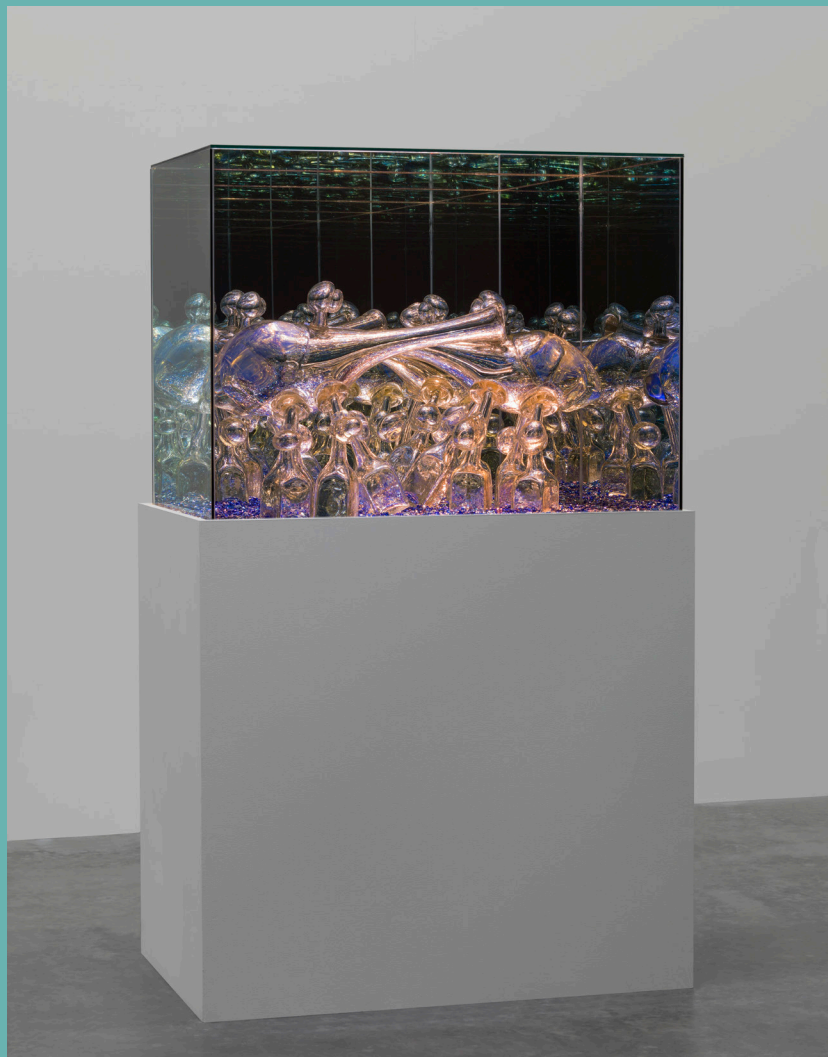


NewGlass

Review 35



The Corning Museum of Glass

NewGlass Review 35

The Corning Museum of Glass
Corning, New York
2014

Cover:

Ghost Walk under Infinite Darkness

Andrew K. Erdos (American, b. 1985)

With the assistance of Lorin Silverman (American, b. 1987)

United States, Brooklyn, New York, and Corning, New York, 2013

Blown and mirrored glass; fused, hot-worked, and cut

murrine cane; applied dichroic glass; two-way mirrored box,

wood pedestal, light-emitting diode (LED) light

H. 185.4 cm, W. 112.1 cm, D. 71.1 cm

The Corning Museum of Glass

(2013.4.39, the 28th Rakow Commission)

For additional copies of *New Glass Review*,
please contact:

The Corning Museum of Glass

GlassMarket

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Objects reproduced in this annual review were chosen
with the understanding that they were designed and
made between October 1, 2012, and October 1, 2013.

To Our Readers

In 2013, more than 6,000 copies of the *New Glass Review* 35 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 930 individuals and companies from 46 countries submitted 2,707 digital images. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

Beginning in 2014, all entries for *New Glass Review* are to be submitted online, through the Web site of The Corning Museum of Glass (www.cmog.org/newglassreview). Submissions by mail will not be accepted. The prospectus for the annual competition, which formerly appeared on the last two pages of the *Review*, will now be found exclusively on the Museum's Web site (www.cmog.org/newglassreview).

All images submitted to *New Glass Review* are retained in the Rakow Research Library, where they may be viewed by the public. Copies of *New Glass Review* 22 (2001), 24 (2003), 25 (2004), 26 (2005), 27 (2006), 28 (2007), 29 (2008), 30 (2009), 31 (2010), 32 (2011), 33 (2012), and 34 (2013) are still available from the Corning Museum's GlassMarket.

The Museum thanks all of the artists and designers who submitted their images to *New Glass Review* for consideration, as well as guest jurors Paul Haigh, Caroline Prisse, and James Yood. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Kelley Elliott, Andrew Fortune, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Alexandra

Ruggiero, Emily Salmon, Jacolyn Saunders, Jason Thayer, Nicholas Williams, and Violet Wilson.

Unless otherwise noted, 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.

* * *

New Glass Review is published annually by The Corning Museum of Glass. From 1985 to 2013, the *Review* was printed by Ritterbach Verlag GmbH in Frechen, Germany, and distributed with that firm's *Neues Glas/New Glass* magazine. At the end of 2013, *Neues Glas/New Glass* ceased publication. Beginning with the 2014 edition, *New Glass Review* is printed by AGS Custom Graphics in Macedonia, Ohio, and distributed with *GLASS: The UrbanGlass Art Quarterly* magazine, published by UrbanGlass, New York, New York. *New Glass Review* is also available as a separate volume.

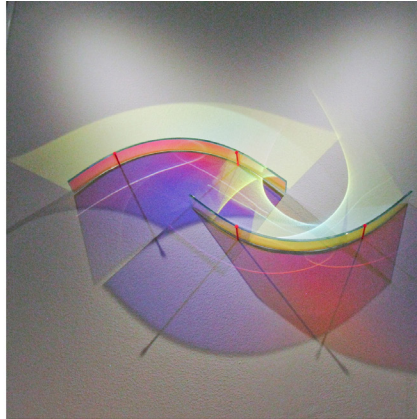
* * *

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

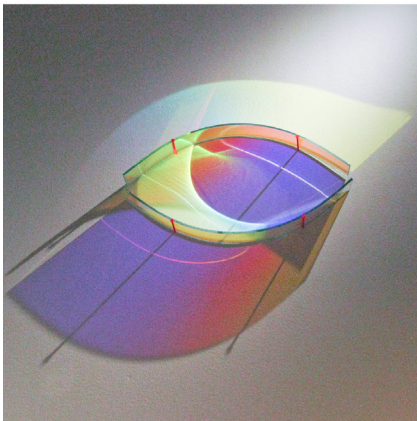
Contents

Artists and Objects	4
Countries Represented	62
Artists' Contact Information	63
Jury Statements	66
Jurors' Choice	76
Note	98
Recent Important Acquisitions	101

Artists and Objects



**1. Birgitta Ahlin
and Sirkka Lehtonen**
Sweden and Finland
7 LUX
Dichroic glass; red nails, light
Glass element: H. 10 cm
CP



2. Stine Bidstrup
Denmark
*Architectural Glass Fantasies – Kristallhaus
in den Bergen*
Mold-blown glass, cold-worked; print
H. 40 cm, W. 22 cm, D. 23 cm
Photo: Dorte Krogh
PH, JY





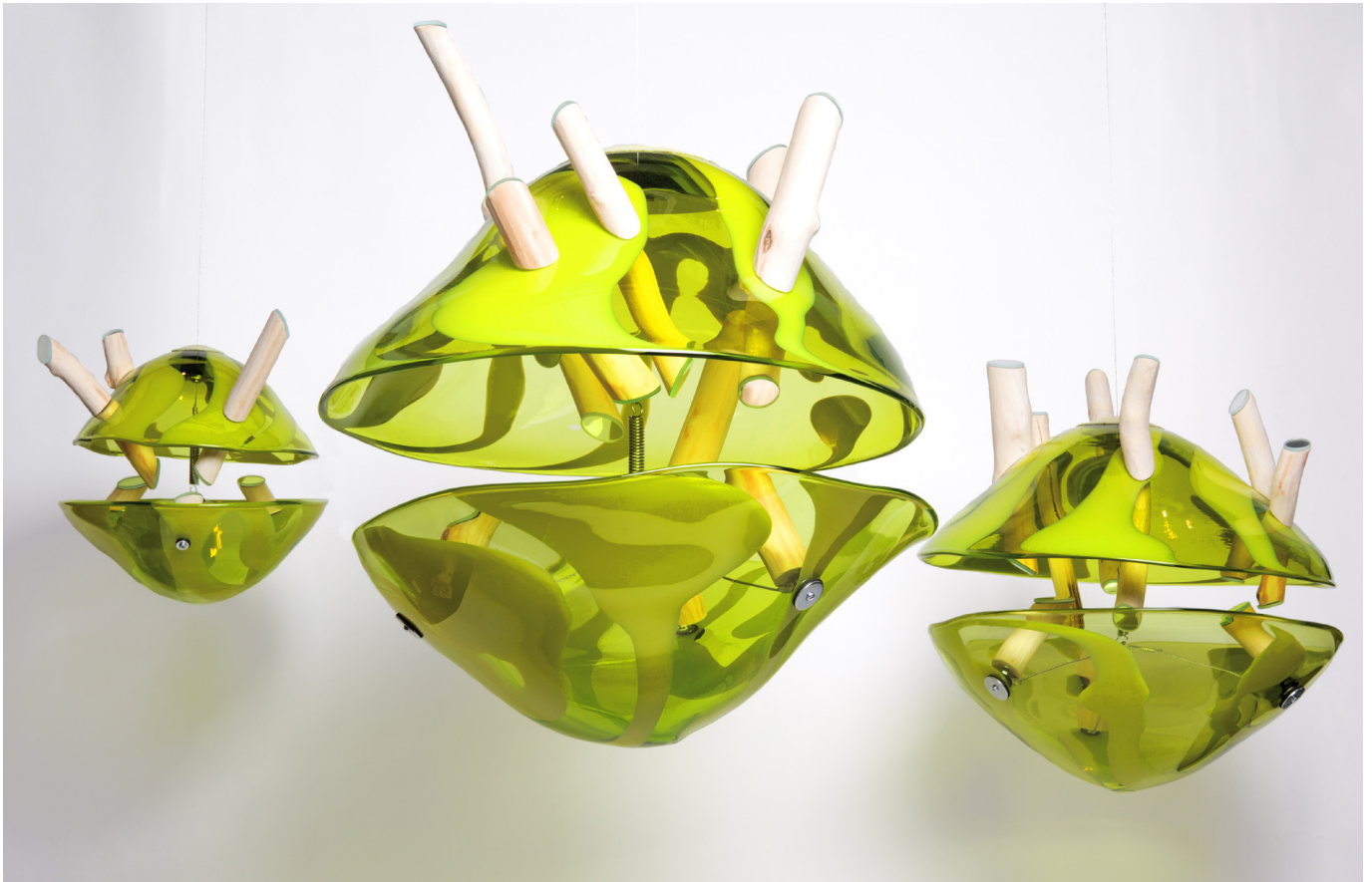
3. Christina Bothwell

United States
Baby Donovan
 Kiln-fired cast glass; pit-fired clay,
 found objects, oil paint
 H. 10 cm, W. 33 cm, D. 10 cm
 Photo: Robert Bender
 TO, JY

4. Sarah Briland

United States
Incidents of Naturalis historia, Reconstructed
 Fused and cast glass; pine resin, steel pins,
 found objects
 Installed: H. 304.8 cm, W. 548.6 cm, D. 96.5 cm
 Photo: Terry Brown
 TO, CP





5. Annie Cantin

Canada

Astronefs

Blown glass; wood, mirror, metal spring

H. 95 cm, W. 195 cm, D. 72 cm

Photo: Gérald Livin

TO, CP

6. Domenico Cavallaro

United States

Lava

Hot-worked, fused, and slumped glass

H. 57 cm, W. 109 cm, D. 24 cm

JY





7. Loris Cecchini
Italy
Del riposo incoerente
Glass, steel wire
H. 100 cm, W. 340 cm
TO, CP

8. Nicole Chesney

United States

Kairos

Laminated plate glass panels;
digital image, mirrored wall

H. 3.4 m, W. 25.9 m

Photo: Peter Vanderwarker

TO, CP



9. Hyunsung Cho

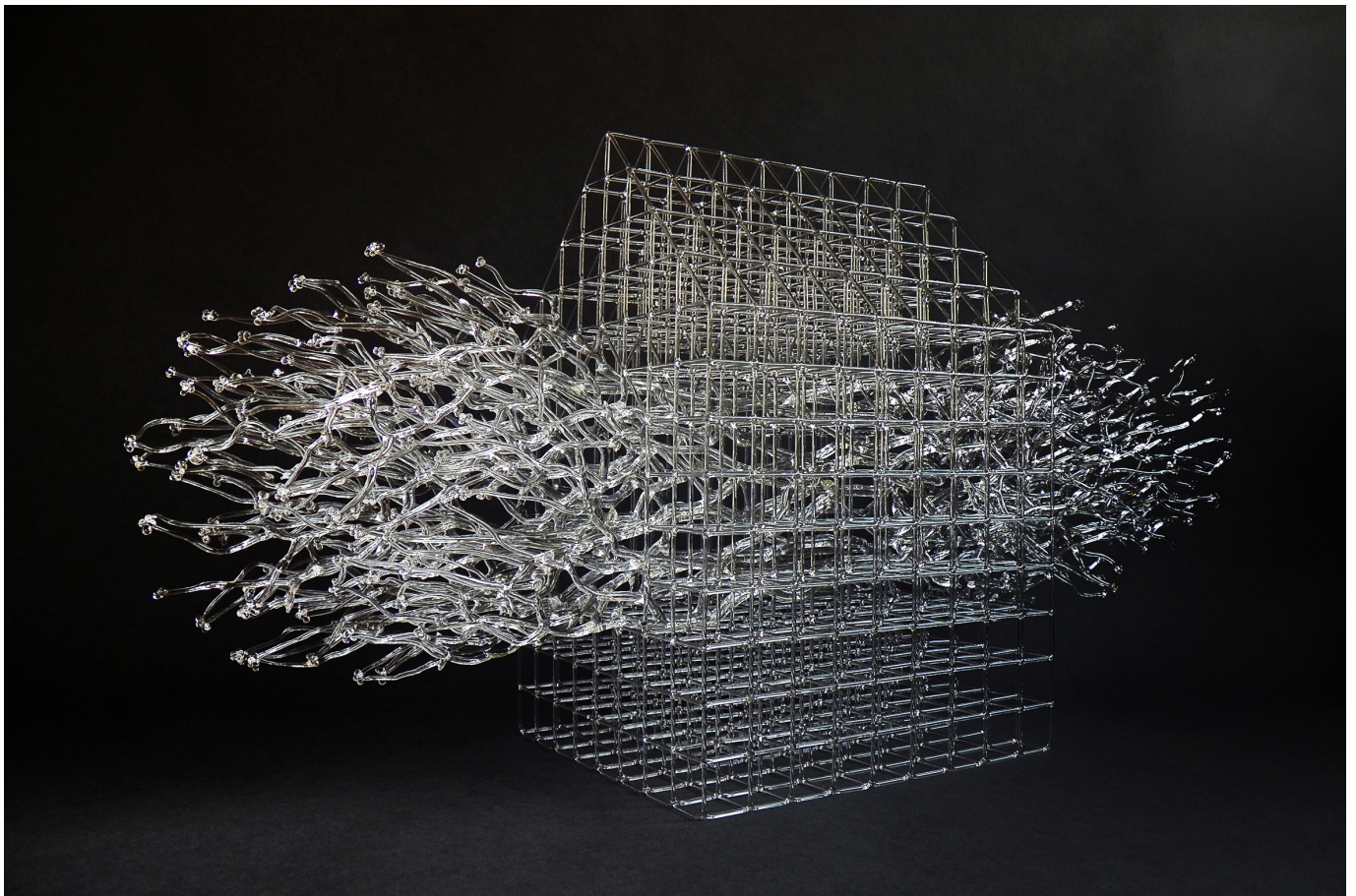
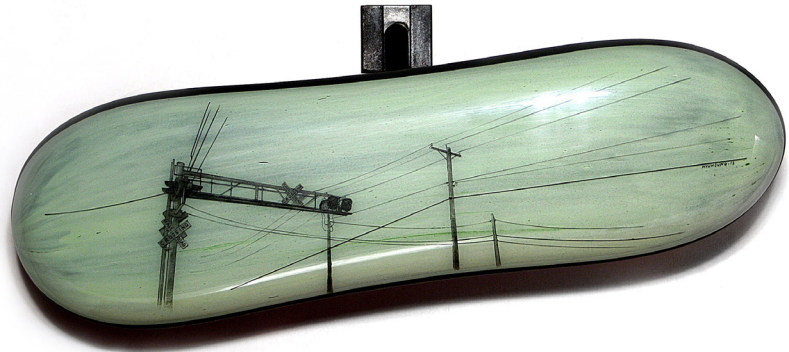
Republic of Korea

The Calm before the Storm

Blown glass, enameled; metal

H. 17 cm, W. 59 cm, D. 18 cm

PH, CP, JY



10. Eunsuh Choi

Republic of Korea

Housed Barrier IV

Flameworked borosilicate glass

H. 34 cm, W. 77 cm, D. 21 cm

PH, TO, CP, JY



11. Václav Cigler and Michal Motyčka

Czech Republic

Light Crossing

Glass, Plexiglas; LED lamps, control
unit, metal

Installed: H. 2 m, W. 6 m, D. 13 m

PH, TO, CP



12. Adam Cohen

United States

White Column

Fused and slumped glass; nylon rope

H. 45 cm, Diam. 15 cm

Photo: Peter Holmes

PH, TO, CP, JY



13. Mat Collishaw

United Kingdom

East of Eden

Glass, steel, surveillance mirror,
hard drive, LCD screen

H. 253 cm, W. 140 cm, D. 30 cm

CP, JY



14. Amber Cowan
 United States
Wedding Compote
in Colony Harvest
 Flameworked and hot-
 sculpted glass, pressed
 H. 22 cm, W. 31 cm,
 D. 15.5 cm
 Photo: Matt Hollerbush
 JY



15. Laura de Monchy
 The Netherlands
Alleskan
 Glass, porcelain
 Largest: H. 30 cm, Diam. 20 cm
 PH, CP



16. Kristin Deady

United States

Single-Point Perspective

Flameworked and mirrored glass;
paint

H. 366 cm, W. 305 cm, D. 366 cm

TO, CP



17. Laura Donefer

Canada

*Todesmarche Revisited: In Honour
of Those Who Perished* (detail of installation)

Sand-cast glass; cast plaster, earth

Installed: H. 68 cm, W. 128 cm, D. 305 cm

Photo: Stephen Wild

TO, CP, JY

18. Mel Douglas

Australia

Decibel

Kiln-formed glass, cold-worked,
engraved

H. 35 cm, W. 48 cm, D. 4 cm

Photo: ANU Photography, Stuart Hay

TO, JY





19. Tim Edwards

Australia

Line Drawing #2

Blown glass, wheel-cut

H. 29 cm, W. 38 cm, D. 20 cm

Photo: R. Little

PH, TO, CP

20. Maria Bang Espersen

Denmark

Unequal Rest

Stretched and folded hot glass,
ground; cement

H. 11 cm, W. 29 cm, D. 12 cm

PH, TO, CP



21. Carrie Fertig

United States

*Flames and Frequencies: Performance
for Glass Percussion and Fire*

Live performance with glass percussion
and fire, electronic music from glass
instruments, live instrument making;
instruments made of flameworked
borosilicate and furnace-blown glass
Dimensions vary

Photo: Mike Turzanski

For a video of the performance,
see www.carriefertig.com/page6.htm

CP

22. Simone Fezer

Germany

Veils

Pâte de verre, flameworked
inclusions

H. 30 cm, W. 65 cm, D. 65 cm

TO, CP



23. Alexandra Frasersmith

Australia

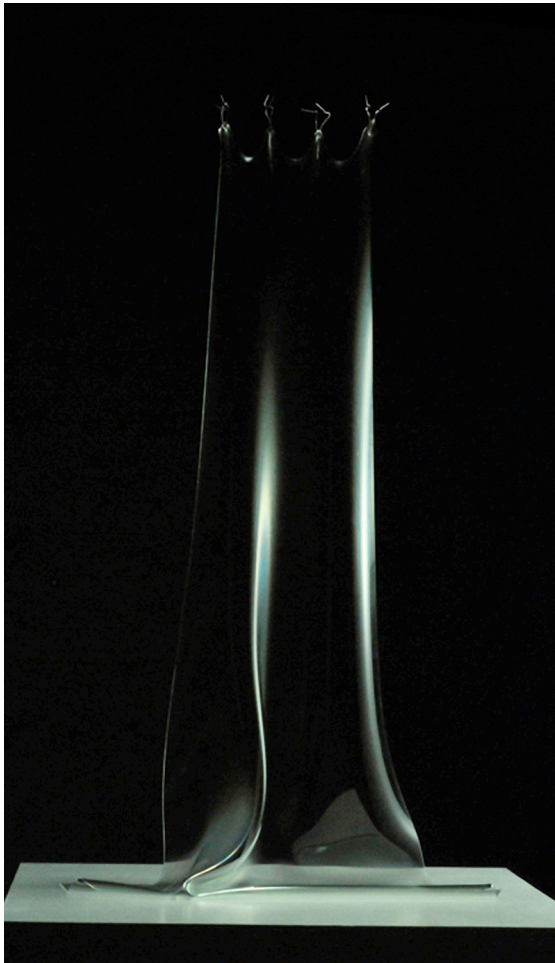
Rose

Lost-wax cast lead glass

H. 24 cm, W. 32 cm, D. 2 cm

Photo: David Paterson

JY



24. Daichi Fuwa

Japan

Somehow Soft and Hard

Slumped glass

H. 92 cm, W. 50 cm, D. 12 cm

PH, TO, CP

25. Mel George

Australia

Hover

Kiln-formed glass; body

H. 50 cm, W. 56 cm, D. 56 cm

Photo: David Paterson

TO, JY





26. Justin Ginsberg

United States

Between a Lullaby and Dreaming

Hand-pulled strands of glass, bent cold,
held under tension and suspended

Installed: H. 365 cm, W. 305 cm, D. 152 cm

PH, TO, CP, JY

27. Kota Goto

Japan

Boundary

Sheet glass

Largest: H. 40 cm, Diam. 400 cm

Photo: Kouichi Yamaguchi

TO, CP, JY





28. Maki Hajikano

Japan

Chaos and Order

Mirror, cast glass; video, wood

Installed: H. 305 cm, W. 18.5 cm,

D. 185 cm

CP, JY

29. Jennifer Halvorson

United States

Endowment

Cast glass

H. 10 cm, W. 12.5 cm, D. 23.5 cm

Photo: Serena Nancarrow

PH, TO

30. Jamie Harris

United States

Multi-Part Infusion Block

in Light Blue and Brown

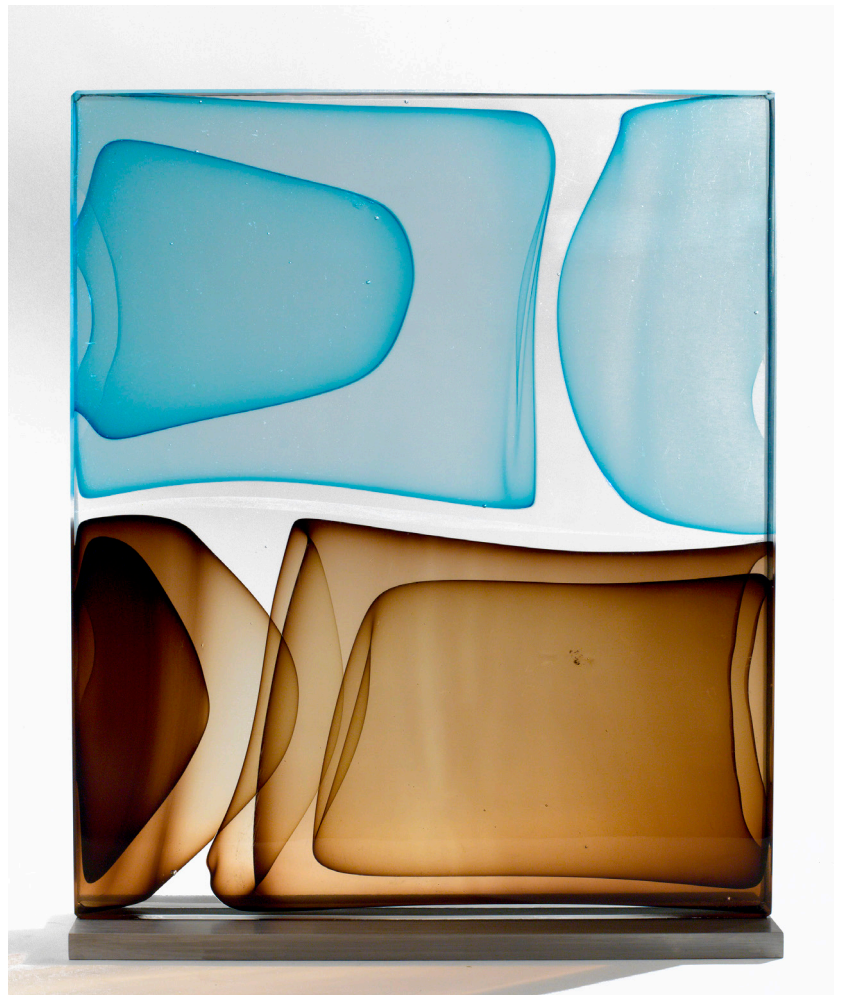
Blown and kiln-cast glass,

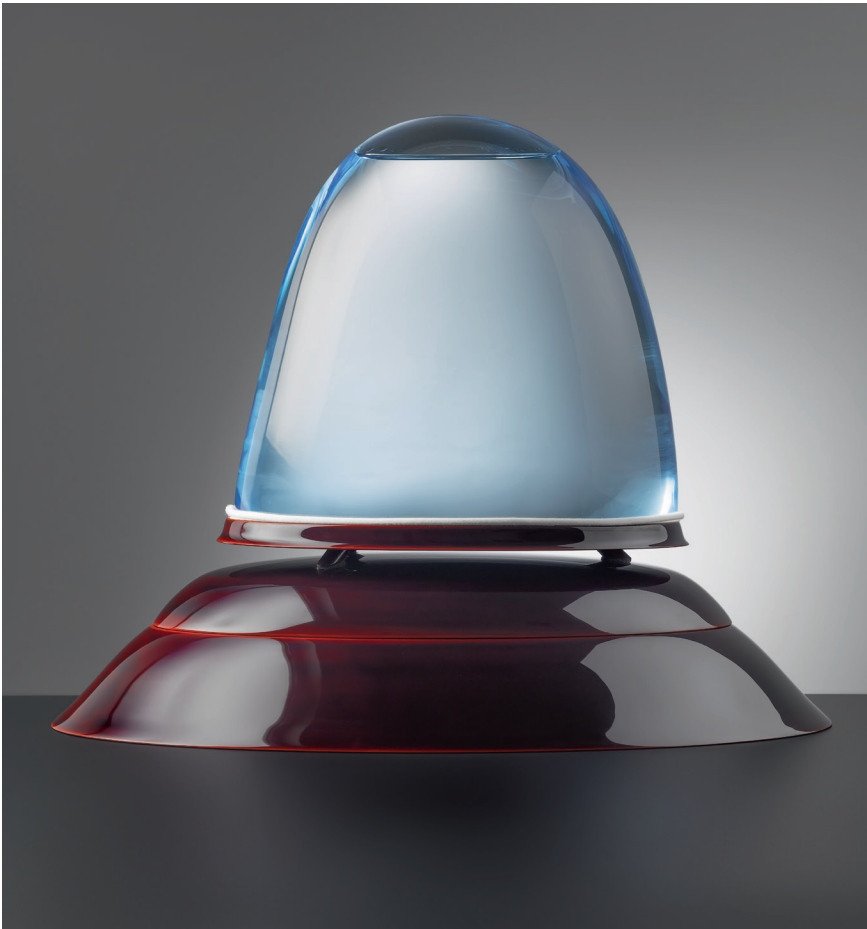
cold-worked; stainless steel

H. 40 cm, W. 33 cm, D. 10 cm

Photo: Adam Reich

PH, TO, CP, JY





31. Tomas Hillebrand

The Netherlands

Untitled

Blown glass (by Richard Price);
Chinese lacquer (by Tetsuo Gido),
textile, water, mirror

