtfully displayed on a lovely pressed glass plate.

Rebecca Arday came through brilliantly with *Ocular*, an antique compact with a *pâte de verre* "image" of an eye looking back into the mirror. The compact is perched on a tall stand, hot-formed in frosted amber glass.

I am really fond of *Hikari No Ki*, Shinji Yonehara's submission. The pieces are made out of what looks to be a fuzzy, nubby sweater of blown glass. This seems all the more appropriate when you consider that the artist hails from the chilly northern Japanese island of Hokkaido. The forms seem to be leaning into the winter wind.

Another favorite is the work of Marie Retpen. Her *Still Life Melt Down – Silver and China* consists of two very well made vessels that appear to be melting or collapsing under their own weight. One mirrors the other, with beautiful blue flowers decorating their surfaces. The differences in the surfaces make them seem to have nothing in common other than their forms, but together they make a great composition.

Leo Aerts of Belgium had a great entry with *Curva*, a piece of furniture with a sliding glass door. I think that most of the jurors agreed that it would be great to see more entries of this kind—contemporary designs featuring glass elements.

Another entry that uses furniture is of a totally different nature. Sarah Blood submitted a found bench with two neon circles bisecting the seat, creating a horizonlike image. The piece is not about glass or furniture, but simply a curious combination of elements that, in the dark photo, create a certain mood.

Nensei M. Ozaki's *Jellyfish and Horsebean* does the same thing. It is another example of a setting, or an image, that evokes a mood or feeling and leaves me wondering what I am looking at. The title is also a curiosity, although that can be said for many of the entries.

I find the lush colors of the Bullseye glass and the somewhat cartoonish form of the flower in Susan Balshor's *pâte de verre Auntie* to be irresistible. Her title, I imagine, refers to a childhood memory of a favorite aunt.

Any artist working in glass who embraces minimalism is close to my heart. It is so difficult to resist the allure of glass (particularly blown glass) when there are so many options for surface embellishment. Heather Kraft is doing just that, and for this reason I had to select *A Little Movement*. This blown object is wheel-cut, and it looks as if it is rocking back and forth . . . a little.

On that same minimalist note, Mel George submitted *Colour Fields (Portland, USA)*, a "quartet" of kiln-formed glass in subtle, muted tones that are framed as though they were Polaroid photos.

I am always dismayed by the lack of stained glass. Sadly, the autonomous panel has fallen by the wayside. Suzuko Ueda's abstract panel, *Lively Motion and Bond*, harks back to the 1970s, the glory years of the genre. The wavy antique colorless glass dominates the panel, distorting one's view through the window.

Two entries that all four jurors agreed on were installations. Mary A. Phillips's *Reflecting Place 4 (St. Louis Arches)* is an outdoor installation that is visually alive with reflections that appear to be beneath a bridge. The mirror components are arranged as a bricklike wall with two arches, a brilliant two-dimensional architectural composition. The other installation is by Tiina Sarapu of Estonia. *The Light and Silence in Sound* consists of mirrors resting on metal music stands that reflect light up and onto the walls of the room, creating an array of trapezoidal forms. Beautiful.

I think, at this point, that I should explain a bit more about myself. I grew up as a child of studio glass. My father, Paul Marioni, is one of the early pioneers in the field. I have been around the world of glass most of my life, and I have seen a lot of glass. To this day, I am enamored of work that makes me wonder, "What were they thinking?" It is the kind of art work that leaves me not wanting the object to be demystified at all, work that is so curious to me that I can't look away.

Four artists submitted works that fall into this category. Brian McLaughlin's *That'll Do Pig . . . That'll Do* is a carefully made but freaky *pâte de verre* pig with two heads. Carol Lee Mei Kuen of China made *Sending Love*, a small boat of plate glass, and photographed it on the water. (O.K., it's not fancy studio photography, but it is in an appropriate context and it is a good image.) Ian Mowbray of Australia submitted *It Went Deathly Quiet Hours Ago*, a water-filled snowdome depicting what
appears to be a campsite within the dome. Ditte Johansson produced Paused 3. I suspect her intent was not simply to create a beautiful object. Instead, it appears that she has painstakingly re-created a winter hat in “glass” wool, knitted on two molds and fused in two glass kilns.

The last four artists I will mention will be no surprise to anyone who knows me as the beauty and craft junkie that I am. Cristiano Bianchin’s Unstable, Container is a stellar example of meticulous, inventive crafting and subtle beauty. Michael Hernandez’s Sarif is a simple but sophisticated blown and cut form in green, white, and blue. Sean O’Neill’s Messipi consists of two large, low, elegantly connected bowls of blown, kiln-formed, and engraved glass. Clare Belfrage submitted Leaf Circuitry Group, a trio of leaflike blown glass vessel forms that are emotive for their sheer beauty.

For my “Jurors’ Choice” selections, I picked a group of objects with personal meaning, many of which were made by my friends. These are all objects that have influenced me in one way or another, or that I just love looking at.

I have always thought that Harvey Littleton was right when he proclaimed, “Technique is cheap.” I just think he said it way too soon. As I noted at the beginning of this essay, good glassblowers are a dime a dozen these days, and that also goes for casters, engravers, flameworkers, fusers, and all the rest. This is because the technology available today, compared with even a decade ago, is mind-boggling.

In closing, I would like to ask, Why are institutions taking the word craft off their signs out front? (To this, I say, “Baloney!”) There should be no shame in making something well. The true challenge lies in creating something thoughtful and original. I am happy to say that New Glass Review 30 displays 100 examples that continue to advance the medium, both technically and artistically. I am humbled to have been asked to participate, and I thank the staff of The Corning Museum of Glass for making it happen. Keep up the good work!

Dante Marioni (DM)
Artist
Seattle, Washington

It is the 30th anniversary of New Glass Review, and I feel fortunate to have had the opportunity to work with three jurors who wield a considerable influence in the world of glass: Rachel Berwick, Mieke Groot, and Dante Marioni. These artists approached the task at hand with professionalism and genuine enthusiasm, which easily come across, I think, in their essays.

Rachel Berwick, an artist and educator, is the department head of the highly regarded glass program at the Rhode Island School of Design in Providence. The RISD program, which focuses on the development of conceptual sculpture and installations using glass, has been led by Bruce Chao for more than 20 years. He took over the reins from one of the school’s best-known teachers, Dale Chihuly.

Rachel works in the animal world, reporting on oddities, such as the coelacanth (a “living fossil”), and extinctions, such as that of the passenger pigeon and the Tasmanian tiger. The first project of Rachel’s that I experienced was Lonesome George. This was part of the uncanny 2005 exhibition “Becoming Animal” at MassMoCA, a museum of contemporary art in western Massachusetts. Using video, cast glass elements, fans, and sails, Rachel made a portrait of George, the last tortoise of his kind on Abingdon Island in the Galápagos. I am still thinking about it. Her portrayal of this animal is what will, ultimately, survive after his species is long gone.

Mieke Groot is a Dutch artist, educator, and independent curator based in Amsterdam. She served for 10 years as curator of the Glasmuseum Alter Hof Herding in Coesfeld-Lette, Germany, and her acquisitions and exhibitions there received much attention. For 20 years, Mieke and the American artist Richard Meitner directed the influential glass program at the Rietveld Academie in Amsterdam. Mieke’s knowledge of artists working in glass in Europe is second to none.

Mieke is a frequent traveler to Senegal, and the rough, cracked textures of her enamel-encrusted glass vessels are inspired by traditional African mud architecture. Her bright palette reflects her observations on the ways in which colors appear in West Africa, both in the landscape and as they are used by its people.

