New Glass Review 31

The Corning Museum of Glass
To Our Readers

In 2009, more than 6,000 copies of the New Glass Review 31 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 888 individuals and companies from 43 countries submitted 2,503 digital images. The 100 objects illustrated in this Review were selected by four jurors, whose initials follow the descriptions of the objects they chose.


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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: Rey del cenote
Isabel De Obaldia (Panamanian, b. United States, 1957)
Republic of Panama, Panama City, and United States, Millville, New Jersey, WheatonArts, 2009
Sand-cast glass, glass powders, cut, engraved; steel base
H. 182.8 cm, W. 35.5 cm, D. 35.5 cm (with base)
The Corning Museum of Glass (2009.5.2, the 24th Rakow Commission)

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Artists and Objects

1. Birgitta Ahlin and Sirkka Lehtonen
   Sweden
   Sun Reflections and Reflections 1
   Cut glass, dichroic coating
   H. 600 cm, W. 750 cm, D. 300 cm

TO
2. Kristina Arnold  
United States  
*Surrogate*  
Blown and flameworked glass; cast candy, nylon stockings, Plexiglas, sugar water, wood  
H. 457 cm, Diam. 305 cm
3. Inguna Audere  
Latvia  
*Still Life with Venus*  
Cast glass; paper  
H. 4 cm, L. 26 cm, D. 17 cm  
*RBM*

4. Patrizia Baldan  
Italy  
*Blanche*  
Blown glass, mirrored, cut  
H. 55 cm, W. 28 cm, D. 12 cm  
Photo: Barbara Baroncelli  
*RBM*
5. Hemi Bawa
India
The Flowering
Cast glass, pigments; copper fiber
H. 230 cm, Diam. 46 cm

6. Veronika Beckh
Germany
Blossom III
Blown glass, mirrored, cut; silver-leaf plating
H. 19 cm, Diam. 36 cm
Photo: Peter Huebbe
7. Cristiano Bianchin  
Italy  
*Chrysalislike, Thought*  
Blown glass, ground, polished; nylon thread, elm wood  
H. 46.5 cm, Diam. 13 cm  
Photo: Claudio Franzini  
*RBM*

8. Lisbeth Biger  
Israel  
*Paper 1*  
Pâte de verre, using recycled, crushed bottles  
H. 29.5 cm, W. 21 cm  
*RBM, TO*
9. Gabriella Bisetto
Australia
*Three Minutes of Breath*
Blown glass; performance (with video)
measuring three minutes of breathing hot glass
Dimensions variable
Photo: Christopher Boha
ZM, TO
10. Antoine Brodin  
France  
*Trace*  
Hot-worked glass, sandblasted, bonded  
L. 178 cm, D. 45 cm  
Photo: Frangois Golfier  
RBM

11. Sergey Bunkov  
Israel  
*Holiday*  
Sandblasted glass, paint  
H. 60 cm, W. 80 cm  
Photo: Ran Erde  
JC
12. Moshe Bursuker
United States
Winter Woods
Cased and blown glass, cut, sandblasted, polished
H. 62 cm, W. 95 cm

13. Charles Butcher
Australia
After the Object 1
Cast glass, cold-worked; steel
H. 30 cm, L. 120 cm, D. 90 cm
Photo: Greg Piper
ZM, TO
14. Scott Chaseling
Australian, working in Germany
*The Font*
Blown and hot-worked glass
Dimensions variable
Photo: Paul Louis
JC, TO

15. Hyunsung Cho
Korean, working in the United States
*Living in the Light Bulb*
Blown glass, enameled
H. 43 cm, W. 33 cm, D. 13 cm
ZM
16. Sage Churchill-Foster
United States
*Ghosts of Summer*
Blown glass, cut, sandblasted, painted
H. 14 cm, Diam. 18 cm
Photo: Scott Foster
JC

17. Cirque de Verre
(Kim Harty, Charlotte Potter, and Rika Hawes)
United States
*Cirque de Verre: Two-Headed Glassblower Performance*
Photo: Richard Potter
JC, TO
18. Daniel Clayman
United States
Colure
Cast glass, bonded
Diam. 213 cm
Photo: Mark Johnston
RBM, ZM, TO
19. Cobi Cockburn  
Australia  
Standing Alone  
Fused and kiln-formed glass, cold-worked  
H. 50 cm, W. 127 cm  
Photo: Greg Piper  
JC, RBM

20. Erin Conron  
Australia  
Vestige #2  
Blown glass, cold-worked, enameled  
H. 19 cm, W. 24 cm, D. 13 cm  
Photo: Stephen Cummings  
RBM
21. Mandy Eilbeck
Australia
Bric-a-Brac
Cast glass, cold-worked
H. 10 cm, W. 29 cm, D. 9 cm
Photo: Greg Piper
RBM, ZM

22. Seth Fairweather
United States
The Gimp
Blown glass; string
H. 27 cm, W. 150 cm, D. 30 cm
JC
23. Ana Paula Ferrua
Argentina
Jaula (Cage)
Blown glass and mixed media
Cage and stand: H. 150 cm, Diam. 36 cm
Photo: Gabriela Gargiulo
ZM, TO
24. Chelsea Foehr
United States
Roots
Cast glass, pigment
H. 40.6 cm, W. 45.7 cm, D. 33 cm
Photo: ETC Photography
JC, RBM, TO

25. Emi Fujiwara
Japan
Everything Is in . . .
Blown glass, cut, painted;
metal zipper
H. 11 cm, W. 10 cm, D. 8 cm
JC
26. Doreen Garner
United States
*I See Red*
Stained glass
H. 25 cm, W. 30.5 cm
JC, ZM, TO

27. Sarah Gilbert
United States
*Drink Me*
Blown glass
H. 8 cm, Diam. 4 cm
JC, RBM, ZM, TO
28. Katherine Gray  
United States  
*Forest Glass*  
Found glass, shelving; assembled  
Largest: H. 290 cm, W. 160 cm, D. 76 cm  
Photo: Courtesy of Chrysler Museum of Art  
JC, ZM, TO

29. Wilfried Grootens  
Germany  
*Heaven on Earth 2008*  
Cut glass; assembled on forest floor  
L. 600 cm, D. 400 cm  
RBM, ZM, TO
30. Carrie Grula
United States
*Mustard Floral Geo Cylinder*
Cased and blown glass, cut
H. 20.3 cm, Diam. 11.4 cm
Photo: Stephen Vest
ZM

31. Charlotte Hughes-Martin
United Kingdom
*Milk Bottle*
Found glass, engraved
H. 17 cm, Diam. 10 cm
ZM, TO
32. Etsuko Ichikawa
Japanese, working in the United States
Walk with Mist
Blown glass; video, glass pyrograph on paper
Dimensions variable
Photo: Richard Nicol
ZM, TO
33. Naruhito Inoue
Japan
Trace Space
Cut glass, cold-worked, bonded; mirror, candle
H. 11 cm, Diam. 23 cm
ZM

34. Takashi Ishizeki
Japan
Rolling Fog 1
Glass; mixed media
H. 46 cm, W. 107 cm, D. 21 cm
RBM, ZM, TO
35. Anja Isphording
German, working in Canada
#125
Kiln-cast glass (lost wax), cut, polished
H. 35 cm, Diam. 28 cm
Photo: Ken Mayer
RBM, TO

36. Michael Janis
United States
Touching with a Lighter Hand
Kiln-formed glass, glass powders; steel
H. 95 cm, W. 50 cm, D. 7 cm
Photo: AnythingPhotographic.net
JC, TO
37. Johanna Jansson  
Sweden  
*Guilty Pleasure*  
(Graffiti Birch Tree Vases)  
Cased and blown glass, cut, ground, polished  
Tallest: H. 65 cm, Diam. 12 cm

38. Te Rongo Kirkwood  
New Zealand  
*Te Tau Hou*  
Fused and slumped glass  
H. 16 cm, W. 63 cm, D. 37 cm  
Photo: Howard Williams

39. Ireneusz Kizinski  
(1939–2008)  
Poland  
*Heart in Flames*  
Mold-blown glass; wood, ceramic, metal; assembled  
H. 206 cm, Diam. 162 cm
40. Bernd Kniel
German, working in Switzerland
*Kreis Vier*
Fused fiberglass wool
Diam. 250 cm
Photo: Benjamin Kniel
JC, RBM, ZM, TO

41. Yukako Kojima
Japan
*Layers of Light-Moon-#6*
Cut glass, laminated, cold-worked
H. 6 cm, Diam. 29.5 cm
JC, RBM
42. Yoshiaki Kojiro  
Japan  
Shiro, Former #2  
Kiln-formed glass, slumped  
H. 25.5 cm, W. 39 cm, D. 25 cm  
JC, TO

43. Pavel Korbička  
Czech Republic  
North Line  
Glass tubes, neon; assembled  
Dimensions variable  
JC, ZM, TO
44. Karen Lise Krabbe
Denmark
The Gift (2)
Sand-cast glass; copper
H. 4 cm, W. 22 cm, D. 6 cm
Photo: Janne Nørgaard
JC, RBM, TO

45. Sachi Kudo
Japan
Onion Rings
Kiln-formed glass
Each: H. 1 cm, W. 5 cm, D. 3 cm
JC, ZM

46. James Labold
United States
Self-Portrait
Blown glass; mixed media
Diam. 40 cm, D. 18 cm
Photo: Adam Rosenberg
JC
47. Chadd Lacy
United States
Bust of a Woman
Blown and hot-worked glass
H. 25.4 cm, W. 27.9 cm,
D. 30.5 cm
JC, ZM

48. Riikka Latva-Somppi
Finland
Golden Bottles 1
Blown glass; metal leaf
H. 76 cm, Diam. 35 cm
RBM, TO
49. Silvia Levenson
Italy
Everyone Has Somebody but Me
Kiln-cast glass
H. 20 cm, W. 32 cm, D. 8 cm
Photo: Endos
RBM, TO

50. Jacqueline Lillie
Austria
Blue Flat Necklace in Two Segments, Interchangeable
Clasps in Corian
Glass beads; thread, Corian
L. 45 cm, D. 2.7 cm
Photo: Petr Dvorak
RBM

51. Jacob Lungholt
Denmark
Dog on Horse
Cased and blown glass, sandblasted, ground, polished
H. 45 cm, Diam. 35 cm
Photo: Mette Duedahl
ZM, TO
52. Paul Marioni  
United States  
*Lake Crescent*  
Blown glass, enameled  
H. 23 cm, Diam. 12 cm  
Photo: Russell Johnson  
JC, RBM

53. Mark Matthews  
United States  
*Arabesque Spheres*  
Blown Graal glass  
Each: Diam. 9.8 cm  
RBM, ZM, TO
54. Emily McBride
United States
Bone
Hot-worked glass; gold leaf
H. 25 cm, W. 30 cm, D. 25 cm
JC, TO

55. Christopher McElroy
United States
Proclivities
Flameworked borosilicate glass; raw silk
H. 19.1 cm, W. 31.8 cm, D. 20.3 cm
JC, ZM, TO
56. Emma McGarvie
United Kingdom
Cow
Float glass, sandblasted, painted
H. 48 cm, W. 70 cm
RBM, ZM

57. Michael Meilahn
United States
Voyage II-Boat Series
Blown glass; bronze
H. 25.5 cm, W. 76.2 cm, D. 38.2 cm
Photo: Shane Van Boxtel
JC
58. Richard Meitner
American, working in the Netherlands
The Researcher
Flameworked borosilicate glass, enameled
H. 66 cm, W. 21.5 cm, D. 25.4 cm
JC, RBM, TO

59. Peter Miko
Slovak, working in the United Kingdom
Vicious Circle
Broken sheet glass, enameled; silicone
H. 120 cm, W. 107 cm
RBM
60. Jessi Moore
United States
Roach Surprise
Blown glass, enameled
Each: H. 12.7 cm, Diam. 10 cm
RBM, ZM, TO

61. John Moran
United States
TED–Theodore Roosevelt
Blown and hot-worked glass;
mixed media
H. 86.5 cm, W. 35.5 cm, D. 20.5 cm
Photo: Brandon Smith
JC
62. David Murphy and Sharon McJannet  
American and British, working in the United States  
The Tales of a Few  
500 blown glass bubbles; nylon filament, light  
Dimensions variable  
Artists who assisted with this project were: Jennifer Bermudez, Bryan Fumo, Anastasia Macukhlenko, Nathan Saldana, John Sharvin, Kelsey Warner, and Alisha Wright  
Photo: Richard Harned  
ZM, TO

63. Wakako Nakano  
Japan  
Space between the Lines  
Blown and cast glass, polished; mixed media  
L. 144 cm  
JC, ZM
64. Carine Neutjens
Belgium
*Red/Black Object*
*Pâte de verre*
H. 17 cm, W. 30 cm, D. 29 cm
Photo: Sprazzo
JC, RBM, TO

65. Catharine Newell
United States
*Unkindness*
Kiln-formed glass, glass powders
Installation: H. 218.4 cm, W. 478.8 cm, D. 19.1 cm
Photo: Paul Foster
RBM, TO
66. Massimo Nordio
Italy
_Uranus (Totem)_
Blown glass, mirrored, cut
H. 240 cm, Diam. 40 cm
RBM
67. Dylan Palmer  
United States  
*Tire*  
Cast glass  
Dimensions variable  
ZM, TO

68. Kiara Pelissier  
United States  
*Bottle Sphere*  
Recycled beer bottles, hot-worked and cold-worked  
Diam. 50 cm  
Photo: Jaime Pelissier  
TO
69. Elizabeth Perkins  
United States  
Glass Lace Mural  
Pâte de verre  
Dimensions variable  
TO

70. Mary A. Phillips  
United States  
Reflecting Place 5-Skylight  
Mirrored glass, cut; steel mesh  
Dimensions variable  
RBM, TO
71. Charlotte Potter  
United States  
*Bottled Emotion*  
Blown glass; performance  
Photo: Adrien Broom  
JC, ZM, TO

72. Angus M. Powers  
United States  
*Mercury*  
Glass tubes, neon; steel, digital projection  
H. 121 cm, Diam. 240 cm  
JC, ZM, TO
73. Gillian Preston
United States
The Girls
Fused and cast glass; aluminum
Diam. 40 cm, D. 7 cm
RBM, ZM
74. Caroline Prisse
Belgian, working in the Netherlands
With the assistance of Edwin Dieperink and Cees Laan
Transformation House
Blown and flameworked borosilicate glass; metal structure
H. 200 cm, W. 180 cm, D. 300 cm
Photo: Courtesy of Gemeentemuseum, The Hague
JC, RBM, TO
75. Kirstie Rea
Australia
On the Outside of Inside
Blown glass; painted steel
H. 79 cm, W. 42 cm, D. 32 cm
Photo: David Paterson
RBM, ZM, TO