H. 48 cm, W. 43 cm, D. 28 cm

Photo: Erik and Petra Hesmerg

PH, CP

32. Matthias Hinsen

Germany

Modell NR-2.2

Fused glass; metal

H. 25 cm, W. 65 cm, D. 65 cm

PH, CP, JY



33. Alex Hirsch

United States

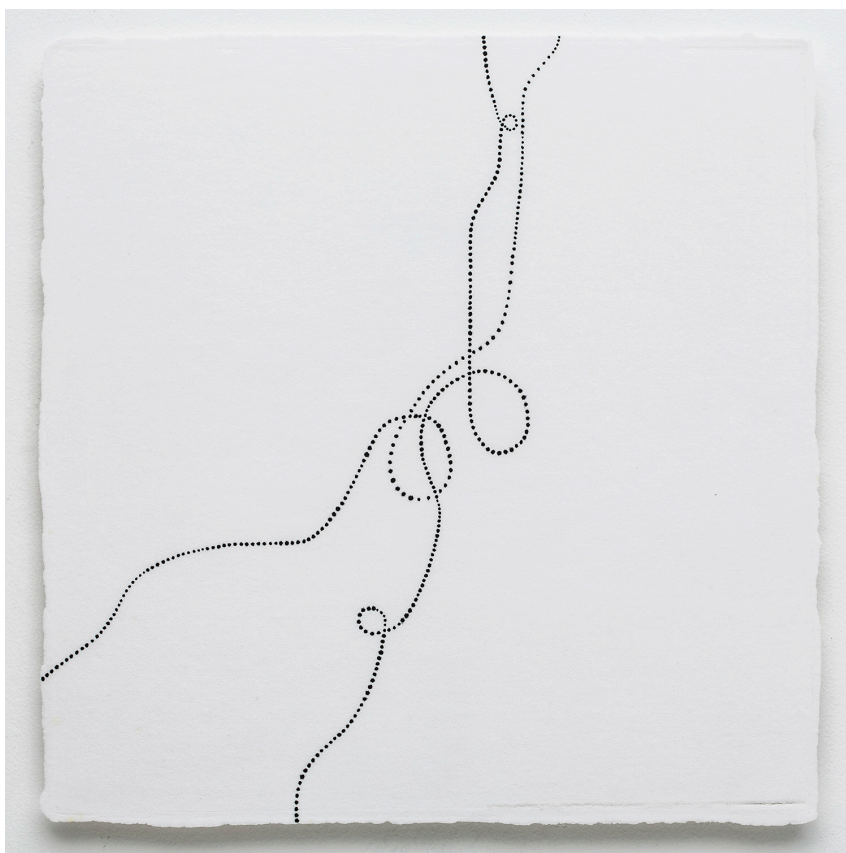
Journeys 1

Frit, enamel

H. 45.7 cm, W. 45 cm, D. 1 cm

Photo: Dan Kvitka

TO, JY



34. Jin Hongo

Japan

Divergence

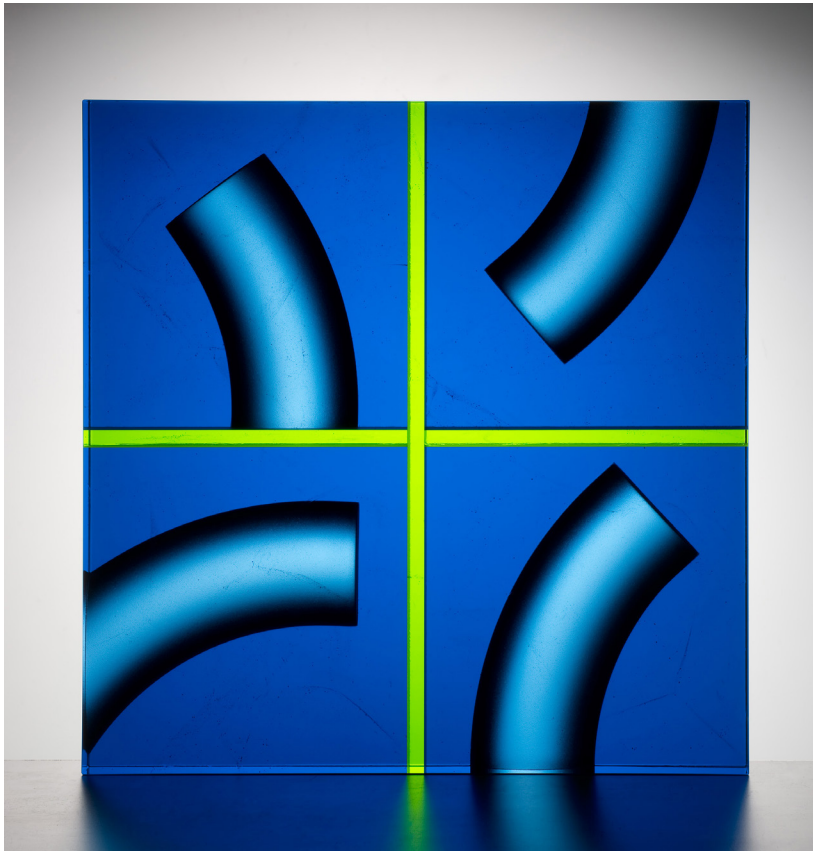
Mirror

Installed: H. 1.9 m, W. 12 m,

D. 0.3 m

TO





35. Petr Hora

Czech Republic

Squares

Cast glass, cut, polished,
laminated

H. 42 cm, W. 41 cm, D. 7 cm

Photo: Ondrej Kocourek

CP, JY

36. Jesse Jennings

United States

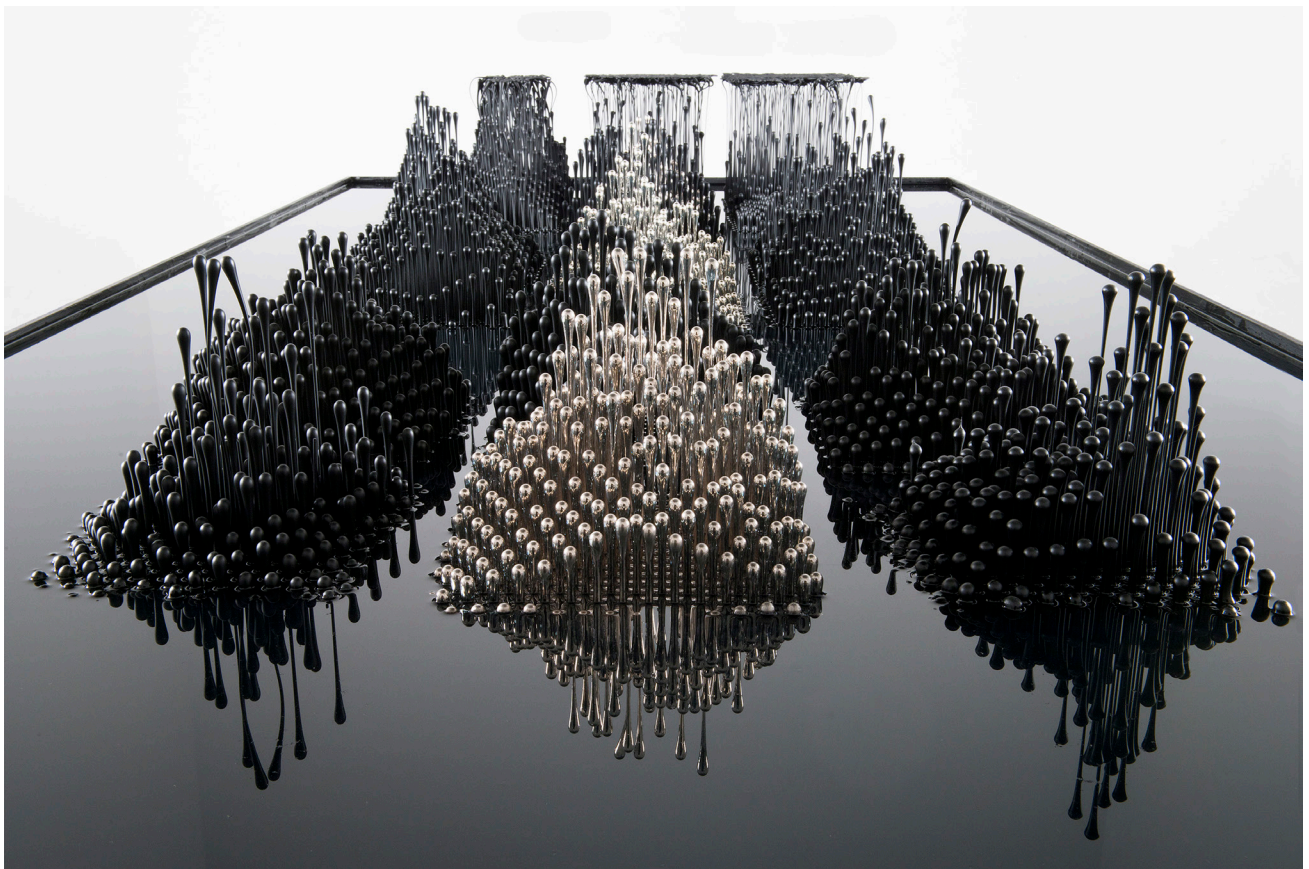
Preternatural System

Slumped glass; steel, wood,
oil, paint

H. 90 cm, W. 150 cm,

D. 300 cm

CP





37. Michie Kagajo

Japan

Yukasisa

Hot-worked glass, sandblasted

H. 20 cm, W. 22 cm, D. 62 cm

Photo: Shugo Hayashi

PH, TO, CP, JY

38. Koichi Kimata

Japan

Spore 3: Figure

Blown glass

Tallest: H. 68.5 cm,

Diam. 39.8 cm

PH



39. David King

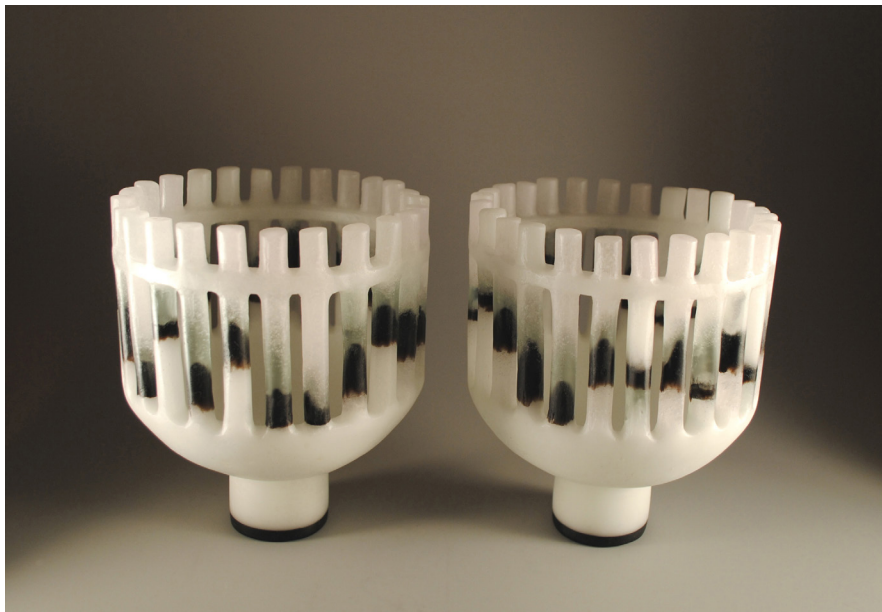
United States

Dioptric Horizon Study

Blown glass, float glass; water,
silicone, found color, sunlight

Installed: H. 25 cm, Diam. 150 cm

CP



40. Nancy Klimley

United States

Birch DNA

Kiln-cast glass

Each: H. 11.5 cm, Diam. 10 cm

PH, TO



41. Sheila Labatt

Canada

Shan Shui: Three Sisters

Cast lead glass; ink

H. 17 cm, W. 67 cm, D. 8 cm

Photo: Jin Kai Yuan

TO

42. Jiyong Lee

Republic of Korea

Head-Thorax-Abdomen, White

Embryo Segmentation 3

Hot-formed glass, cut; color

lamination, carved surface

H. 19 cm, W. 33 cm, D. 19 cm

TO, JY



43. Silvia Levenson

Argentina

The Chosen

Kiln-cast glass; mixed media,
photo

Figure: H. 120 cm, W. 40 cm,
D. 40 cm

PH, TO, CP



44. Jing Li

People's Republic of China

Collapse of Self-Defense

Mechanism

Blown glass; body

Installed: H. 240 cm, W. 190 cm,

D. 190 cm

PH, TO



45. Vanessa Liu
 Republic of Singapore
Nested Bottles
 Cut glass
 Largest: H. 40 cm, W. 15 cm,
 D. 10 cm
 PH

46. Pinkie Maclure
 United Kingdom
Look Out
 Stained glass, painted, leaded,
 mounted in a light box
 Light box: H. 90 cm, W. 62 cm,
 D. 9 cm
 CP



47. Gayle Matthias

United Kingdom

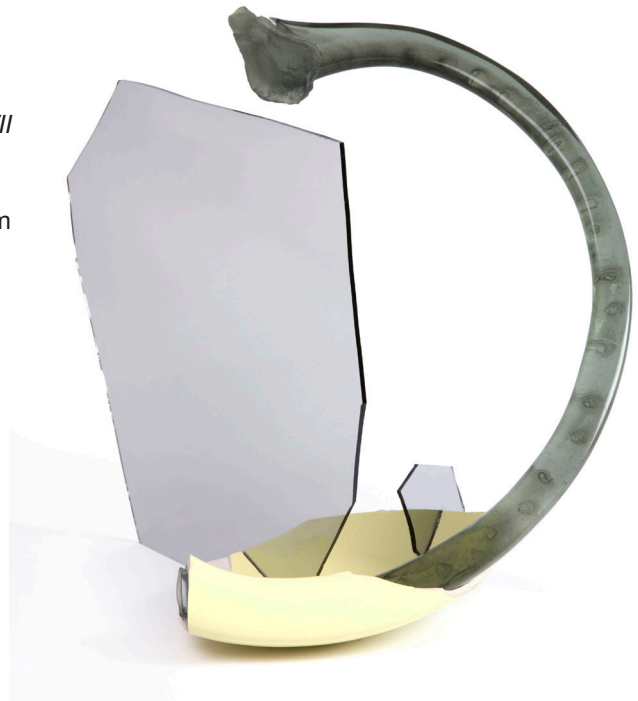
Anatomical Deconstruction VII

Cast glass, cut sheet glass;
ceramic found object

H. 50 cm, W. 46 cm, D. 36 cm

Photo: Simon Cook

PH, TO, CP



48. Katrin Maurer

Austria

1 Walking Stick (Zum Andern Wandern)

Hot-worked glass, cut, polished, glued

H. 130 cm, W. 30 cm, D. 15 cm

Photo: Marc Haader

PH, CP





49. Fahan McDonagh

United States

Burn 2

Pâte de verre

H. 27.9 cm, W. 58.4 cm, D. 22.9 cm

Photo: Elizabeth Torgerson-Lamark

PH, CP, JY

50. Yosuke Miyao

Japan

Stool . Fate

Kiln-formed float glass

H. 49 cm, W. 55 cm, D. 40 cm

Photo: Yoko Togashi

PH, TO, CP



51. Anna Mlasowsky

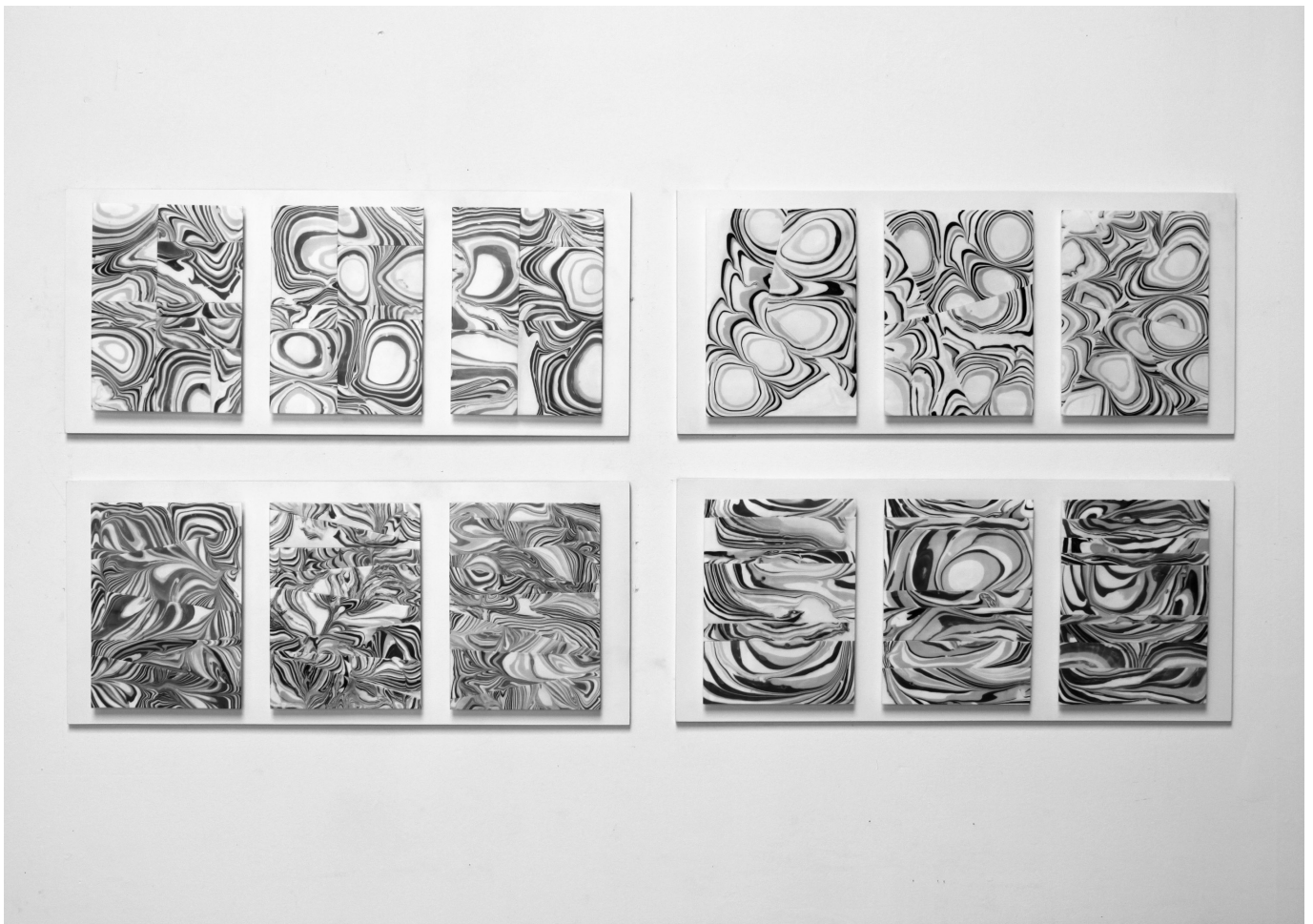
Germany

Metamorphose 1–12

Sheet glass, acrylic enamels,
fused in kiln

Each panel: H. 23 cm, W. 76 cm,
D. 5 cm

70





52. Ian Mowbray

Australia

My Father's Aorta

Carved glass; water in glass
specimen jar

H. 18.5 cm, Diam. 8.5 cm

Photo: David McArthur

PH



53. Makiko Nakagami

Japan

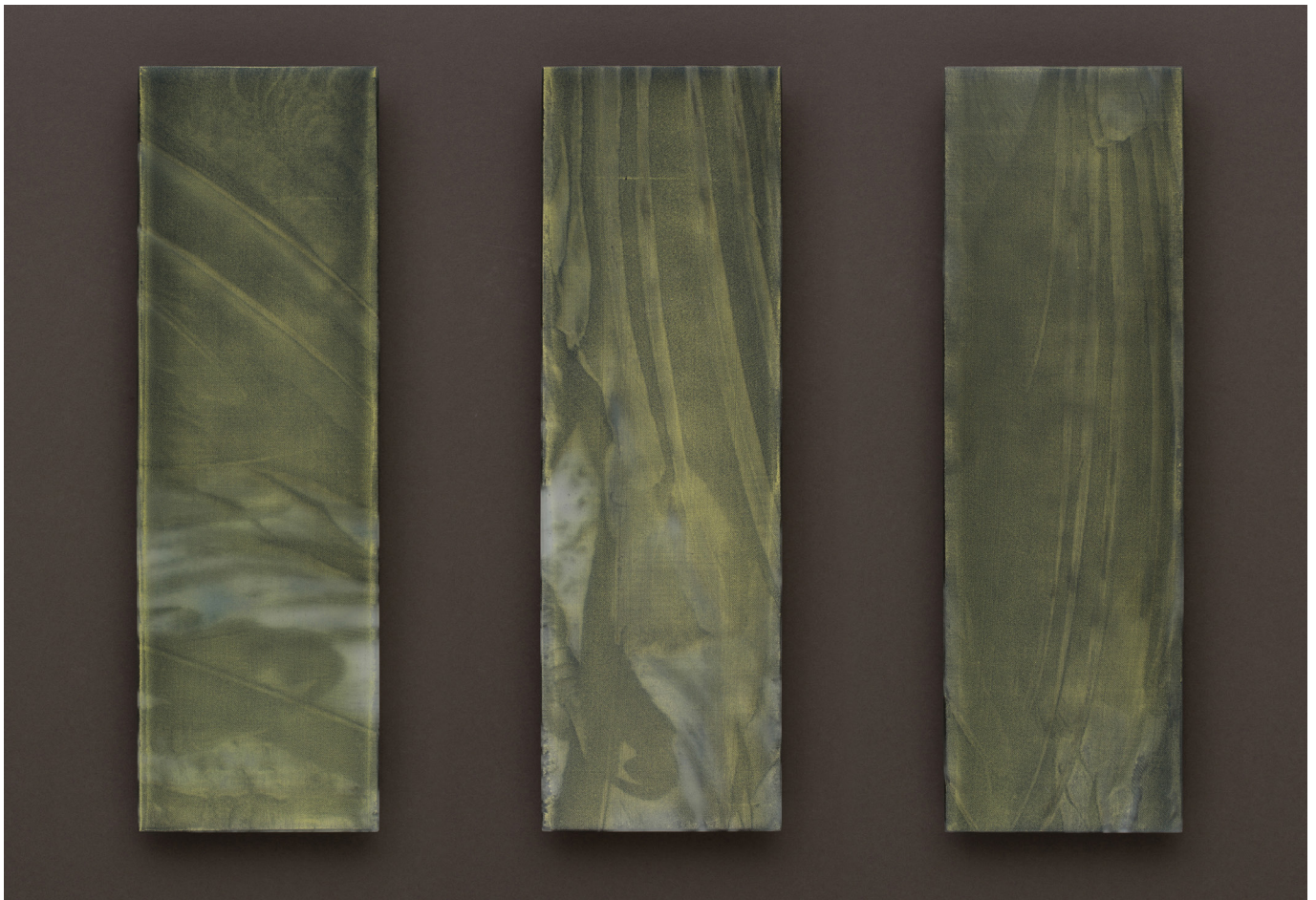
Momentglass

Blown glass; dandelion seeds

H. 24 cm, Diam. 8 cm

Photo: Kichiro Okamura

PH



54. Catharine Newell

United States

Traces III

Kiln-formed Bullseye glass; screened
and manipulated glass powders

H. 65.4 cm, W. 77.5 cm, D. 3.8 cm

Photo: Dan Kvitka

TO



55. Lucy Orta and Jorge Orta
United Kingdom
Perpetual Amazonia: Tree of Life
Blown Murano glass; bronze
H. 135 cm, W. 55 cm, D. 65 cm
CP



56. Tanja Pak

Slovenia

Whiteness

Fused, cast, and slumped Bullseye glass;

pâte de verre

Installed: H. 400 cm, W. 300 cm, D. 600 cm

Photo: Sarah Douglas and Tjaša Kermavnar

PH, TO



57. Mimmo Paladino

Italy

Il raddomante

Glass, metal

H. 208 cm, W. 190 cm, D. 160 cm

TO, JY

58. Morgan Peterson

United States

Hear No Evil See No Evil Feel No Evil

Blown glass, sandblasted

H. 33 cm, Diam. 10 cm

Photo: Dan Fox

PH, CP, JY





59. Lisa Pettibone

United States

Bale

Fused and slumped glass;
gold luster

Diam. 43 cm, D. 6 cm

PH, JY

60. Jens Pfeifer

The Netherlands

Bohemian Cut

Blown glass; gold luster

H. 95 cm, W. 50 cm, D. 22 cm

TO, CP





61. Spencer Pittenger

United States

I'm Saving This for Later

Blown glass; uranium ore, steel

H. 33 cm, Diam. 19 cm

Photo: Elizabeth Torgerson-Lamark

PH

62. Jaume Plensa

Spain

Blake in Venice

Blown Murano glass

Installed: H. 182 cm, W. 242 cm

TO, CP





63. Rony Plesl

Czech Republic

Empire

Blown and mold-melted glass,
cut, polished

H. 63 cm, Diam. 25 cm

Photo: Tomas Brabec
and Patrik Borecky

PH



64. Charlotte Potter

United States

Cellular Reliquary

SiO₂ and bone, ash, dust employing
Italian techniques including cane,
reticello, and *murrine*

