NewGlass
Review 32

The Corning Museum of Glass
Corning, New York
2011
To Our Readers

In 2010, more than 6,000 copies of the New Glass Review 32 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 943 individuals and companies from 45 countries submitted 2,672 digital images. The 100 objects illustrated in this Review were selected by four jurors, whose initials follow the descriptions of the objects they chose.


The Museum thanks all of the artists and designers who submitted their images to New Glass Review for consideration, as well as guest jurors Diane Charbonneau, Richard Harned, and Mark Zirpel. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Christy Cook, Andrew Fortune, Adrienne Gennett, Vanessa Karaçuha, Uta Klotz, Allison Lavine, Tina Oldknow, Andrew Page, Marty Pierce, Richard Price, Monica Rumsey, Jacolyn Saunders, Melissa White, Nicholas Williams, Shana Wilson, and Violet Wilson.

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


Cover: Smallpox Virus and HIV (Human Immunodeficiency Virus) from the “Glass Microbiology” Series

Luke Jerram (British, b. 1974)
With the assistance of Brian Jones and Norman Veitch
United Kingdom, Bristol, 2010
Blown and flameworked borosilicate glass
Larger: H. 17.5 cm, W. 25.7 cm
The Corning Museum of Glass (2010.2.46, the 25th Rakow Commission)

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Artists and Objects

1. Rik Allen
United States
*Ocularious Otonaut*
Blown glass; stainless steel, silver, cast bronze
H. 92 cm, Diam. 36 cm
Photo: K. P. Studios
MZ

2. Jeffrey Ballard
United States
*Separation of Sleep*
Blown and hot-worked glass; cotton batting, flora, rope
H. 43 cm, W. 23 cm, D. 23 cm
DC
3. Clare Belfrage  
Australia  
*Fluence #010510*  
Blown glass, cane drawing  
H. 35 cm, W. 36 cm, D. 7 cm  
Photo: Rob Little  
RH, TO
4. Robert Bender  
United States  
*The Old Lady Who Swallowed a Fly*  
Cast glass; found jar  
H. 23 cm, W. 22 cm, D. 15 cm  
*DC*

5. Scott Benefield  
United States  
*Spook*  
Blown glass, cane decoration, cut, assembled  
H. 30 cm, Diam. 13 cm  
*RH, TO, MZ*
6. Christina Bothwell
United States
*Octopus Girl*
Cast glass; raku-fired clay
H. 96 cm, W. 90 cm, D. 86 cm
Photo: Robert Bender
RH, TO

7. Lothar Bött cher
South Africa
*Uuuu Africa — Continental GEES!*
Blown glass, cut; found objects
H. 45 cm, L. 75 cm, Diam. 20 cm
DC
8. Cortney Boyd
United States
*Silly Putty: 1979 Tasty Treats*
Cast glass, enameled
Dimensions vary
DC, RH, MZ
9. Heike Brachlow
German, working in the United Kingdom
*Pendulum III*
Cast glass; steel, aluminum
H. 44 cm, Diam. 15 cm
Photo: Ester Segarra
10. Pernille Braun
Denmark
Huset (The House)
Fused and slumped glass; acrylic, wood
H. 14 cm, W. 25 cm, D. 26 cm
Photo: Dorte Krogh
DC

11. Cailey Buye
Canada
Literal Goblets
Blown and cast glass, cold-worked, assembled
Greatest: H. 29 cm, Diam. 10 cm
RH
12. Christian Christensen
Denmark
Is the Grass Greener on the Other Side?
Blown glass; plastic
Each: Diam. 25 cm, D. 15 cm
DC, TO, MZ

13. Nancy Cohen
United States
Flying Is Falling
Fused, slumped, and cast glass;
metal, resin, rubber
H. 38.1 cm, W. 38.1 cm,
D. 20.3 cm
Photo: Edward Fausty
DC, TO
14. Mike Crawford
New Zealand
Still Life – Mantel
Cast glass; cast bronze
Dimensions variable
DC

15. Josh DeWall
United States
Glass Cage
Flameworked borosilicate glass
H. 175.3 cm, Diam. 48.3 cm
DC, RH, TO
16. Laura Donefer
Canada
Yellow Heart Bonnechance Basket
Blown and flameworked glass
H. 58 cm, W. 49 cm, D. 38 cm
Photo: Steven Wild
DC, RH, TO, MZ

17. Nancy DuBois
United States
Spring Cullet Dress Size 16
Hot-worked glass cullet; rice paper
H. 117 cm, W. 66 cm, D. 31 cm
Photo: Heather DeFelice
MZ
18. Benjamin Edols and Kathy Elliott
Australia
Engage 2
Blown glass, cut
H. 63 cm, Diam. 36 cm
Photo: Greg Piper
RH, TO

19. Mark Eliott and Jack McGrath
New Zealand and Australia
Dr. Mermaid's Medicinal Seaweed Garden
Animation still (flameworked glass)
Photo: Jack McGrath and Vanessa White
DC, RH, TO
21. Seth Fairweather
United States
*Natural Mechanics* (installation)
Blown glass; mixed media
Installed dimensions vary
TO, MZ

20. Wendy Fairclough
New Zealander, working in Australia
*Quiet Industry*
Cast glass; wooden bench
H. 60 cm, L. 164 cm, D. 34 cm
Photo: Grant Hancock
DC, RH, TO

22. Valeria Florescano
Mexico
With the assistance of Treg Silkwood
*Nuptial Tehuana Goblet* (shown with vintage photograph)
Blown glass
H. 34 cm, Diam. 14 cm
Photo: Meinolf Koessmeier
RH, TO, MZ
23. Damien François

France

*Repetition Is a Basic Element of the Collection*

*Pâte de verre, pins, mixed media*

H. 73 cm, W. 64 cm, D. 10 cm

*RH, TO, MZ*
24. Takeshi Fukunishi
Japan
All Things in Nature
Sand-cast glass; soil, moss, cedar
H. 13 cm, Diam. 58 cm
DC, MZ

25. Josepha Gasch-Muche
Germany
12/06/2010
Broken LCD glass; canvas; assembled
H. 82 cm, W. 140 cm, D. 12 cm
Photo: Carsten Janssen
RH, MZ
26. Justin Ginsberg  
United States  
*Strands of Existence* (installation)  
Hot-worked glass, suspended  
H. 182 cm, W. 487 cm, D. 60 cm  
*MZ*

27. Jennifer Halvorson  
United States  
*Preserve*  
Hot-worked found glass; metal cutlery, wooden shelf with cast iron brackets  
H. 39.4 cm, W. 74.9 cm, D. 14 cm  
Photo: Elizabeth Torgerson-Lamark  
*DC, RH*
28. Kasia Harasym
Poland
*Shed*
Flameworked glass
H. 200 cm, W. 155 cm, D. 20 cm
Photo: Armen Vidal Cascelló
TO
29. Martin Hlubuček
Czech Republic
Manacle
Mold-melted glass, cut
H. 16 cm, W. 25 cm, D. 28 cm
Photo: Jaroslav Kvíz
RH, TO

30. Monique Horstmann and Mia Lerssi
The Netherlands and Denmark
With Love from China, Black Edition, 2
Blown glass, assembled
H. 37 cm, Diam. 20 cm
Photo: Ron Zijlstra
TO, MZ
31. Megan Hughes  
United States  
Strange Growth  
Murrine, encaustic, found object  
H. 45.7 cm, W. 25.5 cm, D. 7.5 cm  
Photo: Courtesy of The Studio of The Corning Museum of Glass

32. Ulrica Hydman-Vallien  
Sweden  
Perfect House Goddesses  
Hot-worked glass, enameled  
Installed: H. 110 cm, W. 90 cm, D. 6 cm  
Photo: Jonas Lindström
33. Quavé Inman
United States
*Light Scapes #1*
Pinhole camera photograph (glass put inside a 4x5 pinhole camera)
H. 50.8 cm, W. 76.2 cm
*DC, RH, TO*

34. Takashi Ishizeki
Japan
*Untitled*
Fused glass fiber; copper
H. 23 cm, W. 23 cm, D. 38 cm
*RH, TO, MZ*
35. Peter Ivy
American, working in Japan
Untitled (Repair)
Blown glass, broken; tungsten magnets
H. 6 cm, Diam. 11.5 cm
RH, TO, MZ

36. Tomoko Iwasaki
Japan
The Three Billy Goats Gruff
Flameworked glass
Dimensions vary
DC, RH
37. Camille Jacobs
Belgian, working in Switzerland
*Homage to Johannes Itten*
Fused and slumped glass, screen printing
H. 17.5 cm, W. 44 cm, D. 35.5 cm
*DC, RH*

38. Helmer Joseph and Jean-Marie Giguère
Canada
*La Robe de Sarah (Sarah’s Dress)*
Haute couture ensemble; textile, thread, borosilicate glass, metal
Dress size variable
Photo: Maciek Wilkos
*DC, RH, TO*

39. Jessica Jane Julius
United States
*Blurring the Subject*
Flameworked Bullseye glass
H. 46 cm, L. 74 cm, D. 36 cm
Photo: Ken Yanoviak
*DC, RH, TO, MZ*
40. Elizabeth Kelly  
Australia  
_Terrific_  
Pressed glass  
H. 250 cm,  
Diam. 42 cm  
Photo: Rob Little  
_RH, TO_
41. Jaesik Kim  
Republic of Korea  
*Landscape*  
Cut glass, screen printing, assembled  
H. 30 cm, W. 35 cm, D. 10 cm  
Photo: Prism Studio  
*DC, RH*

42. David King  
United States  
*Bottle*  
Found glass bottle, cut  
H. 23 cm, Diam. 6 cm  
Photo: John Carlano  
*RH, TO*
43. June Kingsbury
United Kingdom
Emily’s Dream II
Found book, laser-cut; cast glass; willow ash
H. 9 cm, W. 4 cm, D. 1.5 cm
RH, MZ

44. Kaori Koike
Japanese, working in the United States
Lamp 1
Flameworked glass; Japanese paper
H. 22 cm, W. 24 cm, D. 19 cm
RH, MZ
45. Warren Langley
Australia
*Touching Lightly*
Glass, steel, light
H. 23 m, Diam. 2 m
Photo:
Lannon Harvey
*DC, RH, TO, MZ*
46. Michèle Lapointe
Canada
Le Songe de Nelly (Nelly’s Dream)
Hot-worked glass; paper, wood
H. 25 cm, W. 50 cm, D. 33 cm
Photo: René Rioux
DC, RH

47. Jiyong Lee
Korean, working in the United States
DNA Electrophoresis
Cut glass, color lamination
H. 24 cm, W. 29.2 cm, D. 14 cm
DC, RH, TO, MZ
48. Keith Lemley
United States
Something and Nothing
Neon, elm logs
H. 3.3 m, W. 12 m, D. 9 m
RH

49. Silvia Levenson
Italy
My Hormones Are Balanced
Kiln-cast glass
Dimensions vary
Photo: Marco Del Comune
DC, RH, TO, MZ
50. Robert Lewis  
United States  
Solar Mixer  
Blown glass; motorboat propeller, solar cell  
H. 28 cm, Diam. 22 cm  
DC, RH, TO, MZ

51. Rachel Maisonneuve  
French, working in Switzerland  
Swings of Light (installation)  
Float glass, cut; polypropylene cords  
H. 14 m, W. 12 m, D. 6 m  
Photo: Jean-Louis Hess  
RH, MZ
52. Joanna Manousis  
British, working in the United States  
*Life Lists* (installation)  
*Pâte de verre*, enameled; video animation  
Each: H. 17.7 cm, W. 12.7 cm  
Photo: Woody Packard  
DC, RH, TO, MZ

53. Ivan Mareš  
Czech Republic  
*Leaf*  
Cast glass  
H. 95 cm, W. 128 cm, D. 16 cm  
Photo: O. Kocourek  
DC, RH, TO, MZ
54. Christopher McElroy
United States
*Cultural Equation*
Mold-blown and hot-worked glass; silicone, mead, cedar log
Assembled: H. 177 cm, Diam. 61 cm
MZ

55. Justin Mckenney
United States
*Assembly Required*
Blown and cast glass
H. 24.1 cm, Diam. 8.9 cm
RH, TO
56. Kimberly Marina Mc Kinnis
American, working in Japan
The Shape of an Emotion II (performance)
Video stills (found glass)
RH, TO, MZ

57. Stine Diness Mikkelsen
Denmark
Flora Danica Part II
Blown glass; mixed media
H. 150 cm, W. 100 cm, D. 70 cm
Photo: Mikkel Mortensen
DC
58. Anna Mlasowsky
German, working in Denmark
Heritage
Hot-worked “spun” glass; process photos
H. 22 cm, W. 60 cm, D. 10 cm
DC, RH, TO

59. Benjamin Moore and Louis Mueller
United States
Six Roses
Blown glass; mirror, bronze
H. 66 cm, W. 68 cm, D. 9 cm
Photo: Marty Doyle
RH
60. Tom Moore
Australia
*Continental Drift*
Hot-worked glass
H. 19 cm, W. 24 cm, D. 10 cm
Photo: Grant Hancock
DC, RH, MZ

61. Martie Negri
United States
*Silver Garden*
Blown and fused glass, cold-worked
H. 22 cm, W. 38 cm, D. 36 cm
Photo: Nick Saraco
DC, RH, TO, MZ
62. Patricia Niemann
German, working in the United Kingdom
Bone Tendon Neckpiece
Hot-worked glass; silver
Bone: H. 50 cm, Diam. 4 cm
TO

63. Aya Oki
Japan
Toy Wall
Blown glass, cut
H. 45 cm, W. 30 cm, D. 10 cm
Photo: Syugo Hayashi
DC

64. Yasuo Okuda
Japan
Hibiki Chorus 01
Cast glass; stoneware ceramic
H. 40 cm, W. 25 cm, D. 25 cm
DC, TO, MZ
65. Els Otten 
The Netherlands 
*Bacchante* 
Kiln-cast glass 
H. 31 cm, W. 17.5 cm, D. 5 cm 
Photo: Dolf Verlinden 
*DC, RH*