76. Barbara Rehus
American, working in Canada
Fly By
Kiln-formed glass tiles, enameled, screen-printed; wire
H. 183 cm, W. 549 cm, D. 76 cm
ZM
77. Kait Rhoads
United States
_Sunset_
Blown glass, cut, polished; copper, steel
H. 115.6 cm, W. 33 cm, D. 7.6 cm
Photo: Robert Vinnedge
JC, RBM, ZM, TO

78. Maximilian Riedel
Tiroler Glashütte
Austria
Decanter, _Éve_
Blown glass
H. 60 cm
JC, TO
79. Erica Rosenfeld
United States
*Fulton Street at 1 a.m.*
Hot-worked glass, cut;
wire mesh, fabric; assembled
H. 71.1 cm, W. 93.4 cm
Photo: James Dee
*RBM, TO*

80. Silvano Rubino
Italy
*Addizione Sottrattiva*
Waterjet-cut glass; steel
H. 80 cm, L. 400 cm, D. 100 cm
Photo: Francesco Allegretto
*RBM*
81. Amy Rueffert  
United States  
Little Fruit (Dogs and Butterflies)  
Blown glass and Vitrolite, cut; decals  
H. 27.9 cm, Diam. 10.2 cm  
Photo: Chris Brown

82. Maret Sarapu  
Estonia  
Mulgi Mountains  
Pâte de verre  
H. 30 cm, W. 75 cm  
JC, RBM
83. Masahiro Sasaki
Japan
Tensei
Blown glass, sandblasted
H. 18 cm, W. 76 cm, D. 19 cm
JC, RBM, ZM, TO
84. Amy Schleif  
American, working in Australia  
Emergence  
Kiln-formed glass, cold-worked  
H. 40 cm, W. 100 cm, D. 3.5 cm  
Photo: David Paterson 

85. Balázs Sipos  
Hungary  
Yummy  
Kiln-cast glass, cut, ground, polished  
H. 29 cm, W. 16 cm, D. 13 cm  
Photo: Gergoe Nagy 

JC
86. Keunae Song
Korean, working in the United States
Trained Eye
Blown glass; video projection
H. 40 cm, W. 70 cm

87. Anjali Srinivasan
Indian, working in the United States
42 Handshakes in Two Days/Glass
Glove Greetings
Glass, silicone; medium-sized glove; performance
Photo: Renee Skanko
88. Kenzo Takada
Japan
*Silence Form-Vessel*
Kiln-cast glass; glue
H. 40 cm, Diam. 60 cm
RBM

89. J. Ryan Tanner
United States
*The Queen's Garden*
Kiln-cast glass; mixed media
H. 14 cm, Diam. 19 cm
Photo: Jerry Bates
ZM, TO
90. Suzannah Terauds
Australia
_Domestic Elation_
Blown and cast glass; wooden pegs
H. 30 cm, Diam. 30 cm
Photo: Screaming Pixel
TO
91. Michaela Venclová
Czech Republic
Untitled I
Mirrors; wood, aluminum; assembled
Dimensions variable
92. Carmen Vetter
United States
*Will the Circle Be Unbroken*
Kiln-formed glass
H. 108 cm, W. 108 cm, D. 3.8 cm
Photo: Paul Foster
*RBM, ZM, TO*

93. Jeff Wallin
United States
*Study with Dissolving Girl*
Kiln-formed glass, glass powders
H. 75 cm, W. 48 cm
Photo: Michael Schmitt
*RBM*
94. Nancy Weisser
United States
Broken Memories
Kiln-formed glass; assembled
H. 305 cm, W. 762 cm
Photo: Greg Staley
TO
95. David Willis
United States
*A Weed in My Garden*
Flameworked borosilicate glass; digital print
H. 31.8 cm, W. 21 cm, D. 16.5 cm

96. Rachael Wong
Canada
*Red Effect*
Blown and flameworked glass; paint
Dimensions variable
ZM, TO
97. Hye Yeon Yoo
Republic of Korea
Flower Shadow
\textit{Pâte de verre, fused and slumped glass}
Each: H. 10 cm, Diam. 100 cm
Photo: Yo Sub Lee
TO
98. Brent Kee Young
United States
Matrix Series: Cubism I . . . The Essence of Study
Flameworked borosilicate glass
H. 68 cm, W. 152 cm, D. 51 cm
Photo: Dan Fox, Lumina
JC
99. Jeff Zimmer
American, working in the United Kingdom
1/1000th the Distance between Me and You (in a Deadrise)
21 layers of enameled and sandblasted glass in glass light box
H. 21 cm, W. 54.5 cm, D. 22.5 cm
JC, ZM, TO
100. Mark Zirpel
United States
*Cochlea*
Blown glass
H. 30 cm, W. 46 cm, D. 18 cm
JC, ZM, TO
Countries Represented

Argentina
Ferrua, Ana Paula

Australia
Bisetto, Gabriella
Butcher, Charles
Chaseling, Scott
Cockburn, Cobi
Conron, Erin
Eilbeck, Mandy
Rea, Kirstie
Schleif, Amy (working in)
Terauds, Suzannah

Austria
Lillie, Jacqueline
Riedel, Maximilian

Belgium
Neutjens, Carine
Prisse, Caroline

Canada
Isphording, Anja (working in)
Rehus, Barbara (working in)
Wong, Rachael

Czech Republic
Korbička, Pavel
Venclová, Michaela

Denmark
Krabbe, Karen Lise
Lungholt, Jacob

Estonia
Sarapu, Maret

Finland
Latva-Somppi, Riikka

France
Brodin, Antoine

Germany
Beckh, Veronika
Chaseling, Scott (working in)
Grootens, Wilfried
Isphording, Anja
Kniel, Bernd

Hungary
Sipos, Balázs

India
Bawa, Hemi
Miko, Peter

Israel
Biger, Lisbeth
Bunkov, Sergey

Italy
Baldan, Patrizia
Bianchin, Cristiano
Levenson, Silvia
Nordio, Massimo
Rubino, Silvano

Japan
Fujiwara, Emi
Ichikawa, Etsuko
Inoue, Naruhiito
Ishizeki, Takashi
Kojima, Yukako
Kojiro, Yoshiaki
Kudo, Sachiko
Nakano, Wakako
Sasaki, Masahiro
Takada, Kenzo

Korea, Republic of
Cho, Hyunsung
Song, Keunae
Yoo, Hye Yeon

Latvia
Audere, Inguna

The Netherlands
Möttter, Richard (working in)
Prisse, Caroline (working in)

New Zealand
Kirkwood, Te Rongo

Poland
Kizinski, Ireneusz

Slovakia

Sweden
Ahlin, Birgitta and Sirkka Lehtonen
Jansson, Johanna

Switzerland
Kniel, Bernd (working in)

United Kingdom
Hughes-Martin, Charlotte
McGarvie, Emma
McJannet, Sharon
Miko, Peter (working in)
Zimmer, Jeff (working in)

United States
Arnold, Kristina
Bursuker, Moshe
Cho, Hyunsung (working in)
Churchill-Foster, Sage
Cirque de Verre (Kim Harty, Charlotte Potter, and Rika Hawes)
Clayman, Daniel
Fairweather, Seth
Foehr, Chelsea
Garner, Doreen
Gilbert, Sarah
Gray, Katherine
Grula, Carrie
Ichikawa, Etsuko (working in)
Janis, Michael
Labold, James
Lacy, Chadd
Marioni, Paul
Matthews, Mark
McBride, Emily
McElroy, Christopher
McJannet, Sharon (working in)
Meilahn, Michael
Möttter, Richard
Moore, Jessi
Moran, John
Murphy, David
Newell, Catharine
Palmer, Dylan
Peliisser, Kiara
Perkins, Elizabeth
Phillips, Mary A.
Potter, Charlotte
Powers, Angus M.
Preston, Gillian
Rehus, Barbara
Rhoads, Kait
Rosenfeld, Erica
Rueffert, Amy
Schleif, Amy
Song, Keunae (working in)
Srinivasan, Anjali (working in)
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Vetter, Carmen
Wallin, Jeff
Weisser, Nancy
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Jury Statements

*New Glass Review* is a unique publication that focuses on and documents glass made, designed, or produced each year. It has presented a visual culture in glass, in the form of 100 new images printed in a catalog, for the past 31 years. Each year, it reveals the variations of ideas, trends, and attitudes of people working from within many countries, regions, and schools of thought from around the world. I look forward to the annual call for entries from The Corning Museum of Glass for *New Glass Review*. I believe that this vehicle is so important that I used it for many years as a departure point for one of my assignments in my classes when I taught at the Tyler School of Art. I used the invitation for submissions to *New Glass Review* as a way of teaching the professional responsibilities of photo documentation and visual composition for portfolio development. The limitations and challenges of creating an object or experience that will translate into a printed image that must inform and reveal were central to the objective I had in mind. Each fall semester, I would put my collection of *New Glass Reviews* on reserve in the library for my majors to read and review. These catalogs would serve as a primary research tool. We discussed the new work, the diverse styles and cultural attitudes, the invention of form, and the content that the students selected from images published in *New Glass Review* in prior years. They were instructed to select and prepare 20 images for a slide lecture (and later a PowerPoint presentation) and, having developed personal opinions based on visual research, to write about the works, why they were chosen, and how their aesthetic criteria affected their selection.

The selection process for *New Glass Review* 31 took place in early December 2009. I arrived in Corning mid-afternoon on a Sunday, and I went directly to The Corning Museum of Glass to visit “old friends” in the collection. I also looked forward to discovering new pieces to add to my personal favorites. This year, I found new work by Scarpa, the Blaschkas, and Vizner.

Early Monday morning, I was greeted by Violet Wilson, the point person for Tina Oldknow and *New Glass Review*. The entire support team that assists Tina with this process is a tight-knit group. I proceeded to meet with Tina, Zesty, and Rosa. It appeared that we would have a good mix of opinions.

Tina began by setting the agenda, informing us of the parameters, and enlightening us with her knowledge of the history of *New Glass Review*. She gave us objectives and guidelines for the selection process. It is important to reiterate a point that Tina emphasized before we began our process: “No detail images will be published.” Let the viewing begin.

Initially, there was an overwhelming number of images to consider, but as we reviewed them for the third time, the works revealed themselves. The diverse and complicated landscape of images sent from around the world ended up in a selection of about 175 images.

We noted and commented on the evolving and interesting work from Turkey, Mexico, South America, and India. We discussed the work from Japan, which often seems so serene and transcendental. The other style of work from Japan vibrates as cute pop objects. You might see these in your bathroom or at a shop for tourists. We often commented on “masters” sending excellent but not new work. We discussed the “visual residue” of performance work from art schools and workshop collectives. This style of work was held to the same standard. If we thought it was visually interesting, we could select it. We were not responsible for deciphering the content. Installations were fascinating, and they looked new, but often they could not be read or understood. The work coming out of Ohio State University was noteworthy for taking risks, but it requires better photography and documentation.

The jury made 100 final selections, which I believe embrace most aspects of modern glassmaking (and thinking). As I reviewed these images many times, I was particularly interested in the following pieces/objects/installations:

Katherine Gray continues to make work that is at the forefront of our field. *Forest Glass* is a reorganized collection of unrelated glass objects. These objects possess a rich diversity of forms from previous lives. They create a landscape of three natural shapes. I would like to walk by this piece. I would like to examine it closely. I would like to experience it. I imagine a shift as my point of view changes in relationship to light and the objects. These found glass vessels, with their variations of color, texture, and shape, appear to visually collide as they reveal and create a new form.

*Tensei* by Masahiro Sasaki, *Bone* by Emily McBride, *The Gift* (2) by Karen Lise Krabbe, *Kreis Vier* by Bernd Kniel, *Proclivities* by Christopher McElroy, and *The Researcher* by Richard Meitner have a compelling quality. They are seductive visually. Form and surface interaction are sometimes inherent and sometimes applied, but the pieces always work. Most of them succeed in the relationship between form and surface. Most of these artists employ an organic form language that is developed with material appreciation and aesthetic variation. The surfaces are developed through individual processes. Many of these “objects” are of a similar (collectible) size and easy to deal with, and their makers are working within a well-established framework of the “decorative/craft object.”

*Mulgi Mountains* by Maret Sarapu created a visual composition of something memorable and intimate but enigmatic.
The use of opacity, translucency, pattern, and light creates an emotional potential in Emergence by Amy Schleif. It vibrates with a mysterious energy. I See Red by Doreen Garner made me want to look closely to find out how horrifying the image is. While the work seems terrifying and difficult to look at, the image encourages empathy. The regular shapes, with smears and stains that surround the brutal image, are clues to its visual history. One must contend with it because once you see the figure’s eyes, questions arise. The image wants to break out, but it is held fast.

I have had the good fortune of visiting major public and private glass collections around the world. While I was in graduate school at The Royal College of Art in London, I spent plenty of time looking at the vast glass collections in The British Museum and the Victoria and Albert Museum. These collections, with pieces from all over the world, sparked my imagination. This historical, technical, and visual research has had a profound influence on my creative work and my teaching. From this research and experience, I have developed personal insight into the cultures that have created masterpieces from ancient times to the present. It has formed both my personal aesthetic and a framework for evaluating and enjoying glass from all eras and cultures. The jurors are invited to select 10 images of glass works from all of history. This was going to be challenging.

I soon realized that my short list was actually a very long list of objects and images that have impressed and even haunted me over these 40 years of dedicated glass research. I decided I would select five works made between 1500 B.C. and the mid-20th century, and five contemporary works. I faced difficult choices because of the unbelievable number of creative masterpieces made during those times.

To make the first five selections seemed almost impossible. I have a deep respect for the glass produced in the ancient Middle East, and I have spent countless hours researching, observing public and private collections, and reading about the glass made before the blowpipe was introduced around the first century B.C. I am particularly fond of core-formed vessels and their proportions. The size of a small kohl flask or a palm column vessel appears monumental, as it references the figure or an architectural element. My first two selections of ancient glass from the Corning Museum’s collection are a core-formed vessel (a palm column flask) and a cast glass sculpture of Venus. Both of these works—an architectural vessel and a figure cast in glass—are exquisite. They produce an intimate monumentality in my mind.

My next selection is a Roman mold-blown vessel that I first saw in the Corning Museum and that was later published in Glass of the Caesars. While I was in London in 1972, I often visited the mold-blown pieces in The British Museum. These objects proved to be so influential that my own research and studio practice incorporated some of the methods and applications of mold-forming with hot glass. The Römer I selected is akin to many pieces I saw in German and Dutch museums when I traveled throughout northern Europe and Italy in and after the fall of 1969. This is a marvelous piece of Waldglas made in the Germanic states during the medieval period. I was originally fascinated with the robust form, exquisite technique, direct decoration, and sensuous functional interaction when the object was used. The powerful aesthetic proportions that were defined and explored during the Middle Ages were retained and developed even as the powerful influence of Venetian glass swept across the Continent. I often wonder why this glass style, rich in its form and proportions, has not influenced contemporary glass, as a few other styles have.

