To Our Readers

In 2012, more than 6,000 copies of the New Glass Review 34 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 1,010 individuals and companies from 48 countries submitted 2,973 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 Hank Murta Adams, Jeroen Maes, and Jutta-Annette Page. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Kelley Elliott, Andrew Fortune, Uta Klotz, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Barbara Ritterbach, Emily Salmon, Jacolyn Saunders, Nicholas Williams, and Violet Wilson.

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


An online database of past New Glass Review winners is available on the Web site of The Corning Museum of Glass (www.cmog.org). Winning submissions published in the current issue of the Review will be available online one year after the printed publication is issued.
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists and Objects</td>
<td>4</td>
</tr>
<tr>
<td>Countries Represented</td>
<td>58</td>
</tr>
<tr>
<td>Artists’ Contact Information</td>
<td>59</td>
</tr>
<tr>
<td>Jury Statements</td>
<td>62</td>
</tr>
<tr>
<td>Jurors’ Choice</td>
<td>74</td>
</tr>
<tr>
<td>Notes</td>
<td>96</td>
</tr>
<tr>
<td>Recent Important Acquisitions</td>
<td>101</td>
</tr>
</tbody>
</table>
Artists and Objects

1. Birgitta Ahlin and Sirkka Lehtonen
Sweden and Finland
Max
Sheet glass, shards of dichroic glass; red nails
Diam. 270 cm, D. 15 cm
Photo: Owe Frid
JM, TO

2. Nozomi Aoki
Japan
Blooming Garden Lie
Kiln-formed glass
Dimensions vary
TO, JAP
3. Rebecca Arday  
United States  
_Pout Purse_  
Pâte de verre, mixed media  
H. 5 cm, W. 14.5 cm,  
D. 14.5 cm  
_HMA, JM, TO_

4. Christine Atkins  
Australia  
_Refraction VIII_  
LED light shine through hot-sculpted  
glass and captured on float glass  
Dimensions vary  
Photo: Greg Piper  
_HMA, TO, JAP_
5. Marie-Anne Baccichet  
France  
The Birthday  
Wineglasses, latex balloons  
Dimensions vary  
JM, TO, JAP

6. Christine Barney  
United States  
We Met as “Ships That Pass in the Night”  
Cast glass; oil paint rinse  
H. 6 cm, W. 25.5 cm, D. 13 cm  
JM, JAP
7. Marc Barreda
United States
*The Moment I Opened My Eyes*
*I Began to Go Blind*
Mixed-media installation
Dimensions vary
Photo: © Sandberg Institute – Ernst van Deursen
HMA, TO, JAP
8. Scott Benefield
United States
Snood
Blown glass
H. 29 cm, W. 17 cm, D. 23 cm
Photo: David Pauley
HMA, JM, TO, JAP

9. Stine Bidstrup
Denmark
Folds
Mold-blown and cold-worked glass; print
H. 45 cm, W. 40 cm, D. 40 cm
Photo: Dorte Krogh
HMA, JM, TO, JAP
10. Gabriella Bisetto
Australia
Memory of Me
Glass microscope slides, hair, pins, stainless steel
H. 70 cm, W. 120 cm, D. 2 cm
Photo: Chris Boha
TO

11. Dennis Blatchley
United Kingdom
Jigaboo: Dancing in Yellow and Red with Black Spots
Sheet glass, found objects, papier-mâché, spray paint
H. 112 cm, W. 100 cm, D. 70 cm
Photo: Simon Cook
HMA, JM, TO, JAP
12. William Breitbart
United States
Box White Y
Blown glass; wood
H. 62 cm, W. 45 cm, D. 10 cm
HMA, JAP

13. Alexandra Bremers
The Netherlands
Little Wood Stove
Pâte de verre, sheet glass
H. 47 cm, W. 47 cm, D. 28 cm
Photo: Paul Niessen
HMA, TO
14. Lisa Cahill  
Australia  
*Tide #3*  
Kiln-formed glass; stainless steel  
H. 88 cm, W. 180 cm, D. 10 cm  
Photo: Xavier Bolla  
TO, JAP

15. Victoria Calabro  
United States  
*Yellow Frame 8*  
Cast and hot-worked glass  
H. 33 cm, W. 20.3 cm, D. 5.1 cm  
Photo: Anthony Fuller  
JM, TO, JAP
16. Robin Cass  
United States  
*Amber Galactolipid*  
Hot-formed glass; silver, mixed media  
H. 34 cm, W. 52 cm, D. 16 cm  
Photo: Elizabeth Lamark  
*JM, TO, JAP*

17. Mathilde Caylou  
France  
The Blue Line of the Vosges  
Neon lamp, photography  
H. 50 cm, W. 70 cm  
*HMA, JM, TO*
18. David Chatt
United States
*Bedside Table*
Glass beads sewn over found objects
H. 158 cm, W. 44 cm, D. 55 cm
Photo: Hank Drew
*JM, TO*
19. Kee Ryong Choi
Republic of Korea
*Korean Glass No. 1*
Glass, artist's own inlaid technique; English ceramic teapot parts
H. 21 cm, Diam. 14.5 cm
Photo: Alan Horsley
*JM, TO, JAP*

20. Nancy Cohen
United States
*Geography of Desire*
Slumped found glass, fused and slumped window glass; cast rubber and concrete on cast resin and fused glass shelf
H. 15.2 cm, W. 55.9 cm, D. 25.4 cm
Photo: Edward Fausty
*JM, TO*
21. Brad Copping
Canada
To Go
Found and reblown glass; found objects
H. 32 cm, W. 58.5 cm, D. 22 cm
JM

22. Jennifer Crescuillo
United States
Data Cartridge, Cassette
Kiln-formed and sand-carved glass
H. 10 cm, W. 15.3 cm, D. 2 cm
Photo: Andrew Najarian
HMA, JM

23. Deborah Czersesko
United States
Penguin Foot
Solid sculpted glass
H. 15.3 cm, W. 20.3 cm, D. 28 cm
Photo: Tom Begasse
HMA, JM, TO, JAP
24. Caroline Dahlberg
United States
Body Study: Skin
Cast glass
H. 20 cm, W. 13 cm, D. 5 cm
Photo: Heather West
TO

25. Nam Dauk Hyun
Republic of Korea
I Can’t Chew Stone
Mold-blown glass; clay
H. 25 cm, W. 30 cm, D. 25 cm
Photo: NSU Studio – Hun Cheor Kim
HMA, JM
26. Edgardo Fabian De Bortoli  
Argentina  
*Vacio 1 (Emptiness)*  
Fused industrial waste glass  
H. 20 cm, W. 20 cm, D. 20 cm  
Photo: Victor Quijada  
HMA, JM, JAP

27. Paul DeSomma  
United States  
*Miraculous Apparitions (detail)*  
Torched toast, wood panel  
H. 15.2 cm, W. 15.2 cm, D. 6 cm  
Photo: Paul Schraub  
Photography  
HMA, JM, TO
28. Erin Dickson  
United Kingdom  
Tyne Tunnel  
Site-specific installation consisting of mirrors set to vibrate in sequence, causing a distortion of the viewer’s reflection  
Dimensions vary  
Photo: David Williams  
HMA, JM, TO, JAP

29. Laura Donefer and Jeff Mack  
Canada and United States  
Classico Moderno Group  
Blown and hot-sculpted glass  
Largest: H. 76 cm, W. 41 cm, D. 28 cm  
Photo: Leslie Patron  
JM, TO, JAP
30. Mel Douglas
Australia
*Eventide #2*
Kiln-formed, cold-worked, and stippled glass
H. 45 cm, W. 155 cm, D. 1 cm
Photo: Stuart Hay, ANU Photography
HMA, JM, TO

31. Olöf Einarsdottir and Sigrun Einarsdottir
Iceland
*Conversion*
Kiln-cast glass; sisal, horsehair
H. 10 cm, W. 50 cm, D. 50 cm
Photo: G. Ingolfsson/Imynd
HMA, TO, JAP
32. Maria Bang Espersen
Denmark
Craftformation
Glass explosions, torched, without annealing; video, sound, glass, wood
Dimensions vary
Photo: Dorte Krogh
HMA, JM, TO, JAP
33. Deirdre Feeney
Republic of Ireland
*The Passage*
Klin-formed, cold-worked, lampworked, and constructed glass; grass, video projection
H. 10 cm, Diam. 25.5 cm
Photo: David McArthur
HMA, JM, TO, JAP
34. Toshiko Fujii
Japan
Seeing the Wind
Sagged glass, ceramic, printed sheet glass
Diam. 96 cm, D. 15 cm
TO, JAP

35. Sachi Fujikake
Japan
Vestiges
Hot-worked and cold-worked glass
H. 30 cm, W. 70 cm, D. 33 cm
JM, JAP
36. Justin Ginsberg
United States
*Walking on the Foundation of Hope*
Hand-pulled glass fibers, fused, slumped
H. 183 cm, W. 242 cm, D. 56 cm
*HMA, TO*

37. Tyler Gordon
United States
*Womanizer*
Glass, decals, cloth
H. 10 cm, W. 18 cm
*JM, TO*
38. Katherine Gray
United States
Black Hearth
Solid glass
H. 30 cm, W. 20 cm, D. 28 cm
Photo: Fredrik Nilsen
HMA, JM, TO, JAP

39. Rhian Haf
United Kingdom
Sense of Place
Sandblasted glass
H. 80 cm, W. 65 cm
HMA, JM, TO, JAP
40. Opie Hileman
United States
Change 1
Pâte de verre, enamel paint, acrylic paint, metal
Assembled: H. 228.6 cm, W. 91.4 cm, D. 7.6 cm
Photo: Dan Kvitkac
HMA, JM, TO
41. Takeshi Ito
Japan
Thousand Past, Thousands Million Future
Mixed media
Each: H. 200 cm, W. 100 cm,
D. 30 cm
HMA, JM, TO
42. Sui Jackson
Australia
_Millefiori_
Upcycled crystal ware
H. 40 cm, W. 160 cm, D. 173 cm
Photo: Steve Keough
JAP
43. Jesse Jennings
United States
*Projection*
Glass, steel, light
Assembled: H. 243 cm, W. 365 cm, D. 45 cm
HMA

44. Benjamin Johnson
United States
*Circular Experience*
Cast glass; steel
H. 331 cm, Diam. 610 cm
*JM, JAP*
45. Pavla Kačírková  
Czech Republic  
*Line*  
Installation: mirror on water  
H. 10 cm, W. 400 m  
HMA, TO, JAP

46. Min Haeng Kang  
Republic of Korea  
*Life Force of Glass #1*  
Fused and cold-worked glass  
H. 8 cm, Diam. 76 cm  
TO, JAP
47. Rie Kawashima
Japan
*Invisible Life*
Lampworked borosilicate glass; desk, chair
Assembled: H. 140 cm, W. 100 cm, D. 80 cm

48. Elizabeth Kelly
Australia
*Perilous*
Pressed glass
H. 270 cm, Diam. 50 cm
Photo: Steve Keough
*JM, TO*
49. André Kestel
Germany
*The Point of No Return*
Blown glass; steel
H. 240 cm, W. 100 cm, D. 80 cm
Photo: Andreas Bartsch
HMA, TO

50. Jeehae Kim
Republic of Korea
*Bluff Society Game*
Blown glass
Domes: H. 20 cm, W. 17 cm, D. 15 cm
Photo: Alain Kaiser
TO, JAP
51. David King
United States
*Security Bottle*
Found security glass, hot-worked, assembled
H. 32 cm, Diam. 10 cm
Photo: John Carlano
HMA, JM, TO, JAP

52. Yasuko Kita
Japan
*Curled Up 1*
*Pâte de verre*
H. 12 cm, W. 27 cm,
D. 25 cm
Photo: Shinji Kanemori
TO, JAP
53. Bernd Kniel
Switzerland
L’identique c’est l’autre 1
Traces of burning, which arise from the fusing of float glass with underlying fiber paper
H. 100 cm, W. 70 cm
Photo: Thomas Andenmatten
JM, TO, JAP
54. Bela Kosak
United States
Medium Cobalt Blue
Lady’s-Slipper
(“Orchid” Series)
Cast and slumped glass
H. 55 cm, W. 60 cm,
D. 30 cm
JM, TO, JAP

55. Zuzana Kynčlová
Czech Republic
Gelato
Mold-melted glass, cut
H. 10 cm, W. 30 cm, D. 20 cm
Photo: Jaroslav Kvíz
TO, JAP
56. Gayle Matthias
United Kingdom
Anatomical Deconstruction V
Sheet glass, cut, ground; ceramic
H. 37 cm, W. 32 cm, D. 37 cm
Photo: Simon Cook
JM, TO, JAP

57. Sally McCubbin
Canada
Precious Timber
Blown glass
Tallest: H. 78 cm, Diam. 24 cm
Photo: Raina+Wilson
JM, JAP
58. Kimberly Marina McKinnis
United States
A ls for Apple III
Photography, glass pane, human breath
H. 10.2 cm, W. 30.5 cm
Photo: Leo Barthel
HMA, TO

59. Amie McNeel
United States
Glass Organ 3
Blown glass; fabricated steel, powder-coating, rubber
H. 81 cm, W. 40 cm, D. 30.5 cm
HMA, JM, TO
60. Tom Moore
Australia
*Mixed Dozen*
Blown and hot-worked glass
Dimensions vary
Photo: Grant Hancock
*JAP*

61. Paige Lizbeth Morris
United States
*Untitled (Dress Shoes)*
Fiber, glass enamel
H. 6.4 cm, W. 11.4 cm,
D. 16.5 cm
Photo: John Carlano
*HMA, JAP*
62. Fredrik Nielsen
Sweden
Purple Pitcher
Blown glass; car paint
H. 56 cm, W. 36 cm, D. 19 cm
Photo: Wetterling Gallery,
Stockholm, Sweden
JM, TO, JAP

63. Eva Novaková
Czech Republic
Chair
Mixed media
H. 110 cm, W. 70 cm, D. 90 cm
HIMA, JM, TO

64. Kaoru Ohtsuka
Japan
Gemini
Etched glass, float glass;
cloth, wood
H. 120 cm, W. 90 cm,
D. 7 cm
JM
65. Aya Oki
Japan
*Origin*
Blown glass
H. 30 cm, W. 25 cm, D. 6 cm
Photo: Shungo Hayashi
HMA, JM, JAP

66. Mica Okuno
Japan
*White Bow (b)*
Kiln-cast glass
H. 30 cm, W. 39 cm, D. 34 cm
HMA, JM, TO, JAP
67. Amy Pender
United States
*Didn’t See That Coming*
Blown and hot-sculpted glass; wood
H. 30.5 cm, W. 25.5 cm, D. 40.8 cm
JM

68. Sibylle Peretti
Germany
*Snow Child*
Kiln-cast glass, engraved; pigments
H. 25 cm, W. 158 cm, D. 32 cm
Photo: Mike Smith
HMA, JM, TO, JAP
69. Matthew Day Perez
United States
Follow
Mirrored and beveled glass; steel
H. 221 cm, W. 178 cm, D. 15 cm
Photo: David Paterson
HMA, JM, TO
70. Charlotte Potter
United States
*Charlotte’s Web*
864 hand-engraved glass cameos; solder, metal, chain, images (courtesy of Facebook)
H. 548.6 cm, W. 731.5 cm, D. 121.9 cm
Photo: Joseph Mills
HMA, JM, TO, JAP