H. 76.2 cm, W. 609.6 cm, D. 91.4 cm

TO

65. Jean Prominski

United States

Rotating Kaleidoscopic

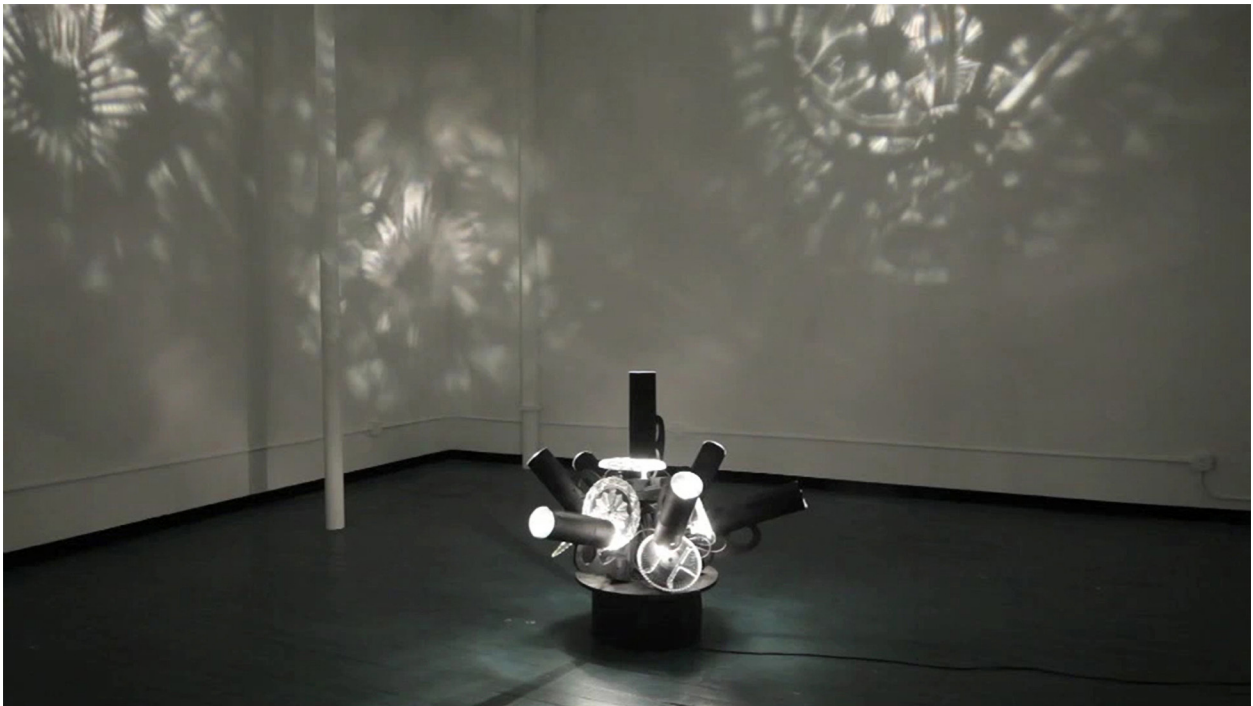
Planetarium Projector

Pressed glass; motors,
lenses, lights, mixed media

Installed: H. 120 cm, W. 120 cm,
D. 120 cm

Photo: Karen Philippi

CP



66. Marta Ramirez

Colombia

Centrifuge

Flameworked borosilicate glass

H. 8 cm, W. 10 cm, D. 10 cm

JY

67. Romy Randev

Canada

Kind of Blue

Fused glass; bamboo
box

H. 30.5 cm, W. 30.5 cm,

D. 10 cm

Photo: David Bishop

JY



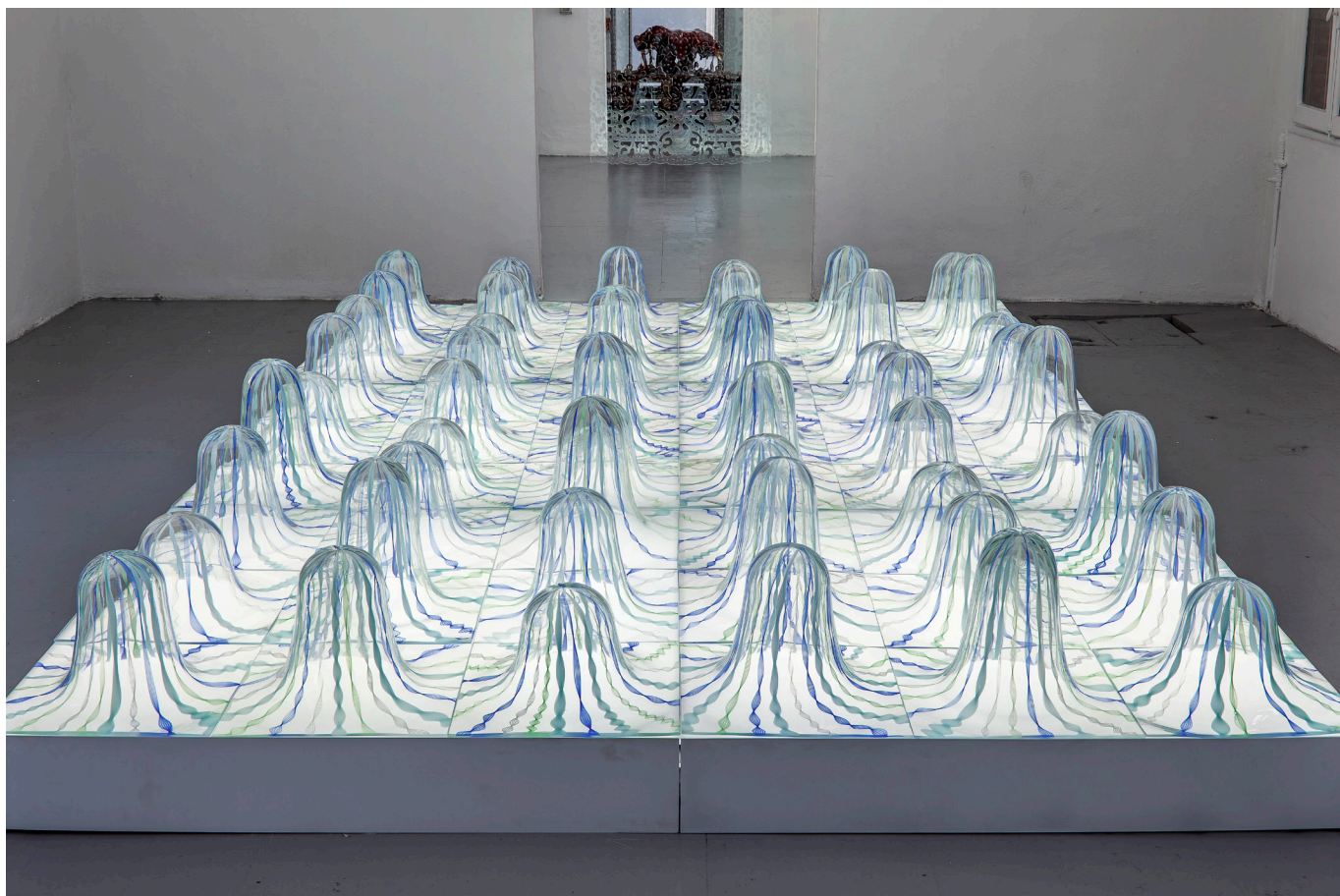
68. Karim Rashid

United States

Glaskape

Blown glass; light

TO, CP, JY



69. Kirstie Rea

Australia

River, Lake, Pool –

We Always Swam

Kiln-formed glass; wood rail

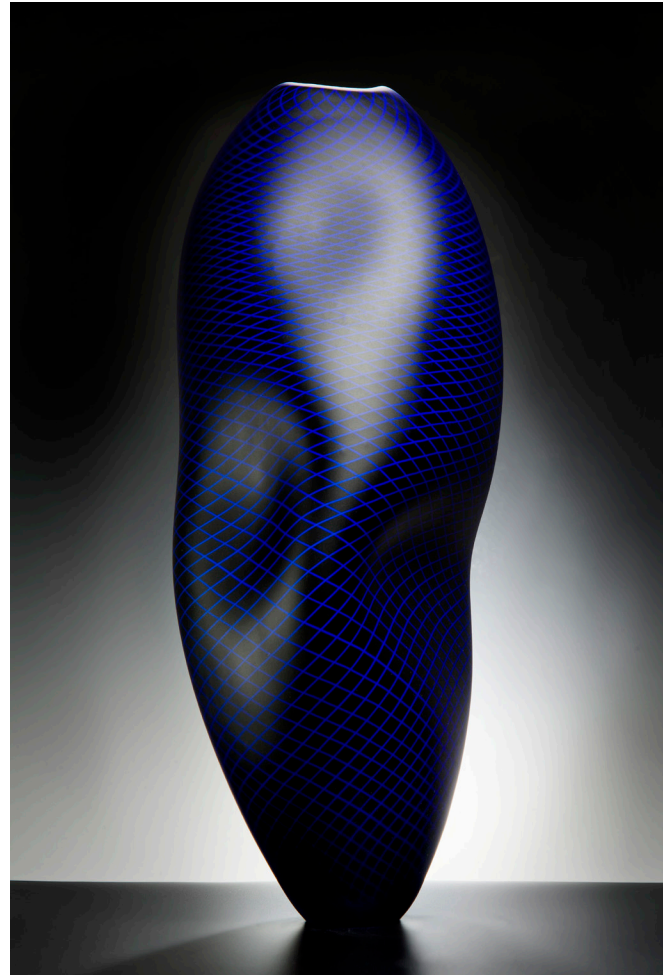
H. 47 cm, W. 88 cm, D. 16 cm

Photo: David Paterson

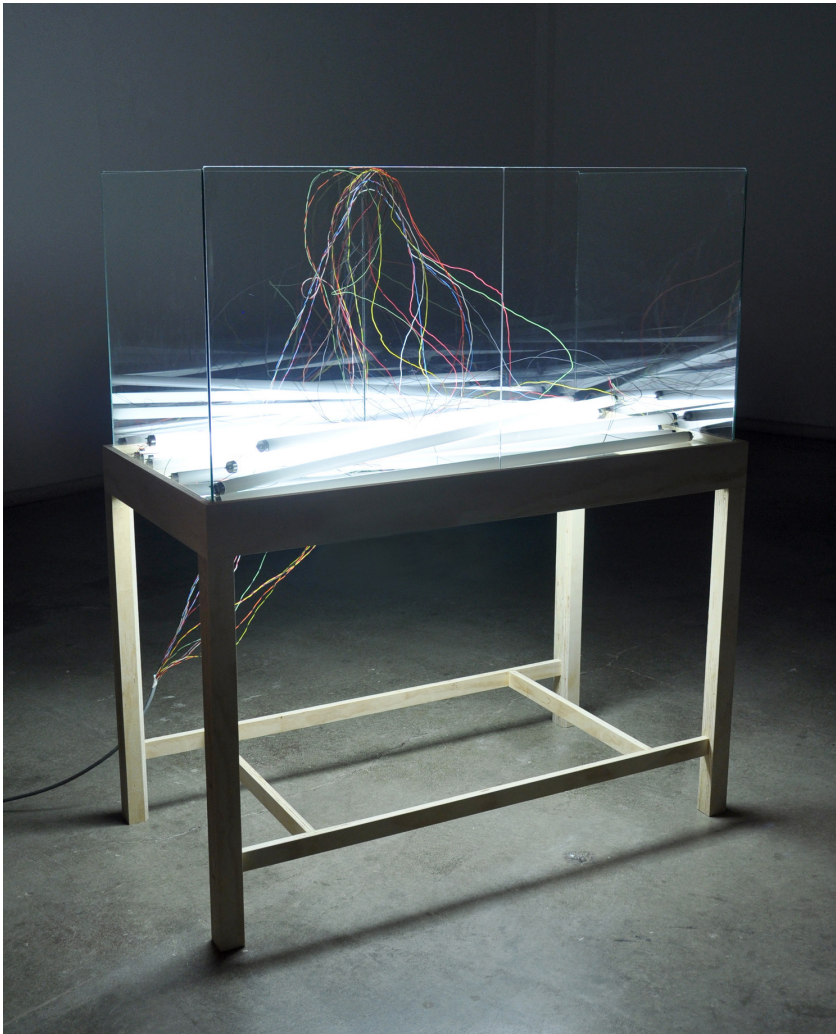
PH, TO, CP



70. Recycle Group
Russia
Breath
Glass, plastic, pump
PH



71. Liam Reeves
United Kingdom
Warp XVII
Blown *reticello* glass; color overlay
and underlay
H. 40 cm, Diam. 21 cm
Photo: Ester Segarra
PH, JY



72. Nate Ricciuto

United States

Light Container

Glass, wood, fluorescent
light bulbs

H. 160 cm, W. 130 cm,

D. 70 cm

TO

73. Gabriele Riester

Germany

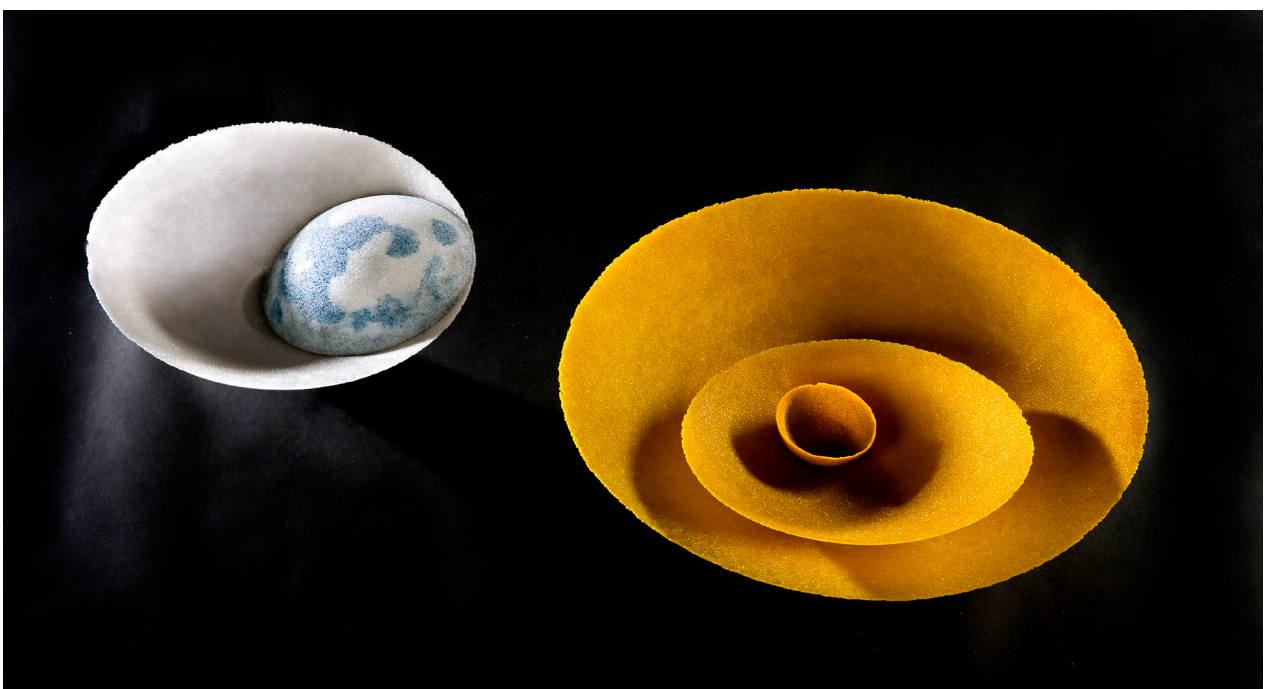
Sun-Moon

Pâte de verre

H. 40 cm, W. 200 cm,

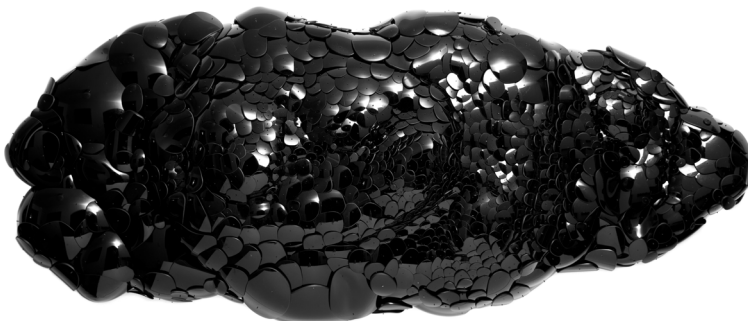
D. 100 cm

PH, TO

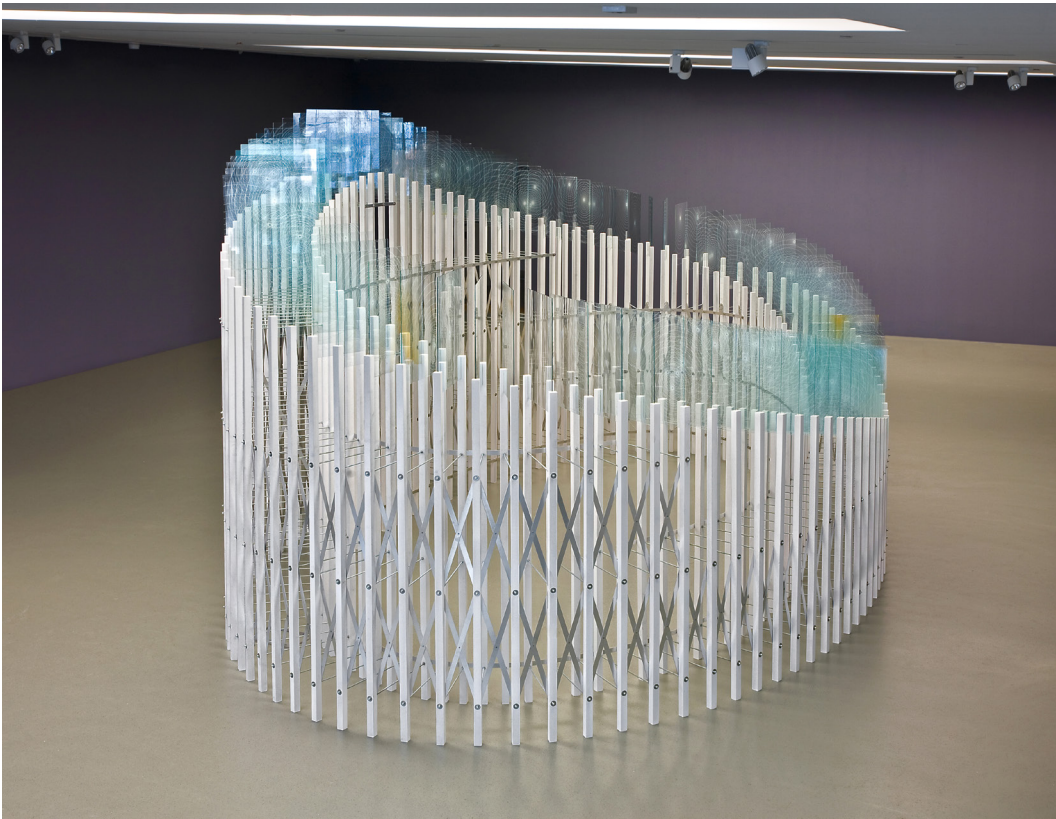




74. Christina Rivett
Denmark
300
Cast glass
H. 11 cm, W. 150 cm,
D. 450 cm
PH, TO



75. Erica Rosenfeld
United States
Black Cloud II
Blown glass, carved; wood, foam, fabric
H. 50.8 cm, W. 121.9 cm, D. 27.9 cm
Photo: Matthew Cylinder
TO, CP, JY



76. Jeffrey Sarmiento

United States

Beautiful Flaws

Found glass from
disused Norwegian
greenhouse, screen-
printed; wood,
aluminum, steel

H. 280 cm, W. 350 cm,

D. 640 cm

Photo: David Williams

CP, JY

77. Rui Sasaki

Japan

Subtle Intimacy

Fused glass; LED

Installed: H. 195 cm,

W. 190 cm, D. 190 cm

TO, CP, JY



78. Ted Sawyer
 United States
Remote
 Kiln-formed glass
 H. 61 cm, W. 61 cm
 Photo: Jerry Sayer,
 Bullseye Glass Co.
 TO



79. Liesl Schubel
 Canada
*Facade (We Have Always
 Been Collapsing)*
 Blown glass; concrete
 Installed: H. 46 cm, W. 240 cm,
 D. 26 cm
 Photo: Katharena Rentumis
 CP

80. Thomas Schütte
 Germany
Geister
 Hot-worked glass
 Largest: H. 40 cm, W. 20 cm
 CP, JY





81. Joyce Scott

United States

Buddha (Earth)

Blown Murano glass,
glass beads; wire, thread
H. 69.8 cm, W. 28.6 cm,
D. 29.2 cm

Photo: Michael Koryta

TO, JY

82. Scott Shapiro

United States

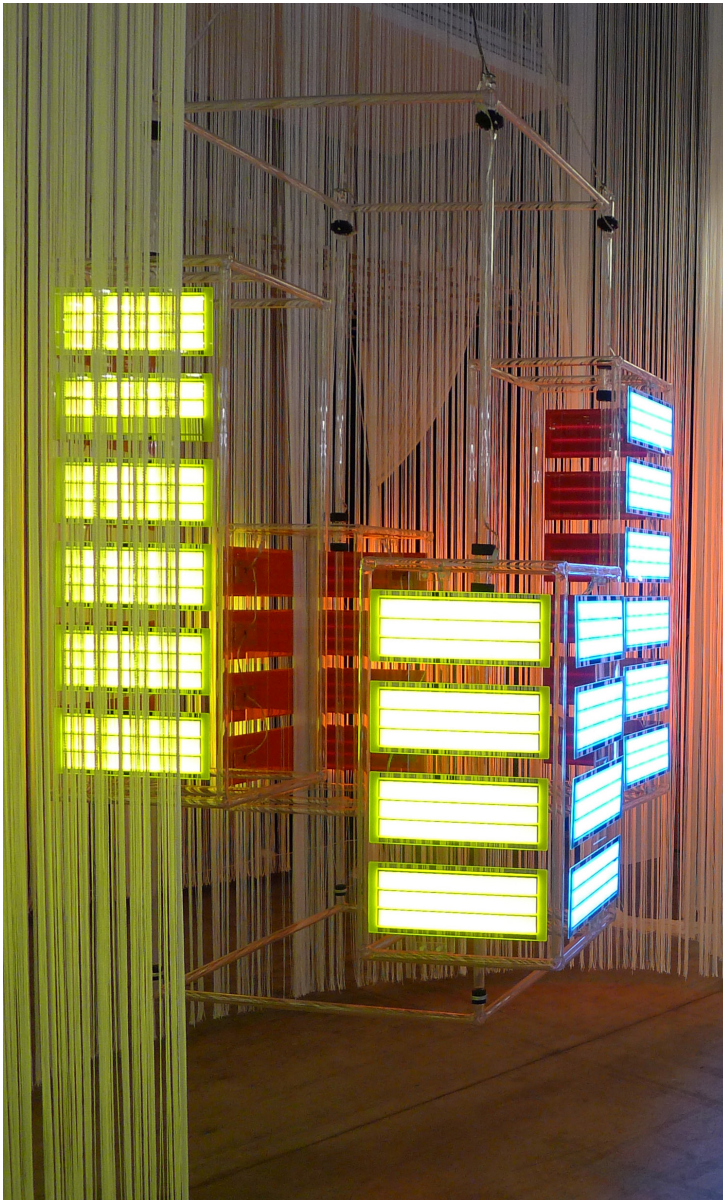
Underworld #3

Photographic skin, cold
cathode ray tubing, light
H. 140 cm, W. 92 cm,
D. 9 cm

Photo: Alex Burns

TO, CP





**83. Jean-Baptiste
Sibertin-Blanc**

France

Quadruple Fugue

Borosilicate glass; LED

Installed: H. 220 cm,

W. 120 cm, D. 120 cm

TO, CP, JY

84. Madeline Rile Smith

United States

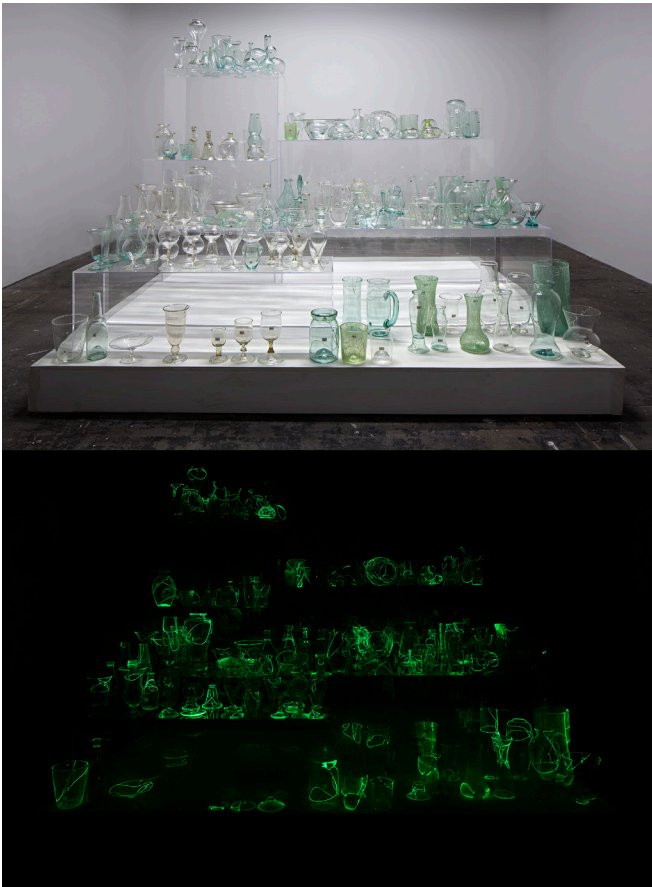
Red Arthropod

Flameworked glass; paint

H. 22 cm, W. 33 cm, D. 10 cm

PH, TO, JY





85. Keunae Song

Republic of Korea

*A Memory to Form: Based
on the Museum of American Glass*

Blown glass, cut, glued; glow-in-the-dark
powder, UV glue, light device

Dimensions vary

TO, CP

86. Abi Spring

United States

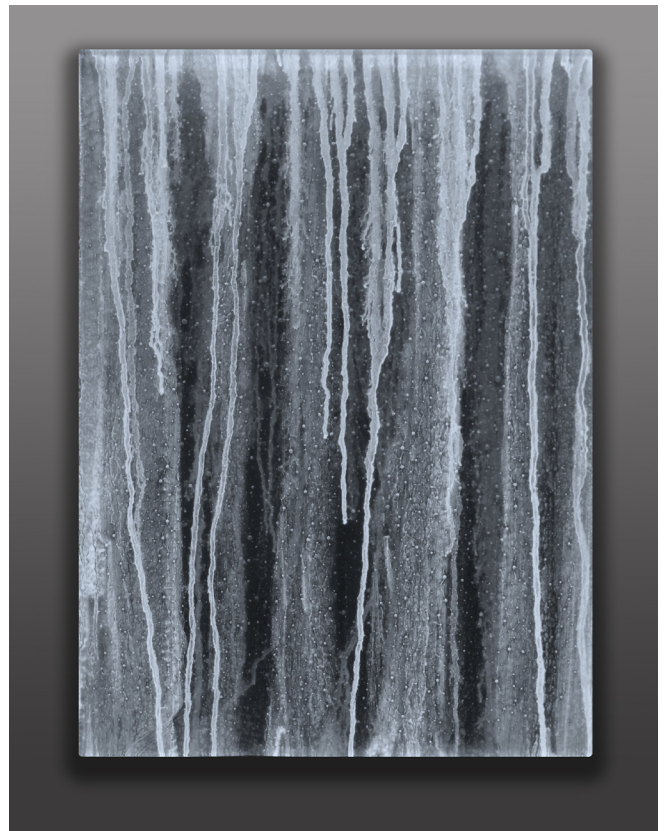
Black and White Ice 1

Kiln-formed glass; enamel

H. 30 cm, W. 25 cm,

D. 1.3 cm

JY



87. Petr Stanický
Czech Republic
Burnt House
Glass, charred wood
Installed: H. 360 cm,
W. 300 cm, D. 120 cm
Photo: Kristof Vrancken
PH, TO, CP





