New Glass Review 36

The Corning Museum of Glass
To Our Readers

Each year, entrants in the New Glass Review competition are invited to submit a maximum of three images of work. In 2014, a total of 698 individuals and companies from 44 countries submitted 2,094 digital images. The 100 objects illustrated in this Review were selected by four jurors, whose initials follow the descriptions of the objects they chose.

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 is found exclusively at the Web address noted above.


The Museum thanks all of the artists and designers who submitted their images to New Glass Review for consideration, as well as guest jurors Beth Lipman, Angus Powers, and Laura de Santillana. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Chad Crans, Kelley Elliott, Andrew Fortune, Lu Kania, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Alexandra Ruggiero, 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.

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

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Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2013, and October 1, 2014.
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists and Objects</td>
<td>4</td>
</tr>
<tr>
<td>Countries Represented</td>
<td>62</td>
</tr>
<tr>
<td>Artists’ Contact Information</td>
<td>63</td>
</tr>
<tr>
<td>Jury Statements</td>
<td>66</td>
</tr>
<tr>
<td>Jurors’ Choice</td>
<td>75</td>
</tr>
<tr>
<td>Notes</td>
<td>99</td>
</tr>
<tr>
<td>Recent Important Acquisitions</td>
<td>105</td>
</tr>
</tbody>
</table>
Artists and Objects

1. Galia Amsel
United Kingdom
*Silo Installation 2*
Fused and slumped glass tubes; steel, LED lighting, attached to concrete hopper in silo
H. 250 cm, W. 75 cm, D. 50 cm
TO, AP

2. Lucie Balança
France
*Propagation*
Stained glass; lead, wood, drawing
H. 100 cm, W. 100 cm, D. 5 cm
Photo: François Golfier
AP
3. Robert Bender
United States
*Dog*
Cast glass
H. 36 cm, W. 41 cm, D. 30 cm
*BL*

4. Æsa Björk
Iceland
*SYN*
Still from video projection
H. 25 cm, Diam. 85 cm
*BL, TO, AP, LS*
5. Dennis Blatchley  
United Kingdom  
*Idolic Fools: Single in Black*  
Sheet glass, found objects, spray paint assemblage  
H. 43 cm, W. 68 cm, D. 30 cm  
Photo: Simon Cook  
*BL, TO*

6. Alexandra Bremers  
The Netherlands  
*Gimme Sugar*  
*Pâte de verre*; plastic eyes  
H. 37 cm, W. 47 cm, D. 32 cm  
Photo: Paul Niessen  
*TO, AP, LS*
7. Jonathan Chapman
United States
E.H.L. 973 624
Blown glass; steel, iron oxide, pump
H. 304.8 cm, W. 304.8 cm, D. 106.7 cm
Photo: Eva Heyd
BL, TO, AP
8. Rei Chikaoka
Japan
Release
Kiln-cast glass; metal
H. 20 cm, W. 30 cm, D. 20 cm
Photo: Itsuro Odaki
BL, TO, LS

9. Daniel Clayman
United States
Dispersion
Stained glass; cable, copper rivets
H. 426 cm, W. 975 cm, D. 396 cm
Photo: Mark Johnston
BL, TO, AP, LS
10. Kate Clements
United States
Untitled (Wall)
Kiln-fired glass
H. 244 cm, W. 244 cm,
D. 0.3 cm
Photo: Sam Firch

11. Brad Copping
Canada
Virtual Water
Video still

BL, TO, AP, LS
12. Brian Corr
United States
*Shift*
Kiln-formed glass; acrylic, silver leaf
H. 62.5 cm, W. 105.5 cm, D. 13 cm
Photo: Rob Little
*TO, AP, LS*
13. Jennifer Crescuillo
United States
_Fossilized_
Kiln-cast and cold-worked glass
H. 25.4 cm, W. 24.8 cm, D. 7.6 cm
Photo: Andrew Najarian
_BL, TO, LS_

14. Irena Czepcová
Czech Republic
_Meander II_
Kiln-cast glass; fluorescent tube
H. 20 cm, W. 120 cm, D. 25 cm
_TO_
15. Karina Del Savio
Argentina
*Flight*
Kiln-cast glass
H. 80 cm, W. 35 cm, D. 20 cm
Photo: Maru Colosimo
*BL, TO, AP*

16. Jacci Delaney
With the assistance of Harris Kagan and the Ohio State University Holography Center
United States
*The Stoic Old Woman*
Pulse-laser hologram: glass, mirror, green laser, hologram
H. 40 cm, W. 30 cm, D. 1 cm
*BL, AP*
17. Nadege Desgenez
United States
Corporeal, Ground
Blown and sculpted glass, mirrored, carved, hand-sanded
H. 31 cm, W. 45 cm, D. 29 cm
Photo: Greg Piper
BL, TO, AP, LS

18. Erin Dickson
United Kingdom
Wall
Red clay brick, mortar, smashed glass bottles
H. 40 cm, W. 45 cm, D. 4 cm
Photo: Peter Kuhnlein
BL, TO, AP
19. Meng Du
People’s Republic of China
9
Found object, mirror
Dimensions vary
BL, TO

20. Sigrún Einarđóttir and Ólöf Einarsdóttir
Iceland
*Volvox Koral*
Kiln-cast glass; card-woven horsehair and sisal
W. 50 cm, D. 40 cm
TO, AP
21. Simone Fezer
Germany
*In und doch nicht von*
Blown and assembled glass;
glass fibers, textile, mixed media
H. 400 cm, W. 800 cm, D. 300 cm
*BL, TO*
22. Karin Forslund  
With the assistance of Terry Plasket  
Sweden and United States  
*Balancing Process II*  
Kiln-cast glass; metal  
H. 120 cm  
_BL_

23. Morgan Gilbreath  
United States  
*Auras No. 1-15*  
Cleaned and fused broken glass collected from the streets of Philadelphia  
H. 160 cm, W. 300 cm, D. 10 cm  
_BL, AP, LS_
24. Justin Ginsberg
United States
Decadare
Hand-pulled colorless glass canes, bent, suspended
H. 550 cm, W. 305 cm, D. 380 cm
BL, TO
25. Holly Grace
Australia
*Shelter—Horse Camp Hut*
Blown glass; glass powder and metal leaf surfaces; sandblasted and engraved imagery
H. 16 cm, W. 28 cm, D. 16 cm
Photo: David McArthur Parallax Photography
*TO, AP, LS*
27. Jamie Gray
Canada
Dancing around the Truth
Bison skull, recycled mirror, silicon
H. 46 cm, W. 76 cm, D. 76 cm
BL, LS

26. Niki Grandics
United States
Ghost XIII
Flameworked glass, fabricated, etched; steel, copper, film positive
H. 62 cm, W. 14 cm, D. 5 cm
Photo: Seth Papac
BL, TO
28. Shaun Griffiths
United States
*Interior Space*
10-minute looped video projection of a lighted glass construction
H. 274 cm, W. 609 cm, D. 609 cm
Photo: Mike Fleming
*BL, TO, AP*

29. Mathieu Grodet
France
*Bankster . . .*
Flameworked and cold-worked glass; textile, enamel
H. 32.5 cm, W. 34 cm, D. 34 cm
Photo: Tanya Lyons
*BL, AP*
30. Carrie Grula
United States
Black and White Mini Cylinder Series #2
Sandblasted glass
Each: H. 19.1 cm, Diam. 8.9 cm
Photo: Lumina Studio
BL, TO, AP

31. Rhian Haf
United Kingdom
Captured Moments
Polished optical glass; wood, LED lighting
H. 34 cm, W. 12 cm, D. 13 cm
Photo: Dewi Tannant Lloyd
BL, AP, LS
32. Eirin Hansen
Norway
Sort Sol
Blown glass, mirrored; metal structure
H. 180 cm, W. 120 cm, D. 200 cm
Photo: Anders Beier
BL, TO, AP, LS
33. Marina Hanser
Austria
*Below Skin Deep 1*
*Pâte de verre*, cast, carved, cold-worked
H. 44 cm, W. 16.5 cm, D. 2.5 cm
Photo: David Paterson
*TO, LS*

34. Kim Harty
United States
*Old Venetian Glass* (detail)
Digital print of a slow-exposure photograph with LED lighting
H. 122 cm, W. 92 cm
*BL, TO, AP, LS*
35. Elizabeth Hatke
United States
V.—To Travel in a Listless Manner
Fiberglass, folded beach towel
H. 76.2 cm, W. 58.4 cm, D. 43.2 cm
BL, TO, AP

36. Elissa Heim
United States
Construction of Deconstruction
Blown glass; drawing, paper
H. 182.9 cm, W. 121.9 cm
TO
37. Robert Hickman
United States
DMMDIA
Three-dimensional mirror mosaic
H. 122 cm, W. 1,463 cm, D. 10 cm
Photo: Etienne Frossard
BL, TO, AP
38. Mary Higgins
United States
Oh!
Blown glass; vitreous paint, lead came
H. 101.6 cm, W. 30.5 cm,
D. 4.5 cm
BL, AP, LS
39. Klaus Hilsbecher
Germany
*Muybridge Loop*
Bronze float glass, slumped, polished, UV-glued
H. 45 cm, W. 75 cm,
D. 45 cm
Photo: Karl-Josef Kuhn
*BL, TO*

40. Jin Hongo
Japan
*The Shape of Vision*
Mirror
Taller: H. 190 cm, W. 30 cm,
D. 20 cm
*BL, TO, AP, LS*
41. Sarah Humphrey
Australia
*A Giocherellare—Violin*
Cast glass; mixed media, sound
H. 55 cm, W. 25 cm, D. 10 cm
Photo: Matt Hoggett
*BL, TO*

42. Huxtable Glass
United States
*The X Game*
Flameworked glass; fused iron, images
H. 42 cm, W. 15 cm, D. 6 cm
*BL, TO*
43. Sui Jackson
Australia
Unless
Waterjet-cut reclaimed glass
H. 17 cm, W. 100 cm, D. 100 cm
Photo: Steve Keough
AP

44. Camille Jacobs
Belgium
Tulpomania
Fused and slumped glass, screen-printed
Each: H. 24 cm, W. 41 cm, D. 28.5 cm
BL, TO, LS
45. Luke Jacomb and Katherine Rutecki
New Zealand and United States
*Frankie’s Pink Cloche*
Blown glass
H. 60 cm, Diam. 30 cm
Photo: Jason Berge
*TO, AP*

46. Aaron Kirchhoff and Christie Dennis Negri
United States
*Inexorable Transgression: Extinction of the Passenger Pigeon Turns 100*
Original process wet-plate collodion photography; flameworked and cold-worked glass
H. 11 cm, W. 8 cm
*BL, TO*
47. Anna Kola
Poland
*From the Cycle “Winged”/III*
Stained glass, painted, slumped
H. 58.5 cm, W. 80.5 cm, D. 0.6 cm
*BL, TO, AP, LS*

48. Alexis Kondra
Canada
*Iconostasis*
Sand-cast glass; overhead projectors
Dimensions vary
*BL, TO, AP, LS*
49. Manny Krakowski  
United States  
*Apparent Relative Distances Differing from What Is Expected*  
Still from video installation: neon sign filmed with radio-transmitted camera; image is effected by movement of viewer through the interference of electromagnetic frequencies  
H. 45 cm, W. 60 cm, D. 7.5 cm  
*AP*

50. Dávid Kurinec  
Slovakia  
*Windows*  
Wineglasses, cut, glued  
H. 160 cm, W. 50 cm,  
D. 30 cm  
*TO, LS*
51. James Labold
United States
*Reaching across the Aisle to Revive the Dead Horse*
Neon, mold-blown glass; plaster, found objects
Dimensions vary
*AP*

52. Elisabeth Leenknegt
Belgium
*Stirrup Necklace*
Hand-forged gold-plated silver; blown glass
H. 8 cm, W. 23 cm, D. 0.6 cm
Photo: Stephanie Geerts
*BL, LS*

53. Anna Lehner
United States
*Contagion*
*Pâte de verre*
H. 21.6 cm, W. 100.3 cm, D. 14.6 cm
Photo: Allyssa Burch
*BL, TO, AP, LS*
54. John Leighton
United States
Burden
Cast glass; pine plywood, basswood, copper, manila rope
H. 150 cm, W. 231 cm, D. 96 cm
Photo: Gene Ogami
BL, TO

55. Keith Lemley
United States
Past Presence
White neon, root masses
H. 215 cm, W. 500 cm, D. 1,000 cm
TO, AP
56. Walter Lieberman and Dick Weiss
United States
Twins
Blown glass; ceramic decals
H. 19.1 cm, Diam. 15.2 cm
Photo: Lynn Thompson
BL, TO

57. Manuela Martins
Portugal
Impossible Jar II
Fused glass; wire mesh
H. 30 cm, Diam. 40 cm
Photo: Abílio Cardoso
BL, TO
58. Gayle Matthias
United Kingdom
*Anatomical Deconstruction IX*
Cast glass, cut sheet glass; ceramic
H. 26 cm, W. 60.5 cm, D. 32.5 cm
Photo: Simon Cook
*BL, TO, LS*

59. Emily McBride
United States
*Untitled*
Composite image of blown glass; paper, ink
H. 241 cm, W. 86 cm
*BL, TO, AP, LS*
60. Brian McLaughlin
United States
_Drone Strike_
_Pâte de verre_
H. 5.1 cm, W. 20.3 cm, D. 20.3 cm
Photo: Aaron Kirchhoff
_BL, TO, LS_