Dante Marioni is an artist who lives and works in Seattle, that energetic hub of studio glass activity. He comes from a family of recognized artists. His father, Paul, is a studio glass pioneer who began working in stained glass and transitioned to architectural glass and sculpture; his uncle Joe is a color-field painter in New York City; and his uncle Tom is a conceptual artist in San Francisco.

Using pop, comic-book colors paired with ancient, classical forms, Dante has developed several series of blown glass vessels that look contemporary while simultaneously paying homage to the tradition and history of Italian glass. He also makes compositions with his characteristically slender goblets, arranging them in boxes (an activity in which he is, regrettably, widely imitated) and on chandeliers.
It was interesting to me that, given the general "meeting of minds" of this group of jurors, we chose very different objects, in spite of my tendency to put my initials on everything. (Each juror makes an initial 25 selections, which add up to the final 100. Jurors are then allowed to put their initials on other objects that they favored.) Since I like to compile numbers, I noted that, this year, 46 selections carried only one set of initials, 37 carried two sets, 14 carried three sets, and only three submissions (by Mary A. Phillips, Amy Rueffert, and Tiina Sarapu) bore all four of the jurors' initials. It is rare to have more than five or six unanimously chosen submissions, but generally, three of the four jurors agree on a larger number of objects and there are not nearly as many lone initials. This kind of variation is what I appreciate about New Glass Review, and I hope that it is also appreciated by our audience. The publication reflects the quality of the submissions, but it is equally dependent on the aesthetic opinions of the individual jurors.

This year, I want to write about mystery—that is, the mystery of the art object. Mystery is what art thrives on, at least to my mind, while most would agree with me that literalness can kill it. (I am reminded here of Tom Buechner, who tells me that I must not make generalizations. This probably counts as one.) I decided to choose 25 objects to write about, and I did not first look to see which juror had selected them, or even if I had selected them. In a way, it is beside the point because all of the jurors, in addition to marking their individual choices, work together on the group of 100 to make sure that it is a strong representation overall.

My first category is mystery and history. There were certain objects that had clear historical references yet retained a sense of mystery, sometimes otherworldliness. Vratislav Šotola's pressed "cut glass" bowl, one element of a 36-piece dining set, was such a thing. There can be nothing more traditional than a dining service that includes cut glass somewhere, but Šotola's application of pressed glass (a staple technique in the Czech Republic) is so lively. His bowl assumes a form similar to one of Toots Zynsky's beautifully undulant vessels, defying what is possible in cut glass, which pressed glass so often attempts to copy. Similarly, Joe Feddersen's mirrored vessels draw from, while defying, traditional Native American ceramics and basketry. Urban Vernacular: Cul de Sac is a nonagarian object that literally reflects the changed circumstances of the Native American worldview.

Amanda E. Stark's goblet/instrument Astro Device 1: Optical Locator may be a pseudoscientific device, but it also looks like some form of glass torture. I like its Victorian weirdness and the vagueness of its presumed function. Amy Rueffert also looks to the past, albeit a more recent one, with her decal-covered Apple (Logging Truck in Blue Flowers). Presented on a doilylike plate, it evokes the retro '50s, but her object has more in common with 1950s science fiction than it does with decorative arts. I have no idea what is going on in Mark Hursty's site-specific installation Jali, but comprehension is not one of my requirements for selection. Instead, I am attracted to the visual transformation of the relatively pedestrian chandeliers into a luminous cloud of blue ripstop nylon. In this photograph, one sees only a detail of the large Islamic-style cast glass screen that is placed at the entrance to the room, which I like to imagine as a sort of pleasure garden.

Mystery and material is my next category. Minako Shirakura uses mirrors to create light and reflection that are almost palpable in her Correspondence (Sphere). She is not the first artist to do this, of course, but I appreciate it whenever I see bits of mirror used in this way. Her flashing, hovering orb occupies the edge of invisibility.

Texture can be an important quality in glass. My eyes do not want to believe that Yoshiaki Kojiro's sculpture Naked 080904 is glass and not plaster, and I am intrigued by that uncertainty. Similarly, Kristiina Uslar's sintered pâte de verre forms are beguiling: to what does the spiderish Open 2008 refer? Hiroshi Hamadate's large cracked glass disk Earth reminds me of the monumental cracked black ceramic wall, Grande crollo nero, by the Italian sculptor Alberto Burri, which I remember well from my undergraduate days at the University of California at Los Angeles. I sense violence, strength, and great age in these sculptures.

Nature is also implied in Richard Royal's Optical Lens Series, a blown, ribbed sphere that looks like a great big glob of honey. Of all of Royal's series, I like this best for the lusciousness of the material, and for the bold shadows that the ribbing creates. Clare Belfrage's Leaf Circuitry Group and Kait Rhoads's Black Widow also exploit the beauty of glass, but not in the usual big and shiny way: these works are subtle, their surfaces complex but not overly complicated. Caroline Prisse's Large Plant Machine has a touch of lightness, playfulness, and a certain mystique.

Two enigmatic ways in which glass may transform space are seen in Jessica Jane Julius's installation Scribble and Mary A. Phillips's Reflecting Place 4 (St. Louis Arches). Having seen Scribble in person, I must apologize for the bad photograph (the best of the three submitted), which is one of those rare instances in which a poor image makes it into New Glass Review. Julius's installation of thousands of black flameworked glass rods had a surprisingly graphic quality in its white room, and its suggestion of unstoppable, obsessive growth was captivating. Phillips's mirrored facade is, in contrast, a great image, and something I want to see in person, if only to understand how it works. The structure of any highly reflective object is automatically subverted, as is a transparent mass, and surely this is one of the most intriguing qualities of glass.
It seems to me that there was quite a lot of good narrative work in this year’s Review. I may be more sensitive to it than usual because I am reading Story: Substance, Structure, Style, and the Principles of Screenwriting by the well-known writing teacher Robert McKee. No, I do not have aspirations to go to Hollywood (even though I was born there), but I think this is a book for every person working in the arts. My interest in it is the relationship between structure and creativity, and it has been illuminating.

To introduce my narrative category, I will use Robin Rogers’s big, lighted box—the impenetrable Self—with which we are all familiar. The more literal representations included the stories told by Debora Coombs, Ian Mowbray, and especially Michael Janis. In Bird in Hand, Coombs does not tell us if her protagonist is kindly and concerned or if he is a deranged maniac, but we know the bird is in distress, if not dead. Since the bird is a widely recognized symbol of the soul, the psychological implications are limitless.

There is the hint of a possibly big and dangerous event, and attendant anxiety, in Mowbray’s It Went Deathly Quiet Hours Ago. (I applaud Mowbray’s use of the paperweight format for his narrative, and it makes me wonder why the paperweight/glass cube is not used more often in the service of story.) On the other hand, a truly big and dangerous event is depicted in Janis’s “The Tower” Tarot Card. Anyone familiar with the tarot knows that the tower, the 16th card of the major arcana, does not bring glad tidings. I was impressed by Janis’s powerful, sad, and appropriate interpretation of this card as a literal reflection of the tragic events of September 11, 2001.