71. Patrick Primeau
Canada
*Untitled*
Blown glass
H. 25 cm, Diam. 20 cm
Photo: Kevin Killey
JM, TO, JAP
72. Karen Reid  
United States  
*Between*  
Kiln-cast optical glass, *pâte de verre*; steel stand  
Dimensions vary  
Photo: J. W. Flipski, Guy Cali Associates  
*HMA, TO*

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73. Anne-Lise Riond Sibony  
France  
*Cellule Lamelles*  
Cast glass  
H. 24 cm, W. 19 cm, D. 17 cm  
Photo: Jean-Marc Gourdon  
*JM*

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74. Erica Rosenfeld  
United States  
*Mug Shot Portraits*  
Blown, cut, and carved glass; insect pins, paper, resin, rubber  
Diam. 35.6 cm, D. 11.4 cm  
Photo: Dan Fox  
*HMA, JM, TO, JAP*
75. Olga Rozin
Israel
Crafty and Joyous
Blown, hot-sculpted, and sandblasted glass
H. 25 cm, W. 20 cm
Photo: Ann Cady
JM, JAP

76. Maret Sarapu
Estonia
Variable Intersections (Nightly)
Kiln-formed glass
H. 48 cm, W. 48 cm, D. 2 cm
JAP
77. Jeffrey Sarmiento and Erin Dickson
United States and United Kingdom
*Emotional Leak*
Waterjet-cut float glass; steel, rubber
H. 300 cm, W. 130 cm, D. 130 cm
Photo: David Williams
*HMA, TO, JAP*
78. Michael Scheiner
United States
*Resting Membrane*
Six sheets of monitor glass
H. 129.5 cm, W. 691 cm, D. 27 cm
Photo: Shungo Hayashi
HMA, JM, TO, JAP

79. Victoria Scholes
United Kingdom
*Untitled 1 and 2 Group*
Fused and slumped glass; stainless steel
Each: H. 26 cm, Diam. 70 cm
TO, JAP
80. Chisato Sekikawa  
Japan  
*A Vessel of Existence I*  
Mixed media, flat glass, resin clay  
H. 130 cm, W. 70 cm, D. 20 cm  
Photo: Shungo Hayashi  
*HMA, TO*

81. Wil Sideman  
United States  
*Salted Oak*  
Carved float glass; wood  
H. 889 cm, W. 40.6 cm, D. 3.8 cm  
Photo: Elizabeth Lamark  
*HMA, JM*
82. Petr Stanicky  
Czech Republic  
*Divide*  
Glass, cement-bonded particle board  
H. 195 cm, W. 125 cm, D. 60 cm  
Photo: Lubomir Ancinec  
*HMA, JM, TO, JAP*

83. Susan Stinsmuehlen-Amend  
United States  
*Cut Glass Garden, Panel #1*  
Photographic glass decals, vitreous enamels, kiln-fired; mirror, steel frame  
H. 76 cm, W. 152 cm, D. 4.5 cm  
Photo: Cindy Pitou Burton, Ojai, CA  
*HMA, JM, TO, JAP*
84. Wayne Strattman
United States
*Trivial Encounters*
Blown and flameworked glass; gas, phosphors, wood, electronics
H. 35.5 cm, W. 91.5 cm, D. 91.5 cm
Photo: Renee Dunham
TO, JAP

85. Masaki Tanaka
Japan
194508060815
Fused glass medicine bottles; iron wire
H. 16 cm, W. 25 cm, D. 24 cm
HMA, JAP
86. Dai Terakado
Japan
*In Any Case, I Come*
Slumped glass; cement
H. 95 cm, Diam. 120 cm
HMA, JM, TO, JAP

87. Petra Thorgren
Sweden
*Sunset No. 7* ("Sunset" Series)
Mixed media
H. 270 cm, W. 320 cm, D. 180 cm
Photo: Stefan Johansson
HMA, TO
88. Zak Timan
United States
Stardust
Glass, oil, monofilament, air, bird eggshells, wood frame
H. 93 cm, W. 55 cm, D. 10 cm
HMA, TO, JAP
89. Kanako Togawa
Japan
Gentou 2
Kiln-cast glass, painted;
Japanese ink, silver leaf
H. 90 cm, W. 200 cm
HMA, JM, TO, JAP

90. Norwood Viviano
United States
Kohler Pile
Kiln-cast glass; vitreous china
H. 41 cm, W. 153 cm, D. 106 cm
Photo: Cathy Carver
HMA, TO
91. Eva Vlčková
Czech Republic
Shell II
Mold-melted glass
H. 17 cm, W. 23 cm, D. 17 cm
Photo: Ondřej Kocourek
JM, TO, JAP

92. Caitlin Vogel
United States
Perception Shifters
Blown and cold-worked glass; Velcro straps
W. 49 cm, Diam. 25 cm
HMA, JM, JAP
93. Rachael Wong  
Canada  
(Re)Constructed Narrative #6  
Blown and fused glass  
Assembled: H. 14 cm, W. 41 cm,  
D. 4 cm  
HMA, JM, TO, JAP

94. Benjamin Wright  
United States  
Moldument for Mr. Clean  
Silkscreened yogurt paper  
in glass petri dish, resulting in  
time-based mold image  
Diam. 30 cm, D. 5 cm  
HMA, JM, TO
95. Wendi Xie  
People’s Republic of China  
*Tweedledum and Tweedledee*  
Pâte de verre  
H. 65 cm, W. 96 cm, D. 17 cm  
HMA, JM, TO, JAP

96. Bohyun Yoon  
Republic of Korea  
*Neighbors*  
Silkscreened glass; steel, clamp, wire, lamp, shadow projection  
H. 182 cm, W. 304 cm, D. 304 cm  
HMA, TO, JAP
97. David Yule
Australia
A New Way of Seeing
Czech Cutting
Found glass objects, light projection
Dimensions vary
Photo: Himanshu Choudhary
HMA, JM, TO, JAP

98. Jeff Zimmer
United States
We Were All Wrong
(“Whitewash” Series)
Multiple layers of hand-enameded and sandblasted glass, arranged and mounted in light boxes
Dimensions vary
HMA, JM, TO, JAP
99. Mark Zirpel
United States
Photovoltaic Orrery 2
Photovoltaic glass, steel, brass, stone, magnets
H. 31 cm, W. 33 cm, D. 26 cm
HMA, TO

100. Tom Zogas
United States
Personal Microalgae Production
Units, Versions 1–4
Blown and flameworked glass; water,
Nannochloropsis microalgae, vinyl tubing
Dimensions vary
Photo: Elizabeth Lamark
TO, JAP
Countries Represented

**Argentina**
De Bortoli, Edgardo Fabian

**Australia**
Atkins, Christine
Bisetto, Gabriella
Cahill, Lisa
Douglas, Mel
Feeney, Deirdre (working in)
Jackson, Sui
Kelly, Elizabeth
Moore, Tom
Perez, Matthew Day (working in)
Primeau, Patrick (working in)
Yule, David

**Canada**
Copping, Brad
Donefer, Laura
McCubbin, Sally
Primeau, Patrick
Wong, Rachael

**China, People's Republic of**
Xie, Wendi

**Czech Republic**
Ito, Takeshi (working in)
Kačírková, Pavla
Kynčlová, Zuzana
Novaková, Eva
Stanicky, Petr
Vlčková, Eva
Yule, David (working in)

**Denmark**
Bidstrup, Stine
Espersen, Maria Bang

**Estonia**
Sarapu, Maret

**Finland**
Lehtonen, Sirkka

**France**
Baccichet, Marie-Anne
Caylou, Mathilde
Kim, Jeehae (working in)
Riond Sibony, Anne-Lise

**Germany**
Kestel, André
Peretti, Sibylle

**Iceland**
Einarsdottir, Olöf
Einarsdottir, Sigrun

**Ireland, Republic of**
Feeney, Deirdre

**Israel**
Rozin, Olga

**Japan**
Aoki, Nozomi
Fujikake, Sachi
Ito, Takeshi
Kang, Min Haeng (working in)
Kawashima, Rie
Kita, Yasuko
Ohtsuka, Kaoru
Oki, Aya
Okuno, Mica
Sekikawa, Chisato
Tanaka, Masaki
Terakado, Dai
Togawa, Kanako

**Korea, Republic of**
Choi, Kee Ryong
Dauk Hyun, Nam
Kang, Min Haeng
Kim, Jeehae
Yoon, Bohyun

**The Netherlands**
Barreda, Marc (working in)
Bremers, Alexandra

**Sweden**
Ahlin, Birgitta
Lehtonen, Sirkka (working in)
Nielsen, Fredrik
Thorgren, Petra

**Switzerland**
Kniel, Bernd

**United Kingdom**
Benefield, Scott (working in)
Blatchley, Dennis
Choi, Kee Ryong (working in)
Dickson, Erin
Haf, Rhian
Matthias, Gayle
Sarmiento, Jeffrey (working in)

**United States**
Arday, Rebecca
Barney, Christine
Benefield, Marc
Breitbart, William
Calabro, Victoria
Cass, Robin
Chatt, David
Cohen, Nancy
Crescuillo, Jennifer
Czeresko, Deborah
Dahlberg, Caroline
DeSomma, Paul
Donefer, Laura (working in)
Ginsberg, Justin
Gordon, Tyler
Gray, Katherine
Hileman, Opie
Jennings, Jesse
Johnson, Benjamin
King, David
Kosak, Bela
Mack, Jeff
McKinnis, Kimberly Marina
McNeel, Amie
Morris, Paige Lizbeth
Oki, Aya (working in)
Pender, Amy
Peretti, Sibylle (working in)
Perez, Matthew Day
Potter, Charlotte
Reid, Karen
Rosenfeld, Erica
Sarmiento, Jeffrey
Scheiner, Michael
Sideman, Wil
Stinsmuehlen-Amend, Susan
Strattman, Wayne
Tisman, Zak
Viviano, Norwood
Vogel, Caitlin
Wright, Benjamin
Yoon, Bohyun (working in)
Zimmer, Jeff
Zirpel, Mark
Zogas, Tom

Scholes, Victoria
Zimmer, Jeff (working in)
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Jury Statements

Although I didn’t vote for Paul DeSomma’s Miraculous Apparitions (a.k.a. “The Toast”), I should have, because it’s given me a noodle of an entry point into my assignment here. The Toast represents some ideas that I think are informative about our glass enclave and this publication, which admirably strives to be representative or documentary. The Toast is emblematic of a fuzzy and well-known fulcrum of identity, and I’m not referring to my friend Paul Marioni, but rather to the ideas that The Toast represents.

Much hula-hooping was made this year about the 50th year of studio glass. Being an artist gestated in the earlier rather than later years of this nuevo big-bang-in-vetro, I guess I can either legitimately shed, or be totally blinded by, some of these gyrations. And, having been an itinerant “educator” of some sort during most of my adult days, and more recently an employee-member of one of these institutions with an identity clearly staked on the claim of “educator” of some sort during most of my adult days, and more recently an employee-member of one of these institutions with an identity clearly staked on the claim of studio glass DNA, I guess I’m also just as likely to be in too deep. I am aware of my own tree rings, having come of age during the publication of Stewart Brand’s Whole Earth Catalog. On that cover was the Gaia-affirming and of age during the publication of Stewart Brand’s Whole Earth Catalog. On that cover was the Gaia-affirming and.

But it also may now be, even more importantly or just more blatantly by default, a gauge of larger cultural shifts within and outside the glass island community—including those issues that are affecting the larger onion of life and culture, as art ought to do. The question might then be: what exactly is the Review now recording? Is it self-aware and evolving to understand beyond its orb, or just gazing at its niche, in denial and self-obsessed with its glassiness? And is that acceptable to the island’s inhabitants?

Some of our collective whole earth gaze is also addressing issues regarding time and information pollution that the writer Paul Virilio’s been gloomy about for years. This also refers to the modern dilemma of creativity, and its power of application. One of Virilio’s quotes that I’ve always liked for its cynicism is, “Some day the day will come when the day will not come,” or something along those lines. (As I write this, the next GAS conference is supposedly canceled and the media are playing up President Obama’s sound bite that the House Republicans “got another thing comin’”). But this existential Virilio line, other than being a clever lozenge of bleak, comforting humor (with ever more biting resonance), does have potency in relation to the idea of information and “progress” moving so fast as to not be able to biologically, let alone mentally, be absorbable. Yet the catch in this line is that we are reading it in awareness that the time is still here, and that we have a future we can affect now, because we read it. The point is that the spotlight is on you and me, and on what we do now with this power of cognition and creativity.

For years and years, we glass islanders have been striving and straining to represent in a larger world of art, with limited but growing success. Perhaps we are, now, just a notch closer to the point where the glass movement is more successful as a cultural barometer, for reasons that have less to do with what it is we make work out of, and more and more with why, and why not, we make work. Glass: are there ideas that can reach beyond and return back home? Or are the mechanisms for that success just more likely made off-island by others? Interestingly, and with some justified resentment by residents of our glass enclave, creative visitors to the island have often appropriated and claimed successes off the hard work and toil of the natives. Can you blame them (the visitors)? So again, I think it’s becoming apparent that those who travel off-island to gain perspective can not only be great missionaries, but can also gain sorely needed insight and growth. To me, it just seems like the tables are finally turning these last few years, yet all we had to do was start the rotation.

Glass does not define creativity, but merely provides one with a tool for the expression of ideas beyond it. Since, in the making of things out of glass, we are so based in a phenomenological and physical reality, we naturally are over-grounded in some ways, and less global in others.
The Toast being submitted and voted into the Review is an acknowledgment that we’re fixated as a fraternal and process-based community. The relief valve and good humor of an important icon of the movement, such as Paul Marioni, appearing in The Toast more than suffices to legitimize the work within the community. It’s more important if we recognize why it exists for us. It’s an idea that moves beyond the medium. That it still needs the fuel of the community metaphor is not really a problem at all, but a parochial description and a loving poke. So, it seems, we should really, truly celebrate The Toast, and also be willing to just leave it in the toaster.

Certainly there was good work submitted, and maybe it’s more of my own jaded boredom, but during a good amount of the jurying time (about 3,000 images), I seemed all too aware of watching a movie rather than being enveloped or captivated by much of it. Harsh, maybe, but I’m not sure that my collegial jurors or even I would have voted for my very own objets d’art with the scrutiny that I’m wishing and striving for here. So, it appears, the mechanics of this glass island culture caught my attention more often than the works themselves.

Where and how does one critically cut off what is truly interesting or new in a highly prefiltered and incestuous process? And, if we did our job too well, would we even have a publication? What is the relation with, and relevance to, a larger context of art? Do the process and the publication fairly, accurately, progressively need to exist? And, if we did our job too well, would we even be willing to just leave it in the toaster.