66. Andy Paiko and Ethan Rose 
United States 
*Transference* (sound installation) 
Blown and hot-worked glass; motors, hardware, electronic controls 
Dimensions variable 
Photo: Jake Stengel 
*DC, RH, TO, MZ*
68. Sibylle Peretti
German, working in the United States
Genie 1
Cut glass, engraved, painted, silvered; paper
H. 60 cm, W. 150 cm
Photo: Mike Smith
RH, MZ
Mary A. Phillips
United States
*Columnar Reflections, Wheat Harvest*
Cut mirror; stainless steel mesh; assembled
H. 230 cm, W. 45 cm, D. 180 cm
70. Ladislav Průcha
Czech Republic
*Plum Tee*
Blown borosilicate glass; 
ash wood
Teapot: H. 27 cm, 
W. 15 cm, D. 27 cm
*DC, TO*

71. Colin Reid
United Kingdom
*Untitled #R1550*
Kiln-cast glass; slate
H. 60 cm, W. 36 cm, D. 8 cm
*DC, RH*
72. Kait Rhoads
United States
Kusha
Blown glass, cut; copper, steel
H. 79 cm, W. 79 cm, D. 20.3 cm
Photo: Robert Vinnedge
RH, TO

73. Michael Rogers
United States
Premonition
Fused glass, screen-printed enamels
H. 48 cm, W. 28 cm, D. 2.5 cm
Photo: Geoff Tesch
RH, TO
74. Silvano Rubino
Italy
Morte annunciata all’orecchio di un sordo (Death announced into the ear of a deaf person)
Hot-worked borosilicate glass; found iron bed, marble
Bed: H. 120 cm, W. 210 cm, D. 90 cm
Photo: Francesco Allegretto
RH, TO
75. Mare Saare
Estonia
Renaissance
Pâte de verre, fused in sand
H. 9 cm, W. 29 cm, D. 26 cm
DC

76. Mark Salsbury
United States
Exponential Growth (reverse)
Kiln-cast glass
H. 29.2 cm, W. 45.7 cm
RH, MZ
77. Maret Sarapu
Estonia
Half of Egg or Empty Shell
Pâte de verre
H. 24 cm, Diam. 16 cm
TO, MZ

78. Jeffrey Sarmiento
American, working in the United Kingdom
Comb
Fused glass, screen-printed, waterjet-cut
H. 8 cm, W. 15 cm, D. 1 cm
Photo: David Williams
MZ
79. Michael Scheiner
American, working in Japan
Sheer Volume, Element 1
Float glass, clay, aluminum
H. 120 cm, W. 112 cm, D. 180 cm
Photo: Shuugo Hayashi
DC, RH, TO, MZ

80. Keunae Song
Korean, working in the United States
Clusters of Soap Bubbles
Blown glass, cut, soldered;
laundry detergent
H. 35 cm, W. 127 cm, D. 50 cm
TO, MZ
81. Andrea Spencer
United Kingdom
Temporal Properties, Study #2
Flameworked glass, silvered; monofilament
H. 25 cm, W. 8 cm, D. 65 cm
RH, TO, MZ

82. Anjali Srinivasan
India
Mirror Painting (4 Quarters to a Whole)
(Image on left is detail)
Blown glass, silvered; silicone, canvas
H. 102 cm, W. 102 cm, D. 3 cm
DC, RH, TO, MZ
83. Cassandra Straubing
United States
*She Mends*
Hot-worked glass; cotton thread
H. 143 cm, W. 185 cm, D. 175 cm
DC, TO
84. Sayaka Suzuki
Japanese, working in the United States
Gentle Play: Hunting for Animal Spirits
(performance)
Cast glass
Rifle: H. 91 cm, W. 18 cm, D. 7 cm
RH, TO, MZ

85. C. Matthew Szösz
United States
Euplectella
Video still (fused, slumped, and hot-formed glass; stainless steel)
H. 250 cm, W. 300 cm, D. 65 cm
DC, RH, TO, MZ
86. Kana Tanaka
Japanese, working in the United States
*Spirit of Camelback*
Hot-worked glass; fiber-optic lighting
H. 366 cm, W. 843 cm, D. 81 cm
RH, TO
87. Helen Tegeler  
United States  
_Bursting_  
Blown glass, engraved; dyed wool  
H. 38 cm, W. 30 cm, D. 10 cm  
DC, TO
88. Æsa Björk Thorsteinsdóttir
Icelandic, working in Norway
First Impression from the Measuring Device for Negative Space
Flameworked borosilicate glass; steel wire
H. 180 cm, W. 60 cm, D. 40 cm
Photo: Pál Hoff
RH, TO, MZ
89. Kanako Togawa
Japan
Spring Night
Kiln-cast glass; paint, metal
H. 73 cm, W. 66 cm, D. 3 cm
DC, RH, TO, MZ

90. Isao Uemae
Japan
Fragments
Kiln-cast glass
Each: H. 15 cm, W. 150 cm, D. 50 cm
TO
91. Wes Valdez  
United States  
*Polite Pointer*  
Kiln-cast glass; brass, silver  
H. 10 cm, W. 10 cm, D. 2.5 cm  
RH, MZ
92. Janhein van Stiphout
The Netherlands
*Killing Field* (installation)
Flameworked glass
H. 110 cm, W. 400 cm, D. 400 cm
Photo: Ph. van Boxtel
RH, TO

93. Barbora Vobořilová
Czech Republic
*Sacraments 01*
Mold-melted and blown glass, cut, assembled
H. 40 cm, Diam. 18 cm
DC, RH, TO
94. Janusz Walentynowicz
Danish, working in the United States
Collector
Kiln-cast glass
H. 45.5 cm, W. 56 cm, D. 50 cm
TO, MZ
95. Jody Danner Walker
United States
Turn and Face the Changes
Cast and fused glass
H. 15 cm, W. 32 cm, D. 5 cm
DC, RH
96. Emma Woffenden
United Kingdom
*I Call Her, Mother*
Blown glass; mixed media
H. 130 cm, W. 50 cm, D. 70 cm
Photo: Phillip Sayer
DC, RH
97. Tara Woudenberg  
Dutch, working in Portugal  
9th Orbital to the South  
Digital photograph (blown glass, cut, assembled)  
H. 40 cm, W. 60 cm  
RH, TO, MZ

98. Shohei Yokoyama  
Japan  
Tidepool #01  
Slumped glass; olive oil  
H. 10 cm, W. 50 cm, D. 50 cm  
RH, TO, MZ

99. Wendy Yothers  
United States  
Baba Yaga's Teapots for Brewing  
Light and Dark Spells  
Blown glass, engraved, cameo-cut; silver  
Each: H. 21 cm, W. 21 cm, D. 12 cm  
Photo: Richard Duane  
RH, TO
Harumi Yukutake

Japan

Equipoise (installation at Setouchi International Art Festival, 2010)

Cut mirror; stainless steel cable

Dimensions variable

DC, TO
### Countries Represented

**Australia**
- Belfrage, Clare
- Edols, Benjamin
- Elliott, Mark (working in)
- Elliott, Kathy
- Fairclough, Wendy (working in)
- Kelly, Elizabeth
- Langley, Warren
- McGrath, Jack
- Moore, Tom

**Belgium**
- Jacobs, Camille

**Canada**
- Buye, Cailey
- Donefer, Laura
- Giguère, Jean-Marie
- Joseph, Helmer
- Lapointe, Michèle

**Czech Republic**
- Hlubůček, Martin
- Mareš, Ivan
- Průcha, Ladislav
- Vobořilová, Barbora

**Denmark**
- Braun, Pernille
- Christensen, Christian
- Lerssi, Mia
- Mikkelsen, Stine Diness
- Mlasowsky, Anna (working in)

**Estonia**
- Saare, Mare
- Sarapu, Maret

**France**
- François, Damien
- Maisonneuve, Rachel

**Germany**
- Brachlow, Heike
- Gasch-Muche, Josepha
- Mlasowsky, Anna
- Niemann, Patricia
- Peretti, Sibylle

**Iceland**
- Thorsteinsdóttir, Æsa Björk

**India**
- Srinivasan, Anjali

**Italy**
- Levenson, Silvia
- Rubino, Silvano

**Japan**
- Fukunishi, Takeshi
- Ishizeki, Takashi
- Ivy, Peter (working in)
- Iwaseki, Tomoko
- Koike, Kaori
- Mc Kinnis, Kimberly Marina (working in)
- Oki, Aya
- Okuda, Yasuo
- Scheiner, Michael (working in)
- Suzuki, Sayaka
- Tanaka, Kana
- Togawa, Kanako
- Uemae, Isao
- Yokoyama, Shohei
- Yukutake, Harumi

**Korea, Republic of**
- Kim, Jaesik
- Lee, Jiyong
- Song, Keunae

**Mexico**
- Florescano, Valeria

**The Netherlands**
- Horstmann, Monique
- Lerssi, Mia (working in)
- Otten, Els
- van Stiphout, Janhein
- Woudenberg, Tara

**New Zealand**
- Crawford, Mike
- Elliott, Mark
- Fairclough, Wendy

**Norway**
- Thorsteinsdóttir, Æsa Björk (working in)

**Poland**
- Harasymin, Kasia

**Portugal**
- Woudenberg, Tara (working in)

**South Africa**
- Böttcher, Lothar

**Sweden**
- Hydman-Vallien, Ulrica

**Switzerland**
- Jacobs, Camille (working in)
- Maisonneuve, Rachel (working in)

**United Kingdom**
- Brachlow, Heike (working in)
- Kingsbury, June
- Manousis, Joanna
- Niemann, Patricia (working in)
- Reid, Colin
- Sarmiento, Jeffrey (working in)
- Spencer, Andrea
- Woffenden, Emma

**United States**
- Allen, Rik
- Ballard, Jeffrey
- Bender, Robert
- Benefield, Scott
- Bothwell, Christina
- Boyd, Cortney
- Cohen, Nancy
- DeWall, Josh
- DuBois, Nancy
- Fairweather, Seth
- Ginsberg, Justin
- Halvorson, Jennifer
- Hughes, Megan
- Inman, Quave
- Ivy, Peter
- Julius, Jessica Jane
- King, David
- Koike, Kaori (working in)
- Lee, Jiyong (working in)
- Lemley, Keith
- Lewis, Robert
- Manousis, Joanna (working in)
- Mckenney, Justin
- Mc Kinnis, Kimberly Marina
- Moore, Benjamin
- Mueller, Louis
- Negri, Martie
- Paiko, Andy
- Pancari, Jackie
- Peretti, Sibylle (working in)
- Phillips, Mary A.
- Rhoads, Kait
- Rogers, Michael
- Rose, Ethan
- Salsbury, Mark
- Sarmiento, Jeffrey
- Scheiner, Michael
- Song, Keunae (working in)
- Straubing, Cassandra
- Suzuki, Sayaka (working in)
- Szósz, C. Matthew
- Tanaka, Kana (working in)
- Tegeler, Helen
- Valdez, Wes
- Walentynewicz, Janusz (working in)
- Walker, Jody Danner
- Yothers, Wendy
Artists' Contact Information

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Jury Statements

As a curator of contemporary decorative arts in an encyclopedic fine arts museum, I am constantly challenged by objects that combine a variety of media and techniques. With a background in the social sciences, art history, and decorative arts, I have developed a particular interest in art, craft, and design objects. I have a strong inclination toward ideas and concepts. I favor edgy/critical artworks, but I can easily be swayed by the purely decorative.

An invitation to jury artworks is always a privilege. One is confronted by a barrage of images and ideas—some established, re-enforcing one’s comfort zone and personal canon, and others disruptively challenging one’s assumptions and raising questions. I find myself nourished by the dynamic exchanges and discussions of jury members in a communal activity that strives toward a consensual body of works, based on mutual respect and individual integrity.

Being chosen as a jury member for New Glass Review 32 was an invitation I could not refuse. The applications from 45 countries provided us with an overview of the flourishing state of international contemporary glass. For this I am infinitely grateful. I was enriched by the overall process. What follows is a modest reflection on the works that caught my attention. It is the result of a combination of conceptual and formal considerations following two intense days of reviewing more than 2,500 works with fellow glass artists and specialists. I am grateful to my fellow jury members for sharing their knowledge and experience, and to all of the artists who submitted, for making their works and taking the risk.

I have arbitrarily determined 11 headings to group my selections. These categories, by no means restrictive, exclusive, or prescriptive, were a way for me to organize my ideas, to create some filiations, and to allow for some insight. “Pure Bliss” addresses the works of Camille Jacobs, Jiyoung Lee, and Mare Saare, whose formal qualities and techniques inspire wonder. The glass pieces created by Mike Crawford, Aya Oki, and Barbora Vobofilová follow under “The Order of Things” for their unique sense of composition: essentially a polished yet sensuous visual logic. For their referencing of the natural world, the sculptures of Nancy Cohen, Takeshi Fukunishi, Martie Negri, and Yasuo Okuda have been aligned under “The Organically Correct.” Notable is Fukunishi’s in situ work titled All Things in Nature. Meanwhile, the protagonists of “Natural Realities,” such as Jeffrey Ballard, Jaesik Kim, and Stine Diness Mikkelson, reflect on the complex relationship between nature and the postindustrial world. If Kim’s landscape appears serene, Mikkelson’s natural world is more disturbing. The “Surreal Act” describes the works of Pernille Braun, Mark Elliott and Jack McGrath, Tomoko Iwasaki, and Tom Moore: visions that titillate our imagination beyond its own fantasies.