The stories told by Rebecca Arday, Catharine Newell, and Deirdre Feeney are quiet, seemingly domestic, and more ambiguous. Arday made a series of small works in translucent amber glass stands that imitate glass presented inside vintage silver compacts, which she more ambiguous. Arday made a series of small works in translucent amber glass stands that imitate glass presented inside vintage silver compacts, which she

My “Jurors’ Choice” selections often revolve around exhibitions that I have seen during the year, and this year was no exception. Melissa Dyne’s Glass: A Site-Specific Installation at the Museum of Contemporary Craft in Portland, Oregon—which was organized to coincide with the Glass Art Society conference—was an unforgettable study in material. Dyne, who wished to make a project involving float glass and its manufacturing processes, devised a simple but memorable experiment: would a 400-pound sheet of thermal float glass, precariously balanced on a thin wood plinth, bend and eventually break? Good question! The answer was, no, it did not break. In fact, it performed remarkably well, ceasing even to move after a few days of self-stabilization. Although this project was so original and interesting, it was regrettably not appreciated by some conference attendees. I found this attitude to be misguided, to say the least: after all, craft, more than any of the arts, is about material and process. I felt proud for the museum and its curator, Namita Gupta Wiggers, for undertaking such a brave project, and I was pleased to read online so many positive reactions to this exhibition from the Portland community.

I returned to Corning to find a very different kind of alchemy taking place at the Museum. “Glass of the Alchemists: Lead Crystal-Gold Ruby, 1650–1750” was a beautiful exhibition, curated by Dedo von Kerssenbrock-Krosigk, which I had eagerly anticipated. I was not disappointed. Dedo has since left to succeed Helmut Ricke as the director of the Glasmuseum Hentrich of the Museum Kunst Palast in Düsseldorf, Germany, but his brief tenure at Corning will be commemorated by his large and
heavy exhibition catalog, which I humbly acknowledge as outstanding in every way. In his honor, I chose one of the early scientific glasses displayed in the exhibition: a simple distilling apparatus, known as a retort, possibly dating to the 18th century.

Later in the summer, I traveled to Glasgow, where I once again encountered the work of the exceptional Scottish artist Christine Borland. Her installation *After a True Story: Giant and Fairy Tales* (1997) was on view at the Gallery of Modern Art, and I was impressed with how she used glass in the service of her ideas. In this case, glass took the form of shelves upon which replica bones of a giant and a dwarf had been placed, covered with dust, and then removed so that only the shadows remained. For *New Glass Review*, I picked a work that Borland made in collaboration with The Fabric Workshop in Philadelphia. This is *Bullet Proof Breath* (2000), which is made of glass and, amazingly, spider silk.

In the fall, I had the opportunity to see two shows that mark turning points in the careers of their makers. In Providence, a jewel of an exhibition curated by Henry Joyce explored Chihuly’s years at the Rhode Island School of Design and the pioneering artists that he worked with there, including Howard Ben Tré, James Carpenter, Bruce Chao, Dan Dailey, Michael Glancy, Therma Stanton, James Watkins, Steven Weinberg, and Toots Zynsky. This show appeared in conjunction with the Chihuly extravaganza “Chihuly at RISD,” which announced the opening of RISD’s renovated Art Museum and its new Chace Center.

Most importantly for this discussion, however, was another installation at the RISD museum: *After You’re Gone*, by Beth Lipman. The energy and freshness of Lipman’s installation went well with the exhibition of recent works in glass by all those established RISD alumni. Lipman included one of her signature tables piled high with glass plates and hollowware (inspired by Dutch still-life painting), as well as a life-size glass settee after an original in RISD’s collection of historical furniture. Wallpaper patterned with hot-formed glass motifs completed the room, which Lipman made with the help of the students in RISD’s glass program. Lipman’s work is so labor-intensive that, until the RISD show, she had not been able to work in the scale that she envisioned. *After You’re Gone* is a remarkable accomplishment, and it represents a giant step forward for Lipman in terms of her ability to realize her increasingly complex ideas.

I felt a similar reaction upon seeing “Unearthed,” a show of new work by Isabel De Obaldia at Mary-Anne Martin Fine Art in New York City. De Obaldia’s distinctive sand-cast sculptures, which draw on ancient and tribal art, have dramatically increased in scale and content. Her sculptures have acquired an undeniable authority and power, and I cannot help but feel that De Obaldia, like Lipman, is entering a new and exciting phase in her career. *Shining (Radiante)* is one of De Obaldia’s large, totemic animals that are colored with glass powders and painstakingly engraved with raw cuts and gashes. Massive, fierce, and anything but cute (as glass animals often are), its overall effect is breathtakingly shamanic.

The last exhibition to be discussed is one that I saw just a couple of weeks ago: Katerina Lanfranco’s *“Below a Sea of Stars”* at Nancy Hoffman Gallery in New York City. Upon entering the first gallery, the visitor is confronted with huge paper cutouts of botanical specimens covering the walls and framing, in the center of the room, a mixed-media sculpture that represents a creature hailing, possibly, from deep sea or deep space. The show includes paintings as well as works in glass and mixed media. It is quirky and dizzying: Lanfranco moves quickly back and forth between the depths of the oceans and the distant heavens, creating a swirling and chaotic cosmos. The piece I singled out, titled *Racemus ordo (Tiered Cluster)*, is a strange little construction protected by a glass dome. In its rather formal, Victorian display and scientific mien, it reminds me of the glass botanical specimens and invertebrates created by Leopold and Rudolf Blaschka. But while the Blaschkas documented the natural world with scientific rigor, Lanfranco explores it with the tools of wonder and fantasy.

As a postscript to this section on exhibitions, I would like to correct a mistake I made in my essay for *New Glass Review* 29. In writing about the exhibition “Shattering Glass: New Perspectives” at the Katonah Museum of Art in upstate New York, I mentioned that the curator was Ellen Keiter. I failed to mention that this excellent exhibition was co-curated and conceived by the museum’s director, Neil Watson. Neil served as the first curator of Tacoma’s Museum of Glass, and he participated as a juror for *New Glass Review* 24. My apologies, Neil.

Since this essay is already long, I will only briefly mention my other selections for “Jurors’ Choice”: artists who are old and new to me. In the old, or familiar, category, there are two artists whose work never ceases to thrill me: Emile Gallé, who is represented by his enigmatic vase *Le Débat éternel* (The eternal debate), which dates to about 1890–1900, and Judith Schaechter, whose most recent work in stained glass, *Widow*, is wonderfully rich and complicated. (The fact that Schaechter’s narrative takes place in the dramatic landscape of the northern Scottish Highlands makes me admire it all the more.)

Artists new to me are Didier Tisseyre, whose flattened, almost graphic plant forms, cast in glowing high-lead glass of improbable colors, are mysterious and attractive, and Tim Dubitsky, a graphic designer who worked on the Corning Museum’s GlassLab last May at the Cooper-Hewitt National Design Museum in New York City. With Patrick Li, Dubitsky developed a series of hot-sculpted foliate letters that are charming, inventive, and so new for glass. The Museum’s GlassLab project reminds me of how crucial it is for glass to be made widely available.
because all artists, even if they do not make their own work, learn from material. Since 1962, the story of studio glass has been one of increasing accessibility to the medium and, as a result, innovation in technique and content. Although mystery may be an essential component for art, it is counterproductive when it comes to understanding the ways in which glass may be worked.

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

One of the goals of New Glass Review is to present the widest possible range of art, 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 images, 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 artists.

