To Our Readers

Each year, entrants in the New Glass Review competition are invited to submit a maximum of three images of work. In 2015, a total of 1,122 individuals and companies from 46 countries submitted 3,352 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 Geoff Isles, Silvia Levenson, Tina Oldknow, and Charlotte Potter. Special thanks are due to those who made this publication possible: Bryan H. Buchanan, Mary Chervenak, Andrew Fortune, Allison Lavine, Nathan Miner, Tina Oldknow, Marty Pierce, Richard Price, Alexandra Ruggiero, Jacolyn Saunders, 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, Andrew Fortune, and Bryan H. Buchanan. 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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Jurors’ Choice 78
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Artists and Objects

1. Laura Aalto-Setälä
Finland
*Nosto-Hoist*
Blown glass, sandblasted; sailing ropes
H. 50 cm, W. 35 cm, D. 35 cm
Photo: Johanna Kinnari
SL

2. Nisha Bansil
United States
*Stacked Mandala*
Three stacked glass plates, fused Bullseye glass frit, sound
H. 40 cm, W. 40 cm, D. 0.6 cm
Photo: Drew Harty
SL, TO, CP
3. Marc Barreda  
United States (b. Peru)  
*Distorting Beauty Triptych 1*  
Blown glass, cold-worked; digital photograph printed on aluminum  
H. 210 cm, W. 140 cm  
Photo: Marc Barreda and Diederick Habermehl  
*SL, TO*

4. Brianna Barron  
United States  
*Hyperventilation*  
Blown glass, cut, cold-worked; elastic, rubber, air pump  
Dimensions vary  
*SL, TO, CP*
5. Emily Bartelt
United States
*Containers of Prospect*
*Pâte de verre, kiln-cast glass, enamel decals*
H. 39.4 cm, W. 15.2 cm,
D. 11.4 cm
*Gi, CP*

6. Jonathan Baskett
Australia
*Cacahuate*
Blown glass, cut, polished;
electrical components
H. 30.5 cm, Diam. 16.5 cm
Photo: Courtesy of Luminosa,
San Miguel de Allende, Mexico
*G delight, SL, TO*
7. Stine Bidstrup
Denmark
*Some Chaos*
Hot-formed glass spirals
Installed: H. 50 cm, W. 200 cm, D. 200 cm
Photo: Stephanie Sara Lifshutz
SL, TO

8. Dylan Brams
United States
64 to 82
Blown glass
H. 17 cm, W. 17 cm, D. 8 cm
TO, CP
9. Kristel Britcher  
Australia  
* Crescita Range  
Blown, hot-sculpted, and hot-joined glass  
Installed: H. 35 cm, W. 80 cm, D. 20 cm  
Photo: Michael Haines  
SL, CP

10. Penny Byrne  
Australia  
* The Hurt Locker  
Blown glass; wire  
H. 190 cm, W. 62 cm, D. 62 cm  
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy  
SL, CP
11. Sydney Celio
United States
Seeking Comfort
Blown glass; pencil on paper
H. 35.5 cm, W. 94 cm, D. 14 cm
Gi, SL

12. Julia Chamberlain
United States
Touch Archive (detail no. 21:
Listening to Voicemail, no. 1:
Checking Calendar, no. 16:
Reading Map)
Corning Gorilla glass, phone
applications, fingerprints
Dimensions vary
SL, CP
13. Václav Cigler and Michal Motyčka
Czech Republic
Mensa
Sheet glass; light source, control unit
Installed: H. 100 cm, W. 230 cm, D. 125 cm
SL, TO
14. Daniel Clayman
United States
North 41.47 West 71.70 Gold
Cast glass; gold leaf
H. 86.5 cm, W. 81 cm, D. 90 cm
Photo: Mark Johnston
SL, TO

15. Kate Clements
United States
Sofa
Kiln-fired glass; vinyl-upholstered sofa; sequins, plastic, glue
H. 121.9 cm, W. 243.8 cm,
D. 91.4 cm
Photo: Mike Fleming
SL, TO, CP
16. Nancy Cohen
United States
*Hackensack Dreaming* (detail installation)
Slumped, fused, sand-cast, and kiln-cast glass; paper
H. 335 cm, W. 914 cm, D. 396 cm
Photo: Edward Fausty
SL, TO

17. Mat Collishaw
United Kingdom
*Jewel Slot Empire*
Glass, steel, wood, lights
H. 200 cm, W. 110 cm, D. 250 cm
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy
TO
18. Brad Copping
Canada
*Reflections*
Cedar strip canoe, mirror mosaic
H. 51.4 cm, L. 491.8 cm, W. 89.9 cm

19. Andrea Fabiana da Ponte
Argentina
*Globalized*
Blown glass, screen-printed
H. 37 cm, W. 37 cm, D. 37 cm
Photo: Rosana Silvera
*SL, CP*
21. Karina Del Savio
Argentina
*White*
Kiln-cast glass
H. 30 cm, W. 35 cm, D. 20 cm
Photo: Agustín Maroni
*SL*

20. Anthony D’Amico
United States
*False Gods?!*
Cast glass; neon
Installed: H. 121.9 cm, W. 487.7 cm, D. 121.9 cm
*SL, TO, CP*
22. Gulden Demir  
Turkey  
Akdeniz  
Kiln-formed glass; *murrine*  
H. 2.5 cm, Diam. 14.5 cm  
*GI, SL, TO*

23. Erin Dickson  
United Kingdom  
*Bed*  
Time-based performance, sheet glass, bed frame  
Photo: David Williams  
*TO*
24. Song Dong
People’s Republic of China
Glass Big Brother
Glass, metal
H. 250 cm, W. 90 cm, D. 90 cm
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy
GI, SL, TO, CP
25. Sean Donlon  
United States  
Eye Bulb  
Cryolithic glass, flameworked; found object  
H. 7 cm, W. 9 cm, D. 5 cm  
TO, CP

26. Olafur Eliasson  
Denmark  
A View Becomes a Window  
Glass, leather  
H. 105 cm, W. 75 cm, D. 48 cm  
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy  
G1, SL, TO
27. Michael Endo  
United States  
*Stadium*  
Kiln-formed glass; silver  
H. 70 cm, W. 100 cm,  
D. 2.5 cm  
*GI*, *SL*

28. Marie Flambard  
France  
*Excroissances* (Outgrowths)  
(photographic series)  
Flameworked glass  
Each: H. 30 cm, W. 25 cm,  
D. 2.5 cm  
Photo: François Golfier  
*SL*, *TO*, *CP*
29. Bert Frijns
The Netherlands
Matte Vase with Water
Slumped window glass
H. 180 cm, Diam. 70 cm
GI, TO
30. Mel George
Australia
*The Volumes I–V*
Kiln-formed glass; metal
H. 20 cm, W. 47 cm, D. 44 cm
Photo: David Paterson
SL, TO

31. Marta Gibiete
Latvia
*Reflections*
Mirror installation
(five pieces)
Dimensions vary
Photo: Didzis Grodzs
SL, TO
32. Julie Gilbert
France
COD
*Pâte de verre*, blown glass; stainless steel
Left: H. 13 cm, W. 11 cm, D. 11 cm
Photo: François Golfier
CP

33. Meredith Gill
United States
*Gradient*
Glass, wood
H. 10 cm, W. 8 cm, D. 3 cm
GI, TO
34. Justin Ginsberg  
United States  
*Mechanical Compression of Space and Time*  
Stress caused by C-clamp squeezing a cast brick of glass, viewed through polarized lenses  
H. 16 cm, W. 23 cm, D. 10 cm  
SL, TO

35. Tyler Gordon  
United States  
*SCUFA (Self-Contained/Untethered Flamworking Apparatus)*  
Wearable flame studio (for performance)  
Dimensions vary  
Photo: Heather Sutherland  
SL
36. Terri Grant
United States
*No Prisoners*
Kiln-formed glass
H. 203 cm, W. 72 cm,
D. 1.6 cm
SL
37. Jin Won Han  
Republic of Korea  
*Exile*  
Flameworked borosilicate glass  
H. 41 cm, L. 250 cm, W. 46 cm  
Photo: Yun Jin Kim  
SL, TO

38. Elizabeth Hatke  
United States  
*I’m Going to Disappear Like I Never Was*  
Enameled cast iron; glass enamel, stillborn calf hide  
H. 36.8 cm, W. 21.6 cm, D. 45.7 cm  
TO
39. Kyoko Hirako
Japan
*Distractions and Inner Dialogue*
Blown glass, engraved; mixed media, mosaic
Dimensions vary
*CP*

40. Martin Hlubuček
Czech Republic
*Tribune*
Mold-melted glass
H. 9 cm, W. 69 cm, D. 50 cm
Photo: Jaroslav Kvíz
*Gl, TO*
41. Jin Hongo
Japan
Captive Gaze – Between the Moons
Mirror
Installed: H. 300 cm, Diam. 280 cm
SL, TO
42. Barbara Idzikowska
Poland
Sleeping . . .
Glass, steel, electronic images, music
Dimensions vary
Photo: Mirosław Ratajczak
GI, SL, TO
43. Mikk Jäger
Estonia
*Sovereign*
Found windows from Seewald psychiatric hospital, Tallinn, 1909; kiln-cast glass, cold-worked
Dimensions vary
*GI, SL, CP*

44. Renata Jakowleff
Hungary
*FAT*
Blown glass, assembled
H. 160 cm, W. 120 cm, D. 15 cm
Photo: Christian Jakowleff
*SL, TO*
45. Pavla Kačírková
Czech Republic
*Line*
Mirror floating on Zlatý creek,
Dobřany, Czech Republic
H. 0.3 cm, L. 4,000 cm, W. 10 cm
GI, TO

46. Masaki Kawanabe
Japan
*Everlasting*
Blown glass, cold-worked; silk thread
H. 30 cm, W. 50 cm, D. 30 cm
GI
47. So Yeon Kim
Republic of Korea
*Teapot Bot 2*
Lampworked glass; metal, jean fabric
H. 29 cm, W. 46 cm, D. 13.5 cm
*GI, TO*

48. Hannah Kirkpatrick, Joan Biddle, and Kristi Totoritis
United States
*Tree House*
Neon installation
H. 304 cm, W. 152 cm, D. 152 cm
*SL, CP*
49. Thomas Kuhn
Germany
Untitled
Kiln-cast glass
H. 56 cm, W. 72 cm,
D. 7 cm
GI

50. Helen Lee
United States
Pyrocumulus
Kiln-cast glass; metal
H. 90 cm, L. 210 cm,
D. 140 cm
Photo: Gabriel Cosma
TO, CP
51. Keith Lemley
United States
*Arboreal*
White neon, chestnut oak
Installed: H. 387 cm, W. 685 cm, D. 1,016 cm
GI, SL, TO, CP

52. Jeremy Lepisto
United States
*One More Week* (*Watertank* Series)
Blown glass, cold-worked, enameled; fabricated and powder-coated steel
H. 47 cm, Diam. 25 cm
Photo: Rob Little
SL
53. Kristína Ligačová
Slovakia
*Bubble*
Blown glass; plaster
Each about H. 22 cm, W. 20 cm, D. 25 cm
SL

54. Imoto Maki
Japan
o.o.b.
Kiln-formed glass
H. 8 cm, Diam. 58 cm
Gi
55. Joanna Manousis  
United Kingdom  
*Demeter’s Rose*  
Negative core cast crystal; forged steel, stainless steel  
H. 147 cm, W. 147 cm, D. 12 cm  
Photo: Wexler Gallery  
GI, TO
56. Federica Marangoni
Italy
*The Leading Thread*
Cracked neon tubes filled with glass mini-spheres; coiled glass; iron, neon
H. 2,200 cm, W. 1,000 cm
Photo: Carlo Biasia, Studio Marangoni
*GI, SL, TO*

57. Patrick Martin
United States
*Untitled*
Blown glass
H. 60 cm, Diam. 24 cm
Photo: Shawn Honea
*GI, SL*
58. Koichi Matsufuji  
Japan  
*Standing Baby of Kou-nenbutsu*  
Cast glass; inlaid glass eyes, wood  
H. 60 cm, Diam. 35 cm  
Photo: Norie Kato  
SL, TO

59. Emily McBride  
United States  
*Swimming in Honey*  
(video still)  
Video, blown glass  
TO
60. Kate McCGwire
United Kingdom
*Siren*
Glass, crow feathers
H. 55 cm, W. 225 cm, D. 225 cm
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy
GI, SL, TO, CP