The Industrial Revolution and industrial glassmaking have caught my attention over the years. As I pursued information about glassmaking, melting, and industrial processes for forming glass, I came upon a product catalog from the Pittsburgh Plate Glass Company that was published in 1923. I selected a sequence of images printed in the plate glass section of that book because they were evocative and mesmerizing and captured my imagination: (A) “The Bait” shows the big blowpipes being dipped into the molten mass and then raised gradually, while the glassmakers blow steadily into the glass that adheres to them. This is the first step in the “machine-made” process. (B) In “Forming the Cylinders,” the shining cylinders of blown glass have partly emerged from the tanks of fluid batch. When they have reached a length of approximately 40 feet, the racks, shown in the foreground, will be raised to receive and lower them, as is illustrated in the picture on the next page. (C) “Lowering the Cylinders” shows the process of lowering the fragile cylinders of glass after blowing. My recollection of what a dynamic process this must have been still vibrates in my mind when I look at these images today.

The work of Erwin Eisch is my first contemporary selection. Erwin is an Abstract Expressionist painter, glassworker, and designer who was introduced to me by Harvey Littleton in the late 1960s. Erwin revealed to me that it was O.K. to use any and all materials necessary for one’s vision. He is someone who has used glass as a powerful and personal creative medium for almost 50 years, and he has had a profound influence on my creative philosophy and on my work with glass. His installation Fountain of Youth was very provocative and enlightening when I first experienced it in the late 1960s. Erwin’s work has often incorporated mold-blown glass, painted glass, and found objects, all assembled to create surrealistic and magical moments. I chose his installation from the Corning Incorporated collection “Sixteen Heads and the Space In Between” as representative of his work and ideas.
The next contemporary artist that I chose is Marvin Lipofsky. He, too, was very influential in my early work. When I was just starting to make glass objects in 1968, I tried to find out everything I could about his work, his methods, and his ideas. Marvin’s inventive use of surface applications over a modified hot glass form was very inspiring. His work revealed to me that idea and content are most important and that artists are responsible for developing a personal vocabulary of form for their work. The piece I selected is from the “California Loop Series.” Marvin comments: “This series is the result of watching the early efforts of the glass movement and noticing the tendencies for people to make heavy, clumsy glass objects. This is my sculptural attempt to raise the glass off the pedestal, using positive and negative shapes as well as color and texture which were foreign to the material of glass.”

When I first saw the Corning Incorporated collection in the late 1990s, Donald Lipski’s Farm Tool stopped me dead in my tracks. That is what I call presentation! The juxtaposition of this residue of a science experiment and a nostalgic delivery vehicle creates a feeling of romantic elegance. It just seemed right. The scale, the point of view, and the reality of it are spot on! This piece is real.

A couple of years ago, I was in Washington, D.C., to visit an invitational exhibition at the Renwick Gallery called “From the Ground Up.” What I was drawn to was Bancketje, an installation by Beth Lipman. This narrative work was astounding. It shimmered with a visual sensation and intensity that only 400-plus glass objects can conjure. All of these objects appeared positioned for this moment. The impression it gave was of a special engagement, or the memory of it, still in the air. The piece is an experience. It is also about an experience, one that almost allows you to taste it. Yes, it’s tasty indeed!

UrbanGlass in Brooklyn sponsors an annual competition for recent M.F.A. graduates from across the country. The process selects and publishes the best new work, and the winner of the top prize is awarded an exhibition at UrbanGlass. I have visited most of the recent exhibitions from this series. The installation Object and Atmosphere by Andrew Newbold was presented a few years ago. The serene yet dynamic space created for this installation, along with the bold scale and the control of light within the space, was very impressive. I chose Andrew’s piece titled The Stack. It possesses an imposing scale, and it seems to combine an elusive familiarity with a seductive attitude. It is both powerfully engaging and elegantly elusive.

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When a team of curators, less frequently only one curator, plans an exhibition and its catalog or a book about contemporary art or contemporary glass, they don’t consider each artist as an individual set apart, but they try instead to establish a good balance among artists and their works. This is easier when the exhibition or the book has a defined subject; that is, it concerns a particular art movement, the development of a specific technique, or different interpretations of a single theme. Even in the case of an invitational exhibition, in which the success of a submission is based, not on style or content or medium, but on quality, the balance between the artists and their works is an objective pursued by the curators. Large exhibitions, like some international biennials of contemporary art, are highly praised when they are characterized by a good balance among established artists, new names, and (this undertaking is often intriguing) a few recovered old names. Perception and experience help curators base their selections on a global vision.

When curators are invited to participate as jurors for the New Glass Review competition, they have to get rid of this outlook because every artist and every work has to be considered as an isolated case. Being a juror is not an expression of one’s personality or taste, as planning an exhibition unavoidably is. Instead, the juror has to try to understand the artist’s intentions and to judge if glass as a medium has been appropriately used.

No one can escape his own story. I grew up in a family that had been involved in glass manufacturing since the Middle Ages, a family of glassblowers and glass entrepreneurs. I lived on Murano, where glassworks were familiar places and the best blowers on the island were close friends. As a child, I listened to stories about the glass skills of some grandfather or great-grandfather. Consequently, when I look at a piece of glass, I can’t help considering its technical qualities. I’m aware that this is one of my limitations, but sometimes it also helps me.

At the same time, my studies in the history of art have shown me that glass art has always been an expression of the global artistic sensibility of any period, which is what Alois Riegl called Kunstwollen in his important book about late Roman applied arts, published in 1901. This is the reason I want to bring three exceptional pieces from the collection of The Corning Museum of Glass to the attention of readers. One is a small bowl in lattimo (milk white glass, acc. no. 76.3.17), made in Venice between 1500 and 1510. Its shape, which is perfect, derives from the forms of Chinese porcelain, for which Venice had been one of the main emporiums since the first half of the 15th century. Certainly the bowl was made by a master,
and the quality of the lattimo (invented on Murano in the mid-15th century) is superb. The bowl is enameled with a bust-length profile of a handsome young man. In front of him is a scroll inscribed “EGO VOBIS SERVO SON” (I am your slave), addressed to his beloved lady, which recalls some Venetian sonnets from the beginning of the 16th century. The refined colors of the enamel decoration are the Venetian colors of the Renaissance, which influenced so much European painting from the 16th century onward. The young man resembles some elegant figures painted by Carpaccio in the late 15th and early 16th centuries, but he is not copied directly from Carpaccio’s canvases. The bowl may have been commissioned by a Venetian noble and kept, together with paintings by Giovanni Bellini or by Carpaccio himself, in a palace overlooking the Grand Canal or in the castle of Isabella d’Este, who was fond of Venetian glass.

Another piece I chose expresses an absolutely different feeling for glass: glass as a sculptural medium, glass imitating rock crystal, glass fit for engraving and cutting. It’s an engraved vase showing a warrior between goddesses, which was designed for J. & L. Lobmeyr by Jaroslav Horejc in 1924 (acc. no. 78.3.12). Horejc gave a forceful interpretation of the classicism that characterized Western art in the 1920s. I believe this vase is one of the best expressions of the glass style that began at the court of Rudolf II in Prague at the start of the 17th century, a style opposed to that of Venice.

In regard to the northern European glass tradition, I have always considered the Kantarelli vase, designed by Tapio Wirkkala in 1946, to be an iconic symbol of Finnish glass art (acc. no. 89.3.33). It’s a pure organic masterpiece, manufactured with consummate skill. The icy appearance of the glasses Wirkkala designed for lattila, made by Finnish blowers and cutters, reflects the nature of his homeland and Lapland. Nevertheless, when the artist was called to Murano by Venini, his sensitivity enabled him to use colors and techniques that were authentically Venetian because he could capture in them the soft tones of the lagoon.

Over the course of centuries, different art traditions have developed, each identifiable by its own style and techniques. All of them are worthy of our appreciation, even if they are seldom prolific and successful at the same time. I love a particular still life, Frutta, cristalli e strumento (Fruits, crystal glasses, and a musical instrument), which is in the prince of Liechtenstein’s collection. It is signed by the Roman painter Gabriele Salci and dated 1716. Salci painted two pieces of glass side by side: a flamboyant Venetian masterpiece in filigree and a simpler cut and engraved Bohemian or German beaker. The first object symbolizes the last years of the golden age of Venetian glass, while the second belongs to a glassmaking tradition that would dominate the international market for more than a century.

As for contemporary glass artists, I appreciate and admire many of them, but it is difficult for me to select only a few names because too many of them are close friends and good acquaintances. Recently, however, I have been intrigued by artists who do not belong strictly to the world of glass, but who sometimes use glass as a medium. Among the artists included in the exhibition “Glasstress,” sponsored by the Venice Biennale 2009, for which I served as co-curator, were Lucio Fontana, Mona Hatoum, Anne Peabody, and Fred Wilson. Fontana, who died in 1968, was the founder of the Spazialismo movement in 1946. In the manifesto of the movement, he imagined the use in spatial art of a “luminous and malleable substance” similar to glass. He sometimes used glass combined with other materials, as one could see in the wonderful exhibition “Lucio Fontana Venezia/New York,” which was displayed at the Peggy Guggenheim Collection in Venice in 2006. For “Glasstress,” the curators selected an impressive panel made of copper with red blown glass bubbles.

Mona Hatoum, a well-known British artist of Palestinian origin, creates works on the subjects of violence, oppression, and the vulnerability of human bodies, using an unconventional range of media and often showing a surrealistic sense of humor. “Glasstress” exhibited her Nature morte aux grenades, which in French means “Still life with pomegranates” but can also mean “Dead nature with hand grenades.” At first glance, one sees pleasant, brightly colored glass fruits, similar to pomegranates, on a wheeled steel table. Then one realizes that they are hand grenades displayed on the type of table commonly used in morgues.

Anne Peabody’s work was delicate and oneiric, but not in any way simply “decorative.” It consisted of several sheets of verre églomisé, beneath which were small squares of silver leaf engraved with a stylus. Engraved images, as well as surrounding people and things mirrored in the sheets, produce indeterminate results, like vanishing or emerging memories. Artists have always been intrigued by mirrors, which not only reveal hidden details of the world, but also distort it. In earlier periods, painters reproduced mirrors in their canvases, and recently the mirror itself has become a medium for art. Fred Wilson is an American artist who tackles social, cultural, and ideological issues, most frequently racism. He created lago’s Mirror, a mirror richly decorated in 18th-century Venetian style, with a surface and a glass frame that are completely black. All of the people and things it reflects become black.

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in the field of glass art today. I'm not referring to the greatest achievements or to established artists whose works are readily available in museums and exhibitions, but to the wider world that includes novices and students.

After flying from Venice to New York and then on to Corning, I met the other members of the jury. Tina Oldknow is a longstanding friend with whom I have also collaborated professionally, but I had never met the other two jurors, Jon Clark and Zesty Meyers. Jon is a retired professor at the Tyler School of Art near Philadelphia and a glass artist whose works I do not know. I hope to meet him again soon in his studio. Zesty, a former blower and performance artist, is now co-owner of the R20th Century gallery in Manhattan. When I returned to New York from Corning, I visited Zesty's gallery, where I saw the beautiful exhibition "Drawings in Glass," which presented a collection of vases, lamps, and chandeliers by Jeff Zimmerman. The simple yet scenographic organic chandeliers of the "Vine" series are really terrific.

Our team of four worked well together, even if we come from different educational and professional backgrounds and have different tastes and points of view. Some pieces were so interesting that we all agreed on their unquestionable quality, but the rules of the selection process allow each juror to be truly independent. In any case, arriving at 100 pieces from an initial 2,503 images, submitted by 888 artists, was not easy because we were painfully aware that the quality of the photos influenced our perception.

The final selection could not be well balanced in terms of the countries from which the selected artists come. Numerically, entries signed by Americans prevailed. Many artists from Australia and the Far East entered the competition, while artists representing Italy, for example, were very few even though Italy boasts an excellent glass tradition. Perhaps New Glass Review is little known or there are few artists and students interested in glass in Italy. Glass schools and glass programs in the universities and academies of my country are very few, and certainly good courses and charismatic teachers are the most exciting incentives for young people. Currently, the only active glass school is the small Vetroricerca in Bolzano. Czech artists were also very few, even though the educational level is good in the Czech Republic.

Two of the selected works are based on reflections and interaction with the surrounding world: Reflecting Place 5—Skylight by the American artist Mary A. Phillips and Heaven on Earth 2008 by the German artist Wilfried Grootens. Unlike some contemporary mirrored glass installations, which interact with urban environments and architecture, these mingle poetically with nature.

I appreciate the Australian artist Erin Conron's vase Vestige #2, whose graphic surface is made with painted enamel. Perhaps this old-fashioned technique has a future, as the renowned Dutch artist Mieke Groot has already proved in her own manner. Sometimes pieces that belong to the traditional category of containers—that is, goblets, beakers, vases, and bottles—turn out to be new and fresh, being inspired by a rare sense of humor. This is the case of the goblets titled Drink Me by the American artist Sarah Gilbert, of Golden Bottles 1 by the Finnish artist Riklikka Latva-Somppi, and of the Roach Surprise drinking glasses by the American artist Jessi Moore. Australia's Mandy Elibeck (Bric-a-Brac) and Italy's Silvia Levenson (Everyone Has Somebody but Me) pay functional bottles their respects by making them into something else. Levenson's cast works, reproducing things that surround housewives in their daily life, always express women's personal and social issues.

I also appreciated the blue flat necklace by the Austrian artist Jacqueline Lillie, which I perceive as a small sculptural object as well as a refined jewel.

The Venetian artist Cristiano Bianchin's organic sculpture, based on his deep sense of the essential qualities of the material, looks monumental in spite of its size. On the contrary, Massimo Nordio's Uranus (Totem), made of blown mirrored glass in the shape of a huge screw, actually is a monumental piece of Pop Art. The group of Italian artists is very heterogeneous, even though almost all of them work on Murano. Silvano Rubino submitted a conceptual crystal table on whose surface the silhouettes of dishes and flatware have been cut. Finally, I want to point out the organic crystal work by the young artist Patrizia Baldan, whose professional life is not easily divided between the glass industry on the mainland and the glass studios on Murano.

Cast glass is always a strong medium for sculpture, as Japan's Kenzo Takada and the American Daniel Clayman show. Clayman's huge Colure is a perfectly balanced form. Even though it is not mobile, it still suggests movement, as does On the Outside of Inside by the Australian artist Kirstie Rea. The delicate, sandblasted Tensei by Masahiro Sasaki won approval from all of the jurors.