Rachel Berwick (RB)
Crystal skull
Jocelyne Prince
Tavares Strachan
Chris Taylor
Joseph Wright of Derby

Mieke Groot (MG)
Glass insulators
Bamileke tribe
Hendrik Petrus Berlage and Piet Zwart
Simsa Cho
Esther Jiskoot
Otto Künzli
Jan van Munster
Bernhard Schobinger
Ivana Šrámková

Dante Marioni (DM)
Goblet
Tyra Lundgren
Paul Marioni
Richard Marquis
Klaus Moje
Benjamin Moore
William Morris
Jodi Salerno
Dick Weiss

Tina Oldknow (TO)
Retort
Christine Borland
Isabel De Obaldía
Tim Dubitsky and Patrick Li
Melissa Dyne
Emile Gallé
Katerina Lanfranco
Beth Lipman
Judith Schaechter
Didier Tisseyre

The New Glass Review 30 jury:
Tina Oldknow, Dante Marioni, Rachel Berwick, and Mieke Groot
Crystal Skull
Probably Mexico, 1950s
Quartz, carved
H. 25.4 cm
Collection of the National Museum of Natural History,
Smithsonian Institution, Washington, D.C. (anonymous gift, 1992)
Photo: James di Loreto, National Museum of Natural History,
Smithsonian Institution
RB
Jocelyne Prince (Canadian, b. 1963)
*Bell Ring (Ritzman Studio)*
United States, Providence, Rhode Island, 2007
Hot glass, sound

Tavares Strachan (Bahamian, b. 1980)
*Components for Absolute Symbiosis*
United States, Providence, Rhode Island, 2006
Blown glass "artery system," Plexiglas case,
300 gallons of mineral oil
H. 208.2 cm, W. 101.6 cm, D. 101.6 cm

RB
Chris Taylor (American, b. 1970)
Real
United States, Providence, Rhode Island, 2002
Glass, mixed media
Dimensions variable
RB

Joseph Wright of Derby
(British, 1734–1797)
An Experiment on a Bird in the Air Pump
England, Derby or Liverpool, 1768
Oil on canvas
H. 183 cm, W. 244 cm
Collection of The National Gallery,
London, U.K.
(presented by Edward Tyrrell, 1863)
Photo: National Gallery Picture Library
RB
Glass Insulators
Senegal, Saint-Louis, 20th century
Photo: Richard Meitner
MG

Bamileke Tribe
Mask
Western Cameroon, 20th century
Wood, leather, glass beads, cowrie shells
H. 44 cm, W. 25 cm
MG
Hendrik Petrus Berlage (Dutch, 1856–1934) and Piet Zwart (Dutch, 1885–1977)
Breakfast Service The Netherlands, Leerdam, Royal Leerdam, designed in 1924 and produced from 1924 to 1927
Pressed glass Tea/coffee server:
H. 14.2 cm, W. 18.9 cm, D. 18.1 cm
Collection of the National Glass Museum, Leerdam, the Netherlands
Photo: Tom Haartsen, National Glass Museum

Simsa Cho (Japanese, b. 1962)
Spider Shoe
The Netherlands, Amsterdam, 1998
Mold-melted glass, enameled
H. 21 cm, W. 25 cm, D. 32 cm
Collection of the Glasmuseum Alter Hof Herding, Coesfeld-Lette, Germany
Photo: Ron Zijlstra

**Esther Jiskoot** (Dutch, b. 1963)
*Sivanne* (detail)
The Netherlands, Amsterdam, 1997
Glass beads, cast aluminum
H. 179 cm, W. 30 cm, D. 17 cm
Collection of the Glasmuseum Alter Hof Herding,
Coesfeld-Lette, Germany

**Otto Küntzli** (Swiss, b. 1948)
*Ring*
Germany, Munich, 1988
Mirror, gold
H. 4.1 cm, W. 2.8 cm, D. 1.6 cm
Photo: courtesy of Museum of Arts and Design,
New York, New York

*MG*
Jan van Munster  
(Dutch, b. 1939)  
Untitled  
Installation exhibited at Fort Asperen, the Netherlands, 1986  
Blown glass, light  
Dimensions variable  
Photo: Victor E. Nieuwenhuijs  

Bernhard Schobinger (Swiss, b. 1946)  
Flaschenhalskette (Bottleneck necklace)  
Switzerland, Richterswil, 1988  
Found glass, cut  
Length variable  
Photo: courtesy of Museum of Arts and Design, New York, New York  

MG
Ivana Šrámková (Czech, b. 1960)

*Cubist Dog*

Czech Republic, Prague and Železný Brod, 2008
Mold-melted glass, cut
H. 49.5 cm, W. 74.3 cm, D. 14.6 cm
Photo: courtesy of Heller Gallery, New York, New York

Goblet

Italy, Venice, about 1550–1600
Blown *cristallo*
H. 15.2 cm
Collection of The Corning Museum of Glass (61.3.135)
Tyra Lundgren (Swedish, 1897–1979)
_Foglia_ (Leaf)
Italy, Murano, Venini, 1938
Blown _filigrana_
H. 18 cm
DM

Paul Marioni (American, b. 1941)
_The Conversationalist_
United States, Seattle, Washington, 1974
Sheet glass, cut, slumped, enameled;
sandblasted wood, photo-silkscreen,
lead came, found eyeglasses
H. 70.7 cm, W. 71.8 cm
Collection of The Corning Museum of Glass
(74.4.183)
DM
**Richard Marquis** (American, b. 1945)
*Squirrel Horn Construction* (Fabricated Weird Series)
United States, Berkeley, California, 1981
Blown glass, found objects
H. 45.8 cm, W. 18.5 cm, D. 14.5 cm
Collection of The Corning Museum of Glass
(2007.4.174, gift of the Ben W. Heineman Sr. Family)

**Klaus Moje** (German, b. 1936)
*Bowl*
Federal Republic of Germany, Hamburg, 1980
Klin-formed glass, cut, polished
H. 7.1 cm, W. 32.4 cm, D. 24.8 cm
Collection of The Corning Museum of Glass (82.3.33)
Benjamin Moore (American, b. 1952)
Black Tripod Vessel
United States, Seattle, Washington, 1982
Blown and hot-formed glass
H. 25.5 cm, W. 27.2 cm
Collection of The Corning Museum of Glass
(82.4.18, gift of the artist)
DM

William Morris (American, b. 1957)
Shard Vessel
United States, Stanwood, Washington, 1980
Blown and hot-worked glass, applied iridized shards
H. 26.1 cm, W. 17.7 cm, D. 18.4 cm
Collection of The Corning Museum of Glass (2006.4.173)
DM
Jodi Salerno (American, b. 1970)

*Pure Obsession*

United States, Worcester, Massachusetts, 2008

Blown glass, plate glass, and mirror, cut, ground, polished, sandblasted; flameworked glass cherry; steel, string

H. 10 cm, Diam. 28 cm

*DM*
Dick Weiss (American, b. 1946)
Flowering Tree: For Bart van der Leek (foreground)
United States, Seattle, Washington, 1978
Colored glass, cut; lead came
H. 215.9 cm, W. 73.6 cm
DM
Retort
Possibly northern Europe, perhaps 18th century
Blown glass
L. 43 cm, Diam. 20 cm
Collection of The Corning Museum of Glass (56.3.33)

Christine Borland (British, b. Scotland, 1965)
Bullet Proof Breath
United Kingdom, Scotland, Kilcreggan, Argyll, 2000
Hot-formed glass, spider silk
H. 35.5 cm, W. 30.4 cm, D. 20.3 cm
Photo: © Christine Borland, courtesy of Sean Kelly Gallery, New York, New York
Isabel De Obaldia (Panamanian, b. United States, 1957)  
*Shining (Radiante)*  
Republic of Panama, Canal Zone, 2008  
Sand-cast glass, glass powders, engraved  
H. 132.1 cm, W. 25.4 cm, D. 12.7 cm  
Photo: courtesy of Mary-Anne Martin Fine Art, New York, New York
Tim Dubitsky (American, b. 1978) and Patrick Li (American, b. 1959)  
Illuminated Caps “T”  
Hot-worked glass  
H. 22.8 cm  
Photo: Steven Barall
Melissa Dyne (American, b. 1975)
Glass: A Site-Specific Installation
Installation exhibited at the Museum of Contemporary Craft, Portland, Oregon, 2008
400 pounds of float glass, wood pedestal
H. 335.2 cm, W. 152.4 cm
Photo: courtesy of Museum of Contemporary Craft
TO
Emile Gallé (French, 1846–1904)
Le Débat éternel (The eternal debate)
France, Nancy, Cristallerie Emile Gallé, about 1890–1900
Blown and cased glass, acid-etched, cut, engraved
H. 13 cm, Diam. 14.4 cm
Collection of The Corning Museum of Glass (83.3.215)