61. Sarah Rebekah Byrd Mizer
United States
*Glass Wallpaper Pattern No. 3: Houston, TX*
Flameworked glass; light
Installed: H. 366 cm, W. 304 cm, D. 15 cm
Photo: Paul Hester
SL, CP
62. Lily Reeves Montgomery
United States
Light Bodies
Argon-filled glass tubes; live models;
steel, porcelain
Installed: H. 421 cm, W. 270 cm, D. 90 cm
Photo: Shaun Griffiths
GI, SL, TO, CP
63. Amanda Nardone
United States
Transcendence
Mixed media, flameworked glass; fibers; model
Dimensions vary
Photo: Morgan Ash
GI, TO

64. Eva Nováková
Czech Republic
Walls
Flat glass; wood
Installed: H. 320 cm, W. 160 cm, D. 45 cm
Photo: Tomas Lumpe
GI, TO, CP
65. Yasuo Okuda
Japan
Hibiki-morbido 04
Kiln-cast glass; ceramic
H. 28 cm, W. 19 cm, D. 16 cm
Photo: Itsuro Odaki
GI

66. Tanja Pak
Slovenia
White
Kiln-formed glass
H. 65 cm, W. 85 cm, D. 20 cm
GI, SL, TO
67. Kit Paulson
United States
*Water Net*
Blown glass; seed beads, thread
Each: H. 7 cm, Diam. 35 cm
*SL, TO*
68. Antonella Perrone and Jorge Nicolás Cuevas
Argentina
*Mente modo avion*
(Mind in airplane mode)
Kiln-cast glass; embroidered velvet pillow
H. 14 cm, W. 20 cm, D. 29 cm
SL

69. Suzanne Peterson
United States
*This Glass Skin*
Kiln-cast glass cabochons; gum arabic
Dimensions vary
SL, TO, CP
70. Ivan Plusch
Russia
*Glass Malaise*
Hot-sculpted glass; mixed media
H. 160 cm, W. 120 cm, D. 70 cm
Photo: Francesco Allegretto for
Fondazione Berengo, Venice, Italy
*GI, SL, TO, CP*

71. Elinor Portnoy
Israel
*Citrus Juicer*
Cased and blown glass, cut, ground
H. 15 cm, Diam. 7 cm
*GI, SL, TO, CP*
72. Elizabeth Potenza
United States
*In the Interest of Containing Time and Space*
Hand-blown and hand-fabricated cathode-ray vacuum tubes, “working guts” of 1960s-era black-and-white televisions, home video footage, butternut wood cabinetry
H. 155 cm, W. 135 cm, D. 103 cm
Photo: Shaun Griffiths
*TO, CP*

73. Jon Rees
United States
*Cartesian Space*
Sheet glass, light
H. 30 cm, W. 45 cm, D. 8 cm
Photo: Catherine Hellsten
*GI, CP*
74. Maria Grazia Rosin
Italy
_Gothic Mechanical Meat Eaters_
Blown glass; steel, iron
Installed: H. 217 cm, W. 235 cm, D. 150 cm
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy
SL, TO
75. Jehoshua Rozenman
The Netherlands
B/B 101, The Beginning
(from the “Berlin, Berlin” Series)
Kiln-cast glass
H. 30 cm, W. 50 cm, D. 30 cm
Photo: Mattie van der Worm
GI, CP

76. Silvano Rubino
Italy
Up-Down
Blown glass; wood, MDF
(medium-density fiberboard),
gold leaf, nylon thread
Installed: H. 80 cm, W. 40 cm,
D. 25 cm
Photo: Francesco Allegretto
SL, TO
77. Thomas J. Ryder  
United States  
*Ethereal Energy*  
Flameworked borosilicate glass  
H. 100 cm, L. 225 cm, W. 19 cm  
Photo: Ann Cady, ARC Photographic Images  
GI, SL, CP
78. Emma Salamon
France
Anticipated Bijoux: My Stomach Is My Brain
Blown glass; beads, net, paint
Installed: H. 304 cm, Diam. 50 cm
SL, TO, CP
79. Elina Salonen  
Finland  
*Nameless II*  
Blown glass  
Dimensions vary  
Photo: Toni Kokkila  
*GI, SL*

80. Ted Sawyer  
United States  
*Tender*  
Kiln-formed glass  
H. 61 cm, W. 61 cm, D. 1.9 cm  
Photo: Jerry Sayer, Bullseye Glass Company  
*GI, SL, TO*
81. Verena Schatz
Austria
*How Can You Be So Sure*
Print on acrylic, photographed through glass filter
H. 120 cm, W. 168 cm, D. 6 cm
SL, TO, CP

82. Liesl Schubel
Canada
*Moon Study*
Hot-sculpted glass
Diam. 36 cm
CP
83. Risa Shibata  
Japan  
Untitled  
Sheet glass, kiln-formed  
H. 15 cm, Diam. 61 cm  
Gl

84. Petr Stanicky  
Czech Republic  
Shelter  
Glass, metal  
H. 100 cm, W. 80 cm,  
D. 35 cm  
Photo: Michal Buran  
Gl, SL, TO
85. Studio Job (Job Smeets and Nynke Tynagel)
The Netherlands
The Banana Show
Polished bronze; blown glass, etched; paintings, LED
H. 100 cm, W. 150 cm, D. 150 cm
Photo: Loek Blonk
GI, SL, TO, CP
86. Heather Sutherland  
United States  
*Punch Drunk*  
Performance  
Photo: Stephanie Lifshutz  
SL, TO, CP

87. Matthew Szösz  
United States  
*Iceberg*  
Glass, stainless steel, melting water (iceberg continually forms droplets of water, which form a reflecting pool in the ring below the sculpture)  
H. 300 cm, W. 105 cm, D. 172 cm  
SL, TO
88. Ryan Tanner
United States
Closer (Part 1)
Fused glass, cameo-engraved
H. 46.5 cm, W. 48.5 cm,
D. 0.6 cm
SL, CP

89. Aline Thibault
France
Au fil de (In the course of)
Stained glass (float glass, laser-cut
glass, blown glass; lead, steel, tin);
sewing machine
H. 300 cm, W. 100 cm, D. 120 cm
Photo: François Golfier
TO, CP
90. Yoko Togashi
Japan
Spiral
Blown glass
H. 11 cm, W. 11 cm, D. 11 cm
Gl

91. Kristi Totoritis
United States
All Is Vanity
Hot-sculpted glass
H. 20 cm, W. 14 cm, D. 20 cm
Photo: Adam McGrath
SL, TO, CP
92. Jenny Trinks
Germany
**Barcelona**
Glass, glass powder, fused; steel
H. 84 cm, W. 50 cm, D. 5 cm
*GI, SL*

93. Sala Watanabe
Japan
**Black & White**
Hot-worked and cold-worked glass
Dimensions vary
*SL, TO*
94. Robyn Weatherley
Canada
*Chronicles of One* (detail)
Blown glass; mixed media
Dimensions vary
Photo: Matthew Hollerbush
SL, TO, CP
95. Zac Weinberg
United States
Untitled Implement 01
Hot-sculpted glass, cold-worked; rubber
H. 49.5 cm, Diam. 14 cm
TO, CP

96. Kathryn Wightman
United Kingdom
Stained
Glass powders, screen-printed, kiln-formed
H. 240 cm, W. 156 cm, D. 0.6 cm
Photo: Vikrant Batra
GI, TO, CP
97. Erwin Wurm
Austria
It’s a Cross
Blown glass
H. 75 cm, W. 40 cm, D. 14 cm
Photo: Francesco Allegretto for Fondazione Berengo, Venice, Italy
GI, SL, TO

98. Thomas Yeend
Australia
Attractive Nuisances
Cast glass; found highchair; timber, LED strip, opal acrylic
H. 135 cm, W. 50 cm, D. 50 cm
Photo: Michal Kluvanek
SL
99. Harumi Yukutake
Japan
Engi – 2015 Toyama
Mirror installation
Installed: H. 300 cm,
W. 400 cm, D. 370 cm
SL, TO
100. Madisyn Zabel
Australia

*Wireframe*
Cast glass; fishing wire, nails, metal
Installed: H. 200 cm, W. 250 cm, D. 180 cm
Photo: Daniel Spellman

*TO, CP*
Countries Represented

Argentina
Cuevas, Jorge Nicolás
Da Ponte, Andrea Fabiana
Del Savio, Karina
Perrone, Antonella

Australia
Baskett, Jonathan
Britcher, Kristel
Byrne, Penny
George, Mel
Han, Jin Won (working in)
Lepisto, Jeremy (working in)
Yeend, Thomas
Zabel, Madisyn

Belgium
Smeets, Job

Canada
Copping, Brad
Schubel, Liesl
Weatherley, Robyn

China, People’s Republic of
Dong, Song

Czech Republic
Cigler, Václav
Hlubuček, Martin
Kačírková, Pavla
Motyčka, Michal
Nováková, Eva
Stanicky, Petr

Denmark
Bidstrup, Stine
Eliasson, Olafur

Estonia
Jäger, Mikk

Finland
Aalto-Setälä, Laura
Jakowleff, Renata (working in)
Salonen, Elina

France
Flambard, Marie
Gilbert, Julie
Salamon, Emma
Thibault, Aline
Trinks, Jenny (working in)

Germany
Kuhn, Thomas
Rozenman, Jehoshua (working in)
Trinks, Jenny

Hungary
Jakowleff, Renata

Israel
Portnoy, Elinor

Italy
Byrne, Penny (working in)
Collishaw, Mat (working in)
Demir, Gulden (working in)
Dong, Song (working in)
Eliasson, Olafur (working in)
Marangoni, Federica
MccGwire, Kate (working in)
Plusch, Ivan (working in)
Robinson, Maria Grazia
Rubino, Silvano
Wurm, Erwin (working in)

Japan
Hirako, Kyoko
Hongo, Jin
Kawanabe, Masaki
Maki, Imoto
Matsufuji, Koichi
Okuda, Yasuo
Shibata, Risa
Togashi, Yoko
Watanabe, Sala
Yukatake, Harumi

Korea, Republic of
Han, Jin Won
Kim, So Yeon

Latvia
Gibietze, Marta

Mexico
Basket, Jonathan (working in)

The Netherlands
Barreda, Marc (working in)
Fijsns, Bert
Rozenman, Jehoshua
Smeets, Job (working in)
Tynagel, Nynke

New Zealand
Wightman, Kathryn (working in)

Poland
Idzikowska, Barbara

Russia
Plusch, Ivan

Slovakia
Ligačová, Kristína

Slovenia
Pak, Tanja

Turkey
Demir, Gulden

United Kingdom
Collishaw, Mat
Dickson, Erin
Manousis, Joanna
MccGwire, Kate
Portnoy, Elinor (working in)
Wightman, Kathryn

United States
Bansil, Nisha
Barreda, Marc
Barron, Brianna
Bartlet, Emily
Biddle, Joan
Brams, Dylan
Cello, Sydney
Chamberlain, Julia
Clayman, Daniel
Clements, Kate
Cohen, Nancy
D’Amico, Anthony
Donlon, Sean
Endo, Michael
Gill, Meredith
Ginsberg, Justin
Gordon, Tyler
Grant, Terri
Hatke, Elizabeth
Kirkpatrick, Hannah
Lee, Helen
Lemley, Keith
Lepisto, Jeremy
Manousis, Joanna (working in)
Martin, Patrick
McBride, Emily
Mizer, Sarah Rebekah Byrd
Montgomery, Lily Reeves
Nardone, Amanda
Paulson, Kit
Peterson, Suzanne
Potenza, Elizabeth
Rees, Jon
Ryder, Thomas J.
Sawyer, Ted
Schubel, Liesl (working in)
Sutherland, Heather
Szösz, Matthew
Tanner, Ryan
Totoritis, Kristi
Weinberg, Zac
<table>
<thead>
<tr>
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Jury Statements

Influences and Influence

Just over 2,000 years ago, man first blew glass. It was a crude blob of a bubble, but its potential was instantly clear. So he tried again . . . and again . . . and again. The simple objects that are among the first to have been created with blown glass may look nondescript and utilitarian today, but that was not so in 50 B.C. I’d imagine that, for the artisan who accomplished the blowing of glass, the experience was not much different from that of a glass student who sees a Prince Rupert’s drop explode for the first time. He probably said, “Wow!” in whatever language he spoke, became fascinated by this extraordinary material, and determined to take it further.

The first blown vessel would lead mankind out of darkness in making possible developments in medicine, science, space, and illumination, not to mention design and art. Today, we don’t think a lot about that moment, but when picking my list of the most influential works for me, I could not think of anything that was more important. I still prefer the simplicity of these proto-vessels (see the inflated tube on page 79) to the multitudes of works created with the kaleidoscope of premade colors that artists use in 2016. Glass did become more sophisticated, and it is now tiptoeing into the larger world of fine art.