A few of the curiosities of judgment are more easily poked at. There was the fair declaration that only images decent enough for publication could be included (naturally, and basic enough, right, but what about the anti-aesthetic?). Then, the seemingly extreme opposite that one juror foisted, being that he would consider a submission only for its absolute photographic face value and nothing more. This point of discussion of the image itself being the sole representation of the creative act, and disconnected from its author, puzzled me. Seemingly, this is a stance of thin purity, which disregards some of the best that glass-island life actually does have to offer. If this were 20 years ago, the discussion would still certainly have been about the good photo/bad photo, and where the truth stands behind it. Only now, the considerations of what COULD be represented—that we may be baited and are longing for, but are missing out on—are far, far different. And then there was another discussion about the creative act being completely antiquated by the representation of the image alone, and the entire process being flawed because of it, and the nature of the whole scene (thankfully) “evolving.” (Digital, performance, video, conceptual, and . . . toasted.) The truth lies in all of these posts, but clearly time has brought change, and so shouldn’t the ability to record and filter also change? Unfortunately, we are still at a point where what is submitted is partly predicated on what is expected, rather than what might be possible. We are still caught in between.

Having been a part of several other jury processes, and also leading the annual Wheaton CGCA residency program jury, I get to see the voids in well-intentioned systems. I’m always conjecturing about process and the fluidity of criticism. But the minor flaws are not really the issue: it’s whether systems can offer a progressive service. And what a gift and impressive engine the Review strives to be. Lavish, respectful, and well intentioned. What a record of 35 years out of the 50! I wonder why I never submitted myself, as I wish I had in many ways; or not included that could have been or should have been. Relatively speaking, there was much submitted that could have equally been included in the final selection, but was not. Relatively speaking, there was much that I wish had been there, but was not. And there was much that I wish had just NOT been there at all, but still had to be weighed. We did our time.

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And therein lies a pitfall. It’s not really about my personal gazing ball, but about whether the ghetto of “glass art” can shine light on its own tribalism and admit that the first stage of recognition is admitting there’s myopia. In other words, being honest has come about, not so much from within the glass scene, but from the (positive) pressures outside the guild.
During the jurying, it also struck me that we are deeper into a continuum where much is tired and rote, but also—and especially heartening—that there is still great power in the most simple of uses and adjustments. The array of creativity was sometimes slim or spotty, but still solidly varied from everything that I call base aesthetic practice to the more conceptual. Just paying attention—and the subtleties of truly being aware, in earnest—pays off. Pays off, not necessarily as flash or trend or hyper-clever, but just as something good art does, which captivates, engages, and recognizes.

There is always more than a chance that much is missed, ill-absorbed, or just bluffed in juries like these. Technology has allowed for even greater tricks of deception or manipulation, but there is still the miscommunicated, misunderstood, or misinterpreted. Some pieces seemed close to something, but so desperate to make glass the reason of their making that that’s all they were—forced to be something weaker, in spite of an idea. And some pieces—many—were riding alone on the language of what the medium can do with itself. These, too, like The Toast, could fall on either side.

I think it’s important that we recognize the Review, not exactly as a recording, but as a tool to start to critique the sum of the pieces—a tool that is limited. The Review offers something as “it” when we know, quite well, it’s not. But without this notch of attempted calibration, we would have less bearing. Let us keep aware of what is not here, but what could be out there for all of us. May this Review, as an institution, strive to be creative itself, and to find new systems of inclusion and outreach.

A few years ago, for a variety of reasons, younger artists working with glass began to abandon its more market-driven motivations, which has been refreshing and wonderful to see in a new generation of artists who no longer have that burden (other than survival). Not everyone is adjusting so well, while others are still in the comfort of—pardon the pun—the market bubble, where there are some, but not really clear or easy, delineations.

I extend apologies to all the artists whom we did not, or could not, recognize for whatever reasons. Again, I am not mincing words here: there was plenty of work that was, to be too kind, “not so hot,” but the idealist in me holds out that there was much that was not yet revealed.

And it has also been my experience that the creative person does not necessarily require many of the things that we might assign as “gifts,” but rather, that the real attribute for an artist is this age-old but newly described essence called “grit”—otherwise known as fortitude and the need to make and push forward. Grit, a catchy moniker, but whatever we call it, it certainly is vital and mysterious.

So, yes, I am now asking Tina Oldknow to place my initials next to Paul DeSomma’s “The Toast” and to affirm that, yes, I recognize the brilliance within the community of this piece. But what about elsewhere? Maybe glass grows up, and leaves its navel behind, or not. “But now the travelers are traveled. Dreamers are dreamed. They are no longer free to move about, they are traveled by the program. They are no longer free to dream, they are dreamed by the program”—Paul Virilio. Let us make this Virilio quote a jaded warning, with just a wink of self-recognition. Words hopefully not as forlorn as they prognosticate, but to be used as a precautionary tool about what we might become.

Hank Murta Adams (HMA)
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Thirty-five years later, it is strange to be part of such a monument as *New Glass Review*, a meaningful archive that contains more than 3,500 images (selected from more than 80,000 submissions) of contemporary glass art, craft, design, and architecture. As members of the 2012 jury, we were charged with selecting the 100 images for inclusion in the 34th edition of the *Review*.

Of course, I trained intensively for this mission. After months of contemplation, I listed the seven ultimate criteria that I would tactically employ in evaluating each submission: concept, form and composition, technique and materials, necessity of the usage of glass, reference to history, impact of the dimensions, and translation to photography.

Unfortunately, after a quick count, it was clear that, if we wanted to think about and discuss, for just half a minute, each of the 2,973 submitted images, it would take us more than 24 hours to complete the first round of selections. You must therefore understand that the first round is fast and spontaneous, visual and ruthless. Do I like you? Do you intrigue me? Yes or no! Forgive me.

It’s horrifying when one considers that all of these submissions, which were created over many hours, days, weeks, and more by dedicated artists, designers, craftsmen, and architects, were judged in this first round with a split-second verdict. But it is nevertheless important to realize this!

It is also most interesting to experience such an intense process. How does one’s mind deal with such a huge amount of visual information? Why is one initially attracted to a specific image that may become less appealing in the second round? And vice versa! So, yes, I did wonder how many of the images I had condemned in the first round might have grown on me in the following rounds. But, if it is of any comfort, we are professionals! And, from the experience, I can pledge that this mission was executed with all necessary seriousness, concentration, and integrity.

We all agree that glass is a material or, as some describe it, just a state of matter. But it is also a word with literal and philosophical meanings. And it is *an image*. It is this “image” that is fundamental to New Glass Review—not the material itself, and not the product. Shall I call it “Magritte’s pipe principle”? It is the visual information contained within one image that the jury has to interpret. Therefore, we need to realize that the preceding step, in which an object, artwork, or concept is translated into a digital image, is of crucial importance. How strong is the subject as a photographic or pictorial image? How readable is the content, and is it representative of what the subject actually is? What is the context? What is the atmosphere in the image? Is there a reference to dimensions? What is the impact of the light and reflection?

I do value the image highly! But when my fellow juror Hank Murta Adams asks me if I prefer a bad picture of good work or a good picture of bad work, I will, of course, favor good work, although I think the quality of the image shows the visual talent of the artist. Moreover, the image of the work is likely to be viewed more than the work itself. It starts out living an independent life, with a title, a year, and the name of the artist. It is this submitted image that is judged, and this is definitely fine by me. New Glass Review is a treasure of images, not of works. (But do not get me wrong. Nothing should have a higher priority than experiencing the actual work in a favorable setting."

The “seven ultimate criteria” I listed above—which I did not apply in the first round of selections, because of time-management reasons—will now be used to categorize and nominate some prominent submissions.

Let me begin with Wil Sideman’s *Salted Oak* and Brad Copping’s *To Go*, both of which provide an “outline of a story,” whereas Mica Okuno’s *White Bow* (b) and Katherine Gray’s *Black Hearth* are straightforward and well-balanced examples of “composition and components.” I admire Kanako Togawa’s *Gentou 2* and Petr Stanicky’s *Divide* for the way they create “the mystery in the pictorial image.” In addition, I want to point out Jeff Zimmer’s beautifully lighted installation view *We Were All Wrong* (“Whitewash” Series) and the image that captures Erin Dickson’s interactive installation *Tyne Tunnel* perfectly. Both are powerful images and fitting illustrations of “translation to photography.” Although it is hard to read, since there is no visual reference to it in the image, the height (2.7 meters) provides the grandeur in Elizabeth Kelly’s *Perilous*. Michael Scheiner’s *Resting Membrane* also leans on its “importance of scale.”

Now, I kindly invite you to compare Maria Bang Espersen’s video still of her performance *Craftformation* with Wendi Xie’s attractive, surrealistic image *Tweedledum and Tweedledee*, and question “the necessity of the material.” While Espersen is banging the borders of glass, Xie uses the material in place of what one might have expected to be a soft cushion. The moment I saw Robin Cass’s image of *Amber Galactolipid*, it reminded me of the Blaschkas’ biological models. In Sibylle Peretti’s *Snow Child*, I felt a loneliness and sublime purity similar to Michelangelo’s *Pieta* made in perfectly polished white marble. To me, both of these works are definitely “references to glass/art and history.”

I am enthusiastic when artists use glass, not as the end product, but as a tool or a reference to the word glass and its world. After meeting Jesus and Elvis, I was happy to see Paul Marinoni’s face on a piece of toast. *Miraculous Apparitions*, submitted by Paul Desmoma, is probably not the most original work, but it is (to put it mildly) surprising that even torched bread can make it into such a material-oriented publication as *New Glass Review*. I expect that this will be a contested choice, but to me it is an important and playful instance of widening “the horizon of glass.”

In this category, I also want to single out David Yule’s *A New Way of Seeing Czech Cutting*. Many artists have been using shadows of glass, some more successfully
than others. This fair example is like the discovery of a three-dimensional code that is decrypted by projecting it as a beautiful two-dimensional image.

Here, I would also praise Dennis Blatchley’s *Jigaboo: Dancing in Yellow and Red with Black Spots* and Fredrik Nielsen’s *Purple Pitcher* for their “deontology of mixed media,” how they dare to infect our holy glass with inferior found objects, papier-mâché, spray paint, and car paint. Finally, I nominate Nam Dauk Hyun’s *I Can’t Chew Stone* and Olga Rozin’s *Crafty and Joyous* in my personal category, “smile.”

Perhaps the most difficult part of my *New Glass Review* mission was coming up with my “Jurors’ Choice” selections. I have divided my 10 contributions into three categories: “2012 discoveries,” “all-time favorites,” and “confrontation.”

In 2012, the glass museum Glazen Huis organized, for the first time, the Belgian triennial glass competition and exhibition known as the International Glass Prize. As the artistic coordinator of the Glazen Huis and the curator of this project, I found it most challenging and exciting to be in charge of the development of this competition. The results were unimagined: 1,422 submissions from 47 countries. The International Glass Prize had many highlights, but I want to short-list Maria Bang Espersen’s objects and, perhaps even more, her glass performances *Craftformation* and *Drinking Glass*.

Markus Kayser’s *Solar Sinter Project* is a brilliant invention. It is a crazy idea to fuse sand in the desert with solar energy into three-dimensional objects using a primitive 3-D printer. The way Kayser realized and recorded this idea is fantastic, and it deserves my true respect. In September 2012, he won the talent prize in the second edition of European Glass Context in Bornholm, Denmark. It was there that I met another of the 2012 New Glass Review jurors, Jutta-Annette Page, for the first time. She presented a lecture titled “50 Years of Studio Glass: From an Avant-Garde Craft to a Medium for Art.” During her lecture, I discovered the work of David Grant Hopper (*Untitled 9*). I could not—and still cannot—believe that I had never before encountered his work. It was mind-blowing to see how Hopper used the form-giving qualities of glass in a very expressive and dynamic way, how he mirrored and covered the blown glass surface with industrial lacquers instead of using its transparency and intense color spectrum.

Another Bornholm highlight, and also sprayed, this time with gold-colored car paint, was the sturdily blown glass *Pitcher*, placed on a graphitized pedestal, by Fredrik Nielsen, a self-declared “poster boy of cool rebellion, rocking an attitude that makes Swedish contemporary glass beat with a pulse” (Anne Klontz, independent curator, www.wetterlinggallery.com/artists/fredrik-nielsen).

Some of my “2012 discoveries” will definitely become part of my “all-time favorites.” But until then, and for several reasons, this is a selection of my timeless icons: Věra Lišková’s *Pudl* (Poodle), Gerhard Richter’s *Eight Gray (Acht Grau)*, and Roni Horn’s *Pink Tons*.

Let me also take this opportunity to promote Jerome Harrington’s artistic investigations and his approach to glass in *The Glass Archive* and *Meaning Escalator*, which have resulted in works only on paper and film.

In conclusion, I want to share two pictures of the exhibition “The Glass Canvas,” which is, to me, one of the most successful shows I have curated for the Glazen Huis. The first image is a beautiful match between Judith Schaechter’s *You Are Here* and *Astrology*, a superb 17th-century glass medallion. Although they are far apart in date, they feel as if they were destined to be together, both wandering about the same universe, sharing their thoughts and feelings. The second image is *Christ on the Cross* (1535), a monumental stained glass window measuring three by four meters, which hangs like a painted canvas on the museum’s glass wall. These pictures show that we not only exhibit contemporary glass, but also love to confront it with our glass heritage. We try to expand our approach by crossing into other fields, such as theater, dance, photography, painting, literature, and even cuisine. In all of this, however, our focus is on a single material, one single word, one single image: glass.

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Jeroen Maes (JM)
Artistic Coordinator and Curator
Glazen Huis
Lommel, Belgium
This issue of New Glass Review brings an end to all of the celebrations of 2012, the year of the golden anniversary of American studio glass. Thanks in large part to the promotion of the 50th anniversary by the Art Alliance for Contemporary Glass, more than 160 glass-themed demonstrations, lectures, and exhibitions took place in museums, galleries, universities, and other venues across the United States. There was a particularly memorable Glass Art Society conference sited in Toledo, Ohio, the birthplace of American studio glass. It was a big year and an impressive celebration, with many meaningful events that I cannot begin to document here.

Much attention was paid during the year to Harvey Littleton, whose new biography by Joan Falconer Byrd accompanied retrospectives at the Chazen Museum of Art of the University of Wisconsin–Madison and The Corning Museum of Glass. Corning’s exhibition, “Founders of American Studio Glass: Harvey K. Littleton,” was shown at the Museum with “Founders of American Studio Glass: Dominick Labino” and “Masters of Studio Glass: Erwin Eisch.” The Corning Museum’s 51st annual Seminar on Glass presented a mix of studio glass pioneers to one of its largest audiences, and the special summer exhibition, “Making Ideas: Experiments in Design at GlassLab,” explored the new role of American studio-style glassmaking in international design.

Survey exhibitions in 2012 that I found notable were the Toledo Museum of Art’s ambitious “Color Ignited: Glass, 1962–2012,” and “FUSION [A New Century of Glass],” presented at the Oklahoma City Museum of Art. While Toledo’s show gave a nod to the past and recent past of studio glass, “FUSION” showed us its present and near future. Together, the exhibitions provided a rich and varied overview.

Thinking about Toledo as the birthplace of American studio glass, I thought that a natural choice of juror for New Glass Review this year would be Jutta Page, the knowledgeable and resourceful curator of glass and decorative arts at The Toledo Museum of Art. Many of you know that Jutta was the former curator of European glass at Corning. She offers the field of glass the rare gift of context within the larger scope of art history. She is not a curator focused on craft or design, but someone whose diverse interests in art across time and place bring a richness and depth to contemporary glass. This may be appreciated in her writing and in her installation of Toledo’s signature Glass Pavilion by the Japanese architects Kazuyo Sejima and Ryue Nishizawa (SANAA).