Katerina Lanfranco (Canadian, b. 1978)
Racemus ordo (Tiered Cluster)
United States, New York, New York, 2008
Glass, mixed media
H. 31.7 cm, Diam. 22.8 cm
Photo: courtesy of Nancy Hoffman Gallery, New York, New York
Beth Lipman (American, b. 1971)
*After You're Gone*
Installation exhibited at the Rhode Island School of Design
Art Museum, Providence, Rhode Island, 2008
Blown and hot-worked glass, mixed media
Dimensions variable
Photo: courtesy of Rhode Island School of Design Art Museum

Judith Schaechter (American, b. 1961)
*Widow*
Flashed glass, cut, ground, sandblasted, enameled; copper foil
H. 66 cm, W. 132 cm
Didier Tisseyre (French, b. Senegal, 1958)
*Kamis*
France and Czech Republic, 2001
Kiln-cast dichroic lead glass, cut, ground, polished
Each: H. 35 cm, W. 20 cm, D. 4 cm
*TO*
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 2008 Rakow Commission: Zora Palova

Zora Palova was born in Bratislava, Czechoslovakia, in 1947. After the fall of Communism in Czechoslovakia, Bratislava became the capital of the independent country of Slovakia in 1993.

Palova began her artistic training at the Secondary School of Applied Arts in Bratislava, which she attended from 1963 to 1967. In 1969, she traveled to London, where she studied with the renowned sculptor Henry Moore (British, 1898–1986), and then she returned to Bratislava to resume her studies at the Academy of Fine Arts. Palova studied painting and sculpture at the Academy from 1969 to 1971. In 1971, she joined her future husband and artistic partner, the Slovak sculptor Štefán Pala, in the Academy’s Department of Glass in Architecture. There, she continued her studies until 1975 with the well-known Czech glass sculptor Václav Cigler (Czech, b. 1929).

Palova’s understanding and use of glass in sculpture is gestural, emotional, and grounded in the natural world. “I fell in love with glass as a medium which could best express what I wanted to say in spiritual terms,” Palova says. “Glass is not only a material. It is matter living its own life; it is space modified by light.”

In the late 1960s, Palova had begun to make large-scale sculptures in clay, wood, and plaster that exhibited her characteristic dynamism and emotionality. Under Cigler, she learned the discipline of working with glass in conceptual and theoretical ways, and she was influenced by his meditative approach to the material. Although Palova prefers to work with light using rough textures and transparent color in glass, rather than its reflection off the smooth surfaces of colorless optical glass, her studies with Cigler provided an important framework for her highly expressive sculpture, which is imbued with an emotional depth and intellectual gravity. “Cigler was a strong teacher,” Palova recalls, “but he gave us freedom.”

After leaving the Academy, Palova and her husband built their own studio, but they maintained a low profile during the most repressive years of Czechoslovakia’s Communist regime. After 20 years of working independently and helping Pala establish his career while they raised their family, Palova was appointed in 1996 as a research professor, teaching glass sculpture at the University of Sunderland in the United Kingdom. In 2003, she left her full-time teaching post to devote herself to her sculptural work, which includes individual objects as well as architectural commissions.

Palova makes her work with the assistance of Pala, who is also internationally known for his large-scale works in cast glass. The couple have shown in more than 40 solo group, and touring exhibitions around the world since 1994, and they have undertaken six major international commissions. Their best-known commission is surely Light Transformer, designed by Palova, for the National Glass Centre in Sunderland. Cast of a gray lead glass and completed in 1998, Light Transformer is the largest outdoor glass sculpture ever made. It is in three sections, and it...
measures 16 feet tall by six feet across. Palová was awarded the Coburg Glass Prize in 2006 and the Bavarian National Prize for creative approach to artistic glass in 2007.

Over the past five years, Palová's sculptures have developed in concept and scale, employing new techniques that she has developed with Pala. Her exhibitions and teaching have brought attention to artists working in glass in Slovakia, who are not as well known or as numerous as artists in the Czech Republic. Her approach to cast glass sculpture is perhaps characteristic of her generation, which draws from—and breaks with—the ideas developed by the famous Czechoslovak artists of the postwar era, such as Václav Cigler, Stanislav Libenský (Czech, 1921–2002), and Jaroslava Brychtová (Czech, b. 1924).

**North Sea Waves**

Palová's years of living and working in Sunderland, on the shore of the North Sea, had a powerful influence on her work. Indeed, the ephemeral, changing colors and movement of flowing water have inspired many artists working in glass. Of the four elements (earth, fire, air, and water), water shares the most properties with glass. Water is liquid and solid, it can be transparent and opaque, and it can acquire a variety of colors.

The idea of water and its expression in glass is attractive to Palová. However, she is not inspired—as are some artists—by calm pools, mists, or thick chunks of ice. What Palová has chosen to embrace are the cold, unpredictable oceans, and especially the gray, roiling waters of the North Sea. “In the Czech Republic and Slovakia, we don't have seas,” she explains. “I didn't know how to express the feeling of the sea and the air surrounding it.” Palová's sculpture *North Sea Waves* is an attempt to understand the nature of the mysterious and powerful force of water, and its action on the planet.

Palová began *North Sea Waves* by conceiving and then creating a full-size clay model of the sculpture, around which the mold for the glass version was built. Her physical interaction with the clay, which she bends, breaks, pushes, and pulls, is an essential part of her process. She and Pala do nearly everything themselves, unlike other glass sculptors, who often employ independent moldmakers and coldworkers. The only journey they make is to bring their sculptures, fresh from the casting kiln, to the northern Czech Republic for acid washing. “I do not have a great liking for glassblowing,” Palová notes. “I am not happy that another individual does the work for me. When I am casting sculpture, I am in charge of every part of the process.”

Palová is unusual in that she is a woman who has chosen to work in large-scale cast glass, and her distinctive intuitive and emotional approach to the material sets her apart from the majority of Czech and Slovak artists working in the medium. Her mentors are surely Jaroslava Brychtová, another formidable artist who knows no fear when it comes to scale and complexity, and Vladimír Kopecký (Czech, b. 1931), a master of expressive abstraction. Yet Palová has charted her own course, and she has maintained an artistic independence and originality that are most reminiscent, not of the artists of her own generation, but of the pioneering Czechoslovak artists of the postwar generation upon whose metaphorical shoulders she has built an exceptional career.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

**North Sea Waves**

**Zora Palová** (Slovak, b. 1947)
Slovakia, Bratislava, 2008
Mold-melted glass, ground, polished
H. 190.5 cm, W. 39 cm, D. 28.5 cm
*The Corning Museum of Glass* (2008.3.41, the 23rd Rakow Commission)
The New Europäisches Museum für Modernes Glas

The Kunstsammlungen der Veste Coburg own an internationally renowned collection of historical glass. Highlights of the collection include impressive holdings in 16th-century Venetian glass, German glass of the Baroque period, and Art Nouveau glass from the turn of the 20th century. Since 1977, the Kunstsammlungen have also focused on the acquisition and presentation of contemporary glass.