Today, there are two camps in response to the question of where the “glass movement” fits into the larger world of the fine arts. Many say it is fully integrated, while others, including me, still see it as a fledgling art medium with great yet largely unrealized possibilities. This perspective should not be read as a negative statement. It is just that it is premature to say that glass is fully realized as a medium for art.

I am one of the spoiled few who get to wander the galleries and art fairs of New York City. The art works that are most impressive to me come from outside glass. When I walk through the Chelsea galleries or the aisles of the proliferating art fairs, I am very aware of the limited use of glass. Sure, you may see a handful of artists—such as Josiah McElheny, Kiki Smith, and Fred Wilson—but that is usually where it ends. That is not good enough. What is surprising is that there are a few artists out there who do leave their own comfort zone by using glass. Their works may not be as majestic as those blown by Lino Tagliapietra, or as intricately designed as those of Tom Patti, but these artists are using glass for a specific reason, based on the intent of their designs. Sadly, the glass art movement misses these artists altogether, and instead of beating our heads trying to shove ourselves into the fine arts world, perhaps we should reverse the movement and integrate these artists into our world by including them in glass collections, museums, galleries, and conferences.

Discoveries in glass outside the movement can be just as exciting as what we see from within. Last year, for instance, all of us realized that we had missed a gem. And sadly, we missed out on this person for decades. If it weren’t for the Volta art show, I might have missed out altogether. Monir Shahroudy Farmanfarmaian didn’t come out of nowhere; she is in her 90s, after all. Yet, for four decades, she has been working solely in glass, creating works that dazzle the mind. Referring to her Iranian heritage and inspired by the Shah Cheragh Mosque in Shiraz, Iran, the mirrored and reverse-painted sculptures are contemporary abstracts based on historical geometry. So powerful are these works that Farmanfarmaian was the first “glass artist” to have a retrospective at the Solomon R. Guggenheim Museum in New York City. And discovering Farmanfarmaian led to discovering the Shah Cheragh, a tomb constructed over 200 years, beginning in the 12th century. With its abundance of glass and mirrors, it could be considered a wonder if the building structure itself weren’t so bland. But once inside, you would be overwhelmed by the spectacle of thousands of mirrored and reverse-painted mosaics that decorate the core of the mosque.

Sometimes, it takes the skills of the glassmaker to fulfill the dreams of an artist. This was the case of the New York artist Izhar Patkin, who in 1994 created a 14-foot tall sculpture that honors three famous dancers: Shiva, Carmen Miranda, and Josephine Baker. It took the mastery of Lino Tagliapietra to manipulate the more than 300 parts—all handmade glass—into a cohesive work. Where Each Is Both became part of the Guggenheim Museum’s collection, where it languishes in crates. I picked this work for two reasons. First, I want to make sure that everyone sees it, even if it is just an image, and second, this is an extraordinary work by an artist who reached into the community to realize a piece he could not make himself. Patkin has another large work in glass, The Messiah’s GIAss (2007), at CIRVA in France.

Ai Weiwei is world renowned both for his extraordinary art and for his political plight. In 2007, they came together in his massive chandelier sculpture titled Descending Light. Ai is a materialist in the sense that he uses whatever material is best suited to the statement he is conveying. Descending Light refers to descending hopes for China. The work is made of cut red glass and an extremely yellow brass—colors that mimic those of the flag of the People’s Republic of China. The fragile glass remains intact, but the framework is severely bent, dramatizing the artist’s views on the state of China’s freedoms today. I am drawn to this work because many will see the beauty of the glass without realizing the implications of the statement. It isn’t a chandelier. It’s a warning that a civilization can come crashing down.
Costas Varotsos is another accomplished artist whose work is seldom seen by the glass art movement. Yet some of the most extraordinary works made in glass are creations of this Greek sculptor. Seen around the world, they range from the purely abstract to the figural. One of my favorite conceptual works was done by Varotsos: *La Morgia* (1998). In this piece, the artist filled a 66- by 36-foot crag with plate glass in a massive limestone outcrop in Abruzzo, Italy. As one approaches the work, it appears as a cross section of a mountain lake over 400 feet above the viewer. But even this work is bland in comparison with Varotsos’s masterpiece, *Dromeas* (Runner). Originally created in 1994, this 30-foot-tall sculpture is impressive from both near and far. Using sharp pieces of plate glass, the work conveys fast motion from a distance, as if the runner were zooming through Athens. But when one comes near, the piece becomes vicious, violent, and surprisingly fragile, with planes of glass jutting out in all directions.

I came upon Walead Beshty’s conceptual works in 2007 at The Armory Show in New York City. I knew little about him, but the art his gallery was exhibiting drew me instantly to the work, as it would have any glass artist. Beshty’s “FedEx” series is about movement of art, its consequences, and how it changes. First, he laminates thin plate glass into the dimensions of particular FedEx boxes. The glass is placed inside the boxes without any packing protection, and the boxes are shipped to different locations around the United States. The results are usually predictable in that the glass breaks. But it never breaks the same way. Beshty then uses the boxes as bases for the glass. Since the boxes travel through different elements and are handled by both FedEx workers and machines, they are all changed. Ultimately, each work comes out different from its inception, and each is different from the others in its final form. The titles of the works reflect the codes that FedEx uses to move the boxes from place to place.

Two artists whom I learned about through the original UrbanGlass (the New York Experimental Glass Workshop)—artists who made a permanent impression on me—were Christopher Wilmarth and Dennis Oppenheim. Wilmarth, in particular, made me rethink the idea that glass needs to be pretty or precious. He was a man ahead of his time. Combining imperfect glass, metal, and wood into impressive minimalist sculptures, Wilmarth took glass in a direction totally opposed to where the glass movement was going. His work was raw, with many flawed surfaces, yet the materials supported one another, and the etched glass in particular gave a soft edge to the work. Sadly, Wilmarth left us before the world became aware of him.

Oppenheim, by contrast, was anything but minimalist. A multimedia artist who has even delved into performance art, he creates works that encompass a slew of different techniques and styles. His work in glass ranges from hand-blown beehives with soundtracks of buzzing bees to large sculptures that challenge the concepts of architecture. My favorite of these larger works is *Device to Root Out Evil* (1997). The work is a 25-foot-tall church flipped upside down so that the spire is directed to—well, who knows where? Originally commissioned to sit on Church Street in New York City, it was deemed too controversial by the Public Arts Commission. The work was not meant to be insulting, but the overreaction immediately drew me to it. Made of glass and metal, the piece is a prime example of Oppenheim’s upturned architecture and his ability to adapt materials used in classical churches—in this case, colored glass—in a completely contemporary form of sculpture.

The final artist who has influenced my taste is Walter Zimmerman. Within the glass community, he can be considered an artist’s artist. Although his works may not be commercially successful, they are appreciated by most of those who have seen them. Zimmerman asks a simple question: Is glass any less precious if it isn’t pretty? This is the theme of his work as it applies to life in general. Does anyone or anything deserve less if it does not fit the norm? What I appreciate most about this work is that glass really allowed Zimmerman to express himself in a way he never had been able to before he discovered the material. If you ever get a chance to see his earlier drawings, they are precise in a way that no one would expect. Even the process is counter to what glassblowing is supposed to be. While everyone else does everything possible not to blemish the glass or its color, Zimmerman is unique in wanting to destroy the surface by rolling it in waste glass from diamond saws or on the floor, or by just bashing it when it is hot. It ain’t pretty, but neither is the work.

In making my juror’s choices for *New Glass Review*, I was trying to keep to my love for the unusual works in glass while not shying away from works that are just very well made. I appreciate great craftsmanship and functional work just as much as those objects that make you look at the material in a different way. Picking the works of art for this issue was a difficult process because of the many superior images submitted to Corning. In judging the work, all four of us had our favorite pieces, artists we knew well, and art works that just surprised us. Because it is a subjective process, we all saw glass we would have liked to get in that did not. Because there were four of us on the jury, many, many works of glass didn’t make it in—and they were all strong works. This makes these 100 pieces so much stronger. I think Tina, Silvia, Charlotte, and I were all very pleased with both the pool of images and the ones we ultimately selected.

My selections reward artists who create glass works that are difficult for most, out of an appreciation for their ideas. But I also did not want to penalize works of beauty from the skilled craftsman, so I voted on my favorites in that area as well. You will also notice that my choices include some installation pieces. These are always hard to
interpret through images alone, but because the process doesn’t allow for further inspection, it is necessary for us to take some liberties in imagining how they really look.

Artists who some would have difficulty accepting because the works are so different from the “glass norm” include Petr Stanicky and Jehoshua Rozenman. I love the fact that both artists push raw architectural elements in their work, with Rozenman focusing on the concept of decay and dysfunction and Stanicky creating the sense of the underbelly of construction, where the hidden compartment can be seen. Also in this area is the simple yet unresolved-looking work of Imoto Maki. The work looks completely hand-thrown, like unkneaded dough, but because of the color, it appears entirely organic. Other works I believe some would have difficulty with that stood out for me are those by Patrick Martin and Amanda Nardone (whose model appears straight out of a Nan Goldin photograph).

When contemplating works that are just beautifully made, I had no issue including Yoko Togashi, Gulden Demir, and Michael Endo. Togashi’s vortex is wispy and light: impossible to ignore. Demir re-creates the ancient murrine bowl without the exact patterning of the original work. Adding vibrant coloring gives a contemporary look to it, even while maintaining the looseness of the form. Endo, on the other hand, is a skilled painter, whose silhouetted landscape leaves the viewer with a feeling of foreboding. Other standouts in this area include Thomas J. Ryder, whose rhythmic progression represents invisible forces in the world surrounding us, and Martin Hlubuček, whose geometric piece is as complex as can be in glass, with crisp sides, corners, and surfaces.

Installation art is the most difficult to jury because it is so temporary in nature. Several works I selected have the distinction of being neon art—always something that is hard to ignore when passing by, but seldom written about unless your name is Tracey Emin. Two neon works stood out for me: those of Federica Marangoni and Lily Reeves Montgomery. Marangoni’s work illuminates a canal in Venice, Italy, as if seeking to update the decaying structures of the city. Montgomery’s is a moment of performance, where the neon focuses on the actors in the vignette. Another standout installation is about as minimal as you can get. However, it is beyond intriguing. The work is by Pavla Kačírková, and it is placed in pure beauty. The curving, mirrored line draws you further into nature, inviting additional exploration.

Finally, design has become the cutting edge of the art world. Its importance to glass is surpassed in no other material, so it is important to recognize the superior submissions. Combining glass with any other material is difficult—glass with glass is difficult enough! Yasuo Okuda uses the imperfection of joining glass with ceramics to make a simple but beautiful vase. The glass doesn’t shrink at the same rate as the clay, leaving it cracked but beautiful. Elinor Portnoy’s hot-worked and then cut Citrus Juicer is so well designed that it is a wonder that anyone would use it. But it is entirely functional. Finally, Nynke Tynagel and Job Smeets’s The Banana Show is not only whimsical and fun, but, as the image illustrates, it is also masterfully designed.

I want to see more glass out in the fine arts world, but I know that most are still looking for that pretty piece with lots of beautiful colors, perfection in form, and flawlessness. In visiting Corning for the first time since the new wing opened at the Museum, I noticed that there were several artists from the fine arts world that I would not normally see there. This is a start. But there needs to be a lot more appreciation of the works of artists who make the one-off glass work or series. When we bring these artists into our world, then there will be fewer worries about exhibiting artists working in glass outside our world.

On a personal note, it was a wonderful experience working with the three creative ladies on the New Glass Review jury. And Tina, everyone who will receive this issue of New Glass Review is going to miss you. I think it will be your best ever.

Geoff Isles (GI)
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In recent years, we have seen great changes on the international contemporary glass scene. As part of the New Glass Review jury, I had the good fortune to observe and investigate the work of many artists and students from different parts of the world.

Traditionally, glass has been object-oriented, and the most important quality of that glass was the perfection of its production. Now, it seems that this tradition, linked to the idea of beauty and virtuosity, was not enough to express contemporary questions, concerns, feelings, and thoughts.

In addition to sculpture, objects, and installations, today’s artists explore the expressive possibilities of glass through performances, passing experiences, multimedia, and relational art. Some artists and designers are personally involved in the creation of their works, while others, faithful to the Venetian tradition, rely on the mastery of the glassblowers of Murano.

It seems to me that it is not a “school” or a “movement” but a kind of chorus in which everyone sings his own music in a fairly independent way and explores new perspectives. I think that it is not a music in which everyone knows the score, but rather an unsynchronized song that is very diverse and extremely challenging.