I was also drawn to the sculptural works of Robert Bender, Michèle Lapointe, Silvia Levenson, Joanna Manousis, and Emma Woffenden for their queries into the “Meaning of Life.” Adjacent is the “Power of Ideas,” informing the works of Christian Christensen and Lothar Böttcher, the latter responding to the 2010 FIFA World Cup in South Africa by creating an upgraded vuvuzela (plastic horn). I selected such artists as Robert Lewis, Andy Paiko and Ethan Rose, and Ladislav Průcha for their exploration of the vessel for “Containing Use.” Lewis chose a solar mixer to heat water. The everyday and tasking are underscored in “Beyond Domesticity,” the main impulse for the works of Wendy Fairclough, Jennifer Halvorson, Anna Masowsky, Cassandra Straubing, and Jody Danner Walker. “Body Mapping” is the prerogative for the collaborative work by the fashion designer Helmer Joseph and the glass artist Jean-Marie Giguère, the structural body protuberances of Jessica Jane Julius and Josh DeWall, and the imagery found on Els Otten’s celestial vessel. Laura Donefer, Quavé Inman, Ivan Mareš, Colin Reid, and Anjali Srinivasan have a tendency toward “Pushing the Envelope.” Noteworthy are Inman’s work, which combines glass and photography, and the extravagances of Srinivasan’s mirror painting and Donefer’s basket.

As jury members, we are also asked to select up to 10 works that caught our attention in the last year or so. This was a difficult exercise that not only reflects my curatorial activities but also takes into consideration my vivid interest in hybrid savoir-faire. Pieke Bergmans’s “Mother of Pearl Meets Crystal Virus” series falls into my last category. Her exploration of materials and objects informs craft and defies mass production. Our ever-pressing environmental concerns underline the “Multi-Vase” hanging lamp by Tejo Remy and René Veenhuizen, as well as Local River, a fish and vegetable farm for urban settings by Mathieu Lehanneur and Anthony van den Bossche. For their formal coherence, free of superfluous intervention, I have selected the glass works by Ettore Sottsass and Konstantin Grcic. “Edgy” definitively describes Green Sprawl through the 'Burbs, a brooch from Andrea Wagner’s series “The Architect Who Faced His Jardin Interieur.” I find myself attracted to the sculptural works of Donald Robertson for their universal resonance, as well as to the social content and conceptual rigor of Fred Wilson’s artwork.

The world of contemporary glass is rather healthy and constantly evolving. Creators continue to push the limits of their medium with new propositions and novel ways to interpret them. Glass is turned inside out in the act of
creation. It can be recycled or made the subject of a performance in works such as The Shape of Emotion II, a video still by Kimberly Marina Mc Kinnis, to name only a couple of its possible permutations.

(A Letter to TO – 1.12.2011)

Dear Tina,

Thank you so very much for the privilege of joining the jury of New Glass Review 32! This completes my minor life list of Groundhog Day goals: there was my goblet in New Glass (that the Museum did not want), light sculpture in the early microfiche, and sculpture in the print version of New Glass Review. Last year, my likeness was in New Glass Review twice, shaking hands with the astonishing Anjali Srinivasan, and I got credit on David Murphy and Sharon McJannet’s effort, which also sneaked in seven other artists’ names (they are working off a different sort of minor goal list). But for me, there was your invitation left. How fantastic!

December is winter, and I drove, carefree at 5 mph, from Ohio, through a blizzard to comfortable Corning. It was like being in a snowdome. When the snow lands, people still have colds. There is sneezing. And coughing. In the jury room at the Rakow Research Library, for the first cut, images are shown in the order in which the entries came in. They need to be full-frame images; can’t use those cropped ones unless they came in as an insert. Hmm. Third cut, it’s printed pictures. Hmm. Publication in alphabetical order? Hmm.

Nifty process. But the process and the product make it hard for me to think of connections and themes, so we’ll have none of that, except maybe the categories of “mirrors” and “kitsch” and, sure, “video” and “installation.” And I’m skipping “design” and whatever else we can hold onto, fervently hoping someone else (you, Diane, Mark) will be discussing the finer points of the medley of selections we made, as I’ve cut my analysis to a minimum.

I’m thinking some things may be around for a really, really, really long while. Then there are those that will be around for just a while as artifacts, and there are some that may already have become “just” information, to exist in old New Glass Reviews or a storage space—like my stuff (except for the goblet).

I’ve been excited and puzzled for a month as to exactly what to tell you, and those reading over your shoulder, about New Glass Review 32, and it’s not just that I had a great time in fabulous, frozen Corning looking at some art, but it’s also that, with this experience, I believe there’s a tingle of sea change in the mighty Ocean of Glass Art.

This is a good thing. Really. Makers of things of glass, and things now in the glass gravitational field, appear less burdened to conform to the expectations of what is “glass” history. There is a trying-on of ideas. There’s poetry. It does not appear that glassmaking humanity is all that lashed to the contemporary masters, either. Beginners are making important contributions in the glass conversation.

Aside from the jury, we non-residents got to spend some time in the Corning Museum. We were charged up from the act of looking at some of what’s been made this year, albeit flat and fleeting in big projections and small prints, and stained by the knowledge that there is at least one secret door from the gallery floor to your office.

The core of the Corning Museum seems changed from when I last visited; it has gone from a collection of glass treasure and foil into a mounting glacier of art. It’s the anchor to the contemporary you have now from the Ben W. Heineman Sr. Family Gallery of contemporary glass. That title’s a mouthful, but every word’s good. The word “Family” is fantastic, even. As well as having come from a family, the collection is a family. I love that. More than being just a selection of masterworks, the exhibition reflects the making of things in progress and use, experiments, like New Glass Review in 3D, even down to the exhibition design.

Here’s how it makes your museum into a great new thing. First, I’m not sure anyone but the adults in the room worry about it, but the place is full of “new” broken glass. I noticed there were chips in the art in the Heineman Collection. This glass has been lived with! Brings to mind the “old” broken glass of the flood of June 23, 1972, when the whole of what was then the Corning Museum and Library and Steuben went 5 feet 4 inches underwater. Ah, the Corning flood. I was just a kid (though a college senior), minding my own business, wondering how those goblets were going to be put back together.

Second, define your terms. “Glacier of art,” you say? OK. The art I’m thinking about and seeing (and making) is an art that’s a “reflection of the time we are in” (thank you, John Canaday), and this glass mirror will be around for a long, long time to come, which may mean something. Glaciers are these slow things, but they also melt. One was once a mile above Ohio. There’s another thought:

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the Studio Glass movement. Gone, but the results are still apparent. You get the image?

Think about glass. Some's got to have been around as long as our silica planet—we'll peg it at 4.6 billion years (or, as we say in the annealing business, 4.54 x 10^9 years ± 1%). Some natural stuff's existed for just 40,000 years for sure, and useful as art/craft people made stuff. People figured out how to make glass 5,000 years ago, and "crazy" (for lack of a better term meaning "studio glass") people have, for just a few generations now, been tinkering. (Didn't Harvey Littleton's dad, only just last century, science-up the names and details of annealing?) Unlike other art activity—and only if we want to, and can keep it dry—some of humanity's glass art could be slated to survive the 7.6 billion years it will take for the sun to expand into our planet's orbit to re-melt everything.

It's awesome that it's not completely out of the question that some art we jurors were drawn to will possibly live past the human animal. Some of these: Martin Hlubuček's powerful Manacle; will its color carry some meaning when the word manacle has none? Peter Ivy's alluring "Untitled (Repair)" . . . . No. Wait. The earth's magnetic field may change the game here, and it looks like there's a piece of string attached to the magnets that are holding this repair in effect. Better move this one to the "survive for 40,000 years" category? Just an idea, this, and Silvia Levenson's perhaps melancholic My Hormones Are Balanced. In the way future, what will be the generic design of those familiar bottles? I wonder. Will there be bottles? I used to use a dial phone and play records. My six-year-old is familiar with them only because he's seen the pictures.

Mark Salsbury's Exponential Growth (reverse) might need to be buried in a desert cave to get it to join Peter's magnet. I know that's what I should do with my credit card. My other cards are already optical or embedded microchipped. Soon enough, no one's going to know what a card swipe is. Cortney Boyd's playful Silly Putty: 1979 Tasty Treats will surely make it to the sun re-melt party. Jody Danner Walker's Turn and Face the Changes may make it, too (but will there be English, and David Bowie, in the year 7.6 x 10^9? It's anybody's guess. We sent a gold disk out of the solar system with some Chuck Berry on it.

It's interesting that objects that utilize words may be read and "heard." Cailey Buye's Literal Goblets takes this on. Michael Rogers's narrative Premonition has what appears to be shorthand, squiggles standing for sounds. When she was a secretary, my mother used to take shorthand. It's kind of personally adjustable, so she has a hard time reading someone else's sounds. I can't hear them at all. The image is bathed in silence and mystery.

Oops, sorry. Only we jurors with discrete images can sort them into a show. You may have been madly thumbing through the Review to see what I'm talking about. Take it easy.

Scott Benefield's mysterious Spook is a cold construction. It's good for now, but honestly, will this really last 7.6 billion years? I think not. Does this mean that it has any less validity, as art, if it just makes it through the show that closes with humanity? I wonder.

Tomoko Iwasaki's dramatic The Three Billy Goats Gruff has an alluring comic power to it, coming off its color and gesture. Add in Tom Moore's fun Continental Drift, Wes Valdez's hilarious yet supremely useful Polite Pointer, and Justin Mckenney's Assembly Required—all demanding that they be played with right now—but keep this in mind if your kids get to them: Tom Kreager once gave my children magnificent, fat glass piggy banks he'd made for them. We carefully loaded in seemingly thousands of pennies. One child went and got a knife to get them out, and cracked the bank to cullet and copper. Same afternoon.

There's what might be considered a temporal lattice category: Josh DeWall's entrapped Glass Cage, David King's fanatic leaky Bottle, Jessica Jane Julius's intricate Blurring the Subject, and, to some degree, Jeffrey Sarmiento's delicate Comb. May these already be sleeping with the fishes?

Anjali Srinivasan's Mirror Painting, Sibylle Peretti's Genie 1, and Kanako Togawa's Spring Night employ silver and leaf, a surface color that's not really a color, each to different effect. These objects are blending in the air's oxygen at this very moment. That's why mirror is so valuable.

There was strong, interesting, sensitive, immersive temporary installation and video work, obviously utilizing other qualities of glass than its possibilities for duration. Kimberly Marina Mc Kinnis's video still The Shape of an Emotion II, Sayaka Suzuki's Gentle Play: Hunting for Animal Spirits performance, and C. Matthew Szösz's dramatic Euplectella video still make a nice set if you want to take an X-Acto to your NGR 32.

In the "hard-as-heck-to-tell-in-the-photo" department: Janhein van Stiphout's seemingly innocent but aptly named Killing Field has glass wheat among the grasses. To my thought: "Careful. If you harvest and grind, it's silica flour! Wear your respirator." Shohei Yokoyama's Tidepool #01 plays with a lens made of olive oil. When I read that, I smelled it, though maybe it doesn't smell in reality unless you heat it. We couldn't pick two pictures, and this one seemed to be the one, but the neon in Warren Langley's monumental Touching Lightly is awesome at dusk. Give it a Google before there's an earthquake.

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I have mentioned some of the quirks peculiar to New Glass Review, and "Jurors' Choice" is another one. We can supplement the Review with up to 10 images that we essentially drop in without any rules. It's an interesting idea, and I'm hoping I didn't waste it for you. There's contemporary art to consider, but I've way too many glass
friends and ex-students to show what a handful have been up to in the past year. I picked these examples from the Corning Museum, which, oddly enough, also have some thematic or technical or spiritual relevance to some of the mess I've listed above:

The "mechanical glass theater": let's just say this one's in honor of my Aunt Julia, who directed and taught theater, unsung, in snowy Buffalo, New York, for nearly her entire adult life. She was very concerned about the history of women in the theater, and her course was nicknamed "Shakespeare's Sisters." Because of mixed media—the fabric, in particular—this thing's on display kind of hidden in darkness, easy to miss, and the closest to a mechanical experience you can do is to light a light bulb. But that in itself is cool, and the photo helps you to see what's there. I'm interested in making one of these if someone wants to volunteer to lampwork.

"Two goblets with covers (reliquaries) containing bone (?) paper, wood." I love that we can be sure they are glass, but we don't know if there is bone inside or if one of those French lampworkers in the mechanical theater dropped into Venice to mimic bone and wood and paper. It's statistically possible (though it's a tiny number) that a molecule of oxygen from Jesus' breath is contained in each, so no touching.

The "crystallophone" and "armonica" are two early 19th-century musical instruments that should still be in tune in the year $7.6 \times 10^9$. Also of note is that the "armonica" case is from Cincinnati, Ohio, made a century after the Bohemian glass. In case you think the Bohemian glass might have been someone's kitchen mixing bowls with holes cut in their bottoms, look at Spaceman by Gio Colucci, which is a 20th-century arrangement of painted Duralex bowls, possibly musical. (I love the "eyes." What a great idea!) These may be of vague interest to Andy Paiko and Ethan Rose, whose Transference glass/sound bowls installation is bigger than all three put together. We debated, as a jury, as to whether this was a percussive piece (or if the sound might come from "bowing" the bowls), but the juror's choice I wanted, a Black Forest musical wall clock with glass bells, had no photograph (and Richard, we won't have time to make a picture for you), hence the triptych to make the idea.

I chose the "Maxfield Parrish light bulb tester" for those of you who think you know my work. I was recently suspicious of one of my students' claims that large incandescent light bulbs (none being tested in the photo) were slated to be discontinued in 2011, though often they know more about these things than I do. This thing's from Ohio, too. Another subtheme emerges in the choices category?

Then there's Edris Eckhardt's Uriel, for those who know my heart. It's blue, but Uriel was one of Blake's favorite angels. This Ohio artist was kind of a nut, changed her name to that of a favorite angel. I've put in this one for Els Otten and Sibyle Peretti, for starters. If we had 11 choices, I'd toss in Jean Cocteau's "King Athamas" pitcher made at Daum; maybe it's in some other New Glass Review? That guy had a vision, too. Would have made a good prop in Beauty and the Beast. Or was it? Nah. Couldn't be.

I chose a "Picasso satyr," or some such, from his 1964 Italian Escapade in Glass—just because he was Picasso and there isn't one (yet) in the Corning Museum (and his daughter won't count). There's a terrific 1956 French movie of a Picasso painting on glass, The Mystery Picasso by Henri-Georges Clouzot. No actual painting survives from this, but what does survive is the process. Yes, see him really screw up more than one. Yes, really. Yes, and then, in some miracle move, it's fixed, yes. At one point, Clouzot tells Picasso he's almost out of film, and he has only a few brief minutes to make a masterpiece. Picasso's game to give it a shot. Turns out Clouzot lied about the time, but OMG, it's just like blowing glass.