I was intrigued by two works that claim the delicacy of olden times: Still Life with Venus by the Latvian artist Inguna Audere and the playful Arabesque Spheres by the American Mark Matthews.

The range of panels was really remarkable, both for technical variety and for aesthetic results. It is impossible to single out each one. The mosaic panel, which is not actually mosaic work, by Erica Rosenfeld is moved by light, which interacts with the bright glass tesserae. The Sunser panel by Kait Rhoads is, on the contrary, an organic surface that alternately reflects and absorbs light. The fragile white Paper 1 by Lisbeth Biger gets life from the apparently casual creases.

I end my statement by expressing my esteem for the established artists who submitted images of their works to New Glass Review even though they do not need any acknowledgment or promotion. I believe this attitude means they are always experimenting and looking for new expression, laying themselves open to criticism. Among
them was the renowned artist Richard Meitner, whose enigmatic works were shown in the exhibition “Masters of Studio Glass: Richard Craig Meitner” at The Corning Museum of Glass in 2009.

I am drawn to glassmaking that moves the viewer beyond the limitations inherent in using a single material to express a single idea. Glass is unique in that it’s so volatile, so mercurial, that each experience feels new and presents different challenges. Attempting to tame and constrain glass in a desired form is a pursuit that maestros spend a lifetime working to perfect. While I am moved by a maestro’s representation of perfection, on a daily basis I am more intrigued by glass work that investigates the formal properties of the material, redefines historical ideas about glass, explores and experiments with the interaction between artist and material, and, lastly, reveals a sense of humor. The following pieces—only a selection from the many included in this Review—each possess some of this alchemy.

Pavel Korbička’s North Line is an exceptional, mysterious installation in neon and glass tubing. A glowing red line appears, as if out of nowhere, in a grove. The quality of light, the gauzy halo created around the tube, could be made only in glass. I appreciate how the artist uses the singular properties of glass to generate a man-made phenomenon that appears natural, spontaneous, and even mystical.

Mustard Floral Geo Cylinder, a sheet glass vessel by Carrie Grula, evokes ancient ways of using glass in decorative motifs. The precisely executed repeating pattern and the ochre color call to mind early Italian mosaic work. However, realizing the piece as a three-dimensional vessel allows Grula to control the way light moves through the piece, introducing sharpness where the light is most intense and a shadowed softness elsewhere. I am excited by contemporary work that pulls from history in this way, as an inspiration for a piece that comes to life beyond the traditional. Sarah Gilbert’s Drink Me—a pair of stemmed drinking glasses in the shape of breasts—also draws from a long and venerated glass tradition, the art of goblet making, but pushes it forward into this new century by touching on ideas about fetishism, toxicity, and sexuality. Likewise, Hyunsung Cho’s Living in the Light Bulb tells a story on glass, an ancient way of communicating narrative. In his piece, the viewer is reflected in the enameled surface, which bends around the bulbous shape showing an endless stretch of traffic and streetlights. At once a crystal ball and a commentary on the everyday banalities of life, this is a creative and well-executed piece that pushes glassmaking beyond standard boundaries.

Charlotte Potter’s Bottled Emotion is one of the most exciting pieces I’ve seen in a long time. Getting personal with the performative aspect of glassblowing, Potter channels her emotions through her breath and produces a beautiful object imbued with narrative and meaning. She uses cultural ideas about femininity and expression of feelings to create a powerful sensory experience in glass.

Mark Zirpel’s Cochlea, named for the spiral shape of the inner ear, is a wonderfully whimsical blown glass sculpture that shows off the artist’s impressive skill and perhaps even more impressive ability to have fun with an extremely precise, focus-oriented way of working in glass. This piece reminds me of stories I always heard about maestros on Murano making less serious pieces on their lunch breaks and after-hours to push their technical skills and to challenge one another beyond the confines of their production work. There is also a delicacy to the piece as it sits on an improbably small trumpet shape with another, much larger trumpet announcing itself seemingly beyond the point of proper balance. This animated, suspenseful play with the fragility of the material is something that can be done only in glass.

The Italian company Mazzega produced glass lighting during the 1960s and 1970s. Exquisitely made, these are among my favorite designs from this era. The way in which the light moves through the subtle gradations of translucency in the interlocking glass shades makes the form appear to be underwater, like phosphorescent prehistoric jellyfish specimens. This piece, by Carlo Nason, is a fantastic example of a beautiful industrial use of glass to create a functional object with a sense of fluidity and elegance.

Iran do Espirito Santo is a Brazilian artist who works in a number of different materials to create incredible minimalist works. He often employs glass to create pieces with very subtle elements that establish three-dimensionality—different reflective properties stacked atop one another give a space a different architectural geometry; an installation placed at an unexpected viewing plane draws the viewers in, forcing them to interact with the piece. In his Water Glass 2, Iran takes a very common, everyday glass object whose making and material are generally completely overlooked, if not taken for granted, and has it produced in crystal, entirely by machine, with the human touch completely excised from the process. Iran creates an inspiring aura of worship around this common object, which is never to be touched. This is a brilliant demonstration of how inverting the way in which a seemingly ordinary glass object is made can completely change the way it is understood and viewed.

Rosa Barovier Mentasti (RBM)
Independent Art Historian, Curator, and Critic
Venice, Italy

* * *
In his most recent pieces, Jeff Zimmerman manipulates the glass by hand, working with what he refers to as “controlled accidents” to design in response to the material’s unstable nature. With these “drawings in glass,” Jeff employs his impressive talent as a glassblower by downplaying it, allowing the material to guide him and inform his decisions. He is at the point as an artist that he can return to an informed infancy in his craft, experimenting with the material as if for the first time but allowing his experience to shape these experiments into stunning glass objects and illuminated sculptures.

Kidrobot’s Crystal Dunny is a series of collectible figurines in the same cartoonish silhouette realized by different artists. In a genius marriage of the venerated glass tradition and this youthful pop culture icon, Kidrobot teamed up with Steuben Glass to produce a two-foot-tall solid crystal, hand-blown Dunny. I love how this piece, aside from being an absolutely gorgeous handmade glass object, establishes a very 21st-century concept of “irrelevant reverence”—an intelligent, humorous, and elegant evocation of the permanence and tradition of glassmaking while elevating a toy object, otherwise seen as disposable, to a perch of luxury and sophistication.

An influential member of the Arte Povera movement, the Italian artist Mario Merz created a series of glass igloos and installations of piled sheet glass that have always struck me as beautiful and simple ways to use common materials to make an arresting visual. In the igloo installations, glass becomes a shelter. In the glass piles, the light reflecting off the panels and edges of the glass brings the material to life in a way that makes the room move almost like a video installation. I think it is important for any glass artist creating installations to consider this work.

Zesty Meyers (ZM)  
Principal  
R20th Century  
New York, New York

It seems to me that with every passing year, art, architecture, craft, and design in glass are becoming increasingly recognized by the general public: I see more artists and designers working with glass, I read about more exhibitions including it, I hear of more museums acquiring it, and I am told about more architects exploring it. I think that the next decade will be a very exciting one for glass if the current democratizing trends in art, craft, and design continue.

The three jurors that I invited to participate in New Glass Review 31 come from different backgrounds, but they are all very familiar with glass. Jon Clark recently retired as head of the well-known glass program that he established in 1973 at Temple University’s Tyler School of Art. Many of Jon’s graduates have gone on to build successful careers, and it is no wonder that Tyler’s program is a respected one. Jon has been an object-maker for most of his working life, but his most recent creations take the form of kinetic installations that explore glass, light, and sound inspired by the natural world.

Rosa Barovier Mentasti comes from a famous Murano glassmaking family whose roots may be traced back to the Middle Ages. A student of the famous Venetian scholar Luigi Zecchin, Rosa is a leading historian of Italian glass, and her work is known worldwide. She has produced many books, articles, and essays on Venetian glass, ranging from the rare enameled glasses of the Renaissance to Murano’s groundbreaking mid-20th-century designs. In recent years, she has applied her vast expertise to contemporary glass, and although she focuses on Italian glass, her scope is international. In 2009, she co-curated the important exhibition Glassstress,” which was held during the Venice Biennale.

Zesty Meyers began his career as a glassblower, and it was not long before he extended that activity into the realm of performance with his brainchild The B Team. His business partner Evan Snyderman, the glassblower Jeff Zimmerman, and a host of other brave artists made The B Team’s remarkable hot-glass “happenings” unforgettable and pioneering events. In 1997, Zesty and Evan founded their highly regarded Manhattan gallery, R20th Century, which shows an innovative and distinctive mix of international vintage and contemporary design and craft.

During the slide viewing this year, one thought returned to my mind repeatedly: “new formats.” I am always interested in work that expands the ways in which glass may be used, not only conceptually but also physically. I began by noticing nontraditional presentations on the wall. Kait Rhoads’s Sunset is a bas-relief made of blown and cut glass elements that are meticulously wired together. This work is audaciously labor-intensive, as is Erica Rosenfeld’s sculptural glass “textile” Fulton Street at 1 a.m. I see both pieces as somewhat miraculous in the way that they extend the boundaries of glass sculpture, and that takes much effort.

Other wall presentations that impressed me were Elizabeth Perkins’s Glass Lace Mural, Catharine Newell’s Unkindness, and Nancy Weisser’s Broken Memories. I admired Perkins’s composition for its seeming spontaneity. Small and precious, her whole, fragmented, and broken pâte de verre elements acquire new meaning when they are removed from the contexts of clothing and furniture and are placed on a neutral wall.

I have watched the work of Catharine Newell for several years now, and I think that her success in separating objects
made of kiln-formed glass from the basic square and rectangle should be noted. Newell is constantly developing new vehicles for kiln-formed glass, from her crumpled leaves and stacked sheets to these remarkable bird silhouettes.

Nancy Weisser's accouterments of a room—chair, bed, window, and door—are re-created, life-size, in two dimensions and applied directly onto the wall. Who sees glass being used like this? The idea of such murals—since that is, more or less, what all three of these works are—has its roots in glass (and stone) mosaics. However, the methods by which they are produced and what they achieve visually and aesthetically are pioneering.

Etsuko Ichikawa's installation Walk with Mist is all about glass, but the glass itself is hidden, which is a surprising twist. Ichikawa uses round glass balls as a surface onto which a video is projected, and the walls are covered with pyrographs, or drawings made with hot glass. Similarly, glass is not immediately apparent in Jeff Zimmer's 1/1000th the Distance between Me and You (in a Deadrise), but it is an essential part of the work. A dark and dramatic object, it is constructed of 22 layers of enameled and sandblasted glass in a light box. In the obscured photograph, an object in the distance that emerges from black clouds under a clearing sky can be faintly discerned: is it a ship or something else? Using a box of cut glass sheets, Zimmer creates the depth and luminosity of a painting, but it is an image that undoubtedly changes every time it is viewed, depending on the angle and the ambient light.

A more straightforward image is offered by David Willis in his A Weed in My Garden. What struck me about this work was the combination of a photographic print with applied flameworked glass flowers. Amy Rueffert and Silvia Levenson have also made photographs with three-dimensional glass elements that I find fascinating.

In connection with photography, I want to draw attention to Keunae Song's Trained Eye. The video artist Tony Oursler is well known for his stuffed dolls with oversize (often glass) heads that are used as a screen onto which videos of expressive eyes and talking mouths are projected. I felt some uneasiness about the relationship to Oursler when I first looked at Song's work. But Oursler is not the only artist to use the technique, and Song's accomplished and elegant still life could not be more different in concept from Oursler's animations. I think the possibilities for combining glass and video and glass and photography are very exciting, and I hope to see more work in this vein.

Documentation of process and performance are two activities that have become increasingly associated with the hot shop. At the Glass Art Society conference last summer in Corning, the panel with "post-glass" artists Rika Hawes, Angus Powers, Jocelyne Prince, and Anjali Srinivasan was electrifying, and the room was filled to overflowing. These artists are expanding our notions of what glass can be, do, and become, and I think their work is highly important.

This group was represented in New Glass Review this year by Hawes (Cirque de Verre), Powers, and Srinivasan. I was particularly intrigued by Srinivasan's performances with glass used as an extension of her body, such as the project 42 Handshakes in Two Days/Glass Glove Greetings. (The photograph shows Srinivasan shaking hands with Richard Harnd.)

Jocelyne Prince is well known for her experiments in the hot shop (with sound, for example) and her documentation of those experiments in the form of glass objects. I am pleased to see more artists exploring this direction, such as Gabriella Bisetto and Charlene Potter. Bisetto's Three Minutes of Breath is a physical realization of an ephemeral material, three minutes of which she captures inside glass bubbles. Potter's Bottled Emotion is represented by a video still that shows the artist attempting to influence glass—a material that scientists say remembers every impact—with the strength of her feelings. I like the idea of something felt so intensely inside the mind and body being contained or manifested outside the body.

Much art, of course, is about this, although glass is unique in that it can be physically affected by the human voice.

For me, the opposite of "new formats" in glass are historical forms. There were quite a few examples of artists using traditional shapes and decoration in novel and clever ways. Jacob Lungholt gave basic casing and cutting a sophisticated twist in Dog on Horse. His images remind me of the silhouettes of Kara Walker: on first seeing them, you expect to be presented with subject matter that is, well, quaint. On closer inspection, the images, thrillingly, are not at all what you anticipated.

Another work that took me aback was Suzannah Terauds's Domestic Elation. We all know that glass and clay may be pinched, like skin, and Terauds gives us an immediate sense of this in an object that is edgy and erotically charged.

Mark Zirpel pays tribute to the trick glasses and the complicated scientific apparatus that are part of the heritage of glass in his footed vessel Cochlea, which is inspired by the construction of the ear. Silvia Levenson uses the perfume bottle, a potent symbol of romantic fantasy, to make a statement about the difficulties of love in Everyone Has Somebody but Me.

Glass, that shape-shifting material, has been employed through the ages to mimic other, usually more costly and rare materials. Dylan Palmer exploits this ability in Tire, using glass to reproduce the kind of large rubber remnants that are often encountered on the interstate. I also see this work as a nod to the famous (in the glass world, anyway) tires made by Robert Rauschenberg.

Katherine Gray explores the history of glassmaking and its attendant environmental issues in her installation Forest Glass. Using hundreds of "pre-existing" drinking glasses and transparent Plexiglas shelving, Gray organizes her thrift-store finds into the shape of trees. Trees—in fact, forests—
were obliterated over the centuries so that their wood could be used as fuel for glass furnaces. Gray reconstructs some 
of these trees out of the material that destroyed them—in 
effect, recycling the trees with recycled glass.