I find it interesting to observe the relationship that artists establish with real or unreal objects. Erwin Wurm, an Austrian artist known for his ironically conceptual sculptures, establishes an intriguing relationship with objects: he confuses us and somehow pushes us to reflect on what we see.

Thomas Yeend instead offers us a work in which there is an apparent paradox. On a child’s booster seat are placed some objects that are halfway between cleaning articles and baby bottles. This leads us to think about their nonfunctionality and, accordingly, about the short circuit created between what we know and what we see, as is the case with Wurm.

Other artists establish an intimate and spiritual relationship with their sculptures and installations.

Silvano Rubino redesigns the space of Palazzo Tiepolo Passi in Venice by replacing the existing furniture with some objects he created. In this sense, the artist establishes an emotional and symbolic tension with the objects, crossing time and space, two of the essential components in sculpture.

Mel George starts from the shape of a book in introducing us to her world, where time is marked by signs and images. She makes tangible what is intangible: air, time, temperature, and light. The artist defines her time through books that contain the memory of the sky—a symbol of what changes and is never equal to itself.

Other artists, such as Koichi Matsufuji, speak of spirituality through sculptures of children, in which glass has no function other than to shorten the distance between us and the Divine. The body is, then, a container of light that transcends each of us and propels us into a timeless space.

In her fascinating video, Nisha Bansil makes us see how glass follows the rhythm and shape determined by the music played by Tibetan monks. The sound determines the patterns of the frit on the surface of the glass, revealing the hidden structure of music. Barbara Idzikowska starts from the drawings of Raphael in her multimedia installation, Sleeping . . . , in which music and video are used to deconstruct those drawings and to bring them into our contemporary world on a monumental scale.

Artists such as Lily Reeves Montgomery are more interested in investigating the relationship between the body, materials, and light. In one way or another, she brings us closer to a magical sphere and to a sense of wonder that is part of our history as the human race, where much is sensed through the energy created in the interactions between people and things.

Michael Endo explores the transformation of the suburbs and the consequences of that change on the human beings who live there. In the architecture of his paintings/objects, there are no people, yet the works are permeated by a strong emotional tension that is linked to the psychological description of space.

Julia Chamberlain is interested in one of the most popular activities of this historical moment: the touch of glass on our smartphones. We establish a very intimate relationship with these objects. The fingerprints left on the screens reconstruct the memory of our movements and reveal our identity. Another young artist interested in process is Justin Ginsberg, who changes his point of view in order to explore what happens to glass without judgment or prejudice. In this way, the detection of stress is transformed into an opportunity to see what is familiar as unfamiliar. What we know about a negative quality in glass—stress—becomes part of a performance.

Gulden Demir, a young Turkish artist who studied in Italy, uses traditional Venetian murrine to create dishes that follow her personal pace in such a charmingly flawed way. These dishes place themselves in that increasingly ambiguous space between art and design.

The lamps of Job Smeets and Nynke Tynagel surprise and amaze. Baroque and technological at the same time, they close the gap between art, craft, and design. Another work that lies at the same level is one by Elinor Portnoy, in which a sculptural form, made of blown and cold-worked glass, performs the task of a citrus squeezer. It’s an object that can be put on a pedestal in a gallery or on the countertop in our kitchen.

In art, there are no neutral materials, and that becomes a challenge for artists like me, who embrace glass as one of the most important materials for expressing their own ideas. There is a moment when I have to ask myself, “Why glass?” And if I do not have an answer, I change direction.

Maybe, for this reason, I am fascinated and influenced by the installations of Mona Hatoum, in which glass is functional in terms of revealing what is hidden (see “Jury’s Choice” section, beginning on page 78). I am also
captivated by the iconic Cuban artist Ana Mendieta, who, in her performances in the 1970s, used glass to modify our perception of the body.

As one of several artists from the Arte Povera movement in Italy, Giuseppe Penone uses various materials, including glass. The tension between image and glass evidences the relationship between the body and nature.

I love the work of Leandro Erlich from Argentina. He uses one characteristic of glass: its reflection. In his installation, he invites viewers to experiment with the surprising feeling of being inside and outside the picture, as can happen in real life.

The Mexican artist Gabriel Kuri and the American artist David Hammons use glass to convey paradoxes and to show us the world from a different point of view. I have always admired the poetic installations of Javier Pérez from Spain because he makes visible the movement of the body in air.

In the 1990s, Kcho (Alexis Leiva Machado) from Cuba made several installations about illegal emigration, when thousands of Cubans left their country in rickety boats to go to America, and he used bottles and glass to represent the ocean. The title Para olvidar (To forget) suggests that traveling can be a strategy for forgetting.

Finally for the “Jurors’ Choice” section, I chose the pieces of three artists who use glass as material in their work. Jens Gussek combines painting and kiln-cast glass to describe states of mind, and I think he is a good example of artists who look for a balance among ideas, suggestions, and technique.

Last year, before traveling to Corning, I visited the show “Ascent into Darkness” in Melbourne, where I saw the works of Cobi Cockburn and Chick Butcher. I was very impressed with them. The artists showed 16 wall panels that created dialogues. The tension between light and dark, and opacity and translucence, was underlined by the installation—and, of course, only glass allows us to perceive that.

In the creative process, artists, designers, and craftsmen create images, objects, and visual architectures, but spectators activate this process. Marcel Duchamp said, “All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.”

In my world, 2015 was a year of big news items. First, the Corning Museum’s new Contemporary Art + Design Wing, which I worked on for many years, opened with an unforgettable weekend-long party, great press, and international acclaim. It was the highlight of my career to work on the new galleries with Tom Phifer and his associates—Gabriel Smith, Adam Ruffin, and Katie Bennett—and to be able to create the installation of the Museum’s contemporary collection in such an extraordinary and unique space. The new galleries were truly a collaborative project, involving many Museum teams under the guidance of the project’s manager, Ken Jobe; the Museum’s former president, Marie McKee; two executive directors, David Whitehouse and Karol Wight; the collections and exhibitions manager, Warren Bunn; the director of education and interpretation, Kris Wetterlund; and the chief digital officer, Scott Sayre. I thank them all most sincerely.

Even though I had the best job of anyone, in my opinion, I realized that working at The Corning Museum of Glass for nearly 16 years was perhaps enough. It was time to walk away from the table on a very high note, and time for new energy. Not many at the Museum agreed with me (thank you all for that), but change was in the air. So I retired from the Museum at the end of September, with the promise that I would complete New Glass Review 37, my last issue of that publication. I won’t be leaving the glass world, however: as an independent curator, I plan to be writing about contemporary glass for years to come.
In all my years working on *New Glass Review*, I have been fortunate to team up with intelligent, affable, and conscientious jurors, some whom I knew well and others whom I mostly knew of. This year was no exception. I was happy—even enthusiastic—to sit at the jurors’ table with Geoff Isles, Silvia Levenson, and Charlotte Potter, all of whom brought fresh perspectives, curiosity, wide-ranging knowledge, and humor to the proceedings.

Geoff Isles—an artist, educator, collector, and glass advocate—is someone I did not know well, but I got to know him a whole lot better during the jurying process. Geoff has taught at UrbanGlass and at the Parsons School of Design in New York City, and he has served on the boards of several nonprofits, including UrbanGlass, the Glass Art Society, and the Museum of Glass in Tacoma. I once visited Geoff at his New York City home, attending one of the many parties that he has hosted for the glass community. I was quite interested in his own work (post-apocalyptic in feel, incorporating glass, lead, hydrostone, and other materials) that I spied in his SoHo loft. His collection includes monumental sculptures in glass by Sean Mercer, Dana Zámečníková, Rick Beck, and Karen LaMonte, and paintings and drawings by artists such as Robert Longo, Mel Chin, and Kiki Smith. I was most charmed, however, to discover Geoff’s collection of ancient Roman and pre-Roman glass vessels. The collectors who are impassioned by contemporary art and ancient glass are few.

Silvia Levenson is an Argentinean artist who fled to Italy with her husband and small children in 1981, during the military dictatorship of Jorge Rafael Videla. In recent years, she has returned to Argentina, and she now divides her time between northern Italy, near Lago Maggiore, and Buenos Aires. Silvia has built a successful studio practice, and she exhibits her work around the world. She received several of the Corning Museum’s annual Rakow Commission in 2004, and her installation *It’s Raining Knives*—a visitor favorite—is displayed in the Museum’s new wing. Silvia’s work explores the topics of family and identity with a unique blend of sweetness, anger, honesty, and irony. Women’s work, women’s identity, and women’s relationships with men are recurring themes, and they constitute the kinds of subjects that are generally ignored by the male-dominated world of “high” art. Silvia observes that she doesn’t really like to dissect her life and background in public, but that her life is the subject of her work. “My domestic and private life is connected to my artistic work,” she says. “What happens a lot with my work is that people make connections with their lives.”

Charlotte Potter is also an artist whose personal relationships deeply inform her art. Although she is still building her career, she has made a reputation with ambitious pieces such as *Charlotte’s Web* (2010–2012), an installation of linked and entangled cameos carved with images of photographs of all her Facebook friends, and *Message Received* (2015), a suite of linked cameo-carved rectangles reproducing the text messages that chart the rise and fall of a love relationship. As a student, Charlotte co-founded the glass performance troupe Cirque du Verre (with Kim Harty and Rika Hawes), and performance plays a significant role in her artistic practice. She manages the Glass Studio at the Chrysler Museum of Art, and her original and exciting programming with energetic young artists reminds me of how important a role performance has played in the young history of American studio glass, and of how necessary it is to continue to encourage and support this kind of activity. With her ever-present Chihuahua Frodo (who entertained all of the jurors) by her side, Charlotte focused on selecting the work of artists who had never before been published in *New Glass Review*. This was an approach that no other juror has attempted. I admire and respect Charlotte for it, and I only wish that I had thought of it first.

* * *

Having relocated from Corning, New York, to Silver City, New Mexico, and having transitioned from more than full-time employment to part-time consulting, I have refocused my attention on myself and my environment. During the jurying process, I was drawn again and again to two themes, which I call “The Body and Glass” and “Home.” The intersections of glass and the body—from adornment to performance—have been of interest to me for many years, while domestic objects have had less of an appeal. Yet while I was trying to decide which objects to select from the Corning Museum’s collection for the “Jurors’ Choice” section, I was attracted to the humble, mostly unimportant objects that represented things I would like to have around me—domestic things, for the most part, that I would like to live with. For years, I had focused on ambitious conceptual sculptures and installations for this section of *New Glass Review*, but my final selections turned out to be quite different: small rather than large, historical rather than contemporary, personal rather than conceptual, and physically close rather than distant. I can pick up almost all of them with one hand.

The Body and Glass

The way in which artists use glass to interact with the body is quite different from the concept of the glass body, or the human figure in glass. None of the images I am choosing to discuss in this category portray the human figure in a traditional sense, and only one of them represents an actual object. Rather, the figure—in the form of a live human being—becomes one of the materials for conceptual works that are performance-based and documented in photographs and/or video.

1. Interview with Tina Oldknow, 2005.
When investigating a material, artists might first employ eyes and hands, but they can and do opt to use other parts of the body, and sometimes even the entire body. (In this, I am reminded of Yves Klein’s blue paint–dipped models and Shinique Smith’s paintings made with non-traditional parts of the body.) One entrant, Tyler Gordon, simply presents the full body as a potential tool for glass-making in his SCUFA (Self-Contained/Untethered Flame-working Apparatus). The experiential knowledge of glass that is gained through the body and its senses is ultimately—for makers and viewers—the most authentic and natural.

Glass has been used in a variety of ways to explore perception, and this path can be taken with the body, although the involvement of the body always assumes a concern with or query about identity. In How Can You Be So Sure, Verena Schatz presents a body, “filtered through glass,” she writes on her application, to achieve optical “irritations” so that we question what we see. Similarly, in Marc Barreda’s Distorting Beauty Triptych 1, a thin woman wears a glass helmet, the lenses of which distort her eyes, nose, and mouth. What she sees and what we see are entirely different, so that we wonder about the truth of how we perceive ourselves.

Amanda Nardone writes that she seeks to liberate individuals of all genders from cultural prejudices and societal constructs. By superimposing glass on the body of a model, as in her photograph Transcendence, she poses the question, “When is beauty dangerous?” “I use the body,” she says, “as a source of inspiration for transformation into projects that yearn for social revolution.” Nardone’s image might be too pretty for danger or revolution, although the possibility is there, unlike, say, Glass Malaise by Ivan Plusch. The large, stalagmite-like form that emerges from a pair of legs dressed in pants, socks, and shoes is revolutionary in its presentation, disturbing, and humorous—fully in keeping with its Surrealist character. But truly, the beauty and danger of glass are never more apparent than when it is placed on a soft, smooth body, whether it is Nardone’s glass accessories or Suzanne Peterson’s shimmering skin or the tactile, textural elements that are Marie Flambard’s Excroissances (Outgrowths).