The obsidian spearhead is a dramatic picture of a chunk of "natural glass." The glass itself is likely to have been around for only 40,000 years, if it came from that mountain in Deschutes National Forest—a distinct possibility. This one ought to make it to $7.6 \times 10^9$.

The trinitite is a modest picture of a chunk of "unnatural glass." Trinitite: bomb glass with a birthday, July 16, 1945 (that makes it a "Cancer," n'est-ce pas?) from the Trinity Test Site, White Sands. My grandfather Harned, a chemist, made "heavy water" for the Manhattan Project. He blew his own glass apparatus, and family myth is that it gave him cataracts. I doubt it. My eye doctor says I have cataracts, but they are "old-guy cataracts," not the distinctive glass ones. Family myth also has us related to Einstein, a likely story, as we did apparently share the same rug salesman.

OK. Well. Thanks for the wine, and last month's puzzler answer from your museum's director, David Whitehouse, and his wife as to why one has to refuel a jet airplane on the westward trip to the United States from South Africa, but not on the return flight.*

Peace and love,
Richard

* It's so the plane is light enough to make it over the mountains.
The year 2010 was one of milestones for New Glass Review. The 32nd issue—published in 2011 but documenting 2010—is the first to be bundled with Neues Glas magazine, whose publishers in Germany print New Glass Review, and with GLASS Quarterly magazine, which is produced by UrbanGlass in New York City. Most of our readers are well acquainted with GLASS, and I hope that they are equally familiar with the magazine’s excellent blog, “The GLASS Quarterly Hot Sheet.” Our partnership with GLASS ensures a much-improved distribution for New Glass Review in the United States. So, look for the Review to continue to appear with the summer issues of Neues Glas and GLASS Quarterly in the coming years.

The second milestone is a sad one. Thomas S. Buechner, the founder of New Glass Review (and the founding director of The Corning Museum of Glass) died in June 2010 at the age of 83. Tom served as a juror on New Glass Review for 24 years; his 25th turn (New Glass Review 28) celebrated his 80th birthday. In his last essay for the Review, Tom wrote that he saw “art as the tangible result of ideas expressed by exceptional individuals through some sort of process—such as glassmaking. For me, art is the residue of action, each piece a reflection of its unique creator. I am lost if I cannot discern talent. Ideas, even originality, are not enough.” When Tom wrote, or spoke, such statements, I was always so glad to hear them, because he did not often share such observations (he disliked generalizations). Although he was quick to give his opinion on any subject, he was characteristically thoughtful in his pronouncements and always succinct.

Tom’s promotion of contemporary glass, from museum acquisitions and exhibitions to the founding of New Glass Review, brought a degree of academic seriousness to the field that was unmatched. His 1959 exhibition and catalog, Glass 1959: A Special International Exhibition of Contemporary Glass, brought contemporary glass design to the attention of critics, museum curators, manufacturers, and the general public. His seminal 1979 exhibition and catalog, New Glass: A Worldwide Survey, brought glass, as a material for contemporary art, craft, and design, to the attention of the same audience, as well as collectors and artists. Addressing the participants of the 1979 Glass Art Society conference in Corning, Tom said: “New Glass is about discovery, about new forms, new decorations and new ways of making things. The history of glass has changed radically and profoundly. There is something new under the sun.” Tom’s recognition of studio glass, and the artists who make it, encouraged the movement’s development from a relatively small band of dedicated artists into a worldwide phenomenon.

A man of style and substance, Tom was an accomplished painter and a highly regarded museum professional. He will be missed. In his honor, I included a portrait of him as one of my “Jurors’ Choice” selections. Tom Buechner: Inward Gaze was made in 2004 by Tom’s longtime and close friend Erwin Eisch. Eisch inscribed the portrait “Open Mind.”

* * *

This year—as every year, I must admit—I had the pleasure of assembling a jury of individuals whom I admire, and who happen to have something to do with glass. This year’s jurors were Diane Charbonneau, Richard Harned, and Mark Zirpel.

Diane Charbonneau is curator of photography and contemporary decorative arts at The Montreal Museum of Fine Arts in Montreal, Quebec, Canada. A curator with a strong design background, Diane has embraced all kinds of work in craft-associated media, and her institution is the recent recipient of a major collection of studio glass assembled by the Montreal collectors Joseph and Anna Mendel. Diane brought her unique perspective to the 2010 exhibition of the Mendel Collection, and to its catalog, and we are fortunate to have her insights for New Glass Review 32. Her selections for the “Jurors’ Choice” section focused on a rich category that is generally underrepresented in New Glass Review: design.

Richard Harned and Mark Zirpel are artists and teachers. Richard is the director of the glass program at Ohio State University (OSU) in Columbus, and Mark is assistant professor, Dale Chihuly Endowed Chair of Glass, at the University of Washington in Seattle. Both artists are well versed in the properties of glass, both make a habit of breaking its “rules,” and both make work that is, to me, inspirational. Richard hooked me with his mysterious and ambiguous sculpture God’s Eye, which I saw in the 1980s (and which I included in my book 25 Years of New Glass Review). He was one of the driving forces behind the ambitious “Breakthrough Ideas in Global Glass” (BIGG) exhibition at OSU and the Hawk Galleries in Columbus (I served as a juror), which many people saw at the 2009 SOFA Expo in Chicago.

Mark Zirpel is an artist who discovered glass fairly recently, after many years of drawing, printmaking, and forays into other sculptural media. In Mark’s work, glass as a material is a subject of investigation in the context of larger, machine-like constructs that, in themselves, are subjects of investigation. The way in which Mark uses glass directly reflects the character of his work, which is technical, romantic, scientific, eccentric, antique, and ahistorical. I particularly appreciated Mark’s and Richard’s essays for setting interesting, and very different, tones. While Richard focused on the Museum’s collections for his “Jurors’ Choice” selections (which I always appreciate), Mark brought in some fascinating projects that I found exciting to learn about.

* * *
When I am confronted with 100 images of an impressive, and often overwhelming, array of work, it is difficult to know where to begin. This year, the choice was easier: I was struck by how many of the submissions were tagged by three or four of the jurors. Generally, only four or five objects receive the initials of all four jurors, so my attention was drawn to the fact that 14 objects received such notice in this issue.

The first works that I selected fall into a category that I think of as the “lushious object,” or “object of desire,” which is related to Diane Charbonneau’s “Pure Bliss” category. All of these pieces exude a confident aesthetic authority: they are complete in themselves, with nothing to be added or taken away. Laura’s Donefer’s exuberant Yellow Heart Bonnechance Basket and Jiyoung Lee’s complex DNA Electrophoresis are eye candy, but more sophisticated than most such works, in that there is intellectual content in addition to beauty. Wendy Fairclough’s Quiet Industry occupies the opposite end of the visual spectrum in its silence and simplicity.

Two of the most powerful sculptors working in glass today are Ivan Mareš and Michael Scheiner, who both submitted images of very large-scale works. Mareš has created yet another characteristic form in his uranium yellow, egg-shaped pod titled Leaf. Scheiner’s Sheer Volume, Element 1 is an ambitious project employing heavy plate glass and dense clay. Yet, in spite of its prodigious weight, the sculpture looks natural, even ephemeral.

I am always drawn to work that considers the past, but I do not enjoy new glass that copies old. What I prefer is interpretation and suggestion. Barbora Vobořilová gives us a goblet, Sacraments 01, that is full of contradictions. At first glance, it looks sturdily Bohemian, in vivid 19th-century colors that suggest, in accordance with the title, transubstantiation. Look more closely and you see that its dimensions are oversize, and that it combines blowing and mold-melting techniques. It is not at all what it seems to be. Valeria Florescano found a way to interpret the traditional costumes of the women of Tehuantepec, reputed to be the most beautiful women in Mexico. I like the way that Florescano used Old World, Venetian filigrana to a New World end.

Glass in architecture has lately received much attention, particularly in connection with the rebuilding of the World Trade Center in New York City. Visible and invisible, glass is the perfect material to reconstruct something that is missing, particularly if you do not want to obliterate the memory of the original. For a project at the Canberra Glassworks, housed in the city’s 1915 Power House, Warren Langley restored a missing steel smokestack with a cylinder of light. The intervention was clever enough to exist on its own as a sculpture, yet elegant in its conjuring of the stack. The translucent frosted glass of Touching Lightly shimmers during the day and turns into a glowing deep blue LED beacon at night.

I have often written about glass as a material well suited for objects inspired by the natural world. Such is the case for the fleeting lives of plants captured in Kanako Togawa’s unfurling fronds of Spring Night and in Takashi Ishizeki’s delicate husk, made of copper wire and fused pieces of glass fiber. The other side of the “nature” coin is the exploration of artifice in Christian Christensen’s Is the Grass Greener on the Other Side?

We enter the realm of the fairy tale with Sayaka Suzuki, squatting on the ground in full camo and holding a glass rifle in order to perform Gentle Play: Hunting for Animal Spirits. Fairy tales often take place in forests and deep woods, symbolic of the unconscious, and sometimes they take place under the sea, as in the charming film Dr. Mermaid and the Above Marine, by Mark Elliott and Jack McGrath (see it on Vimeo). The video still of Dr. Mermaid’s Medicinal Seaweed Garden reflects the ability of the artists to take advantage of the on-the-spot sculpting techniques possible with flameworking, and of the tendency of shiny glass to look wet. This riveting, six-minute animation, which took its creators a year to make, tips a hat to the famous Czech animated short Inspirace (1948) by Karel Zeman. (The stars of Inspirace were whimsical flameworked glass figurines made by Jaroslav Brychtová, father of the glass sculptor Jaroslava Brychtová; see this on YouTube.)

In the category of “glass and the body,” few images have the claustrophobic energy of Josh DeWall in his glass cage. I am intrigued by the physicality and symbolism of the cage, and by its potential to appear and disappear at will. On the other, less psychological side of glass prêt-à-porter, there was Laura Donefer, who dreamed up an extraordinary Glass Fashion Show for the 2010 Glass Art Association of Canada (GAAOC) Conference in Montreal. The collaboration of well-known fashion designers and studio glass artists was the theme of Donefer’s extravaganza, and La Robe de Sarah, by the designer Helmer Joseph and the artist Jean-Marie Giguère, was only one of the remarkable offerings that memorable evening.

Several works were a revelation to me in terms of how glass can be used to communicate in nontraditional ways. Kimberly Marina Mc Kinnis grabs a broken bottle, which she scrapes and crushes, as a way of externalizing emotional states, while Jessica Jane Julius employs a flameworked glass structure, in Blurring the Subject, as a headdress-like extension of the self. Joanna Manousis’s Life Lists is an installation consisting of paperlike kiln-formed sheets of glass onto which text is projected. Although the work has a humble structure, its theme is well-defined, and its potential for rich content makes it highly effective. Finally, in the event of stormy emotional weather, it is good to know that there is an alternative in the pretty little jars of Silvia Levenson’s My Hormones Are Balanced.

The last and largest category of objects selected by three or four jurors was material-based, which I found pleasantly surprising. Many of the pioneering artists working
in glass in the 1970s were exploring these avenues, which the B Team turned into elaborate, staged performances in the early 1990s. Still, the growth of such projects in recent years represents a significant directional change, as does the appearance of alternative material-based groups, such as the Post-Glass artists, Cirque du Verre, and the Burnt Asphalt Family.

One of the characteristics of glass is its brittleness, and I always look forward to seeing broken glass. Well, let me put that another way, since I work in a glass museum: I look forward to seeing glass that has been intentionally broken. Why? Because it's fascinating. Peter Ivy's small, broken glass bowl, Untitled (Repair), is carefully, and just barely, held together with magnets. Ivy's objects are precious in their delicateness and in their sense of having survived a hard life, like ancient Roman glass. Anjali Srinivasan uses broken silvered shards to maximum reflective and optical effect in her Mirror Painting, which needs to be performed—that is, to engage with someone—in order to really come alive.

I love an unlikely technique, and I know that much investigation goes into developing the ideas realized in works that emphasize process. Sometimes history provides clues. In Heritage, Anna Mlasowsky invents new ways of manipulating hot glass using an old-fashioned spinning wheel, while Quave Inman creates an original and innovative photograph, Light Scape #1, with bits of colored glass placed inside a 4x5 pinhole camera.

Glass can also be used as a tool, which we see in Åsa Björk Thorsteinsdóttir's installation First Impression from the Measuring Device for Negative Space, which is about using glass to enable drawing with light. In Andy Paiko and Ethan Rose's installation Transference, glass is used as a tool, or instrument, to create sound. Projects like these are always ephemeral, so they need to be documented in a photograph or a video to have any kind of life span. C. Matthew Szósz's parabolic Euplectella is the most experimental and transitory of all, with a life expectancy of about 15 minutes. This project represents the kind of pioneering activity that is essential to making discoveries about the nature of glass and its capabilities.

... ...

My “Jurors’ Choice” selections inevitably reflect my activities throughout the year, and especially exhibitions that I have seen. Or, I might see the work of someone who is new to me, work that I find it hard to stop thinking about. Sanford Biggers’s 2007 sculpture Lotus is a glass disk seven feet in diameter, which, from across the room, looks like an immense petaled flower. Etched into each of the petals, however, is an illustration, in cross section, of bodies lined up in the hold of an 18th-century slave ship. LED light projects these images onto the gallery walls and onto visitors, who are drawn into the experience by passing through the projected images. Glass is the only material that Biggers could have used to adequately express his idea. The same goes for the photographer James Welling, whose brilliant photographs of Philip Johnson’s iconic Glass House (completed in 1949) exploit the reflectivity and transparency of the structure. I have been a longtime fan of Welling, but I had never seen any glass-related work. I was delighted to discover his 2006 “Glass House” series that, somehow, I had missed.