61. Amie McNeel
United States
_Gator Vase 5_
Mold-blown glass
H. 45.1 cm, W. 20.3 cm, D. 15.2 cm
Photo: Russell Johnson
_BL, TO, LS_
62. Elaine Miles
Australia
Glass Stairway
Blown and found glass (installation)
H. 300 cm, W. 150 cm, D. 200 cm
Photo: Adrian Lander
BL, TO, AP
63. Joanne Mitchell
United Kingdom
*Figures within Space*
Waterjet-cut and fused
Pilkington’s Arctic Blue Float glass
Taller: H. 35 cm, W. 6 cm, D. 6 cm
Photo: Colin Rennie
AP

64. Anna Mlasowsky
Germany
*Untitled*
Moldless *pâte de verre*
H. 10 cm, W. 65 cm, D. 40 cm
TO
65. Martie Negri  
United States  
*Threshold 3*  
Fused and cold-worked Bullseye glass; stainless steel  
H. 101.5 cm, W. 46.5 cm, D. 4 cm  
Photo: Nick Saraco  
*TO, LS*

66. Fredrik Nielsen  
Sweden  
*Ashtray with Cellphone Number*  
Solid-stamped colorbar  
H. 1.5 cm, Diam. 11 cm  
*BL, TO, AP, LS*
67. Momoo Omuro  
Japan  
Bowl  
Pâte de verre  
H. 15 cm, Diam. 22.5 cm  
Photo: Keisuke Osumi  
TO, AP, LS  

68. Alyssa Oxley  
United States  
Highlands Harbors Memory Box  
Kiln-formed and cold-worked glass  
H. 23 cm, W. 40 cm, D. 8 cm  
Photo: Tom Pollack  
BL
69. Dylan Palmer
United States
*Mobile Defense Mechanism*
Mixed media
H. 122 cm, W. 61 cm, D. 244 cm
*BL, TO, AP, LS*
70. Kit Paulson
United States
*What Might Have Been Lost*
Flameworked glass; copper wire, photos
H. 99.1 cm, W. 99.1 cm, D. 1.3 cm
*BL, TO, AP, LS*

71. Neal Paustian
United States
*Out of Sight, Out of Mind*
Kiln-cast glass (temporary installation)
H. 3 cm, Diam. 58 cm
Photo: Justin Ginsberg
*TO, AP, LS*
72. Sibylle Peretti
Germany
Snowchild II
Kiln-cast glass; pigments
H. 116.8 cm, W. 127 cm, D. 50.8 cm
Photo: Mike Smith
BL, TO, AP, LS
73. Antonella Perrone and Jorge Nicolás Cuevas
Italy and Argentina
Origo
Kiln-cast and cold-worked glass; fused powders
H. 8 cm, Diam. 50 cm
TO, AP

74. Stig Persson
Denmark
Stacked No. 14C
Cast glass; metal stand
H. 20 cm, W. 40 cm, D. 15 cm
AP
75. Jens Pfeifer
Germany
*Elevated Nation*
Blown glass
H. 250 cm, W. 80 cm,
D. 80 cm
*BL, TO*
76. Spencer Pittenger and Gina Zetts
United States
Love Lock (Prague)
Hot-sculpted glass
(site-specific installation)
BL, TO, AP
77. Julija Pociute
Lithuania
Stability
Photo print on glass
H. 38 cm, W. 34 cm, D. 8 cm
Photo: Kristina Cyziute
BL

78. Leana Quade
United States
Twist of Fade
Hot-formed glass
H. 15 cm, W. 15 cm,
D. 25 cm
LS
79. Nate Ricciuto  
United States  
*Funnel*  
Blown glass; poured concrete  
H. 125 cm, W. 45 cm, D. 30 cm  
*BL, TO*

80. Silvano Rubino  
Italy  
*A Remote Portrait (of a Memory) on a Golden Rectangle*  
Cast lattimo glass; wood, gold leaf  
H. 22 cm, W. 29.9 cm, D. 18.6 cm  
Photo: Francesco Allegretto  
*BL, TO, AP*
81. Jeffrey Sarmiento
United States
Tethering
Pulled glass canes, flameworked
(site-specific installation)
H. 400 cm, W. 300 cm, D. 400 cm
Photo: Angus McKay
BL, TO, AP, LS
82. Anjali Srinivasan
India
Building Ontology
(installation detail)
Glass bangles, manipulated
H. 150 cm, W. 122 cm,
D. 487 cm
TO, LS

83. Petr Stanicky
Czech Republic
Another Space
Glass, metal
H. 9 cm, W. 140 cm,
D. 140 cm
Photo: Colin Davidson
BL, TO, AP, LS
84. Megan Stelljes
United States
Distraction
Blown glass; decal, found object
H. 16 cm, Diam. 8 cm
Photo: Alec Miller
AP

85. Wayne Strattman
United States
Nixie REX
Glass, steel, brass, electronics
H. 189 cm, W. 182 cm, D. 31 cm
Photo: Stewart Clements
BL
86. Matthew Szösz
United States
*Astrolabe*
Fused glass; steel
H. 55 cm, W. 55 cm, D. 40 cm
*BL, TO, LS*
87. Jasmine Targett
Australia
Into Nature
Cast mirrored glass; binoculars
Diam. 120 cm
Photo: Andrew Barcham
BL, TO, AP, LS
88. Ava Tierney
United States
Windows for the Lumina
Alternative Medicine Center,
El Bolsón, Rio Negro, Argentina
Stained glass
Diam. 200 cm, D. 4 cm
Photo: Leo F. Ridano
BL, TO

89. Yoko Togashi
Japan
Ripening
Blown glass
H. 15 cm, W. 23 cm, D. 8 cm
TO, LS
90. Brad Turner
Canada
Tråden Lamps (Cones)
Blown glass; textile electrical cord, hardware, light bulb
Taller: H. 51 cm, W. 30 cm, D. 24 cm
BL, TO, AP

91. Sylvie Vandenhoucke
Belgium
Converging Line
Pâte de verre
H. 93 cm, W. 93 cm, D. 6 cm
Photo: Muted Ed.
BL, TO, AP, LS
92. Christine Vanoppen
Belgium
Wave
Stained glass
H. 600 cm, W. 400 cm,
D. 0.4 cm
TO, LS
93. Janusz Walentynowicz
United States/Denmark
Ultima
Kiln-cast glass
H. 45.5 cm, W. 48 cm, D. 48 cm
BL, TO, AP

94. Zac Weinberg
United States
Objects to be Found
Mold-blown glass; manila rope, silicone tape, aluminum, mixed media
H. 13 cm, W. 196 cm, D. 47 cm
BL, TO, AP
95. Rachael Wong
Canada
*Shape and Place*
Blown glass; paint, vinyl, wood
H. 198 cm, W. 528 cm, D. 7 cm
*BL, TO, AP, LS*

96. Karen Woodward
United States
*Slight and Constant Pressure*
Flameworked glass; wood
H. 11 cm, W. 3 cm, D. 2 cm
*BL, TO, AP, LS*
97. Shohei Yokoyama  
Japan  
Stillness Is Conceived  
Blown and cold-worked glass  
H. 60 cm, W. 80 cm,  
D. 65 cm  
TO, LS

98. Seungyeon Yoon  
Republic of Korea  
Walk in the Water  
Kiln-formed glass; UV print,  
LCD glass, steel frame  
H. 52 cm, W. 920 cm,  
D. 10 cm  
BL, AP
99. Harumi Yukutake
Japan
Untitled
Mirror, mosaic technique
H. 80 cm, W. 75 cm, D. 20 cm
BL, TO, AP, LS

100. Gina Zetts
United States
Modified Consumption
Flameworked and cast glass; poplar chair
H. 165 cm, W. 81 cm, D. 81 cm
Photo: Lisa Barker
TO, AP, LS
**Countries Represented**

Argentina  
Cuevas, Jorge Nicolás  
Del Savio, Karina  
Perrone, Antonella (working in)

Australia  
Corr, Brian (working in)  
Desgenetez, Nadege (working in)  
Grace, Holly  
Hanser, Marina (working in)  
Humphrey, Sarah  
Jackson, Sui  
Miles, Elaine  
Targett, Jasmine

Austria  
Hanser, Marina

Belgium  
Jacobs, Camille  
Leenknecht, Elisabeth  
Vandenhoucke, Sylvie  
Vanoppen, Christine

Canada  
Copping, Brad  
Gray, Jamie  
Grodet, Mathieu (working in)  
Kondra, Alexis  
Turner, Brad  
Wong, Rachael

China, People’s Republic of  
Du, Meng

Czech Republic  
Czepcová, Irena  
Stanicky, Petr

Denmark  
Forslund, Karin (working in)  
Persson, Stig  
Walentynowicz, Janusz

France  
Balança, Lucie  
Grodet, Mathieu

Germany  
Fezer, Simone  
Hilsbecher, Klaus  
Mlasowsky, Anna  
Peretti, Sibylle  
Pfeifer, Jens

Iceland  
Björk, Æsa  
Einarsdóttir, Ólöf  
Einarsdóttir, Sigrún

India  
Srinivasan, Anjali

Italy  
Perrone, Antonella  
Rubino, Silvano

Japan  
Chikaoka, Rei  
Hongo, Jins  
Omuro, Momoo  
Togashi, Yoko  
Yokoyama, Shohei  
Yukutake, Harumi

Korea, Republic of  
Yoon, Seungyeon

Lithuania  
Pociute, Julija

Luxembourg  
Jacobs, Camille (working in)

The Netherlands  
Bremers, Alexandra  
Pfeifer, Jens (working in)

New Zealand  
Amsel, Galia (working in)  
Jacomb, Luke  
Rutecki, Katherine (working in)

Norway  
Hansen, Eirin

Poland  
Kola, Anna

Portugal  
Martins, Manuela

Slovakia  
Kurinec, Dávid

Sweden  
Forslund, Karin  
Nielsen, Fredrik

United Arab Emirates  
Srinivasan, Anjali (working in)

United Kingdom  
Amsel, Galia  
Blatchley, Dennis  
Dickson, Erin  
Gray, Jamie (working in)  
Haf, Rhian  
Matthias, Gayle  
Mitchell, Joanne  
Sarmiento, Jeffrey (working in)

United States  
Bender, Robert  
Björk, Æsa (working in)  
Chapman, Jonathan  
Clayman, Daniel  
Clements, Kate  
Corr, Brian  
Crescuillo, Jennifer  
Delaney, Jacci  
Desgenetez, Nadege  
Gilbreath, Morgan  
Ginsberg, Justin  
Grandics, Niki  
Griffiths, Shaun  
Grula, Carrie  
Harty, Kim  
Hatke, Elizabeth  
Heim, Elissa  
Hickman, Robert  
Higgins, Mary  
Huxtable Glass  
Kagan, Harris  
Kirchhoff, Aaron  
Kraikowski, Manny  
Labold, James  
Lehner, Anna  
Leighton, John  
Lemley, Keith  
Lieberman, Walter  
McBride, Emily  
McLaughlin, Brian  
McNeel, Amie  
Mlasowsky, Anna (working in)  
Negri, Christie Dennis  
Negri, Martie  
Ohio State University Holography Center  
Oxley, Alyssa  
Palmer, Dylan  
Paulson, Kit  
Paustian, Neal  
Peretti, Sibylle (working in)  
Pittenger, Spencer  
Plasket, Terry  
Quade, Leana  
Ricciuto, Nate  
Rutecki, Katherine  
Sarmiento, Jeffrey  
Stelljes, Megan  
Strattman, Wayne  
Szősz, Matthew  
Tierney, Ava  
Walentynowicz, Janusz  
Weinberg, Zac  
Weiss, Dick  
Woodward, Karen  
Zetts, Gina
## Artists’ Contact Information

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Address</th>
<th>Location</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>Galia Amsel</td>
<td>Auckland, New Zealand</td>
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<td><a href="http://www.galiaamsel.com">www.galiaamsel.com</a></td>
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Jury Statements

Each New Glass Review marks a moment in time for the contemporary art enthusiast and the glass junkie alike. I am deeply honored to have been a juror. As expected, there were so many worthy entries this year that the selection process was enjoyable but ultimately difficult. The following few words may offer insight into my obsessions:

**Old/New**

Elaine Scarry writes, “Beauty brings copies of itself into being.” A Remote Portrait (of a Memory) on a Golden Rectangle by Silvano Rubino captures the viewer’s attention by its arresting appearance and cleverly inserts itself into multiple points in history, including Constantin Brancuși’s Sleeping Muse.

For a reflection of the age of the Anthropocene and our accountability as humans, study Inexorable Transgression: Extinction of the Passenger Pigeon Turns 100 by Aaron Kirchhoff and Christie Dennis Negri. The stricken man in this photograph understands the predicament of the age in which we live—that we destroy and create simultaneously. The photograph itself is created with an “extinct” procedure: the wet-plate collodion process, which was briefly used in the mid-19th century before the daguerreotype. This work is a smart memento mori.

For additional contemplation of what humans have wrought, look to Amie McNeel’s Gator Vase 5. Her appropriation of the alligator skin harks back to late Victorian-era décor, which featured almost anything in the animal kingdom, cut, stuffed, and nailed into furniture or decoration. It is macabre and exotic, subtly reminding us of the world in which we live and how it is changing. For further insight, please consider reading The Sixth Extinction by Elizabeth Kolbert.

Morgan Gilbreath’s Auras No. 1-15 is a subtle exploration of a society through its detritus and its location—in this case, Philadelphia. It is truly site-specific, not only in the form of trash actually collected from the streets but also as a continuation of the longstanding tradition of collecting by such notable Philadelphians as Charles Willson Peale and Thomas Dent Mutter, M.D. These intimate fused gems could almost be found in a cabinet of curiosities.

Love Lock (Prague) by Spencer Pittenger and Gina Zetts meets all of my requirements for falling in love with a work of art: (1) symbolic objects (e.g., lovelocks), (2) dynamic landscape, and (3) a figure—in this case, a gnome (A+). Understandably, something needs to be glass within this photograph; hence the insertion of the finely wrought glass lock, but it is not really necessary to woo me.