Speaking of trees, I admit (again) to my bias for glass 
used in conjunction with, or as an agent to explore, nature. 
Mary A. Phillips uses circles of broken mirrors to suggest 
large, branching trees occupying an open field in Reflect-
ing Place 5-Skylight. Trees figure prominently, again, in 
Pavel Korbčka’s North Line, in which a straight, glowing 
line of red makes an everyday urban park extraordinary.

In her sculpture Transformation House, Caroline Prisse 
presents a glass greenhouse filled with curious vinelike 
and branching glass plants “growing” out of test tubes. 
Combining nature and science, Prisse’s installation brings 
to mind thoughts of disturbing present-day practices, 
such as cloned and genetically engineered foods. This 
photograph was taken in one of the exquisitely decorated 
rooms of the Gemeentemuseum in The Hague, where 
Prisse’s sculpture was on view as part of an exhibition 
presenting the work of students and faculty who have 
participated in the glass program at the Gerrit Rietveld 
Academie in Amsterdam during the past 40 years.

I will end my discussion of the submitted works with 
the ritualistic fire totems of Ireneusz Kizinski. His installa-
tion Heart in Flames reflects his longstanding passion for 
glass, and I am drawn to the elemental, ancient, and tribal 
aspects of it. (Sadly, the artist died last year; this piece 
was completed shortly before his death.)

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Last year was one of celebration and loss in the glass 
world. Losses included the attempted closing of the 
Broadfield House Glass Museum in the United Kingdom 
(which was reversed due to international petition and local 
activism) and the announced closings of the Orrefors 
Museum in Sweden and the Specialized School for Glass-
making in Kamenický Šenov (the German Steinschönau), 
the oldest glassmaking school in the Czech Republic. The 
fate of the school, which has sister institutions in Nový 
Bor (Haida) and Železný Brod, still hangs in the balance. 
Are the remaining schools next?

Other irreplaceable losses are two individuals who 
have done much for modern and contemporary glass in 
the United States and Europe and who will be missed by 
many: Anna Venini Diaz de Santillana, daughter of Venini 
glassworks founder Paolo Venini, and Dan Klein, cham-
pion of British glass. Anna Venini spent the last years of 
her life organizing exhibitions about Venini glass and 
producing important publications chronicling the com-
pany’s renowned production.

Dan Klein was a prolific author on contemporary glass 
and an indefatigable organizer. Some of the institutions 
that he worked to establish in the United Kingdom, and to 
which he dedicated much time, are the glass program at 
the University of Sunderland, Sunderland’s National Glass 
Centre, and North Lands Creative Glass in Lybster. He 
was also instrumental in establishing London’s growing 
marketplace for contemporary craft, Collect.

Celebrations in 2009 included many exhibitions of 
contemporary glass, four of which were presented at the 
Corning Museum: “Voices of Contemporary Glass: The 
Heineman Collection,” “Masters of Studio Glass: Fran-
tišek Vizner,” “Masters of Studio Glass: Richard Craig 
Meitner,” and “Favorites from the Contemporary Glass 
Collection.” One of my “Jurors’ Choice” selections is Dale 
Chihuly’s 1975 cylinder In Honor of Jackson Pollock and 
Ruth Kligman. I picked it in honor of Ben and Natalie 
Heineman and their extraordinary gift to the Museum, 
which was discussed in the pages of New Glass Reviews 
28 and 29.

My other “Jurors’ Choice” selections also refer to 
special exhibitions in 2009. Foremost among these exhib-
hions have to be the shows connected with the 53rd 
Venice Biennale. For her “Jurors’ Choice” selections, 
Rosa Barovier Mentasti picked several sculptures from 
the important show “Glasstress,” which she co-curated 
with Laura Matioli Rossi. The exhibition was organized by 
Adriano Berengo of Berengo Fine Arts, and it took place 
at the gorgeous Palazzo Cavalli-Franchetti, which is now 
the home of Venice’s Institute of Science, Letters, and Art.

Rosa has eloquently written about the works of Lucio 
Fontana, Mona Hatoum, and Fred Wilson, which I ad-
mired and wished that the Corning Museum owned. An-
other object of desire for me was an evocative framed 
glass ampule, a Surrealist “object-poem” by Man Ray. 
The show included works by other seminal artists, includ-
ing Jean (Hans) Arp, Louise Bourgeois, Zhen Chen, 
Richard Hamilton, Jannis Kounellis, Anton Pevsner, 
Robert Rauschenberg, and Kiki Smith. Among the lesser-
known artists whose work I noted were Jan Fabre, Marya 
Kazoun, Anne Peabody (also discussed by Rosa), and 
Silvano Rubinu, whose provocative glass table appears in 
the “Artists and Objects” section of this Review.

A pendant to this show was the exhibition that took 
place in the Padiglione di Venezia in the Giardini, titled 
“... fa come natura face in foco.” Artists represented in 
this attractively located but badly lighted and organized 
space included Cristiano Bianchin, Dale Chihuly, Alessan-
dro Diaz de Santillana and his sister Laura de Santillana, 
Ritsue Mishima, Yoichi Ohira, Maria Grazia Rosin, Lino 
Tagliapietra (whose elegant grouping of glass “boats” 
appeared in “Glasstress”), and, a bit oddly, Toni Zuccheri. 
I picked Maria Grazia Rosin’s installation Gelatine lux as 
the most successful of this exhibition. Rosin describes 
her work as “luminescent suspensions in glass,” which I 
find appropriate and poetic.

It is unfortunate that this show, with its high visibility, 
could not have been more ambitious and refined. How-
ever, it turned out admirably, considering that the organizers were given the space at the last minute, and the artists and curator had only a few weeks to pull it together.

I should mention that glass was not confined to these two venues at the Biennale, but also appeared at the Arsenale. I very much enjoyed seeing the work of Alberto Baraya, who assembled his wall piece on-site using Murano glass at hand; Blinky Palermo, whose minimalist steel and colored glass beams were mysteriously accompanied by invoices from the Murano glasshouses that supplied the glass; and Michelangelo Pistoletto, who performed his room of Twenty-Two Less Two mirrors at the vernissage by taking a mallet to 20 of them.

The fresh and inspiring exhibition “Glas/s: Gerrit Rietveld Academie Amsterdam, 1969–2009,” organized by the Rietveld and the Gemeentemuseum in The Hague, also deserves special attention. I did not pick a specific work from this exhibition for “Jurors’ Choice,” but sculptures by two of the artists represented—Caroline Prisse and Richard Meitner—appear in the “Artists and Objects” section. The exhibition was curated by Prisse, head of the Rietveld’s glass department, and Titus Eliëns, head of collections at the Gemeentemuseum. It reflects the groundbreaking directions taken by the Rietveld’s Werk­groep Glas (Glass Work Group) since its founding by Sybren Valkema in 1969.

Some artists whose work impressed me, and which was relatively unknown to me, include Prisse, Lisa Gherardi, and Mia Lerssi (all current Rietveld faculty members), as well as Jerome Harrington, Esther Jiskoot, Helena Kagebrand, Marianne Lammersen, Sabrina Metselaar, and Jens Pfeifer. Among the more widely known artists are Bert Frijns, Mieke Groot, Laura Heyworth, Richard Meitner, Durk Valkema, Bert van Loo, and Gareth Noel Williams. For this ambitious exhibition, the curators had the daunting task of presenting a vast array of work, ranging from vessels to conceptual installations, in a multitude of scales. It was eclectic, and maybe a little quirky at moments, but for me it was very successful, giving me the sense of elation and inspiration that good art always does.

I will briefly mention other exhibitions that inspired me and inspired my selections for “Jurors’ Choice.” At SOFA Chicago, I was brought to a halt at the door by a beautiful installation of an artist who has not received enough attention: Václav Cigler. The new Litvak Gallery, headquartered in Tel Aviv, worked with the artist to present Spheres, a project that demonstrates Cigler’s characteristic intellect, spirituality, and professionalism. I was also surprised by the new offerings in architectural glass by Bullseye Studios, which included a remarkable desk and stair treads by Jessica Loughlin and Michael Rogers, respectively, and luscious wall panels/room dividers by Giles Bettison and Ted Sawyer.

An abridged version of “Breakthrough Ideas in Global Glass,” organized by the glass program and Urban Arts Space at Ohio State University with Hawk Galleries in Columbus, occupied a central space at SOFA. Since I was one of the jurors (with Lino Tagliapietra and Tom Hawk) for this exhibition showcasing emerging talent, I do not want to say too much about it. Instead, I will just point out that vessels by Veronika Beckh and Johanna Jansson (in “Artists and Objects”) and sculpture by Andrew Newbold (in “Jurors’ Choice”) were some of the more significant pieces chosen from about 400 submissions.

Other outstanding shows that I saw in the fall of 2009, and which are reflected in my selections for “Jurors’ Choice,” were “Bauhaus, 1919–1933: Workshops for Modernity” at the Museum of Modern Art and “Venice. 3 Visions in Glass” (Cristiano Bianchin, Yoichi Ohira, and Laura de Santillana) at Barry Friedman Ltd., both in New York City. From the Bauhaus show—which was so well done and so informative—I chose a small, ingenious assemblage of glass and wire by Josef Albers, and from the Barry Friedman show, I picked the installation Meteors by Laura de Santillana. Like Cigler’s Spheres, Meteors is cosmological, and the theme represents a new and compelling direction for both artists.

My remaining selections were experienced in photographs only. These include the sculpture Pink Tons by Roni Horn, an astonishing mass of color and light; Zugunruhe by Rachel Berwick, an elegant mixed-media study about bird migrations and extinctions, focusing on the passenger pigeon; and one of the monumental outdoor constructions of Jan Ambrüz, another underappreciated sculptor who has changed the way in which we understand glass.

I end my essay looking at the upcoming generation of artists who will continue to develop new formats for glass, transforming it into as yet unimagined objects and narratives.

In Truths We Forgot to Lie About, Elias Hansen and Joey Piecuch use glass to preserve and present, almost reliquary-like, symbolic materials such as Western red cedar, brick fragments from Ted Bundy’s childhood home in Tacoma, coyote blood, butterfly wings, soil from Lewis and Clark’s Cape Disappointment campsite on Washington’s Long Beach peninsula, and paint chips from Kurt Cobain’s home in Seattle. These scraps represent documentary evidence, collected and distilled from countless Northwest places and stories, some historical and others apocryphal. In this work, Hansen and Piecuch explore how the identity of a region may be shaped and transformed, taking a material snapshot of a moment in time.

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

One of the goals of New Glass Review is to present the widest possible range of art (and architecture and design) using glass. This section of the Review allows jurors to select up to 10 examples of work in glass, either recent or historical, that impressed them during the year. While the main responsibility of the jurors is to review and make selections from submitted images, these 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.

The New Glass Review 31 jury: Jon Clark, Tina Oldknow, Zesty Meyers, and Rosa Barovier Mentasti

Selections

The selections are arranged by juror, and then alphabetically by artist. Unless otherwise indicated, photographs are courtesy of the artists.

Jon Clark (JC)
Flask
Venus
Head flask
Römer
Window glass cylinders
Erwin Eisch
Beth Lipman
Marvin Lipofsky
Donald Lipski
Andrew Newbold

Rosa Barovier Mentasti (RBM)
The Rothschild Bowl
Lucio Fontana
Mona Hatoum
Jaroslav Horejc
Anne Peabody
Gabriele Salci
Fred Wilson
Tapio Wirkkala

Zesty Meyers (ZM)
Iran do Espirito Santo
Kidrobot for Steuben
Mario Merz
Carlo Nason for A.V. Mazzega
Jeff Zimmerman

Tina Oldknow (TO)
Josef Albers
Jan Ambrůz
Rachel Berwick
Giles Bettison
Dale Chihuly
Václav Cigler
Elias Hansen
Roni Horn
Jessica Loughlin
Joey Piecuch
Michael Rogers
Maria Grazia Rosin
Laura de Santillana
Ted Sawyer
Flask Shaped like a Palm Column
Egypt, late 18th to 19th Dynasty, 1400–1240 B.C.
Core-formed glass, trail-decorated, tooled
H. 8.8 cm, Diam. 2.6 cm
Collection of The Corning Museum of Glass (71.1.4)
JC

Figure of Venus
Roman Empire, eastern Mediterranean or Italy,
probably second century A.D.
Cast glass
H. 9.4 cm, W. 4.5 cm
Collection of The Corning Museum of Glass (55.1.84)
JC
Head Flask
Roman Empire, fourth to fifth century
Mold-blown glass, applied foot and handle
H. 19.6 cm, W. 7.7 cm
Collection of The Corning Museum of Glass
(59.1.150)  
JC

Römer
Germany or the Netherlands,
probably first quarter of the 17th century
Blown glass, applied decoration
H. 27.8 cm, Diam. 11.6 cm
Collection of The Corning Museum of Glass (64.3.92)  
JC
Sixteen Heads and the Space In Between

Erwin Eisch (German, b. 1927)
Germany, Frauenau, 1998–1999
Mold-blown glass, manipulated, engraved, enameled; mixed media
Collection of Corning Incorporated, Corning, New York

Bancketje (Banquet)

Beth Lipman (American, b. 1971)
United States, Millville, New Jersey, 2003–2004
Blown glass; mixed media
H. 182.9 cm, W. 609.6 cm, D. 83.8 cm
Photo: courtesy of Smithsonian American Art Museum
California Loop Series 1970 #17

Marvin Lipofsky (American, b. 1938)
United States, Berkeley, California, University of California, 1970
Blown glass, enameled, sandblasted;
rayon flocking, dowel
H. 22.8 cm, W. 68.5 cm, D. 45.7 cm

JC

Farm Tool

Donald Lipski (American, b. 1947)
United States, New York, New York, 1993
1932 Ford truck, four 200-liter Corning Pyrex boiling flasks,
and yucca plants in a preservative solution
Collection of Corning Incorporated, Corning, New York

JC
The Stack

Andrew Newbold (American, b. 1975)
United States, Columbus, Ohio, 2007
Mold-blown glass
H. 175.2 cm, Diam. 122 cm
Exhibited at “Breakthrough Ideas in Global Glass (BIGG),”
Urban Arts Space, Ohio State University, Columbus, Ohio, 2009

Lattimo Bowl, “The Rothschild Bowl”
Italy, Venice, about 1500–1510
Blown glass, enameled, gilded
H. 5.9 cm, Diam. 14.1 cm
Collection of The Corning Museum of Glass
(76.3.17, purchased with funds from the Houghton Endowment Fund)

RBM
**Pannello**

**Lucio Fontana** (Italian, 1899–1968) and **Egidio Costantini** (Italian, 1912–2007)

Italy, Murano, Fucina degli Angeli, 1965

Blown glass; copper

Diam. 124.5 cm

Exhibited at “Glasstress,” 53rd International Art Exhibition, La Biennale di Venezia, Venice, Italy, 2009