Several exhibitions that I saw in 2010 deeply impressed me. I chose a beautiful wide-mouthed beaker with applied trailed decoration from the Corning Museum’s special exhibition “Medieval Glass for Popes, Princes, and Peasants,” curated by the Museum’s executive director, David Whitehouse. Not quite on-center and with somewhat uneven trails, this late 13th- or early 14th-century beaker has a sense of presence and command that is bestowed by the authority of history. It is mute, but we can imagine what it may have experienced, and that is breathtaking.

In the spring, during the International Contemporary Furniture Fair (ICFF) in New York, Heller Gallery hosted a special exhibition of 29 young designers, “Breakable: Glass by Design,” which they organized with the American Design Club in Brooklyn. There was much exciting work, and the Corning Museum purchased several objects, including a glass-fabric basket by Lara Knutson and lighting by Patrick Townsend (these are illustrated in the “Recent Important Acquisitions” section of this issue).

In July, I traveled to Amsterdam, where I served as an external examiner for the glass graduates of the Rietveld Academie, the premier art school in the Netherlands. Although all of the work was strong, I was taken aback by the eccentric vision of Anna Zajęc, whose mixed-media paintings—combining glass and found materials ranging from plastic to miniature folk dolls—pay homage to two of her favorite artists, Hieronymus Bosch (about 1450–1516) and Witkacy (Stanisław Ignacy Witkiewicz, 1885–1939). In her work, colored ribbons become brushstrokes, and doll parts, random black plastic rings, bits of cloth, and a silk flower become areas of dense, abstract shapes of color. They are marvelous (in the Surrealist sense) and remarkable in their obsessive process.

The following month, I was in Canberra, jurying the Ranamok Prize for artists working in glass from Australia and New Zealand. The winner of the Ranamok was Sue Hawker, a New Zealander whose work in cast glass tended to be literal, detailed, and technically highly precise. On the advice of a friend to “loosen up,” she sailed off in a new direction, going from super-refined to fairly raw in her casting, and wrestling with impossible colors (and attendant incompatibility problems). The result was the oversized Too Much Is Never Enough, a riot of ’60s Warholian pâle de verre flowers. When I first saw it, I immediately wanted to possess it, it was so fresh, bright, and self-confident.
In Seattle at the end of the year, I saw two solo museum shows by artists who have been receiving quite a lot of attention lately: Beth Lipman and Ginny Ruffner. At the Museum of Glass in Tacoma, Beth Lipman and Ingelaena Klenell made an unbelievable, monumental glass landscape for their exhibition “Glimmering Gone,” as well as smaller, more mysterious objects, presented in traditional wall cases, and a wall of shards. All of the glass used was colorless, and the transparency and reflectivity heightened the sense of materiality/immateriality that is unique to glass. It was a risky and remarkable achievement.

Ginny Ruffner showed metal and blown glass sculptures and installations, made over the last four years, in her exhibition “Aesthetic Engineering: The Imagination Cycle” at the Bellevue Arts Museum. In form and execution, Ruffner’s work has evolved dramatically over the course of her career, but her signature content, relating to the sources of creativity, beauty, imagination, and the brain, and her strong Surrealist connection remain constant. Her immense, imaginary flowers, such as When Lightning Blooms, are somewhat menacing in their power, and I am reminded of André Breton’s maxim that beauty should be convulsive or should not be at all. Last year, a feature-length documentary about Ruffner’s life and work was released: A Not So Still Life, directed by Karen Stanton for ShadowCatcher Entertainment. This is not a self-produced or self-initiated video to showcase her work and process, but a film over which Ruffner had no editorial control. That kind of gutsiness and go-for-broke attitude is characteristic of Ruffner, and it is apparent throughout her work.

The last exhibition I will mention is one that I did not see, and I am kind of cranky about not having seen it. This was an exhibition curated by someone whose work is consistently original: Grainne Sweeney of the National Glass Centre in Sunderland, U.K. With guest curator Alessandra Pace, she created the exhibition “The Glass Delusion,” which explores fragile and risky states (mental and physical) in contemporary art. The title refers to a psychological syndrome in which the afflicted individuals, usually obsessive-compulsive and driven by irrational fears, imagine themselves to be made of glass. brittle and transparent, they are terrified of moving, afraid that they may physically fall apart at any moment.

From this cleverly themed exhibition, I chose two works: Magnet Spring by Attilia Csörgő, and House of Mirrors, built in Woodstock, New York, by the outsider architect Clarence Schmidt. Like Peter Ivy’s object, Magnet Spring pairs glass and magnets in a chancy encounter, but in this case it is minimalist sculpture. Beryl Sokoloff’s photograph of the transitory House of Mirrors is one of the few images documenting its existence. Over a period of several years, Schmidt’s one-room log cabin grew into a seven-story structure with ramps, balconies, and rooftop gardens made of scavenged windows, aluminum foil, paint, flowers, wood, shards of mirror, string, and tar. Photographed and filmed in 1966–1967, it was destroyed by fire in 1968.

As I reviewed the works I chose to discuss in this essay, it was made clear to me, once again, how vibrant a material glass is, and how potentially fresh and exciting it can be in the hands of artists who, like scientists, are breaking a path to its future.

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

It was an honor to be asked to participate in the jurying of the 32nd New Glass Review, and it was highly stimulating to see the inventiveness and breadth of approach of artists from all over the world who are creating with glass.

Several aspects of the jurying struck me as significant. Being asked to judge these 2,700 entries prompted me to question my criteria for making these judgments. One unavoidably compares the submissions with one’s own work, with all of the other submitted work, with glass art in general, with art in general, and with all the art one has ever experienced. On what is the judgment to be based? On technical skill, historical accuracy, alluring color, imitation, beauty, ideas addressed, or some other parameter? How do we make such decisions? It is a great help to do this in the company of others so that we can discuss what and how we see, as well as sharing our common expectations of work being considered for inclusion. It is a process that exposes our own predilections and forces us to acknowledge the inescapable narrowness of our vision. This is a great thing about art, that it requires us to believe in our own vision while at the same time acknowledging its limitations.

Then we must consider the relationship between the past, the present, and the future. How do we acknowledge the past? How are the possibilities for the future obscured by the practices of the past? Must we inch forward, or are we capable of quantum leaps? What prevents us from advancing? Should advances be avoided so that we may savor the accomplishments of the past? Working with glass in any manner certainly offers a lifetime of challenges. Viewing the submissions provides strong evidence for the value of looking both forward and backward, continually redefining what role artists play in society.

What is the role of technique in studio glass? Must we be masters of the medium in order to produce art, or visionaries for whom technique is irrelevant?
I am impressed by the dynamic between technique and content and material. Some degree of mastery is necessary, but some intention that directs technique is perhaps even more important. There must be a vision, a commitment to exploring what one does not yet know, prompted by the possibility of discovery and by the urge to express oneself. I saw many examples of artists who had something to say, something to express, some concern that guides their approach in utilizing glass. One example was Kimberly Marina Mc Kinnis's *The Shape of an Emotion II*, a video still of a woman scraping a glass bottle on concrete. It was perhaps devoid of technique but raw in feeling. In some cases, the technical merits of a piece are the content of the piece. Glass can demand a lifelong commitment to technical mastery. Or not.

There is also the difficulty of photography. It is an unfortunate fact that most people will see our art only in photographic form. Photography can make a good piece look bad. It can make the virtual real. What is there in art that cannot be effectively photographed? How will video documentation grow and support time-based exploration with glass? What about the performative? Consider the Web site created by Yuka Otani and Anjali Srinivasan called “How Is This Glass?” This site embraces artists who are adventuring beyond the use of glass to make objects. Interesting things are happening to expand traditional approaches to making things with glass.

Glass can also be used to imitate things. It can imitate some things better than others. Think about it.

My favorite entry might appear in a category called “strange biomorphic glass things.” It is *Leaf* by Ivan Mareš. It is big, beautiful, glowing, and mysterious. I need to see this. In the same category is Maret Sarapu’s *Half of Egg or Empty Shell*. I also admired C. Matthew Szösz’s “glass action film,” *Euplectella*. Tom Moore’s *Continental Drift* makes me laugh, and I hope for more art that does so.

* * *

Here are some thoughts on my selections for the “Jurors’ Choice” section of *New Glass Review 32*.

I met the “glass community” in 1994, when I moved to Seattle. Since that time, I have made many friends and received much support, encouragement, goodwill, and generosity that have permanently convinced me of the fundamental goodness of the human race. Amen. Thank you.

The 200-inch disk for the Hale Telescope on Palomar Mountain, California, is certainly a fantastic piece of glass—one whose creation pushed the limits of everything that was known about glass at the time (1934). It essentially allowed us to travel back in time, to peer into events that occurred more than 10 billion years ago. A piece of glass, properly formed, can so broaden our understanding of existence. Consider the role that glass has played in almost any aspect of discovery during the last 500 years. From optics to semiconductors to photo-voltaics to the space shuttle, glass has been at the core of much of what we call civilization.

Diatoms are tiny ocean-dwelling organisms that build the structure they inhabit, their exoskeleton, out of silica rather than calcium. These extraordinary life forms are glass animals that look like Gothic cathedrals.

Prof. Mark Ganter works in mechanical engineering at the University of Washington in Seattle. He has designed and built rapid-prototyping systems to create objects in glass. True to the generous spirit of the glass community, he has made his research available to any interested party.

Brian Boldon is an artist living in Minneapolis. His work has spurred a convergence of ceramics, glass, video, photography, and sculpture. Modular construction, architectural support structures, eye-popping photographic processes on glass—all of these play a role in Brian’s adventurous cross-disciplinary approach to exploring glass as sculpture.

Photovoltaics. Glass that makes electricity is way cool. I’m speechless. We are wasting our planet to produce more and more of the energy we crave. The fact that we can produce glass that can perform many of its traditional functions and at the same time produce the electricity that we need is key to our survival. What are we waiting for?

Prof. Jim Butler of Middlebury (Vermont) College superintended a “City of Glass” project that involved a one-month collaboration between students and faculty. It resulted in a city constructed of found and fabricated glass. The ambitious scale of the project, the speculative/open-ended nature of the outcome, and the complex workings of the collaboration were significant aspects of this experiment in large-scale glass.

Richard Marquis, artist. Almost everything I see of Dick’s is the result of a focused effort to figure out how to do something really well. I admire that. His persistence and dedication in continuing to learn and to push the possibilities are notable. I can only hope to remain as creative as he is for as long as he has.

Mark Zirpel (MZ)
Assistant Professor
Dale Chihuly Endowed Chair of Glass
School of Art
University of Washington
Seattle, Washington
Jurors’ Choice

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

The New Glass Review 32 jury:
Mark Zirpel, Tina Oldknow, Diane Charbonneau, and Richard Harned

Selections

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

Diane Charbonneau (DC)
Pieke Bergmans
Tord Boontje and Emma Woffenden
Konstantin Grcic
Gésine Hackenberg
Mathieu Lehuaner and Anthony van den Bossche
Tejo Remy and René Veenhuizen
Donald Robertson
Ettore Sottsass
Andrea Wagner
Fred Wilson

Richard Harned (RH)
Armonica
Crystallophone
Mechanical glass theater
Spearhead
Trinitite
Two goblets with covers (reliquaries)
Jean Cocteau
Gio Colucci
Edris Eckhardt

Maxfield Parrish
Pablo Picasso and Egidio Costantini

Tina Oldknow (TO)
Beaker
Sanford Biggers
Attila Csörgő
Erwin Eisch
Sue Hawker
Beth Lipman and Ingalena Klenell
Ginny Ruffner
Clarence Schmidt
James Welling
Anna Zajac

Mark Zirpel (MZ)
Diatom
Trick glass
Brian Boldon
Jim Butler
Corning Glass Works/Corning Incorporated
Mark Ganter
Richard Marquis
Mother of Pearl Meets Crystal Virus
Pieke Bergmans (Dutch, b. 1978)
The Netherlands, Amsterdam, Studio Design Virus, 2006
Blown glass; found furniture
Dimensions vary
Photo: Mirjam Bleeker, courtesy of Studio Design Virus

“tranSglass” Carafes and Tumblers
Tord Boontje (Dutch, b. 1968) and Emma Woffenden (British, b. 1962)
United Kingdom, London, Studio Tord Boontje and Emma Woffenden for Artecnic, Los Angeles, California, 1997;
manufactured in Guatemala
Recycled post-consumer wine bottles, cut, ground, acid-etched
Assembled: H. 24.4 cm, Diam. 7.9 cm
Photo: Courtesy of Artecnic, Los Angeles
"Blow" Side Tables
Konstantin Grcic (German, b. 1965)
Germany, Munich, KGID for Established and Sons, London, United Kingdom, 2010;
manufactured by Venini, Murano, Italy
Blown glass
Dimensions vary
Photo: Courtesy of KGID
DC

Kitchen Glass Brooches ("Still Lifes" series)
Gésine Hackenberg (German, b. 1972)
The Netherlands, Amsterdam, 2009–2010
Recycled glass, cut, ground; silver, plated nickel
Dimensions vary
Photo: Courtesy of Sienna Gallery, Lenox, Massachusetts
DC
Local River

Mathieu Lehanneur (French, b. 1974) and Anthony van den Bossche (French, b. 1972)
Blown and thermo-formed glass; water pump, joints
H. 76.7 cm, L. 92.4 cm, D. 46.2 cm
Photo: Gaëtan Robillard

"Multi-Vase" Lamp

Tejo Remy (Dutch, b. 1961) and René Veenhuizen (Dutch, b. 1968)
The Netherlands, Utrecht, Atelier Remy & Veenhuizen, 2009
Reclaimed glass, glued; electrical fittings
Dimensions unavailable
Photo: Courtesy of Atelier Remy & Veenhuizen

DC
Midnight

Donald Robertson (Canadian, b. 1952)
Canada, Montreal, Quebec, 2006
Pâte de verre, cut, polished
H. 39 cm, W. 38 cm, D. 39 cm
Photo: Michel Dubreuil

Fruit Bowl

Ettore Sottsass (Italian, b. Austria, 1917–2007)
Italy, Milan, 1977; manufactured by Vetreria Vistosi, Murano, Italy
Blown glass
H. 13.2 cm, Diam. 32.7 cm
The Montreal Museum of Fine Arts (2010.72, gift of Joseph Menosky in memory of his wife, Diane, and of Shiva and Shelby)
Photo: MMFA, Christine Guest
Green Sprawl through the 'Burbs