88. Max Syron

United States

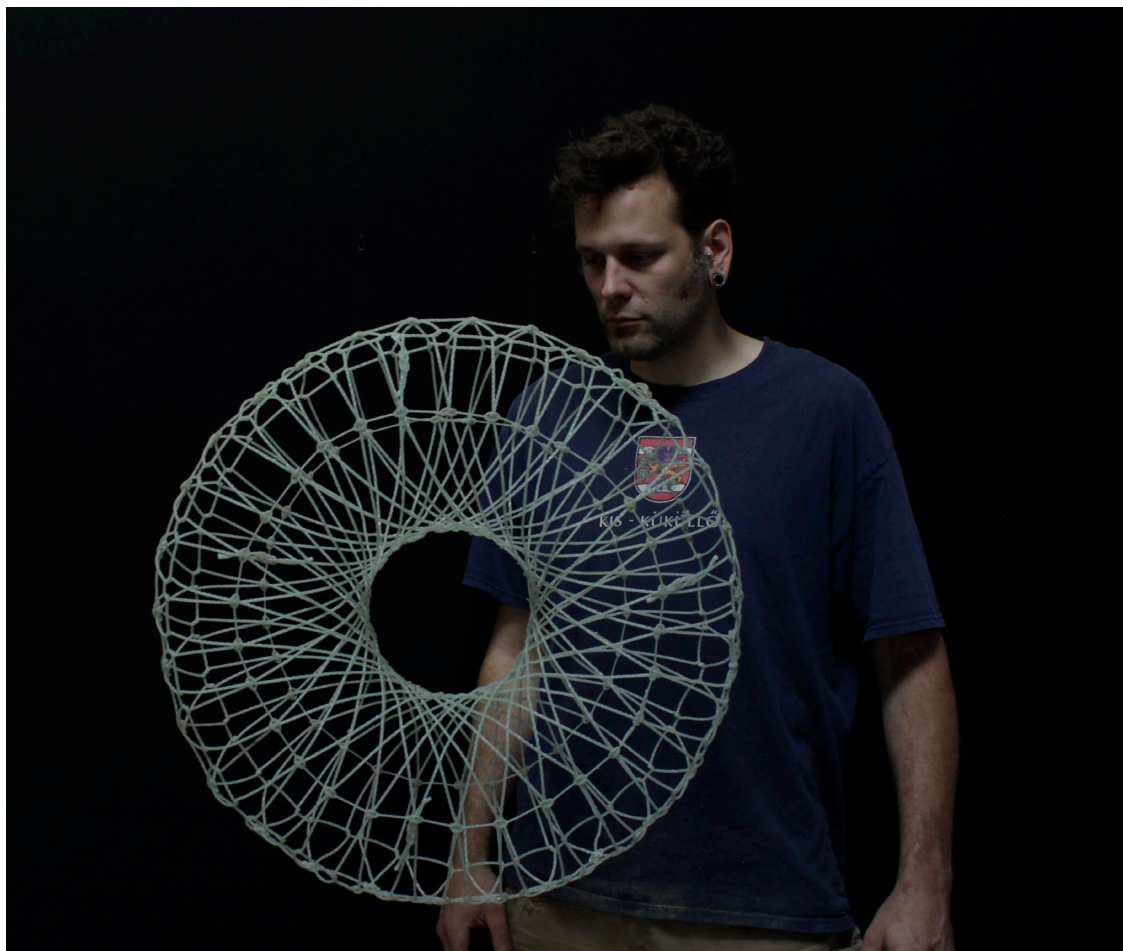
Movement of the Moment

Blown glass

H. 150 cm, W. 80 cm, D. 70 cm

Photo: Peter Terwilliger

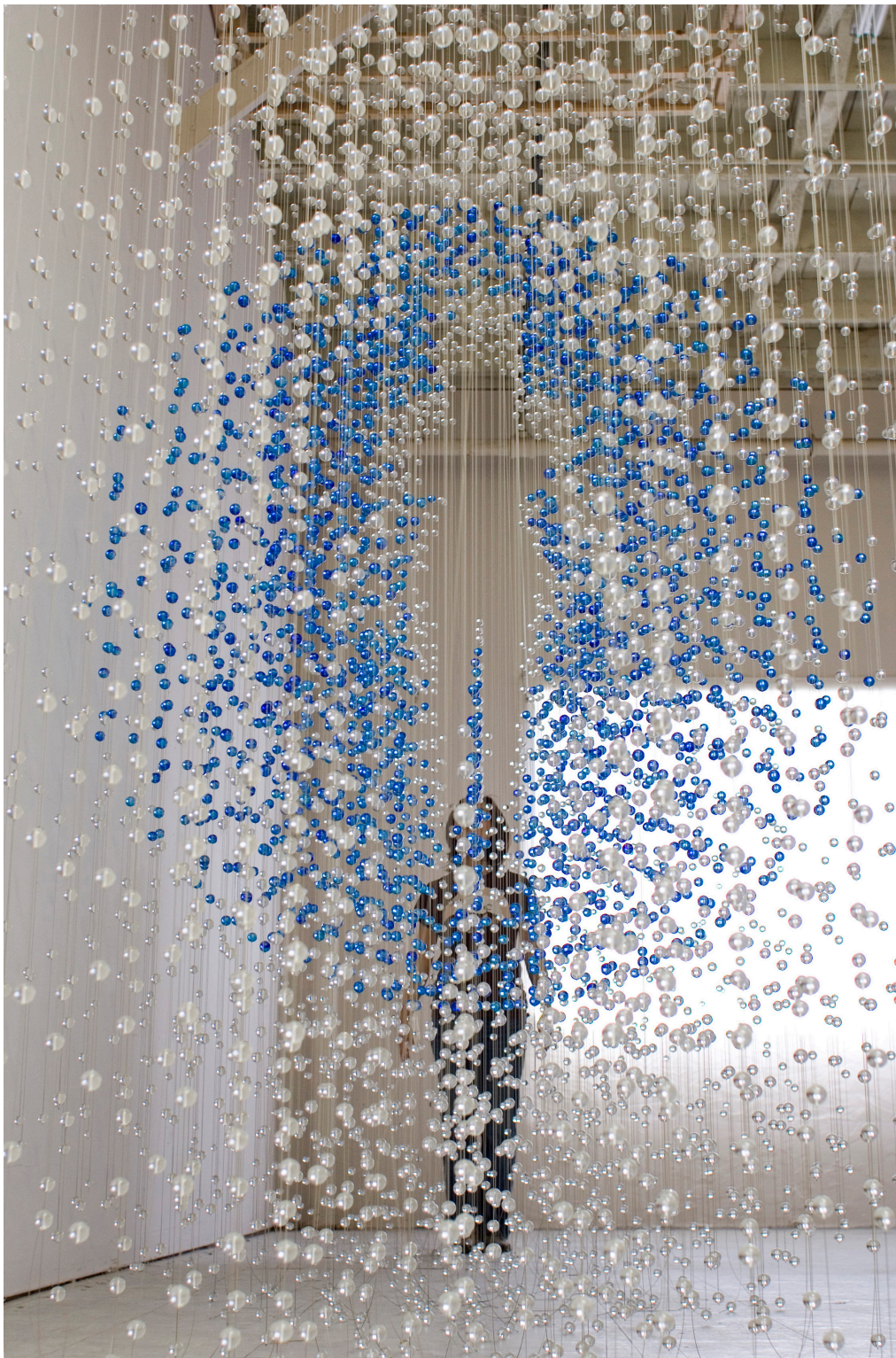
TO, JY



89. Matthew Szösz
United States
Ampère's Law
Fused glass
Diam. 63 cm, D. 23 cm
TO, CP

90. Minami Tada
Japan
Membrane
Lampworked glass
H. 60 cm, Diam. 60 cm
Photo: Shugo Hayashi
PH, TO





91. Kana Tanaka

Japan

Thinking Globally in Human Scale

Lampworked glass beads; stainless steel cable

Installed: H. 447 cm, W. 427 cm, D. 185 cm

PH, TO, CP, JY

92. JanHein van Stiphout

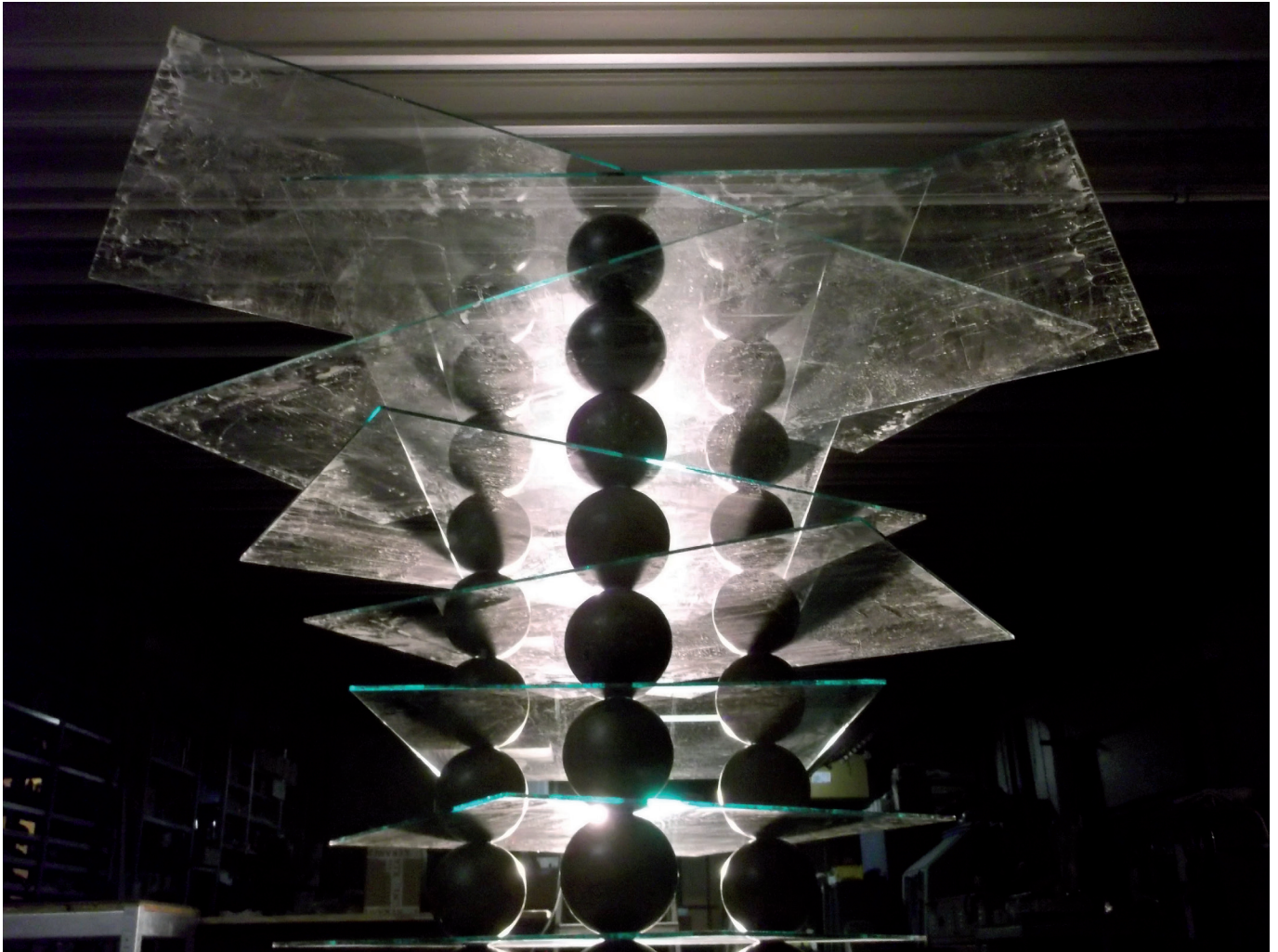
The Netherlands

Structure One

Glass, balls, stacked
and balanced

H. 460 cm

TO, CP



93. Joana Vasconcelos
Portugal
Babylon
Blown Murano glass;
crocheted wool and
polyester
H. 360 cm, Diam. 170 cm
TO, CP, JY



94. Norwood Viviano

United States

Mining Industries: Detroit City Center

Rapid-prototyped kiln-cast glass
forms; digital prints on transparency

H. 16.5 cm, W. 42.9 cm, D. 37.8 cm

Photo: Tim Thayer

PH, CP



95. Layla Walter

New Zealand

Lavender, St. Cuthbert's Garden

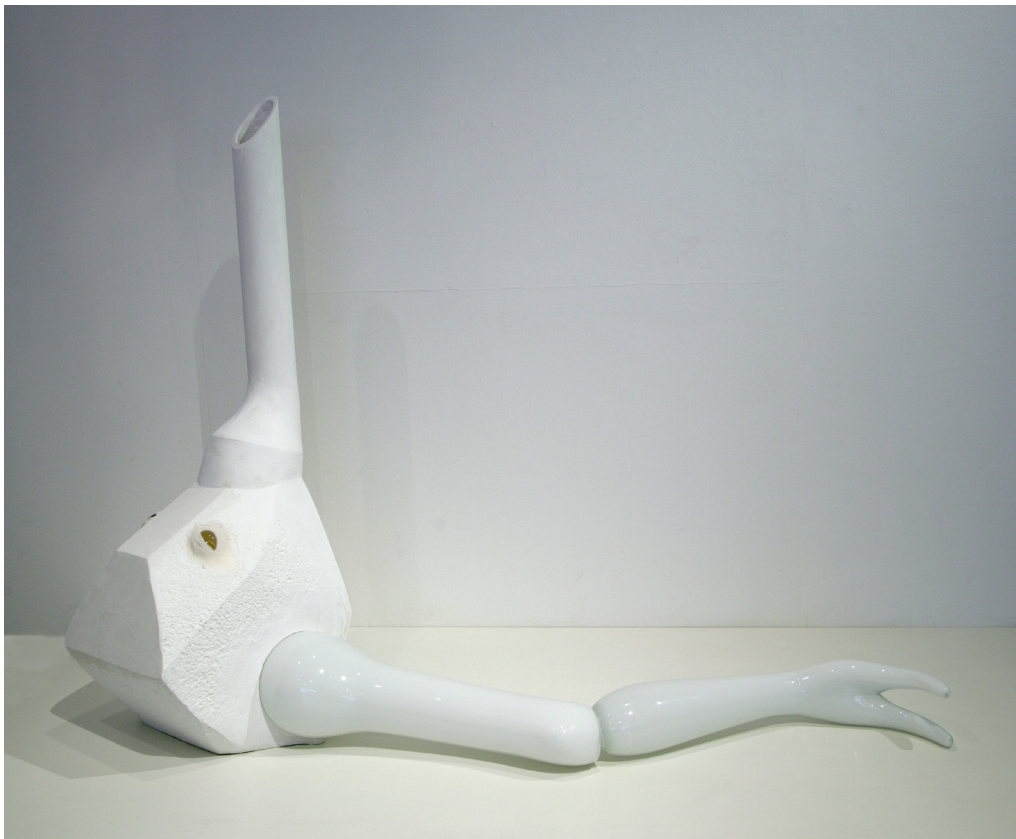
Cast lead glass

Each: H. 12 cm, Diam. 12.5 cm

Photo: Kevin Smith, fotoarte.co.nz

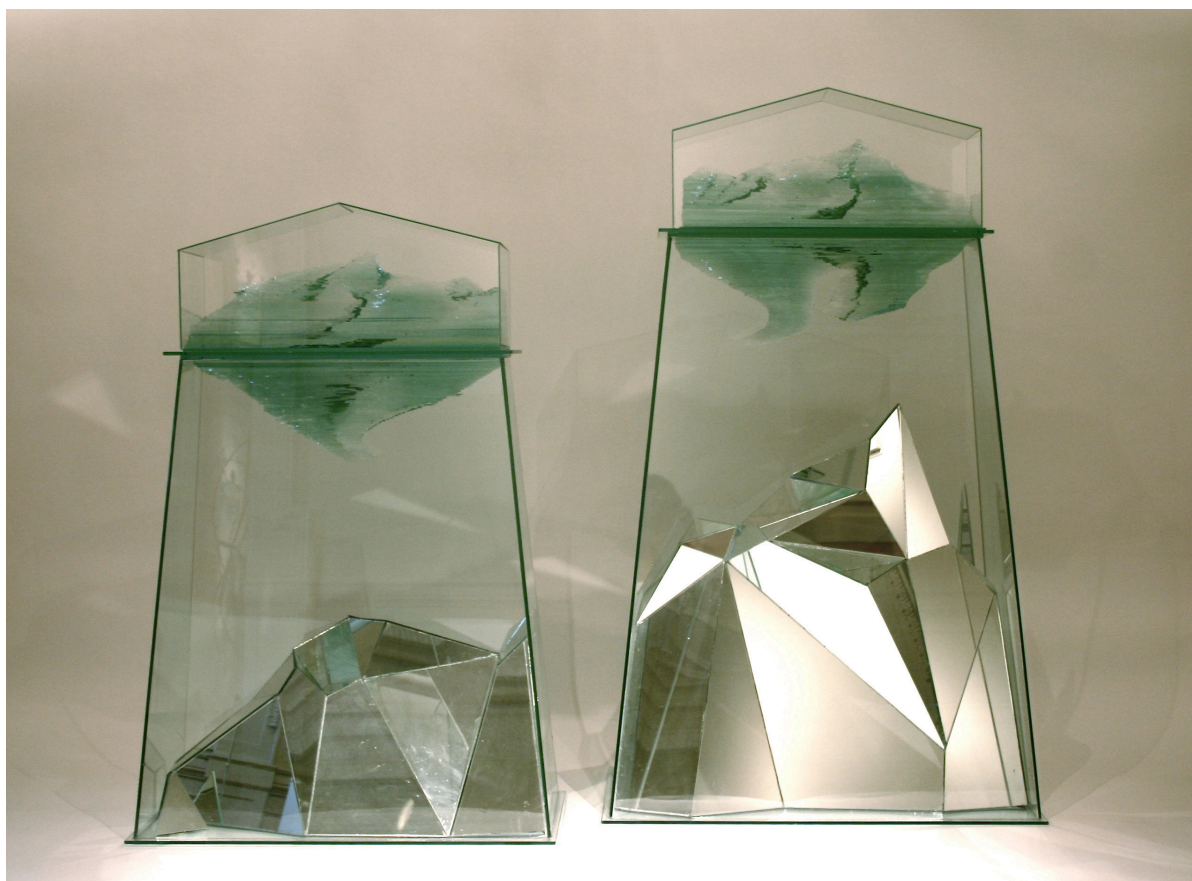
TO, JY





96. Emma Woffenden
 United Kingdom
Dislocated
 Blown glass; mixed media
 H. 110 cm, W. 130 cm,
 D. 40 cm
 TO, CP, JY

97. Joy Wolke
 United States
Melt
 Glass, mirror, silicone
 H. 127 cm, W. 152.4 cm,
 D. 50.8 cm
 CP





98. Sibelle Yuksek

United States

Dans les nuages

Flameworked glass

Largest: H. 60 cm, W. 68 cm,

D. 21 cm

Photo: Bree El Davis

TO



99. Harumi Yukutake

Japan

Engi

Cold-worked mirror

H. 5 m, W. 8 m, D. 16 m

TO, CP



**100. Edison Zapata
and Romina Gonzales**
Colombia and Peru
Mannequin in Gown
Blown and hot-worked
glass
H. 95 cm, W. 45 cm,
D. 28 cm
Photo: Pamela Gonzales
PH, JY

Countries Represented

Argentina

Levenson, Silvia

Australia

Douglas, Mel
Edwards, Tim
Frasersmith, Alexandra
George, Mel
Mowbray, Ian
Rea, Kirstie

Austria

Maurer, Katrin

Canada

Cantin, Annie
Donefer, Laura
Labatt, Sheila
Randev, Romy
Schubel, Liesl

China, People's Republic of

Li, Jing

Colombia

Ramirez, Marta
Zapata, Edison

Czech Republic

Cigler, Václav
Hora, Petr
Motyčka, Michal
Plesl, Rony
Stanický, Petr

Denmark

Bidstrup, Stine
Espersen, Maria Bang
Rivett, Christina

Finland

Lehtonen, Sirkka

France

Sibertin-Blanc, Jean-Baptiste

Germany

Fezer, Simone
Hinsenhofen, Matthias
Mlasowsky, Anna
Riester, Gabriele
Schütte, Thomas

Italy

Cecchini, Loris
Collishaw, Mat (working in)
Levenson, Silvia (working in)
Orta, Jorge (working in)
Orta, Lucy (working in)
Paladino, Mimmo

Plensa, Jaume (working in)
Rashid, Karim (working in)
Recycle Group (working in)
Schütte, Thomas (working in)
Vasconcelos, Joana (working in)

Japan

Fuwa, Daichi
Goto, Kota
Hajikano, Maki
Hongo, Jin
Kagajo, Michie
Kimata, Koichi
Miyao, Yosuke
Nakagami, Makiko
Sasaki, Rui
Tada, Minami
Tanaka, Kana
Yukutake, Harumi

Korea, Republic of

Cho, Hyunsung
Choi, Eunsuh
Lee, Jiyong
Song, Keunae

The Netherlands

De Monchy, Laura
Hillebrand, Tomas
Maurer, Katrin (working in)
Pfeifer, Jens
Van Stiphout, JanHein

New Zealand

Walter, Layla

Peru

Gonzales, Romina

Portugal

Vasconcelos, Joana

Russia

Recycle Group

Singapore, Republic of

Liu, Vanessa

Slovenia

Pak, Tanja

Spain

Plensa, Jaume

Sweden

Ahlin, Birgitta
Lehtonen, Sirkka (working in)

United Kingdom

Collishaw, Mat

Fertig, Carrie (working in)
Labatt, Sheila (working in)
Maclure, Pinkie
Matthias, Gayle
Orta, Jorge
Orta, Lucy
Pettibone, Lisa (working in)
Reeves, Liam
Sarmiento, Jeffrey (working in)
Woffenden, Emma

United States

Bothwell, Christina
Briland, Sarah
Cavallaro, Domenico
Chesney, Nicole
Cho, Hyunsung (working in)
Choi, Eunsuh (working in)
Cohen, Adam
Cowan, Amber
Deady, Kristin
Fertig, Carrie
Ginsberg, Justin
Gonzales, Romina (working in)
Hajikano, Maki (working in)
Halvorson, Jennifer
Harris, Jamie
Hirsch, Alex
Jennings, Jesse
King, David
Klimley, Nancy
Lee, Jiyong (working in)
McDonagh, Fahan
Mlasowsky, Anna (working in)
Newell, Catharine
Peterson, Morgan
Pettibone, Lisa
Pittenger, Spencer
Potter, Charlotte
Prominski, Jean
Randev, Romy (working in)
Rashid, Karim
Ricciuto, Nate
Rosenfeld, Erica
Sarmiento, Jeffrey
Sawyer, Ted
Schubel, Liesl (working in)
Scott, Joyce
Shapiro, Scott
Smith, Madeline Rile
Song, Keunae (working in)
Spring, Abi
Syron, Max
Szösz, Matthew
Tanaka, Kana (working in)
Viviano, Norwood
Wulke, Joy
Yuksek, Sibelle
Zapata, Edison (working in)

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Jury Statements

The daunting task of reviewing more than 900 artists' works in more than 2,700 images immediately brought to mind John Berger's classic 1972 text on looking at art, *Ways of Seeing*, which opens with the ubiquitous quote "seeing comes before words." The New Glass Review selection process is similar. Every juror reacts viscerally to the submitted images and likes or dislikes a particular submission, but in the end the best rise to the surface through a rapid-fire visual process. Words follow. Staff members of The Corning Museum of Glass have devised an effective way for the jurors to narrow down the volume of submissions, so that the 100 objects represented in this year's *New Glass Review* become, through the eyes of the jurors, a rich slice of the state of glass art.

How I "see" new works in glass and ultimately write "words" about selected works falls squarely into my recent exposure to designing glass exhibitions, including "Making Ideas: Experiments in Design at GlassLab," which was about the Corning Museum's signature glass design program, and to teaching the "Liquid Fusion" glass design course at Domaine de Boisbuchet in collaboration with the Vitra Design Museum and the Centre Georges Pompidou (see *New Glass Review* 28, 2007, pp. 104–105).

This year was bookended by two events in the evolution of the GlassLab project. The beginning of the year marked the culmination of the "Making Ideas" exhibition, which mapped the first five years of the program through a typological presentation of the glass works from a diverse field of fine and applied arts disciplines. Fundamentally, the works were presented as prototypical, stripped bare of finished virtuosity, but replete with materiality.

The GlassLab program, which grew out of the "Liquid Fusion" course, presents a unique opportunity for designers and glassmakers to collaborate by using hot glass as a catalyst for innovation. In December 2013, GlassLab performances were held outside the Musée des Arts Décoratifs, in the Tuileries Garden, fulfilling an underlying goal of the program in its outreach to help designers better understand the possibilities of glass as a design material, encouraging them to design and to innovate more in the material.

New Glass Review's reductive selection process is quite different from selecting 10 works for "Jurors' Choice," which is additive and more difficult. I have grouped my selections, along with observations of submitted works, in an effort to give emphasis to the value of connective ideas.

My first awakening to the power of glass art may have been on a high-school trip to Coventry Cathedral in the United Kingdom. The cathedral had been destroyed by incendiary bombs at the beginning of World War II, and

a competition was held for a replacement. In his winning entry, the architect Basil Spence proposed to leave the burned ruins of the cathedral to contrast with his modernist addition. The overall strategy of juxtaposing old and new, symbolic of death and resurrection, resulted in one of the major works of 20th-century ecclesiastical architecture. From the outset, Spence had proposed creating a transparent glazed west entrance wall, breaking with the conventional opacity and tradition of solidity in ecclesiastical architecture. The resulting *Great West Screen with Saints and Angels*, made by John Hutton between 1957 and 1962, floats stylized images of ascending angels and saints in architectural space that renders them immediately present and strangely absent, essentially human yet ethereal. It speaks to the powerful integration of art and architecture.

Presence and absence play a strong role in *Thinking Globally in Human Scale* by Kana Tanaka, with the absence of the human figure presented as a floating presence. The fragility of the human condition reappears in *Collapse of Self-Defense Mechanism* by Jing Li, its staged composition exposing the vulnerability of man and material.

There is something very appealing about the intervention in and interaction with architectural space in *Burnt House* by Petr Stanický and *Light Crossing* by Václav Cigler and Michal Motyčka. The obliquely pierced facade in *Burnt House* comments on the commonality of the contemporary glass facade while blurring the boundary between inside and outside. *Light Crossing* interacts with found space by emphasizing and denying the formal architectural conceit of room upon room enfilade. As installation art, it engages architecture as its canvas.

These works brought to mind similar relationships at another great architectural work of the 20th century: *La Maison de verre*, built by Pierre Chareau in Paris from 1928 to 1932. Here, the insertion of a modernist space into the fabric of 18th-century Paris also blurs the lines between inside and outside. Supporting the early modern idea of architecture as a machine for living, interior space is redefined as variable and modern through the use of industrial materials. In this case, a seminal application of modular and translucent glass blocks illuminates the interior in a soft glow while the silhouetted occupants animate the courtyard facades.

I recently had the opportunity to redesign the Ben W. Heineman Sr. Family Gallery of Contemporary Glass at the Corning Museum. The installation contains several of the works I have selected in this essay. One work in particular, *Endeavor* by Lino Tagliapietra, stands out for me for its refined virtuosity. Tagliapietra is considered to be the

best glassblower in the world, and this work deserves its place as one of the best in the contemporary tradition. *Endeavor* is ambiguous and abstract, the forms suggestive of birds or fish or gondolas floating in the Venetian lagoon.

I had expected to see more works submitted that built on the influence of Tagliapietra. However, only *Warp XVII* by Liam Reeves seemed willing to pick up the challenge, at least when it came to formal elegance and technical mastery. The use of multiples in composing installation-based works was more prevalent: *300* by Christina Rivett is more powerful through the repetition of the well-formed and variable single vessels. *Whiteness* by Tanja Pak evokes landscape topography with crisply defined forms seemingly floating in an ambiguous domestic space.

Emulating nature has been a prime source of inspiration for representational and abstract art. Glass art is no exception, with many of the submitted works representing nature in painted or stained glass panels, fused powder abstractions, or literal flameworked sculptural forms. Early man must have been in awe when he stumbled across a moldavite (tektite). Such spiky green clusters, many with deep, sharp fissures covering the fluid, organic forms, suggest unknown and alien forms.

Red Arthropod by Madeline Rile Smith explores implied organisms in this way, as does *Yukasisa* by Michie Kagajo, taking us to a place at once strange and beautiful. The mold-blown *Architectural Glass Fantasies* of Stine Bidstrup suggests that crystallization, as seen in nature, can also be applied as a generator of architectural form.

Also on view in the Ben W. Heineman Sr. Family Gallery is *Incidents* by Yoshiaki Kojiro, a seductive and enigmatic work that documents process—process that ultimately strips the object of any formal or predetermined self-consciousness. The result elicits an “I can’t believe it’s glass” response.

The same appears true of *Burn 2* by Fahan McDonagh and *Endowment* by Jennifer Halvorson. Each of these works utilizes process to generate unexpected and complex forms, while at once retaining and questioning the perceived nature of glass.

Curiosity about the liquid and fragile nature of glass is explicit in the material transformations of *River, Lake, Pool – We Always Swam* by Kirstie Rea and the draping of fabric in *Somehow Soft and Hard* by Daichi Fuwa, each of which invites the viewer to suspend disbelief and to shed some preconceptions about glass. *Between a Lullaby and Dreaming* by Justin Ginsberg extends the possibilities of glass materiality by challenging structural precepts in the cause of lightness. In *Mannequin in Gown* by Edison Zapata and Romina Gonzales, the large female glass forms dematerialize the common mannequin standard and present a sensuous femininity.

All of this can be seen in one of the perennial favorites of Corning’s contemporary glass collection, *Evening Dress*

with Shawl by Karen LaMonte. This work is admired for building upon the legacy of classical beauty; it transposes principles of traditional material use and proportion, and invites us to look at ourselves anew.

In September, the Italian-based Fabbrica design research workshop presented a glass-based design initiative, similar in principle to GlassLab, at the annual Maison et Objet exposition in Paris. “Drawing Glass” Collection examined how a designer’s compositions and representations translate into three dimensions. Massimo Lunardon, a flame-worker, interpolated sketches (without measurements) and fabricated three-dimensional prototypes. Designs included *Fil* by Sam Baron, selected here as one of the most poetic of the many prototypes in the group.