Photo: Francesco Allegretto and Oliviero Zane, courtesy of Berengo Fine Arts, Murano, Italy, and private collection, Bassano, Italy

*RBM*

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**Nature morte aux grenades**

**Mona Hatoum** (Palestinian, b. 1952)


Crystal, soft steel, rubber

H. 95 cm, W. 208 cm, D. 70 cm

Exhibited at “Glasstress,” 53rd International Art Exhibition, La Biennale di Venezia, Venice, Italy, 2009

Photo: Ela Bialkowska, courtesy of Galleria Continua, San Gimignano, Italy, and private collection, Bassano, Italy

*RBM*
Vase with Warrior between Goddesses

**Jaroslav Horejc** (Czech, 1886–1983)

Czechoslovakia, Kamenicky Šenov (Steinschönau) for J. & L. Lobmeyr, Vienna, Austria, 1924

Mold-blown glass, cut, engraved

H. 20.5 cm, Diam. 15.4 cm

Collection of The Corning Museum of Glass (78.3.12)

*RBM*

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My Sidewalk

**Anne Peabody** (American, b. 1967)

United States, Brooklyn, New York, 2004

Plate glass, *verre églomisé*

W. 533.4 cm, D. 213.6 cm

Exhibited at "Glasstress," 53rd International Art Exhibition, La Biennale di Venezia, Venice, Italy, 2009

Photo: Chris Amaral, courtesy of Berengo Fine Arts, Murano, Italy, and the artist

*RBM*
**Frutta, cristalli e strumento**  
(Fruits, crystal glasses, and a musical instrument)  
**Gabriele Salci** (Italian, active 1700–1750)  
Italy, 1716  
Oil on canvas  
Collection of the prince of Liechtenstein, Vienna, Austria

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**Ilago's Mirror**  
**Fred Wilson** (American, b. 1954)  
United States, New York, New York, and Italy, Murano, 2009  
Blown Murano glass, sheet glass, cut, assembled  
H. 200 cm, W. 130 cm, D. 20 cm  
Exhibited at "Glasstress," 53rd International Art Exhibition, La Biennale di Venezia, Venice, Italy, 2009  
Photo: Francesco Allegretto, © Fred Wilson, courtesy of PaceWildenstein, New York, New York
Kantarelli (Chanterelles) Vase
Tapio Wirkkala (Finnish, 1915–1985)
Finland, Karhula, Karhula-littala Glassworks, designed in 1946 and made between 1947 and 1960
Blown glass
H. 12.2 cm, W. 10.9 cm, D. 10.7 cm
Collection of The Corning Museum of Glass
(89.3.33, gift of Mr. and Mrs. Thomas P. Dimitroff)

RBM

Restless 18
Iran do Espírito Santo
(Brazilian, b. 1963)
Brazil, São Paulo, 2004
Plate glass, cut, sandblasted; mirror
H. 65 cm, W. 192 cm
Photo: courtesy of the artist and Sean Kelly Gallery, New York, New York
ZM
Crystal Dunny  
Kidrobot  
With the assistance of Joel Smith (American, b. 1960)  
United States, Corning, New York, Steuben Glass, 2004  
Blown glass  
H. 60.9 cm  
Photo: courtesy of Steuben Glass, Corning, New York  
ZM

Water Glass 2  
Iran do Espírito Santo (Brazilian, b. 1963)  
Brazil, São Paulo, 2008  
Solid crystal  
H. 14 cm, Diam. 8.5 cm  
Edition of 25  
Photo: Jason Wyche, courtesy of the artist and Sean Kelly Gallery, New York, New York  
ZM
La goccia d'acqua  
(The drop of water)  
Mario Merz (Italian, 1925–2003)  
Italy, Milan, 1987  
Glass, metal, neon light  
Diam. 12 m  
Photo: Bildarchiv Preussischer Kulturbesitz/Art Resource, NY  
ZM

Hanging Lamp  
Carlo Nason (Italian, b. 1936)  
Italy, Murano, A.V. Mazzega, 1969  
Mold-blown glass; chrome  
H. 58 cm, Diam. 38 cm  
Photo: courtesy of R20th Century, New York, New York  
ZM
"Bubble Cluster" Hanging Illuminated Sculpture
Jeff Zimmerman (American, b. 1968)
United States, Brooklyn, New York, 2008
Blown glass; wire
H. 142.2 cm, W. 81.2 cm
Photo: Sherry Griffin, courtesy of R20th Century,
New York, New York
ZM

"Serpentine" Light Sculpture
Jeff Zimmerman (American, b. 1968)
United States, Brooklyn, New York, 2009
Blown glass
Greatest H. 22.8 cm, L. 53.3 cm
Photo: Sherry Griffin, courtesy of R20th Century, New York, New York
ZM
“Vine” Illuminated Sculpture and
“Silver Surfer Tears” Wall Sculpture
Jeff Zimmerman (American, b. 1968)
United States, Brooklyn, New York, 2009
Blown opaline glass; metal; blown silvered glass
Dimensions variable
Exhibited at “Drawings in Glass,” R20th Century,
New York, New York, 2009
Photo: Sherry Griffin, courtesy of R20th Century, New York
ZM

Glass Assemblage
Josef Albers (American, b. Germany, 1888–1976)
Germany, Weimar, Bauhaus, about 1921
Colored glass, cut; metal, wire; assembled
H. 37.5 cm, W. 29.8 cm
Exhibited at “Bauhaus, 1919–1933: Workshops for Modernity,” Museum of Modern Art,
New York, New York, 2009–2010
Photo: Tim Nighswander,
courtesy of Albers Foundation/Art Resource, New York
**Zugunruhe**

Rachel Berwick (American, b. 1962)
United States, Providence, Rhode Island, 2009
Cast copal (resin), mirror, moss, metal, polyester resin
Exhibited at David Winton Bell Gallery, Brown University, Providence, Rhode Island, 2009
H. 274 cm, Diam. 304 cm
Photo: John Groo, courtesy of David Winton Bell Gallery, Brown University

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**Cloud**

Jan Ambrůz (Czech, b. 1956)
Czech Republic, Brno, and Denmark, Ebeltoft, 2009
Plate glass, cut; wood poles, metal supports
Exhibited at “Crossing Borders,” Glasmuseet Ebeltoft, Ebeltoft, Denmark, 2009
TO
Bullseye Architectural Glass:
Wall Panels, Desk, and Stairs

Giles Bettison (Australian, b. 1966),
Ted Sawyer (American, b. 1970),
Jessica Loughlin (Australian, b. 1975),
and Michael Rogers (American, b. 1955)

United States, Portland, Oregon, Bullseye Studios, 2009
Kiln-formed glass
Exhibited at Bullseye Gallery, SOFA Chicago,
Chicago, Illinois, 2009
Photos: Ryan Watson, courtesy of Bullseye Glass,
Portland, Oregon
In Honor of Jackson Pollock and Ruth Kligman

Dale Chihuly (American, b. 1941)

United States, Providence, Rhode Island, Rhode Island School of Design, 1975

Blown glass, assembled threads picked up while hot

H. 25.4 cm, Diam. 17.9 cm

Collection of The Corning Museum of Glass

(2007.4.139, gift of the Ben W. Heineman Sr. Family)

TO

Spheres

Václav Cigler (Czech, b. 1929)

Czech Republic, Prague, 2009

Cast glass; mixed media

Exhibited at Litvak Gallery, SOFA Chicago, Chicago, Illinois, 2009

Photo: courtesy of Litvak Gallery, Tel Aviv, Israel

TO
Truths We Forgot to Lie About
Elias Hansen (American, b. 1979) and Joey Piecuch (American, b. 1978)
United States, Tacoma, Washington, 2009
Glass, mixed media
Exhibited at the Helm Gallery, Tacoma, Washington, 2008

Pink Tons
Roni Horn (American, b. 1955)
United States, New York, New York, and Germany, Mainz, Schott (glass), 2008
Cast glass
H. 122 cm, W. 122 cm, D. 122 cm (five tons)
Photo: Peter Macdiarmid/Getty Images
Gelatine lux

Maria Grazia Rosin (Italian, b. 1958)
With the assistance of Sergio Tiozzo
Italy, Murano, 2009
Blown glass; LED and fiber-optic lighting; video, audio
Video: Black Hole, 2009, design 3D, directed by Andrew Quinn
Audio: Visnadi & Camomatic
Exhibited at “... fa come natura face in foco,”
53rd International Art Exhibition, La Biennale di Venezia,
Venice, Italy, 2009
Photo: Francesco Allegretto, courtesy of Caterina Tognon Arte Contemporanea, Venice, Italy

TO

Meteors

Laura de Santillana
(Italian, b. 1955)
Italy, Murano, and United States,
Tacoma, Washington, 2009
Blown glass; metal
Exhibited at “Venice. 3 Visions in Glass,” Barry Friedman Ltd.,
New York, New York, 2009
Photo: Spencer Tsai, courtesy of Barry Friedman Ltd., New York

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.

Over the years, recipients of the Rakow Commission 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.


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The 2009 Rakow Commission: Isabel De Obaldia

Isabel De Obaldia was born in Washington, D.C., in 1957, and she was raised in Panama by French and Panamanian parents. She studied architecture at the University of Panama and drawing at the Ecole des Beaux-Arts in Paris before receiving a B.F.A. in graphic design and cinematography from the Rhode Island School of Design, Providence, in 1979. De Obaldia continued her studies in art at the Art Students League in New York City in 1982. In 1987, she began to work with glass at the Pilchuck Glass School in Washington State, where she studied glassblowing and engraving, and then glass casting, for over a decade. She now lives and works in Panama City, Panama.

De Obaldia has held solo gallery exhibitions regularly since 1977, and she has participated in group exhibitions worldwide. She shows with the prestigious Latin American art gallery Mary-Anne Martin Fine Art in New York City.

A successful painter and printmaker, De Obaldia creates images that reflect those of a long line of modern “primitive” painters—from Paul Gauguin to Diego Rivera—who explored the art of ancient and tribal cultures. Beginning with paintings of landscapes and her family, she moved on to mysterious, symbolic depictions of human and animal figures. While working with her oils and glazes, she became interested in transparency. This inspired her to look at glass, specifically the French Art Nouveau and Art Deco objects by Daum Frères and Emile Gallé.

De Obaldia’s first experiments with glass involved engraving her images onto blown forms. “I went to Pilchuck for the first time in 1987, and I took a glassblowing course,” she says. “I realized then to do glassblowing, you needed a team and a hot shop. At that time in Panama, we had the problem with the dictatorship of Manuel Noriega, so I didn’t think about glass for a while.” However, she was attracted to an engraving class at Pilchuck offered by Jiří Harcuba. “I fell in love with the ability of being able to enamel and engrave on glass,” she adds. “But most of these pieces were decorative pieces; they were vessels. It was difficult for me to really concentrate on what I wanted to do with glass.”

The dictatorship of Noriega, who was a career soldier and C.I.A. operative for over 20 years, lasted from his promotion to general and commander of the Panamanian National Guard in 1983 to his removal from power by American troops in 1989. Under his regime, Panama experienced continuous crises in its relationships with foreign powers and mounting social unrest.

“I was more involved with what was going on with my country, and most of my painting reflected the violence that was going on,” De Obaldia says. “People did not really understand the small, decorative glass objects that I was making. They were so precious, and at the same time I was working on these huge, aggressive, and violent paintings. All of the turmoil and everything that was going on: it was a time of desperation, and I was not thinking about glass.”

By the early 1990s, life in Panama had dramatically improved with the exit of Noriega. De Obaldia continued to work with glass. “The more I worked with glass, the
more I became fascinated with it, but I wanted to go more into sculpture,” she remembers. “I had no training for that. I saw a Pilchuck course offered by Gene Koss that seemed to me to be a perfect introduction to glass casting. He gave us a fast orientation to the different casting techniques. We worked with wooden molds, graphite molds, plaster molds, and sand casting.”

The first piece that De Obaldia made was a sand-cast metate, a glass version of the traditional flat stone mortar used for grinding maize and grains. On seeing it, De Obaldia realized that she had finally found a path in glass that was connected with her painting. “I thought, this is something that has a relationship to my painting, it has a relationship to my culture, and I can really work with this idea,” De Obaldia says. “I really loved the casting, the engraving, and being able to work three-dimensionally with the glass.”

Once De Obaldia was introduced to sand casting, she focused exclusively on that technique to develop her sculptural forms. In this technique, molten glass is ladled into dampened sand beds. The wet sand is malleable and easily takes impressions of objects, the shapes of which will appear, in De Obaldia’s case, on the back of the finished sculptures. During ladling, glass or copper items may be inserted into the hot glass, and when the open sand mold is filled, colored glass powders may be sprinkled onto the molten surface. For large-scale pieces, which require very large kilns, De Obaldia places her sand molds inside the kiln before ladling the hot glass into them. As in all glass castings, the rate of cooling must be carefully controlled, and the sculptures spend several days inside the kiln before they are removed. Later, De Obaldia cuts and “engraves” her sculptures with a large diamond wheel.

Rey del cenote

“Massive and even aggressive, De Obaldia’s sculptures immediately bypass any stereotypical notions of glass as a precious or fragile medium. Emissaries from the amoral realm of nature, their presence is fierce and confrontational, and yet also poignant and mesmerizingly beautiful.”—Susan L. Aberth, Unearthed, New York: Mary-Anne Martin Fine Art, 2008, n.p.

After the metates, De Obaldia began a series of cast glass torsos, adding copper and silver foil to her engraved decoration. Beginning small, she gradually scaled the torsos up to life-size. In 2006, she spent three months at WheatonArts in Millville, New Jersey, as a Creative Glass Center of America artist in residence. There she began again with small castings, gradually working up to pieces of larger scale.

De Obaldia returned to WheatonArts in 2008 to make a series of large sand-cast animals and sculptures in the
form of stacked human and animal heads. These formed the corpus of her show “Unearthed” at Mary-Anne Martin Fine Art in New York. In this show, she made a major and powerful step forward in her work in terms of scale, presence, and meaning. Seeing it, I was captivated by the pieces and by her interest in the ancient art of indigenous Central and South American cultures. I thought that De Obaldia would be an especially interesting candidate for the Rakow Commission because her sculpture would provide a refreshing counterpoint to the Euro-American emphasis of the commissions, and to the Museum’s contemporary collection in general.

Inspired by ancient and tribal art, De Obaldia’s large totemic sand-cast sculptures, colored with glass powders and engraved with deep cuts and gashes, are semi-magical in feeling, with a powerful, almost shamanic presence. De Obaldia likes to emphasize the strong, raw, and earthy quality of her animals, which she describes as “shining.”