Jeroen Maes is a Belgian curator with a background in design and art conservation. I got to know him while serving as a juror in 2012 for the first International Glass Prize, a triennial competition and exhibition hosted by the Glazen Huis in Lommel, Belgium. Located about an hour from Antwerp, Lommel has a white, quartz-rich sand that is an important resource for the European Union’s glass-making industries, and glass, as a material, is given as much respect there as it is in Corning or Toledo. Jeroen’s interests in art and glass are also wide-ranging, and he has a special talent for “confrontations” between old and new glass. This is demonstrated in his exhibition catalogs, The Taste of Glass and The Glass Canvas, which are visually rich and inviting.

When I think of artists engaging in what I would call “extreme casting,” I think of Hank Adams. Hank is an artist whose day job—as the creative director of the best artist-in-residence program for glass in the United States—keeps him connected with the artists and the community that fuels what we know as studio glass. Unlike Jeroen, Jutta, and me, Hank is not about the object. What he is about is culture and community. Hank is immensely creative, and he inspires change. He brought a fresh and open perspective to the New Glass Review process. While all jurors approach the jury table with different expectations and criteria, Hank is the first juror I have worked with who—in making his selections—looked for the potential of the object/activity, for what was not yet there.

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In reviewing the work that was chosen for this year’s 100 submissions—as well as my selections for the “Jurors’ Choice” section—I settled on two wide-ranging themes to use as a way into discussing the objects that I wanted to write about. These themes are culture and environment. By culture, I mean the culture of making, which includes process, and community (inspired by Hank). The first piece I want to mention is Paul DeSomma’s toast with the miraculous apparition of the face of Paul Marioni. Although it is not glass, it is about the culture of studio glass. Selecting it for the Review was my nod to the 50th anniversary, and to the importance of the pioneering generation of artist-glassmakers.

Turning to glass itself, Maria Bang Espersen’s video/installation, Craftformation, was an elegant work about process. Here, dustlike piles of broken glass filaments accompany a video that shows the artist blowing a huge glass bubble that dances and soars in the air before it bursts into nothing, leaving a dustlike pile behind. We then see this event in reverse. It is disconcerting and beautiful, a kind of love poem to the material.

David King hot-assembled a Frankenbottle out of found broken pieces of wire-embedded security glass. The result is his cryptic Security Bottle, which seems rather conventional until you take a closer look at it. Similarly, Bernd Kniel’s drawings look like pleasing and
unsurprising abstractions until you learn that the shapes were made by burning float glass on paper. This is a different sort of pyrography, and one with potential. In these works about material, I admire the way in which the artists create surprise and delight for the viewer, so that we may appreciate the surprise and delight in glass that they experience.

Process can also be very object-oriented, as can be seen in the single-minded obsession of David Chatt’s *Bedside Table*, on which a selection of everyday objects is made unordinary through a cladding of off-white (the most ordinary color there is) glass beads. Chatt’s intense focus is surely fueled by artists such as Liza Lou (“Jurors’ Choice”), who is best known for her beaded environments *Kitchen and Back Yard*, which were made in the mid-1990s. Over the years, her work has shifted from narrative toward abstraction, and her beaded paintings might suggest minimalist canvases, if they were made with paint. The use of beads rather than paint, understandably, changes everything—not because of the “pointillist” effect or their texture, but because of their reflectivity. In its textured monochromy, Untitled No. 19 vaguely reminds me of the white canvases of Robert Ryman (which I adore), yet its overall effect is more like that of white-on-white weaving. What I appreciate about Lou is how she redefined beading by removing it from a decorative context.

Compulsive process is also evident in the sculptures and installations of Michael Johansson (“Jurors’ Choice”), who takes all kinds of everyday objects—such as refrigerators, briefcases, dressers, clocks, and shoes—and stacks them by color into strictly ordered configurations. *Half Full* is one of the few instances in which he has made a piece entirely of glass, and the dematerialization of the volume created by his stacked transparent containers must have intrigued him.

As for community, Bohyun Yoon and Charlotte Potter made work inspired by different groups of people. Yoon silkscreened images of his neighbors, friends, and colleagues onto sheets of glass, and with these sheets he created a houselike structure. Light shining within the “house” projects the portraits onto the white walls of the room, creating a gallery of people, or a community, in which the viewer enters and participates. When Yoon came to the United States from Korea, he did not speak much English, so he observed people’s faces and gestures to help him better understand what they were saying. From this perspective, Yoon’s community of portraits is also about communication.

Potter’s *Charlotte’s Web* represents a kind of community that has become ubiquitous, which is the virtual community. In this remarkable installation, which was acquired by the Chrysler Museum of Art, Potter used images of all of her friends on Facebook to make engraved cameo portraits. That she had 864 Facebook friends did not deter her. The look of the cameos is charmingly antiquated, yet the portraits reflect contemporary postures and gestures. The cameos are arranged geographically within the United States: Potter placed each cameo at the location where she first met the person, and she connected all of the cameos with delicate metal chains in a complex pattern that emanates from her own portrait, which is situated (now) in Norfolk, Virginia.

Hank Adams (“Jurors’ Choice”) needed a community of students to build *The Trojan Horse* at Pilchuck Glass School, a community of artists devoted to glass. In 1994, he was approved to create a structure as a class project, and it took him and his class two summers to complete the concrete, rebar, and cast glass cabin/reliquary. Built with the pioneering spirit that inspired the early artist-made houses at Pilchuck, *The Trojan Horse* addresses the school’s artist community. It is a symbol of the priceless cargo of freedom and imagination that the school must protect and carry into the future.

*The Precious Stonewall*, made in 2010 by Jean-Michel Othoniel (“Jurors’ Choice”), is a mysterious bead necklace—adorned structure named in honor of one community and culture, and made by another, entirely unrelated one. “Stonewall” refers to the historic 1969 riots protesting the persecution of gays and lesbians—while advocating civil rights—at the Greenwich Village bar The Stonewall Inn. In 1997, Othoniel undertook a different project about community, *Scar-Necklace*, in honor of the sculptor Félix González-Torres, who had died the previous year. For this project, Othoniel made 1,000 red glass bead necklaces and gave them away at a gay pride festival. His photographs documenting different people wearing the beads create a “shadow” community that informs *The Precious Stonewall*. A community of a very different sort is composed of the individuals who made the mold-blown glass bricks for the monument (five tons or 4,200 bricks)— artisans who reside in Firozabad, India.

Ai Weiwei (“Jurors’ Choice”) is well known for marshaling significant human resources in the making of his vast pieces, such as his unforgettable *Sunflower Seeds*, made of millions of life-size handmade ceramic seeds. *Fountain of Light*, with its thousands of crystal prisms strung onto wire cable, is no exception. This tower, which I photographed in the garden of the De Pont Museum in the Netherlands, lights up at night, transforming itself into a giant chandelier. It refers to the culture of communism—its utopianism in the early years in Russia, and the decline of that envisioned utopia, finally, into gaudy commercialism. The tower is based on Vladimir Tatlin’s famous *Monument to the Third International* (1919), the influential architectural model of a government building that was one of the few expressions of Russian Constructivist architecture. In Tatlin’s model, the spiral steel framework...
symbolized the rise of the people in revolution. Three glass structures were designated to be incorporated into the tower: a cube at the bottom, a tetrahedron in the middle, and a hemisphere above a cylinder at the top. These glass offices would provide transparency into the workings of the government. Weiwei transforms this utopian vision into something that is pretty and meaningless, a kitschy chandelier of the type popular in Chinese government bureaus today.

* * *

My second category of works revolves around the theme of environment—not the built environment, but the natural world. There are direct references to nature, such as the dark and atmospheric landscapes of Jeff Zimmer, which are composed of enameled and sandblasted sheets of glass layered inside light boxes. The title of his installation, We Were All Wrong, implies a tragic outcome that is belied by the peacefulness of his images. The uplifting Sunset No. 7, by Petra Thorgren, is a large, abstract composition of colored glass and light that is informed more by painting than by stained glass. I admire this rough and ready construction, which reminds me (again vaguely) of the windows of the installation artist Spencer Finch. Jeffrey Sarmiento and Erin Dickson’s Emotional Leak is a black stalagmite made of computer-programmed waterjet-cut glass, and it shows the telltale strata typical of CAD/CAM objects. In the photograph, it looks soft, eroded, and earthlike, yet it is also otherworldly.

Tom Zogas’s study of the cultivation of algae resulted in his Personal Microalgae Production Units, a work about sustainability that goes beyond theory. It is scientific and practical, but it is also beautiful. I love the graceful shapes of his containers, so unlike common borosilicate flasks and so much more in the spirit of the early alchemical vessels made in Venice. In Zogas’s installation, the theme of nature intersects with science, just as it intersects with spirituality in “Scapes,” the brilliant exhibition mounted by Laura de Santillana and her brother, Alessandro Díaz de Santillana (“Jurors’ Choice”), and organized by the Museum of Glass in Tacoma.

Abstract reflective wall pieces by Alessandro joined luminous objects by Laura in this exhibition based on Hindu cosmology. All of the objects were made of blown glass by the artists during their residency at the Museum of Glass, working with the super-talented team of glassblowers there. The exhibition space was divided into four rooms, each with its own installation representing the four separate Hindu spheres of existence: Earth, Space, Sun, and Moon and Constellations. Each installation was defined by color: deep gray, gold, blue, and red for Earth; white and silver for Space; silver, burnt gold, white, copper, and indigo for Sun; and white, black, and silver for Moon and Constellations. Shapes were elemental—based on the egg and the sacred lingam—joining female and male energies that refer to universal forces and to the artists themselves.

The study of the heavens is also one of the aims of Mark Zirpel, whose alchemical work investigates processes in nature. He combined old and new technologies for his Photovoltaic Orrery 2, a bewitching and seemingly unlikely contraption. It is powered, of course, by light, captured in two small photovoltaic panels. These are attached to an assemblage of repurposed metal parts that looks like a Steampunk curiosity.

For other artists, the subject is light itself. What could be more natural or appropriate for glass? Matthew Day Perez, Andrew Erdos (“Jurors’ Choice”), Michael Scheiner, Christine Atkins, and Marc Barreda all look at the interaction of light and glass, yet their approaches and results are entirely different. Perez’s brooding sculpture, Follow, looks like some dark futuristic and dystopian architecture, simultaneously absorbing light and reflecting it off the textured mirrored surface. Erdos uses mirror to quite different effect and purpose in The Lightning Factory, where the light bouncing in, off, and around the highly reflective wall—and bending and twisting off the applied three-dimensional creatures—creates a creepy fun-house effect that is both delightful and frightening.

The large, light-filled panes of Scheiner’s Resting Membrane are in diametrical opposition to Perez’s and Erdos’s explorations. The glass seems to vanish into air, its presence suggested only by its slight, ethereal reflectivity. These large sheets of display glass are flexible, rather than rigid, leaning and bending under their own weight, rather than breaking. It is exciting for me to see artists such as Scheiner—and, of course, Josepha Gasch-Muche—exploring ultrathin display glass for sculpture. (If ultrathin display glass appeals to you, look into Corning’s new, rollable Willow Glass at www.corning.com/displaytechnologies.)

Christine Atkins shines LED light through hot-sculpted glass onto float glass in her installation, Refraction VIII. Her panes create paintings of light that she does not hang side by side, but in rows, one behind another, creating a dramatic three-dimensional experience. In his installation/experiment, The Moment I Opened My Eyes I Began to Go Blind, Marc Barreda uses lenses and light, he says, to scientifically explore the nature of the sublime. As he explains it: “The qualities of light and vision—sensory experience—can be explained by the sciences and yet their truths lie locked behind subjectivity unique to the individual. With this installation I made a series of lenses beginning with the recognizable, functional shape of the spherical lens, and moving into lenses that were formed based on calculations of curiosity and whimsy. The resultant group was studied not in its ability to magnify or
focus, but in its capability of distorting and dismantling light.” Both installations seek to uncover the essence of luminosity.

I recently learned of the chandeliers created by Cerith Wyn Evans (“Jurors’ Choice”), and I am quite taken with them, as I am fascinated by all of his work. The first one I came across was Once a Noun, Now a Verb (2005). Evans tethered his found chandelier—a so-so example of a traditional-style Murano fixture made by Luce Italia—to a computer program. This enabled the chandelier’s lights to blink in obscure Morse code messages, the texts of which were then flashed onto a nearby video monitor. Witness (after Iannis Xenakis), made in 2011, is named after the postwar avant-garde Greek composer who developed his influential music theories in Paris. Xenakis is well known for his pioneering studies in electronic and computer music, as well as for the site-specific music he created for architectural spaces. Evans’s chandelier—a better and more elaborate historical version by Luce Italia—“breathes,” or lights, in time to a particular piece of music. “My abiding concerns in this work are to explore and interrogate the relationship between sound and light (son et lumière),” Evans says. “The soundtrack becomes a ‘lighttrack.’ I was inspired by the sonorous textures articulated in [Xenakis’s] music to somehow apply them in a fashion (abstract and encrypted) to this strange and magnificent object from another space and time.”

In closing, there are a couple of projects that I chose for the “Jurors’ Choice” section that I found especially ambitious in scale, compelling in execution, and intriguing in content. The first is the 14½-foot-high Blueman, which is part of an extensive and complex installation—a universe, really—that Richard Jolley is creating for the Knoxville Museum of Art in Tennessee. Although this commission is still being made, I wanted to show this photograph of a heroic Jolley with his alter ego, which represents only a portion of Jolley’s mammoth steel and glass endeavor.

Judith Schaechter was invited to make a site-specific installation in a location that was daunting, challenging, and seemingly perfect for her medium of stained glass: a rotting prison. Philadelphia’s Eastern State Penitentiary, a model for enlightened and humane incarceration when it opened in 1829, was closed in 1971 and abandoned. After decades of neglect and ruin, its many individual cells, with their peeling walls and crumbling ceilings, have been renewed as spaces for temporary art installations. Schaechter conceived her most ambitious project to date for this unique place: a cycle of 17 windows titled The Battle of Carnival and Lent. In the prison cells, Schaechter mounted windows into long, thin spaces in the ceilings, their imagery cramped and constrained by their context, just as the inmates once were. At the entrance to one of the cellblocks, a large cathedral-like lunette depicts a nightmarish, Brueghel-like battle populated with a variety of characters, legends, and clowns. The battle, says Schaechter, addresses “in a non-religious way the psychological border territory between spiritual aspiration and human suffering.” The detailed treatment of her subject matter and the meticulous execution of her windows (as usual) were extraordinary, and indescribable within the confines of a paragraph.

People (not in the glass community) like to complain about how petty, pretty, and shallow art in glass must be. If pressed, they might demur at the mention of Josiah McElheny or Liza Lou. I understand their hesitation, because so much work in glass is “not so hot,” to quote Hank Adams. But to let acres of bad glass influence your thinking about the material is like letting acres of seascapes and clowns influence your thinking about contemporary painting. Fifty years of glass is no time at all: glass is still a young medium for art. But as New Glass Review hopefully demonstrates, there is a lot more intelligent and thoughtful work out there than one finds in commercial venues. And what the Review manages to show is really only the tip of the iceberg.