Drawing as a primal means of human expression translates particularly well into flameworked explorations. *Housed Barrier IV* by Eunsuh Choi allows a static three-dimensional architectural matrix to counteract the ghostly movement of gestural lines suspended in time. The ephemeral mark-making in *Membrane* by Minami Tada becomes as naturally translucent as nature itself. Lines delineating action and volume are also present and strong in *1 Walking Stick (Zum Andern Wandern)* by Katrin Maurer and *Line Drawing #2* by Tim Edwards.

The Rakow Research Library of the Corning Museum holds some of the drawings of the great Czech glass artists Stanislav Libenský and Jaroslava Brychtová. These large, deep, and expressive drawings are as rich as the artists’ final glass works in representing the way glass-refracted light can affect three-dimensional mass and volume. I’ve looked long and hard at *Spaces I*, and I see no separation between intent and execution in creating a work of great artistic depth.

Visual depth, enhanced by the layering of transparent color, is a strong component of *Multi-Part Infusion Block in Light Blue and Brown* by Jamie Harris. The primitive compositional elements in *Anatomical Deconstruction VII* by Gayle Matthias suggest an ambiguity of scale from the intimate to the monumental.

Almost any František Vízner piece would be on my selection list; there is a reason why he ranks as one of the greatest figures of Czech glass art. Maybe less known is his product design work, in particular his later work with the Bohemia Machine company (BOMMA). The eponymous Vízner Collection of eight pieces of tableware, designed in 2010, synthesizes Vízner’s eye for clean, translucent architectural forms with the manufacturers’ sophisticated technical production methods. I often see quality work that extends the narrow glass-industry definition of “new,” repeat the designer’s envy mantra “I wish I had designed that,” and then think of Vízner.

Laura de Monchy’s porcelain and glass vessels in *Alleskan* manipulate our notion of form and function without apologizing as everyday objects. Formal purity and

exquisite material application drive the untitled work by Tomas Hillebrand and its associated pieces. Proportion and color in *Empire* by Rony Plesl allow the traditional and the modern to face off in a simple idiosyncratic dialogue.

In the entrance to Corning's contemporary gallery, selected artworks introduce visitors to the expansiveness of glass as a material. Representing transparency is *Spiral Forms* by Bert Frijns. In essence, this work attempts to communicate the nature of transparency through the layering of multiple clear forms.

Often just the container, glass is ignored in favor of the contained. The curio, the reliquary, the bauble, and the specimen have all been celebrated in containers of glass. Once contained, the mystery inside engages the viewer. The container and the contained take on equal meaning in *My Father's Aorta* by Ian Mowbray and *Momentglass* by Makiko Nakagami, where memory and nature elicit an emotional response. The passing of time and the nature of immortality come to the fore in *I'm Saving This for Later* by Spencer Pittenger and *Breath* by Recycle Group.

A note in closing: apparently many professional glass artists and, in particular, designers and architects did not submit to New Glass Review. This is unfortunate. I hope this will change, because glass design and glassmaking seem to be on an upswing as subject matter worldwide. Although the volume of New Glass Review submissions seemed dauntingly large, my plea would be to call for

more participation across disciplines. In this case, less is not more. As for the submissions that were not selected, I would encourage the artists and designers to continue to submit work in the future, remembering that glass as a medium is limitless.

Paul Haigh (PH)
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Greenwich, Connecticut



New Glass Review turns 35 with this issue, and it is a memorable moment for the publication as well as for contemporary glass in Corning. This is the first issue of *New Glass Review* to be printed in the United States, rather than by Ritterbach Verlag in Germany, and it is the first issue to be distributed solely with the magazine *GLASS: The UrbanGlass Art Quarterly*. These changes came about when Ritterbach Verlag ceased publication of the leading European magazine devoted to contemporary glass, *Neues Glas*, in December 2013. The Corning Museum of Glass valued its long partnership with Ritterbach, and the absence of *Neues Glas* will be keenly felt by the international glass community.

As for Corning: while I write this essay, teams of men are working in sub-zero temperatures on a new building for the Museum, designed by the New York architects Thomas Phifer and Partners. A minimalist white rectangular prism, cloudlike and seemingly weightless, the new building features a 26,000-square-foot space containing sky-lighted galleries for contemporary art, design, and special installations. The building is anchored by a 500-seat state-of-the-art glassblowing theater, which is built inside the original steel structure of the Steuben Glass blowing room. What was once a factory has become a place to experience artists and designers working in

glass, mirroring the movement of luxury American glass from industry to studio. So if you are interested, mark your calendar: we are planning to open in December 2014, and everyone is invited. (For more information, visit www.cmog.org/expansion.)

The Museum's current galleries devoted to modern and contemporary glass will also undergo significant changes, with the story of the journey of glass from a functional material to a material focused on artistic expression beginning with the modern glass gallery. This gallery will include early American studio glass, so that it can be appreciated in the context of mid-20th-century design (1900–1975). The present contemporary glass gallery, named the Ben W. Heineman Sr. Family Gallery in honor of that family's major gift to the Museum, will focus on the story of international studio glass, and the blending of design, craft, and art in 25 years that changed glass (1975–2000). The new contemporary galleries will present glass as a material for contemporary art—primarily sculpture and painting, but also vessels—and design. The artworks will be arranged thematically, with rooms devoted to nature, the human figure and abstraction, and history and materiality (1990–present).

I have been working closely with one of the jurors this year on the reinstallation of the Heineman Gallery. In fact,

this is the third time that Paul Haigh and I have installed this gallery together, and we also worked on the 2012 exhibition—one of my all-time favorites at the Museum—“Making Ideas: Experiments in Design at GlassLab.” An architect with a multidisciplinary design practice, Paul has created designs for furniture, objects, and lighting that include projects for Knoll, Bernhardt, Rosenthal US, Esprit, Bieffe, Artemide Rezek US, and Rogaska Crystal. His affinity for glass goes back to his days as a designer for Steuben Glass. He is the mastermind behind the influential “Liquid Fusion” courses in glass taught at the design retreat of Boisbucet in southwestern France, and his understanding of the material has given the Museum’s presentations a special nuance.

When the juror Caroline Prisse was head of the glass department at the prestigious Gerrit Rietveld Academie in Amsterdam, she invited me to be an external examiner, and we immediately became friends. An installation artist, sculptor, designer, educator, and independent curator, Caroline represents a new generation of artists who work primarily with glass, but who approach their work as visual artists. Caroline has a strong background in the history and philosophy of contemporary painting and sculpture, and her work is not object-based or process-based. Rather, she uses glass as a point of departure in the investigation and presentation of ideas and issues. Much of her installation and sculptural work is concerned with the environment, ecological systems, and a changing natural world. Caroline has recently embarked on a new path as the director of the only commercial glass studio in Amsterdam, the Van Tetterode Glass Studio, and she has already brought a fresh and energetic perspective to its operation. She is someone I like to regularly check in with since she is always on the move, cultivating connections and finding new ideas in glass.

Another esteemed and valued colleague is the juror Jim Yood, who, with his critical writings, has given so much to the field of contemporary glass. Jim has been an educator, critic, and media commentator on the visual arts for over 20 years. He is currently a faculty member at the School of the Art Institute of Chicago, where he is the director of the New Arts Journalism program, and he has also taught contemporary art theory and criticism at Northwestern University. Active as a contemporary art critic and essayist, Jim is a contributing editor to *GLASS: The UrbanGlass Art Quarterly*, and he has been a correspondent for such mainstream art publications as *Artforum* and *Art and Auction*. As Jim mentions in his essay, we routinely run into each other on projects, and I am honored to be included in any publication with him.

* * *

While we were all hard at work looking at images for the Review, a groundbreaking “thought” symposium was

taking place at UrbanGlass in Brooklyn—organized by Andrew Page and Dan Clayman—on “Issues in Glass Pedagogy.” We were all dismayed to miss it. However, a trend is perhaps emerging: a second convening was soon conceived, a “Think Tank for Educational Strategies” organized by The Glass Virus and the Gerrit Rietveld Academie in Amsterdam. Intellectual rigor and academic practice are certainly appropriate for glass studies, yet these attitudes are usually confined to universities and generally ignored by the larger glass community. For this reason, I was pleased to see that the Brooklyn symposium was supported by The Robert M. Minkoff Foundation, and that it took place at UrbanGlass. I hope to see (and attend) more directed efforts like these, as such conferences weaken the perception of glass as a “lightweight” field dominated by commercial concerns. Such perceptions are unfortunately bolstered by questionable articles such as that on the artist Robert Kaindl in the June 2013 issue of *Crafts Report*, which never even hints at the fact that Kaindl has made a career of copying outright the work of others.

Some may say that artists and designers copy one another all the time, but let’s face it: unless the work is specifically about appropriation, these are not the individuals to be celebrated. Design is a field in which a lot of appropriation goes on, but I was reminded of the originality and freshness of the last three decades when I saw the furniture and objects displayed in the new galleries devoted to contemporary design that opened at the Indianapolis Museum of Art last fall. In honor of these galleries, I picked a design for the “Jurors’ Choice” section of this *Review* that the Indianapolis and Corning Museums share: the “Etruscan” chair, made by Danny Lane in 1986.

Lane was an early straddler of the divide between art, craft, and design, which is being redefined by shows such as the new Collective design fair in New York. Some were fortunate to be able to contrast this fair, last spring, with the fall exhibition focusing on a master of modern design: the Venetian architect Carlo Scarpa, whose mid-20th-century designs for Venini were displayed at The Metropolitan Museum of Art (“Jurors’ Choice”).

Divisions between design and art have also been negotiated by Adriano Berengo, whose important “Glasstress” projects in Venice and around the world never fail to engage and stimulate their audiences. Several of the artists who have participated in “Glasstress” are featured in this issue of the *Review*, including Loris Cecchini, Mat Collishaw, Lucy Orta and Jorge Orta, Mimmo Paladino, Jaume Plensa, the Recycle Group, Thomas Schütte, Joyce Scott, and Joana Vasconcelos. I especially admired the installation *Glaskape*, made for “Glasstress” by Karim Rashid, which used vaguely mid-century bell shapes to create a landscape of wonder. Tim Edwards, a consummate craftsman, has also learned from such mid-century designers

as Scarpa. In *Line Drawing #2*, form and decoration have become increasingly simplified, but without the loss of surface complexity that makes his work so exceptional.

* * *

Edwards's refined vessel is a natural introduction to material, one of the themes I wanted to highlight in this essay. An early champion of material investigation was Harvey K. Littleton, one of the founders of American studio glass, who passed away last December. In his memory, I have picked one of his sculptures, *Gold and Green Implied Movement*, for the "Jurors' Choice" section. The sense of arrested movement is characteristic of Littleton's sculptures of this period, as is the way in which the colors are multiplied and magnified inside the glass.

Littleton's love of experimentation and investigating techniques is reflected in the elegant experiments of Anna Mlasowsky. In *Metamorphose 1–12*, she breaks sheets of glass, marbles the pieces with enamels in the traditional technique of marbling paper, and then recombines them to create nontraditional designs.

Studies of the unique qualities of glass—which also occupied Littleton—are represented by works such as *Between a Lullaby and Dreaming* by Justin Ginsberg, *Head-Thorax-Abdomen*, *White Embryo Segmentation 3* by Jiyong Lee, and *Boundary* by Kota Goto. The fine threads of glass in Ginsberg's installation were hand-pulled by the artist, bent after the glass had cooled, and held in place under tension. The work is both ephemeral and physical. Lee's sculptures are inspired by biological forms, and his cast and bonded egglike shape reveals the mimetic nature of glass. Goto's simple fanlike circles of float glass are all about transparency, the shifting boundary between the visible and the invisible.

At the September conference organized by North Lands Creative Glass in Caithness, Scotland, U.K., the artist Judy Tuwaletsiwa—who lived for a decade on the Hopi reservation—made the point in her talk that things such as ceremonial masks are not just seen as sacred objects by the Hopi, but are also understood as places of transformation. In the right circumstances, I think, a secular object can also act as a place of transformation, and this is perhaps most palpable in objects that examine the next subject I want to address: memory.

The new artistic director of North Lands, Emma Woffenden, evokes an acute memory of anxiety in her Surrealist sculpture *Dislocated*, while Silvia Levenson invokes an equally anxious, ancestral memory in *The Chosen*. Levenson's figure wears a red "X", but both of the protagonists in these works are marked. Woffenden's dismembered figure appears to be part machine, its half-shut eyes recalling the black orbs of surveillance devices. Black is also the color of choice for Mat Collishaw's beautiful but treacherous surveillance mirror, titled *East of Eden*. These

objects are not memories from the past, but from a dystopian future.

Amber Cowan's *Rosette in Milk and Ivory* represents a more nostalgic, gentler kind of cultural memory ("Jurors' Choice"). Her sculptures are made of flameworked, blown, hot-sculpted, recycled, upcycled, and second-life glass that is usually American pressed glass dating from the 1940s to the 1980s. The memory of the earlier objects is preserved in the work. Isabel De Obaldía's boldly carved metate, *Reflejos*, is also nostalgic in its way, calling on the powerful collective memory of Panama's ancient indigenous past ("Jurors' Choice").

Of course, memory is also deeply personal, ranging from the flash of a fleeting moment—such as the shimmering towels casually draped on a wood rack in Kirstie Rea's *River, Lake, Pool – We Always Swam*—to the persistent images of a beloved person, as in Christina Bothwell's *Baby Donovan*. The well-known engraver Jiří Hrcuba, who died last July, used the vehicle of portraiture to explore thoughts, memories, and ideas rather than physical likenesses. Deeply philosophical, Hrcuba was a student of human nature, and in his memory I selected his *Portraits of Václav Havel and Vladimír Kopecký*, two men he greatly admired ("Jurors' Choice").

* * *

Glass is a material well suited to the creation of environments, turning the everyday into the extraordinary through transparency, reflection, color, and light. For the Massachusetts College of Art and Design in Boston, Nicole Chesney made the magnificently reflective and colorful *Kairos*. The title refers to time, and like all of Chesney's works, the panels chart the hours of the day and night in their reflections of shifting light. Another light-based environment is *Wave Equation* by Alyson Shotz ("Jurors' Choice"). In her large sculpture at the Indianapolis Museum of Art, which is constructed of steel piano wire and colorless glass beads, Shotz engages the properties of light and gravity, giving form to these intangible forces. As in Chesney's environment, the changing daylight influences the viewer's perception of the space. I appreciated the placement of this installation next to a small gallery devoted to contemporary studio glass by Dale Chihuly, Harvey Littleton, Klaus Moje, and other well-known names from the Glick Collection.

Over the course of his respected career, Václav Cigler has focused on light, space, and the mechanics of transparency, and his work has much in common with that of American light artists, such as James Turrell. In *Light Crossing*, made with the architect Michal Motyčka, Cigler has journeyed further into light and away from the sculptural object, using light and reflection to create an intervention in the architectural space. Sydney Cash used a mirrored sandwich board to call attention to the celebration

of Earth Day in New York in 1970 (“Jurors’ Choice”). This social and urban performance/intervention echoes the work with mirrored objects that Cigler was making in the late 1960s and early 1970s, with similar intent.

The rearrangement of space and energies in the environment may also be considered a kind of intervention. In *Burnt House*, Petr Stanický literally pushes through the walls of the Glazenhuis in Lommel, Belgium, introducing a jarring, dislocated element that might be an apparition from the past—a memory of place—or a harbinger of the future. The sense of unseen forces at work is also the energy underlying David Shaw’s recent show at Feature Inc. in New York City. Shaw’s exhibition was dominated by the large sculpture *Bog*, which takes the form of a mystical tree branch and mirror table laden with dinnerware made of hand-blown glass (“Jurors’ Choice”). With their irregular shapes and splashy edges, the vessels on the table appear to be frozen in a state between liquid and solid. This is a fairly accurate depiction of the molecular structure of glass, a material that is not a solid, gas, or liquid, but a state of matter. The gallery was made into a ritual space with magical drawings by Jesse Bransford. Placed on walls and floor, they established the activity taking place within as extra-dimensional.

Speaking of unseen forces at work, Corning Incorporated has (again) introduced a new type of glass that is a game changer. What inspires me most about glass is that there is so much that we do not know about it, and the opportunities for scientists and artists are seemingly endless. The new glass is a cover glass for electronic devices—made from Corning’s famously thin and strong Gorilla Glass—that is antimicrobial (“Jurors’ Choice”). This is a glass that actually inhibits the growth of algae,

Reading the book *Thinking, Fast and Slow* by Daniel Kahneman on the plane to Corning made me feel slightly apprehensive about being a juror for the New Glass Review. Kahneman’s book is all about choices: why we make the ones we make, and the misconceptions we have of our own freedom of choice. It seemed a fitting book to be reading, as it reinforced the fact that there really is no such thing as objectivism. Fortunately, Tina Oldknow excelled herself when it came to reducing the impact of our various cognitive biases. She chose a beautifully diverse jury. Meeting Jim Yood and Paul Haigh was a big extra of being on the jury, not only in a professional way, but also because we had such fun during the three days. Tina provided us with anything we needed—food and drinks every step of the way. (I secretly suspect that Tina’s fine catering was a result of more than her natural hospitality. Kahneman writes about a study of eight judges who are observed as they spend days reviewing parole cases, at an average rate of six minutes per case. Only 35 percent

mold, mildew, fungi, and bacteria, and it lasts for the lifetime of the device on which it is used. Formulated with an antibacterial agent—ionic silver—that is incorporated into the glass surface, the antimicrobial glass can be installed on computers, cellular phones, calculators, telephones, and other kinds of electronic display panels. It is likely that this glass will also be developed for the health care, hospitality, and transportation industries. For those of you who have not seen Corning’s glasscentric vision for the near future, don’t miss these extraordinary videos on “A Day Made of Glass” (www.youtube.com/watch?v=6Cf7IL_eZ38; www.youtube.com/watch?v=jZkHpNnXLB0).

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



Photo: Gary Hodges.

of the applicants are successful. Curious to learn what led to that success, the authors of the study plotted the proportion of approved requests against the time since the last food break. The proportion spiked after each break, when about 65 percent of requests were granted. During the two hours or so until the judges’ next feeding, the approval rate dropped steadily—to about zero just before a meal. Tina had obviously already read the book.)

I suppose that what I am trying to say is that, although all precautions were taken by Corning in a way that I have not come across before to make sure all applicants were seen and judged fairly, every jury is ultimately fickle. The fact that one work/artist gets in one year says nothing about the possibility of getting in a year later. And that is probably how it should be.

But while Corning and Kahneman have done their best to moderate my biases, I confess that I retained a few. In particular, my choices were based not only on the quality of the work but also on whether the work was surprising

to me. Sometimes this got in the way of choosing more familiar artists whose work is already better-known, but I hope that it will have made for a more surprising New Glass Review.

For the “Jurors’ Choice,” I can show only 10 pieces, so I have chosen to show the pieces that have influenced me as an artist and the pieces that have caught my attention more recently (yes, there’s that temporal cognitive bias again!).

One of the pieces that really caught my attention when I was still in school was the light installation made by Dan Flavin for the Stedelijk Museum in Amsterdam in 1986. The installation is titled *untitled (to Piet Mondrian through his preferred colors, red, yellow and blue)* and *untitled (to Piet Mondrian who lacked green)* 2. On loan for many years, the piece was finally purchased by the museum in 2012, thanks to a private benefactor, Mondriaan Fonds and the Titus Circle of the Vereniging Rembrandt. The complete transformation of the familiar space into a dream-state setting was a mind opener for me. The museum had changed from an old, almost austere sanctum of the arts into a dreamlike space where anything could happen. A work made by James Turrell can have the same effect on me. Although the work is very different, in both cases the actual object is not the focus, but the experience that it is able to create. It is said that a good piece of art changes your brain. Both of these artists changed mine.

When, a little later, I came across the work of Tony Cragg, I was struck by the simple logic of the pieces. Somehow, they don’t age. In Dutch, we would call such pieces “treacherously simple,” for simplicity is one of the hardest things to achieve. Speaking of simplicity, the Roni Horn sculptures I saw in Venice are boldly simple in original idea, but they show the magic of glass like no other piece. They are like frozen puddles in the room, all slightly different in color and beautifully finished.

As an artist who works a lot with glass, I have always been particularly interested in seeing glass used with a modern visual imagery. Although I am always interested in techniques, the main question for me will always be, What are you going to do with it? How does one use such an ancient technique in order to create something that will add or appeal to today’s world? The beautifully made ancient Roman bowl that is in the Corning collection makes me wonder if there is such a thing as progress. It is wonderful to have such beautiful examples from the past that set a certain standard for us in the present—pieces that, just by being, challengingly say, beat me!

Jeroen Verhoeven is someone who is able to create a new visual language with a combination of old and new techniques. His love of materials and real craft is obvious, but at the same time the pieces are very much in the now and could not have been made 20 years ago. In the piece

Virtue of Blue, you see 502 butterfly-shaped solar panels “fly” around a flame-shaped lamp. The lamp thus collects energy in the sun and shines at night. Someone else whose work I admire but couldn’t show here is Paul Cockledge, who also uses new techniques in combination with old ones while inviting the public to interact with his pieces. Well worth looking at.

The “Gabriel” chandelier by the brothers Ronan and Erwan Bouroullec is simple and contemporary. It’s like an expensive necklace hanging from the ceiling.

Because glass plays such a tremendous role in architecture (imagine a building without glass), I am always happy to see it used in a different way from just float glass. In this case, Tokujin Yoshioka used 500 prisms to let the light in for his exhibition in Seoul.

While I was staying at Tina’s home during the jurying (she is a good friend), I saw a piece that I just wanted to hold and take care of. It was a piece made by Laura de Santillana that was so beautifully fragile. It has a sort of tiger striping, as if it were trying to defend itself against or hide from a predator. It was a little mixed metaphor—the beauty of nature caught in a small vessel.

An artist who uses nature in a completely different way is Naoko Ito. She is really using glass for one of its best qualities: storing things. She employs this technique to store a whole tree, as if she wished to keep it from decaying. Her work *Ubiquitous (Urban Nature)* series is all about the struggle of man and nature to keep a balance. The glass in her work is just the vehicle to explore this relationship.

Having just accepted the job as director of the Van Tetterode Glass Studio in Amsterdam, I have come across an installation made there in the 1960s that I was unaware of. It is a piece made by the studio’s former creative director Joop van den Broek for an American hotel in Rotterdam. Joop was a rather unconventional man who did not consider himself to be an artist. I beg to differ. He created a large number of wall pieces for architects. Most of the buildings he worked for are now listed and protected, but the work of Joop van den Broek is not seen in any museum. For the piece in Rotterdam, he cut all kinds of animals, figures, and geometric forms out of float glass, and then he pieced the glass back together in stacks of now broken glass (10 layers thick). Of course, the outer layers of the glass were unbroken. Then he made these pieces into a wall for the hotel. Unfortunately, the hotel has just replaced its glass staircase with a staircase that cannot be looked through, but the audacity of the piece is still gorgeous and playful and somehow contemporary, while most of the designs of the 1960s are quite dated.

My last selection is a work by Mike Kelley, although I cannot say that I liked it at first. I cannot even say when I started to like it. As the critic Glenn O’Brien wrote, “Mike

Kelley's work embraces the extreme contradictions of American culture, beauty and ugliness, craftsmanship and happenstance, intelligence and mindlessness, reticence and aggression, tragedy and humor, yet there's always a mysterious integrity at its heart. . . ."¹ Mike Kelley changed my idea about the relationship between glass art and fine art. Because Kelley ignored the boundaries between high and low art in his work, it made the whole discussion irrelevant. Since then, I have ignored these boundaries, and the discussion about glass art and fine art has become irrelevant to me. A piece is either a good piece or not such a good piece. A big relief.

Kelley's piece shows the city of Kandor, capital of Krypton, the planet that Superman comes from. The city was shrunk in a bottle and kept in the Fortress of Solitude. Kelley made several different cities; he never conceived Kandor in the same way twice. He was interested in the idea of being burdened with one's past. Superman, as a baby, is sent away from his home planet, which blows up. As a grownup, he is burdened with the responsibility

1. Glenn O'Brien, "Mike Kelley, 1954–2012," <http://glennobrien.com/?p=378> (accessed January 16, 2014).

There are phone calls I've dreamed of receiving—you know, "Jim, someone from the White House called for you," or "Dad, the MacArthur Foundation phoned about the Genius Grant." Maybe someday I'll hear, "Jimmy, the Pulitzer Prize people want to talk to you about their criticism award," or "Honey, the Corning Museum called to ask you to jury the New Glass Review this year."

Well, one out of four isn't bad. Because when I got the word—not in a phone call, after all, but in an e-mail from my esteemed colleague Tina Oldknow—I experienced a great surge of pure pleasure, a feeling of pride and accomplishment that stroked that not-so-secret cache of crass conceit I carry deep within me. I would now forever have my name added to the very distinguished list of those who have been called to Corning to engage in this annual ritual. And, since you're one and done (you get invited to do this service to the community only once in a lifetime—except for Tina, of course), I never have to wait for that call (e-mail) again. Are you listening, MacArthur Foundation?

Ah, called to Corning . . . First and foremost, jurying the NGR means you're going to Corning. I've always had a soft spot for midsize American towns that are pretty much (with intriguing regional variations) like every other midsize American town, but contain something absolutely extraordinary in their midst. It's usually something cultural (an unbelievably great building, as in Owatonna,

of watching over his hometown forever. Kelley has really used the glass for its typical glass qualities: it is able to look mysterious and as if hidden forces are stored inside.

Caroline Prisse (CP)

Director

Van Tetterode Glass Studio

Amsterdam, The Netherlands



Minnesota), an unexpected sports franchise (Green Bay, Wisconsin), a specialty museum (Cooperstown, New York), etc., and I'm particularly partial to interesting smallish art museums in places where you'd never expect to find them (Fort Dodge, Iowa; Mt. Vernon, Illinois; Terre Haute, Indiana. You can now add Elmira, New York—the neighboring town to Corning—to the list; the Arnot Art Museum there has a Claude Lorrain painting that, among others, is well worth seeing).

Corning has a strapping population of just a touch over 11,000 pretty amiable folks, kind of blue-collar rust-zone America at its core, a river and valley town snugly situated in a somewhat isolated spot in the hills of upstate New York. But, unlike hundreds of other such towns, it has two stunning and game-changing institutions in its midst: the headquarters of Corning Incorporated and The Corning Museum of Glass. The lives of the hundreds and hundreds of people who are always milling about the company's campus-like grounds are centered on glass (on innovating, marketing, chronicling, distributing, and researching it), future-thinking, past-thinking, looking backward, looking forward. I've never been anywhere else where glass matters so much. And that mood of inquiry and investigation permeates everything. Market Street, the town's main shopping and restaurant area, feels like a commercial street near a fine college, upbeat and thoughtful.

So there I am in Corning, content to be a votive figure at one of glass's holy places, soaking it in and ready to work. I'll confess that jurying is one of my less favorite things to do. I much prefer to be in control of my contexts. As a teacher in front of a classroom or as a writer at my desk, I get to set the agenda and frame the conversation, and I'm pretty much 100-percent responsible for what ensues. Even the word *jury* implies instead a collective approach, a groupthink activity where all voices must be heard, and consensus reached. Collective, groupthink, consensus: these are concepts I admire in the abstract, in social or political realms, but not always in cultural ones, which still seem to me richest when rooted in individual thinking and expression. By agreeing to be a juror for the NGR, I surrendered a bit of my autonomy. I would not always get my way and would need to compromise, something I don't always do particularly well—undoubtedly why I haven't yet heard from the MacArthur and Pulitzer people.

This is an extremely well run event. Corning has done the NGR many times, and over the years has evolved a structure and process that satisfy its specific needs and are everywhere efficient and workmanlike. The museum's staff anticipated about every screwup possible (and there could be many) and avoided them all. My colleagues and I were throughout in competent hands that did everything to make the jurying process as smooth as possible. The two days went by without a hitch. This all still involves looking at several (almost always three) works from each of the more than 900 applicants and whittling them down to the 100 images reproduced in this publication. If you're a numbers nerd (and I am), that means that about 2,500 images were narrowed down to 100, a success rate of four percent. Around 900 individuals were simultaneously reduced to 100 participants, a success rate of 11.1 percent. We looked at every image at least twice, usually three or four times, and I'd estimate we looked at around 7,000 images in all.