Andrea Wagner (Canadian, b. Germany, 1965)
The Netherlands, Amsterdam, 2010
Silver, jade, bone china porcelain, bone, glass, synthetic resin
Dimensions unavailable
Photo: Courtesy of Galerie Noel Guyomarch,
Montreal, Quebec, Canada
DC

Drip, Drop, Plop

Fred Wilson (American, b. 1954)
United States, New York, New York, and Italy, Murano, 2001
Blown glass
Installed: H. 251.5 cm, W. 182.9 cm, D. 157.5 cm
Private collection
Photo: Ellen Labenski, © Fred Wilson,
courtesy of The Pace Gallery
DC
Armonica
Bohemia, Kreibitz, C. T. Pohl, about 1818–1830 (bowls);
United States, Cincinnati, Ohio, about 1930–1939 (wood case)
Blown glass, ground, reverse-painted, reverse-gilded; wood
Bowls: greatest Diam. 24.6 cm
Collection of The Corning Museum of Glass (79.3.35)
RH

Crystallophone
England, Manchester, David Crossley, about 1800–1840
Sheet glass, cut;
wood, brass, paper
Open: H. 33 cm,
W. 55 cm, D. 26.5 cm
Collection of The Corning Museum of Glass (83.2.28)
RH
Mechanical Glass Theater
France, Nevers or Paris, mid-18th century
Lampworked glass; wood, mirror, rock crystal, fabric, shells
H. 51.5 cm, W. 68 cm, D. 25.2 cm
Collection of The Corning Museum of Glass
(2002.3.22)

Spearhead
United States, about 1000–1500
Obsidian
H. 16.9 cm, W. 6.5 cm, D. 1 cm
Collection of The Corning Museum of Glass
(62.7.1, gift of the Santa Barbara Museum of Natural History)

RH
Trinitite
United States, White Sands, New Mexico, White Sands Missile Range, Trinity Test Site, July 16, 1945
Melted sand and rock
Glassy material created during atomic bomb testing by the U.S. Army
Photo: Mouser Williams

RH

Two Goblets with Covers (Reliquaries)
Italy, Venice, 18th century
Mold-blown glass; bone(?), paper, wood
Greatest H. 18.8 cm, Diam. 7.7 cm
Collection of The Corning Museum of Glass (2009.3.94, .95)

RH
"King Athamas" Pitcher
Jean Cocteau (French, 1889–1963)
France, Nancy, Cristallerie Daum, 1957
Pâte de verre, gilding
H. 24.9 cm, W. 26.1 cm, D. 15.4 cm
Collection of The Corning Museum of Glass (2006.3.34)
RH

Spaceman
Gio Colucci (Italian, 1892–1974)
France, Paris, about 1960
Duralex bowls, painted, glued
H. 27.4 cm, W. 30.5 cm, Diam. 25.9 cm
Collection of The Corning Museum of Glass (84.3.3)
RH
Uriel
Edris Eckhardt (American, 1907–1998)
United States, Cleveland, Ohio, 1968
Kiln-cast glass
H. 25.2 cm, W. 20.5 cm
Collection of The Corning Museum of Glass
(68.4.28)
RH

Light Bulb Tester
Maxfield Parrish (American, 1870–1966)
United States, Coshocton, Ohio,
American Art Works Inc., about 1924–1934
12 glass light bulbs, wood, metal, paint
H. 69.5 cm, W. 53.5 cm, Diam. 29.5 cm
Collection of The Corning Museum of Glass (95.4.261)
RH
**Seated Faun**

*Pablo Picasso* (Spanish, 1881–1973) and *Egidio Costantini* (Italian, 1912–2007)

Italy, Murano, Fucina degli Angeli, 1964

Designed after sketches by Picasso and made by Loredano Rosin (Italian, 1936–1991)

Hot-worked glass

H. about 15 cm

*RH*

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**Beaker**

Central Europe, late 13th–early 14th century

Blown glass, hot-worked, applied decoration

H. 10.1 cm, Diam. 8.2 cm

Collection of The Corning Museum of Glass (2009.3.49)

*TO*
Lotus

Sanford Biggers (American, b. 1970)
United States, New York, New York, 2007
Etched glass; steel, colored LED lights
Diam. 213.3 cm

Photo: Courtesy of the artist and Grand Arts, Kansas City

Lotus
Sanford Biggers (American, b. 1970)
United States, New York, New York, 2007
Etched glass; steel, colored LED lights
Diam. 213.3 cm
Photo: Courtesy of the artist and Grand Arts, Kansas City
TO
**Magnet Spring**

**Attilia Csörgő** (Hungarian, b. 1965)

Hungary, Budapest, 1991

Glass panes, magnets

H. 100 cm, W. 100 cm, D. 100 cm

Photo: Colin Davison, courtesy of the National Glass Centre, Sunderland, U.K.

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**Tom Buechner: Inward Gaze**

**Erwin Eisch** (German, b. 1927)

Germany, Frauenau, 2004

Mold-blown glass, enameled, lustered, cut

H. 60 cm, W. 20 cm, D. 27 cm

Collection of The Corning Museum of Glass (2008.3.28, gift of the artist)
Too Much Is Never Enough

Sue Hawker (New Zealander, b. 1948)
New Zealand, Northland, Kerikeri, 2010
Pâte de verre
H. 50 cm, W. 25 cm, D. 25 cm
Photo: Ron Hawker, courtesy of Ranamok Glass Prize, Sydney, Australia

TO

Glimmering Gone

Beth Lipman (American, b. 1971) and Ingalena Klenell (Swedish, b. 1949)
United States, Sheboygan, Wisconsin; Sweden, Sunne; and United States, Tacoma, Washington, 2010
Blown and hot-worked glass, assembled
Dimensions vary
Photo: Russell Johnson, courtesy of Museum of Glass, Tacoma, Washington

TO
When Lightning Blooms
Ginny Ruffner (American, b. 1952)
United States, Seattle, Washington, 2006
Blown glass; bronze, stainless steel
H. 106.7 cm, W. 96.5 cm, D. 60.9 cm

House of Mirrors
Clarence Schmidt (American, 1897–1978)
United States, Woodstock, New York,
completed about 1967
Reclaimed windows, broken mirror;
aluminum foil, paint, wood, string, tar
Photo: Beryl Sokoloff
Glass House Series

James Welling (American, b. 1951)
United States, 2006
Digital inkjet print
Edition of 5
H. 85.5 cm, W. 128.3 cm
Photo: Courtesy of James Welling Studio
Untitled (for Witkacy)

**Anna Zajac** (Polish, b. 1983)
The Netherlands, Amsterdam, 2010
Blown glass, found glass; mixed media
H. about 100 cm

**Diatom (Cocconeis clandestina)**
Scanning electron microscope photomicrograph taken by Dr. Mario De Stefano, Environmental Science, Second University of Naples, Casserta, Italy
Photo: Courtesy of Dr. Mario De Stefano and Thomas A. Frankovich

_MZ_
Trick Glass
Spain, Catalonia, early 17th century
Blown vetro a fili
H. 21.9 cm, L. 27 cm
Collection of The Corning Museum of Glass
(79.3.280, gift of The Ruth Bryan Strauss Memorial Foundation)
MZ

Looking and Blindness
Brian Boldon (American, b. 1958)
United States, Minneapolis, Minnesota, 2006
Kiln-formed glass, aluminum, steel, digital glass prints, LEDs
H. 142.2 cm, W. 27.9 cm, D. 20.3 cm
Photo: Amy Baur
MZ
City of Your Dreams (aerial view)
Jim Butler (American, b. 1956)
Leading a team of artists including
Hank Adams, John Chiles, Deborah Czeresko, Jill Reynolds, and
13 Middlebury College students
(four-week project for January
session, 2009, funded by a gift
from the Cameron Family)
United States, Middlebury, Vermont,
Middlebury College, 2009
Glass (found and fabricated using
flameworking, blowing, fusing, and
cold fabrication), color fluids, paint,
marker, silicone, 500 LED lights
H. 7.6 m, W. 9.2 m, D. 9.2 m
The 13 Middlebury College students
were Evan Daniel, Michelle Fector, Nat
Henderson-Cox, Bente Madson,
Melinda Marquis, Emily Frances Reed,
Jack Reed, Jamie Rosenfeld, Eugene
Scherakov, Ryan Redmond Scura,
Haruko Tanaka, Cassie Wilcox, and
Jennifer Yamane

The Hale Telescope Mirror
(200-Inch Disk)
United States, Corning, New York,
Corning Glass Works, 1934
Cast borosilicate glass
Diam. 508 cm
MZ
Photovoltaic (PV) Glass  
United States, Corning, New York, 
Corning Incorporated, 2010  
Fusion-draw glass  
Photo: Courtesy of Corning Incorporated  
MZ

Vitranglyphic Rendering of Enneper's Minimal Surface  
Mark Ganter (American, b. 1956)  
United States, Seattle, Washington,  
University of Washington,  
Solheim Rapid Prototyping Lab, 2009  
3-D printed glass  
H. 7 cm, W. 8 cm, D. 7 cm  
MZ

Mirrored LSR (Land Speed Record) Car 09-10  
Richard Marquis (American, b. 1945)  
United States, Whidbey Island, Washington, 2009  
Blown and silvered glass; wood, brass  
H. 12.7 cm, W. 66 cm, D. 21.6 cm  
MZ
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 2010 Rakow Commission: Luke Jerram

Born in 1974 in Bristol, United Kingdom, Luke Jerram earned his B.A. in 1997 from the School of Art and Design at the University of Wales Institute, Cardiff. Since 1997, he has received important grants and awards in the United Kingdom for his wide-ranging projects in the arts, including an Engineering and Physical Sciences Research Council (EPSRC) grant in 2009, an Arts and Humanities Research Council Fellowship in 2005–2006, and a prestigious three-year National Endowment for Science Technology and Arts (NESTA) Fellowship in 2002. In addition to his studio practice, Jerram serves as a research fellow at the Institute of Sound and Vibration Research at the University of Southampton.

Jerram describes himself as a “color-blind installation artist, who fuses his artistic practice with scientific and perceptual studies.” He creates sculptures, installations, soundscapes, and public art projects that investigate how the mind works, particularly in connection with perception and reality. His approach to artmaking is multidisciplinary, and he uses whatever materials are most appropriate to realize his ideas. His work is inspired by his research in the fields of biology, acoustic science, music, sleep research, ecology, and neuroscience.

Jerram’s projects, which have garnered much media exposure, range from placing upright pianos in outdoor locations in cities around the world for the public to make music (Play Me, I’m Yours) to studying the effect of sound on dreams (Dream Director and Sky Orchestra) to creating a wind pavilion (Aeolus).

In one of his first projects, Retinal Memory Volume, Jerram flashed LED light through a series of stencils into a viewer’s eyes, which created afterimages when the eyes were closed. During the experience, the viewer’s eyes both constructed and then eroded the form communicated by the light. Jerram worked on “building objects inside people’s heads” with these retinal afterimages, which led him to develop further projects around the complex subject of visual perception. A viewer described the retinally created sculpture as “like a solid presence, more real than a memory. It is like an object in a dream, yet your eyes are open.”

Tide was one of the first projects in which Jerram employed glass. “In Bristol, we’ve got the highest tidal range in Europe,” he says. “There’s something like 14 meters between high tide and low tide, and I wanted an artwork controlled by the moon.” Jerram used a gravity meter to measure the earth’s tides, which, with the use of water pumps, controlled the water levels in a series of glass bowls. The bowls were made to spin, and a friction device on each one created sound, similar to the sound created when the rim of a wineglass is rubbed. The rise and fall of water levels over time, from high to low tide, changed the note produced by each “singing” bowl. The resonating glass bowls created a chorus of sounds that filled the exhibition space, intentionally evoking Johannes Kepler’s cosmic theory of the “music of the spheres.”
Smallpox Virus and HIV (Human Immunodeficiency Virus)
from the “Glass Microbiology” Series

**Luke Jerram** (British, b. 1974)

With the assistance of Brian Jones and Norman Veitch
United Kingdom, Bristol, 2010
Blown and flameworked borosilicate glass
Larger: H. 17.5 cm, W. 25.7 cm
The Corning Museum of Glass (2010.2.46, the 25th Rakow Commission)

Smallpox Virus and HIV (Human Immunodeficiency Virus)

For the Corning Museum’s Rakow Commission, Jerram created two flameworked and blown borosilicate glass sculptures, *Smallpox Virus and HIV (Human Immunodeficiency Virus)*, from his “Glass Microbiology” series. In this series, he explores the tension between the beauty of his glass sculptures, the deadly viruses that they represent, and the global impact of these diseases. “The *Smallpox Virus* celebrates the 30th anniversary of the global eradication of this major disease, which has killed more people than any other disease in human history,” Jerram notes. “And the *HIV* represents humanity’s current worldwide struggle.”

For the “Glass Microbiology” project, which began in 2004, Jerram worked with the British virologist Andrew Davidson to research the physical structures of the viruses, taking inspiration from high-resolution electron microscopic images and scientific models. With the help of scientific glassblowers Kim George, Brian Jones, and Norman Veitch, he created scientifically accurate depictions of notorious viruses and bacteria such as HIV, *E. coli*, SARS, and, recently, H1N1.

“It’s great to be exploring the edges of scientific understanding in the visualization of a virus,” Jerram explains. “Scientists aren’t able to answer many of the questions I ask them . . . and at the moment, camera technology can’t answer these questions either. I’m also pushing the boundaries of glassblowing. Some of my designs simply can’t be created in glass. Some are too fragile, and gravity would cause them to collapse under their own weight. So, there’s a very careful balancing act that needs to take place, between exploring current scientific knowledge and the limitations of glassblowing techniques.”