Tina Oldknow (TO)
Curator of Modern Glass
The Corning Museum of Glass
For more than three decades, New Glass Review has been committed to extracting, from a flood of submissions, the best creative work executed in glass during the preceding year. Here, “new” signifies both the time-related aspect of “latest work” and “fresh viewpoint.” While the former is the primary qualifier for submission, determining the latter is at the discretion of an ever-changing jury. It should be said, in this 50th-anniversary year of the 1962 Toledo workshops, that this Review is principally no different from its recent predecessors. It is still entirely dependent on the serendipity of the range and quality of the annual submissions that skew any attempt at a survey (national or global), and this juror would be remiss not to acknowledge an inherent subjectivity in the general selection process. However, the Review continues to provide the largest accumulation of creative work attempted annually in glass.

An electronic mailbox now serves as the net for the yearly catch of work that competes for limited space in the published roster. In this, the Review differs greatly from the earliest “surveys” of the 1960s, held at The Toledo Museum of Art, when most craft shows required that the objects themselves be sent in to be judged. The presence of the object, it was thought, could not be replaced by an image as surrogate. The Coburger Glaspries process still adheres to this principle to some degree, in that a first round of selection from images is followed by a second round with the physical and usually threedimensional work present. Although, as most decorative arts curators would assert, one’s fingers are always more honest than one’s eyes, there are different levels of visual assessment in play today. Not only has the field expanded to include film/video for the work itself, or still images that remain as the only record of a time-sensitive installation, but now it is also the digital image that, once removed from the submitted work, is expected to provide all of the essential visual information for evaluation. It is this aspect of images, in relation to work in glass, that is of particular interest to me. I am illustrating my thoughts with images of works I have included in my “Jurors’ Choice” selections, as well as of works by artists who were juried into New Glass Review (identified by “NGR”).

In recent years, The Toledo Museum of Art has placed a special emphasis on its educational mission to improve the visual literacy of its visitors in understanding art. This important new set of programs is based on the recognition that our increasingly visual environment requires progressively more sophisticated capabilities for comprehending visual culture. As a case in point, one of the earliest photographic images in the collection is an 1844 calotype by the British photographer William Henry Fox Talbot depicting a display of historical glasses. Although the subject is clearly identifiable (19 pieces of assorted tableware on three wooden shelves), the viewer responds to the overall composition of the transparent vessels, their balanced arrangement by shape on horizontal lines bisecting the soft brown background. The camera’s centered viewpoint—shooting slightly up at the groupings—obscures part of the vessels’ bases and emphasizes a connotation of treasured objects placed high and out of reach. Photographs, Talbot’s work showed, are not just about subject matter, but can also convey artistic intent and commentary. In judging a three-dimensional work of art represented by a photograph, which is inevitably mitigated by the visual information conveyed by the image, a premeditated image focusing on subject matter would shift attention to the work depicted. The jurors of New Glass Review were rightly expected to apply their professional expertise to arrive at their conclusions.

An established artist’s new work submitted as a haphazardly composed and blurry snapshot signifying a blatantly arbitrary mechanism of representation (did she really care?) was rejected as rigorously as that by an artist whose work had clearly not evolved since he last participated. Then again, a complex installation piece that was disadvantaged by the limitation to a single image benefited from the firsthand knowledge of a juror and hence was admitted to the final round (Marc Barreda, The Moment I Opened My Eyes I Began to Go Blind, NGR). Both this process of discourse, employed to map meaning by both extracting from and adding information to the optical representation of the work while gleaning what is “there” and “not there,” and the comprehension and appraisal of ideas (overt and disguised) are based on semiology (fundamentally involving something standing for something else). These issues provide particularly interesting challenges to a jurying event whose perceptual realm is limited to projected images in a darkened conference room.

However, this remote and almost lab-like environment also affords the juror a particular focus. As the late director of The Metropolitan Museum of Art, Roger Fry, once pointed out in his still influential discourse on aesthetics, watching an image of an event on-screen allows one to see more clearly—by reacting to it in one’s imagination rather than in the distracting environment of real life.1 The early studio glass pioneer Fritz Dreisbach exemplifies this observation. Projected images of his work, shown at an early Glass Art Society conference in 1974, prompted him to recognize an undesired slickness and perfection he had not noticed in the physical objects, which he thought had crept into his work as a result of his rapidly improving technical skills.2 Consequently, he was more

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vigilant in preserving the radical spontaneity and explorative approach to glass characterizing the forms of the 1960s. David Hopper’s installation image of 1969, a revelation in the anniversary year of studio glass, is a powerful reminder of the fearless visual research into the genesis of forms derived from the glass bubble. Images of the installation are now the only remaining record of this zoomorphic/anthropomorphic blown glass sculpture, which has a physicality that directly connects its appearance with its creation. While the inherent and unwanted transparency of glass is obliterated with sprayed-on layers of automotive paint, the motion of the artist is presented raw and recognizable in the form. Andrew Erdos, representing a much younger generation, recently revisited his own experimental research in college with sculptural sketches that rely on the fundamental bubble. Ideas that lay dormant for several years matured into visually complex installations combining zoomorphic sculptures with video or programmed light sequences projected on their highly reflective “skins” and enclosed environments—work hinging on New Media that would have been inconceivable during Hopper’s generation.

British artist Jerome Harrington’s more recent work endeavors to expand the field of glass practice by investigating common perceptions of glass as a material. In his short film Meaning Escalator (2009), he sequences an archive of images where glass is illustrated, photographed, or referenced through text, and he combines these images with an underlying audio track of the American illusionist Criss Angel walking through a glass window in front of a live audience. The resulting narrative, engaging yet deceptive because of the dissociated image and sound, becomes more difficult to penetrate with meaning as the film progresses, effectively achieving the artist’s stated goal of exposing certain key preconceptions relating to glass as a material.

Although deafening noise is often a significant part of glass production, especially on an industrial scale, the aspect of sound rarely has currency in contemporary work in glass. An exception is Caitlin Vogel’s work Perception Shifters (NGR). Her image shows a close-up of a young man outdoors wearing a masklike blown glass contraption with trumpet-shaped protrusions covering his ears and face. Photographed against the backdrop of a construction site, the device seems to mediate its noise. Background and facial feature meld into information that underscores the work’s intent as a comment on human reaction to the built environment, but the silence of the image leaves the sound, alluded to in the photograph, to the imagination of the viewer. Vogel’s image reflects a significant trend in American landscape photography. It first appeared in the mid-1970s and was recently presented in an exhibition at the Museum of Art, Rhode Island School of Design, to document man’s interaction with the environment.3

In the distinguished Japanese photographer Hiroshi Sugimoto’s small architectural sculpture in the shape of a Japanese gorintō (five-element pagoda), a negative image of the waters of Lake Superior, devoid of any sign of human presence, is sandwiched into a central orb of glass (the pagoda’s water sphere). It emulates miniature gorintō reliquaries originally made of rock crystal, a material revered in the early Buddhist world for its purity and its ability to transmit light. In Sugimoto’s seascapes, light reflecting off ripples of water and through veils of clouds gives dimension to large expanses of water and of sky above. The glass sculpture encases and focuses the gaze of the viewer on the seascape within for contemplation. The artist views the sea as the origin of his consciousness: “Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.”4

While Sugimoto’s work connects visually with profound traditions of his Japanese ancestry, the Danish artist Pernille Braun Jørgensen’s concern is with engineered objects that challenge preconceived perceptions. Devoid of reference points, her sculptural work Crystal is presented as a floating structure on a diffuse white background, its shiny black crystalline protrusions and partly metallic surfaces emphasizing its appeal as an objet de luxe on the one hand, while emanating the unfamiliarity of an oddly alien Kunstkammer specimen on the other. Crystal deftly exemplifies the artist’s inquiry into the basic human need of familiarity and recognition with a technically and intellectually sophisticated object that invites and defies categorization. The works of Stine Bidstrup (NGR), Robin Cass (NGR), and Deborah Czeresko (NGR) are also relevant in this context, while Jeehae Kim’s well-staged photographic group portrait (NGR) captures the suspense of discovery.

It is impossible to separate form from content when looking at a figurual work of art. In Christina Bothwell’s cast sculptures, a significant part of the aesthetics is derived from the process: the opacity of ceramic material almost imperceptibly transitions into the translucency of glass. The identification of subject matter, critical to all figurual works, is allowed to remain somewhat opaque. Internal sculptural, as well as external painted, imagery communicates complex emotions from the artist to the

spectator, conjuring up mental images of dreams, fairy tales (Rapunzel?), and childhood with visual complexity. Bothwell’s aesthetic seems to resonate with recent work, not in glass but in oil on panel, by the German-American artist Anne Siems. In *Looking Back*, Siems renders the figures of two young girls in a flat style that recalls early American portraits. Heads, hands, and feet are shown as solid shapes, while the clothing covering the bodies is delicately rendered in white paint to appear transparent. This convention is best known from 17th-century Dutch still lifes intended to capture luxurious glass objects as realistically as possible while allowing the background to be visible through the glass. Here, this convention is turned on its head by transforming human figures into ethereal apparitions that seem to vanish. Their garments are covered in natural symbolism, recalling the delicate diamond-point decorations of Dutch glassware added by skilled amateurs, often women. A Dutch *roemer* by Anna Roemers Visscher is one of the premier examples of this genre.

Like the delicate insects engraved on Visscher’s *roemer*, portraits found on historical glass are usually taken from prints and painted sources rather than from original creations. A culturally unusual example is a large pair of 18th-century Chinese mirror paintings depicting the Scottish twins Elizabeth and Christian Graham. The anonymous Cantonese artist used miniature portraits of the girls that were probably supplied by the East India Company captain John Lennox of Antermony, a neighbor and admirer of the sisters. Placed into a formulaic Chinese landscape, the portraits are an exotic East–West hybrid that eloquently speaks to the objectification and idealization of women in both cultures. The Western notion of female portraits as keepsakes merges here with a uniquely Chinese attitude, which emerged in the late Ming period, of women as objects or possessions, singularly as obtainable in a materialist society as the very works of art that objectify them. The mirrors layer long-lost Scottish miniature portraits beneath a unique Chinese/European cultural blend of attitudes to portrait painting.

Portrait iconography has received growing interest in scholarly literature in the last few decades. One of the most important recent projects on this subject is a Dutch exhibition at the Dordrechts Museum focusing on the iconography of a portrait depicted within a portrait. A particular type of portrait, while portable, is included in personal ornaments such as lockets and pendants that commemorate a friend or loved one who is deceased or far distant. During the Victorian era, cameo-carved portraits of private individuals represented a fashionable and high-end version of such commemorative pieces. In *Charlotte’s Web* by Charlotte Potter (NGR), the artist illustrates her social network of family and friends with clusters of 864 hand-carved glass cameos, her own portrait at the center, connected by thin metal chains. The cameos, retaining the intimate scale of their carved antecedents, are based (presumably) on digital images and are mounted in a tour-de-force wall installation that reveals the wide-ranging personal connections of a studio artist.

Taking matters forward, it can only be hoped that the expanding repertoire of knowledge in glass will include points of contact with contemporary ideas in other media, avoiding disciplinary division, and an openness that was present in the early Studio Glass movement.

Jutta-Annette Page (JAP)
Curator of Glass and Decorative Arts
The Toledo Museum of Art
Toledo, Ohio

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 34* jury:
Tina Oldknow, Hank Murta Adams, Jutta-Annette Page, and Jeroen Maes.

Selections

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

**Hank Murta Adams (HMA)**
Anonymous artists, United States
Hank Murta Adams
American Glass Casket Company
New England Glass Company
William Skinner & Sons Inc.
Chris Wolston
Aldo Zenzo

**Jeroen Maes (JM)**
Anonymous artist, Belgium
Maria Bang Espersen
Jerome Harrington
David Grant Hopper
Roni Horn
Věra Lišková
Fredrik Nielsen
Gerhard Richter
Judith Schaechter
Denis van Zeverdonck

**Tina Oldknow (TO)**
Hank Murta Adams
Andrew Erdos
Cerith Wyn Evans
Michael Johansson
Richard Jolley
Liza Lou
Jean-Michel Othoniel
Laura de Santillana and Alessandro Diaz de Santillana
Judith Schaechter
Ai Weiwei

**Jutta-Annette Page (JAP)**
Anonymous artist, China
Christina Bothwell
Andrew Erdos
Jerome Harrington
David Grant Hopper
Pernille Braun Jørgensen
Anne Siems
Hiroshi Sugimoto
William Henry Fox Talbot
Anna Roemers Visscher
Mineral Souvenir Paperweight
United States, unknown maker, purchased at the Louisiana Purchase Exposition (St. Louis world’s fair), 1904
Mineral specimens enclosed in glass dome
Museum of American Glass, WheatonArts and Cultural Center, Millville, New Jersey
Photo: Hank Adams, courtesy of the Museum of American Glass
HMA
Aquarium with Fish and Vase
by Max Lefko-Everett, 2012
Photo: Hank Adams
HMA

Small Casket
United States, attributed to Ada, Oklahoma,
American Glass Casket Company, about 1915–1920
Glass, metal fittings, fabric
James De Camp was awarded a patent for the glass
casket in 1915.
Museum of American Glass, WheatonArts and Cultural
Center, Millville, New Jersey, gift of Jean Wilson
in memory of her husband, Jim Wilson
Photo: Elizabeth Wilk, courtesy of the Museum
of American Glass
HMA
Gazing Ball
United States, probably East Cambridge, Massachusetts, New England Glass Company, about 1855
Blown and silvered glass
One of the first decorative glasses manufactured in America was “silvered” glass, today often incorrectly called “mercury” glass. Thomas Leighton was granted a patent for silvering doorknobs in 1855 while he was working for the New England Glass Company, which went on to create a wide variety of silvered glassware. Museum of American Glass, WheatonArts and Cultural Center, Millville, New Jersey, gift of the Jones Museum of Glass & Ceramics
Photo: Hank Adams, courtesy of the Museum of American Glass

Marked and Rough-Cut Blanks
Blown glass, cut
Photo: Hank Adams, courtesy of the Museum of American Glass

HMA
South Jersey Composites  
Chris Wolston (American, b. 1987)  
United States, Millville, New Jersey, WheatonArts and Cultural Center, 2012  
Cast glass, assembled  
Chris is a Fall 2012 Creative Glass Center of America (CGCA) Fellow. HMA

Access to Tools  
On the left is the first edition of Steve Jobs’s favorite series, the Whole Earth Catalog. Photo taken by the Apollo 8 mission, titled “Whole Earth,” the first ever photo of Earth in full frame. On the right is the first iPhone model shipped with the photo of Earth as the default lockscreen wallpaper. Photo released by NASA in 2002, the highest resolution photo we have of Earth. 
Original concept and caption: Aldo Zenzo, http://mlkshk.com/p/8Q86 HMA
*Drinking Glass*

**Maria Bang Espersen** (Danish, b. 1981)
Denmark, Vinderup, 2012
Glass threads, video
See video at http://vimeo.com/44723608

*The Glass Archive*

**Jerome Harrington** (British, b. 1975)
The Netherlands, Amsterdam, 2005
Paperback novels, display shelving
Dimensions vary