Perception, beauty, identity, and danger are all great topics for glass. Glass is also a material that is visible and invisible, so what better medium is there to make the invisible visible? In Touch Archive, Julia Chamberlain tracks her fingerprints on the display glass of her iPhone. She documents different activities, such as listening to voicemail (no. 21), checking her calendar (no. 1), and reading a map (no. 16). Through the process of recording her fingerprints, she creates physical evidence of her actions, making visible what is normally invisible.

In the same vein, glass can enable invisible emotions to be made visible. In Emily McBride’s video Swimming in Honey, a nude woman lies next to a mysterious, misshapen glass object, weaving something invisible with her hands, the glass perhaps reflecting or representing an externalized emotional state. In Light Bodies, Lily Reeves Montgomery positions two nude women and a man (he is not visible in this photograph) on tall stools that are connected to glowing neon rings. Their faces are covered with their hands, giving the bodies a sense of anonymity. But they are still exposed, and we sense that their unseen emotions metaphorically power the light/energy that haloes them.

For Bed, Erin Dickson cut a sheet of common float glass to size, removed the mattress from her bed, and installed the glass on her bedframe. She slept nude on the glass for five consecutive nights. The photographs taken of her sleeping reveal the effect that glass has on the body, Dickson writes, and expose her emotional and physical discomfort. Like the photographic series made in 1972 by Ana Mendieta (chosen by Silvia Levenson; see page 87), the glass becomes an invisible force on the body, physically shaping and squeezing it. In Punch Drunk, Heather Sutherland uses the contact of skin and bone on glass—in her case, the searing burn of molten glass—to bring up and resolve traumatic emotions. Throughout this section on glass and the body, we can appreciate how the body, in its performances with glass, might create an experience entirely different from one we might have in casually picking up an everyday object.

**Home**

In my case, the deep emotions and dark physicality of the body are happily remedied by my environment, and specifically by the objects that inhabit it with me. I don’t understand people who say, “I’m not really into things.” I must be surrounded by objects—all those visual and haptic stories—along with the word-filled books that I collect. These are my fortress and my relaxation, and I thank you in advance, dear readers, for indulging me in the fantasy that follows.

This category of Home was inspired by Elizabeth Potenza’s remarkable installation In the Interest of Containing Time and Space. A pedestal, reminiscent of old-time television furniture, holds three cathode-ray tubes (CRTs or television tubes) that Potenza made herself. Eviscerating vintage televisions, she collected the CRTs, removed the electrical fittings, broke the glass into pieces, and washed them. She then remelted the glass—a beautiful dark blue-gray lead glass—and blew it into vase-like display monitors. These she electrified (in a somewhat dangerous process) with the help of a CRT manufacturer near Binghamton, New York. All of this was done so that Potenza could project home movies from her childhood that she discovered and wished to bring back to life. The color of the light that is beamed through the homemade
CRTs is a lovely phosphorescent green, warmer than the chilly blue to which I am accustomed.

So, now that I have “television” in place, I would like to mentally pose myself on Kate Clements’s Sofa, with Kathryn Wightman’s Stained “carpet” underfoot, and investigate what other objects might be found in, let’s say, my imaginary renovated barn. The wall treatment would be created by Harumi Yukutake in the style of Engi – 2015 Toyama. In one corner, the space would be illuminated with Song Dong’s surveillance chandelier Glass Big Brother, with Studio Job’s banana lamps on various tables. Instead of a houseplant, I would have Maria Grazia Rosin’s tendrilly Gothic Mechanical Meat Eaters, and instead of a cat, I would have Kate McGwire’s large crow-feather and glass Siren on the floor.

In my fantasy library area, Mel George’s sky-filled Volumes I–V would be available for consultation, along with my other books and a small collection of relics (illustrated in the “Jurors’ Choice” section): an ancient glass pomegranate votive from Cyprus, possibly made during the 14th or 13th century B.C.; a prunted reliquary beaker, made in Austria about 1500, preserving a piece of human bone; and a small model of a moldy strawberry, made in the late 19th century by the prominent Bohemian scientific glassmakers Leopold Blaschka and his son, Rudolf.

Nearby, an 18th-century folk-art shrine—depicting scenes from the life of Christ fashioned from shells and glass by cloistered nuns—would be displayed along with a collection of simple drinking glasses representing a selective history of glass. (These were all chosen from the Corning Museum’s collection.) They would include a lotus-bud beaker, with its pleasingly tactile bumps, from ancient Rome; and a sweet Islamic-period cup in the form of a soft leather boot. The so-called Dark Ages would be reflected in a charming, funnel-shaped beaker with crimped trail decoration, and by the secretive (maybe miraculous) Hedwig beaker—named after the Polish saint Hedwig (1174–1243)—in which it was rumored that water was turned into wine. A drinking tazza, sporting a mysterious turquoise glass–dotted ice-glass knop in the middle of its bowl, would represent the enlightened glassmakers of Renaissance Venice and the Netherlands.

The drinking glasses I would most frequently use, however—because they are more robust, of course—would be the 19th-century ones: a colorless beaker with a beaded band showing deer in a forest (a favorite theme of mine) and a heavy-footed enameled and cut beaker depicting an astronomer, which would inspire study. These would be placed on my imaginary large table, with my preferred tableware: a 19th-century Salviati glass plate, enameled with an urn and a serpent; mid-18th-century Venetian cutlery made with aventurine glass; and an 18th-century glass cup and saucer imitating snowflake obsidian.

In other, smaller rooms of the imagined barn, we would find Elizabeth Hatke’s unfortunate object, I’m Going to Disappear Like I Never Was, with its intimations of butchering and cooking. Thomas Yeend’s Attractive Nuisances would be necessary to have on hand for any visitors who might be arriving with infants, as might Zac Weinberg’s scepter-plunger Untitled Implement 01. Outside, Brad Copping’s mirrored canoe would be tethered to a bank of the creek, waiting for a trip downstream to chart Pavla Kačírková’s Line.

Well, that was fun for me, and I don’t feel too guilty for the self-indulgence after all of my earnest juror’s essays. This raises the topic, though, of New Glass Review and whom it is for. At the 2015 Glass Art Society conference in San Jose, California, Helen Lee, Matt Szösz, and Alex Rosenberg of Hyperopia Projects sat on a panel titled “The Critical Vacuum,” which posed the question, “Where does critical discourse live in the glass community?” The panelists proposed a “survey of the state of scholarship in glass . . . [focusing] on the potential for critical thought to influence craft/material-based art, and for the glass community to contribute to larger issues of criticality in fine art and craft/material studies.” Sitting with the other rapt listeners, I was unaware that New Glass Review would be a prime topic of discussion until I saw my face (to my horror) appear on one of the PowerPoint slides. Alex Rosenberg then gave a synopsis of the statistical research, undertaken by Zac Weinberg for his 2015 M.F.A. thesis for Ohio State University, which analyzed what art works did and did not get into New Glass Review.

It was exciting to have New Glass Review come up as a topic for discussion—finally—and to hear some feedback about it. The most pressing problem, as I understood it, was that New Glass Review was the only journal of its kind, and although it was appreciated, the sentiment was expressed that it had too much influence and there needed to be more options.

The circumstances of artists making work in glass have utterly changed since 1975, when a group of artists at Corning, brought together by the president and director of the Museum, Thomas S. Buechner, informed Museum staff that they believed an annual journal (which became New Glass Review) and a traveling museum exhibition were what glass artists needed. The 1979 traveling exhibition “Contemporary Glass: A Worldwide Survey,”

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3. The artists’ advisory group brought together at Corning included Andre Billeci, Jamie Carpenter, Dale Chihuly, Fritz Dreisbach, Henry Halem, Dominick Labino, Marvin Lipofsky, Harvey Littleton, Tom McGlachlin, and Joel Philip Myers.
with its catalog, was groundbreaking and had a profound influence on the glass community. Corning Museum staff members who realized both projects included Tom Buechner; Antony E. Snow, project director for New Glass; and William Warmus, assistant curator of 20th-century glass.

In his foreword to 25 Years of New Glass Review, Buechner wrote: “We had four basic reasons for establishing New Glass Review: (1) to distribute information to the rapidly growing number of glass artists and collectors, (2) to develop an archive to track the Studio Glass movement over the years, (3) to promote glass as a fine-arts medium, and (4, most important) to acquire for our own collection.” Over 35 years later, the question is: Are these reasons still good enough for what today’s audiences expect?

In closing—and how appropriate for my last juror’s essay—I encourage anyone interested in New Glass Review to read Weinberg’s thesis, which you can find online at http://hyperopiaprojects.com/portfolio-tag/new-glass-review (click through to download the .pdf). In his abstract, which tells only the necessary outlines of an engaging and at times hilarious pursuit, Weinberg writes:

The New Glass Review is an annual publication in which a jury select 100 submitted images of what they feel represents the best work in glass from the past year. The jury is composed of Tina Oldknow, curator of modern glass at the Corning Museum of Glass and three other guest jurors. By taking the New Glass Review as the paramount examples of work in glass, my project began by breaking down every image selected by the jury since 2001 into Excel spreadsheets. Images were deconstructed into 110 categories, ranging from the submitted information of dimensions, artist gender and nationality, to the visual attributes of symmetry, dominant colors, referential imagery, additional materials and photographic setting.

With the help of the Statistics Counseling Service at The Ohio State University, I was able to run a series of analyses to determine favorable attributes of glasswork based on my collected data. From these figures I constructed three artworks and submitted them to the 2015 New Glass Review under a pseudonym. Despite adhering to the precise calculations, my submission was unsuccessful. Partially.

After massive data crunching, not unlike what Vitaly Komar and Alex Melamid undertook for their Most Wanted paintings project (1994–1997), Weinberg isolated the characteristics of the successful New Glass Review entry. Such an object would need to be a sculpture; have a height of 84.86 cm, a width of 111.9 cm, and a depth of 57.63 cm; be made of clear blown glass; contain multiple glass objects; include an additional material (such as steel); be referential in its imagery; be lighted by an exterior light source; be photographed with a white background; have a transparency of 5.72; and be symmetrical. This research led Weinberg to make three very different objects (potentially a negative flag to NGR jurors, by the way) and submit them to New Glass Review under an assumed name. None of his “ideal” objects was chosen for publication, but here’s the rub: his own entry was successful. Weinberg attributed this outcome to the energy he expended thinking about New Glass Review, but when I looked at his piece again, I found that it met almost all of the criteria he had isolated.

As Geoff Isles observes in his essay, glass is still a “fledgling art medium with great yet largely unrealized possibilities.” We can add New Glass Review to that category, as well as glass criticism in general. Let’s all heed the call of Hyperopia Projects to support an expansive definition of glass and to promote rigor in critical discourse. That means: look, read, and write!

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The 37th annual Hunger Games—I mean, New Glass Review—abounds with works founded on the decorative, functional, political, and technological. This dynamic range forms a picture of what motivations are propelling contemporary glass practices today. I am honored to have participated in this year’s selection, and want to take a moment to marvel at the professionalism of our colleagues at The Corning Museum of Glass. Thank you all for doing your jobs so well and for giving us this forum.

Jurors had a distinctive logic for their selections. My methodology was quite simple: the project had to be visually stunning, smart, and well-made. To the best of my ability, I attempted to select artists who had not been featured in the past three years of New Glass Review in an attempt to give airtime to those working on the periphery. Themes began to emerge throughout my selections, and I will highlight some of the works that epitomize these loosely identified taxonomies:

1. Clever Function

After 2,000 years of functional glass objects, it seems fitting to begin by discussing witty design that pays tribute to this lineage. Elinor Portnoy’s Citrus Juicer is as decorative and sculptural as it is functional. This brightly colored, brutal tool simultaneously makes me feel uncomfortable with its “reaming” quality and seduces me with its palette and the juicy flesh of the citrus it is about to pierce. Julie Gilbert’s COD is an alluring study of the interior of her mouth. I’ve never considered the positive form of this intimate and sensuous crevice of the body, and taken out of context, the pair almost look as if they could fit inside each other. These negative and positive, black and white binary pieces remind me of Janine Antoni’s spoon, Mother and Child. Finally, Kristel Brichter’s Crescita Range is both utilitarian and sculptural; it is inspired by natural crystal growth, and it recalls historical cut crystal works.