Jerram was inspired to create his colorless, light-filled sculptures as a result of his investigation into the use of...
falsely colored images in biomedicine, and the impact of those images on scientific reporting in magazines and journals. Microscopic images are routinely colored, Jerram learned, and he became interested in the ways that color choices influenced the reader’s perceptions of the viruses. Green and white images, for example, might be used to color images of healthy viruses and bacteria, while purple and yellow might be used to indicate the dangerous strains. “So, this emotional content is added with the choice of color,” Jerram observes. “And yet, when you look at the image in a newspaper, there’s a sense that what you are looking at is truthful, that it has a scientific objectivity.” In reality, the viruses are as lacking in color as Jerram’s sculptures.

Each glass virus takes about four or five months to complete, from inception through research and prototyping to the creation of the final object. The glass sculptures are approximately one million times larger than the actual viruses. “Scientists and artists start by asking similar questions about the natural world,” Jerram says. “They just end up with completely different answers.”

Although my nominations for the Rakow Commission have, over the past decade, intentionally focused on artists who work primarily in glass, Jerram is different in that he uses many materials, he creates work that is performance-based as well as object-based, and he does not blow glass himself. To celebrate the Museum’s 25th Rakow Commission, I wanted to find an artist whose work was multidisciplinary and made reference to art history and to science, two fields of inquiry—in connection with glass—that have constituted the intellectual core of the operations of The Corning Museum of Glass since its opening in 1951. With his diverse and wide-ranging explorations blending art and science, as well as his provocative approach to glass, Luke Jerram was a natural, and inspiring, choice.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass
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.

Untitled
Nicolas Africano (American, b. 1948)
With the assistance of Melanie Hunter
United States, Normal, Illinois, 2008
Cast glass
H. 65 cm, W. 33.8 cm, D. 21.5 cm
The Corning Museum of Glass, Corning, New York
(2010.4.22, gift of Lani McGregor and Daniel Schwoerer)

Hypernicus
Rik Allen (American, b. 1967)
Blown and mold-blown glass; silver leaf
H. 76.2 cm, W. 25.4 cm, D. 25.4 cm
Museum of Glass, Tacoma, Washington
(2010.15, gift of the artist)
Photo: Duncan Price
Rocket Vase
United States, Lancaster, Ohio,
Anchor Hocking Glass, early 1960s
Mold-blown glass
H. 22.9 cm
*Birmingham Museum of Art*, Birmingham, Alabama
(AFi33.2010, collection of the Art Fund Inc. at the Birmingham Museum of Art, gift of Dr. Graham C. Boettcher in memory of Jack Bulow)
Photo: Sean Pathasema, Birmingham Museum of Art

Vase
United States, Milton, West Virginia,
Blenko Glass Company, 1948–1950
Blown glass
H. 14.6 cm, Diam. 12.1 cm
*Yale University Art Gallery*, New Haven, Connecticut
(2010.49.1, gift of Damon Crain)
Photo: Yale University Art Gallery
Blue with Orange Dots FBGS #9
Roberley Bell (American, b. 1955)
Blown glass; artificial flower, plastic swim ring
Overall: H. 55.9 cm, W. 48.3 cm
Museum of Glass, Tacoma, Washington
(VA.2009.11.2, gift of the artist)
Photo: Duncan Price

Headed Round the Cape
Philip Baldwin (American, b. 1947) and
Monica Guggisberg (Swiss, b. 1955)
France, Paris, and Italy, Murano, 2010
Blown glass, inciso, battuto
H. 140 cm, W. 40 cm, D. 32 cm
Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland
Photo: Christoph Lehmann

Resting
Lene Bodker (Danish, b. 1958)
Denmark, Roskilde, 2007
Cast glass (lost wax), cut, polished, chiseled
H. 15 cm, L. 53 cm, D. 18.2 cm
Victoria and Albert Museum, London, United Kingdom
(V.C.7-2010)
Photo: Courtesy of the Board of Trustees of the V & A
I Won’t Be Going to the Moon with You
Åsa Brandt (Swedish, b. 1940)
Sweden, Eskilstuna, 1969
Blown glass; wood
H. 20 cm
Smålands Museum, Växjö, Sweden
Photo: Jörgen Ludwigsson

Mother and Child
Jaroslava Brychtová (Czech, b. 1924)
Czechoslovakia, Železný Brod, 1954
Mold-melted glass, cut, polished
H. 14.7 cm
Kunstsammlungen der Veste Coburg,
Coburg, Germany (a.S. 05776)
Photo: Lutz Naumann

The Metamorphosis of Zeus
Lucio Bubacco (Italian, b. 1957)
Italy, Murano, 2008
Blown and flameworked glass, enameled
H. 40.6 cm
Museum of Glass, Tacoma, Washington
(2010.12, gift of the Litvak Gallery)
Photo: Duncan Price
Heroin Crystal

Jiří Černický (Czech, b. 1966)
Czech Republic, Prague, 1996
Mold-blown glass, cut; steel, plastic, heroin
Dimensions vary
Museum of Decorative Arts, Prague, Czech Republic (DE 11688)
Photo: Ondřej Kocourek

Tiburón (Shark)

José Chardiet (American, b. Cuba, 1956)
United States, Providence, Rhode Island, 2001
Blown and cast glass
H. 78.1 cm, W. 19.4 cm, D. 17.1 cm
Photo: David Ramsey
108 Meditations in Saffron
David K. Chatt (American, b. 1960)
United States, Seattle, Washington, 2006
Glass beads, thread, found objects
Dimensions vary
Square installation: W. 84 cm, D. 66 cm

Half-Green Egg with Optical Lens
Václav Cigler (Czech, b. 1929)
With the assistance of Jan Frydrych (Czech, b. 1953)
Czech Republic, Sluknov, Frydrych Studio, and Prague, 2009
Cast optical glass, cut, ground, polished
H. 26.8 cm, Diam. 28.3 cm
The Corning Museum of Glass, Corning, New York (2010.3.7)

Black Cylinder #3
Dale Chihuly (American, b. 1941)
With the assistance of Flora Mace (American, b. 1949), Joey Kirkpatrick (American, b. 1952), and James Mongrain (American, b. 1968)
United States, Seattle, Washington, 2006
Cased and blown glass, applied thread drawing
H. 60.2 cm, Diam. 20.7 cm
Hollows

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

Australia, Queanbeyan, New South Wales, 2007

Fused and slumped glass, cold-worked

Larger: H. 12.7 cm, L. 74 cm, D. 11.2 cm


**Bouteille à la Croix** (Cross bottle)

**Matali Crasset** (French, b. 1965)

Italy, Treviso, 2008

Blown and hot-worked glass

H. 32 cm, Diam. 7.5 cm

*Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland* (7/50)

Photo: Patrick Gries
Cabinet of Curiosities
Steffan Dam (Danish, b. 1961)
Denmark, Ebeltoft, 2010
Blown and cast glass, cold-worked; wood cabinet
H. 100 cm, W. 100 cm, D. 20 cm
Chazen Museum of Art, University of Wisconsin–Madison, Madison, Wisconsin (2010.28, Mary Katharina Williams and Martin P. Schneider Endowment Fund and Oscar N. & Ethel K. Allen Memorial Endowment Fund purchase)
Photo: Steffan Dam

Lidded Trunk Vessel: The King
Ron Desmett (American, b. 1948)
United States, Pittsburgh, Pennsylvania, 2009
Blown glass, acid-etched
H. 73.6 cm, W. 53.3 cm, D. 53.3 cm

Meine Herbstzeitlose (My naked lady)
Erwin Eisch (German, b. 1927)
Germany, Frauenau, 1985
Mold-blown and hot-worked glass, cut, engraved, enameled
H. 53.3 cm, Diam. 12.7 cm
Photo: Courtesy of Maurine Littleton Gallery
Eat Your Heart, Versailles, We Got Wal-Marts
Matthew William Eskuche (American, b. 1972)
United States, Pittsburgh, Pennsylvania, 2008
Flameworked glass, silvered; found table
H. 101.6 cm, W. 99 cm, D. 78.7 cm

Racine Art Museum, Racine, Wisconsin
(2010.60A, gift of Dale and Doug Anderson)

Photo: David Smith

Egomorphisme 7
Fred Fischer (Swiss, b. 1972)
Blown glass, silvered
H. 30 cm, W. 26 cm, D. 18 cm

Museum of Design and Contemporary
Applied Arts, Lausanne, Switzerland
Photo: Courtesy of the artist

Cube (11.06.07)
Josepha Gasch-Muche (German, b. 1944)
Germany, Alfeld, 2007
Glass, metal
H. 110 cm, W. 110 cm, D. 110 cm

Kunstsammlungen der Veste Coburg, Coburg,
Germany (a.S. 05751)
Photo: Lutz Naumann
**Ballons (Balloons)**

**Matteo Gonet** (Swiss, b. 1979)

Switzerland, Basel, 2007

Blown glass

Each: H. 30 cm

*Museum of Design and Contemporary Applied Arts*, Lausanne, Switzerland

Photo: MUDAC, Arnaud Conne

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**Forest Glass**

**Katherine Gray** (Canadian, b. 1965)

United States, Los Angeles, California, 2009

Glass, acrylic, steel;

about 2,000 found drinking glasses

Tallest: H. 289.6 cm, W. 160 cm, D. 76.2 cm


Installed at the Chrysler Museum of Art, 2009
Snow-Covered Fields
Katja Gruetter (Swiss, b. 1962)
Switzerland, Herznach, 2009
Fused and cast glass, ground, polished
H. 45 cm, W. 10 cm, D. 9.5 cm
Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland
Photo: Otto Kurmann, courtesy of the artist

Science Vase 2
Jaime Hayon (Spanish, b. 1974)
Italy, Treviso, 2009
Blown Pyrex glass
H. 55 cm, Diam. (max.) 35 cm
Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland (2/7)
Photo: Yves Krol, courtesy of Vivid Gallery

Ballon XI
Franz-Xaver Höller (German, b. 1950)
Germany, Zwiesel, 2006
Blown glass, cut
Diam. 48 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
Radiant Uran

Chad Holliday (American, b. 1975)
Czech Republic, Kamenicky Šenov, 2008
Mold-melted glass, cut
H. 38.5 cm, W. 30 cm, D. 6 cm

Museum of Decorative Arts, Prague, Czech Republic (DE 11669)
Photo: Ondřej Kocourek

Tableware, “Europa”
Margarete Jahny (German, b. 1923) and
Erich Müller (German, 1907–1992)
German Democratic Republic, VEB Lausitzer Glaswerke, 1965
Pressed glass
Serving bowl: H. 6.5 cm, Diam. 20 cm

Museum August Kestner, Hanover, Germany (2010.242a–h, j, k)
Photo: Museum August Kestner

Valley of the Kings

Judy Bally Jensen (American, b. 1953)
United States, Austin, Texas, 1989
Glass, wood, wax, oil, enamel, gold leaf, acrylic, oil pastel
H. 96.5 cm, W. 114.3 cm, D. 2.5 cm

Racine Art Museum, Racine, Wisconsin
(2010.61, gift of the artist in memory of Ada Belle Way Jensen and Nancy Ann Magness Jensen)
Photo: Emil Vogely
Soft Glass

Lara Knutson (American, b. 1974)
United States, Brooklyn, New York, 2010
Reflective glass fabric, steel wire
H. 22.8 cm, Diam. 54.7 cm
The Corning Museum of Glass, Corning, New York
(2010.4.62)

Be

Yoshiaki Kojiro (Japanese, b. 1968)
Japan, Chiba, 2005
Kiln-cast glass, slumped
H. 54 cm, W. 48 cm, D. 16 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: H.-J. Becker, © Alexander Tutsek-Stiftung
Tableware, “Vida” (for Crown Princess Victoria and Prince Daniel)

**Erika Lagerbielke** (Swedish, b. 1960)
Sweden, Orrefors, Orrefors Glassworks, 2010
Blown glass, pickup decoration, engraved
H. (tallest) 23 cm

Photo: © Hans Thorwid / Nationalmuseum, Stockholm

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**Child’s Dress**

**Karen LaMonte** (American, b. 1967)
Czech Republic, Prague, 2007
Cast glass
H. 39.4 cm, W. 31.8 cm, D. 17.8 cm

*Sharon and Irwin Grossman*, Los Angeles, California
Threshold

Danny Lane (American, b. 1955)
United Kingdom, London, and United States, Charlotte, North Carolina, 2010
Stacked float glass, cast and blown colored glass; steel, mirror, poplar burl wood, stone, LED lights, plastic apple
H. 284.5 cm, W. 307.3 cm, D. 147.3 cm
Photo: Peter Wood

Goblet with Seven Dragonflies

Stanislav Libenský (Czech, 1921–2002)
With the assistance of Antonín Vogel and Veřa Gottvaldová
Czechoslovakia, Nový Bor, Specialized School for Glassmaking, 1946
Blown glass, enameled
H. 17.7 cm
The Corning Museum of Glass, Corning, New York (2010.3.170, gift of Rainer Zietz)
The Queen
Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924)
Czechoslovakia, Železný Brod, 1988
Mold-melted glass, cut, polished
H. 69.9 cm, W. 39.4 cm, D. 24.1 cm
Cincinnati Art Museum, Cincinnati, Ohio
(2009.88, the Nancy and David Wolf Collection)
Photo: CAM, Rob Deslongchamps

Pink Loop
Harvey K. Littleton (American, b. 1922)
United States, Spruce Pine, North Carolina, 1984
Hot-worked glass, multiple cased overlays
H. 35.6 cm, W. 25.4 cm, D. 22.9 cm
Cincinnati Art Museum, Cincinnati, Ohio
(2009.98, the Nancy and David Wolf Collection)
Photo: CAM, Rob Deslongchamps
**Tea Set**

**Heinrich Loeffelhardt**
(German, 1901–1979)

Germany, Mainz, Schott & Gen., 1955

Blown borosilicate glass

Teapot: H. 11 cm, Diam. 13 cm

*Museum August Kestner*, Hanover, Germany (2010.367a–h)

Photo: Museum August Kestner

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**Black Horse with White Markings on His Forehead**

**Václav Machač** (Czech, b. 1945)

Czech Republic, Nový Bor, 2004

Mold-blown glass

H. 26 cm, W. 60 cm, D. 26 cm

*Museum of Decorative Arts*, Prague, Czech Republic

(DE 11689)