The title of the Rakow Commission—*Rey del cenote*—refers to the crocodile as the king of the cenote, a deep natural well. In ancient times, sacrifices to the gods often took place at a cenote, which included throwing objects of great value into its bottomless depths. The thin, staff-like form of De Obaldia’s crocodile alludes to the partly submerged body of the crocodile in water, as well as to the ceremonial batons used by a number of indigenous peoples of Panama. The weathered-looking surface gives the sculpture an air of antiquity, as if it had been excavated after centuries of burial.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

Isabel De Obaldia, *Rey del cenote* (detail)
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.

**Cure**

*Marks Åkesson* (Swedish, b. 1975)
Sweden, Pukeberg, 2009
Cased and blown glass, engraved
W. 31 cm, Diam. 10 cm
Smålands Museum – Swedish Glass Museum, Växjö, Sweden
Photo: Jörgen Ludwigsson, Smålands Museum – Swedish Glass Museum

**Wrapped Light 3/3**

*Howard Ben Tré* (American, b. 1949)
United States, Pawtucket, Rhode Island, 2009
Cast glass; copper
H. 11.5 cm, W. 4 cm, D. 2.5 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.5.1)
Fluent Steps

**Martin Blank** (American, b. 1962)
Hot-sculpted glass; steel
H. 4.57 m, W. 54.9 m, D. 9.1 m
Photo: Chuck Lysen

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Water & Sand

**Peter Bremers** (Dutch, b. 1957)
Czech Republic, 2005
Kiln-cast glass
Each: H. 9 cm, W. 66 cm, D. 53 cm
*Glasmuseet Ebeltoft*, Ebeltoft, Denmark (626-2009)
Photo: Paul Niessen
Fundamentally Red

Charles Butcher (Australian, b. 1976)
Australia, Wollongong, New South Wales, 2008
Cast glass, cold-worked
Each: H. 30 cm, W. 30 cm, D. 9 cm
Art Gallery of Western Australia, Perth (2009/0023.a-c, purchased through the Tom Malone Prize)
Photo: Greg Piper

Flight of the Lobster

Nancy Callan (American, b. 1964)
Blown glass, acid-etched
H. 68.6 cm, W. 30.5 cm, D. 20.3 cm
Muskegon Museum of Art, Muskegon, Michigan (2009.11)
Photo: © Muskegon Museum of Art

Erbium Chandelier

Dale Chihuly (American, b. 1941)
With the assistance of Lino Tagliapietra (Italian, b. 1934), Josiah McElheny (American, b. 1966), and Bryan Rubino (American, b. 1958)
United States, Portland, Oregon, 1993
Blown erbium glass; metal; assembled
H. 81.2 cm, Diam. 121.9 cm
Wine Vessel

**Dale Chihuly** (American, b. 1941)

United States, Madison, Wisconsin, about 1965

Blown glass

H. 28.5 cm, W. 22.9 cm, D. 14.0 cm


Photo: Michael Tropea

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Standing Alone

**Cobi Cockburn** (Australian, b. 1979)

Australia, Queanbeyan, New South Wales, 2008

Kiln-formed glass

H. 50 cm, W. 126.5 cm, D. 8 cm

*Art Gallery of Western Australia*, Perth

(2009/0024, purchased through the Tom Malone Prize)

Photo: Greg Piper

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Cemetery Letters from Strathmore

**Katharine Coleman** (British, b. 1949)

United Kingdom, London, 2004

Sheet glass, cut, sandblasted, engraved, enameled; slate, ribbon

H. 5 cm, W. 19 cm, D. 9 cm

*Alexander Tutsek-Stiftung*, Munich, Germany

Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
**Merge**

**Brian Corr** (American, b. 1976)
Australia, Canberra, Australian Capital Territory, 2008
Kiln-formed glass, cold-worked
H. 20 cm, W. 95 cm, D. 70 cm
Art Gallery of Western Australia, Perth
(2009/0025.a, b, purchased through the Leah Jane Cohen Bequest)

**Untitled**

**Joan Crous** (Italian, b. 1962)
France, Sars-Poteries, 2008
**Pâte de verre**
H. 40 cm, W. 56 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.1.1)
Photo: Paul Louis

**Amber Constructed Bowl**

**Matthew Curtis** (Australian, b. 1964)
Australia, Queanbeyan, New South Wales, 2007
Blown and constructed sheet glass, bonded; stainless steel rim
H. 19 cm, Diam. 41 cm
Wagga Wagga Art Gallery, Wagga Wagga, New South Wales, Australia (2009.051)
Photo: Drew Halyday
Vase

Franco Deboni (Italian, b. 1950)
Italy, Murano, 2005
Cased and blown glass
H. 26.4 cm, Diam. 29 cm
Museum Boijmans Van Beuningen, Rotterdam, the Netherlands (2074)
Photo: Tom Haartsen

Amphora: Western Civilization, Fighting Men Series I

Viola Frey (American, 1933–2004)
With the assistance of Charles Vannatta (American, b. 1967)
United States, Oakland, California, 2002
Blown glass, Paradise paints
H. 46.7 cm, W. 29 cm, D. 26.5 cm
The Corning Museum of Glass, Corning, New York (2009.4.41)
Matt Rose

**Bert Frijns** (Dutch, b. 1953)
The Netherlands, Zeeland, 2006
Kiln-slumped glass
H. 14 cm, Diam. 26 cm
*Glasmuseet Ebeltoft*, Ebeltoft, Denmark (699-2008)
Photo: Tijl Orlando Frijns

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**Lamp Sculpture**

**Max Ingrand** (French, 1908–1969)
Italy, Milan, Fontana Arte, 1957
Plate glass, bronze, ebonized wood
H. 43 cm, W. 27 cm
*Los Angeles County Museum of Art* (M.2009.108, purchased with funds provided by the Buddy Taub Foundation, Jill and Dennis Roach, directors)
Photo: Mathieu Ferrier, by permission of Galerie Jacques Lacoste
Elephant Walk
Richard Jolley (American, b. 1952)
United States, Knoxville, Tennessee, 2007
Hot-sculpted glass
H. 121.9 cm, W. 54.6 cm, D. 33 cm
The Dayton Art Institute, Dayton, Ohio
(2008.7, museum purchase with funds provided by the James F. Dicke Family)

Bottle with Stopper
Zsófia Kanyák (Hungarian, 1944–1975)
Germany, Rosenthal AG, about 1972
Mold-blown glass
H. 23 cm, Diam. 13.8 cm
Museum of Applied Arts, Budapest, Hungary (2009.50.1.1-2)

Vessels
Zsófia Kanyák (Hungarian, 1944–1975)
Germany, Rosenthal Studio, about 1972
Blown glass
Taller: H. 13.2 cm, Diam. 14.5 cm
Museum of Applied Arts, Budapest, Hungary (2009.48.1, .49.1)
The Morning Walk, after Thomas Gainsborough, 1785

**Marta Klonowska** (Polish, b. 1964)
Germany, Düsseldorf, 2004

Glass, metal, photo print on Dibond

Print: H. 236 cm, W. 179 cm; sculpture (dog):
H. 78 cm, W. 80 cm, D. 43 cm

*Kunstsammlungen der Veste Coburg*, Coburg, Germany (a.S. 5738/09)

Photo: Lutz Naumann, © Kunstsammlungen der Veste Coburg

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**Mizutamari**

**Takahito Komure** (Japanese, b. 1962)
Japan, 2008

Cast glass, cold-worked
H. 8 cm, W. 78 cm, D. 24 cm

*Koganezaki Crystal Park Glass Museum*, Kamo-gun, Shizuoka-ken, Japan
Avebury before a Storm

Kateřina Krausová (Czech, b. 1978)
Czech Republic, Jablonec nad Nisou, 2006
Cut sheet glass, bonded
H. 31 cm, W. 72 cm
Museum of Decorative Arts, Prague, Czech Republic (DE 11523)
Photo: Gabriel Urbánek

Reclining Drapery Impression

Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod, 2009
Cast glass, sandblasted, acid-polished
H. 45.7 cm, W. 156.2 cm, D. 57.7 cm
Chrysler Museum of Art, Norfolk, Virginia (2009.15)
Photo: Ed Pollard

Undine

Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod, 2009
Cast glass, sandblasted, acid-polished
H. 156.2 cm, W. 48.2 cm, D. 60.9 cm
Edition of three
Anna and Joe Mendel, Montreal, Quebec, Canada
Blue Prints

Xavier Le Normand (French, b. 1978)
Cased and blown glass, cut
H. 19 cm, Diam. 33 cm
Musée des Arts Décoratifs, Paris, France
(2009.171.1, purchased through “Les Amis des Arts Décoratifs” with the support of the artist)
Photo: Jean Tholance

Each Unto Its Own

Jeremy Lepisto (American, b. 1974)
United States, Portland, Oregon, 2009
Blown glass, enameled; fabricated steel
H. 42.5 cm, W. 20.3 cm, D. 20.3 cm
Museum of Glass, Tacoma, Washington
(2009.5, gift of the artist)
Photo: Paul Foster

Lau a Moe (Two Views)

Susan Liebold
(German, b. 1977)
Germany, Sonnenberg, Thuringia, 2008
Flameworked borosilicate glass, photoluminescent powder
H. 22.7 m
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5712/09)
Photo: Lutz Naumann, © Kunstsammlungen der Veste Coburg
**Mixed Fruit Centerpiece (III)**

_Beth Lipman_ (American, b. 1971)  
United States, Sheboygan, Wisconsin, and Providence, Rhode Island, 2008  
Blown and hot-worked glass  
H. 53.3 cm, W. 26.7 cm, D. 23.5 cm  
_Museum of Art, Rhode Island School of Design, Providence, Rhode Island_ (RISDM 2009.18)  
Photo: Erik Gould, © Beth Lipman, courtesy of the Museum of Art, Rhode Island School of Design, Providence

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**California Loop Series 1970 #2**

_Marvin Lipofsky_ (American, b. 1938)  
United States, Berkeley, California, 1969–1970  
Blown glass, enameled, sandblasted; rayon flocking, dowel  
H. 30.5 cm, W. 21.6 cm, D. 63.5 cm  
_Yale University Art Gallery, New Haven, Connecticut_ (2009.135.1, purchased with funds from The Janet and Simeon Braguin Fund)  
Photo: Yale University Art Gallery

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**Russian Group #7**

_Marvin Lipofsky_ (American, b. 1938)  
United States, Berkeley, California, 2006–2007  
Blown glass, acid-etched  
Largest: H. 31.4 cm, W. 49.2 cm, D. 36.5 cm  
_The Dayton Art Institute, Dayton, Ohio_ (2008.8, museum purchase with funds provided by Jim and Eileen Dicke in memory of their friends Ted and Judy Goldenberg)

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Photo: Yale University Art Gallery
Exploded Green Vase
Harvey K. Littleton (American, b. 1922)
United States, Vernon, Wisconsin, 1965
Blown glass
H. 28.6 cm, W. 15.9 cm, D. 10.8 cm
Yale University Art Gallery, New Haven, Connecticut
(2009.22.1, purchased with funds from
The Janet and Simeon Braguin Fund)
Photo: Yale University Art Gallery

Black Reticello Acorn
Dante Marioni (American, b. 1964)
United States, Seattle,
Washington, 2007
Blown glass
H. 30.5 cm, W. 35.6 cm
Mint Museum of Craft + Design,
Charlotte, North Carolina (2008.83)
Photo: David Ramsey
Yellow and Blue

**Dante Marioni** (American, b. 1964)

United States, Seattle, Washington, 2002

Blown glass; wood

H. 78.7 cm, W. 48.3 cm, D. 14 cm


Photo: Roger Schreiber

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Sleeping Zero

**Anna Matoušková** (Czech, b. 1963)

Czech Republic, Prague, 2008

Mold-melted glass, cut, ground, polished

H. 18.3 cm, W. 52.5 cm, D. 15.2 cm

*Musée-Atelier Départemental du Verre* à Sars-Poteries, Sars-Poteries, France (2009.7.1)

Photo: Paul Louis
Chromatic Modernism (Yellow, Red, Blue)
Josiah McElheny (American, b. 1966)
United States, Brooklyn, New York, 2008
Blown, colored laminated sheet, and low-iron sheet glass; anodized aluminum, electrical components
H. 213.4 cm, W. 173.7 cm, D. 48.9 cm
Art Gallery of Western Australia, Perth (2009/0011, purchased with funds from the Leah Jane Cohen Bequest)
Photo: Stephen White, courtesy of Jay Jopling, White Cube, London

Glacier
Sebastian Menschhorn (Austrian, b. 1971)
Austria, Vienna, J. & L. Lobmeyr, 2004
Blown glass, cut, semipolished; oil finish
H. 22.7 cm, Diam. 19 cm
Vase

**Ritsue Mishima** (Japanese, b. 1962)
Italy, Murano, 2008
Blown and hot-worked glass
H. 42 cm, Diam. 38 cm
*Museum Boijmans Van Beuningen*, Rotterdam, the Netherlands (2077)
Photo: Tom Haartsen

Untitled 2

**Klaus Moje** (German, b. 1936)
Australia, Canberra,
Australian Capital Territory, 2006
Kiln-formed glass, cut, ground, polished
Installed: H. 150 cm, W. 150 cm
Each panel: H. 43 cm, W. 43 cm
*The Corning Museum of Glass*, Corning,
New York (2009.6.8, gift of the Ennion Society)
Photo: Rob Little, courtesy of Bullseye Gallery,
Portland, Oregon
Suspended Artifact: Urn with Lashed Tusks
William Morris (American, b. 1957)
United States, Stanwood, Washington, 1995
Blown and hot-worked glass, applied glass powders, acid-etched; painted steel stand
H. 68.6 cm, W. 68.6 cm, D. 12.7 cm

Decanter with Stopper and Engraved Butterfly (No. 279)
Ted Muehling (American, b. 1953)
Austria, Vienna, J. & L. Lobmeyr, 2007
Blown glass, engraved
H. 32.8 cm, Diam. 12.8 cm

Tumblers with Painted Butterflies (No. 279)
Ted Muehling (American, b. 1953)
Austria, Vienna, J. & L. Lobmeyr, 2007
Blown glass, enameled
Largest: H. 14.5 cm, Diam. 8.6 cm
Addiction

Karl-Magnus Nilsson (Swedish, b. 1977)
Denmark, Copenhagen, 2008
Mold-blown and cast glass
H. 28 cm, Diam. 20.5 cm
Smålands Museum – Swedish Glass Museum,
Växjö, Sweden
Photo: Jörgen Ludwigsson,
Smålands Museum – Swedish Glass Museum

Untitled

Mica Okuno (Japanese, b. 1965)
Japan, 2008
Cast glass
H. 84 cm, W. 38 cm, D. 14 cm
Museum Jan van der Togt,
Amstelveen, the Netherlands