2. Process

Makers are obsessed with process. We dissect how a piece was created, trying to understand the steps taken in executing it. Often we relish the works that truly stump us, or are out of the ordinary. In Moon Study by Liesl Schubel, the artist threw rocks at a hot glass sphere to replicate the way in which the moon was created. Indeed, collisions formed craters over billions of years to make the pockmarked lunar surface we all look up to. In Stacked Mandala, Nisha Bansil uses resonant frequencies played through sheets of glass to disturb powder atop, allowing the vibrations to create tessellated patterns, and she stacked the sheets for documentation. I view this image as a relic of a performance. Ryan Tanner’s Closer (Part 1) is a testament to the artist’s labor. The six minimalist cameo panels—which read from left to right, top to bottom, like a book—show evidence of erosion and excavation. The slow, laborious process of grinding away the white to reveal the black below resembles a deep fog that is giving in to dusk. This could be a metaphor for the loss of innocence; it is poetic, and a triumph in its simplicity.

3. Body

Our skin, the largest portion of our body, is essentially the sack or vessel that holds us together. Certain artists played with adornment upon the skin, highlighting ridges or tracing lines. Marie Flambard’s Excroissances (Outgrowths) is a simple photographic series exploring form with a string of flesh-toned beads. It is an exquisite composition that highlights basic principles of figure-to-ground relationships and touches on macabre camouflage. Suzanne Peterson’s This Glass Skin magnifies the skin through hundreds of small glass lenses. It’s beautiful, and yet it begins to rub and scratch at the line of possibly grotesque. The work makes me think of the medical gaze, and it conjures self-conscious thoughts of moles, bumps, and spots that could send someone to the dermatologist for a second opinion. Meanwhile, Heather Sutherland uses molten glass as her punching bag in the cathartic and dually aggressive performance Punch Drunk, which is about letting go of a memory.

4. Uncanny Pairings

Glass has a long history of mimicking other materials—mirroring silver, gemstone knockoffs, and other unusual mash-ups. In Sean Donlon’s Eye Bulb, the artist pairs a hand-blown prosthetic eye and the socket of a light bulb. This collision of objects that live within the realm of function is contradictory. It makes me think of the early philosopher Empedocles and his emission light theory, which
speculated that the eye was actually projecting images onto the world around us. In Untitled Implement 01, Zac Weinberg combines what looks to be a historical mace (a ceremonial staff of political office) with a toilet plunger. There is humor in this noble object being used as the handle of a utilitarian implement that helps one push shit down the toilet. It's not just funny; it's hysterical. In this political climate, we all need a real sense of humor, and Weinberg's mix of high/low culture and poking fun at ceremonial objects hits the nail on the head.

Glass Big Brother, by the Chinese artist Song Dong, is a huge chandelier that has security cameras as the lighting fixtures, blinding viewers as they walk around it. This omnipresent piece is reminiscent of the Panopticon, and it makes me wonder what it must have felt like to grow up in China during the Cultural Revolution, and how the urban environment has evolved. It also makes a nice segue to technology.

5. Technology

Our craft tradition has certainly been affected by technology over the past 100 years. The advent of the torch alone propelled the Studio Glass movement and allowed detail never before thought possible. The MIT Media Lab just launched a 3-D glass printer. In these contemporary times, artists are using all of the tools in their cabinet to express ideas, such as video (Anna Mlasowsky, Hand Made), 3-D rendering (Adam Holtzinger, Renderings), sensors (Julia and Robin Rogers, Mechanical Heart), Max/MSP patches (Alex Rosenberg, Drawing), Arduino boards (Ben Wright, The Show Must Go On), and code written on open-source platforms (Kim Harty, Spectral Cinema).

In the Interest of Containing Time and Space, by Elizabeth Potenza, consists of blown cathode-ray tubes that create what the artist calls “image holders, as custodians of emotion or memory.” This analog approach reads as nostalgic in the digital age. The home videos have decayed and are distorted through the glass, capturing life and memory in a way that digital technology does not. Julia Chamberlain’s Touch Archive harvests impressions from the object the artist handles most—her iPhone—made with Corning’s Gorilla glass. These physical vestiges of her nonphysical communications are an archive of checking her calendar, voicemail (who still does that?), and Google Maps. It is a beautiful documentation of a digital interaction that we have every day, and of the impressions our warm bodies leave on these cold pieces of electronics. I cannot tease out all of the thematic groupings at length here, but the full list of categories that are in piles on my dining room table include:

Symbols
Andrea Fabiana da Ponte’s Globalized and Hannah Kirkpatrick, Joan Biddle, and Kristi Totoritis’s Tree House employ the bending of recognizable icons to discuss homelessness and our earth growing past its limitations.

Geometry
Madisyn Zabel’s Wireframe and Keith Lemley’s Arboreal need to have a show together. These two installations do an incredible job of tracing the shadows and light that objects cast onto the walls behind them.

Works on the Edge of Perception
Robyn Weatherley’s Chronicles of One and Dylan Brams’s 64 to 82 are haunting pieces with feathery edges, forcing you to question where they end and begin.

Decorative
Kathryn Wightman’s Stained, Sarah Rebekah Byrd Mizer’s Glass Wallpaper Pattern No. 3: Houston, TX, and Aline Thibault’s Au fil de all use decorative patterns but employ three distinctive methods of glassworking. From screen printing with glass powders to flameworking with a crème brûlée torch to sewing stained glass, these works introduce a contemporary spin on the historical decorative arts and the domestic frame through which they are viewed.

Many other works were outstanding and worthy of selection, but had been represented similarly in recent years. It made me understand why certain names continue to rise to the surface: Rei Chikaoka, Amber Cowan, Mel Douglas, Maria Bang Espersen, Simone Fezer, Sachi Fujikake, Jamie Gray, Carrie Grula, Matthias Hinsenhofen, David King, James Labold, Gayle Matthias, Kimberly Marina McKinnis, Yosuke Miyao, Tom Moore, Momoo
Omuro, Erica Rosenfeld, Rui Sasaki, Aric Snee, and Ben Wright. Each of these artists makes strong work and does an incredible job of translating it into clean and understandable documentation. Take note: although these artists are not featured in this year’s *New Glass Review*, their work is worthy of further investigation.

* * *

The 10 objects submitted for “Jurors’ Choice” are a range of glass oddities found in my research. This cabinet of curiosities includes medical devices, scientific inventions, Victorian mourning practices, early photographic processes, and, of course, contemporary art. We live in an incredible time, in which information is at our fingertips and the glass world does an excellent job of looking to the past as well as the future. It’s true: we have a remarkable history to mine. As artists and makers, we have a responsibility to create important work if we are going to use the massive resources required to melt glass. From where I sit, the artists selected in this year’s *New Glass Review* are meeting this challenge by creating work that forces us to reconsider our place within our history.

What you don’t see very much of is work that is asking us to reconcile larger social and environmental injustices that are so prevalent in this global society. I challenge us all, myself included, to look outside our windows, cities, and areas to form a wider perspective. Here’s to a brand new year of pushing limitations, setting new boundaries, and using our glass lenses to get a panoramic view. (By next year, I’m sure there will be an app for that.)

Charlotte Potter (CP)
Glass Studio Manager and Programming Director
Chrysler Museum of Art
Norfolk, Virginia
Jurors’ Choice

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

The New Glass Review 37 jury: Charlotte Potter, Tina Oldknow, Geoff Isles, and Silvia Levenson in the Museum’s new Contemporary Art + Design Wing.

Selections

The selections are arranged by juror, and then alphabetically by artist, or by date (Oldknow, Potter). Photographs of Corning Museum of Glass objects are courtesy of The Corning Museum of Glass.

Geoff Isles (GI)
Inflated tube
Shah Cheragh Mosque, Shiraz
Ai Weiwei
Walead Beshty
Monir Shahroudy Farmanfarmaian
Dennis Oppenheim
Izhar Patkin
Costas Varotsos
Christopher Wilmarth
Walter Zimmerman

Silvia Levenson (SL)
Cobi Cockburn and Charles (Chick) Butcher
Leandro Erlich
Jens Gussek
David Hammons
Mona Hatoum
Kcho (Alexis Leiva Machado)
Gabriel Kuri
Ana Mendieta
Giuseppe Penone
Javier Pérez

Tina Oldknow (TO)
Relics
Lotus-bud beaker
Vessel shaped like a boot
Hedwig beaker
(beaker with lions)
Beaker with applied decoration
Drinking tazza
Portable shrine
Place setting
Beaker with beaded band
The Astronomer

Charlotte Potter (CP)
Electrotherapy machine
Mourning ring
Prosthetic eye collection
Emile Pingat
George Woodall
Master violet ray
Louis Lumière
Transistor
Dario Robleto
Lygia Clark
Inflated Tube
Found in Israel, Jerusalem (Jewish Quarter), 50–40 B.C.
Blown glass
Collection of The Israel Museum, Jerusalem

**GI**

Interior of the Shah Cheragh Mosque
Iran, Shiraz, 14th–16th centuries, extensive renovations in the mid-19th century, 1950s
Interior covered with mirrored mosaic
Photo: imageBROKER/Alamy
The mosque (and the two tombs that it contains) is the most important place of pilgrimage in the city of Shiraz.
**GI**
Descending Light

Ai Weiwei (Chinese, b. 1957)
People’s Republic of China, Beijing, 2007
Glass crystals, light, metal
H. 400 cm, W. 663 cm, D. 461 cm
Photo: Mary Boone Gallery, courtesy of Ai Weiwei Studio

Walead Beshty (British, b. 1976)
United States, Los Angeles, California, 2008
Laminated glass, FedEx shipping box, accrued FedEx shipping and tracking labels, silicone, metal, tape
H. 50.8 cm, W. 50.8 cm, D. 50.8 cm
Photo: Courtesy of the artist and Regen Projects, Los Angeles
“Infinite Possibility: Mirror Works and Drawings, 1974–2014”
(installation view of exhibition)

**Monir Shahroudy Farmanfarmaian**
(Iranian, b. 1924)
Mirror, mixed media
Dimensions vary
Photo: David Heald, © SRGF, NY

**Device to Root Out Evil**

**Dennis Oppenheim**
(American, 1938–2011)
United States, New York, New York, 1997
Galvanized structural steel, anodized perforated aluminum, Venetian glass, concrete foundations (installed at Venice Biennale, 1997)
H. 610 cm, W. 305 cm, D. 366 cm
Collection of the Denver Art Museum, Denver
Photo: Edward Smith, courtesy of Dennis Oppenheim Studio/Archive

GI
Where Each Is Both

Izhar Patkin (Israeli, b. 1955)
With the assistance of Lino
Tagliapietra (Italian, b. 1934)
United States, New York,
New York, 1994
Blown glass; steel, wood
H. 426.7 cm, W. 213.4 cm,
D. 213.4 cm
Collection of the Solomon R.
Guggenheim Museum, New York
Photo: Courtesy of Patkin Studio

GI

Dromeas (Runner)

Costas Varotsos
(Greek, b. 1955)
Greece, Athens, 1994
Glass, iron
H. 1,200 cm
Photo: Martin Garnham/Alamy
GI
Is, Was (Chancing)
Christopher Wilmarth
(American, 1943–1987)
Etched glass; steel, steel cable
H. 101.6 cm, W. 161.2 cm, D. 76.2 cm
Photo: Jerry Thompson, courtesy of Betty Cuningham Gallery

Section Three
Walter Zimmerman
(American, b. 1946)
United States, South Orange, New Jersey, 2004
Blown glass, mixed-media installation
Dimensions vary
Photo: Courtesy of Walter Zimmerman

Ascent into Darkness #1
Cobi Cockburn (Australian, b. 1979)
and Charles (Chick) Butcher
(Australian, b. 1976)
Australia, Kiama, New South Wales, 2015
Kiln-formed glass, cold-worked
Each: H. 115 cm, W. 95 cm
Photo: Courtesy of Fehily
Contemporary, Melbourne
SL

Le Cabinet du psiconaliste (The psychologist’s office)
Leandro Erlich (Argentinean, b. 1973)
Argentina, Buenos Aires, PROA, 2012
Two rooms of identical dimensions, furniture
(sofa, bookcase, desk, chairs), carpet, glass, lights
See video at www.youtube.com/watch?v=Idqlyet2U-k
Photo: Clara Cullen, © Leandro Erlich, courtesy
of the artist and Sean Kelly, New York
SL
Determined Women
**Jens Gussek** (German, b. 1964)
Germany, Halle, 2010
Sand-cast glass, reverse-painted
Each: Diam. 27 cm
Photo: Courtesy of Jens Gussek