Brad Copping’s Virtual Water is so meta. I love this piece; it could really fit under “Old/New” and “Laughing/Crying.” So deceptively simple, it comes around from the back and bites you. A great commentary on the age of the selfie and oversharing.

Bravo to Daniel Clayman for Dispersion, a masterful work that defines space with light, color, and form. The work is a beautiful continuation of a dialogue surrounding minimalist, light, and space artists, including Richard Serra, Robert Irwin, and Dan Flavin. It is my fervent wish to walk slowly and closely to this work on a sunny day.

Kim Harty’s Old Venetian Glass is a wonderful contribution to the dialogue surrounding material culture. It is portraiture, still life, performance, photography, and object. Harty’s work closes the gap between vessel and body precisely, reflecting the society at large and the individual literally.

Laughing/Crying

Glass can slide to comedy on a banana peel; it is most times campy, sometimes kitschy, and, very rarely, seriously funny. Brian McLaughlin’s Drone Strike and Karen Woodward’s Slight and Constant Pressure are two of my favorites in New Glass Review. Drone Strike is humorous and surreal. Cinematic and narrative, the bees do their work while we are left to ponder. Slight and Constant Pressure is hilarious, as were Woodward’s other two entries. Everyone should know her work and enjoy it daily, much like that of David Shrigley. (If you have never seen Shrigley’s work and you happen on it via Google, you’re welcome.)

Speaking of laughing and crying, there is no other piece that sums up the plight of the visual artist better than John Drury’s Self/Pity Party Portrait (see “Jurors’ Choice”). A carefully made, disdainful indoor fountain that continuously cries, Don’t we feel this way every day, and who really cares?

Ashtray with Cell Phone Number by Fredrik Nielsen is one of my favorite entries. Hitting all the high points, it is utilitarian, subversive, and a great photograph. The ashtray’s high-/low-brow appeal is perhaps a neo-Victorian calling card. I’m calling Nielsen’s number when I finish writing this essay.

Sibylle Peretti’s Snowchild II is a beautiful example of her continued exploration of the liminal world of children. We are implicated voyeurs; we witness (or cause) the predicaments that beset the sleeping child. Snowchild is never ours to comfort or keep.

Two works rigorously follow their own rules and occupy some space between “Laughing” and “Crying.” Wayne
Strattman’s *Nixie REX* is jaw-dropping. What is it? Science fiction or fact? Didactic prop for a committed theoretical physicist? I am devoted to its logic. Another curiosity is *The Stoic Old Woman* by Jacci Delaney. It is understood that it took a team of highly skilled artists and technicians to bring this work to fruition. But ultimately, why the old lady in a bubble-wrap shroud? She is pious, ridiculous, and absolutely believable.

At last, in a very short/long period of time, we finish the New Glass Review jurying and head outside into the frosty winter air of Corning. Armed with a hard hat and metatarsal guards, we take a behind-the-scenes look at the new contemporary wing of The Corning Museum of Glass, brilliantly conceived and designed by the architect Thomas Phifer and the Museum staff. The space opens up like a big sky or a peacock opening its feathers. The Corning Museum of Glass and Corning Incorporated continue to define the future of glass while cradling the past. I can’t wait to return.

Beth Lipman (BL)
Artist
Sheboygan Falls, Wisconsin

Last year, I began my essay talking about men working in sub-zero temperatures on the Corning Museum’s beautiful new Contemporary Art + Design Wing, designed by the New York City–based architectural firm of Thomas Phifer and Partners (“Jurors’ Choice”). While it is not as cold this winter as it was last winter, it is still cold, and there are a few men toiling out there. Most of them, though, are inside, putting the finishing touches on two magnificent buildings—the white, cloudlike contemporary galleries and the black, state-of-the-art amphitheater hot shop—while Museum staff, attired in safety vests and hard hats, begin their work. Glass is about to be melted for the first time in the new furnaces, and the curatorial team has begun the installation of art works. By the time you read this, many of you will have seen the new wing, which opened March 20, and which will be the star of the 2016 Glass Art Society conference in Corning.

The Museum’s current galleries devoted to modern and contemporary glass have undergone significant changes, which I mentioned in my essay last year, and which—because it is important to me that you understand how the galleries are conceived—I will repeat. The story of the journey of glass from a functional material to a material focused on artistic expression begins with the modern glass gallery, which contains objects dating from 1900 to 1975. This gallery includes early American studio glass, so that it can be appreciated in the context of mid-20th-century design (which it was, in part, a reaction against). 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, with objects dating from 1975 to 2000. This gallery houses many works from the Heineman Collection, but it also includes many objects that have been acquired by the Museum over the last 40 years.

The new contemporary galleries will present glass as a material for contemporary art—primarily sculpture and painting, but also vessels—and design. The art works, dating from 1990 to the present, are arranged thematically, with rooms devoted to works that investigate nature, the human figure and narrative, and history and material. Think of the south side of the Museum as representing history, and the north side as exploring glass now. The new galleries provide a cathedral-like setting for the Museum’s collection of contemporary glass, and the art works seemingly hum and vibrate in their new surroundings.

One of the jurors whose art appears in Corning’s new wing is Beth Lipman. Beth is best known for her sculptures inspired by still-life paintings from the 17th to 20th centuries. Continuing her exploration of material culture as a means to understand desire and consumption, she has more recently investigated Victorian decorative arts, juxtaposing reimagined 19th-century domestic objects and their contemporary counterparts. In addition to

exhibiting her sculpture (in glass) and photography (about glass) in museums around the world, Beth has made site-specific installations for the Museum of Glass in Tacoma (with Ingalena Klenell), the Rhode Island School of Design, and the Chrysler Museum of Art, among others. One of my favorites was the work she made in 2012 for the Norton Museum of Art in West Palm Beach, titled One and Others and the Chrysler Museum of Art, among others. One of my specific installations for the Museum of Glass in Tacoma (in glass) in museums around the world, Beth has made site-exhibiting her sculpture (in glass) and photography (about glass) in museums around the world, Beth has made site-specific installations for the Museum of Glass in Tacoma (with Ingalena Klenell), the Rhode Island School of Design, and the Chrysler Museum of Art, among others. One of my favorites was the work she made in 2012 for the Norton Museum of Art in West Palm Beach, titled One and Others. A black-painted wood casket draped with glass objects, including a large pineapple, offers a meditation on life, death, and decay. It refers to an early graveyard, partly situated beneath the Norton, that included the grave of a pioneer pineapple grower. The installation was shown among works selected from the Norton’s collections, ranging from an exquisite 17th-century still-life painting to a video documenting a nature morte by the contemporary artist Sam Taylor-Wood.

While Beth is known as a “crossover” artist, or someone whose work is accepted in the larger world of contemporary art, Laura de Santillana is someone who has challenged the division between art and design throughout her career. A deep connection to the natural world and the realm of the senses informs her aesthetic. Subtle in color and minimal in form, her nonfunctional vessels inhabit a liminal space between painting and sculpture. Her design is modernist, with a similar approach toward finding the essence of form and material. Born and raised in Venice, Laura came to New York to study at the School of Visual Arts, and she subsequently worked as a graphic designer at the design firm of Vignelli Associates. She returned to Venice and had, from 1976 to 1985, an active collaboration with Venini & C. on Murano, which was founded by her grandfather, Paolo Venini. (Her father, Ludovico Díaz de Santillana, directed Venini in the 1970s and early 1980s, and it was he who encouraged young American studio glass artists to learn about Venetian glassworking methods at Venini.) Laura’s design work appeared in the traveling exhibition “New Glass: A Worldwide Survey,” organized by the Corning Museum in 1979. She was the designer and artistic director of Eos in Italy from 1985 to 1993, and she also worked as a designer for international clients such as Rosenthal and Ivan Baj. In recent years, she has made elegant exhibitions of sculpture and installations with her brother, Alessandro Díaz de Santillana, for the Museum of Glass in Tacoma and the newest venue for modern and contemporary glass in Venice, Le Stanze del Vetro, as well as other venues. Her sculpture is also featured in the Corning Museum’s new wing.

No New Glass Review jury is complete, for me, without an artist-educator. Artist-educators occupy the front lines of art making through their day-to-day interactions with young artists experimenting with material. Angus Powers is the sculpture chair and associate professor of glass in the School of Art and Design’s Sculpture/Dimensional Studies Department at Alfred University. In Angus’s essay, I enjoyed reading about his development of a new curriculum for his students at Alfred, a university with acclaimed programs—and a long history—in ceramics and glass. Acknowledging that teaching takes up all of his time, Angus still manages to work with blown and cast glass to create sculpture, installations, and functional wares. His work pushes the viewer to consider multiple interpretations, challenging set notions of logic, scale, and perception, and it was great to have his perspective as a juror. I have known Beth and Laura for many years, and as I got to know Angus better, I was struck—as I always am—by how consistently different and unique the perspectives are that jurors bring to the “jury moment” (as NGR 34 juror Jeroen Maes referred to it). We may all agree, in general, on certain “successful” qualities of objects—their aesthetic, their technical excellence, their concept, or perhaps something else—but how we reach that agreement from the vastly different places from which we approach it, every year, is stunning.

And then there are the objects that don’t make it into New Glass Review. That’s the hard part. Well, not all of it is hard. Some objects pass by in silence, without question that they are a “no,” just as everyone says something at the same time when an object is clearly a “yes.” I have to say that I appreciated the article “Confessions of an NGR Reject” by Kit McHarty (a.k.a. “anonymous”; I know it is not Kim Harty, even though it looks just like her) in the Winter 2014 issue of GAS News (great work on this issue, editor Kim). For Kim and her readers, I included, in the “Jurors’ Choice” section of this Review, a photo of the jurors working. Not her imagined scene of deep corporate plushness, our setting is still quite nice, if windowless (the Museum’s Library Seminar Room), although the funky table-on-table arrangement for the projector would just not be permitted in high corporate America. I will work on this. But the point I want to communicate is that, without fail, every juror that I have worked with on New Glass Review is humbled by the intense effort, focus, and dedication represented in all those slides that whiz past.

The final round—when we make prints of the 200–250 images that we have culled from previous rounds and put them up on the walls to select the final 100—is the last stand. Lots of great work makes it to this point, and there is much back and forth as jurors put their colored dots on pieces that they want to include in the Review, and then take them off and put them on other pieces, and then take them off again and wander somewhere else. The reward at the end—once the 100 images have been selected—is that the jurors can put their colored dots on any of the 100 images that they choose. This is why I always write that I may as well put my initials on almost everything, because I am pretty much committed to almost everything that appears in New Glass Review. I should add that Kim—I mean “anonymous”—is certainly right to guess that most people’s photography needs improvement.
The essays by Beth, Laura, and Angus all reflect how they experience objects, while I, not surprisingly, tend to group objects thematically, as if I were arranging them for an imaginary exhibition. I can never write about all of the objects I admire (my essays are already long enough), and having to set aside mysterious and alluring projects—such as Petr Stanicky’s Another Space or Shaun Griffiths’s Interior Space—just puts me in a bad mood. Sifting through the group of images that I intuitively selected for this essay, I found that they easily arranged themselves into three themes: pattern/repetition, touch, and a perennial favorite (it comes up every year): memory (or death) and decay.

Pattern/Repetition

I see the works in this section as containing elements of pattern or repetition, using color, texture, and light. Pattern is clearly emphasized in Martie Negri’s veined marble or Rorschach-like panels in Threshold 3, and in Amie McNeel’s Gator Vase 5. Pattern is still a focus, in the form of repetition, in not-so-obvious pieces, such as Sui Jackson’s forested sculpture Unless and Judy Tuwaltetstwa’s ruah, to hear, which is made up of hundreds of long, subtly colored white glass ovals meticulously applied to canvas with adhesive and thread (“Jurors’ Choice”). I find the visual intensity of these works restful.

Given a nearly 100-foot-high atrium space to fill, with no access to the building other than a standard-size door, Thomas Heatherwick had to construct an installation from repeating elements (“Jurors’ Choice”). Wanting to capture the shape of falling liquid, he poured molten lead into water (a New Year’s divination game in central Europe, called Bleigiessen). With this technique, he made 400 shapes, each unique and complex, and chose one as a model. This one small shape was digitized and replicated in large scale, using 142,000 glass spheres suspended on 27,000 high-tensile steel wires. Like many of Heatherwick’s projects, the installation is audacious and seemingly impossible, inspiring wonder and awe.

Repetition in the form of excess is exemplified by Elaine Miles’s Glass Stairway. I admire the boldness and impracticality of it, just as I admire the eccentricity of Elizabeth Hatke’s mixed-media sculpture V.—To Travel in a Listless Manner. The beach towel is an essential element of this piece, and it provides repetition in its stripes. However, I prefer the image of it with the artist, which you may find on her Web site. The emphasis on the points where Hatke’s sculpture meets the wall and the towel also makes this work appropriate for the “touch” theme.

As a material, glass is always bringing light into play. Jin Hongo’s elegant mirror works reflect light, while Harumi Yukutake’s equally elegant screen transmits it. I don’t think I need to point out how these artists use repetition, because it seems obvious. The projected light patterns of Alexis Kondra’s Iconostasis are not a new idea, of course, but they say so much about what glass is.

Touch

A focus that rarely consciously occurs to me is the subject of “touch,” or intersection—the point at which two separate elements meet—yet it is such an important aspect of how we understand and interact with objects. There is glass that touches glass, creating energy where the material finds itself again, as in Æsa Björk’s video projection SYN, in which heavy glass spheres expand and contract, and in Jeffrey Sarmiento’s evocative work Tethering. The meeting point of glass and another material becomes about contrast, such as in Janusz Walentynowicz’s barely contained, bulging cast glass cube Ultima, which is bound by (cast glass)ropes, and in the lovely drape of electrical cord in Brad Turner’s Tråden Lamps (Cones).