The Kunstsammlungen der Veste Coburg initiated the prestigious Coburger Glaspreis (Coburg Glass Prize) for international contemporary glass in 1977. The second Glaspreis was held in 1985, and the third in 2006. Today, the Kunstsammlungen hold an outstanding position among European glass museums for the breadth and quality of their historical, modern, and contemporary collections.

Otto Waldrich, the Coburg entrepreneur and benefactor of the new Europäisches Museum für Modernes Glas (European Museum for Modern Glass) in Park Rosenau, Veste Coburg, Germany, was introduced to contemporary glass in 1975 during the planning for the first Coburger Glaspreis. He has observed the growth of the Kunstsammlungen’s modern and contemporary collections, and their exhibition challenges, ever since. During the 2006 Coburger Glaspreis, he generously offered to support the construction of a much-needed new building to house these expanding collections.

At this time, the Kunstsammlungen also decided on the direction that their collection and exhibition activities in contemporary art would take. Studio glass—in contrast to glass design—was chosen as the focus for future ac-

Performance by Steffen Orlowski during the preview on October 10, 2008. Orlowski is head of the studio glass workshop at the Academy of Fine Arts in Munich, Germany.
quisitions and exhibitions, studio glass being of exceptional significance in Coburg.

After just one year of construction under the direction of the Coburg architect Albert Wagner, the new museum building was handed over to the Kunstsammlungen for the installation of their modern and contemporary collections. The inaugural festivities took place in October 2008.

The Europäisches Museum für Modernes Glas has opened at a time of radical change, in which the artistic approach to glass is undergoing a profound transformation. This spirit of change has led the Kunstsammlungen to re-evaluate the past, to look at the relevance of their modern and contemporary collections, and to direct their gaze to future developments. These are the premises on which the exhibition of the new museum’s permanent collection were conceived, and it will continue to change with new acquisitions and in response to current trends.

Additional information on the Europäisches Museum für Modernes Glas: Total exhibition area: 1,260 square meters; building costs: about € 4.5 million; fittings: about € 450,000. A self-service cafeteria and a museum shop are located in the entry. Audio guides are available, as are a video corner and Internet access to the museum’s database. An exhibition space for contemporary ceramics is on the lower level.

This article is based on texts by Klaus Weschenfelder, director of the Kunstsammlungen der Veste Coburg, and Clementine Schack von Wittenau, curator of crafts and glass there. These texts were translated by Claudia Lupri and edited by Tina Oldknow.
View of the main gallery, Europäisches Museum für Modernes Glas

Special installation, 1+1, by Anna Skibska
Correction

The caption that accompanied the image by Franz Schönbeck in the “Artists and Objects” section of *New Glass Review* 29 was incorrect. The entry should have appeared as follows:

83. Franz Schönbeck
Germany
*My Stress Is Gone Now/
Mein Stress ist nun vorbei
*Window glass, stone-throw (performance)*
H. 300 cm, W. 160 cm
*SN, TO, BS*
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. They include glass design, craft, sculpture, installations, and architectural projects. Mixed-media art works are included only if a significant part of the work is made of glass. Caption information has been provided by the owners.

**Apricot/Clear/Teal**

**Sonja Blomdahl** (American, b. 1952)
United States, Seattle, Washington, 1997
Blown *incalmo* glass
H. 45.7 cm, Diam. 35.6 cm
*Museum of Glass*, Tacoma, Washington
(2008.6, gift of Lorne Lassiter and Gary Ferraro)
Photo: Duncan Price

**While You Are Sleeping**

**Christina Bothwell** (American, b. 1960)
United States, Stillwater, Pennsylvania, 2007
Cast glass, pit-fired raku ceramic
H. 22 cm, W. 45 cm, D. 18.5 cm
*The Corning Museum of Glass* (2008.4.59)
Waiting VII

Heike Brachlow (German, b. 1970)
United Kingdom, London, 2008
Kiln-cast glass, cut, sandblasted, polished
H. 68.5 cm, Diam. 18 cm

Glasmuseum Henrich, Museum Kunst Palast,
Düsseldorf, Germany (Gl 2008-293)
Photo: Patrick Leonard, courtesy of Bullseye Gallery, Portland, Oregon

Stop the World I’m Getting Off

Charles Butcher (Australian, b. 1976)
Australia, Gerringong, New South Wales, 2008
Cast glass
Each: H. 30 cm, W. 30 cm, D. 10 cm

National Art Glass Collection, Wagga Wagga Art Gallery,
Wagga Wagga, New South Wales, Australia (2008.087)
Photo: Greg Piper
Navajo Blanket Cylinder

Dale Chihuly (American, b. 1941)
With the assistance of Flora Mace (American, b. 1949)
United States, Providence, Rhode Island, 1976
Blown glass with applied thread drawings
H. 28 cm, Diam. 14.5 cm

Jumping Horses Cylinder

Dale Chihuly (American, b. 1941)
United States, Providence, Rhode Island, 1976
Blown glass, iridized; cane drawing pick-ups
H. 28.9 cm, Diam. 18.6 cm
Photo: Duncan Price
Feelers (Garden Pavilion)

Václav Cigler (Czech, b. 1929)
Czech Republic, Prague, 1978–2007
Cast optical glass, cut; metal
H. 490 cm, Diam. 460 cm
The Corning Museum of Glass (2008.3.79)
Photo: M. Cresci

Cenae 9, l'alchimie du verre

Joan Crous (Spanish, b. 1963, working in Italy)
France, Sars-Poteries, 2008
Glass frit, pigments
L. 250 cm, W. 70 cm
Musée-Atelier Départemental du Verre de Sars-Poteries,
Sars-Poteries, France (2008.6.1)
Photo: Paul Louis
Untitled
Anna Dickinson (British, b. 1961)
United Kingdom, London, 2006
Cast glass, cut, polished; copper liner, oxidized, polished
H. 11 cm, Diam. 23 cm
*The Toledo Museum of Art, Toledo, Ohio (2007.28)*
Photo: Toni Marie Gonzalez

Self-Portrait
**Erwin Eisch** (German, b. 1927)
Germany, Frauenau, 2002
Mold-blown glass, enameled
H. 49 cm, W. 23 cm, D. 30 cm
*The Corning Museum of Glass (2008.3.27, gift of the artist)*

*Break Through the Wall: Portrait of Helmut Kohl*
**Erwin Eisch** (German, b. 1927)
Germany, Frauenau, 1998
(design from a mold made in 1989)
Blown and mold-blown glass, tooled, painted with unfired enamels
H. 50.2 cm, W. 35 cm, D. 28.6 cm
*The Toledo Museum of Art, Toledo, Ohio (2008.124)*
Photo: Toni Marie Gonzalez
Bamboo Roses
Ulla Forsell (Swedish, b. 1944)
Sweden, Stockholm, 2000
Blown glass, underlay, cast applications
H. 180 cm, Diam. 10 cm
Smålands Museum, Växjö, Sweden (M49512)
Photo: Jörgen Ludwigsson

Josepha Gasch-Muche (German, b. 1944)
Germany, Alfeld, 2007
Broken liquid crystal display (LCD) substrate glass, adhesive, metal, wood
H. 36 cm, W. 36 cm, D. 36 cm
The Corning Museum of Glass (2008.3.1)

Tango in the Garden
Dorothy Hafner (American, b. 1953)
United States, New York, New York, 2006
Multilayered fused glass panel, stainless steel pedestal
Panel: H. 43.2 cm, W. 25.4 cm, D. 1.9 cm
Brooklyn Museum, Brooklyn, New York (2007.37a, b)
Gate Keeper