I was fortunate in my co-jurors. I've been on some juries over the years where there has just been a disconnection among the jurors, a lack of sympathy or respect for one another. We're just people, and if there is something about some people that you don't like, the jurying process will exacerbate it to the point of mania. They're slow, or they feel they have to articulate every stray thought that crosses their mind, they're late to the sessions, they tell boring anecdotes at every opportunity, they ask stupid questions, they always grab the sole chocolate doughnut for themselves, or—the absolute worst—they say, "Oh, I love that, that's certainly in" when you're looking at something you would never consider accepting.

Spending well over a dozen hours in a dark room with such people (and yes, I acknowledge that, for some, I am such a person, particularly about the chocolate doughnut) is about as close to psychological torture as I'm asked to experience, though group faculty meetings come pretty close. But I lucked out this year. Paul Haigh, Tina Oldknow, and Caroline Prisse were good to work with. I had not met Paul or Caroline before, and when all was finished, I remember hoping I would see them again. Jurying is no love-in. We disagreed here and there, and there were slight moments of pique (I'm probably responsible for most of those), but I think we all walked away believing we had done a good job together. I've known Tina Oldknow professionally for quite a while. We run into each other once or twice a year at some glass event, we've been panelists together a few times, and sometimes we've both written essays for the same project. I'll risk embarrassing her by noting that I consider her the key mind on sculpture in glass in our generation, and that, as a curator, writer, and arts professional, she is simply irreplaceable.

I've always had a pet peeve about jurors who speak as if they were curators; it's actually the opposite process in almost every way. A curator builds an exhibition, a juror reduces a pool of applicants; a curator has some kind of idea or concept he or she is trying to convey, a juror is restricted to working with whatever people wish to submit; a curator composes, a juror winnows; a curator can embrace themes and specificity, a juror has to be pluralistic and democratic. Yes, as jurors we could say yea or nay, and did so, but we had nothing to do with who was in the pool of applicants we were presented, or with how they chose to present themselves. The NGR is democracy in action: anyone can apply, from the most distinguished and well known artists (though few do; I guess there's a sense that the New Glass Review is intended more for emerging artists. That's a mistake, but I can understand why some artists might think that they are past the point where they should submit their work to a jury) to amateurs, students, and the like. In some countries, information about the NGR is disseminated everywhere, and they end up represented by a lot of applicants, while in other countries it seems to be pretty much ignored.

I'm further disinclined to accept the argument that the outcome of this process—the publication you're now holding—is somehow a dependable overview of the state of sculpture in glass today. The entire process is so unscientific—the random nature of the applicants, the tastes of the individual jurors, etc.—as to give this too large a margin of error to declare it emblematic of anything. Still, someday some graduate student in art history somewhere

will sit down and propose some interesting statistical patterns in modern glass by collating a few dozen *New Glass Reviews*, and he or she will find them. As the aspirations of sculptors in glass shift and evolve, this publication will somehow hint at that, almost in spite of itself.

I'm grateful to all 900 artists who applied for inclusion in the *NGR*. If we could accept only 100, I would like the other 800 each to know that they were number 101; it isn't as if there was unanimity among the jurors either on the 100 we accepted or on the 800 we didn't. It's always difficult to say what it is that moves a juror to say yes or no. I suppose I would cite a kind of conceptual or visual clarity in the images we were presented: we knew exactly what we were looking at and didn't have to speculate on what the artist was doing or trying to do. Since the images we were examining are the same ones reproduced in this publication, the prospects of those artists who sent in amateurish or discolored or poorly cropped images were damaged. I remember each of us, nearly in pain, saying, "I can't support this one; I don't know what I'm looking at." It would be impossible for us to read 900 artists' statements (they aren't called for in the application process to the *NGR*), but I suppose if you're doing a multimedia installation or something akin to it, you might consider adding a brief description to your list of materials.

One final responsibility, a sort of conceptual *digestif*, was to select 10 works in glass that intrigued me this past year. I can't tell you how much I wanted to select Edward Snowden's eyeglasses, but I chickened out, so I'm pleased to have this opportunity to have it both ways. I could easily have selected all 10 from the Corning Museum's collection. What a great pleasure it was to spend a few stray hours milling about there! I suppose the selections by the jurors here are expected to be idiosyncratic,

and it's always a mistake to try to analyze your own idiosyncrasies, but I'd guess my choices reflect my ongoing confusion about the relationship between the accomplishments of the Studio Glass movement and those of other employments of glass as a sculptural or conceptual vehicle. Viva la confusion!

Well, I could go on and on, but actually, the phone is ringing. If it's the MacArthur people (I wonder if my jurying the *NGR* put me over the top), I'll see you in five years.

James Yood (JY)

Director, New Arts Journalism M.A. Program
School of the Art Institute of Chicago
and Contributing Editor, *GLASS: The UrbanGlass Art Quarterly*
Chicago, Illinois



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* 35 jury: Paul Haigh, Tina Oldknow, James Yood, and Caroline Prisse.

Selections

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

Paul Haigh (PH)

Moldavite
Sam Baron
Pierre Chateau
Bert Frijns
John Hutton
Yoshiaki Kojima
Karen LaMonte
Stanislav Libenský and Jaroslava Brychtová
Lino Tagliapietra
František Vízner

Tina Oldknow (TO)

Sydney Cash
Corning Incorporated
Amber Cowan
Isabel De Obaldía
Jiří Hrcuba
Danny Lane
Harvey K. Littleton
Carlo Scarpa
David Shaw
Alyson Shotz

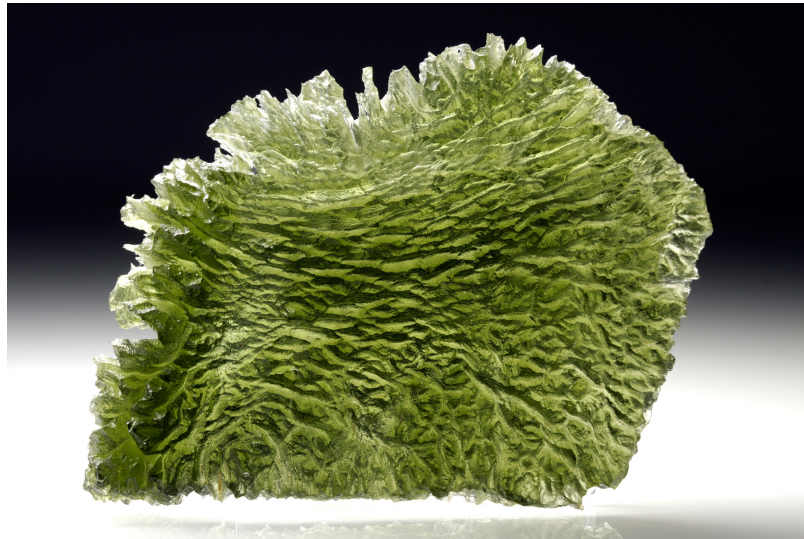
Caroline Prisse (CP)

Hemispherical Bowl
Ronan and Erwan Bouroullec
Tony Cragg
Dan Flavin
Naoko Ito
Mike Kelley
Laura de Santillana
Johannes Petrus ("Joop") van den Broek
Jeroen Verhoeven
Tokujin Yoshioka

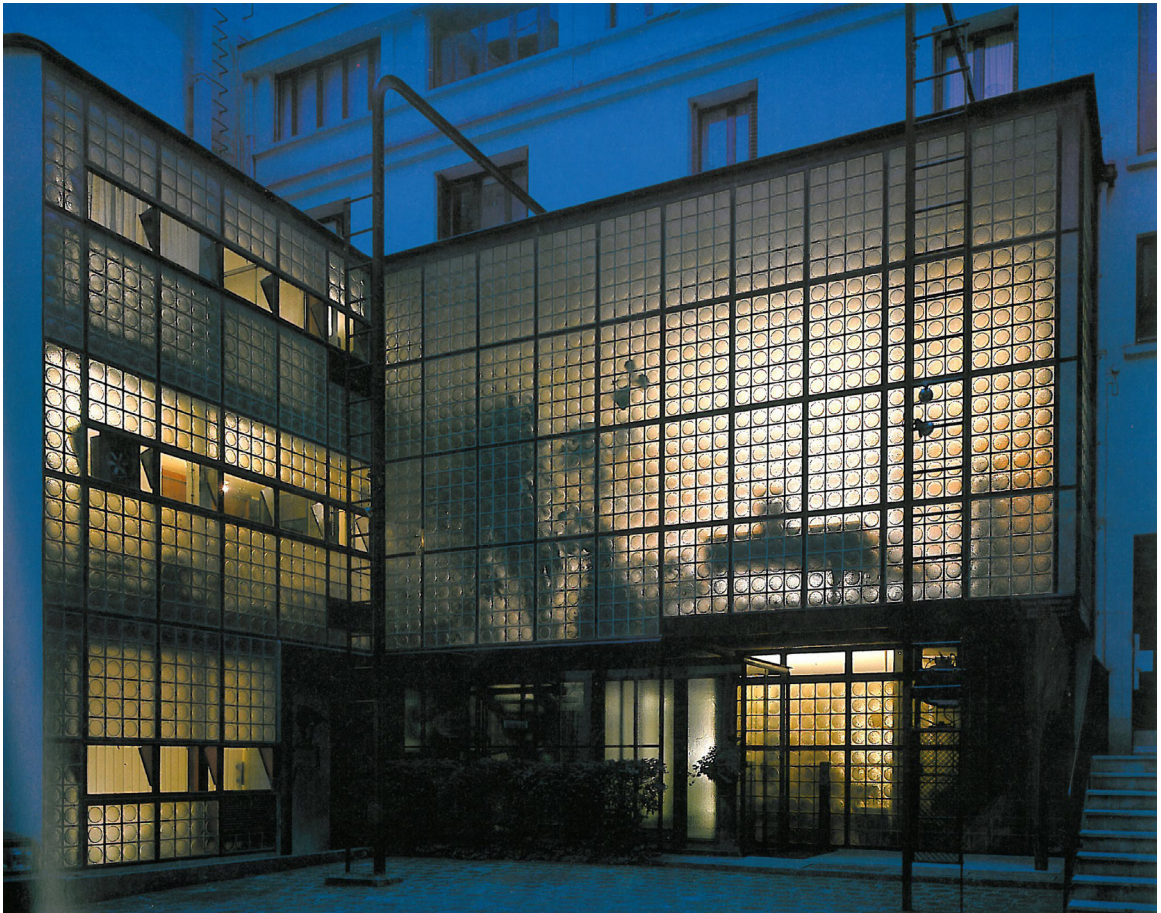
James Yood (JY)

Fragment of a Snake
Candlestick
Leopold and Rudolf Blaschka
Roni Horn
Nina Katchadourian
Joseph Kosuth
Laura de Santillana
Jeffrey Sarmiento
Ben Sewell
Lawrence Weiner

Moldavite (Tektite) Specimen
Found in Czech Republic, Besednice
Natural glass
H. 2 cm, W. 5.9 cm, D. 1 cm
Photo: www.fossilien.de
PH



Fil ("Drawing Glass" Collection)
Sam Baron (French, b. 1976)
With the assistance of Massimo Lunardon
(Italian, b. 1964)
Italy, Villorba, Treviso, Fabrica, 2013
Flameworked glass
Quick drawings interpreted by Lunardon
at Maison et Objet, Paris, 2013
Photo: Marco Zanin @ Fabrica
PH



La Maison de verre

Pierre Chareau (French, 1883–1950)

France, Paris, 1928–1932

Modular and translucent industrial
glass blocks

Photo: With the permission of Maison
de verre

PH

Spiral Forms

Bert Frijns (Dutch, b. 1953)

The Netherlands, Burgh-Haamstede, 1994

Slumped float glass, cut

H. 50 cm, Diam. 38 cm

The Corning Museum of Glass (95.3.76)

PH



Great West Screen with Saints and Angels, Coventry Cathedral (detail)

John Hutton (British, b. New Zealand, 1906–1978)

United Kingdom, Coventry, 1957–1962

Engraved glass; steel

The screen stretches from the floor to the ceiling of the cathedral, separating the ancient section of the church from the modern addition, commissioned after the partial destruction of the building during an air raid in 1940. The modern addition, which opened in 1962, was designed by Sir Basil Spence.

PH



Incidents

Yoshiaki Kojiro (Japanese, b. 1968)

Japan, Chiba, 2007

Kiln-formed glass

H. 41.3 cm, W. 74.3 cm, D. 32.8 cm

The Corning Museum of Glass

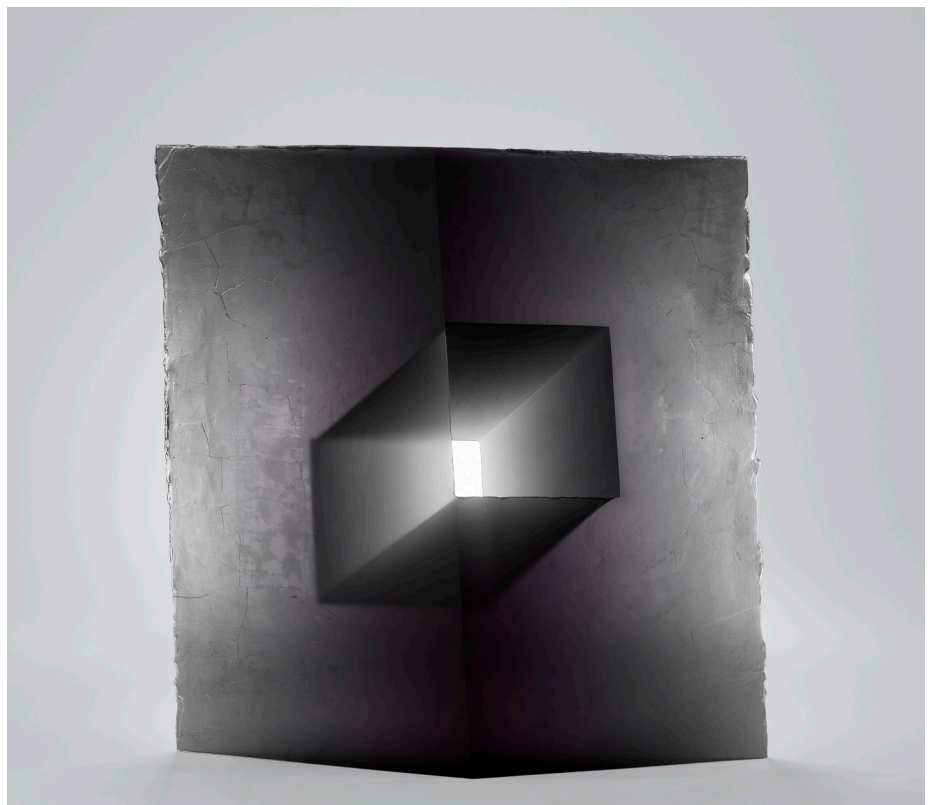
(2007.6.4)

PH



Evening Dress with Shawl
Karen LaMonte (American, b. 1967)
 Czech Republic, Železný Brod, 2004
 Mold-melted glass, cut
 H. 150 cm, W. 121 cm, D. 59.5 cm
 The Corning Museum of Glass
 (2005.3.21, gift in part of the Ennion Society)
 PH

Spaces I
Stanislav Libenský
 (Czech, 1921–2002)
 and **Jaroslava Brychtová**
 (Czech, b. 1924)
 Czechoslovakia, Železný Brod,
 1991–1992
 Mold-melted glass, cut, ground
 H. 81.3 cm, W. 78.7 cm, D. 13.3 cm
 The Corning Museum of Glass
 (2007.3.86)
 PH





Endeavor

Lino Tagliapietra (Italian, b. 1934)

United States, Seattle, Washington, 2004

Blown glass, hot-worked, cut, *battuto*-cut; steel cable

Dimensions vary

The Corning Museum of Glass (2005.4.170, purchased in honor of James R. Houghton with funds from Corning Incorporated and gifts from the Ennion Society, The Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Maisie Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, The Honorable and Mrs. Amory Houghton Jr., E. Marie McKee and Robert Cole Jr., Robert and Elizabeth Turissini, Peter and Cathy Volanakis, and Lino Tagliapietra and the Heller Gallery, New York)

PH

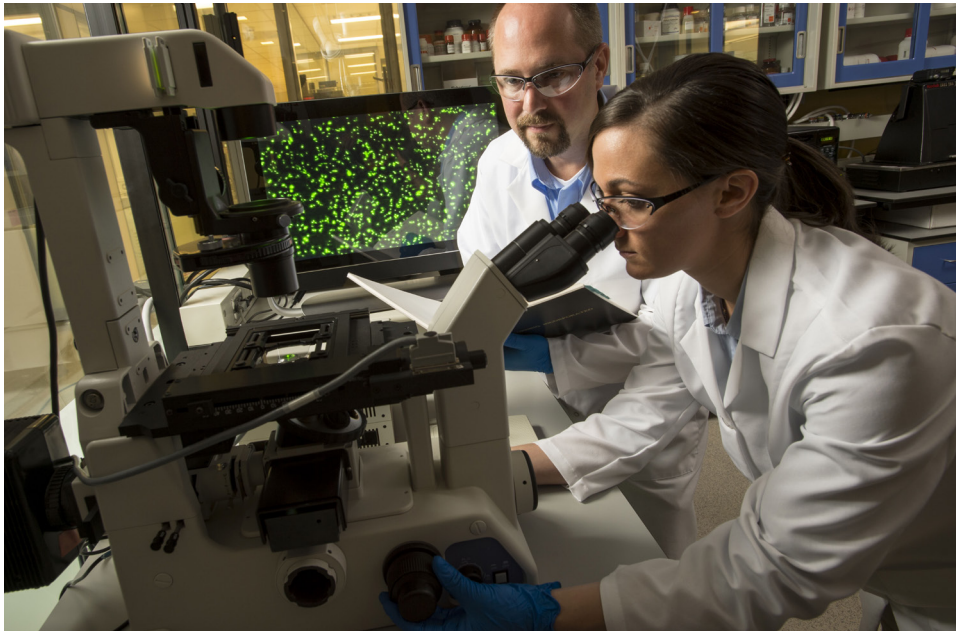
“Vízner Collection” Tableware
František Vízner (Czech, 1936–2011)
 Czech Republic, Světlá nad Sázavou,
 Bohemia Machine s.r.o., 2010
 Mold-blown glass, sandblasted
 Decanter: H. 22 cm, Diam. 14.7 cm
 The Corning Museum of Glass
 (2011.3.120)
 PH



Mirror Sandwich
 Public Performance on Earth Day,
 1970, New York City
Sydney Cash (American, b. 1941)
 Mirror; wood sandwich boards
 Photo: Courtesy of the artist
 TO



Antimicrobial Corning Gorilla Glass®
Corning Incorporated
United States, Corning, New York,
introduced to the public on January 6, 2014
Photo: Courtesy of Corning Incorporated
TO



Rosette in Milk and Ivory
Amber Cowan (American, b. 1981)
Flameworked pressed and sheet
glass; mixed media
H. 86.4 cm, W. 81.3 cm, D. 11.4 cm
Photo: Bob Roberts, courtesy
of Heller Gallery, New York
TO



Reflejos (Reflections)
Isabel De Obaldía (Panamanian,
 b. United States, 1957)
 United States, Millville, New Jersey,
 and Panama, Panama City, 2013
 Sand-cast glass, engraved with
 diamond saw
 H. 19.7 cm, L. 55.9 cm, D. 29.2 cm
 Photo: Courtesy of Mary-Anne Martin
 Fine Art, New York
 TO

*Portraits of Václav Havel
 and Vladimír Kopecký*
Jiří Hrcuba (Czech, 1928–2013)
 Czech Republic, Prague, 1995
 Cast glass, engraved
 Left: H. 20 cm, W. 21.4 cm, D. 4.7 cm
 Right: H. 27.7 cm, W. 23.9 cm, D. 6 cm
 The Corning Museum of Glass
 (95.3.60, .61, the 10th Rakow
 Commission)
 TO



"Etruscan" Chair

Danny Lane (American, b. 1955)

United Kingdom, London, designed in 1986

Chipped, polished, and drilled float glass;
stainless steel, aluminum

H. 88 cm, W. 47.1 cm, D. 65.5 cm

The Corning Museum of Glass (94.2.7,
purchased with the assistance of Emanuel
and Phyllis Lacher and Sarah M. Hasson)

TO



Gold and Green Implied Movement

Harvey K. Littleton (American, 1922–2013)

United States, Spruce Pine, North Carolina, 1987

Cased and hot-worked glass, cut

H. 82 cm, W. 48 cm, D. 35.5 cm

The Corning Museum of Glass (2006.4.112)

TO



Murrine (Mosaic) Bowl
Carlo Scarpa (Italian, 1906–1978)
 Italy, Murano, Venini, designed in 1940
 Fused and slumped glass
 H. 4.7 cm, Diam. 12.8 cm
 The Corning Museum of Glass (79.3.954,
 bequest of Jerome Strauss)
 TO

Bog
David Shaw (American, b. 1965)
 United States, Brooklyn, New York, 2013
 Wood, mirror, glass
 H. 292.1 cm, W. 238.8 cm, D. 228.6 cm
 Photo: Courtesy of Feature Inc., New York
 TO





Wave Equation

Alyson Shotz (American, b. 1975)

United States, New York, New York, 2010

Stainless steel wire, silvered glass beads,
aluminum

Indianapolis Museum of Art, Indianapolis,
Indiana (Anonymous IV Art Fund, 2013.262)

H. 304 cm, W. 365 cm, D. 297 cm

Photo: Courtesy of Indianapolis Museum
of Art, © Alyson Shotz

TO



Hemispherical Bowl with Nilotic Scene
 Roman Empire, fourth–fifth centuries A.D.
 Cast and inlaid glass
 H. 4.4 cm, Diam. 20.2 cm
 The Corning Museum of Glass (2012.1.1,
 purchased in part with funds from the Ennion
 Society and the Houghton Endowment Fund)
CP

“Gabriel” Chandelier
Ronan Bouroullec (French, b. 1971)
 and **Erwan Bouroullec** (French, b. 1976)
 Austria, Wattens, Swarovski AG, 2013
 Stainless steel, 800 press-molded lead
 glass elements, LED lighting
 H. 12 m
 Commissioned for the Château de Versailles,
 Versailles, France. The “Gabriel” chandelier
 is the first permanent contemporary piece
 installed in the Château de Versailles, and it
 hangs over the Gabriel Staircase at the main
 entrance to the palace.
 Photo: © Studio Bouroullec
CP





Clear Glass Stack

Tony Cragg (British, b. 1949)

Germany, Wuppertal, 1999

Glass, assembled

H. 220 cm, W. 130 cm, D. 140 cm

Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand (purchased with funds from the Lyndsay Garland Trust with assistance from the Elise Mourant Bequest, Andrew and Jenny Smith, John Gow and Gary Langsford, and the Graeme Maunsell Trust, 2005)

Photo: © 2014 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, courtesy of the artist and the Auckland Art Gallery

CP

untitled (to Piet Mondrian through his preferred colors, red, yellow and blue) and untitled (to Piet Mondrian who lacked green) 2

Dan Flavin (American, 1933–1996)

United States, 1986

Light

Installation for the Stedelijk Museum, Amsterdam, The Netherlands

Photo: Gert Jan van Rooij, courtesy of the Stedelijk Museum, © Stephen Flavin

CP



Ubiquitous (Urban Nature)

Naoko Ito (Japanese, b. 1977)

United States, New York, New York, 2009

Glass jars, wood

H. 88.9 cm, W. 177.8 cm, D. 127 cm

Photo: Courtesy of the artist

CP



Kandors Full Set

Mike Kelley

(American, 1954–2012)

United States, Los Angeles,
California, 2005–2009

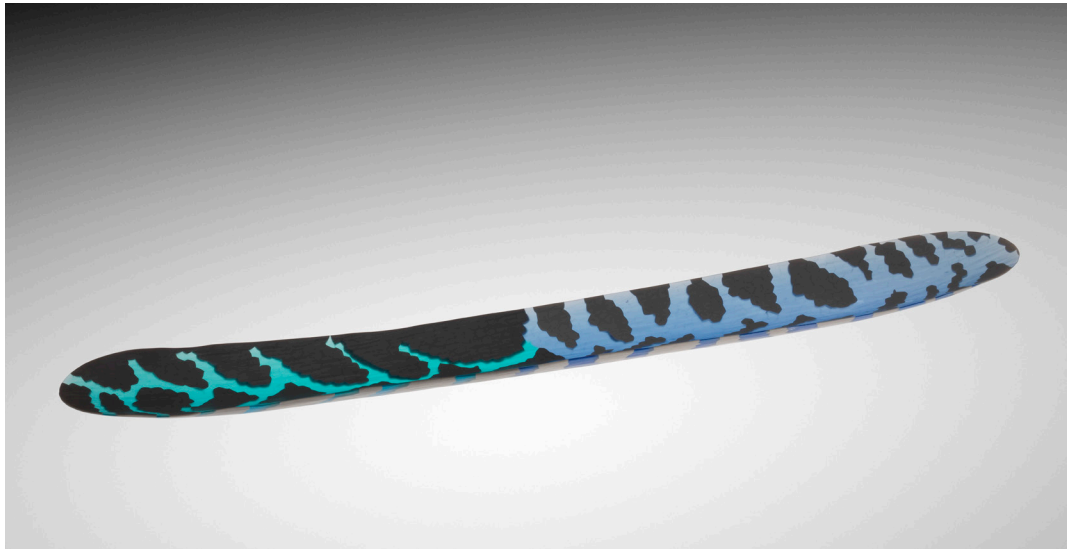
21 cities: tinted urethane resin;
21 bottles of hand-colored
Pyrex glass; 18 bottle stoppers,
10 of silicone rubber and eight
of tinted urethane resin; six
plinths, MDF, wood veneer,
Plexiglas, and lighting fixture;
20 round pedestals, MDF,
wood veneer, tempered glass,
and lighting fixture

Dimensions variable

Photo: © Fredrik Nilsen, cour-
tesy of Mike Kelley Foundation
for the Arts

CP

River Seam
Laura de Santillana
 (Italian, b. 1955)
 Italy, Murano, 1996
 Fused and slumped
murrine, cut
 H. 2.5 cm, L. 43.2 cm,
 D. 7.6 cm
 CP



Installation for the Lobby of an American
 Hotel, Rotterdam
Johannes Petrus ("Joop") van den Broek
 (Dutch, 1928–1979)

The Netherlands, Amsterdam,
 Van Tetterode Glass Studio, 1963
 10 layers of broken and unbroken float
 glass, cut and assembled
 Photo: Caroline Prisse
 CP



Virtue of Blue

Jeroen Verhoeven (Dutch, b. 1976)

The Netherlands, Amsterdam,

Demakersvan, 2010

502 solar silicon cell panels, hand-blown
glass bulb, steel, aluminum

H. 150 cm, Diam. 110 cm

Photo: Peter Malle, © Jeroen Verhoeven,
courtesy of the artist and Blain | Southern
CP

Rainbow Church

Tokuji Yoshioka (Japanese, b. 1967)

Japan, 2010

Crystal prisms

H. 12 m

Photo: Courtesy of Tokuji Yoshioka Inc.

In *Rainbow Church*, the glass, composed
of 500 crystal prisms, converts natural rays
into rainbow colors so that “miraculous
light” appears in the space.