Then there is work that is tactile, work that inspires an imagined feeling: perhaps the light but menacing touch of bees, such as we see in Brian McLaughlin’s Drone Strike, or the rough texture of horsehair and sisal in Sigrún and Ölöf Einarsdóttir’s Volvox Koral. Touch is central to Sarah Humphrey’s high-tech cast glass violin, a refreshingly beautiful and functional alternative to all the nonfunctional kitschy glass violins that seem to be a Murano tourist staple. I heard Humphrey play her instrument at the 2013 AusGlass conference in Wagga Wagga. The sound is nothing like that of a wood violin, and I won’t say it’s better or even as good, but it is beguiling. (See her on Vimeo at http://vimeo.com/90098160.)

Touch, and specifically touch in connection with human relationships, is a theme central to the subject of Richard Jolley’s monumental architectural sculpture Cycle of Life: Within the Power of Dreams and the Wonder of Infinity (“Jurors’ Choice”). Positioned high on the walls of the Great Hall at the Knoxville Museum of Art, Jolley’s flat, dark sculptural friezes represent a man and woman in nature, symbolic of human life on earth. Each scene may be appreciated as part of the larger narrative depicting the cycle of life, including an oval glass universe that hangs from the ceiling. The work asks fundamental questions about identity and mortality, which have been the subject of art (and science and religion) from the dawn of prehistory: Who are we? What are we? Where do we come from? Where are we going?

Memory (Death) and Decay

The Richard Jolley installation serves as an effective segue to the next theme of memory (or death) and decay (or time). I always find it hard to sort out these concepts because, for me, they are so closely allied, one often masquerading as the other.
Memory, and specifically the memory of love, is poetically evoked in Silvano Rubino’s *A Remote Portrait (of a Memory) on a Golden Rectangle*, and in Spencer Pittenger and Gina Zetts’s *Love Lock (Prague)*. Like Beth, I just love this image, the claustrophobia of it, and the creepiness of the gnome. I also enjoy the idea that the glass lock would most likely shatter rather than break, surely a more appropriate metaphor for love that slips away.

The motif of decay in Jonathan Chapman’s glass and steel sculpture *E.H.L. 973 624* is readily apparent when you understand that water drips out of the glasses onto the raw steel, causing it to oxidize over time. This is a work that will destroy itself. There is something perfect there, if you think that all things should die, but from a museum conservator’s point of view, this would be a perfect nightmare.

For some reason, Manuela Martins’s *Impossible Jar II*, which looks as if it is covered with beetles, implies death and decay to me. Of course, it is not as obvious as Alexandra Bremers’s frightening faun, ironically titled *Gimme Sugar*, or Sibylle Peretti’s un-ironically titled *Snowchild II*. In Peretti’s sculpture, made of a funereal white marblelike glass, an innocent child lies inert, accompanied by birds, which are traditional symbols of the soul. The composition of the body on the slab reminds me of a medieval effigy, while the title seems to refer to the prehistoric people whose bodies have been recovered from glaciers.

The act of honoring the lives of people and things that have passed out of existence informs the international project that Inguna Audere, Michael Rogers, Kazushi Nakada, and Imants Kikulis embarked on in Latvia during July and August 2014 (“Jurors’ Choice”). Targeting an abandoned 200-year-old house in the rural village of Rūjiena, each artist developed an individual approach in responding to the house, knowing what the others would be doing by exchanging and discussing texts and images. Inguna Audere evoked the previous inhabitants by using the iconic image of clothes hanging on a clothesline, some of which she burned in a performance. Michael Rogers engraved texts on the windows in an attempt to objectify the soul of the house and to examine its relationship to nature. Kazushi Nakada acknowledged the building’s passing from existence by painting it white—the color of mourning in many cultures—and symbolically erasing it. Imants Kikulis documented the atmosphere of the house and the activity of the artists with a handmade pinhole camera in addition to conventional photographic equipment. I think such collaborative, international, and multimedia projects reflect the future of glass as it becomes integrated into mainstream contemporary art.

* * *

Most artists who work with glass love the material science of it, and so they should, because glass, as we all know, is a demanding and mysterious material. The Corning Museum has initiated a new artist residency, in collaboration with Corning Incorporated, that focuses on the use of specialty glasses, or glasses with properties that reach far beyond the confines of soda-lime formulations.

Our first resident artist is the acclaimed metal sculptor Albert Paley (American, b. 1944), who was noted by both Angus and me in our “Jurors’ Choice” selections. Here in Corning, Albert has been experimenting with combining steel and glass in exciting new ways, employing Corning’s 7056 glass, a low-thermal-expansion borosilicate engineered to bond tightly to a metal alloy called Kovar, to create integrated glass and metal forms. One of the experimental prototypes Albert made, a vessel shape designed to be integrated into a large steel sculpture, is shown in my “Jurors’ Choice” selections. Albert will also investigate high-purity fused silica (HPFS), which can be aggressively shaped and joined with a torch, similar to the way in which he works iron and steel.

To help the Corning Museum negotiate this program, and other glass science initiatives, we have two new staff members: Marv Bolt, who is the Museum’s first curator of science and technology, and our new resident scientist, Glen B. Cook, a former Corning Incorporated research scientist who has a deep understanding of glass and glass-related materials. I have worked with Glen on several artists’ inquiries, and he has already proved to be of considerable help to me, as he will be to the larger glass community. The Museum is once again reinventing itself, and the institution that you will see later this year, or at the GAS conference in 2016, is a dramatically expanded one, both physically and programmatically.

Tina Oldknow (TO)
Senior Curator, Modern and Contemporary Glass
The Corning Museum of Glass
I am surprised to be sitting here, writing about my colleagues and friends. It was 18 years ago (half my life) when I brought images of Richard Marquis and Jamez and Einar de la Torre into Sophomore Glass with Fred Tschida (B+). I saw then that this material has the innate potential to become the smallest, most detailed object or an outward explosion of color and expression. For this reason, I selected works from Marquis and the De la Torre collaboration team for my "Jurors' Choice" images.

Looking at the work of more than 700 artists, I found myself sparked by objects and installations from a huge variety of artists, and I found myself most attracted to artists who play. There is an energy that comes from playing with ideas, playing with technology, playing with material, and, most importantly, playing with logic. If there is anything I stand for, outside of family and happiness, it is that artists should always turn things upside down and do exactly the opposite of what is expected. The work I like tends to be a bit grittier, and maybe not the most polished, but clever in reasoning and design. In many ways, the work I enjoy most wouldn't hold up to the American glass way of always needing to be too formal and profound. I find myself critical of this field (my own work included) and of its various institutions for holding back and looking a certain way. In my world, there is plenty of room for both formal and crazy.

Perhaps one of my biggest strengths and also weaknesses is that I am into everything. As I looked at the exciting yet daunting task of selecting images from anywhere in the world (or space, in my case), I saw the need for some direction and looked to my personal research for focus. My selections for "Jurors' Choice" became pieces that emanate an essence of play, a theme that has reoccurred in my own studies since I transitioned from a child playing with toys to an artist playing with ideas and materials (I am still in this transition and still play every day). I also came to notice that the "Jurors' Choice" images I was most drawn to have elements related to my selections for New Glass Review. For me, scale, simplicity, and technology (both in making and in content) are intriguing ideas that I respond to over and over. I selected Joanne Mitchell's Figures within Space because of its playful and haunting look at our relationship with architecture. I also respond to Sui Jackson's Unless because of its ideas of color and growth, and to Stig Persson's Stacked No. 14C because it captures a stunning moment in harvest.

Related to these pieces are the works of Norwood Viviano and Daniel Cutrone in my "Jurors' Choice" images because of their similar ideas of scale and architecture, as well as of the natural world and our body's relationship to it. I find these objects stunning in their pure simplicity, while they challenge our set notions of scale. I have also chosen these two artists because they are using technology to accomplish work that would be impossible to create otherwise—at least to this level of precision. Viviano is, in a way, making fragile trophies of place, with all of the allure of a childhood train set and an executive object. Cutrone, with his body of new work, takes me to a less literal place—somewhere between holding an object to flying over it to being immersed in it—and it becomes a very poetic place where you can hear only the quiet of the wind. Joanne and Sui are using the newer technology of waterjet cutting, but it is just a tool in the background, and it doesn't become the piece.

I have selected Vanessa Cutler's work Mayday because it relates to attraction, scale, and play, but, more importantly, because this and her other works have really started to address the technology of waterjet-cut glass, culminating in a collaboration of woman and machine that I think is another important avenue for artists and their tools.

Brad Copping's Virtual Water mixes technology, tradition, humor (at least I think it is funny), and scale on a one-to-one level. As the glass and ceramic communities are looking more at how to embrace the use of 3D prototyping, video, and digital innovations, it is my hope that the communities study and work with these tools with the same vigor that they employ in their material practice. It is also my hope that this way of working becomes more of an opportunity for collaboration between the fields of art and engineering. The time is approaching when the use of these technologies will allow artists the liberties of more colorful, humorous, taboo, and expressive work.

I have found myself increasingly interested in alternative avenues of glass, and I believe I am just getting started. I am even more surprised by my career in teaching and research here at the New York State College of Ceramics at Alfred University because of all of the outstanding folks I have had the pleasure to work with. My recent research here has been focused on the development of a new collaborative curriculum called "Glassart-engine." This interdisciplinary course brings together glass engineering students and glass art students. The course is taught by various faculty members across both areas, combining technologies and philosophies to foster collaborations yielding unknown results. It is truly an opportunity for peer teaching and learning across creative and scientific disciplines.

Heading into the third year of this curriculum, I am starting to take notice of engineering for the production of glass objects such as that of Markus Kayser in his project "Solar Sinter" and the work of Michael Stern for his glass printer research. Judging from the timing of the Glass Art Society's announcement of its Technology Advancing Glass (TAG) grant, the coining of the term glass age by Corning Incorporated, and the development of new types of glass that will soon be in the hands of artists (see, for example, the specialty glass residency of Albert Paley, a collaboration between The Corning Museum of Glass and Corning Incorporated), as well as the increasingly easy access to information, it is clear that we are in an exciting field at an exciting moment. My hope is that,
when the machines take over our brains, there will always be an “off” switch, and that we will still go out into the woods to make some stuff with our friends. As this whole thing moves forward, we will see people continue to create exceptional handmade objects, such as those of Luke Jacomb and Megan Stelljes, in the fields of design and sculptural objects. I am staying tuned to see how far James Labold can push the eclectic swirl of the American aesthetic in the spirit of the De la Torres. I look forward to the day when more of our institutions embrace the dirty, gross, political, broken, taboo makers. I’ll do my best to make Alfred push the boundaries. I am eager for more experiments with glass in space, more advances in optical technologies, and more artists, such as Mark Zirpel, who can take me into space with glass powder affected by water droplets.

Lastly, I would like to add two of my favorite images. One is Karen Woodward’s *Slight and Constant Pressure*, and the other is Fredrik Nielsen’s *Ashtray with Cellphone Number*. I simply love both of these.

I want to thank Tina Oldknow, Violet Wilson, Mary Chervenak, Steve Chervenak, Kelley Elliott, and Alexandra Ruggiero of The Corning Museum of Glass for inviting me into this moment in time and for helping to make it a very enjoyable time. They are all dedicated and professional people, and they are also really fun to work with. Having admired and fussed about *New Glass Review*, I now have another understanding of what this publication is and how it is formed. Imagine 700 people with posters running past four people, giving them high fives. Both *New Glass Review* and I turn 36 this year, and I hope to read the 100th issue, most likely downloaded into my glass eyes.

Angus M. Powers (AP)
Chair of Sculpture, Area Head Glass
Associate Professor of Glass
New York State College of Ceramics at Alfred University
Alfred, New York

When I started writing about the works I had seen in Corning, I realized that I was dividing my text into chapters, and that each chapter’s title was representing, in a way, a quality.

I immediately thought of a book of lectures, titled *Six Memos for the Next Millennium*, by Italo Calvino, that was published by Harvard University in 1988. Each lecture related to qualities that could be found, in Calvino’s opinion, in literature. Some of the qualities that he chose to talk about correspond to characteristics that I search for in my work. They are also the qualities that I look for whenever I am looking at the world, as when I looked at the New Glass Review images that I wanted to select.

I saw soon enough that I could not follow Calvino’s scheme, but it provided me with a grid with which I could start to think.

SOME THOUGHTS.

“Century after century, and only in the present, do things happen. There are innumerable men in the air, on land and on sea, and everything that really happens, happens to me.” – Jorge Luis Borges

“He stood before the vast range of possibilities open to him and he worried, believing as he did in the importance of constraints.” – Esther Calvino

Calvino’s first chapter is about *lightness*, and this one was easy to follow.

“To cut off Medusa’s head without being turned to stone, Perseus supports himself on the very lightest of things, the winds and the clouds, and fixes his gaze upon what can be revealed only by indirect vision, an image caught in a mirror.”

My working method has, more often than not, involved the subtraction of weights, so when I looked at the images, the works in which I recognized this ideal of lightness were the ones that immediately struck me. Lightness, fragility, and ephemerality are qualities that are intrinsic to glass. I am naturally attracted to objects that express a certain fragility or lightness in the way that the technique is handled or in what the work expresses.

While we jurors were looking at the photographs, I realized that I was relating easily to such qualities. Cages, spirals, objects thinly blown, spider webs, threads, and qualities that also relate to the world of textiles appealed to me. So did glass that looks weightless, as in Shohei Yokoyama’s inflated shape, and glass that looks as if it could be easily shattered, such as Gina Zetts’s crops on a chair.
Works in which I recognized an ideal of lightness were those by Leana Quade, Matthew Szösz, and Jeffrey Sarmiento, whose thin glass threads connect the earth. Lightness and a sense of the ephemeral are also present in Harumi Yukutake’s beautiful untitled screen.