Tavita Havea (Tongan, b. 1968)
Australia, Sydney, New South Wales, 2007
Blown glass, sandblasted, woven; wood, twine, hair
H. 20 cm, W. 83 cm, D. 16 cm
Victoria and Albert Museum (Ceramics & Glass),
London, United Kingdom (2/08)
Photo: V&A

Zrození (Nascence)

Pavel Havelka (Czech, b. 1969)
Czech Republic, Žďár nad Sázavou and Škrdlovice, 2008
Hot-shaped glass, acid-etched, cut
H. 37 cm
Museum of Decorative Arts, Prague, Czech Republic (103.809)
Photo: Ondřej Kocourek
Vase

United Kingdom, London, Whitefriars Glassworks, about 1960
Blown glass, engraved
H. 44.5 cm, W. 25.7 cm, D. 17.1 cm
*Chrysler Museum of Art*, Norfolk, Virginia
(2008.1, gift of Laurence Hall and Flynn Dalis)
Photo: Ed Pollard

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**Protection-Helmet I, II**

**Ditte Johansson** (Swedish, b. 1958)
Sweden, Stockholm, Konstnärernas Kollektivverkstad, 2003
Knitted and fused glass
Each: H. 20 cm, W. 23 cm, D. 15 cm
*Smålands Museum*, Växjö, Sweden
Photo: Jörgen Ludwigsson
Lamp
Zsófia Kanyak (Hungarian, 1944–1975)
Germany, Selb, Rosenthal AG, 1972
Blown glass
H. 92.5 cm, Diam. 29 cm
Photo: Agnes Kolozs

Aorta
Gunilla Kihlgren (Swedish, b. 1960)
Italy, Murano, Vetreria Pino Signoretto, 2003
Blown and cased glass
H. 60 cm
*Smålands Museum*, Växjö, Sweden
Photo: Tord Lund
Lokální problém (Local problem)
Pavel Kopriva (Czech, b. 1968)
Czech Republic, Nový Bor, Crystalex, 2001
Blown silvered glass (16 pieces)
Assembled dimensions variable
Museum of Decorative Arts, Prague,
Czech Republic (DE 11.297/1–16)

Dress Impression with Train
Karen LaMonte (American, b. 1967)
Czech Republic, Železny Brod,
designed in 2005 and cast in 2007
Cast glass, sandblasted, acid-polished
H. 148 cm, W. 57 cm, D. 110 cm
The Toledo Museum of Art, Toledo, Ohio (2008.148)
I See You’re a Bit Nervous
Silvia Levenson (Italian, b. Argentina, 1957)
United States, Corning, New York, 2005
Kiln-cast glass, mixed media
H. 85.7 cm, W. 175.3 cm, D. 78.7 cm
*Museum of Fine Arts, Houston, Houston, Texas* (gift of Daniel Greenberg and Susan Steinhauser, and Bullseye Gallery)
Photo: Ryan Watson

Summer Sitting II
Qin Liang (Chinese, b. 1978)
China, Shanghai, 2006
Mold-melted glass
H. 45 cm, W. 26 cm, D. 5 cm
*Alexander Tutsek-Stiftung, Munich, Germany*
Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
The Second Queen
Stanislav Libenský (Czech, 1921–2002) and 
Jaroslava Brychtová (Czech, b. 1924) 
Mold-melted glass, cut, polished 
H. 81.6 cm, W. 64.8 cm 
*Museum of Glass*, Tacoma, Washington 
(2008.8, gift of Lisa and Dudley B. Anderson) 
Photo: Duncan Price Photography

Pink Teapot
Richard Marquis (American, b. 1945) 
United States, Berkeley, 
California, 1979 
Blown murrine 
H. 14 cm, W. 13.5 cm 
*Canadian Clay & Glass Gallery*, 
Waterloo, Ontario, Canada 
(2008.003.003, gift of Alison 
and Alan Schwartz) 
Photo: Wilhelm Nassau
Rearrangeable Domestic Roman Collection
Josiah McElheny (American, b. 1966)
United States, Seattle, Washington, 1994
Blown glass, wooden display case, paper labels
H. 79.4 cm, W. 52.1 cm, D. 27.3 cm
Chrysler Museum of Art, Norfolk, Virginia
(2008.12, gift of Walter P. Chrysler Jr., by exchange)
Photo: Ed Pollard

Anna
Richard Meitner (American, b. 1949)
The Netherlands, Amsterdam, 2004
Blown glass, reverse painting on glass, wood frame
Assembled: H. 35 cm, L. 150 cm
Musée des Arts Décoratifs, Paris, France (2008-29.1.1-12)
Photo: Jean Tholance
This is a portrait of Anna Venini Diaz de Santillana.
**Untitled 2**

**Klaus Moje**
(German, b. 1936, working in Australia)
Australia, Canberra, Australian Capital Territory, 2006
Kiln-formed glass, diamond-polished
H. 161.9 cm, W. 161.9 cm
*Chrysler Museum of Art*, Norfolk, Virginia
(2008.15, museum purchase, gift of Mr. and Mrs. Arnold B. McKinnon, Carolyn and Richard Barry, Bullseye Glass Company, Klaus Moje, Leah and Richard Waitzer, Susan and David Goode, Daniel Greenberg and Susan Steinhauser, Jeffrey and Cynthia Manocherian, Clay H. Barr, Nancy and Malcolm Branch, Elizabeth and Larry Goldman, Mr. and Mrs. Harry T. Lester, Henry and Angelica Light, Dr. and Mrs. Edward C. Oldfield III, Tom and Selina Stokes, Dr. and Mrs. T. W. Hubbard, Chrissy and Dave Johnson, and [by exchange] Walter P. Chrysler Jr.)
Photo: Rob Little

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**Burial Raft**

**William Morris** (American, b. 1957)
Blown and hot-worked glass, glass powders
H. 26.7 cm, W. 63.5 cm, D. 20.3 cm
*Museum of Arts and Design*, New York, New York
(2008.76a–n, gift of Ann and Bruce Bachmann)
Photo: Fredric Stein
**In Between III**

**Pavel Mrkus** (Czech, b. 1970)
Japan, Toyama, 2002
Slumped glass, sandblasted
Diam. 81 cm
*Museum of Decorative Arts, Prague, Czech Republic (DE 11.289)*

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**About Suffering**

**Joel Philip Myers**
(American, b. 1934)
United States, Normal, Illinois, Illinois State University, 1997
Blown and cased glass, steel pins
Largest: H. 37.6 cm, Diam. 17.9 cm
*The Corning Museum of Glass* (2008.4.24, gift of Karen Birthe Eriksen Noer Myers and Joel Philip Myers)
La Vie rêvée des anges 2
Matei Negreanu (Romanian, b. 1941, working in France)
France, Sars-Poteries, 2008
Mixed media
H. 220 cm, W. 33 cm
Musée-Atelier Départemental du Verre de Sars-Poteries,
Sars-Poteries, France (2008.5.1)
Photo: Paul Louis

Necklace, Fiori (from the “Venezia” series)
Evert Nijland (Dutch, b. 1971)
The Netherlands, Amsterdam, 2006
Flameworked glass, glass beads, silk thread, gold
L. 61 cm
Museum of Arts and Design, New York, New York
(2008.20, museum purchase with funds provided by Susan Grant Lewin)
Photo: Eddo Hartmann
On Extreme Fragility (Homage to Blaschka)
Anne Poirier (French, b. 1942) and
Patrick Poirier (French, b. 1942)
With the assistance of Pino Signoretto (Italian, b. 1944)
Italy, Murano, Vetreria Pino Signoretto, 2003
Blown and hot-worked glass a massiccio
Largest petal: H. 20.3 cm, W. 90.2 cm, D. 34.9 cm
Assembled dimensions variable
The Corning Museum of Glass (2008.3.78)