CP





Fragment of a Snake
Roman Empire, possibly Egypt,
Alexandria, first century A.D.
Hot-formed glass
L. 7.3 cm
The Corning Museum of Glass
(74.1.39)
JY



Candlestick
Spain, 16th or 17th century
Blown glass, hot-worked
H. 17 cm, W. 17.2 cm
The Corning Museum of Glass
(55.3.23)
JY

Octopus
Leopold Blaschka
 (Bohemian, 1822–1895)
 and **Rudolf Blaschka**
 (Bohemian, 1857–1939)
 Germany, Dresden, about 1885
 Lampworked glass; paints
 Photo: William Warmus, courtesy
 of the Cornell University collection
 of Blaschka marine invertebrate
 glass models
 JY



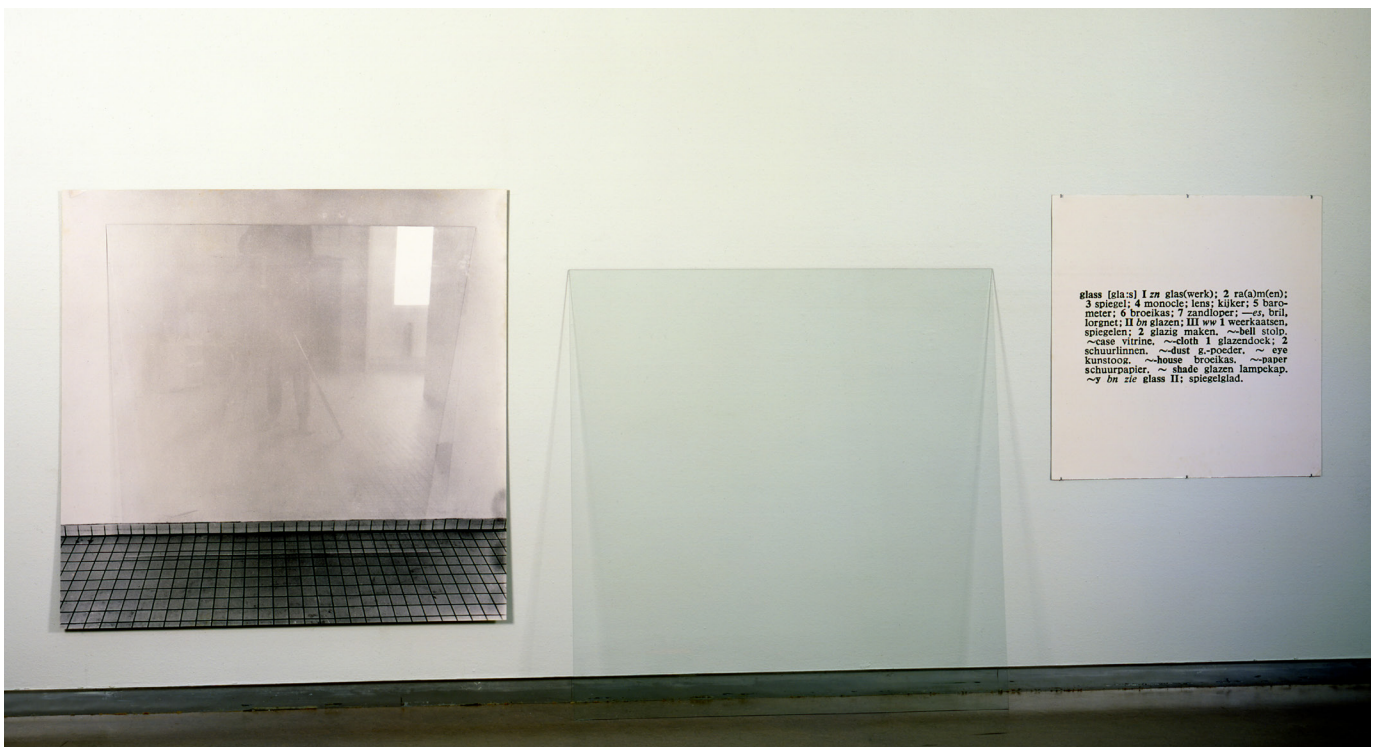
Well and Truly
Roni Horn (American, b. 1955)
 2009/2010
 Solid cast glass, 10 parts
 Each: H. 45.5 cm, Diam. 91.5 cm
 Photo: Stefan Altenburger
 Photography Zürich, © Roni Horn,
 © Palazzo Grassi
 JY





Salt and Pepper Shakers

Nina Katchadourian (American, b. 1968)
 United States, Brooklyn, New York, 2007
 Molded glass shakers sealed with rubber stoppers, stainless steel tops, and plastic particles in an emulsion of sterile water and glycerin
 Each: H. 9.2 cm, Diam. 4.8 cm
 Made as the Peter Norton Family Christmas Project
 Photo: Courtesy of the Peter Norton Family Office
 JY



Glass (one and three)

Joseph Kosuth (American, b. 1945)
 Belgium, Antwerp, conceived in 1965 and made in 1977
 Sheet glass, silver-gelatin photographic print on fiber-based paper mounted on aluminum, text
 H. 150 cm, W. 350 cm, D. 12.5 cm
 Kröller-Müller Museum, Otterlo, The Netherlands (KM 112.078, formerly Visser Collection, purchased with support from the Mondriaan Foundation)
 Photo: © Indien Van Toepassing, kontakt opnemen met Pictoright, Amsterdam, courtesy of Kröller-Müller Museum, Otterlo
 JY

Sun Chariot (Detail)
Laura de Santillana
 (Italian, b. 1955)
 Italy, Murano, 2001
 Blown *incalmo* glass,
 hot-worked
 H. 41.2 cm, W. 47.7 cm,
 D. 5.6 cm
 The Corning Museum
 of Glass (2002.3.3)
 JY



Hotel
Jeffrey Sarmiento (American, b. 1974)
 United Kingdom, Sunderland, 2011
 Waterjet-cut and fire-polished glass
 H. 50 cm, W. 45 cm, D. 4 cm
 Photo: David Williams, courtesy
 of the artist
 JY



Clouds Series 2

Ben Sewell (Australian, b. 1972)
Australia, Stanwell Park, New South
Wales, 2013

Cased and blown glass, cut
H. 29 cm, W. 29 cm, D. 11 cm
Photo: RD Holloway, courtesy
of the artist
JY

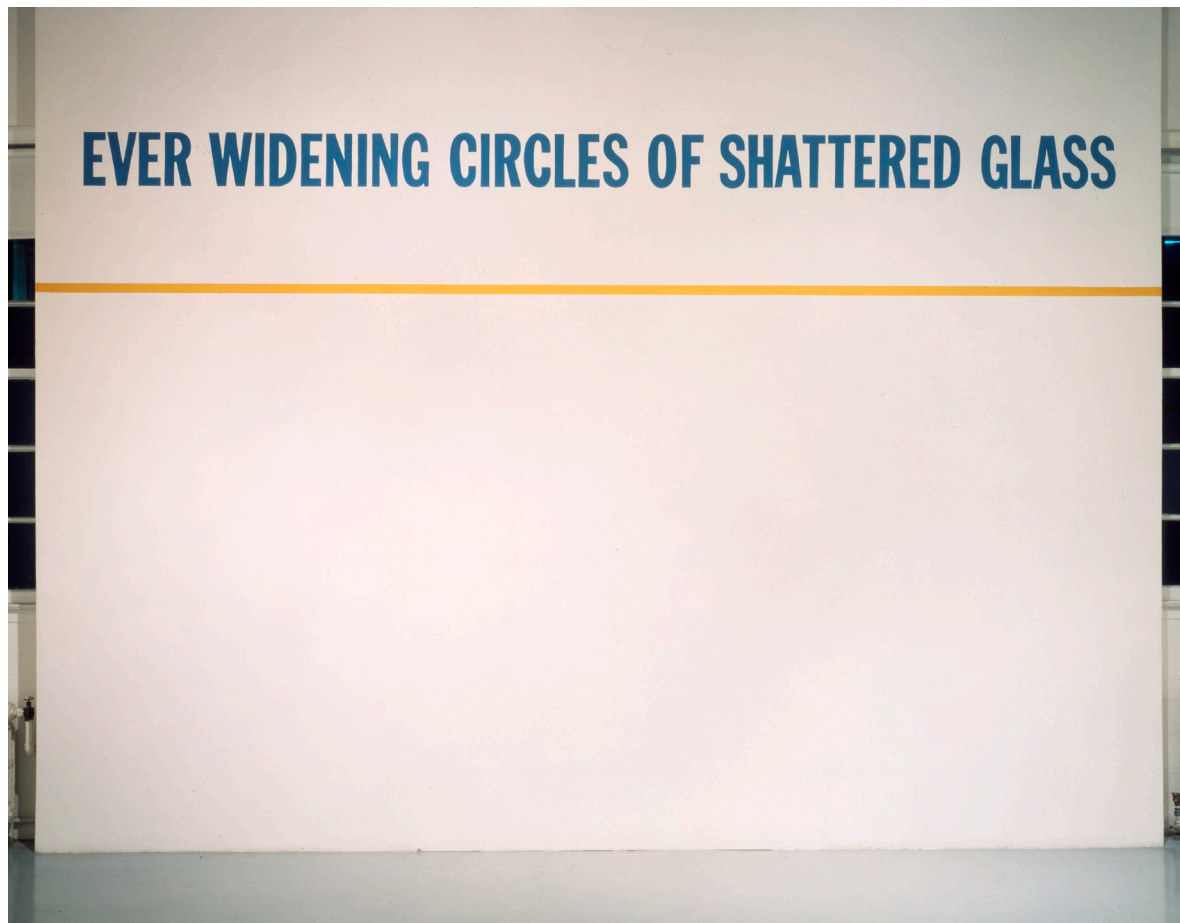
Ever Widening Circles of Shattered Glass

Lawrence Weiner (American, b. 1940)
United States, 1984–1986

Language + materials referred to
Dimensions variable

Carnegie Museum of Art, Pittsburgh,
Pennsylvania (Mr. and Mrs. William
Boyd Jr. Fund, 86.52)

Photo: Courtesy of Carnegie Museum
of Art
JY



Note

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, engaging artists whose works are of a superior intellectual and/or technical quality that transcends the traditional boundaries of glassworking. 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.

Artists who have received the Rakow Commission are Andrew Erdos (2013), Steffen Dam (2012), Ann Gardner (2011), Luke Jerram (2010), Isabel De Obaldía (2009), Zora Palová (2008), Debora Moore (2007), Tim Edwards (2006), Nicole Chesney (2005), Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Halcuba (1995), Ursula Huth (1994), Fritz Dreisbach (1993), Jacqueline Lillie (1992), Hiroshi Yamano (1991), Lyubov Ivanovna Savelyeva (1990), Diana Hobson (1989), Toots Zynsky (1988), Howard Ben Tré (1987), and Doug Anderson (1986).

* * *

The 2013 Rakow Commission: Andrew Erdos

When all your senses are activated is oftentimes when there is a moment of clarity.

— Andrew Erdos*

The New York-based artist Andrew Erdos combines glass, video, performance, and sound to explore the clash, as he calls it, at the intersection of culture, technology, and nature.



Andrew Erdos. Photo: Claire Oliver.

Erdos began taking glassblowing classes at Bucks County Community College in Pennsylvania when he was 15 years old. Growing up in a family of artists, he was at first inclined not to follow in their footsteps. But in 2002, while still in high school, he had the opportunity to study with Stephen Powell at The Studio of The Corning Museum of Glass. This experience, he remembers, gave him the confidence to pursue glass as a possible career.

From 2003 to 2007, Erdos continued his studies in glass at Alfred University, where he earned his B.F.A. At Alfred, he was exposed to a variety of glassmaking techniques, as well as to video, and he utilized glass, video, and other materials, combining his three-dimensional sculpture with video and performance. There, his experiments with hot glass—which can only be described as extreme—involved walking through the molten material wearing steel boots, cutting through it with an electric chain saw, and forcing ladles of liquid glass into an old organ in order to create glass-generated sounds.

Following his graduation from Alfred, Erdos was included in a major group show in Beijing, China, alongside artists such as John Cage and Kiki Smith. It was this event that Erdos defines as the start of his professional career and the moment that he came into his own. His work has begun to gain recognition in the larger contemporary art world through exhibitions at prestigious contemporary art fairs such as Art Basel Miami. He has exhibited internationally at venues including the Oklahoma City Museum of Art, The Toledo Museum of Art, the Orlando Museum of Art in Florida, the National Center for Contemporary Art in Moscow, and the State Hermitage Museum in St. Petersburg, Russia.

Ghost Walk under Infinite Darkness

In my work, there is a complex series of relationships happening; I am trying to explore all the possible caveats of an idea.

— Andrew Erdos

Erdos's art is pop, sarcastic, and bold in the sense that it is fearless, exploring the fringes of culture from kitsch to the occult. Erdos uses traditional glassblowing techniques and well-known glass effects—such as the infinity mirror—to create distinctive, nontraditional environments and narratives.

In *Ghost Walk under Infinite Darkness*, a two-way mirrored box contains fantastic beings blown out of mirrored

glass, with applied glass bits that have an iridescent dichroic coating. Erdos chose not to include video, which he often uses to infuse light and color into an environment. Instead, he combined thousands of pieces of colored *murrine* with LED light to create a situation of sensory overload, a setting of hyper-beauty.

“Creating a situation that is overwhelming to the senses is [in] many ways a representation of daily life,” Erdos says. “Living in New York, being surrounded by millions of people doing their own lives . . . there’s just intense competition for energy, for emotion, for people’s time, for people’s feelings, for people’s responses, for people’s ideas. And then you also have something like a beautiful sunset that is an absolute sensory overload. But it can also be really peaceful and calming.”



Ghost Walk under Infinite Darkness (detail)

Andrew K. Erdos (American, b. 1985)

With the assistance of Lorin Silverman (American, b. 1987)

United States, Brooklyn, New York, and Corning, New York, 2013

Blown and mirrored glass; fused, hot-worked, and cut *murrine* cane; applied dichroic glass; two-way mirrored box, wood pedestal, light-emitting diode (LED) light

The Corning Museum of Glass (2013.4.39, the 28th Rakow Commission)



Detail of *Ghost Walk under Infinite Darkness*.

Erdos has always used protagonists in his work. A costumed, anonymous Santalope, a trickster in the form of a hybrid horned Santa, was a character who appeared in Erdos's early videos. This work was essentially pastoral in nature, reflecting the artist's location in western New York State.

More recently, the urbanized Erdos makes use of a cartoonish, scary-sweet mouselike cybercreature, a fantastic yet naive being, to negotiate a disorienting and visually cacophonous world. "You can tell [the figure is] a mammal, you can relate to it on this basic primal level, and you can empathize with it," Erdos says. "But when you . . . step back and look at the situation, it's not a real animal, and it's not actually natural at all. It's very foreign, it's very alien. And upon closer examination, this relationship is exposed to be very conflicting. . . . The object is also mirrored, so you literally see yourself in this conflicting, yet comforting and familiar relationship between nature, technology, time and our place within all those things."

Erdos's titles often refer to time, ghosts, or nature, and it is hard to tell if he is leading the viewer in a direction

that is post-apocalyptic or kitsch. It is this confusion—a clash of opposites—that Erdos exploits in his symbolic narratives. His vision is essentially a dystopian one, but tempered with empathy, humor, and wonder.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

*The source of all of the artist's quotations is www.cmog.org/article/conversation-between-rakow-commission-artist-andrew-erdos-and-tina-oldknow-curator-modern (accessed January 20, 2014).



Andrew Erdos making the Rakow Commission at The Studio of The Corning Museum of Glass. Photo: Gary Hodges.

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.



Surge 17

Masahiro Asaka (Japanese, b. 1979)
Australia, Canberra, Australian Capital Territory, 2012

Cast glass, cold-worked

H. 38 cm, L. 40 cm, D. 48 cm

National Art Glass Collection – Wagga Wagga Art Gallery, Wagga Wagga, New South Wales, Australia (2012.001)

Photo: Drew Halyday

Coupe Palladio

Pierre Bayle (French, 1945–2004)
and **Etienne Leperlier** (French, b. 1952)
France, 1996

Pâte de verre

H. 18.5 cm, Diam. 24.5 cm

Musée-Atelier Départemental du Verre, Sars-Poteries, France (2013.8.1)

Photo: © Philippe Robin





Emotional Series No. 4

Edmond Byrne (Irish, b. 1977)

United Kingdom, Farnham, 2010

Mold-blown glass, crackled, patinated

H. 30 cm, Diam. 24 cm

Department of Foreign Affairs and Trade,
Dublin, Ireland (acquired by Joint Purchase
Scheme: Department of Foreign Affairs
and Trade, and Crafts Council of Ireland)
Photo: Ester Segarra

*Madonna & Prada: A Day in the Life
of Madonna*

Joseph Cavalieri (American, b. 1961)

United States, New York, New York, 2012

Hand-painted and kiln-fired stained glass;
float glass; solder; set into steel frame
with LED lighting

H. 43.2 cm, W. 91.4 cm, D. 10.8 cm

Museum of Arts and Design, New York,
New York (2012.35)

Photo: Courtesy of the artist





Beckon (White) and Beckon (Blue)

Nicole Chesney

(American, b. 1971)

United States, Pawtucket, Rhode Island, 2013

Oil painting on acid-etched and mirrored glass

H. 92 cm, W. 132 cm, D. 2.5 cm

Robert Heller, Los Angeles, California

Photo: Scott Lapham

Secern

Nicole Chesney (American, b. 1971)

United States, Pawtucket, Rhode Island, 2010

Oil painting on acid-etched and mirrored glass

H. 153 cm, W. 153 cm, D. 5 cm

Museum of Fine Arts, Boston, Boston, Massachusetts

Photo: Scott Lapham





Basket + Cylinder/Vessel with Flag
Dale Chihuly (American, b. 1941)
 United States, 1980
 Blown glass
 H. 23.8 cm, Diam. 18.4 cm
The Museum of Fine Arts, Houston,
 Houston, Texas (2012.596)
 Photo: The Museum of Fine Arts,
 Houston, Thomas R. DuBrock



Opal White Float with Sienna Spots
 (from "Niijima Float" Series)
Dale Chihuly (American, b. 1941)
 1992
 Blown glass; applied color and gold leaf
 H. 55.9 cm, Diam. 55.9 cm
The Toledo Museum of Art, Toledo,
 Ohio (2013.42)
 Photo: Richard P. Goodbody Inc.



Ruby Pineapple Chandelier
 (from "Chandeliers and Towers" Series)
Dale Chihuly (American, b. 1941)
 2013
 Blown glass; steel
 H. 274.3 cm, W. 177.8 cm, D. 177.8 cm
The Montreal Museum of Fine Arts,
 Montreal, Quebec, Canada (370.2013)
 Photo: MMFA, Denis Farley

Two Large Blue Disks

Václav Cigler (Czech, b. 1929)

Czech Republic, 2001

Optical glass, cut, polished

Each: Diam. 60 cm

Musée des Arts Décoratifs, Paris, France

(2012.122.1, gift of Barry Friedman Ltd.)

Photo: Les Arts Décoratifs, Paris/Jean Tholance



“Pipa pescatore” Vase

Antoni Clavé (Spanish, 1913–2005)

With the assistance of Egidio Costantini

(Italian, 1912–2007)

Italy, Murano, Fucina degli Angeli, about 1957

Blown glass, hot-applied decoration and handles

H. 61 cm, Diam. (body) 35.6 cm

The Corning Museum of Glass, Corning, New York

(2013.3.5, gift of Donna and Neil Weisman)

Like Moths to a Flame

Giselle Courtney (Australian, b. 1960)

United Kingdom, London, 2006

Flameworked borosilicate glass;

electroformed metal, gold plating

H. 35.6 cm, W. 33 cm

Museum of Arts and Design, New York,

New York (2013.33)

Photo: Courtesy of Jon Bader





Like Moths to a Flame

Einar de la Torre

(American, b. Mexico, 1963)

and **Jamex de la Torre**

(American, b. Mexico, 1960)

United States, San Diego,
California, and Mexico,

Ensenada, Baja California, 2013

Blown glass; mixed media

H. 76.2 cm, W. 121.9 cm,

D. 24.1 cm

The Corning Museum of Glass,
Corning, New York (2013.5.104)

Zappo

Einar de la Torre

(American, b. Mexico, 1963)

and **Jamex de la Torre**

(American, b. Mexico, 1960)

2010

Blown glass; metal, wood, plastic

H. 109 cm, W. 38 cm, D. 109 cm

Glazenhuys, Flemish Centre
for Contemporary Glass Art,
Lommel, Belgium





Delta (1)

Alessandro Diaz de Santillana
(Italian, b. 1959)

2010

Blown and slumped glass
on plywood, Mecca gilding
H. 48 cm, W. 84 cm, D. 4.3 cm
Museum of Glass, Tacoma,
Washington (gift of the artist)
Photo: Russell Johnson



Canadiana Amulet Basket

Laura Donefer (Canadian, b. 1955)

2012

Blown glass, flameworked glass;
mixed media

H. 61 cm, Diam. 30.5 cm

Museum of Glass, Tacoma, Washington
(gift of the artist)

Photo: Courtesy of the Museum of Glass



Die Einsicht

Erwin Eisch (German, b. 1927)

Germany, 1989

Mold-blown and hot-worked glass,
gilded, engraved

H. 47 cm, W. 25 cm, D. 30 cm

Alexander Tutsek-Stiftung, Munich,
Germany

Photo: Alexander Tutsek-Stiftung

Favorite

Jen Elek (American, b. 1972)
2012

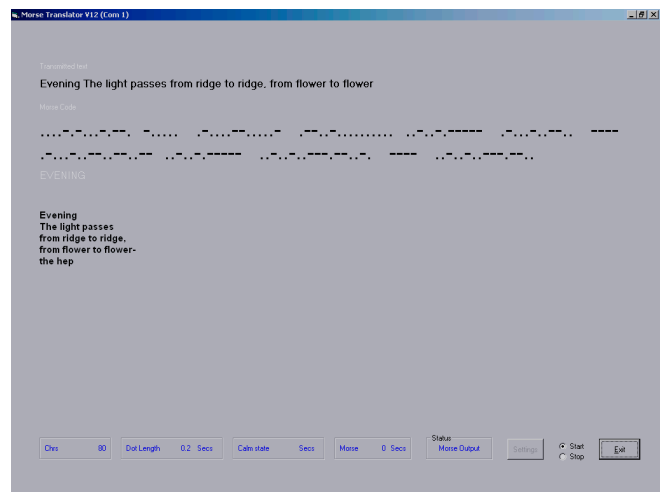
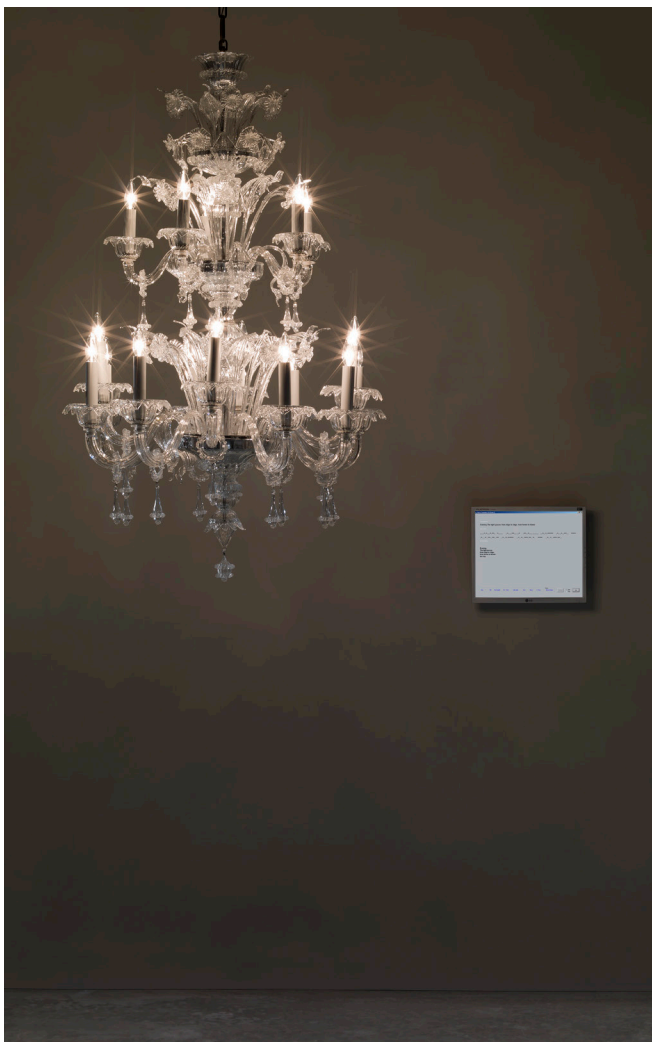
Blown glass

H. 29.8 cm, W. 24.8 cm,

D. 35.6 cm

Museum of Glass, Tacoma,
Washington (gift of the artist)

Photo: Russell Johnson



Evening

Cerith Wyn Evans (British, b. 1958)
United Kingdom, London, 2011–2013

Glass chandelier (made by Galliano
Ferro, Murano); flat screen monitor,

Morse code unit, computer

Chandelier: H. 85 cm, Diam. 130 cm

The Corning Museum of Glass,
Corning, New York (2013.2.2)



The Observatory

Deirdre Feeney (Irish, b. 1974)
 Australia, Hobart, Tasmania, 2012
 Kiln-formed and lampworked glass,
 waterjet-cut, cold-worked; blown
 and cold-constructed glass
 H. 21 cm, W. 42.5 cm, D. 42.5 cm
National Museum of Ireland, Collins
 Barracks, Dublin, Ireland (acquired
 by Joint Purchase Scheme: National
 Museum of Ireland and Crafts Council
 of Ireland)
 Photo: David McArthur

Vestiges

Sachi Fujikake (Japanese, b. 1985)
 Japan, 2012
 Hot-worked glass
 Tallest: H. 35 cm, W. 33 cm, D. 29 cm
Alexander Tutsek-Stiftung, Munich,
 Germany



Set of Six "Fish" Goblets

Frank Owen Gehry
 (American, b. Canada, 1929)
 With the assistance of Amses
 Cosma Inc.
 United States, Brooklyn, New York,
 and Czechoslovakia, Jablonec nad
 Nisou, 1990
 Lost wax cast lead glass, blown glass,
 acid-polished
 Each: About H. 19.3 cm, W. 10 cm,
 D. 8.3 cm
The Corning Museum of Glass, Corning,
 New York (2013.4.20)

Cusco

Michael Glancy (American, b. 1950)

United States, 2009

Cast glass, industrial plate glass;
copper, silver, reversible baseplate

H. 30.5 cm, W. 45.7 cm, D. 45.7 cm

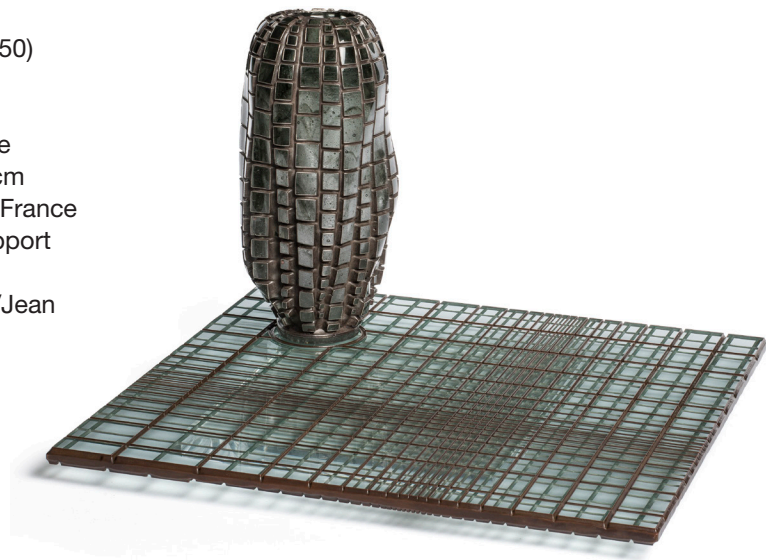
Musée des Arts Décoratifs, Paris, France

(2013.63.1, purchase with the support

and generosity of private donors)

Photo: Les Arts Décoratifs, Paris/Jean

Tholance



Plate

Maurice Heaton (American,

b. Switzerland, 1900–1990)

United States, Valley Cottage,

New York, after 1947

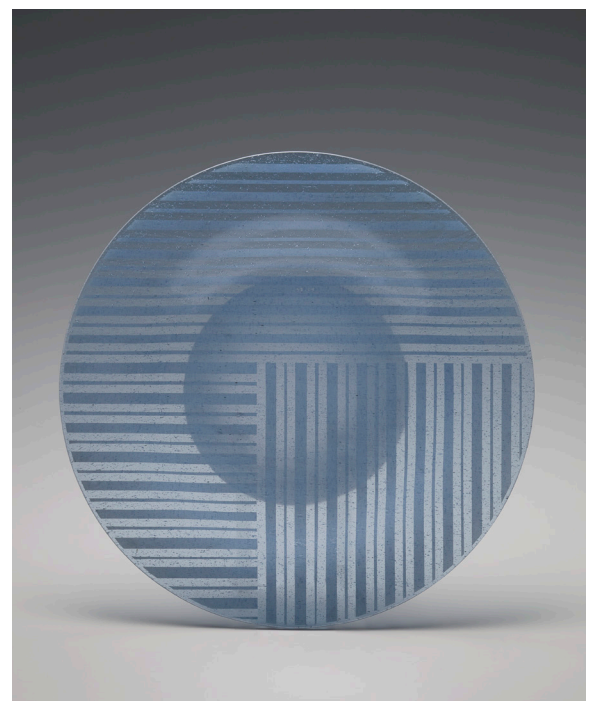
Cast glass; fused enamel

H. 2.5 cm, Diam. 40.6 cm

Yale University Art Gallery, New Haven,

Connecticut (2012.124.7, John C. Waddell

Collection, gift of John C. Waddell, B.A., 1959)



Infinite Obsessions

Michael Glancy (American, b. 1950)

United States, Rehoboth, Massachusetts, 1999

Blown glass, engraved (Pompeii cut); industrial
plate glass; copper

H. 33 cm, W. 45.7 cm, D. 45.7 cm

Los Angeles County Museum of Art, Los Angeles,
California (M.2012.224.8a–c, gift of Daniel Greenberg
and Susan Steinhauser)

Photo: Gene Dwiggins

This piece and Klaus Moje's *Flying Colors* were two of 37
works that Daniel Greenberg and Susan Steinhauser gave
the museum in 2012, adding to the dozens of examples of
contemporary glass they have donated since the 1980s.