JM
Untitled 9
**David Grant Hopper**
(American, b. 1946)
United States, San Jose, California,
San Jose State University, 1969
Blown and mirrored glass; lacquer
L. 66 cm
Photo: David Grant Hopper

Pink Tons (installation view)
**Roni Horn**
(American, b. 1955)
United States, New York,
New York, and Germany,
Mainz, Schott (glass), 2008
Cast glass
H. 122 cm, W. 122 cm,
D. 122 cm (five tons)
Exhibited at “Roni Horn aka
Roni Horn,” Tate Modern,
London, U.K., 2009
Photo: Peter Macdiarmid/
Getty Images

JM
Solar Sinter Project
Markus Kayser (German, b. 1983)
Egypt, 2011
Solar-powered, semiautomated low-tech laser cutter with glass lens (Sun Cutter), sand
See video of project at http://vimeo.com/25401444
JM

Pudl (Poodle)
Věra Lišková (Czech, 1925–1985)
Czechoslovakia, Prague, 1968
Flameworked glass
H. 38 cm
Photo: Courtesy of Dr. Fischer Kunstauktionen, Heilbronn, Germany
JM
“Fredrik Nielsen Feat. Fredrik Nielsen”
(installation view)
**Fredrik Nielsen** (Swedish, b. 1977)
Glass and mixed media
*JM*

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*Eight Gray (Acht Grau)*

**Gerhard Richter**
(German, b. 1932)
Germany, 2002
Enamel on eight mirrors
Each: H. 500 cm, W. 270 cm
© Gerhard Richter
Photo: Matthias Schormann, courtesy of the Solomon R. Guggenheim Museum
*JM*
Medallion with Figure of Astrology
Belgium, Ghent, about 1675–1700
Glass, silver stain, grisaille
Collection of STAM–Gent, Belgium (inv. no. 9070)

and

You Are Here
Judith Schaechter (American, b. 1961)
Glass, paint, lead came, assembled
H. 93 cm, W. 64 cm
Photos: © KIK/IRPA, Brussels, courtesy of STAM–Gent
and courtesy of Claire Oliver Gallery, New York
JM
Christ on the Cross (installation view of “The Glass Canvas” exhibition, Glazen Huis, Lommel, Belgium)

Denis van Zeverdonck (active 1524–1545)
Belgium, Lier, 1536
Cut colored glass; silver stain, grisaille, lead came; assembled
H. 420 cm, W. 380 cm
Collection of St. Gummaruskerk, Lier, Belgium
Photo: Jeroen Maes

JM
The Trojan Horse

Hank Murta Adams (American, b. 1956)
United States, Stanwood, Washington,
Pilchuck Glass School, 1994–1995
Concrete, rebar, cast glass
Photo: Russell Johnson, courtesy of Pilchuck Glass School
The Lightning Factory
Andrew Erdos (American, b. 1985)
United States, New York, New York, 2012
Blown and silvered glass; mirror
H. 304.8 cm, W. 243.8 cm, D. 55.8 cm
Photo: Courtesy of Claire Oliver Gallery, New York

Witness (after Iannis Xenakis)
Cerith Wyn Evans (British, b. 1958)
United Kingdom, London, 2011
Glass chandelier (Luce Italia), independent breather unit and flash player
Chandelier: H. 180 cm, Diam. 120 cm
Photo: Courtesy of White Cube, London

TO
Blueman
Richard Jolley (American, b. 1952)
United States, Knoxville, Tennessee, 2012
Glass, metal
H. 4.4 m
Photo: Hei Park

Half Full
Michael Johansson (Swedish, b. 1975)
Sweden, 2011
Glass table, glass objects
H. 50 cm, W. 60 cm, D. 40 cm
Photo: Courtesy of Galleri Christoffer Egelund, Copenhagen

TO
Untitled No. 19

**Liza Lou** (American, b. 1969)
South Africa, Durban, 2012
Glass beads, cotton
H. 140.5 cm, W. 166.5 cm
Photo: Courtesy of White Cube, London

TO
The Precious Stonewall  
Jean-Michel Othoniel  
(French, b. 1964)  
India, Firozabad, 2010  
Glass bricks, beads  
H. 5 m, W. 3 m, D. 3 m  
Photo: Tina Oldknow  
TO

Scapes (Earth, installation view)  
Laura de Santillana  (Italian, b. 1955)  
and Alessandro Diaz de Santillana  
(Italian, b. 1959)  
United States, Tacoma, Washington,  
Museum of Glass, 2012  
Blown and hot-worked glass  
Photo: Courtesy of Museum of Glass, Tacoma  
TO
The Battle of Carnival and Lent

Judith Schaechter
(American, b. 1961)
Glass, paint, lead came, assembled
H. 142.2 cm, W. 139.7 cm
Photo: Courtesy of Claire Oliver Gallery, New York

Fountain of Light

Ai Weiwei (Chinese, b. 1957)
China, 2007
Steel, glass crystals, wood base
H. 7 m
Photo: Tina Oldknow
Pair of Reverse-Painted Mirror Portraits of Elizabeth and Christian Graham
China, about 1785
Oil paint on mirrored glass pane; gilded wood frames (about 1820)
Each: H. 130 cm, W. 89 cm
The Toledo Museum of Art (2010.50, .51, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey)
Photo: Courtesy of The Toledo Museum of Art

JAP

Girl With Extremely Long Hair
Christina Bothwell (American, b. 1960)
United States, Stillwater, Pennsylvania, 2012
Cast glass; raku clay, oil paints, found object
H. 76.2 cm, W. 33 cm, D. 22.9 cm

JAP
Twilight Powered by Electricity Makes for a Brilliant New Horizon

Andrew Erdos (American, b. 1985)
United States, New York, New York, 2012
Blown and mirrored glass; box constructed of two-way mirrors; computer-programmed, colored LEDs
H. 68.6 cm, W. 81.3 cm, D. 55.9 cm
The Toledo Museum of Art (2012.10)
Photo: Richard Goodbody, New York, courtesy of The Toledo Museum of Art
JAP
Meaning Escalator
Jerome Harrington (British, b. 1975)
The Netherlands, Amsterdam, 2009
Short film combining the unedited audio track from a video of contemporary American illusionist Criss Angel, performing a trick in which he seemingly climbs through a plate glass window in front of a live audience. The found audio component has been overlaid with a series of found still images to form a narrative sequence. See Criss Angel video at www.metacafe.com/watch/37292/criss_angel_walks_through_glass

M.A. Thesis Exhibition
(installation view)
David Grant Hopper
(American, b. 1946)
United States, San Jose, California, San Jose State University, 1969
Blown and mirrored glass; lacquer
Photo: Courtesy of The Toledo Museum of Art

JAP
Looking Back

Anne Siems
(German, b. 1965)
United States, Seattle, Washington, 2009
Oil paint on panel
H. 132.1 cm, W. 106.1 cm
Photo: Lou Quevas

Crystal
Pernille Braun Jørgensen
(Danish, b. 1978)
Denmark, Copenhagen, 2012
Glass
H. 22 cm, W. 40 cm, D. 50 cm
Photo: Courtesy of Galerie NeC Nilsson et Chigljen, Paris

Five Elements: Lake Superior, Eagle River, No. 53552.01
Hiroshi Sugimoto (Japanese, b. 1948)
Japan, Mihoya Glass Co. Ltd., 2011
Optical glass, cast, assembled, with inlaid black-and-white transparency film
H. 15.2 cm, W. 7.6 cm, D. 7.6 cm
The Toledo Museum of Art (2012.8)
Photo: Richard Goodbody, New York, courtesy of The Toledo Museum of Art

JAP
Articles of Glass
*William Henry Fox Talbot*  
(British, 1800–1877)  
England, Cambridge, 1844  
Salt print (calotype)  
H. 12.8 cm, W. 15.2 cm  
The Toledo Museum of Art  
(1989.32, gift of Harold Boeschenstein Jr., Frederick P. and Amy McCombs Currier, William and Pamela Davis, Mary and Thomas Field, Mr. and Mrs. O. Lee Henry, Mr. and Mrs. Harry Kaminier III, The Reva and David Logan Foundation, Dr. and Mrs. James Ravin, Mark and Rubena Schaffer, and Mr. and Mrs. Spencer D. Stone in honor of the 150th anniversary of the invention of photography)  
Photo: Richard Goodbody, New York, courtesy of The Toledo Museum of Art  
JAP

*Roemer* with Flowers and Insects  
*Anna Roemers Visscher*  
(Dutch, 1583–1651)  
The Netherlands, 1621  
Blown glass, diamond-point engraved  
H. 13 cm, Diam. 6 cm  
Rijksmuseum, Amsterdam, bequest of Mr. J. Kneppelhout, Oosterbeek  
(BK-NM-8188)  
Photo: Courtesy of the Rijksmuseum, Amsterdam, the Netherlands  
JAP
Notes

The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass. Each commissioned work is added to the Museum’s collection.

Since its inception, this program has provided an annual award of $10,000, which is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. In 2012, the Museum decided that, after 26 years, the Rakow Commission award would be increased to $25,000. The increase reflects the changing values of contemporary glass and the Museum’s desire to better support artists chosen for the commission.

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.


* * *

The 2012 Rakow Commission: Steffen Dam

It is not the glass that decides where I am going. That’s my job. I have to gather the right color and the right quantity and have a sense of how much to pull and stretch the glass. The opening moves on my part have to be correct. It is at the level of craftsmanship that I begin with an idea. . . . There is no whirling dance of coincidence in the workshop, but there is a close interaction between thought and chance. After all, chance might just have a present lined up for me.

—Steffen Dam*

Steffen Dam was born in 1961 and raised in Denmark. After a four-year apprenticeship in technical engineering, he became a qualified tool and die maker in 1982. Dam began working as a toolmaker for a plastic molding company, but he soon grew frustrated with that career path, and he looked for other options. In 1985, he built a ceramics studio in Århus, where he planned to teach himself to work with clay. Soon after, he was introduced to the work of the charismatic Danish studio glass pioneer Finn Lynggaard (1930–2011) through his 1975 book, Glas håndbogen (Glass handbook). Dam’s career in glass began with that book, a homemade punty, and melting glass in his ceramic kiln. The ceramics studio turned into a glass studio, and Dam quit his job as a toolmaker to make glass full-time. In 1990, he opened a new studio in Århus with his partner, the artist Micha Karlsund. Ten years later, they moved their studio—Dam & Karlsund GLAS—to the Danish town of Ebeltoft.

Dam ended up using his knowledge of mechanical construction, and the qualities of different metals, to inform his work in glass. The refined craftsmanship required for toolmaking served him well in his pursuit of glassworking. His training and experience as a toolmaker—using drill presses, belt sanders, and diamond saws—were easily transferred to cold-working glass. Because all of his glass blocks have to be exactly the same size
before they can be melted together, they must be carefully ground down to within plus or minus 0.1 millimeter of one another. This work represents a level of precision that takes time and practice to achieve.

“The tools—the diamond cutter, diamond saw, and diamond drill—allow me an incredible degree of freedom,” Dam says. “I work on the cold glass in the same way I used to work on the metal in my toolmaking days. My slide caliper, an unusual tool for a glassmaker, came with me to the glass workshop from the beginning, because I needed to be able to measure accurately. I can add to what I make, or cut parts away, as I wish.” Unlike molten glass, which is flexible, soft, malleable, and sometimes willful, cold glass is rigid, hard, and predictable. It can easily be precisely drilled, cut, and polished.

During his first 10 years working in glass, Dam studied hot and cold glassworking techniques with the goals of becoming a good glassblower and craftsman, and establishing a studio where he could experiment with the material. His dedication to his work, which involves blowing, casting, and fusing in addition to engraving, cutting, drilling, grinding, and polishing, has resulted in international recognition and awards, including The Crafts Prize of 1879 (1995), The Ole Haslund Art Prize (1996), and The Hempel Glass Prize (2002).

Dam’s work is found in public and private collections throughout the world, including the Glasmuseet, Ebeltoft, Denmark; the Museum für Kunst und Gewerbe, Hamburg, Germany; the Museum of Arts and Design, New York, New York; the Palm Springs Art Museum, Palm Springs, California; The Danish Arts Foundation, Denmark; the Danish Museum of Decorative Art, Copenhagen, Denmark; and the National Museum of Art, Architecture, and Design, Oslo, Norway.

Flower Block

Steffen Dam (Danish, b. 1961)

Denmark, Ebeltoft, 2012

Blown, cast, and fused glass, engraved, cut, drilled, ground, polished

H. 28 cm, W. 58 cm, D. 5 cm

The Corning Museum of Glass
(2012.3.36, the 27th Rakow Commission)

My aim is to describe the world as I see it. One could also say my aim is to describe what’s not tangible and understandable with our everyday senses.

—Steffen Dam

Inspired by the natural world, Dam’s unique works take the form of collections of imaginary specimens. The artist learned about the natural world from his paternal grandfather, a dedicated reader of natural history, whose library was filled with illustrated volumes on biology, natural sciences, and flora and fauna. Dam’s botanically influenced sculptures have been compared with the famous lampworked flowers and sea creatures made by the Bohemian father-and-son artists Leopold Blaschka (1822–1895) and Rudolf Blaschka (1857–1939). The drawings of the German naturalist Ernst Haeckel (1834–1919) have also been an inspiration to Dam, as have the specimens collected by the Danish physician and antiquary Ole Worm.
(1588–1655), whose *Wunderkammer*, or Cabinet of Wonders, was renowned in its day. Unlike these well-known men of science, Dam does not imitate, or try to reproduce or collect, the natural world. He creates the specimens in his jars and blocks from memory, embracing spontaneity and unexpected results. In his sculpture, *Flower Block*, the 24 blocks contain Dam’s interpretation of the different parts of a flower.

“My cylinders contain nothing that exists in the ocean; my specimens are plausible, but not from this world; my plants are only to be found in my compost heap; and my flowers are still unnamed,” Dam says. “There is a wall at the end of our garden, and behind it is the compost heap. In spring, it is alive with white, yellow, and brown fungi, with some shading almost into purple, like corals. Then, there are the bulbs, ready and waiting for the first touch of warmth to shoot up. There are half decayed plants, with the soft parts gone, leaving only the skeletons. It smells wonderful. It is the starting point for everything that will grow in the garden.”

Dam’s sculptures, such as *Flower Block*, emphasize the exploration of process and material in addition to the investigation of subject matter, and his pieces resonate in the context of the Museum’s historical collections. Although his work is related to the history of botanical expressions in glass, it is clearly contemporary in concept and execution.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

* * *

Tacoma Museum Acquires Marioni Collection

With the exhibition “The Marioni Family: Radical Experimentation in Glass and Jewelry” (June 9–September 23, 2012), Tacoma Art Museum announced its major acquisition of the Paul Marioni Glass Collection and celebrated the contributions of a family of influential artists. The collection consists of 416 works and traces the evolution of the Studio Glass movement through Marioni’s involvement with the Pilchuck Glass School, where he taught from 1974 to 1988.

Marioni began collecting in the mid-1970s, coinciding with his arrival as an instructor at Pilchuck. He focused on acquiring works that demonstrated innovative approaches and responses to glass, particularly in flat and cast glass. His collection includes works by such internationally recognized artists as Sonja Blomdahl, Dale Chihuly, Marvin Lipofsky, Richard Marquis, Flo Perkins, Lino Tagliapietra, and Cappy Thompson. Artists who demonstrated cutting-edge techniques to create imagery in glass also caught Marioni’s attention. His collection contains excellent examples by Norman Courtney, David Grant Hopper, and Walter Lieberman.