Photo: Ondřej Kocourek

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**Cactus Flower** from the “Floral” Series (Necklace and Earrings)

**Linda MacNeil** (American, b. 1954)

United States, Kensington, New Hampshire, 2001

Laminated Vitrolite, acid-polished, polished; gold-plated brass

L. (necklace) 50.2 cm

*The Montreal Museum of Fine Arts*, Montreal, Quebec, Canada

(2010.12.1–5, gift of Dr. and Mrs. Thomas M. Stiles)

Photo: MMFA, Christine Guest
Caryatid
Mari Meszaros (Hungarian, b. 1949)
The Netherlands, Barneveld, 2008
Fused and cast glass
H. 96 cm, W. 47 cm, D. 11 cm
Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland
Photo: Peete Van Spankeren, courtesy of the artist

Patchwork Teapot
Richard Marquis (American, b. 1945)
United States, Berkeley, California, 1978
Fused and blown murrine
H. 10.6 cm, W. 15.8 cm, D. 12.4 cm
The Corning Museum of Glass, Corning, New York
(2010.4.37, gift of Bob and Stephanie Strous)

The Object without a Story
Joana Meroz (Brazilian, b. 1979) and
Andrea Bandoni (Brazilian, b. 1981)
The Netherlands, Leerdam, 2009
Blown glass
H. 35 cm, Diam. 35 cm
Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland
Photo: Susana Camara Leret

Caryatid
Mari Mészáros (Hungarian, b. 1949)
The Netherlands, Barneveld, 2008
Fused and cast glass
H. 96 cm, W. 47 cm, D. 11 cm
Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland
Photo: Peete Van Spankeren, courtesy of the artist
New Life
Raymond Mifsud (Maltese, b. 1961)
Australia, Smithfield, Queensland, 2010
Flameworked glass
H. 22 cm, Diam. 22 cm

After Dark
Mayumi Miyaki (Japanese, b. 1971)
Japan, 2007
Cast glass
H. 21.6 cm, Diam. 29.8 cm
Photo: PMA Digital Photography

Education Tool
Matt Mullican (American, b. 1951)
Float glass (five panels), engraved; maple casket, lighting
H. 40.4 cm, W. 31 cm, D. 20.1 cm
Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland (2/8)
Photo: MUDAC, Arnaud Conne
Red and Gold
Barbara Nanning (Dutch, b. 1957)  
The Netherlands, Amsterdam, 2008  
Blown glass, cut; gold leaf  
H. 20 cm, W. 32 cm, D. 20 cm  
Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland  
Photo: Tom Haartsen, courtesy of Galerie Pierre Marie Giraud

Ewer
Fredrik Nielsen (Swedish, b. 1977)  
Sweden, Boda, 2010  
Cased, blown, and hot-worked glass, cut  
H. 49 cm  
Nationalmuseum, Stockholm, Sweden (NM K 43/2010)  
Photo: © Hans Thorwid / Nationalmuseum, Stockholm

Red
Evert Nijland (Dutch, b. 1971)  
The Netherlands, Amsterdam, 2009  
Lampworked glass; flock, silver, gold  
H. 16.5 cm  
Museum of Glass, Tacoma, Washington  
(2010.20, gift of Susan and Bill Beech)  
Photo: Courtesy of Maurine Littleton Gallery
Cristallo Sommerso N.48-Scolpito

Yoichi Ohira (Japanese, b. 1946)

Italy, Murano, 2008

Blown glass canes, partial battuto and inciso surface

H. 25 cm, W. 13.5 cm, D. 12 cm

Victoria and Albert Museum, London, United Kingdom (C.3-2010)

Photo: Courtesy of the Board of Trustees of the V & A

The White Necklace

Jean-Michel Othoniel (French, b. 1964)

Italy, Murano, Salviati & C., 2007

Blown glass; steel cable

H. 274.3 cm, W. 55.9 cm, D. 14 cm

The Corning Museum of Glass, Corning, New York (2010.3.133)

Photo: Courtesy of Sikkema Jenkins & Co., New York

Untitled

Tom Patti (American, b. 1943)

United States, Savoy, Massachusetts, 1970

Blown glass

H. 6.2 cm, W. 8.9 cm, D. 7.8 cm

The Corning Museum of Glass, Corning, New York

(2010.4.18, gift of Dr. Giraud V. Foster)
**Elephant**

**Caroline Prisse** (Belgian, b. 1969)
With the assistance of Marek Effmert (Czech, b. 1985)
The Netherlands, Leerdam and Amsterdam, 2001
Blown glass; PVC, metal
H. 120 cm, W. 45 cm, D. 110 cm
(2010.3.137, gift of the artist)

**Passage to the LaBelle**

**Michael Pavlík** (Czech, b. 1941)
United States, Shelburne Falls, Massachusetts, 1995
Laminated glass, cut, polished
H. 33 cm, W. 33 cm, D. 40.6 cm
Photo: PMA Digital Photography

**Untitled**

**Tom Patti** (American, b. 1943)
United States, Savoy, Massachusetts, 1976–1977
Blown laminated glass
H. 13.3 cm, W. 13.3 cm, D. 11.4 cm
*Museum of Glass*, Tacoma, Washington
(2010.23.4, gift of Dr. Giraud V. Foster)
Photo: Courtesy of Maurine Littleton Gallery
**The Californian Collectors with Venus Addition**

**Clifford Rainey** (Irish, b. 1948)
United States, Oakland, California, 2008–2009
Cast glass
*Californian Collectors* (with base):
H. 182.9 cm, W. 86.4 cm, D. 61 cm
*Venus* (with base): H. 153.3 cm, Diam. (base) 51.5 cm
*Kunstsammlungen der Veste Coburg*, Coburg, Germany (a.S. 05753)
Photo: Scott McCue

**Searching for Lightness**

**Nadja Recknagel** (German, b. 1973)
Sweden, Stockholm, 2003
Flame- and kiln-worked glass, handmade rods
H. 12 cm, L. 26 cm
*Kunstsammlungen der Veste Coburg*, Coburg, Germany (a.S. 05753)
Photo: Lutz Naumann

**Sculpture R910**

**Colin Reid** (British, b. 1953)
United Kingdom, Stroud, 2000
Cast glass: granite
H. 37 cm, W. 45 cm, D. 38 cm
*Museum of Design and Contemporary Applied Arts*, Lausanne, Switzerland
Photo: MUDAC, Arnaud Conne
The Cold Genius
Judith Schaechter (American, b. 1961)
United States, Philadelphia, Pennsylvania, 2009
Cut colored glass, lead came; light box
H. 73.7 cm, W. 109.2 cm, D. 15.2 cm
The Corning Museum of Glass, Corning, New York
(2010.4.121, gift of the Ennion Society)

Nikau Vase
Ann Robinson (New Zealander, b. 1944)
New Zealand, Auckland, Karekare, 2005
Kiln-cast lead glass
H. 47.1 cm, W. 38.5 cm, D. 35.6 cm
The Corning Museum of Glass, Corning, New York
(2010.6.12, gift of Kate Elliott)

The Cold Genius
Judith Schaechter (American, b. 1961)
United States, Philadelphia, Pennsylvania, 2009
Cut colored glass, lead came; light box
H. 73.7 cm, W. 109.2 cm, D. 15.2 cm
The Corning Museum of Glass, Corning, New York
(2010.4.121, gift of the Ennion Society)

Proiezione nello spazio (Projection in space)
Livio Seguso (Italian, b. 1931)
Italy, Murano, 1990
Hot-worked glass, cut, polished
H. 54 cm, W. (base) 39 cm, D. (base) 14 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada
(2010.98.1-2, gift of Jane and Stephen Smith)
Photo: MMFA, Christine Guest
Killer Whale

**Preston Singletary** (American, b. 1963)


Blown and sand-carved glass

H. 63.5 cm, W. 40.6 cm, D. 17.8 cm

*Museum of Glass*, Tacoma, Washington

(2010.16, gift of the artist)

Photo: Russell Johnson

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*Crown Imperial Cloistered Column with Golden Orb and Insects*

**Paul Stankard** (American, b. 1943)

United States, New Jersey, 2009

Flameworked glass

H. 17.5 cm, W. 7 cm, D. 7.3 cm

*Huntsville Museum of Art*, Huntsville, Alabama (2010.27)

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*"Lines of Light" Lampshade*

**Thomas Stearns** (American, 1936–2006)

Italy, Murano, Venini & C., about 1962

Blown *doppio incalmo* glass

H. 32 cm, Diam. 18.1 cm


(2010.3.5)
Angel Tears  
**Lino Tagliapietra** (Italian, b. 1934)  
United States, Seattle, Washington, 1995  
Blown glass  
H. 67.3 cm, W. 26.7 cm, D. 8.9 cm  
Photo: PMA Digital Photography

Niomea  
**Lino Tagliapietra** (Italian, b. 1934)  
2008  
Blown glass  
H. 71.8 cm, W. 40 cm, D. 21.6 cm  
The Saxe Collection, Menlo Park, California (SF 273)  
Photo: Holsten Galleries, Stockbridge, Massachusetts

Untitled  
**Yoshihiko Takahashi** (Japanese, b. 1958)  
Japan, Tokyo, 1999  
Blown and hot-worked glass, acid-etched  
H. 14.2 cm, W. 16 cm, D. 14.2 cm  
The Corning Museum of Glass, Corning, New York (2010.6.6, gift of Alice Chappell)
Lost Homes II (Verschwundene Heimat)
Dana Vachtová (Czech, b. 1937)
Czechoslovakia, Železný Brod, 1989
Pâte de verre, silver leaf, metal
H. 40 cm, W. 41.5 cm, D. 30.5 cm
Metal plate: W. 51.5 cm, D. 40.5 cm

72 Bulb Droplet
Patrick Townsend (American, b. 1969)
United States, Long Island City, New York, 2010
Blown glass; bronze, lamp cords, light bulbs
H. 134.6 cm, Diam. 58.4 cm
The Corning Museum of Glass, Corning, New York (2010.4.65)

Oh Mother!
Nina Westman (Swedish, b. 1975)
Sweden, Stockholm, 2009
Blown and mold-blown glass
H. 40 cm, Diam. 80 cm
Smålands Museum, Växjö, Sweden
Photo: Ole Bjørn Petersen
Soma

Richard Whiteley (Australian, b. United Kingdom, 1963)
Australia, Canberra, Australian Capital Territory, 2008
Kiln-cast glass, cold-worked; metal
H. 177.8 cm, W. 62.9 cm, D. 45.1 cm

Iago’s Mirror

Fred Wilson (American, b. 1954)
Italy, Murano, 2009
Mirrored black plate glass, molded, tooled, cut, assembled
H. 203.2 cm, W. 123.8 cm, D. 26.7 cm
The Toledo Museum of Art, Toledo, Ohio (2010.9)
Photo: Kerry Ryan McFate, © Fred Wilson, courtesy of The Pace Gallery

Set of Six “Serpentine” Candlesticks

Jeff Zimmerman (American, b. 1968)
United States, Brooklyn, New York,
designed in 2009 and made in 2010
Blown and hot-worked glass
Dimensions vary
The Corning Museum of Glass, Corning,
New York (2010.4.82)
Photo: Sherry Griffin, courtesy of R 20th Century
Design, New York
Espace S029 from the “Astéroïdes” Series
Yan Zoritchak (Slovak, b. 1944)
France, Talloires, 1996
Cast glass, polished
H. 43.7 cm, W. 27.1 cm
*The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2010.97, gift of Jane and Stephen Smith)
*Photo: MMFA, Christine Guest

*Incantatrice (Sorceress)
Toots Zynsky (American, b. 1951)
United States, Providence, Rhode Island, 2007
Fused and thermo-formed glass threads
H. 41.9 cm, W. 45.7 cm, D. 31.8 cm

*Spring Grass II
Toots Zynsky (American, b. 1951)
The Netherlands, Amsterdam, 1983
Fused and thermo-formed glass threads
H. 12.1 cm, W. 30.5 cm
*Yale University Art Gallery, New Haven, Connecticut (2010.24.1, purchased with funds from the Janet and Simeon Braguin Fund)
*Photo: Yale University Art Gallery
New Glass Review 33

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 2012. All participants will receive a copy. (If you do not receive your copy, please write directly to: NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5–7, 50226 Frechen, Germany.)

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

Objects: Only works that have been designed and made between October 1, 2010, and October 1, 2011, 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 reproduction 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, 2011, and addressed to:


Teilnehmer: Alle Glasegestalter sowie Firmen aus aller Welt.


Gebühr: $20 USD. Zahlungen können in U.S. Schecks erfolgen (Auslandsschecks werden nicht akzeptiert), per U.S. Postanweisung oder Kreditkarte (Visa, MasterCard, American Express oder Discover).

Einsendeschluß: bis spätestens 1. Oktober 2011 (Poststempel). Unterlagen an:


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

Objets: Ne sont admises que les œuvres qui ont été conçues et réalisées entre le 1er octobre 2010 et le 1er octobre 2011.

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

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

Droit: $20 USD. Le paiement peut être effectué par chèque-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 2011 (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, 2011**

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

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

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**E-mail**

**Telephone**

**Web site**

**Nationality/Nationalität/Nationalité**

**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.*

*Prière de presenter seulement les images numériques sur CD-ROM; les diapositives ne seront pas acceptées.*

**Title/Titel/Titre**

**Technique/Technik/Material**

**Dimensions/Maße/Mesures**

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**Title/Titel/Titre**

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I certify that I designed [ ] made [ ] (check one or both) the work(s) described above between October 1, 2010, and October 1, 2011. I understand that my entry cannot be considered if it is postmarked after the October 1, 2011 deadline. I agree to the U.S. Copyright Act, effective January 1, 1978, which 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* 33, to provide those images in any form without compensation to me, and to use those images. 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.

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, verpflichtet Sie bitte die folgende Information. 

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**Date/Datum**

**$20 USD entry fee enclosed/Gebühr $20 USD beigefügt/$20 USD frais ci-inclus**

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

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

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

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