Clear Air-Frame with Pinstripes

Thomas Patti (American, b. 1943)
United States, Savoy, Massachusetts, 1978
Stacked, fused, and blown glass, polished
H. 11.4 cm, W. 8.3 cm, D. 8.3 cm
Yale University Art Gallery, New Haven, Connecticut
(2009.21.1, purchased with funds from
The Janet and Simeon Braguin Fund)
Photo: Yale University Art Gallery
Section One, Veils, from the Palomar Series

Mark Peiser (American, b. 1938)
United States, Penland, North Carolina, 2009
Cast glass; aluminum stand
H. 56.5 cm, W. 27.9 cm, D. 27.9 cm

Pearl Collectors
Sibylle Peretti (German, b. 1964)
United States, New Orleans, Louisiana, 2008
Cast glass; mixed media
Taller: H. 34.9 cm, W. 33 cm, D. 15.2 cm
The Speed Art Museum, Louisville, Kentucky (2009.7.4a, b)
Photo: courtesy of Heller Gallery, New York, New York

Ligne de fond III
Perrin & Perrin
Mold-melted glass
H. 15 cm, W. 170 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.2.1)
Photo: Paul Louis
“Josephine” Bedside Bottle

**Studio Polka**
Austria, Vienna, J. & L. Lobmeyr, 2006
Blown glass
H. 32.5 cm, Diam. 9.8 cm

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**Untitled**

**Patrick Primeau** (Canadian, b. 1974)
Canada, Montreal, Quebec, 2009
Blown *incalmo* glass
H. 79 cm, Diam. 28 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (688.2009)

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“Alpha” Lidded Flower Bowl and Five Stacked Tumblers (No. 267)

**Hans Harald Rath** (Austrian, 1904–1968)
Austria, Vienna, J. & L. Lobmeyr, 1952
Blown glass
Bowl: H. 10 cm, Diam. 12.3 cm
The Murmur of Bees
Michael Rogers
(American, b. 1955)
United States, Rochester, New York, 2006
Vintage wood and glass display case, engraved, applied lamp-black; embroidered fabric, silver
H. 111.7 cm, L. 274.3 cm, D. 91.4 cm
The Corning Museum of Glass, Corning, New York (2009.4.81)

Hat and Cap
Eliška Rožárová (Czech, b. 1940)
Czechoslovakia, Nový Bor, Crystalex Glassworks, 1982–1983
Blown and hot-worked glass
H. 21 cm, Diam. 20.5 cm;
H. 16 cm, W. 32 cm
Museum of Decorative Arts, Prague, Czech Republic
(DE 11528/1, DE 11528/3)
Photo: Gabriel Urbánek

Cristallo e bronzo
Laura de Santillana (Italian, b. 1955)
With the assistance of Simone Cenedese (glass) and Rudolfo Brustolin (bronze)
Italy, Murano, Vetreria Simone Cenedese, and Verona, Fonderia Artistica Brustolin, 2007
Blown, cased, fumed, and hot-worked glass, polished; cast bronze
Each: H. 45 cm, W. 65 cm, D. 14 cm
The Corning Museum of Glass, Corning, New York (2009.3.75)
Bibliothek

Jeffrey Sarmiento (American, b. 1974)
United Kingdom, Newcastle, 2008
Fused glass, enameled, waterjet-cut
H. 128 cm, W. 60.3 cm, D. 3.8 cm
The Speed Art Museum, Louisville, Kentucky (2009.7.1)
Photo: D. Williams, courtesy of Bullseye Gallery

Tensei
Masahiro Sasaki (Japanese, b. 1969)
Japan, 2008
Blown glass, sandblasted
H. 19 cm, W. 76 cm, D. 18 cm
Koganezaki Crystal Park Glass Museum,
Kamo-gun, Shizuoka-ken, Japan

Seeing Is Believing
Judith Schaechter (American, b. 1961)
Stained glass, sandblasted, engraved, enameled;
copper foil; assembled
H. 299.7 cm, W. 264.2 cm
Museum of Arts and Design, New York, New York
(2009.15, purchased with funds provided by the
Charina Endowment Fund
Photo: Matthew Cox
Clan House

Preston Singletary (American, b. 1963)
Kiln-cast glass, sand-carved, waterjet-cut; inlaid and laminated medallion
H. 304.8 cm, W. 487.7 cm, D. 6.4 cm
Museum of Glass, Tacoma, Washington (2009.15, funds provided by the Leonard and Norma Klorfine Foundation)
Photo: Russell Johnson

Lumière flottante II

Mélinda Sipos (Hungarian, b. 1979)
France, Sars-Poteries, 2008
Fused glass
W. 100 cm, D. 200 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.6.1)
Photo: Paul Louis

Head, Blue in Red

Gerd Sonntag (German, b. 1954)
Germany, Berlin, 2008
Float glass, cut, fused
H. 69.5 cm
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5734/09)
Photo: Lutz Naumann, © Kunstsammlungen der Veste Coburg
Crystal Radio
Per B. Sundberg (Swedish, b. 1964)
Sweden, Orrefors, 2004
Cut glass; radio
H. 15 cm, W. 23.5 cm
Smålands Museum – Swedish Glass Museum,
Växjö, Sweden
Photo: Jörgen Ludwigsson,
Smålands Museum – Swedish Glass Museum

Manhattan Sunset
Lino Tagliapietra (Italian, b. 1934)
United States, Seattle, Washington,
and Italy, Murano, 1997
Blown glass with cane pick-ups,
battuto and inciso cut; steel and glass base
H. 170.2 cm, W. 152.4 cm, D. 50.8 cm
Photo: courtesy of the Smithsonian American Art Museum

Gathering the Light
Cappy Thompson (American, b. 1952)
United States, Seattle, Washington, 2003
Blown sheet glass, reverse-painted with vitreous enamels, laminated onto stainless steel
H. 350.5 cm, W. 457.2 cm
Lost Home III

Dana Vachtová (Czech, b. 1937)
Czechoslovakia, Prague, 1989
Mold-melted glass; silver
H. 39 cm, W. 52 cm, D. 40 cm
Museum of Decorative Arts, Prague, Czech Republic (DE 11502)
Photo: Gabriel Urbánek

Entrance III

Bertil Vallien (Swedish, b. 1938)
Sweden, Åfors, 1994
Cast glass; metal
H. 53.3 cm, W. 48.3 cm, D. 10.2 cm
Museum of Arts and Design, New York, New York
(2009.36.1, gift of Sylvia Elsessor)
Photo: Ben Blackwell

Faces

Koen Vanderstukken (Belgian, b. 1964)
Belgium, Niel, 2001
Sand-cast glass
H. 70 cm, W. 50 cm, D. 16 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.4.1)
Photo: Paul Louis
Gorgolio Necklace
Giorgio Vigna (Italian, b. 1955)
Italy, Murano, 2002
Blown glass; copper, silver
H. 15.2 cm, L. 40 cm
Museum of Arts and Design, New York,
New York (2009.4, gift of the artist)
Photo: Moscheni-Lorenzi

Vibration
Janice Vitkovsky
(Australian, b. 1977)
Australia, Adelaide,
South Australia, 2008
Murrine, fused,
carved, hand-finished
H. 9 cm, Diam. 62 cm
Wagga Wagga
Art Gallery,
Wagga Wagga,
New South Wales,
Australia (2009.050)
Photo: Drew Halyday

Bowl
František Vízner (Czech, b. 1936)
Czech Republic, Žďár nad Sázavou, 2009
Cast glass, ground, polished
H. 7 cm, Diam. 34 cm
Musée-Atelier Départemental du Verre
à Sars-Poteries, Sars-Poteries,
France (2009.3.1)
Photo: Paul Louis
**The Great Curve I**

Julius Weiland (German, b. 1971)

Germany, 2006

Glass tubes fused in mold

H. 30 cm, W. 100 cm, D. 40 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark (696-2008)

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**Red Algae Stopper**

Mariel Waddell (Canadian, b. Trinidad and Tobago, 1983)

Canada, Kingston, Ontario, 2007

Blown and hot-worked glass

H. 94 cm, Diam. 30 cm

*The Montreal Museum of Fine Arts, Montreal, Quebec, Canada* (689.2009.1-3)

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**Iron**

Janusz Walentynowicz (Danish, b. Poland, 1956)

United States, Clinton, Illinois, 2002

Kiln-cast glass; bronze, wood, oil paint

H. 29 cm, W. 19 cm, D. 15 cm

*Alexander Tutsek-Stiftung, Munich, Germany*

Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
Samurai
Anne Wilson (American, b. 1959)
Glass, mixed media
H. 7.6 cm, W. 50.8 cm, D. 43.2 cm
Photo: Surabhi Ghosh

Five Vases
Tapio Wirkkala (Finnish, 1915–1985)
Finland, Karhula, Iittala Glassworks, 1948–1954
Blown glass, engraved
Tallest: H. 32 cm
Musée des Arts Décoratifs, Paris, France (2009.141.1–5, gift of Alexandra de Vazeilles)
Photo: Jean Tholance
Mother Daughter
Ann Wolff (German, b. 1937)
Sweden, Stenhytta, and Germany, Berlin, 2000
Glass, enamel; steel frame
H. 55.2 cm, W. 55.9 cm, D. 11.4 cm
Chrysler Museum of Art, Norfolk, Virginia (2009.1)
Photo: Ed Pollard

“Mexico” Vase
Pierantonio (Toni) Zuccheri (Italian, 1937–2008)
Italy, Murano, Venini & C., 1971
Blown glass, applied trailed decoration
H. 34.6 cm, Diam. 14 cm
Carnegie Museum of Art, Pittsburgh, Pennsylvania (2009.54)
Photo: © Carnegie Museum of Art

Altura II
Toots Zynsky (American, b. 1951)
United States, Providence, Rhode Island, 2008
Fused and thermo-formed glass threads
H. 40 cm, W. 28 cm, D. 21 cm
Glasmuseet Ebeltoft, Ebeltoft, Denmark (188-2009)
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 2011. 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.)

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

Objects: Only works that have been designed and made between October 1, 2009, and October 1, 2010, are eligible.

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

Conditions: Participants must complete the attached application form and enclose a total of three digital photographs illustrating one to three works. (Slides will not be accepted.) Digital images should be made using the highest-resolution setting on your camera. (For more information on digital photo requirements, see instructions at the Museum's Web site, www.cmog.org, under "New Glass Review." Please submit digital photographs on CD-ROM, labeled with the artist's name and the title of each piece. The photograph file should be labeled as follows: artist's last name_first name_title.jpg or artist's last name_first name_title.tif. Do not use quotation marks, apostrophes, parentheses, or any characters that are not numbers or letters. E-mail submissions will not be accepted. The quality of the reproductions depends on the quality of the digital photographs. 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, 2010, and addressed to:

New Glass Review 32

Each year, the Corning Museum of Glass, N.Y./U.S.A., organizes 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 2011. 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.)

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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, 2010, and addressed to:

New Glass Review, Curatorial Department, The Corning Museum of Glass, One Museum Way, Corning, New York 14830-2253, USA

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


Participants: Tous les créateurs et firmes dans le monde entier se préoccupent du verre.

Objets: Ne sont admis que les œuvres qui ont été conçues et réalisées entre le 1er octobre 2008 et le 1er octobre 2010.

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

Conditions: Les participants doivent remplir le formulaire de candidature suivant à la présente sur tous les points et y annexer au total trois images numériques présentant entre une et trois de leurs ouvrages (les diapositives ne seront pas acceptées). Les images numériques doivent être faites en utilisant la plus haute résolution qui est possible avec votre appareil-photo (pour plus d'informations concernant les conditions pour les images numériques, visitez le Musée au Web à www.cmog.org, et cliquez sur "New Glass Review"). Les images numériques doivent être soumises sur CD-ROM et porté le nom de l'artiste et le titre de l'ouvrage. Le nom du fichier électronique pour chaque image numérique doit être appelée comme le suit: nom de l'artiste_prenom_titre.jpg ou nom de l'artiste_prenom_titre.tif. Utilisez pas les enveloppes, apostrophes, parenthèses ou les caractères spéciaux qui ne sont pas les numéros ou les lettres. Nous soumissions par e-mail ne seront pas acceptées. Les qualité des reproductions dépend de la qualité des images numériques. Nous acceptons seulement de photos d'une bonne qualité. Toutes les images seront propriété du Corning Museum of Glass. Elles trouveront un bon accueil aux importantes archives de la Rakow Library qui est à la disposition de tous intéressés.

Droit: $20 USD. Le paiement peut être effectué par chèque-U.S. (les chèques étrangers ne seront pas acceptés), par mandat postal U.S., ou par carte de crédit (Visa, MasterCard, American Express ou Discover).

Date: Au plus tard jusqu'au 1er octobre 2010 (timbre de la poste). Envoyez le matériel justificatif à:

New Glass Review, Curatorial Department, The Corning Museum of Glass, One Museum Way, 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, 2010

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

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

Address/Adresse

E-mail  Web site

Nationality/Nationalität/Nationalité  Date of Birth

Digital Images/Digitalaufnahmen/Images numériques:

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

Title/Titel/Titre  Technique/Technik/Material  Dimensions/MaBe/Mesures

1.  

2.  

3.  

I certify that I designed □ made □ (check one or both) the work(s) described above between October 1, 2009, and October 1, 2010. I understand that my entry cannot be considered if it is postmarked after the October 1, 2010, 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 32, 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.


Signatures/Unterschriften

□ $20 USD entry fee enclosed/Gebühr $20 USD beigefugt/$20 USD frais ci-inclus

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

□ Please print the address I have provided on the entry form.
□ Please do not print or release my address.
□ Please print my e-mail address.
□ Please print my Web site address.
□ Please print the address of my gallery/representative instead of my own.

Das Corning Museum of Glass erhält viele Anfragen nach den Adressen der Künstler, die in New Glass Review aufgenommen wurden. Wenn Sie wünschen, dass Ihre Adresse oder die einer einzelnen Galerie/Ihres Vertreters aufgelistet werden soll, vervollständigen Sie bitte die folgende Information.

□ Bitte geben Sie dieselbe Adresse an, die ich auf dem Anmeldeformular vermerkt habe.
□ Bitte drucken Sie meine Adresse nicht ab und geben Sie sie auch nicht weiter.
□ Bitte geben Sie meine E-Mail-Adresse an.
□ Bitte geben Sie meine Web-Adresse an.
□ Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an.

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.
□ Je vous prie de ne pas imprimer ou faire passer mon adresse.
□ Je vous prie d'indiquer mon adresse électronique.
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□ Je vous prie d'indiquer l'adresse de mon représentatif au lieu de la mienne.

Date/Datum

□ Gallery/Galerie – Representative/Repräsentant/Représentatif

Address/Adresse