Momoo Omuro’s vases in black and white express lightness and precision, and again the relationship to textiles seems clear to me. The clean, simple shape allows for a lot of texture happening inside it. Omuro’s other project was beautiful, too. Yoko Togashi’s flowers are precise, fresh, and beautifully executed.

I also want to mention Camille Jacobs’s bowls; they juxtapose inside and outside colors in a lovely way.

**quickness**

Another characteristic that I easily relate to is a minimalist approach to work, in the sense of a reduction: the less, the better.

“Speed and conciseness of style please us because they present the mind with a rush of ideas that are simultaneous.” – Giacomo Leopardi, *Zibaldone*

Jin Hongo’s work, *The Shape of Vision*, speaks to me because all visual tools are reduced to an essential: the belt made of mirrors expresses both strength and fragility. In transition from paint to glass, I found Sylvie Vandenhoucke’s panels to be consistent in their use of the material. They reminded me of Yayoi Kusama’s oils, but with a third dimension and materiality added. Both works Vandenhoucke sent were beautiful, but we could choose only one project, and we opted for the white one.

I also liked very much the blurriness coupled with very precise work in Brian Corr’s piece, and in Marina Hanser’s diaphanous *pâte de verre* panel that is evocative of some Chinese paintings. Both are contained in a strict geometrical shape, which enhances the haziness and the blurred contours inside it.

A quality that has to do with lightness is humor. Brian McLaughlin’s bee piece, called *Drone Strike*, has both humor and a good title, and we all liked it because of this.

**exactitude**

1. a well-defined and well-calculated plan for the work in question
2. an evocation of clear, incisive, memorable visual images
3. a language as precise as possible both in choice of words and in expression of subtleties of thought and imagination"

Amie McNeel had two good pieces. One was made in wood, porcelain, and glass, and it is not represented here. In the piece that we chose, she makes use of the mold-blowing technique. It is an intriguing work, with the neck and foot of the vessel appearing from beneath its skin. The mold-blown shape contains the rich texture and stylizes the object. It was interesting for me, the following week, to see the Ennion exhibition at The Metropolitan Museum of Art, in which the same technique is used in paper-thin glass and with amazing results of detail, so that Ennion could even sign the pieces.

Martie Negri’s *Threshold 3* consists of lovely Rorschach-like panels in black and white. Awareness of the weight, and the visual and material objectives, is important: the work has to respect what its visual weight reflects.

Eirin Hansen’s cluster of mirrored blown forms represents a transition between abstraction and more figural work. The base, which can sometimes be the most feeble part of a work, is very well thought out in its simplicity in relation to the very rich but stylized forms it holds and contains.

**multiplicity, visibility**

There are works that I liked and chose, but that I did not immediately relate to. In my view, figural work is more difficult to achieve in general—and in glass, even more so. Because of its strong decorative quality, stylization in glass is more complex to achieve, and when it succeeds, it does so by mastering the image, by keeping it hidden. The fact that it is far from my own work and preoccupations makes me at first react against it. But, at the same time, it attracts me for these reasons.

Sibylle Peretti’s cast white sculpture is technically exceptional, and it is very disturbing. The choice of the pedestal on which the body lies adds to this feeling. The birds, which should be a lovely addition, make you think even more about corruptibility, and the white glass and the sleeping child make you think about innocence and death. Excess is, in this case and in a way, a sort of stylization.

Alexandra Bremers’s wide-eyed Bambi, titled *Gimme Sugar*, is fragile and feminine, resting on its eroded base. The work is finely done, but you feel a sense of estrangement. Very often, the path of symbolism is a dangerous temptation in figural work.

Another aspect of multiplicity can be seen in works that have several levels of interpretation, and in which glass is only a pretext, as in Kim Harty’s *Old Venetian Glass*. Anjali Srinivasan’s work with glass bangles tells a story about her country of origin with simplicity and efficacy. Morgan Gilbreath’s *Auras No. 1-15* connects you to the city, to reusable materials, to nature, to sustainability. Anna Lehner’s *Contagion* is very evocative, and I would have hoped only to have more to look at.

**3 DAYS IN CORNING.**

“The Great Khan tried to concentrate on the game, but now it was the game’s reason that eluded him.”
When Tina asked me to participate in this New Glass Review, I immediately accepted. It was a new experience for me, I was curious about it, and I was also very much looking forward to going back to Corning after many years. I inquired, and found out that we were to review many works in what seemed an impossible amount of time, so I asked Rosa Barovier Mentasti about her own experience as a juror. She told me not to worry. It was crazy, but it worked. The most important thing was that I should just flow with it. So, it was in this state of mind that I landed in a snowstorm and found Tina waiting for me.

Unlike my companions in this adventure, Angus and Beth, I am an outsider from the world of teaching, which can be a place where one can discover talent and see how the consciousness of art develops. And even though it may seem strange to say, I am also an outsider from the glass community because I don’t often share thoughts with colleagues. The only people I talk glass with are the people I work with (the maestro in Murano or the technician in the Czech Republic, for example). It was a very interesting experience, and here are some thoughts about it.

For a few decades, New Glass Review has dwelt upon the possibilities/potentials of glass. This has been about the same amount of time since the glass movement started, and I observe how some things have developed/changed. It seems to me that the preoccupations associated with contemporary art have become more and more present in the works of artists who use glass as their chosen material.

Another thing that struck me in the works we saw is that there was very little use of color. It is true that it is difficult to handle color well, and there is that risk of falling into the decorative, which, especially in glass, is always lurking. Going to black and white is another way of looking for stylization in a world such as the one of handmade glass, which allows for a lot but soon becomes too much.

Another aspect is that of originality versus déjà vu. We live in an unending flood of images, and much of this levels all expression and dilutes meaning. By finding everything and looking at everything, you can lose yourself.

Titles are a big issue because they often express an artist’s intention—more, perhaps, than the result. When intention and result coincide, it works. Better to not title than to try to explain, unless the title itself becomes a different tool of expression. An image cannot be explained other than by being looked at.

For me, the best surprises came from the youngest participants and the least established, and from the discovery of how technical aspects have been mastered.

I found out that there is more technical ability and knowledge than I could remember in the past, thanks to schools and communication.

Design was not very present this time. There were very few functional objects, which is sad because glass serves design so well.

In this Review, you will see 100 photographs. We shared many of the choices, and it was really easy to flow. Some are objects, and some are installations. There were a few videos, but not many. Some works can be appreciated for beauty and/or for technical aspects, some have more consistency with the material than others, and some have more complex structures or more levels of understanding. Some address the contrast of order and disorder, and others consider the illusion of order. In our selection, we tried to give an order. Does this selection have an order, or is it another illusion? Did we lose something on the way?

“But how can we hope to save ourselves in that which is most fragile?”

Laura de Santillana (LS)
Artist/designer
Venice, Italy

* All citations, including the quotes by Borges and Leopardi, are from Italo Calvino, Six Memos for the Next Millennium, Cambridge, Massachusetts: Harvard University Press, 1988. See http://en.wikipedia.org/wiki/Six_Memos_for_the_Next_Millennium. The values that Italo Calvino highlights in his lectures are (1) lightness, (2) quickness, (3) exactitude, (4) visibility, and (5) multiplicity. All that is known of the sixth lecture is that it was to be on consistency. For the complete text online, see http://web.stanford.edu/~protass/files/Calvino_Six%20Memos%20for%20the%20Next%20Millenium.pdf.
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.


Selections

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

Beth Lipman (BL)
Mary Jo Bole
Nek Chand
John Drury
Marcel Duchamp
Simon Klenell
Léon & Lévy
Joseph Paxton
and Charles Fox
Jeremy Popelka
Judith Schaechter
Jack Wax

Tina Oldknow (TO)
Inguna Audere, Michael Rogers, Kazushi Nakada, and Imants Kikulis
G. Roland Biermann
Thomas Heatherwick
Richard Jolley
Kimsooja
Robert Morris
Albert Paley
Thomas Phifer
Judith Schaechter
Judy Tuwaletstiwa

Angus Powers (AP)
Vanessa Cutler
Daniel Cutrone
Einar and Jamex de la Torre
Markus Kayser
Richard Marquis
NASA
Albert Paley
Norwood Viviano
Mark Zirpel

Laura de Santillana (LS)
Bowl
Small bottle
Monica Bonvicini
Alessandro Diaz de Santillana
Stanislav Libenský and Jaroslava Brychtová
Josiah McElheny
Anne and Patrick Poirier
Oki Sato (Nendo)
Jack Wax
Cerith Wyn Evans
Winifred Ruth Winifred

Mary Jo Bole (American, b. 1956)
United States, Columbus, Ohio, 2000–2012
Bronze, glass and ceramic mosaic
H. 48.3 cm, W. 203.2 cm,
D. 117.7 cm

Nek Chand (Indian, b. 1924)
India, Chandigarh, about 1975–1999
Concrete, glass, ceramic shards, metal
H. 66.4 cm, W. 69.9 cm, D. 38.1 cm
Collection of the John Michael Kohler Arts Center, Sheboygan, Wisconsin
Photo: Courtesy of the John Michael Kohler Arts Center

BL
Self-Pity Party Portrait

John Drury (American, b. 1960)
United States, New York, New York, 1995
Glass cast in a mold taken of the artist’s head; water, pump, mixed media
Dimensions vary
Photo: Courtesy of Holly Solomon Gallery, New York
BL

The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)

Marcel Duchamp (French, 1887–1968)
United States, 1915–1923
Sheet glass; oil, lead, dust, varnish
H. 277.5 cm, W. 175.9 cm
Collection of the Philadelphia Museum of Art (1952-98-1, bequest of Katherine S. Dreier, 1952)
Photo: Courtesy of the Philadelphia Museum of Art, © Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York, 2015
BL
Centre for Amorphous Studies
(part of the exhibition “Attention Craft,”
held at Liljevalchs Konsthall, Stockholm)

Simon Klenell (Swedish, b. 1985)
Sweden, Stockholm, 2014
Blown glass; video
Dimensions vary
Photo: Erik Wåhlström

Snowdome Weight, Eiffel Tower
Signed “L.L.,” most likely for Léon & Lévy
France, Paris, about 1889
Glass; ceramic base
Diam. 8.5 cm
Collection of the Bergstrom-Mahler Museum of Glass, Neenah, Wisconsin (Evangeline Hoysradt Bergstrom Bequest, PW 1958.86.86)
Photo: Courtesy of the Bergstrom-Mahler Museum
One of the first water globes, or snow globes, this piece was introduced as a souvenir at the 1889 Exposition Universelle (world’s fair) in Paris by the famous postcard editors Léon & Lévy.

BL
The Crystal Palace

**Sir Joseph Paxton** (British, 1803–1865) and **Charles Fox** (British, 1810–1874)  
United Kingdom, London, completed in 1851  
Cast iron, plate glass  
92,000 sq m  
The Crystal Palace was the great exhibition hall showcasing industry and technology at the London world’s fair in 1851.  
*BL*

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Bellows

**Jeremy Popelka**  
(American, b. 1960)  
United States, Sturgeon Bay, Wisconsin, 2007  
Fused sand-cast glass; steel  
H. 71 cm, W. 91 cm, D. 30 cm  
Photo: Rachel Ellice Photography  
*BL*
Door

Judith Schaechter (American, b. 1961)
Stained glass, sandblasted, engraved, painted; assembled with copper foil
H. 33 cm, W. 39.4 cm

BL
**Bemoan (Ganglia)**

**Jack Wax** (American, b. 1954)
United States, Richmond, Virginia, 2006
Glass, steel wire, pigment
H. 274.3 cm, W. 182.8 cm, D. 12.7 cm

**Abandoned House Project**

**Inguna Audere** (Latvia),
**Michael Rogers** (U.S.),
**Kazushi Nakada** (Japan/Finland), and **Imants Kikulis** (Latvia)
Latvia, Rūjiena, 2014
Photos: Imants Kikulis
For more information, see www.abandonedhouse.lv/project.
**Bleigiessen**

**Thomas Heatherwick** (British, b. 1970)
United Kingdom, London, Heatherwick Studio, for the Wellcome Trust, London, 2005
Blown glass, dichroic coating; steel wire
H. 30 m
Photo: Courtesy of the Wellcome Library, London
For more information, see www.wellcome.ac.uk /About-us/Contact-us/Our-headquarters/Public-access/Bleigiessen/index.htm.

**Snow + Concrete**

**G. Roland Biermann**
(German, b. 1962)
United Kingdom, London, 2013
Black-and-white photographs on fused glass
Each: H. 50 cm, W. 50 cm

TO
Cycle of Life: Within the Power
of Dreams and the Wonder of Infinity

Richard Jolley (American, b. 1952)
United States, Knoxville, Tennessee, for
the Knoxville Museum of Art, 2009–2014
Glass, steel
Greatest H. 6.7 m, L. 32 m; sky element:
H. 2.7 m, L. 27.4 m
Photo: Elizabeth Felicella

TO
A Needle Woman: Galaxy Was a Memory, Earth Is a Souvenir
Kimsooja (Korean, b. 1957)
United States, New York, New York, for Cornell University, Ithaca, New York, 2014
Steel, Plexiglas, mirror, polymer
H. 14.2 m
Photo: Courtesy of Cornell Council for the Arts, Cornell University
For more information, see http://cca.cornell.edu/?p=galaxy-was-a-memory-earth-is-a-souvenir.
TO
Glass Labyrinth

**Robert Morris** (American, b. 1931)
United States, Kansas City, Missouri, for The Nelson-Atkins Museum of Art, Kansas City, 2013
Glass, steel, bronze, stone
H. 15.2 m, W. 15.2 m, D. 15.2 m
The Nelson-Atkins Museum of Art (2014.13, purchase; acquired through the generosity of the Hall Family Foundation)
Photo: Courtesy of The Nelson-Atkins Museum of Art, © Castelli Gallery, New York, NY

Prototype Sculptural Element (Vessel)

**Albert Paley** (American, b. 1944)
Blown and hot-worked borosilicate glass; applied steel
H. 77.5 cm, W. 25.4 cm, D. 27.9 cm
Photo: Molly Cagwin
North Wing Expansion, The Corning
Museum of Glass, Corning, New York

**Thomas Phifer** (American, b. 1953)
United States, New York, New York, Thomas Phifer and Partners, completed in 2015

Photo: Iwan Baan

The building houses new galleries for contemporary art and design, and a demonstration amphitheater located in the former blowing room of Corning’s Steuben Glass factory.