Untitled
**David Hammons** (American, b. 1943)
United States, New York, New York, 2000
Lead glass, brass, frosted glass, light fixtures, hardware, steel
H. 195.6 cm, W. 221 cm, D. 63.5 cm
Series of 3
Photo: Courtesy of Phillips/Phillips.com
SL
Conversation Piece II

Mona Hatoum
(Palestinian, b. Lebanon, 1952)
United Kingdom, London, 2011
Six period chairs, wire, glass beads
H. 82 cm, Diam. 285 cm
Photo: Everton Ballardin, © Pinacoteca do Estado de São Paulo, courtesy of the artist and White Cube, London

Para olvidar (To forget)
Kcho (Alexis Leiva Machado)
(Cuban, b. 1970)
Cuba, Havana, 1996
Found objects (table, chair, boat, glass bottles)
Dimensions vary
No photo available; please see an image at http://s236.photobucket.com/user/diegocabrera1/media/contemporary%20art/kcho.jpg.html (accessed February 1, 2016)
Carretilla II (Wheelbarrow II)
Gabriel Kuri (Mexican, b. 1970)
United States, Los Angeles, California, 1999
Wheelbarrow, blown glass
H. 55 cm, L. 140 cm, W. 66 cm
Photo: Nathan Keay, © MCA Chicago
SL

Untitled (Glass on body imprints) – Face
Ana Mendieta (Cuban-American, 1948–1985)
United States, New York, New York, 1972
Gelatin silver prints
Each: H. 25.4 cm, W. 20.3 cm
Photo: Bruce M. White, Princeton University Art Museum/Art Resource, NY
SL
Trappole di luce (Light traps)
**Giuseppe Penone** (Italian, b. 1947)
Italy, Turin, 1995
Crystal, b/w photography on wood panel
H. 37 cm, W. 99.5 cm, D. 69 cm
Photo: Archivio Penone, courtesy of Marian Goodman Gallery and Archivio Penone
SL

Levitas (Levitate)
**Javier Pérez** (Spanish, b. 1968)
France, Marseilles, Centre International de Recherche sur le Verre et les Arts Plastiques (CIRVA), 1998
Blown glass
Dimensions vary
Collection of the Guggenheim Museum Bilbao, Bilbao, Spain
Photo: © A. Zafra, courtesy of the artist and CIRVA
SL
Relics:

Bottle Shaped like a Pomegranate
Cyprus, 1375–1225 B.C.
Core-formed and hot-worked glass
H. 7.7 cm, Diam. 6.7 cm
Collection of The Corning Museum of Glass (66.1.226)

Reliquary Beaker (*Krautstrunk*)
Austria, about 1500
Blown glass; wax, bone
H. 8.7 cm, Diam. 7 cm
Collection of The Corning Museum of Glass (79.3.194, gift of The Ruth Bryan Strauss Memorial Foundation)

Moldy Strawberry
**Leopold Blaschka**
(Bohemian, 1822–1895)
and **Rudolf Blaschka**
(Bohemian, 1857–1939)
Germany, Dresden, 1880–1890
Lampworked glass; wire
H. 4.3 cm, Diam. 3.7 cm
Collection of The Corning Museum of Glass (79.3.92)
TO

Lotus-Bud Beaker
Eastern Roman Empire (possibly Syria), first century A.D.
Mold-blown glass
H. 20.2 cm, Diam. 8.7 cm
Collection of The Corning Museum of Glass (64.1.10)
TO
Vessel Shaped like a Boot
Possibly Central Asia, about ninth–12th centuries
Blown and hot-worked glass
H. 14.2 cm, W. 12 cm, D. 7 cm
Collection of The Corning Museum of Glass (72.1.1)
TO

Hedwig Beaker
(Beaker with Lions)
Possibly Sicily, late 12th–early 13th centuries
Mold-blown glass, cut, engraved
H. 8.7 cm, Diam. 7.1 cm
Collection of The Corning Museum of Glass (67.1.11)
TO
Beaker with Applied Decoration
Central Europe, late 13th–early 14th centuries
Blown and hot-worked glass
H. 10.1 cm, Diam. 8.2 cm
Collection of The Corning Museum of Glass (2009.3.49)

Drinking Tazza
Low Countries, about 1575–1600
Blown, mold-blown, and hot-worked glass, gilded
H. 15.3 cm, Diam. 16.3 cm
Collection of The Corning Museum of Glass (2000.3.12)
Portable Shrine  
France, probably Nevers, early 18th century  
Lampworked glass; paper, cloth, plaster, shell, metal, wood, leather  
H. 79.4 cm, W. 48.5 cm, D. 23.6 cm  
Collection of The Corning Museum of Glass (58.3.218)  

Place Setting:  

Cup and Saucer Possibly Imitating Snowflake Obsidian  
Europe, 18th century  
Blown glass  
Cup: H. 5.6 cm; Diam. 6.6 cm; saucer: H. 4.6 cm, Diam. 9.3 cm  
Collection of The Corning Museum of Glass (79.3.493, bequest of Jerome Strauss)  

Aventurine Cutlery  
Venice, metal made by Daniel Gurney, about 1750  
Hot-worked aventurine glass, cast silver, forged steel, assembled  
Fork: L. 16.6 cm, Diam. 1.3 cm; knife: L. 19.9 cm, Diam. 1.3 cm  
Collection of The Corning Museum of Glass (2010.3.120)  

Plate with Urn and Serpent  
Italy, Murano, Salviati & C., 1868  
Blown and hot-worked glass, enameled  
H. 2.5 cm, Diam. 18.7 cm  
Collection of The Corning Museum of Glass (75.3.69)
Beaker with Beaded Band
Bohemia, about 1830
Mold-blown glass; stitched glass bead band
H. 12.8 cm, Diam. 10.3 cm
Collection of The Corning Museum of Glass
(79.3.578, gift of The Ruth Bryan Strauss Memorial Foundation)
TO

The Astronomer
Probably Bohemia, about 1870–1890
Mold-blown glass, cut, enameled, gilded
H. 13.3 cm, Diam. 9.3 cm
Collection of The Corning Museum of Glass
(79.3.664, gift of The Ruth Bryan Strauss Memorial Foundation)
TO
Electrotherapy Machine
United Kingdom, London, about 1780–1800
Photo: Courtesy of Science Museum, London/Science & Society Picture Library
The cylinders of this electrotherapy machine are turned against the leather cushion, creating an electrical charge that is then transmitted to a Leyden jar. This holds the charge, which can then be passed to a flexible conductor used to deliver an electric shock to the patient. Electrotherapy was used for a wide range of neurological and psychiatric disorders. This type of equipment was invented by Edward Nairne (British, 1726–1806), an optical and mathematical instrument maker and natural philosopher. Electrotherapy came into popular use in England in the second half of the 1700s. Learning of results in England and Europe of the use of electroshock treatment for affected limbs, the American electrical pioneer Benjamin Franklin treated many people in his Pennsylvania home. On the whole, he considered his results disappointing, admitting that he was not a physician. But because of his fame, many static machines were used in the United States and Europe for “franklinization.”
CP

Mourning Ring for Roger Kelsall (American, 1737–1788)
United Kingdom, about 1788
Gold, hair, glass; inscribed
Top: 3.2 cm x 2.1 cm
Private collection
Photo: Courtesy of Sarah Nehama
CP
Cabinet of Glass Eyes
United States and Europe, late 19th–early 20th centuries
Glass, oak, metal, cardboard, velvet
H. 16.5 cm, W. 43.2 cm, D. 31.8 cm
Collection of the Shelburne Museum, Shelburne, Vermont
(1967-181.2, gift of Dr. Bertram Doloff)
Photo: Andy Duback, courtesy of the Shelburne Museum

Jacket Wrap
Emile Pingat (French, 1820–1901)
France, Paris, 1890–1895
Silk, glass, metal, lace, beads
Collection of the Shelburne Museum, Shelburne, Vermont
(1962-138.1, gift of Ruth H. Hardy)
Photo: Andy Duback, courtesy of the Shelburne Museum
Master Violet Ray
Type F violet ray, 50,000 volts output
Box: H. 17.8 cm, W. 22.9 cm, D. 20.3 cm
Electrotherapy Museum, Royal Palm Beach, Florida
For a lighted image of a violet-ray set, see en.wikipedia.org/wiki/Violet_ray.
Photo: Jeff Behary, curator, Electrotherapy Museum
The violet ray was an early form of energy medicine, an electrotherapy treatment invented in 1893 by Nikola Tesla (Serbian-American, 1856–1943). It was intended to charge the body’s electromagnetic field by emitting a current of charged ions that would flow through the nervous system and cure disease with light. The treatment was often recommended by the American mystic Edgar Cayce. Tesla introduced a prototype of the violet-ray machine at the 1893 World’s Columbian Exposition in Chicago.

CP
**Portrait of Auguste Lumière**

**Louis Lumière** (French, 1864–1948)

France, Lyons, 1920

Wood, glass, photostereosynthesis process; frame

H. 52.5 cm, W. 42.9 cm, D. 15.5 cm

Photo: Getty Research Institute, Los Angeles, © Institut Lumière/Famille Lumière

Photostereosynthesis is a process developed by Louis Lumière in the early 1900s. It involves taking a series of photographs at different focal distances and layering printed glass plates to create a three-dimensional image of the subject entombed in the glass. Images were laborious and expensive to produce, and the process never succeeded commercially. In 1895, the Lumière brothers introduced the first motion picture. For more information, see Barbara Maria Stafford and Frances Terpak, *Devices of Wonder: From the World in a Box to Images on a Screen*, Los Angeles: Getty Research Institute, 2001.

**Transistor**

United States, New Jersey, Bell Laboratories, 1947

Photo: The Porticus Centre, Beatrice Technologies

The first practical transistor (now found in every digital device) was co-invented by Charlotte Potter’s grandfather, Morgan Sparks (American, 1917–2008), and a team of 10 others under the supervision of William Shockley (British, 1910–1989) at Bell Laboratories in New Jersey. The C-shaped transistor is made of glass.

*CP*
Love Has Value Because It’s Not Eternal
Dario Robleto (American, b. 1972)
United States, Houston, Texas, 2008
Blown glass beakers, stretched audiotape of field recordings of the sound of glaciers melting (2005–2006) intertwined with audiotape of various lovers recording their partner’s heartbeats as they reflected on each other, ground passionflower, amber, eternal flower, resurrection plant, silk, satin, leather, ribbon, brass, iron, cork, pine, typeset
H. 91.4 cm, W. 323.8 cm, D. 135.8 cm
Photo: Courtesy of the artist and Inman Gallery, Houston
CP

Performance Incorporating Óculos (Goggles)
Lygia Clark (Brazilian, 1920–1988)
Performers using Lygia Clark’s instructions to re-create happenings during the exhibition “Lygia Clark: The Abandonment of Art, 1948–1988”
Photo: Julietta Cervantes, digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY
Clark explored ideas of sensory perception in her art. Later in her career, she used her art therapeutically, applying her form of art therapy to psychotic and mildly disturbed patients.
CP
Note

The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass, engaging artists whose works are of 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 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 2015 Rakow Commission: Bernhard Schobinger

The progress of work carried out in the workshop is marred by instability, a fragile state of mind constantly oscillating between euphoria and resignation, acceptance and rejection. Love and curiosity as well as anger and aggression can be the motivating forces driving excursions into the last blank spaces on the map of the aesthetic world, which may lead either to discoveries or shipwreck.

—Bernhard Schobinger

A key figure in avant-garde contemporary jewelry, Bernhard Schobinger is known for his subversive approach to making that has spanned more than 45 years and has earned him a reputation for rebelliousness and innovation. His creative process starts with gathering things, which include items that he may have retrieved from the garbage as well as high-value objects. Schobinger most often uses materials not associated with traditional jewelry, such as shards of glass and pottery, colored pencils, spent underwear elastic, worn eraser nubs, nails, piano keys, and screws. Combining his seemingly worthless bits and pieces with precious metals and stones, such as gold and diamonds, he denies his jewelry its function as a status symbol, preferring to use it as a vehicle for social expression.

Bernhard Schobinger. Photo: Courtesy of Gallery S O London.

Born and raised in Switzerland, Schobinger began his studies in the early 1960s at the Zurich Kunstgewerbeschule (School for the Applied Arts). There, the climate was one of rebellion and confrontation, in support of and inspired by such social phenomena as the British Youthquake and the American civil rights and antiwar movements. In art, the early 20th-century avant-garde movement Dada, which originated in Zurich, was rediscovered in the 1950s, and the neo-Dadaists were part of a lively international artistic discourse during the 1960s.