The core of the collection is 70 works by Marioni himself, demonstrating his development as one of the foremost pioneering artists working with glass. This retrospective chronicles Marioni’s fascination with and mastery of glass as an expressive material. The earliest work reprises his first glass series, *All It Takes (Nerve)*, which was created in 1973 and remade in 2012. His iconic works *The Visitor*, *Jaguar*, and *Bag Man* are represented with multiple examples. The collection also features *The Calculated Lie* (2008), one of Marioni’s latest explorations of glass as kinetic, interactive sculpture. Works spanning his entire career showcase his flat glass, blown glass using his technique for creating imagery (which he patented in 1977), and studies for major commissions.

Marioni selectively acquired many early works by Dale Chihuly, an excellent group of works by his close friend Dick Weiss, and an array of vessel forms by Sonja Blomdahl. The collection also presents 96 glass goblets and eight large vessel forms by Marioni’s son Dante, recording his progress from an emerging artist working in the Venetian tradition to one of the nation’s foremost artists working in glass.

Paul Marioni worked with Tacoma Art Museum because of its ongoing commitment to the artists of the Pacific Northwest and his enjoyment of the museum’s exhibitions. When he relocated to Seattle from the Bay Area in the early 1980s, he was impressed by the generous support for local artists, and he found that the museum’s dedication to Northwest artists was reflected throughout its
“The Marioni Family: Radical Experimentation in Glass and Jewelry” (installation view).


curatorial and educational programming. Marioni recently noted, “The museum’s engagement with regional artists is unsurpassed, and I am honored that Tacoma Art Museum will preserve my collection and vision.”

With the acquisition of the Paul Marioni Glass Collection, the Dale Chihuly Collection, and the promised gift of the Anne Gould Hauberg Collection, Tacoma Art Museum’s glass collection now includes nearly 900 works of art that record the early history of the Pilchuck Glass School and preserve the history of how the Northwest became a world-renowned center for glass art.

Rock Hushka
Director of Curatorial Administration
and Curator of Contemporary and Northwest Art
Tacoma Art Museum
Tacoma, Washington
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 artworks are included only if a significant part of the work is made of glass. Caption information has been provided by the owners.

*Old Navy*
**Oben Abright** (American, b. 1980)
United States, Oakland, California, 2012
Blown glass; oil paint, fiberglass resin, cement
H. 114.3 cm, W. 38.1 cm, D. 27.9 cm
*Collection of David Kaplan and Glenn Ostergaard*, Palm Springs, California
Photo: Jesse Goff

*Still Standing*
**June Ahrens** (American, b. 1939)
United States, New Canaan, Connecticut, 2010
Blown glass; metal and glass table
H. 76.2 cm, W. 182.9 cm, D. 61 cm
*Kemper Museum of Contemporary Art*, Kansas City, Missouri (2010.20)
Photo: Bruce Mathews

*Intentionally Random Line Study 6.3.08*
**Sean Albert** (American, b. 1975)
Kiln-formed glass
H. 34 cm, W. 30.5 cm, D. 5.7 cm
*Muskegon Museum of Art*, Muskegon, Michigan (2012.18, gift of the John J. Helstrom Memorial Fund of the Community Foundation for Muskegon County)
Photo: Russell Johnson
Surge 12

**Masahiro Asaka**
(Japanese, b. 1979)
Australia, Curtin, Australian Capital Territory, 2011
Cast and cold-worked glass
H. 32 cm, W. 35 cm, D. 50 cm
*Ranamok Glass Prize*, Brookvale, New South Wales, Australia
Photo: Christian Mushenko

Bound in Green

**Philip Baldwin** (American, b. 1947) and **Monica Guggisberg** (Swiss, b. 1955)
France and Italy, 2010
Blown glass, cut
H. 44 cm, Diam. 28 cm
*Musée des Arts Décoratifs*, Paris, France (2012.46.1, purchased with the support of “Ateliers d’Art de France,” 2012)
Photo: Les Arts Décoratifs, Paris/Jean Tholance

Square vs. Rectangle

**Jeff Ballard** (American, b. 1976)
Germany, Berlin, Berlin Glas e.V., 2012
Mold-blown and hot-sculpted glass, sandblasted; wooden drawer, rope, found objects
H. 84 cm, W. 46.5 cm, D. 23 cm
*Museum Kunstpalast, Glasmuseum Hentrich*, Düsseldorf, Germany (Gl mkp 2012-55, gift of the artist)
Photo: Nadania Idriss, Berlin Glas e.V.
**Light Blub**

**Pieke Bergmans** (Dutch, b. 1978)
The Netherlands, Amsterdam, 2012
Blown glass; found objects
H. 120 cm, W. 111 cm, D. 63.5 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2012.165.1–.3, purchase, gift in memory of Dr. Alicja Lipecka Czernick and her husband, Dr. Stanislas Czernick, and Fiona Malins, George MacLaren, Guy Joussemet, and the Montreal Museum of Fine Arts’ Employee Funds
Photo: MMFA, Christine Guest

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**Raccolitore di pensiero**

**Cristiano Bianchin** (Italian, b. 1963)
Italy, 2007
Blown glass; wood, crocheted hemp, steel
H. 41 cm, Diam. 22 cm
Musée des Arts Décoratifs, Paris, France (2012.1.1, purchased with the support of Mrs. Brandolini d’Adda through the international committee, and with the support of “Les Amis des Arts Décoratifs,” 2012)
Photo: Les Arts Décoratifs, Paris /Jean Tholance

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**Paper 1, 3 & 5**

**Lisbeth C. Biger** (Danish, b. 1970)
Israel, Jerusalem, 2010
Kiln-formed glass
Each: H. 30 cm, W. 20 cm, D. 3 cm
Glasmuseet Ebeltoft, Ebeltoft, Denmark
Photo: M. Endo, courtesy of Bullseye Gallery
Vase, Bottle, Bowl /Black Blocks – Outlines /Vase, Bottle, Bowl – Outlines

Jane Bruce (British, b. 1947)
United States, Portland, Oregon, Studio Ramp, 2008
Kiln-formed glass, cold-worked; paint
Largest vase: H. 33 cm, W. 13.3 cm, D. 3.8 cm
The Toledo Museum of Art, Toledo, Ohio (2012.17, .19, .18, purchased with funds given by Georgia E. Welles)
Photo: Richard Goodbody, New York

Islet/White Neckpiece

Doug Buccì (American, b. 1971)
Selective laser sintering (glass-filled nylon) printed as one interlinked object
H. 50.8 cm, W. 50.8 cm, D. 3.8 cm
Philadelphia Museum of Art, Philadelphia, Pennsylvania (2012-101-1, purchased with funds contributed by the Young Friends of the Philadelphia Museum of Art)
Photo: Graydon Wood

Der den Trotz lehrte, straft den Trotz?
(Does he who taught defiance punish defiance?)

Thomas S. Buechner (American, 1926–2010)
United States, Stanwood, Washington, Pilchuck Glass School, 1987
Sheet glass, transparent black enamel, silver stain; metal frame
H. 20 cm, W. 19.8 cm
The Corning Museum of Glass, Corning, New York (2012.4.88, gift of the family of Thomas S. Buechner)
“Chantal” Lamp
Stephen Burks (American, b. 1969)
France, Montagnieu, Ligne Roset,
designed in 2011 and made in 2012
Mold-blown glass; electrical fittings
H. 35.3 cm, Diam. 35 cm
Open edition
The Corning Museum of Glass,
Corning, New York (2012.3.32)

Persian Sea Forms
Dale Chihuly
(American, b. 1941)
United States, Seattle,
Washington, 1988
Blown glass
H. 170.2 cm, W. 304.8 cm
Museum of Glass, Tacoma,
Washington (gift of George F.
Russell Jr.)
Photo: Terry Rishel

Untitled
Dale Chihuly
(American, b. 1941)
United States, Madison,
Wisconsin, about 1966
Glass and linen, woven
H. 68.6 cm, W. 38.1 cm,
D. 2.5 cm
Tacoma Art Museum,
Tacoma, Washington
(2012.13.1)
Photo: Richard Nicol
Interpenetrations III
Carol Cohen (American, b. 1939)
United States, Cambridge, Massachusetts, 1989
Stacked glass, painted
H. 24 cm, W. 30.5 cm, D. 20.5 cm
The Cleveland Museum of Art, Cleveland, Ohio (2012.69, gift of Leatrice S. and Melvin B. Eagle)

Bouture B5
Matali Crasset (French, b. 1965)
With the assistance of Vincent Breed
France, 2011
Glass blown into wooden form
H. 23 cm, W. 28 cm
Musée des Arts Décoratifs, Paris, France
(2012.45.1, purchased with the support of “Ateliers d’Art de France,” 2012)
Photo: Les Arts Décoratifs, Paris /Jean Tholance

New York-1
Dan Dailey (American, b. 1947)
United States, Kensington, New Hampshire, 1993
Blown glass; sandblasted surface drawing; acid-polished
H. 50.8 cm, Diam. 30.5 cm
Photo: Graydon Wood
Matikao Promise #4
**Evelyn Dunstan**
(New Zealander, b. 1961)
New Zealand, Auckland, 2012
Lost wax kiln-cast glass, cold-worked, acid-etched, sandblasted
H. 45.7 cm, W. 31.1 cm, D. 31.7 cm
Collection of David Kaplan and Glenn Ostergaard, Palm Springs, California

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Portrait of Capacity 68.000 cm³
**Natsuho Enomoto**
(Japanese, b. 1985)
Japan, Tokyo, Tokyo University of the Arts, 2012
Mold-melted glass
H. 65 cm, Diam. 58 cm
*Museum of Decorative Arts*, Prague, Czech Republic (DE 11.985)
Obsession
**Maria Bang Espersen** (Danish, b. 1981)
Denmark, Vinderup, 2012
Hot-shaped and ground glass
H. 13 cm, W. 23 cm, D. 18 cm
*Glazen Huis – Flemish Center for Contemporary Glass*, Lommel, Belgium
Photo: International Glass Prize 2012

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*Dva a jedna* (Two and one)
**Jan Fišar** (Czech, 1933–2010)
Czech Republic, Nový Bor, 1997
Cast glass, cut, polished
H. 24.5 cm, W. 36.3 cm, D. 9.3 cm
*Museum Kunstpalast, Glasmuseum Hentrich*, Düsseldorf, Germany
(Gl mkp 2011-185, bequest of Traute Rosemarie Hoffmann, Hamburg)
Photo: Museum Kunstpalast

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*Pill Spill*
**Beverly Fishman** (American, b. 1955)
United States, Toledo, Ohio,
The Toledo Museum of Art, 2011
Blown glass
Larger: L. 26.4 cm, Diam. (at center) 9 cm
*The Toledo Museum of Art*, Toledo, Ohio (2012.11)
Photo: Richard Goodbody, New York
Répétition
**Damien François** (French, b. 1979)
France, 2010–2011
*Pâte de verre*, pins, mixed media
H. 69 cm, W. 69 cm
*Musée des Arts Décoratifs*, Paris, France
(2012.119.1, purchased with the support of “Ateliers d’Art de France,” 2012)
Photo: Les Arts Décoratifs, Paris/Jean Tholance

Glass Vessels from the First Toledo Workshop

**Edith Franklin** (American, 1922–2012) and
**Tom McGlauchlin** (American, 1934–2011)
United States, Toledo, Ohio, The Toledo Museum of Art, 1962
Blown #475 fiberglass marbles
Greatest H. 8.6 cm
*The Toledo Museum of Art*, Toledo, Ohio
(2011.110, .109, .108, .105, .107)
Photo: Richard Goodbody, New York

Vestiges
**Sachi Fujikake** (Japanese, b. 1985)
Japan, 2011
Hot-worked glass
H. 32.5 cm, W. 32.5 cm, D. 32.5 cm
*Koganezaki Crystal Park Glass Museum*, Shizuoka, Japan
Fog
Ann Gardner (American, b. 1947)
United States, Seattle, Washington, 2007
Glass mosaic tiles; concrete, composite material, steel rings, steel cable
H. 365 cm, W. 170 cm, D. 81 cm
The Corning Museum of Glass, Corning, New York (2012.4.53)
Photo: Russell Johnson, courtesy of the artist

Pyramid 10/04/09
Josepha Gasch-Muche (German, b. 1944)
Germany, Alfeld, 2009
Broken liquid crystal display (LCD) substrate glass; adhesive, metal, wood
H. 60 cm, W. 80 cm, D. 80 cm
The Toledo Museum of Art, Toledo, Ohio (2010.46)
Photo: Richard Goodbody, New York

Goblet
Frank Gehry (Canadian, working in the United States, b. 1929)
United States, New York, New York, 1990
Cast glass
H. 18.4 cm, W. 10.2 cm, D. 8.3 cm
Yale University Art Gallery, New Haven, Connecticut (Swid Powell Collection, 2011.200.21.1, gift of Nan Swid)
Crystal Obscure
Michael Glancy (American, b. 1950)
United States, Rehoboth, Massachusetts, 1996–1998
Blown glass, “Pompeii” cut; electroformed copper
H. about 30.5 cm, W. about 61 cm

Lost Perspective
United States, Cambridge, Massachusetts, 1989
Blown and slumped glass, pâte de verre
H. 39 cm, Diam. 25.7 cm
The Toledo Museum of Art, Toledo, Ohio (2010.57)
Photo: Richard Goodbody, New York

Air Castle
Lars Hellsten (Swedish, b. 1933)
Sweden, Skrufs Glasbruk, 1964
Mold-blown and blown glass, blown details, glued
H. 86 cm, W. 58 cm
Sveriges Glasmuseum/Kulturparken Småland, Växjö, Sweden
Photo: Björn Arfvidsson
**Color Box II**
**Jun Kaneko** (Japanese, working in the United States, b. 1942)
United States, Portland, Oregon, Bullseye Glass, 2007
Kiln-formed Bullseye glass
H. 213.4 cm, W. 270.8 cm, D. 21.3 cm
*The Toledo Museum of Art*, Toledo, Ohio (2012.20)
Photo: Richard Goodbody, New York

**Vermilion Votive Bowl**
**Brian Hirst** (Australian, b. 1956)
Australia, 2012
Blown and cast glass, engraved; platinum, enamels
H. 35 cm, Diam. 29 cm
*Musée des Arts Décoratifs*, Paris, France
(2012.53.1, gift of Diana Morgan, 2012)
Photo: Les Arts Décoratifs, Paris /Jean Tholance

**Pass through the Net, as Does the Wind**
**Song-Mi Kim** (Korean, b. 1972)
Czech Republic, Valašské Meziříčí, Specialized School for Glassmaking, 2009
Slumped glass, cut, sandblasted
H. 30 cm, W. 40 cm, D. 0.7 cm
*Museum of Decorative Arts*, Prague, Czech Republic (DE 11.992)
Photo: Gabriel Urbánek and Ondřej Kocourek
Rediscovery of Poems
Sungssoo Kim
(Korean, b. 1974)
United States,
Cleveland, Ohio, 2011
Cast glass
Dimensions vary
The Cleveland Museum of Art, Cleveland, Ohio
(2011.135, gift of the Korean Holiness Church of the Nazarene)