TO
Minotaur

Judith Schaechter
(American, b. 1961)
Kiln-cast glass, hand-carved
H. 43.2 cm, W. 20.3 cm, D. 20.3 cm
Photo: Courtesy of Claire Oliver Gallery, New York

ruah. to hear

Judy Tuwaletstiwa
(American, b. 1941)
United States, Galisteo, New Mexico, 2014
Fused glass; pigment, kaolin, canvas, adhesive, silk thread
H. 182.9 cm, W. 121.9 cm
Photo: Courtesy of William Siegal Gallery, Santa Fe
Mayday

Vanessa Cutler
(British, b. 1970)
United Kingdom, Swansea, Wales, 2006
Waterjet-cut glass
H. 5.5 cm, L. 65 cm
AP

Object of Desire: Mount Fuji (detail)

Daniel Cutrone (American, b. 1968)
Hot glass cast in a digitally rendered mold; marble, steel
H. 12.7 cm, W. 35.6 cm, D. 20.3 cm
AP
Do Vegas Right
Einar de la Torre
(American, b. Mexico, 1963)
and Jamex de la Torre
(American, b. Mexico, 1960)
United States, San Diego,
and Mexico, 2009
Blown glass; mixed media, lighting
H. 63.5 cm, W. 119.4 cm, D. 22.8 cm
AP

Solar Sinter Project
Markus Kayser
(German, b. 1983)
Egypt, 2011
Solar-powered, semiautomated
low-tech laser cutter with glass lens
(Sun Cutter), sand
See video of project at http://vimeo.com/25401444.
Photos: Amos Field Reid
AP
Glass in Space
Photo: Courtesy of NASA
NASA-supported researchers have discovered that glass formed in space has remarkable properties. Fluoride glass is particularly intriguing to researchers. A blend of zirconium, barium, lanthanum, sodium, and aluminum, this type of glass (also known as ZBLAN) is 100 times more transparent than silica-based glass. It would be exceptional for fiber optics. Unfortunately, fluoride glass fibers are very difficult to produce on Earth. The melts tend to crystallize before glass can form. This photo shows the surfaces of ZBLAN fibers formed in near weightlessness (upper panel) and in normal Earth gravity (lower panel).
For more information, see http://science.nasa.gov/science-news/science-at-nasa/2003/14apr_zeroglass.

AP
Specialty Glass Residency
at The Corning Museum of Glass
with Albert Paley (American, b. 1944)
United States, Corning, New York, 2014
For more information, see www.cmog.org/video/specialty-glass-residency-albert-paley.
AP

Mining Industries: Downtown Seattle (detail)
Norwood Viviano (American, b. 1972)
United States, Seattle, Washington, 2014
Rapid prototyped pattern kiln-cast glass;
fabricated steel
H. 36.2 cm, W. 96.5 cm, D. 44.5 cm
Photo: Tim Thayer/Robert Hensleigh
AP
Celestial Terrestrial
Mark Zirpel
(American, b. 1956)
United States, Portland, Oregon, 2005
Kiln-formed glass
H. 45.7 cm, W. 45.7 cm, D. 15.2 cm
AP

Bowl
Probably Iran, 6th–5th centuries B.C.
Cast, lathe-cut, and polished glass
H. 3.2 cm, Diam. 17.5 cm
The Corning Museum of Glass
(59.1.578)
LS

Small Bottle
Near East, 9th–11th centuries
Blown glass, cut, ground
H. 6.9 cm, W. 2.8 cm
The Corning Museum of Glass
(59.1.483)
LS
Light Me Black

Monica Bonvicini (Italian, b. 1965)
Germany, Berlin, 2009
Fluorescent lighting fixtures
H. 1.6 m, L. 5.3 m, D. 1.4 m
Photo: © Jean-Baptiste Beranger, courtesy of Artipelag

LS

Hanging Lamps

Alessandro Diaz de Santillana
(Italian, b. France, 1959)
Italy, Murano, for Le Stanze del Vetro, Venice, 2012
Blown glass, engraved; steel
Each: H. 59 cm, Diam. 31.3 cm
Photo: Ettore Bellini, courtesy of Le Stanze del Vetro

LS
New Stage Facade, National Theater, Prague

Stanislav Libenský (Czech, 1921–2002)
and Jaroslava Brychtová (Czech, b. 1924)
Czechoslovakia, completed in 1982
Glass block
Photo: Aktron/Wikimedia Commons

LS
**From an Historical Anecdote about Fashion**

**Josiah McElheny** (American, b. 1966)

United States, Seattle, Washington, 2000

Blown glass; wood, metal, and glass display case, five framed digital prints

Display case: H. 182.9 cm, W. 304.8 cm, D. 71.1 cm; each digital print (ARG# MJ2000-001): H. 45.7 cm, W. 64.8 cm


Photo: © Josiah McElheny, courtesy of Andrea Rosen Gallery, New York

*LS*
On Extreme Fragility (Homage to Blaschka)

Anne Poirier (French, b. 1942)
and Patrick Poirier (French, b. 1942)
With the assistance of Pino Signoretto
(Italian, b. 1944)
Italy, Murano, 2003
Blown and hot-worked glass
Largest petal: H. 20.3 cm, W. 90.2 cm, D. 34.9 cm
The Corning Museum of Glass (2008.3.78)
LS
Illogical Cartography

Jack Wax
(American, b. 1954)
United States, Richmond, Virginia, 2008
Glass, pigment
H. 152.4 cm, W. 152.4 cm, D. 152.4 cm

“Patchwork” Glass

Oki Sato (Japanese, b. Canada, 1977)
Japan, Tokyo, Nendo Studio for Lasvit, Prague, Czech Republic, 2013
Mold-blown and cut found glass, melted, cut, assembled
Dimensions vary
Photo: Patchwork by Nendo, Lasvit
These objects were assembled by combining the fine cut glass techniques of Bohemian glass with the ancient production method for sheet glass. Various objects already decorated with traditional cut glass patterns were heated, sliced open, and reattached to one another to create new objects. For more information, see www.nendo.jp/en/works/patchwork-glass-2/?egenre.

LS
*Column (Assemblages) VIII*

**Cerith Wyn Evans** (British, b. 1958)
United Kingdom, London, 2010
Mixed media
Dimensions vary
Photo: Courtesy of the Serpentine Sackler Gallery, photo © Reads 2014

*LS*
Notes

The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass, engaging artists whose works are of 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 to an artist, which is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. 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 senior curator of modern and contemporary glass, and they are selected by a Museum committee. Additional information on the commission may be obtained by contacting the Museum.


The 2014 Rakow Commission: Amber Cowan

I rework objects currently relegated to the aesthetic dustbin of history.

— Amber Cowan

Combining old glass and new, Amber Cowan’s art refers to consumption, reuse, and the history of the American glass industry through the remaking and re-contextualization of commercial pressed glass and industrial cullet (scrap glass intended for recycling). She takes ubiquitous commercial glass and gives it a cool new life, transforming it by destroying it and re-forming it into evocatively retro sculptures. Her work addresses contemporary concerns about the sustainability of object making, and utilizes found glass—which Cowan refers to as “re-cycled, up-cycled, and second life” glass—in an innovative and invigorating way.

Cowan is a Philadelphia-based artist and educator. Born and raised in York, Pennsylvania, she started working with glass at Salisbury University in Maryland, where she received her B.F.A. in three-dimensional design in 2004. In 2011, she earned an M.F.A. in ceramics and glass from the Tyler School of Art at Temple University in Philadelphia. Before attending Tyler, she lived in New York City for several years, working as an instructor at One Sixty Glass and UrbanGlass in Brooklyn.

Cowan has taught alongside, and assisted, many well-known artists, including master flameworkers Paul Stankard, Gianni Toso, Lucio Bubacco, and Emilio Santini. In 2012, she was awarded the international Stephen Procter Fellowship from The Australian National University in Canberra, ACT, Australia, and the Steve Stormer Memorial Award from Temple University. Cowan was also one of the featured artists in The Toledo Workshop Revisited, 1962–2012, a documentary film produced by The Robert M. Minkoff Foundation.

In addition to her practice as an independent artist, Cowan is an adjunct professor at the Tyler School of Art. She is represented by Heller Gallery in New York City, and she recently made her first solo show—“Amber Cowan: Second-Life Glass”—for the Museum of Craft and Design in San Francisco (October 18, 2014–January 4, 2015).

Amber Cowan at the torch.
Garden of the Forgotten and Extinct

Amber Cowan  
(American, b. 1981)  
Found American pressed milk glass, broken, flame-worked, hot-worked, fused, sandblasted; silicone, wood, paint, metal  
H. 77 cm, W. 111 cm  
D. 30 cm  
The Corning Museum of Glass (2014.4.75, 29th Rakow Commission)

Garden of the Forgotten and Extinct

I love the process of finding the glass. Going on the hunt for it is fun for me... I love when people come up to me and say “my Mom had that”... That makes them feel they are part of the work.

— Amber Cowan

A pair of lambs, a lion, a double-humped camel, twin koala bears, and a swan. All of these are hidden within the dense layers of flowers, patterned leaves, and floral elements that form this sculpture, which is made entirely from mass-produced vintage American pressed glass that Amber Cowan has transformed.

The original pressed glass objects—including candy dishes, perfume bottles, teacups, soap dishes, and plates made between the 1940s and the 1980s—are picked up by Cowan at thrift shops, flea markets, and roadside antique malls, or on eBay. Many are found by her friends, who randomly send Cowan boxes stuffed with discarded glass. This sculpture is made primarily of snack sets (consisting of a plate and a cup) in the “Colony Harvest” pattern produced by the Indiana Glass Company in Cincinnati, Ohio. The fauna are carefully chosen Avon perfume bottles and Westmoreland candy dish lids, while the elusive hand, descending from above like the hand of God in medieval paintings, originally belonged to a soap dish. The outer edge, or frame, of the sculpture has been sandblasted to give the glass a softer, velvety look, distinguishing it from the shiny interior.

Cowan’s sculptures have a retro feel and an intentional sentimentality. She breaks her found objects, then reheats and melts the glass. Using a flameworking torch, she twists, bends, and sculpts the glass into intricate tiny leaves, fruits, roses, and abstract spirals, bits, and spikes. Enthralled by the “creepiness” of historic grottoes, such as the Boboli Gardens in Florence, Cowan also admires the work of artists who delve into material and make collections of it, such as Tara Donovan (American, b. 1969) and Petah Coyne (American, b. 1953). And although she is driven to create compositions characterized by a kind of Gothic horror vacui (fear of an empty space), she is most inspired by the minimal paintings of Agnes Martin (American, b. Canada, 1912–2004).

By creating something new out of something old, Cowan says that she “reincarnates” the glass, giving it a “second life.” The title, Garden of the Forgotten and Extinct, refers to the fact that the commercial milk glass (called “milk” for its opaque white color) that Cowan re-purposes is no longer made. Originally traded for S&H Green Stamps, this common, inexpensive glass has been discarded and forgotten by contemporary culture, whose interests, styles, and fashions are vastly different from those of the era that the original glass represents.

In conceiving this commission, Cowan was inspired by such historical pieces as the mechanical theater and the portable shrine in the Corning Museum’s collection, both of which were made in France during the 18th century. These and similar objects, often created by cloistered nuns, feature multiple Nevers-type figurines in complex
and crowded glass- and shell-decorated settings. Cowan enjoys looking and relooking at these pieces, experiencing what she describes as “hidden moments” that she hopes people will discover in her own work.

For the Rakow Commissions, I have tried to engage artists whose works I believe are of superior intellectual and/or technical quality, and transcend the traditional boundaries of glassworking. I have sometimes picked artists whose work is clearly contemporary, but who also help us understand different aspects of the history of glass. For this purpose, I do not look for work that replicates earlier styles, but rather work that interprets or contextualizes historical glass in new ways. Thus, we had Josiah McElheny’s homage to modernism in 2000, Isabel De Obaldía’s exploration of the “primitive” in 2009, and sculptures by Debora Moore and Steffen Dam, in 2007 and 2012 respectively, that reflected the influence of the 19th-century Bohemian glassmakers Leopold and Rudolf Blaschka. Cowan’s joyous transformation of American commercial pressed glass is a fine addition to this group, marvelous in its detail and poetic in its evocation of cultural memory.

Tina Oldknow
Senior Curator
Modern and Contemporary Glass
The Corning Museum of Glass

* * *

Anne Gould Hauberg Collection Arrives at Tacoma Art Museum

In 1997, Anne Gould Hauberg promised her glass collection to the Tacoma Art Museum as a future gift. Her collection of 151 works in glass is notable for its outstanding early Chihuly works, including a hand-woven window covering with colored glass bars and a wine bottle—which are among his earliest works—and examples of his well-known cylinders and baskets. During the 1990s, Anne acquired magnificent examples of Chihuly’s sculptures and vessels, such as Golden Macchia Pair, Niijima Float, and Jerusalem Cylinder. Her collection also features works by such renowned artists as James Carpenter, Joey Kirkpatrick, Flora C. Mace, Paul Marioni, Richard Marquis, William Morris, Italo Scanga, Therman Statom, Lino Tagliapietra, and Toots Zynsky. Among her favorite artists, whom she has collected in depth, are Anna Skibska, James Minson, and Ginny Ruffner.