Papa-ya-no
Ana Quiroz (Mexican, b. 1966)
Mexico, Guanajuato, 2008
Mixed media (silicone and wire covered
with glass fragments and resin casting)
H. 23 cm, W. 37 cm, D. 22 cm
Museo del Vidrio, Monterrey, N.L.,
Mexico (2008.80)
Photo: © Roberto Ortiz-Giacomán
Rainbow Noir
Kait Rhoads (American, b. 1968)
Blown cane, cut; copper wire
H. 37 cm, W. 39.5 cm, D. 44 cm
The Corning Museum of Glass (2008.4.58)

Flight Remembered
Michael Rogers (American, b. 1955)
United States, Rochester, New York, 2008
Blown glass, engraved; cast glass elements, water
H. 53 cm, Diam. 51 cm
Museum of Glass, Tacoma, Washington
(2008.9, gift of the artist)
Photo: Geoff Tesch Photography
Covered Platter
Stefan Scholten (Dutch, b. 1972)
and Carole Baijings (Dutch, b. 1973)
The Netherlands, Leerdm, 2008
Blown glass, cut
Diam. 23 cm
Zuiderzeemuseum, Enkhuizen, the Netherlands

Tattoo Vase
Kiki Smith (American, b. Germany, 1954)
With the assistance of
Roland (Max) Erlacher (German, b. 1933)
United States, Corning, New York, Steuben Glass, 2008
Blown glass, engraved
H. 41.4 cm, Diam. 22.1 cm
The Corning Museum of Glass
(2008.4.79, gift of the artist and Steuben Glass)

Trafo
Wilken Skurk (German, b. 1966)
Germany, Berlin, 2007
Cast glass, patinated bronze
H. 115 cm, W. 65 cm, D. 50 cm
Glasmuseum Hentrich, Museum Kunst Palast,
Düsseldorf, Germany (Gk mkp 2008-4)
Photo: Lukas Spörli
Don't Wait for Me
April Surgent (American, b. 1982)
United States, Seattle, Washington, 2006
Fused sheet glass, cameo-engraved
Installed: H. 56.5 cm, W. 42.9 cm, D. 5.1 cm
Chrysler Museum of Art, Norfolk, Virginia
(2008.2, gift of Bullseye Gallery and museum purchase)
Photo: Ed Pollard

From the Depths I
Ana Thiel (Mexican, b. 1958)
France, Sars-Poteries, 2007
Cast glass, stone
H. 110 cm, W. 123 cm, D. 117 cm
Musée-Atelier Départemental du Verre de Sars-Poteries,
Sars-Poteries, France (2008.4.2)
Photo: Paul Louis
A & O

Günter Thorn (German, b. 1954)
Germany, Cologne, 1991
Sheet glass, reinforcement bars, magnets
A: H. 178 cm, W. 131 cm, D. 45.3 cm
Glasmuseum Hentrich, Museum Kunst Palast, Düsseldorf, Germany (Gl mkp 2008-5)
Photo: Horst Kolberg

Field

Sylvie Vandenhoucke (Belgian, b. 1969)
France, Sars-Poteries, 2006
Pâte de verre
H. 30 cm, W. 30 cm, D. 0.8 cm
Musée-Atelier Départemental du Verre de Sars-Poteries, Sars-Poteries, France (2008.2.1)
Photo: Paul Louis
Gray Bowl with Frosted Insert
František Vizner (Czech, b. 1936)
Czech Republic, Žďár nad Sázavou, 2003
Cast glass, cut, sandblasted, acid-etched
H. 13.8 cm, Diam. 31 cm
The Corning Museum of Glass (2008.3.16)

Země (Earth)
Marian Volráb (Czech, b. 1961)
Czech Republic, Prague, Academy of Applied Arts, 1988
Blown and layered glass, sandblasted, cut, engraved
Diam. 34 cm
Museum of Decorative Arts, Prague, Czech Republic (DE 11.289)
Photo: Jan Pohribný
Des femmes
Ann Wolff (German, b. 1937, working in Sweden)
Sweden, Stenhytta, 2000
Cast glass
H. 29 cm, W. 60 cm, D. 28 cm
Musée-Atelier Départemental du Verre
de Sars-Poteries, Sars-Poteries, France (2008.1.1)
Photo: Paul Louis

Rouge 5-2008
Udo Zembok (French, b. 1951)
France, Niedermorschwihr/Colmar, 2008
Multilayered fused glass, pigment inclusions,
partly polished
H. 67 cm, W. 67 cm
Kunstsammlungen der Veste Coburg, Coburg,
Germany (a.S.5721/08, gift of the artist)

Stida
Toots Zynsky (American, b. 1951)
United States, Providence, Rhode Island, 2008
Fused and thermo-formed glass
H. 36.8 cm, W. 52.1 cm, D. 34.6 cm
Chrysler Museum of Art, Norfolk, Virginia
(2008.13, museum purchase and gift of Barry Friedman)
Photo: Ed Pollard
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 2010. 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, 2008, and October 1, 2009, are eligible.

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

Conditions: Participants must complete the attached application form and enclose a total of three digital photographs illustrating one to three works. (Slides will not be accepted.) Digital images should be made using the highest-resolution setting on your camera. (For more information on digital photo requirements, see instructions at the Museum’s Web site, www.cmog.org, under “New Glass Review.”) Please submit digital photographs on CD-ROM, labeled with the artist’s name and the title of each piece. The photograph file should be labeled as follows: artist’s last name_first name_title.jpg or artist’s last name_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. Poor-quality photographs will not be selected for publication. 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, 2009, and addressed to:

New Glass Review 31
Corning Museum of Glass
38 Corporation Avenue
Corning, New York 14830-2253, USA.

Applications are also available online at the Museum’s Web site, www.cmog.org.
**APPLICATION/ANMELDUNG/CANDIDATURE**

**Deadline/Stichtag/Date-limite: October 1, 2009**

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

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**Nationality/Nationalität/Nationalité**

**Digital Images/Digitaufnahmen/Images numérisques:**
- Please submit digital images on CD-ROM only; slides will not be accepted.
- Présentez seulement les images numériques sur CD-ROM; les diapositives ne seront pas acceptées.

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I certify that I designed □/made □ (check one or both) the work(s) described above between October 1, 2008, and October 1, 2009. I understand that my entry cannot be considered if it is postmarked after the October 1, 2009, 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 31, 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.


Je certifie que j'ai dessiné □/exécuté □ la ou les œuvres (marquez un ou deux avec une croix) qui est (sont) décrit(s) ci-dessus, entre le 1er octobre 2008 et le 1er octobre 2009. J'approuve que ma sollicitation ne sera pas considérée si elle est soumise après la date-limite du 1er octobre 2009. J'apprécie que le decret de U.S. Copyright, valide depuis le 1er janvier 1978, exige que je signe le formulaire afin que The Corning Museum of Glass puisse reproduire les images de mes ouvrages que j'ai remises pour New Glass Review 31 en tout genre et que le musée puisse les vendre en chaque façon et sans compensation à moi. Cette autorisation est donnée sur une base non-exclusive pour protéger les droits de jouissance de la part de l'artiste. J'apprécie aussi que toutes les images soumises seront la propriété du 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.
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The Corning Museum of Glass réçoit beaucoup de demandes concernant les adresses des artistes qui sont admis à New Glass Review. Si vous désirez que votre adresse ou celle de votre galerie/représentatif soit mentionnée, nous vous prions de compléter l'information suivante.

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