Whispering Roar

Mildred Howard (American, b. 1945)

2011

Blown glass

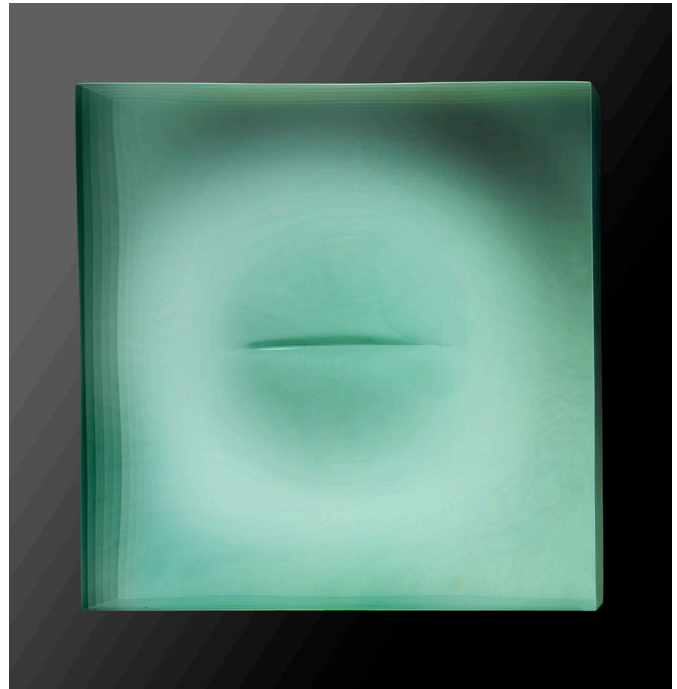
H. 86.4 cm, W. 26.7 cm, D. 15.2 cm

Museum of Glass, Tacoma, Washington

(gift of the artist and Gallery Paule

Anglim, San Francisco, California)

Photo: Duncan Price



Untitled

Toshio Iezumi (Japanese, b. 1954)

Japan, 1995

Glass

H. 24.8 cm, W. 24.8 cm, D. 5.5 cm

The Museum of Fine Arts, Houston,
Houston, Texas (2012.600)

Photo: The Museum of Fine Arts,
Houston, Thomas R. DuBrock



Vessel

Roland Jahn (American, b. 1934)

United States, Philadelphia,
Pennsylvania, 1967

Blown glass

H. 10.2 cm, Diam. 12.7 cm

Philadelphia Museum of Art,
Philadelphia, Pennsylvania
(2013-89-13)

Photo: Graydon Wood, 2013



Legend of a Lazy Monk

Song Mi Kim (Korean/Czech, b. 1972)
Czech Republic, Nový Bor, Ajeto Glass-works, 2012
Blown and hot-shaped glass, glued
H. 48 cm
Glass Museum, Nový Bor, Czech Republic (11/2012)
Photo: Gabriel Urbánek

Bug Bomb

Steven Ladd (American, b. 1977)
and **William Ladd** (American, b. 1978)
United States, Brooklyn, New York,
and Corning, New York, The Corning
Museum of Glass, 2013
Blown, hot-worked, and flameworked
glass; fabric, handmade fabric-covered box
H. 23 cm, W. 14.8 cm, D. 14.8 cm
The Corning Museum of Glass, Corning,
New York (2013.4.37)



Maiko

Karen LaMonte (American, b. 1967)
2011
Cast glass
H. 129.5 cm, W. 85.1 cm, D. 59.7 cm
Museum of Fine Arts, Boston, Boston, Massachusetts
(2013.634, William Francis Warden Fund and funds donated
by Myles J. Slosberg and Diane Krane, Susan B. Kaplan
in honor of Carol and Davis Noble for their contributions to
the development of the MFA's Contemporary Art program,
Ronald and Anita Wornick, Lorraine D. Bressler, Michael
and Karen Rotenberg, and Davis and Carol Noble)
Photo: © 2014 Museum of Fine Arts, Boston



SEX

Edward Leibovitz

(Romanian/Belgian, b. 1946)

Czech Republic, Nový Bor,

Ajeto Glassworks, 2012

Hot-shaped glass

H. 20 cm

Museum of Decorative Arts in

Prague, Prague, Czech Republic

(DE 12104/1a, gift of Ajeto

Glassworks)

Photo: Jiří Koudelka

Moon Bottle

John C. Lewis (American, b. 1942)

United States, Oakland, California, 1974

Blown glass with luster patterning

H. 11.4 cm, Diam. 9.5 cm

Philadelphia Museum of Art, Philadelphia,

Pennsylvania (2013-89-18)

Photo: Graydon Wood, 2013



Cube in Sphere

Stanislav Libenský (Czech, 1921–2002)

and **Jaroslava Brychtová** (Czech, b. 1924)

Czech Republic, 1992

Mold-melted glass, cut

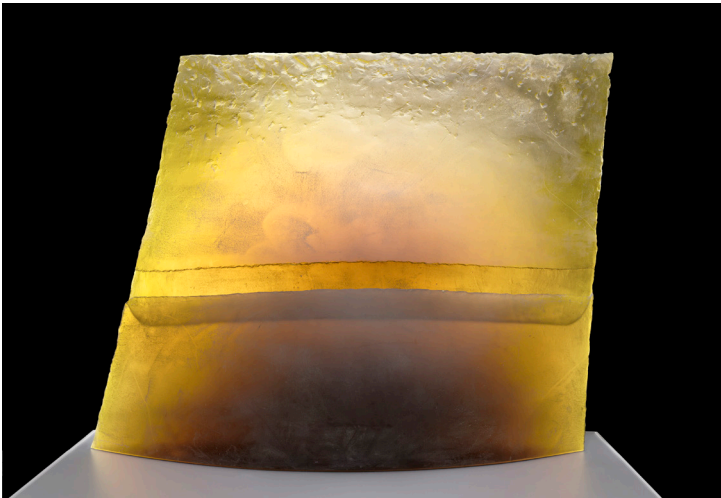
Diam. 29.8 cm

The Museum of Fine Arts, Houston, Houston,

Texas (2012.602)

Photo: The Museum of Fine Arts, Houston,

Thomas R. DuBrock



Horizon

Stanislav Libenský (Czech, 1921–2002)
and **Jaroslava Brychtová** (Czech, b. 1924)
1998

Cast leaded glass

H. 106.7 cm, W. 85.1 cm, D. 22.9 cm

Museum of Fine Arts, Boston, Boston,
Massachusetts (2012.1365, gift of Daniel
Greenberg and Susan Steinhauer)

Photo: © 2014 Museum of Fine Arts,
Boston

Landscape

Beth Lipman

(American, b. 1971)

and **Ingaleena Klenell**

(Swedish, b. 1949)

2008–2010

Kiln-formed glass

H. 4 m, W. 11.3 m, D. 6.4 m

Museum of Glass, Tacoma,
Washington (gift of the artists)

Photo: Russell Johnson
and Jeff Curtis



Small Loop

Harvey K. Littleton

(American, 1922–2013)

United States, Verona, Wisconsin, 1976

Hot-worked glass with cobalt blue cane

H. 20.3 cm, W. 15.9 cm, D. 7.6 cm

Philadelphia Museum of Art, Philadelphia,
Pennsylvania (2013-89-21)

Photo: Graydon Wood, 2013



Triple Loop

Harvey K. Littleton (American, 1922–2013)
1978

Hot-worked and cased glass, cut, bonded
H. 30.5 cm, W. 25.4 cm, D. 20.3 cm

Chrysler Museum of Art, Norfolk, Virginia
(2012.1)

Photo: Ed Pollard, Chrysler Museum of Art



Continuous Mile

Liza Lou (American, b. 1969)
Republic of South Africa, Durban,
KwaZulu-Natal, and United States,
Los Angeles, California, 2006–2008
Glass beads; cotton
H. 80 cm, Diam. 140 cm
The Corning Museum of Glass,
Corning, New York (2013.9.1)



Set for Luna

Carmen Lozar (American, b. 1975)
United States, Illinois, 2011

Flameworked glass on hangers
H. 14 cm, W. 31.8 cm, D. 6.4 cm
Bergstrom-Mahler Museum of Glass,
Neenah, Wisconsin (GL 2012.5.149,
museum purchase with funds from
the Kass Henkel memorial fund, Eileen
Payne memorial fund, and museum
acquisition fund, and partial gifts from
Ken Saunders and the artist)
Photo: Bergstrom-Mahler Museum
of Glass



Connected Containers

Palo Macho (Slovakian, b. 1965)
Czech Republic, Nový Bor, Kolektiv
Ateliers, 2012

Melted sheet glass, glass paints
W. 80 cm

*Museum of Decorative Arts in
Prague, Prague, Czech Republic*
(DE 12076/2a, b, gift of Kolektiv
Ateliers)

Photo: Jiří Koudelka

C

Anna Matouskova

(Czech Republic, b. 1963)

Czech Republic, 2009

Cast glass

Each: H. 45 cm, W. 22 cm, D. 18 cm

Musée-Atelier Départemental du Verre,
Sars-Poteries, France (2013.6.1)

Photo: © Philippe Robin



Glass Gown I – Orchid

Blanka Matragi (Czech/Lebanese, b. 1953)
Czech Republic, Nový Bor, Ajeto Glassworks
Lindava and Kolektiv Ateliers, 2012

Blown and hot-shaped glass, slumped
and fused glass; metal construction
H. 168 cm

Glass Museum, Nový Bor, Czech Republic
(8/2012, gift of Ajeto Glassworks Lindava
and Kolektiv Ateliers)

Photo: Jiří Koudelka

Re-Creating a Miraculous Object

Josiah McElheny (American, b. 1966)

United States, 1997–1999

Blown glass; framed text and photography

Glass: H. 23 cm, Diam. 17 cm; frame:

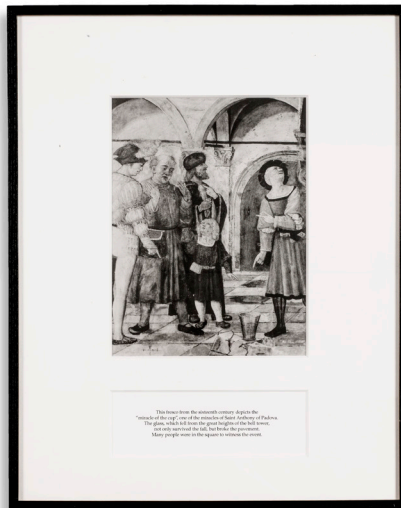
H. 53 cm, W. 42 cm

Musée des Arts Décoratifs, Paris, France

(2013.64.1, purchase with the support
and generosity of private donors)

Photo: Les Arts Décoratifs, Paris /

Jean Tholance



Once upon a Time

Richard Craig Meitner (American, b. 1949)

2013

Blown borosilicate glass; lacquer, urethane,
epoxy, paint

H. 170 cm, W. 170 cm, D. 31 cm

Glazenhuis, Flemish Centre for Contemporary

Glass Art, Lommel, Belgium

Photo: Kristof Vrancken



Sorcerer's Apprentice 1

Richard Craig Meitner (American, b. 1949)

2010

Blown glass

H. 104.1 cm, W. 70.5 cm, D. 71.8 cm

Museum of Glass, Tacoma, Washington

(gift of the artist)

Photo: Duncan Price



Hand-Made

Anna Mlasowsky (German, b. 1984)

Sweden, Stockholm, Konstfack
(University College of Arts, Crafts and Design),
and United States, Corning, New York, The Studio
of The Corning Museum of Glass, 2010 (video)
and 2013 (sculpture)

Video (color, silent, 1:15 minutes); hand-formed,
acid-etched sheet glass sculpture

Installation dimensions vary

Sculpture: H. 25 cm, W. 43 cm, D. 40 cm

The Corning Museum of Glass, Corning, New York
(2013.3.12)



Slider

John Miller (American, b. 1966)

2010

Blown and hot-sculpted glass

H. 94 cm, Diam. 42.5 cm

Museum of Glass, Tacoma, Washington
(gift of the artist and Habatat Galleries)

Photo: Courtesy of Habatat Galleries



Flying Colors (Triptych)

Klaus Moje (German, working in Australia, b. 1936)

Australia, Canberra, Australian Capital Territory, 1995

Fused Bullseye glass, cut

H. 45.7 cm, W. 121.9 cm, D. 2.5 cm

Los Angeles County Museum of Art, Los Angeles,
California (M.2012.224.19a-c, gift of Daniel Greenberg
and Susan Steinhauser)

Photo: © 2013/Museum Associates

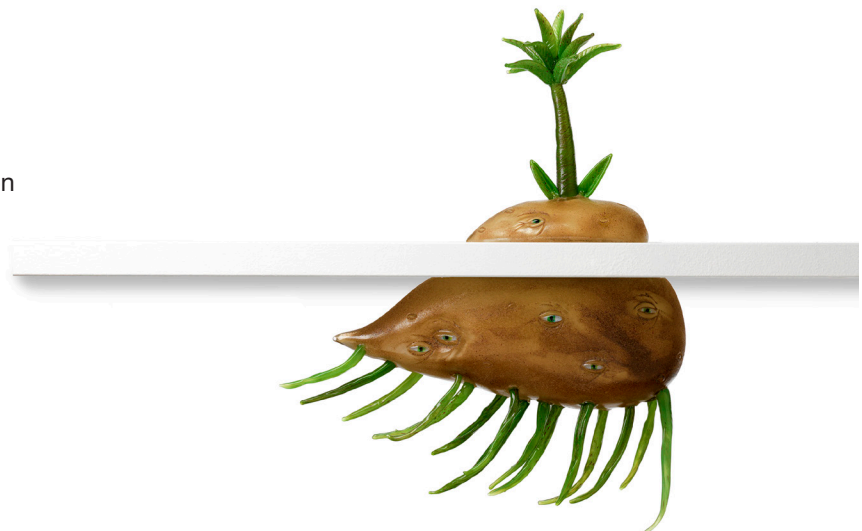


Large Shield with X
Klaus Moje (German, working
 in Australia, b. 1936)
 1986
 Mosaic glass
 H. 61 cm, W. 61 cm, D. 7 cm
The Museum of Fine Arts, Houston,
 Houston, Texas (2012.604)
 Photo: The Museum of Fine Arts,
 Houston, Thomas R. DuBrock

Massive Microscopic Bud
Tom Moore (Australian, b. 1971)
 Australia, Richmond, South Australia, 2013
 Blown and hot-worked glass; silver leaf
 H. 82 cm, W. 42 cm, D. 24 cm
Ranamok Glass Prize Ltd., Brookvale, New
 South Wales, Australia
 Photo: Grant Hancock



Plant-Powered Island
Tom Moore (Australian, b. 1971)
 2008
 Blown and solid glass; steel, wood
 Object: H. 52 cm, W. 36 cm, D. 12 cm
Museum of Glass, Tacoma, Washington
 (gift of the artist)
 Photo: Grant Hancock



CFKGREENHg #19901

Joel Philip Myers (American, b. 1934)
1989

Blown and heat-fused glass

H. 40.6 cm, W. 48.3 cm, D. 12.7 cm

Museum of Fine Arts, Boston, Boston, Massachusetts (2012.1304, The Daphne Farago Collection)

Photo: © 2014 Museum of Fine Arts, Boston



Decanter with Stopper, Design #6732-L

Joel Philip Myers (American, b. 1934)

Designed in 1967, made in 1967–1968

Mold-blown glass, cut, polished

H. 74.3 cm, Diam. 10.2 cm

The Toledo Museum of Art, Toledo, Ohio (2013.11A, B)

Photo: Richard P. Goodbody Inc.



Kaleidoscope Green

Joel Philip Myers (American, b. 1934)

United States, 1991

Blown glass, hot-applied shards

H. 36.5 cm, W. 43.8 cm, D. 11.7 cm

Racine Art Museum, Racine, Wisconsin (IR2013.411, gift of Donald and Carol Wiiken)

Photo: Jon Bolton



Defragment Series 2012 #5
Kazushi Nakada (Japanese/
 Finnish, b. 1967)
 Czech Republic, Nový Bor-Polevsko,
 Ave Clara Glassworks, 2012
 Blown and hot-shaped glass
 H. 27 cm, W. 77 cm, D. 52 cm
Museum of Decorative Arts in
Prague, Prague, Czech Republic
 (DE 12058/2a, b, gift of Ave Clara
 Glassworks)
 Photo: Jiří Koudelka

IS090

Mark Peiser (American, b. 1938)
 1983
 Cast glass
 H. 17.8 cm, W. 12.7 cm, D. 7.3 cm
Museum of Fine Arts, Boston, Boston,
Massachusetts (2012.1376, gift of Daniel
 Greenberg and Susan Steinhauser)
 Photo: © 2014 Museum of Fine Arts, Boston



Via Portico d'Ottavia Vase
Gaetano Pesce (Italian, b. 1939)
 France, Marseilles, Centre International
 du Verre et Arts Plastiques, 1988–1991
 Mold-blown *pâte de verre*; applied resin
 H. 39.4 cm, W. 36.8 cm, D. 34.3 cm
Cooper-Hewitt, National Design Museum,
New York, New York (2013-43-1, gift of
 Kim and Al Eiber in honor of Caroline
 Baumann)



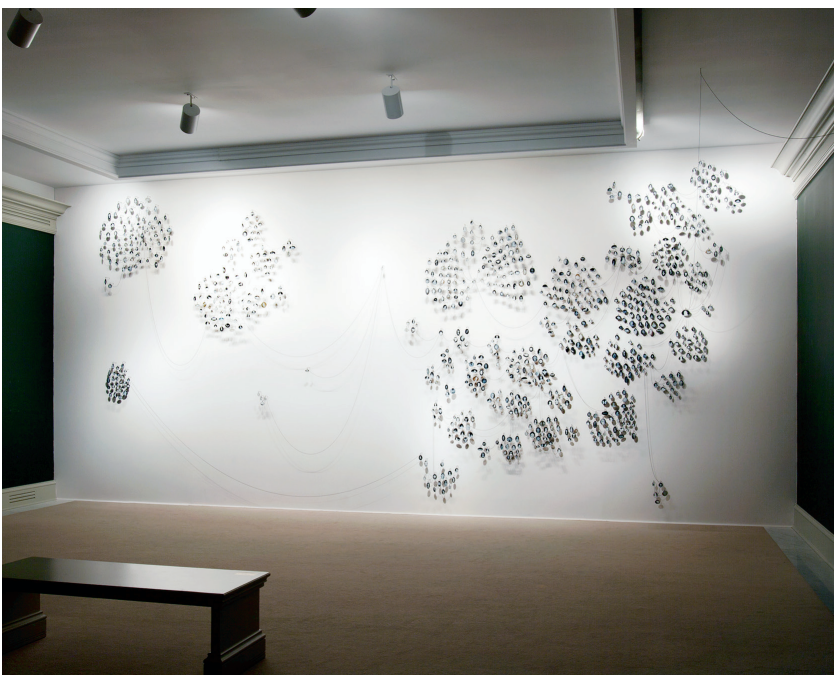
"Sefiroth Shaddai" Brooch
Ruudt Peters (Dutch, b. 1950)
 The Netherlands, Amsterdam, 2007
 Blown and flameworked borosilicate
 glass; silver
 H. 16 cm, W. 13.5 cm, D. 6.5 cm
The Corning Museum of Glass,
 Corning, New York (2013.3.14)

Charlotte's Web

Charlotte Potter (American, b. 1981)
 United States, Norfolk, Virginia, 2012
 Handmade glass cameos; metal, wax
 Dimensions vary
Chrysler Museum of Art,
 Norfolk, Virginia (2012.11)
 Photo: Ed Pollard, Chrysler Museum
 of Art



Startled Jealous Viper
Stephen Rolfe Powell
 (American, b. 1951)
 2009
 Blown glass with *murrine*
 H. 40 cm, W. 26.5 cm, D. 15.5 cm
Chrysler Museum of Art, Norfolk,
 Virginia (2012.9)
 Photo: Ed Pollard, Chrysler
 Museum of Art



Mirrored Murrelets

Joseph Gregory Rossano

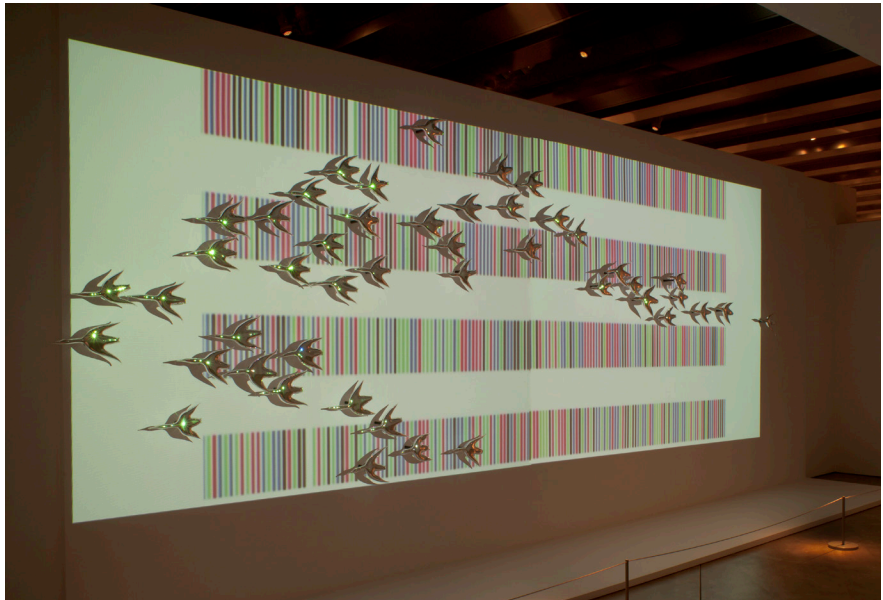
(American, b. 1962)

2008–2013

Mirrored hot-sculpted glass;
steel, video projection

H. 246.8 cm, W. 304.8 cm

Museum of Glass, Tacoma,
Washington (gift of the artist)
Photo: Duncan Price



MERU (Blue)

Laura de Santillana

(Italian, b. 1955)

2010

Blown glass

H. 52.1 cm, W. 49.5 cm

Museum of Glass, Tacoma,
Washington (gift of the artist)
Photo: Russell Johnson



Water Mammy 1

Joyce Scott (American, b. 1948)

United States, Baltimore, Maryland, 2012

Glass beads (all beadwork Peyote Stitch,
created by artist), blown glass; thread, wire

H. 89 cm, W. 16.5 cm, D. 25.5 cm

Museum of Arts and Design, New York,
New York (2012.27)

Photo: Courtesy of Michael Koryta



Wineglass, Water Glass, and Cognac Snifter
(from "Princess" Series)

Bent Ole Severin (Danish, 1925–2012)

Denmark, Holmegaard, Kastrup OG

Holmegaard Glasverker A/S, designed in
1958, made about 1959

Blown and mold-formed lead glass, tooled

Tallest: H. 21 cm, Diam. (rim) 8.5 cm

The Toledo Museum of Art, Toledo, Ohio
(2013.161–163)

Photo: Richard P. Goodbody Inc.

Ocean

Minako Shirakura (Japanese, b. 1967)

Czech Republic, Nový Bor-Polevsko,
Ave Clara Glassworks, 2012

Blown and hot-shaped glass; digitally
printed photographs of glassmakers, water
Tallest glass: H. 32 cm

Museum of Decorative Arts in Prague,
Prague, Czech Republic (DE 12058/1,
gift of Ave Clara Glassworks)

Photo: Jiří Koudelka



Wolf Crest Hat

Preston Singletary

(American [Tlingit], b. 1963)

United States, Seattle,
Washington, 1998

Blown glass, sandblasted
H. 17.8 cm, Diam. 38.1 cm

The Mint Museum, Charlotte,
North Carolina (2012.49, gift of
Lorne Lassiter and Gary Ferraro)

Crystal – The Exterior Lighting Object

Jitka Kamencová Skuhrová

(Czech, b. 1976)

Czech Republic, Nový Bor, Ajeto

Glassworks, 2012

Mold-blown glass; stainless steel,
crushed natural stone, halogen light
source (supported by LASVIT, Nový Bor)

H. 113 cm

Glass Museum, Nový Bor, Czech

Republic (4/2012)

Photo: Jiří Koudelka



Poesia

Lino Tagliapietra (Italian, b. 1934)

United States, Norfolk, Virginia, 2011

Blown glass

H. 52.1 cm, Diam. 29.8 cm

Chrysler Museum of Art, Norfolk,
Virginia (2012.3)

Photo: Ed Pollard, Chrysler
Museum of Art

Constellation

Kiki Smith (American, b. Germany, 1954)

With the assistance of Pino Signoretto

(Italian, b. 1944) and Linda Ross

(American, b. Japan, 1957)

United States, New York, New York; Italy, Murano;

and United States, Boston, Massachusetts; 1996

Hot-sculpted glass, cast lead glass; cast bronze,
handmade Nepal paper

Dimensions variable

The Corning Museum of Glass, Corning, New York

(2013.4.38, gift in part of Kiki Smith and the Pace
Gallery, New York)

Photo: © Kiki Smith, courtesy of Pace Gallery





Stromboli

Lino Tagliapietra (Italian, b. 1934)

2005

Blown glass, *battuto* and *inciso* techniques

H. 50.8 cm, W. 19.1 cm, D. 10.2 cm

Philadelphia Museum of Art, Philadelphia, Pennsylvania (2013-89-32)

Photo: Graydon Wood, 2013

I Want to Run Away and Join the Circus

Tim Tate (American, b. 1960)

United States, Washington, D.C., 2009

Blown and cast glass; electronic

components, original video

H. 59.7 cm, Diam. 17.8 cm

Museum of Arts and Design, New York, New York (2013.38)

Photo: Courtesy of the artist



Station (Imaginary Architectures)

El Último Grito (Spanish/British, founded 1997)

United Kingdom, London, 2011

Blown glass

H. 51 cm, W. 73 cm, D. 88 cm

Museum of Arts and Design, New York, New York (2012.23)

Photo: Andrew Aitkinson, courtesy of Spring Projects, London

Even the Birds Do Not Forget
Vesa Varrelä (Finnish, b. 1957)
 Czech Republic, Skalce u České Lípy,
 TGK Company, 2012
 Combined techniques
 H. 194 cm
Museum of Decorative Arts in Prague,
 Prague, Czech Republic (DE 12070/1,
 gift of TGK Company)
 Photo: Jiří Koudelka



Domus II
Ann Wolff (German, b. 1937)
 Sweden, 2006
 Cast glass, polished
 H. 37 cm, W. 35 cm, D. 22.5 cm
European Museum of Modern Glass,
 Rödental, Germany (a.S. 05860)
 Photo: Kunstsammlungen der Veste
 Coburg, Germany



Eve
Milan Vobruba (Czech, b. 1934)
 Sweden, Gusum, Glashyttan Gusum, 2000
 Blown glass, Aleppo technique
 H. 90 cm
Muzeum Skla a Bižuterie, Jablonec nad
 Nisou, Czech Republic (13/2012)
 Photo: Aleš Kosina