Anne Hauberg is a revered collector and longstanding patron of the arts in the Pacific Northwest. One of her mottoes is a wise saying that she learned from her father, the architect Carl Gould: “If you don’t support artists, there won’t be any.” Anne was a co-founder of Pilchuck Glass School with her husband, John H. Hauberg, and Dale Chihuly. She is a much-admired woman who had as many friends as she had cultural projects, and her dynamic life has been documented by Barbara Johns, the Tacoma Art Museum’s former chief curator, in her biography, *Anne Gould Hauberg: Fired by Beauty*, published by the University of Washington Press in 2005. Anne was also featured in a PBS *Craft in America* segment on the studio craft movement and Pilchuck Glass School.

For more than 50 years, Anne has been celebrated for the exquisite integration of architecture, art, and craft in her homes. She began collecting in the early 1940s, when she returned to Seattle to be near her family during World War II, while her husband served in the U.S. Army. In 1954, she commissioned numerous artists to decorate a new, modernist home designed by Roland Terry, and her First Hill apartment in Seattle was famous for its sliding shoji...
Perpetuum Vitae

**James Minson** (Australian, b. 1962)
United States, Stanwood, Washington, Pilchuck Glass School, 2006
Flameworked borosilicate glass
H. 50.8 cm
Photo: Doug Yaple

**Jerusalem Cylinder**

**Dale Chihuly** (American, b. 1941)
United States, Seattle, Washington, 1999
Blown and hot-worked glass
H. 69.2 cm, Diam. 40 cm
Photo: Doug Yaple

**Telephone**

**Erwin Eisch** (German, b. 1927)
Germany, Frauenau, 1971
Mold-blown glass
H. 15.9 cm, W. 22.5 cm, D. 18.1 cm
Photo: Doug Yaple
that revealed her glass collection. She maintained many long and important friendships with some of the most celebrated artists of the 20th century, including Jack Lenor Larsen, Mark Tobey, and Morris Graves. In fact, Larsen encouraged her to seek out a young student at the University of Washington who was generating a lot of excitement in the mid-1960s: Dale Chihuly.

Paul Marioni has noted that Anne is a true philanthropist, “the old-fashioned kind that believed if you had money, it was an obligation to support those who contribute to society that need financial support. Anne never failed, if she heard an artist was struggling financially, to coincidently show up at their studio and buy something.”

Anne’s generous gift has solidified the Tacoma Art Museum’s reputation as a champion of Northwest art and artists. The Anne Gould Hauberg Collection records the influential artists and teachers who built Pilchuck Glass School into a world-renowned center for art made of glass. With the Dale Chihuly Collection and the Paul Marioni Collection, the Anne Gould Hauberg Collection at the Tacoma Art Museum documents the explosive vitality and creativity of the Studio Glass movement in the Northwest.

Rock Hushka
Chief Curator
Curator of Contemporary and Northwest Art
Tacoma Art Museum
Tacoma, Washington

Another Way for the Chicken to Cross the Road
Ginny Ruffner (American, b. 1952)
United States, Seattle, Washington, 1994
Flameworked borosilicate glass; colored pencil, fixative
H. 43.8 cm, W. 43.2 cm, D. 18.4 cm
Tacoma Art Museum, Tacoma, Washington,
Anne Gould Hauberg Collection, 2013.12.12
Photo: Doug Yaple

I Receive a Great Blessing from the Sun and the Moon:
I Will Be an Artist and Walk the Path of Beauty
Cappy Thompson (American, b. 1952)
United States, Stanwood, Washington,
Pilchuck Glass School, 1995
Blown glass; fired enamels
H. 43.2 cm, Diam. 36.8 cm
Tacoma Art Museum, Tacoma, Washington,
Anne Gould Hauberg Collection, 2013.12.15
Photo: Doug Yaple
Recent Important Acquisitions

This section consists of photographs and descriptions of objects recently added to public and private collections in the United States and abroad. All of these objects were made between 1946 and the present. They include glass design, craft, sculpture, installations, and architectural projects. Mixed-media art works are included only if a significant part of the work is made of glass. Caption information has been provided by the owners.

West Oakland Torso (Green)
Oben Abright (American, b. 1980)
United States, Oakland, California, 2014
Blown glass; oil paint
H. 57.2 cm, W. 35.6 cm, D. 25.4 cm
Dorothy R. Saxe, Menlo Park, California
Photo: Jesse Goff

Ventriloquist
Hank Murta Adams (American, b. 1956)
United States, Milton, West Virginia, Blenko Glass Co., and Troy, New York, 1996
Kiln-cast glass (lost wax); patinated copper
H. 85 cm, W. 40 cm, D. 35 cm
The Corning Museum of Glass, Corning, New York (2014.4.7, gift in part of Kate Elliott)
Form 24

Leon Applebaum (American, b. 1945)
United States, Rochester, New York, Rochester Institute of Technology, 1976
Blown glass
H. 21.6 cm, Diam. 10.2 cm
*Museum of Glass*, Tacoma, Washington
(2014.10.1, gift of Elizabeth H. Wolf)
Photo: Duncan Price

Seated Pull Toy

Rick Beck (Canadian/American, b. 1960)
United States, Spruce Pine, North Carolina, 2013
Cast and fabricated glass; steel, rope
H. 71 cm, W. 74 cm, D. 25 cm
*Huntsville Museum of Art*, Huntsville, Alabama (2014.21)

Untitled

Dan Bancila (Romanian, b. 1943)
Romania, Bucharest, 1989
Blown glass
H. 19.4 cm, W. 19.1 cm, D. 5.1 cm
*Museum of Glass*, Tacoma, Washington
(2014.10.2, gift of Elizabeth H. Wolf)
Photo: Duncan Price
Awash in Grey #010214  
**Clare Belfrage** (Australian, b. 1966)  
Australia, Canberra, Australian Capital Territory, 2013  
Blown glass with cane drawing, hand-sanded  
H. 52 cm, W. 45 cm, D. 7 cm  
*National Art Glass Collection/Wagga Wagga Art Gallery*, Wagga Wagga, New South Wales, Australia  
(2014.049)  
Photo: Grant Hancock

*Burial Casket VI*  
**Howard Ben Tré** (American, b. 1949)  
United States, Providence, Rhode Island, 1980  
Cast glass  
H. 8.3 cm, W. 12.1 cm, D. 8.3 cm  
*Yale University Art Gallery*, New Haven, Connecticut (2014.97.12)  
Photo: Yale University Art Gallery, John P. Axelrod Collection, B.A. 1968

*Instabile, Contenitore*  
**Cristiano Bianchin** (Italian, b. 1963)  
Italy, Venice, 2007  
Blown and ground glass; crocheted hemp  
H. 23.2 cm, Diam. 28.6 cm  
*The Museum of Fine Arts, Houston*, Houston, Texas (2014.2.61, gift of the artist and Barry Friedman Ltd.)  
Photo: © The Museum of Fine Arts, Houston
*Urnum, Thought Collector*

**Cristiano Bianchin** (Italian, b. 1963)  
Italy, Venice, 2008  
Blown and ground glass; crocheted hemp  
H. 51.4 cm, Diam. 21.6 cm  
*The Nelson-Atkins Museum of Art*, Kansas City, Missouri (2013.54A–C, gift of the artist, courtesy of Barry Friedman Ltd.)  
Photo: John Lamberton, © Cristiano Bianchin

*Spare 9*

**Andre Billeci** (American, 1933–2011)  
United States, Alfred, New York, Alfred University, 1971–1972  
Hot-worked glass  
H. 37.1 cm, Diam. 7.7 cm  

*“Frozen Fractals” Bowl*

**Petra Blaisse**  
(Dutch, b. United Kingdom, 1955)  
The Netherlands, Amsterdam, Van Tetterode Glass Studio BV, 2014  
Cased and blown glass  
Diam. 60 cm  
Edition 1/50  
Weinende (Weeper)

**Isabelle Böhm** (German, b. 1983)

Germany, Höhr-Grenzhausen, 2012

Cast glass (*pâte de verre*)

H. 43 cm, W. 14 cm, D. 13 cm

*Glasmuseum Wertheim*, Wertheim, Germany (04035)

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A Window Where You See the Moon

**Christina Bothwell** (American, b. 1960)

United States, Stillwater, Pennsylvania, 2013

Cast glass; clay, wood, paint

H. 94 cm, W. 33 cm, D. 20.3 cm

*Dorothy R. Saxe*, Menlo Park, California

Photo: Robert Bender

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Muir’s Song – Skin and Wind

**Cal Breed** (American, b. 1972)

United States, Fort Payne, Alabama, 2013

Glass, wood, steel

H. 127 cm, W. 122 cm, D. 23 cm

*Huntsville Museum of Art*, Huntsville, Alabama (2013.18a–i)
Gibson Chandelier
**Dale Chihuly** (American, b. 1941)
United States, Seattle, Washington, 2000
Blown glass, assembled
H. 325.1 cm, W. 200.7 cm
*Museum of Glass*, Tacoma, Washington
(2014.3, gift of Katie and Drew Gibson)
Photo: Courtesy of Chihuly Studio, Seattle

Soft Cylinder
**Dale Chihuly** (American, b. 1941)
United States, Seattle, Washington, 1983
Blown glass
H. 42.2 cm, W. 39.1 cm, D. 37.4 cm
*Racine Art Museum*, Racine, Wisconsin
(IR2013.408, gift of Donald and Carol Wiiken)
Photo: Jon Bolton

“Triscosta” Cabinet
**Christophe Côme** (French, b. 1965)
France, Paris, designed in 2001 and made in 2014
Cast glass; iron
H. 80 cm, W. 152 cm, D. 46 cm
Cocodrilos en aguas turbias
(Crocodiles in troubled waters)
Isabel De Obaldía
(Panamanian, b. United States, 1957)
Panama, Panama City, and United States, Millville, New Jersey, WheatonArts, 2013
Sand-cast glass, glass powders, cut, engraved
H. 21.6 cm, W. 101.6 cm, D. 34.3 cm
The Corning Museum of Glass, Corning, New York (2014.5.1)

Large Grey Vessel
Anna Dickinson (British, b. 1961)
United Kingdom, London, 2012
Cast, blown, cut, and slumped float and mirrored glass; aluminum rim
H. 20.1 cm, Diam. 35.8 cm
Victoria and Albert Museum, Ceramics & Glass Section, London, United Kingdom (C.72-2013)
Photo: © The Victoria and Albert Museum, London

Narcissus (installation)
Erwin Eisch (German, b. 1927)
Germany, Frauenau, 1975
Larger than life-size figure made up of eight blown and mirrored body parts
L. about 250 cm, W. about 100 cm
Victoria and Albert Museum, Ceramics & Glass Section, London, United Kingdom (C.223:1-8-2014, gift of the artist)
Photo: © The Victoria and Albert Museum, London
Steinhaufenring (Stone-pile ring)
*Karl Fritsch* (German, b. 1963)
Germany, Munich, 2006
Oxidized silver; glass, rubies, sapphires, amethyst
H. 7.3 cm, W. 4.2 cm, D. 3.5 cm

*Lightspeed* ("Aliens" Series)
*György Gáspár* (Hungarian, b. 1976)
Hungary, Budapest, 2014
Kiln-cast optical glass and colored sheet glass, cut, layered, bonded, ground, polished
H. 23 cm, W. 40 cm, D. 23.5 cm

Impluvium
*Martin Hlubuček* (Czech, b. 1974)
Czech Republic, Železný Brod, 2009
Mold-melted glass, cut, polished
H. 11 cm, Diam. 60 cm
*Musée des Arts Décoratifs*, Paris, France (2014.53.1, purchased with the support of Moët Hennessy)
Photo: Les Arts Décoratifs, Paris / Jean Tholance
Implosion Sequence

David Huchthausen (American, b. 1951)
United States, Seattle, Washington, 1993
Fractured, laminated, and optically polished glass
H. 29.9 cm, W. 36.8 cm, D. 19 cm
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin (GL 2014.30.169, anonymous gift and museum purchase with funds from The Boldt Company, Dr. Donald Henderson, and museum acquisition fund)
Photo: © Bergstrom-Mahler Museum of Glass

Trace 0114

Etsuko Ichikawa (Japanese, b. 1963)
United States, Norfolk, Virginia, 2014
Glass pyrograph on paper
H. 76.2 cm, W. 228.6 cm
*Chrysler Museum of Art*, Norfolk, Virginia (2014.8, gift of the artist)
Photo: Ed Pollard, Chrysler Museum of Art

Blind Boxes for Nothing

Karen Lise Krabbe (Danish, b. 1955)
Denmark, Århus, 2012
Sand-cast *pâte de verre*
Tallest: H. 24 cm
*Kunstsammlungen der Veste Coburg*, Coburg, Germany (a.S. 5926a–c)
Photo: © Kunstsammlungen der Veste Coburg
Glass Chair
Shiro Kuramata (Japanese, 1934–1991)
Japan, Tokyo, Mihoya Glass Company Ltd., 1976
Float glass, Photobond 100 adhesive
H. 88 cm, W. 90 cm, D. 60 cm
Edition 34 of 40

Untitled
Dominick Labino (American, 1910–1987)
United States, Grand Rapids, Ohio, 1972
Blown glass
H. 17.8 cm, W. 7.6 cm, D. 6.7 cm
Yale University Art Gallery, New Haven, Connecticut (2014.97.13)
Photo: Yale University Art Gallery, John P. Axelrod Collection, B.A. 1968

Flux et fixe XXXVIII
Antoine Leperlier (French, b. 1966)
France, Conches-en-Ouche, 2013
Pâte de verre
H. 35 cm, W. 31 cm, D. 10 cm
Musée des Arts Décoratifs, Paris, France
(2014.129.1, gift of George Ramishvili)
Photo: Les Arts Décoratifs, Paris/Jean Tholance
**3V Victory Column**

Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924)
Czech Republic, Železný Brod, 1997
Mold-melted glass, cut, ground, polished
H. 280.7 cm, W. 61 cm, D. 20.3 cm
Chrysler Museum of Art, Norfolk, Virginia (2013.15, gift of Lisa Shaffer Anderson and Dudley Buist Anderson in honor of Stanislav Libenský and Jaroslava Brychtová)
Photo: Ed Pollard, Chrysler Museum of Art

**Through the Cone**

Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924)
Czech Republic, Železný Brod, 1995–1997
Mold-melted glass, cut, polished
H. 91.8 cm, W. 126.7 cm, D. 22.9 cm
The Corning Museum of Glass, Corning, New York (2014.3.2, purchased with funds from James B. Flaws and Marcia D. Weber)
**Adeline’s Portal**

**Beth Lipman** (American, b. 1971)
United States, Norfolk, Virginia, 2013
Blown, fused, cast, sculpted, and flameworked glass, cut, etched
Dimensions vary
*Chrysler Museum of Art*, Norfolk, Virginia (2014.1, museum purchase with funds provided by the Friends of the Historic Houses)
Photo: Ed Pollard, *Chrysler Museum of Art*

**Blue Loop**

**Harvey Littleton** (American, 1922–2013)
United States, Spruce Pine, North Carolina, 1978
Hot-worked glass, polished
H. 44.5 cm, W. 20.3 cm
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin (GL 2014.34.173, gift of Don and Carol Wiiken)
Photo: © Bergstrom-Mahler Museum of Glass
4th Dimension
László Lukácsi (Hungarian, b. 1961)
Hungary, Budapest, 2006–2007
Optical float glass, laminated, cut, polished; stainless steel mount
H. 59.5 cm, W. 34.5 cm
Victoria and Albert Museum, Ceramics & Glass Section, London, United Kingdom (C.131:1-2-2013, gift of the artist)
Photo: © The Victoria and Albert Museum, London

Amber Gum Tree Leaf, Ruby Gum Tree Leaf, and Peridot Gum Tree Leaf
Dante Marioni (American, b. 1964)
United States, Seattle, Washington, 2011
Blown glass
H. 106.5 cm, W. 20.3 cm, D. 10.6 cm
H. 105.5 cm, W. 19 cm, D. 9.8 cm
H. 107 cm, W. 20 cm, D. 10.8 cm
The Corning Museum of Glass, Corning, New York (2014.4.68–.70)

Looking Back
Paul Marioni (American, b. 1941)
United States, Seattle, Washington, 2001
Glass, enamel
H. 58 cm, W. 64 cm
Bainbridge Island Museum of Art, Bainbridge Island, Washington (gift of Cynthia Sear)
Photo: Russell Johnson
Winter Journey

**James Maskrey** (British, b. 1967)
United Kingdom, Sunderland, 2013
Blown glass; applied decals, glass inclusions; solid-formed base and inserts
Bottle: H. 33 cm, Diam. 11.5 cm;
cup and saucer: H. 15 cm, Diam. 9 cm
*Victoria and Albert Museum, Ceramics & Glass Section, London, United Kingdom (C.106:1-5-2013)*
*Photo: © The Victoria and Albert Museum, London*

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Der Hunger

**Georg Meistermann** (German, 1911–1990)
Germany, designed in 1954, made in 1990
Float glass, painted
H. 302 cm, W. 129 cm
*Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5907)*
*Photo: © Kunstsammlungen der Veste Coburg*

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Burial Raft

**William Morris** (American, b. 1957)
United States, Stanwood, Washington, 1993
Blown and hot-worked glass, applied glass powders, acid-etched; painted steel stand
H. 17.8 cm, W. 50.8 cm, D. 27.9 cm
White Water
Joel Philip Myers (American, b. 1934)  
United States, Normal, Illinois, 1991  
Blown and hot-worked glass; applied cane  
H. 21.6 cm, W. 74.9 cm, D. 8.3 cm  
Racine Art Museum, Racine, Wisconsin (gift of Daniel Greenberg and Susan Steinhauser)  
Photo: Jon Bolton

Dr. Zharkov's Butterflies  
Joel Philip Myers (American, b. 1934)  
United States, blown in Milton, West Virginia, assembled in Normal, Illinois, 1971  
Blown glass; ceramic decals, chromium-plated steel base  
H. (overall) 62.9 cm, (glass) 45.7 cm; Diam. (overall) 33 cm, (glass) 21.6 cm  
Photo: Graydon Wood

Untitled
Ermanno Nason (Italian, b. 1928)  
Italy, Murano, Gino Cenedese & Co., 1972  
Blown and hot-worked glass; applied decoration  
H. 32 cm, W. 23.2 cm, D. 19.4 cm  
Laying on Silver
Sibylle Peretti (German, b. 1964)
United States, New Orleans, Louisiana, 2013
Kiln-formed glass; paint, silvering, paper on plate glass
H. 91.4 cm, W. 96.5 cm, D. 17.8 cm
Dorothy R. Saxe, Menlo Park, California
Photo: Mike Smith

Graphen
Clifford Rainey
(British, b. Northern Ireland, 1948)
United States, Napa, California, 2013
Cast glass; iron, wood, gesso
H. 121.9 cm, W. 60.9 cm, D. 45.7 cm
Bullseye Glass Corporate Collection, Portland, Oregon (CRA-1044-BO)
Photo: Dan Kvitka

Venetian Floors V
David Reekie (British, b. 1947)
United Kingdom, Norwich, 1999
Cast glass; bronzed steel, wood
H. 50.8 cm, W. 38.1 cm, D. 38.1 cm
Bergstrom-Mahler Museum of Glass, Neenah, Wisconsin (GL 2013.329.161a, b, gift of Jeffrey Stevens)
Photo: © Bergstrom-Mahler Museum of Glass
**Flasher**

**Judith Schaechter** (American, b. 1961)
Stained glass; lightbox
H. 91 cm, W. 63.5 cm
*Museum of Glass*, Tacoma, Washington
(2013.83, gift of Albert and Margarita Waxman)
Photo: Dominic Episcopo, courtesy of the artist

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**Ring of Fire**

**Colin Reid** (British, b. 1953)
United Kingdom, Stroud, 2013
Kiln-cast glass, carved, ground, polished
Diam. about 92 cm, D. 10 cm
*Alexander Tutsek-Stiftung*, Munich, Germany

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**Collier Rouge/Rouge 9 (La Vie en rouge)**

**Philip Sajet** (Dutch, b. 1953)
The Netherlands, Amsterdam, 2010
Glass shards, 18-karat gold
Diam. 14 cm

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**Collier Rouge/Rouge 9 (La Vie en rouge)**

**Philip Sajet** (Dutch, b. 1953)
The Netherlands, Amsterdam, 2010
Glass shards, 18-karat gold
Diam. 14 cm
Sheer Volume

Michael Scheiner (American, b. 1956)
United States, Central Falls, Rhode Island, 2010
Float glass; clay wash, aluminum, stone
H. 160 cm, W. 120 cm, D. 180 cm
The Corning Museum of Glass, Corning, New York (2014.4.1, gift of the artist)

Black Magic Necklace

Biba Schutz (American, b. 1946)
United States, Corning, New York, The Studio of The Corning Museum of Glass (glass), and New York, New York (metal and assembly), 2014
Oxidized sterling silver; flameworked and cut borosilicate glass, bonded
L. 49.3 cm, W. 5 cm, D. 4.1 cm
The Corning Museum of Glass, Corning, New York (2014.4.29)

Russet Sway

Harriet Schwarzrock (Australian, b. 1974)
Australia, Queanbeyan, New South Wales, 2014
Blown glass, cold-worked; stainless steel
H. 60 cm, W. 90 cm, D. 30 cm
National Art Glass Collection/Wagga Wagga Art Gallery, Wagga Wagga, New South Wales, Australia (2014.031)
Photo: Jacob Raupach
Hanging
Mary Shaffer (American, b. 1947)
United States, Providence, Rhode Island, 1974
Slumped glass
H. 56 cm
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5861)
Photo: © Kunstsammlungen der Veste Coburg

The Form of Water
Naomi Shioya
(Japanese, b. 1961)
Japan, 2013
Kiln-cast glass
H. 7 cm, W. 50 cm, D. 50 cm
Alexander Tutsek-Stiftung, Munich, Germany

Feather from the Swallows
Amanda Simmons (British, b. 1970)
United Kingdom, Corsock, 2013
Kiln-formed glass
Dimensions vary
The Fitzwilliam Museum, Cambridge, United Kingdom (C.21A-F-2014)
Photo: © Amanda Simmons, photo © The Fitzwilliam Museum, Cambridge
Marriage
Mary Kay Simoni (American, b. 1955)
United States, Ohio, 1992
Plate glass, cut, glued
H. 44.5 cm, W. 44.5 cm, D. 5.1 cm
*Museum of Glass*, Tacoma, Washington
(2014.10.6, gift of Elizabeth H. Wolf)
Photo: Duncan Price

Common Vessels/Solid Spray Bottle
Mary Kay Simoni

Drawing
Susan Stinsmuehlen-Amend (American, b. 1948)
United States, Tacoma, Washington,
made with glassblowing team at Museum
of Glass AIR Residency, 2006
Hot-sculpted glass; painted pickups
H. 40 cm, W. 17.5 cm, D. 12.5 cm
*Bainbridge Island Museum of Art*,
Bainbridge Island, Washington
(promised gift of Cynthia Sear)

Into the Surfaces: Section 5
April Surgent (American, b. 1982)
United States, Seattle, Washington, 2010
Cameo-engraved glass
H. 126.4 cm, W. 61.6 cm, D. 10.2 cm
*Dorothy R. Saxe*, Menlo Park, California
Photo: Canh Nguyen
**Africa**

**Lino Tagliapietra** (Italian, b. 1934)
United States, Corning, New York,
The Studio of The Corning Museum of Glass, 2014
Fused, optic-molded, and blown *murrine romane* (Roman mosaic) glass; glass powder
H. 30 cm, Diam. 45 cm

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**Cinema (“Imaginary Architectures” Series)**

**El Ultimo Grito** (Rosario Hurtado [Spanish, b. 1966] and Roberto Feo [British, b. 1964])
Italy, Venice, 2011
Blown glass
H. 37 cm, W. 48 cm, D. 25 cm
*Victoria and Albert Museum*, Ceramics & Glass Section, London, United Kingdom (C.105-2012)
Photo: © The Victoria and Albert Museum, London

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**Cocoon**

**Steve Tobin** (American, b. 1957)
United States, Pennsylvania, 1989
Blown glass; iron
H. 113 cm, W. 22.9 cm, D. 22.9 cm
Photo: Duncan Price
**Vessel**

**Bertil Vallien** (Swedish, b. 1938)
Sweden, Åfors, about 1960–1970
Sand-cast glass
*The Fitzwilliam Museum*, Cambridge, United Kingdom (C.2-2014)
Photo: © Bertil Vallien, photo © The Fitzwilliam Museum, Cambridge

**“Virtue of Blue” Chandelier**

**Jeroen Verhoeven** (Dutch, b. 1976)
The Netherlands, Amsterdam, Van Tetterode Glass Studio BV, designed in 2010 and made in 2014
Blown glass body; 502 “butterflies” cut from polycrystalline silicon photovoltaic cell panels, LED bulb, steel, aluminum, electrical fittings
H. 150 cm, Diam. 110 cm
Photo: Nicole Marnati, © Jeroen Verhoeven, courtesy of the artist and Blain|Southern

**Black Box**

**Janusz Walentynowicz**
(American/Danish, b. 1956)
United States, Bloomington, Illinois, 2013
Cast glass
H. 19 cm, W. 14 cm, D. 14 cm
*Alexander Tutsek-Stiftung*, Munich, Germany
To Die Upon a Kiss
Fred Wilson (American, b. 1954)
Italy, Murano, 2011
Blown and hot-worked glass, assembled; electrical fittings
H. 177.8 cm, Diam. 174 cm
A.P. 1 from an edition of 6 + 2 artist proofs
The Corning Museum of Glass, Corning, New York (2014.3.10)
Photo: G. R. Christmas, © Fred Wilson, courtesy of Pace Gallery

Vessel
Meredith Wenzel (American, b. 1952)
United States, Toledo, Ohio, 1980
Blown glass
H. 15.2 cm, Diam. 24.1 cm
Photo: Duncan Price

Frau Hole Goddess of the Open Fields
Ann Wolff (German, b. 1937)
Sweden, Gotland, Stenkyrka, 1986
Blown glass, sandblasted, acid-etched
H. 14.3 cm, Diam. 34.6 cm
Racine Art Museum, Racine, Wisconsin
(gift of Daniel Greenberg and Susan Steinhauser)
Photo: Jon Bolton
**Inuelus**

**Jamie Worsley** (Australian, b. 1982)
Western Australia, 2014
Blown glass, cold-worked, polished
H. 16 cm, Diam. 14 cm
*National Art Glass Collection/Wagga Wagga Art Gallery*, Wagga Wagga, New South Wales, Australia (2014.032)
Photo: Jacob Raupach

**Shoals Series**

**Brent Kee Young** (American, b. 1946)
United States, Cleveland, Ohio, 1977
Blown glass
H. 13.3 cm, Diam. 11.4 cm
Photo: Duncan Price

**To See Ourselves as Others See Us**

**Jeff Zimmer** (American, b. 1970)
United Kingdom, Edinburgh, 2012
Multiple layers of enameled and sandblasted glass; lightbox, wooden frame
H. 54 cm, W. 69 cm, D. 18 cm
*Victoria and Albert Museum*, Ceramics & Glass Section, London, United Kingdom (C.181-2014)