Small Pear
Joey Kirkpatrick (American, b. 1952) and Flora Mace (American, b. 1949)
United States, 1994
Blown glass; glass powders
H. 20.3 cm, Diam. 15.2 cm
Racine Art Museum, Racine, Wisconsin
(IR2011.098, gift of Charles Bronfman)
Photo: Jon Bolton

The Vessel of Memory
Kohei Kishimoto (Japanese, b. 1982)
Japan, Toyama, 2011
Hot-worked, fused, and slumped glass
H. 15 cm, W. 78 cm, D. 50 cm
Koganezaki Crystal Park Glass Museum, Shizuoka, Japan
Shiro. Former 1
Yoshiaki Kojiro (Japanese, b. 1968)
Japan, Chiba, 2010
Foamed glass
H. 46 cm, W. 36 cm, D. 34 cm
Glazen Huis – Flemish Center for Contemporary Glass, Lommel, Belgium
Photo: International Glass Prize 2012

Ojigi (Bowing)
Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod and Prague, 2011
Cast glass
H. 133.3 cm, W. 58.4 cm, D. 48.2 cm
Edition of 3 and 2 artist proofs
Collection of David Kaplan and Glenn Ostergaard, Palm Springs, California
Photo: © Martin Polak

And If We Heard Her Tale of “The Many-Furred Creature”
Michèle Lapointe (Canadian, b. 1946)
Canada, 2009
Blown glass; Russian birch plywood, linen, cotton paper with digital print inclusions
Installed: Diam. 260 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2012.179.1.–.11, gift of the artist)
Photo: MMFA, Christine Guest
Flux et fixe XVI
Antoine Leperlier (French, b. 1953)
France, 2012
Pâte de verre
H. 30 cm, W. 30 cm, D. 9 cm
Musée Départemental du Verre,
Sars-Poteries, France (2012.5.1)
Photo: © Marc Porée

I See You Are a Bit Nervous II
Silvia Levenson
(Argentinean, b. 1957)
Italy, Lesa, 2006
Kiln-formed glass; wood, metal
H. 120 cm, W. 200 cm, D. 120 cm
Alexander Tutsek-Stiftung, Munich,
Germany
Photo: H.-J. Becker, © Alexander
Tutsek-Stiftung
Candlesticks, Books, Flowers and Fruit
Beth Lipman (American, b. 1971)
United States, Sheboygan, Wisconsin, 2010
Blown glass; painted wood
H. 142.2 cm, W. 149.9 cm, D. 101.6 cm
Photo: Robb Quinn, © FAMSF

Dew Point 18
Maya Lin (American, b. 1959)
Mold-shaped glass, cut and polished under base
Largest: H. 7.6 cm, Diam. 38.1 cm
The Toledo Museum of Art, Toledo, Ohio (2012.9)
Photo: Richard Goodbody, New York

Cut Cylinders
Harvey K. Littleton (American, b. 1922)
United States, Verona, Wisconsin, 1968
Blown barium/potash glass, cut; stainless steel and plate glass base; bonded, assembled
H. 23.2 cm, W. 14.6 cm, D. 14.5 cm
The Corning Museum of Glass, Corning, New York (2012.4.159)
Book of History
Mária Lugossy
(Hungarian, 1950–2012)
Hungary, Budapest, 1999
Plate glass, laminated, sandblasted; metal
H. 35.5 cm, W. 31.5 cm, D. about 30 cm
The Corning Museum of Glass, Corning, New York (2012.3.5, gift of David and Susanna Bensinger)

On Edge
Ivan Mareš (Czech, b. 1956)
Czech Republic, Železný Brod, 2005
Mold-melted glass, cut
H. 52 cm, W. 111 cm, D. 21.5 cm

Dust Pan #04-6
Richard Marquis
(American, b. 1945)
United States, Whidbey Island, Washington, 2004
Kiln-formed slab construction, cut
H. 9.5 cm, W. 39.3 cm, D. 26.6 cm
The Corning Museum of Glass, Corning, New York (2012.4.113)
**Collapsed Bubble I**  
*Anna Mlasowsky* (German, b. 1984)  
Denmark, 2011  
Blown and sandblasted glass  
H. 30 cm, W. 31 cm  
*European Museum for Modern Glass*, Roedental, Germany  
(a.S.05831)  
Photo: Lutz Naumann, Kunstsammlungen der Veste Coburg

**Zwischengebirge, 4 (Intermontane area, 4)**  
*Isa Melsheimer* (German, b. 1968)  
Germany, Berlin, 2009  
Glass, silicone, polycarbonate  
H. 48 cm, W. 60 cm, D. 50 cm  
*Museum Kunstpalast, Glasmuseum Hentrich*, Düsseldorf, Germany  
(LP 2012-27, on permanent loan from the collection Stadtsparkasse Düsseldorf)  
Photo: Galerie Nächst St. Stephan, Vienna

**Untitled 1-1996-#9**  
*Klaus Moje* (German, b. 1936)  
Australia, Canberra, Australian Capital Territory, 1996  
Fused and slumped mosaic glass, cut  
H. 5.1 cm, W. 27.9 cm, D. 27.9 cm  
Cristallo Sommerso Scolpito No. 68
Yoichi Ohira (Japanese, b. 1946)
With the assistance of Andrea Zilio and Giacomo Barbini
Italy, 2009
Blown glass, cut, polished, with partly incised surface
H. 27.9 cm, Diam. 14.6 cm
Musée des Arts Décoratifs, Paris, France
(2012.47.1, purchased with the support of the Pentagram Foundation and the “Ateliers d’Art de France,” 2012)
Photo: Les Arts Décoratifs, Paris/Jean Tholance

Cliff with Pines, PWV 319
Mark Peiser (American, b. 1938)
United States, Penland, North Carolina, 1981
Blown glass
H. 32.7 cm, Diam. 15.6 cm
Yale University Art Gallery, New Haven, Connecticut (2012.78.1, partial gift of Joel W. H. Kleinberg, B.A. 1964, J.D. 1967, and purchased with the Janet and Simeon Braguin Fund)

Punto in Aria (Stitches in air)
Denise Pepper
(Australian, b. 1960)
Australia, Bayswater, Western Australia, 2012
Pâte de verre
H. 60 cm, W. 35 cm, D. 30 cm
Ranamok Glass Prize, Brookvale, New South Wales, Australia
Photo: Christian Mushenko
Chimères
Michèle Perozeni (French, b. 1945)
France, Sars-Poteries, 2011
Cast glass; wood
H. 280 cm, W. 150 cm, D. 130 cm
Musée Départemental du Verre, Sars-Poteries, France (2012.3.1, gift of the artist)
Photo: Jean-Louis Hess

Oubliette
Janusz Poźniak (British, working in the United States, b. 1965)
United States, Seattle, Washington, 2012
Blown glass
H. 49.5 cm, W. 31.5 cm
Muskegon Museum of Art, Muskegon, Michigan (2012.19)
Photo: Courtesy of the artist

Carroña (Carrion)
Javier Pérez (Spanish, b. 1968)
Italy, Murano, Berengo Studio, 2011
Blown glass chandelier, assembled and broken; taxidermied crows, thread
H. 120 cm, W. 150 cm, D. 150 cm
Edition 1/4
The Corning Museum of Glass, Corning, New York (2012.3.33)
Photo: Courtesy of Berengo Studio, Venice
Le Serpent et serpent de l’eau
(The snake and the water snake)

**Seth Randal** (American, b. 1957)
United States, Seattle, Washington, 1990
Cast glass and pâte de verre; copper electroplated snakes
H. 33 cm, Diam. 30.5 cm

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**Script #3 and #4**

**Lynn Everett Read** (American, b. 1970)
United States, Portland, Oregon, 2011
Blown and hot-worked glass, fused, sculpted, carved, polished
Taller: H. 45.7 cm, W. 18.7 cm, D. 7.6 cm
Photo: Paul Foster

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**Pair of Duo Candlesticks**

**George Sakier** (American, 1897–1988)
United States, Moundsville, West Virginia, Fostoria Glass Company, designed in 1949, patented in 1950
Cast glass
Each: H. 25.4 cm, W. 14 cm, D. 11.4 cm
**Comb**

**Jeffrey Sarmiento** (American, b. 1974)
United Kingdom, Newcastle upon Tyne, 2010
Screen-printed, fused, waterjet-cut, and carved glass
H. 8 cm, W. 18 cm, D. 1 cm

*Glazen Huis – Flemish Center for Contemporary Glass*, Lommel, Belgium
Photo: David Williams; International Glass Prize 2012

**Nature**

**Judith Schaechter**
(American, b. 1961)
United States, Philadelphia, Pennsylvania, 2010
Stained glass; light box
H. 68.6 cm, W. 106.7 cm

*The Toledo Museum of Art*, Toledo, Ohio (2012.15)
Photo: Richard Goodbody, New York

**Story Vase**

**Khishwepi Sithole** (South African [iLembe], 1967–2011) and **Front** (Anna Lindgren [Swedish, b. 1973], Sofia Lagerkvist [Swedish, b. 1972], and Charlotte von der Lancken [Swedish, b. 1977])
With the assistance of Reino Björk (Swedish, b. 1952)
Blown glass, black glass beads; wire
H. 31 cm, Diam. 21.4 cm
Coffee Pot ("Containers II" Series)
**Job Smeets** (Belgian, b. 1970)
and **Nynke Tynagel** (Dutch, b. 1977)
Belgium, Antwerp, Studio Job in association with Val St. Lambert, Seraing, Belgium, 2011
Mold-blown and cased glass, cut; polished bronze, wood, high-gloss polished coating, gilding
H. 147.3 cm, W. 48.3 cm, D. 42.5 cm
The Corning Museum of Glass, Corning, New York (2012.3.30, purchased with funds from the Arthur Rubloff Residuary Trust)

Woman in Red, Green and Blue
**Gerd Sonntag** (German, b. 1954)
Germany, Berlin, 2011
Fused glass; drawings, brass wire, marble plate
H. 84 cm, W. 50 cm, D. 25 cm
Municipal Art Collection, Jena, Germany (VI 1734)
Photo: Steffen Weiss
Curlew
Karla Trinkley (American, b. 1956)
United States, Boyertown, Pennsylvania, 1994
Pâte de verre; metal stand
H. 55.2 cm, W. 83.8 cm, D. 41.9 cm
The Corning Museum of Glass, Corning, New York (2012.4.175, gift of Daniel Greenberg and Susan Steinhauser)

Color Field
Therman Statom (American, b. 1953)
United States, Escondido, California, 1997
Plate glass, cut, painted, assembled
Assembled: H. 78.7 cm, W. 45.7 cm, D. 50.8 cm

Berlin Interchange
April Surgent (American, b. 1982)
United States, Seattle, Washington, 2011
Kiln-formed and cameo-engraved glass
H. 71.7 cm, W. 92.7 cm, D. 2.5 cm
Collection of David Kaplan and Glenn Ostergaard, Palm Springs, California
Photo: Spike Mafford
Lead, Kindly Light

**Stephen Cone Weeks** (Canadian, b. 1952)
Germany, Düsseldorf, 2012
Drawings on acrylic plaster on eight glass panels; wood support
Overall (not including support):
H. 100 cm, W. 120 cm
*Museum Kunstpalast, Glasmuseum Hentrich, Düsseldorf, Germany (Gl 2012-65)*

New Moon

**Julius Weiland** (German, b. 1971)
Germany, 2011
Fused glass
H. 70 cm
*European Museum for Modern Glass, Roedental, Germany (a.S.05847)*
Photo: Lutz Naumann, Kunstsammlungen der Veste Coburg

Sphere

**Clemens Weiss** (German, b. 1955)
Sheet glass, mixed media, glue
H. 76 cm, Diam. 50 cm
*Museum Kunstpalast, Glasmuseum Hentrich, Düsseldorf, Germany (Gl 2011-269)*
Photo: Museum Kunstpalast
Reflector

**Richard Whiteley** (Australian, b. 1963)
Australia, Canberra, Australian Capital Territory, 2011
Lost wax kiln-cast glass, cold-worked, acid-etched, sandblasted
H. 45.7 cm, W. 31.1 cm, D. 31.7 cm
*Collection of David Kaplan and Glenn Ostergaard*, Palm Springs, California
Photo: Greg Piper

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Centesimo

**Toots Zynsky** (American, b. 1951)
United States, Providence, Rhode Island, 2012
Fused and formed glass (*filet de verre*)
H. 26 cm, W. 47.6 cm, D. 29.2 cm
*Muskegon Museum of Art*, Muskegon, Michigan (2012.1, gift of an anonymous donor, with additional support from the artist, in honor of the 100th anniversary of the Muskegon Museum of Art)

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Comet

**Pavel Werner** (Czech, b. 1942)
Czech Republic, Nový Bor, Crystalex glassworks, executed by František Čejka, 1988
Hot-shaped (poured) glass
H. 20 cm, L. 30 cm
*Museum of Decorative Arts*, Prague, Czech Republic (DE 11.984/1)
Photo: Gabriel Urbánek
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 2014. 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, 2012, and October 1, 2013, are eligible.

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

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

Fee: $20 USD. Payment may be made by United States check (foreign checks will not be accepted), United States Postal Money Order, or credit card (Visa, MasterCard, American Express, or Discover).

Closing date: All entries must be postmarked no later than October 1, 2013, and addressed to:


Teilnehmer: Alle Glasgestalter 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 2013 (Poststempel). Unterlagen an:


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

Objets: Ne sont admises que les œuvres qui ont été conçues et réalisées entre le 1er octobre 2012 et le 1er octobre 2013.

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 y et s’y enregistrer au total trois images numériques présentant entre une et trois de leurs ouvrages (les diapositives ne seront pas acceptées). Les images numériques doivent être faites en utilisant la plus haute résolution qui est possible avec votre appareil photo (pour 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 suit: nom de l’artiste_prenom_titre.jpg ou nom de l’artiste_prenom_titre.tif. Veuillez ne pas employer les guillemets, apostrophes, parenthèses ou les caractères/signes qui ne sont pas les numéros ou les lettres. Les 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 retrouveront 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 2013 (timbre de la poste). Envoyez le matériel justificatif à:
APPLICATION/ANMELDUNG/CANDIDATURE

Deadline/Stichtag/Date-limite: October 1, 2013

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

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

Address/Adresse ________________________________ Telephone ________________________________

E-mail ________________________________ Web site ________________________________

Nationality/Nationalität/Nationalité ________________________________ Date of Birth ________________________________

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

1. Title/Titel/Titre ________________________________ Technique/Technik/Material ________________________________ Dimensions/Maße/Mesures ________________________________

   Height/Höhe/Hauteur (cm) Width/Breite/Largeur (cm) Depth/Tiefe/Profondeur (cm)

   Picture Credit/Bildnachweis/Crédit Photo: ________________________________

2. Picture Credit/Bildnachweis/Crédit Photo: ________________________________

3. Picture Credit/Bildnachweis/Crédit Photo: ________________________________

I certify that I designed □/made □ (check one or both) the work(s) described above between October 1, 2012, and October 1, 2013. I understand that my entry cannot be considered if it is postmarked after the October 1, 2013, 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 35, 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.

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Signature/Unterschrift ________________________________ 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.

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