Schobinger began his singular career as a jeweler armed with Dadaist text collages and witty puns and plays on words, and steeped in Surrealist ideas of design and invention. A collaboration with the Swiss artist Franz Eggenschwiler (1930–2000) inspired him to make use of nontraditional resources for jewelry. Schobinger’s necklaces might incorporate such disparate elements as scissors and old lightning rods, while his rings might feature bits of broken stones, discarded eyeglass lenses,
and pearls. A bracelet might be fashioned from a single piece of found, scarred obsidian, notoriously hard to cut without breaking.

Schobinger's sometimes unwearable pieces challenge our conventional understanding of the purposes of jewelry and adornment. He does not focus exclusively on discarded materials, but he works, almost alchemically, to create blends of precious and poor elements in particular proportions. Like the Dadaists, he uses calculated coincidence in his selection of materials and how he processes them, rather than random choice. His unconventional worldview is one of an artist rather than a jeweler, and his work extends into the realms of sculpture, photography, and performance.

Schobinger's long necklaces strung of broken bottle necks, which he began to make in 1988, most clearly demonstrate his appreciation of and interest in glass that is bright, dangerous, and glinting. The necklaces read equally as punk, tribal, avant-garde, and ancient in appearance, and Schobinger documents them in sepia-tinted, slightly blurred photographs in which they are modeled by bare-breasted young women. These tribal or ancient Greek-looking maidens are Schobinger's daughters, Sonja and Linda, hauntingly captured by their mother, the Swiss photographer Annelies Štrba. Schobinger's interest in jewelry extends, beyond the object and whatever social or political meaning it may reflect, to the body and how his materials physically and psychologically interact with it.

The work of Schobinger, a recipient of the biennial Françoise van den Bosch Prize in 1998, has been published extensively and is represented in numerous public collections, including the Gemeentemuseum, The Hague, the Netherlands; Los Angeles County Museum of Art, Los Angeles, California; Musée de Design et d’Art Appliqués Contemporains, Lausanne, Switzerland; Musée de l’Horlogerie, Geneva, Switzerland; Musée des Arts Décoratifs, Paris, France; Museum Boymans van Beuningen, Rotterdam, the Netherlands; Museum of Fine Arts, Boston, Massachusetts; Museum of Fine Arts Houston, Houston, Texas; National Gallery of Victoria – Melbourne National Museum of Australia, Melbourne, Australia; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Stedelijk Museum, Amsterdam, the Netherlands; and the Victoria and Albert Museum, London, U.K.

Schobinger's jewelry has appeared in more than 50 general publications and exhibition catalogs. His most recent monographs are Glenn Adamson, Florian Hufnagl, and Bernhard Schobinger, Bernhard Schobinger: The Rings of Saturn, Stuttgart: Arnoldsche, 2014; and Roger Fayet and others, Bernhard Schobinger: Jewels Now!, Stuttgart: Arnoldsche, 2003.

**Tantric Object**

Like any true avantgardiste, [Schobinger] . . . is involved in destroying his own art form, subverting its traditional norms (in the case of jewellery, wearability, value and decorativeness) and subjecting its basic formats to radical rethinking. . . . There are many factors involved in [the] choice of [shattered glass], including Schobinger's attraction to the detritus of post-industrial culture, his insight that a smashed fragment of bottle refracts light and colour somewhat like a precious stone, and his punk-inspired interest in cutting the body.

—Glenn Adamson*

**Tantric Object** is made from the bottoms of old Swiss glass poison bottles, shaped like skulls, which have been cut, decorated with gold lacquer, and assembled. The end plate, with the molded word “GIFT,” has a double meaning: while gift in English means “a present,” in German it means “poison.” Necklaces made from skulls, Schobinger says, are symbols in Tantric Buddhism of emptiness, of the illusion of reality, and this necklace is a contemporary expression of that emptiness. For him, it is the symbolic, even spiritual, quality of a material, rather than its intrinsic value, that makes it worthy of being transformed into an object.

For the Rakow Commissions, I have sometimes picked artists whose work is clearly contemporary, but who also help us to understand different aspects of the history of glass. Broken glass is a material that was particularly influential in sculpture over the course of the 20th century, and it constitutes a distinctive aspect of the medium. Schobinger uses its poetry and pathos to full advantage here, in a necklace that acts as a meditation on the transitory nature of existence.

Tina Oldknow
Former Senior Curator, Modern and Contemporary Glass, The Corning Museum of Glass
Curator, writer
Silver City, New Mexico

*Quotations are from Bernhard Schobinger in Glenn Adamson, Florian Hufnagl, and Bernhard Schobinger, Bernhard Schobinger: The Rings of Saturn, Stuttgart: Arnoldsche, 2014, pp. 15–16 and 24.
Tantric Object

Bernhard Schobinger (Swiss, b. 1946)
Switzerland, Richterswil, 2015
Found glass (antique Swiss poison bottles) and glass tubes, cut; gold urushi (Japanese lacquer), nylon string
L. (closed) 65.2 cm
The Corning Museum of Glass
(2015.3.15, 30th Rakow Commission)
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.

Kryptonit VI
Till Augustin (German, b. 1951)
Germany, Nuremberg, 2014
Laminated float glass, sawed, chiseled, patinated
H. 22.5 cm, W. 33.5 cm, D. 21.5 cm
Musée-Atelier du Verre, Sars-Poteries, France (2015.4.1)

In Deep (Cream and Brown)
Clare Belfrage (Australian, b. 1966)
Australia, Adelaide, South Australia, 2015
Blown glass; cane drawing
H. 36.1 cm, W. 38.1 cm, D. 6.9 cm
Kaplan-Ostergaard Glass Collection, Rancho Mirage, California

Verdure II
Pauline Bétin (French, b. 1986)
France, 2013
Pâte de verre, screen-printed
H. 27 cm, W. 26 cm, D. 16 cm
Musée-Atelier du Verre, Sars-Poteries, France (2015.6.1)
**Vista Series #54**

**Giles Bettison** (Australian, b. 1966)
Australia, 2000
Fused and blown *murrine*
H. 20.6 cm, W. 16.5 cm, D. 4.8 cm
*Racine Art Museum*, Racine, Wisconsin
(IR2014.003, gift of Holly Hotchner and Franklin Silverstone)
Photo: Jon Bolton

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**Whom Do You See?**

**Lene Bødker** (Danish, b. 1958)
Denmark, 2013
*Pâte de verre*
H. 103.5 cm, W. 86 cm, D. 13 cm
*Musée-Atelier du Verre*, Sars-Poteries, France (2015.7.1)

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**Sphere Chandelier** ("Candy Collection" Series)

**Fernando Campana** (Brazilian, b. 1961) and **Humberto Campana** (Brazilian, b. 1953)
Czech Republic, Nový Bor, Lasvit, 2015
Cased and mold-blown glass, hot-applied glass cane, cut; polished brass electrical fittings, assembled
Diam. 83 cm
The Sun ("Chandeliers & Towers" Series)
Dale Chihuly (American, b. 1941)
United States, Seattle, Washington, 2003
Blown glass; steel
H. 274.3 cm, Diam. 177.8 cm
*The Montreal Museum of Fine Arts*, Montreal, Quebec, Canada (2015.6, purchase, gifts of J. Sebastian van Berkom, Marcel and Caroline Elefant, an anonymous donor, Jacqueline Desmarais, Sun Life Financial, John A. and Phyllis Rae, Polaroid Eyewear, New Look Eyewear, and the thousands of museum visitors and members who contributed to this acquisition)
Photo: MMFA, Christine Guest, © 2016 Chihuly Studio

Half Egg
Václav Cigler (Czech, b. 1929)
Czech Republic, 2014
Cast and fused glass
H. 25.4 cm, Diam. 27.9 cm
*Kaplan-Ostergaard Glass Collection*, Rancho Mirage, California

Convergence
Brian Corr (American, b. 1976)
Australia, Canberra, Australian Capital Territory, 2012
Kiln-formed glass, waterjet-cut, cold-worked
H. 89.5 cm, W. 91 cm, D. 21 cm
*Toledo Museum of Art*, Toledo, Ohio (2014.16, purchased with funds from Helen Brooks in memory of Mayme and Rudolph Luedtke)
Photo: Richard Goodbody, New York
**Whole Milk Wash Basin in Colony Harvest**

**Amber Cowan** (American, b. 1981)


Flameworked and fused pressed glass

H. 14 cm, Diam. 49 cm

*Museum of Art, Rhode Island School of Design*, Providence, Rhode Island (2015.44)

Photo: Museum of Art, Rhode Island School of Design, Providence

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**Spyrogyra Series**

**Tony Cragg** (British, b. 1949)

Germany, Wuppertal-Wichlinghausen, 1996

Iron; machine-blown bottles, sandblasted, assembled

H. 243.8 cm, Diam. 213.4 cm

*Toledo Museum of Art*, Toledo, Ohio (2015.39, gift of Mr. and Mrs. Roy S. O’Connor

Photo: Andrew Weber

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**Hexagon Compound Blue (Pair)**

**Matthew Curtis** (Australian, b. United Kingdom, 1964)

Australia, Queanbeyan, New South Wales, 2015

Blown glass, cold-worked, engraved

Taller side: H. 39.3 cm, W. 45.7 cm, D. 35.5 cm

*Kaplan-Ostergaard Glass Collection*, Rancho Mirage, California
The Owl of Minerva Takes Flight in the Dusk
Steffen Dam (Danish, b. 1961)
Denmark, 2015
Blown, sculpted, cast, and fused glass, engraved; metal, taxidermy, wood
H. 108.9 cm, W. 97 cm, D. 21 cm
Chrysler Museum of Art, Norfolk, Virginia (2015.7)
Photo: Heller Gallery

Fire
Laura de Santillana (Italian, b. 1955)
Italy, Murano, 1997
Cased and blown glass, abraded with cork wheel
H. 36.3 cm, W. 32.9 cm, D. 24 cm

Antimatter Table
Dechem Studio (Michaela Tomišková, Czech, b. 1983, and Jakub Jand’ourek, Czech, b. 1978)
Czech Republic, Prague, 2014
Glass, stainless steel
H. 47.5 cm; plate: H. 5.8 cm, Diam. 33 cm
Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden, Dresden, Germany (55714)
Photo: Hans-Peter Klut, © Staatliche Kunstsammlungen Dresden
Mel Douglas (Australian, b. 1978)
Australia, Canberra, Australian Capital Territory, 2015
Blown glass, cold-worked, engraved
H. 28.5 cm, Diam. 38.7 cm
Kaplan-Ostergaard Glass Collection, Rancho Mirage, California

Alessandro Diaz de Santillana
(Italian, b. France, 1959)
Italy, 2014
Glass; silver patina and black lacquer on plywood
H. 105 cm, W. 121 cm, D. 8.5 cm
Musée des Arts Décoratifs, Paris, France
(2015.59.1, anonymous gift in memory of Marie Brandolini d’Adda)
Photo: Les Arts Décoratifs, Paris/ Jean Tholance

Erwin Eisch (German, b. 1927)
Germany, 1968
Blown glass, threaded
Tallest: H. 66 cm, W. 10 cm, D. 8 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: Michael Bode
As It Was I
Maria Bang Espersen
(Danish, b. 1981)
Denmark, 2013
Glass, cement
2013
H. 19 cm, W. 44 cm, D. 21 cm
Musée-Atelier du Verre, Sars-Poteries, France (2015.5.2)

Silent Motion
Sally Fawkes (British, b. 1968)
United Kingdom, 2011
Cast optical glass, mirror, engraved, painted
H. 6 cm, W. 34.5 cm, D. 7.5 cm
Musée-Atelier du Verre, Sars-Poteries, France (2015.9.1)

Elaphe
Catherine Farge
(French, b. 1965)
France, 2012
Blown glass; cherrywood
H. 29 cm, W. 58 cm, D. 26 cm
Musée-Atelier du Verre, Sars-Poteries, France (2015.8.1)
Brick Mountain
Joe Feddersen (American, b. 1953)
United States, Olympia, Washington, 2004
Cased and blown glass, sandblasted
H. 23.5 cm, Diam. 26 cm
Tacoma Museum of Art, Tacoma, Washington (2014.2.1)
Photo: Richard Nicol

Tehuana Goblet Installation
Valeria Florescano (Mexican, b. 1968)
Mexico and United States, 2010
Video projected on a group of façon de Venise goblets
Marinha Grande Museum of Glass, Marinha Grande, Portugal
Photo: Mariana Rubio de los Santos

Adam and Eve
Alexander Fokin (Russian, b. 1958)
Czech Republic, Nový Bor, Sklárnka Slavia Glassworks and Astera Glass Studio, 2012
Hot-shaped glass, cut with diamond saw, facet-cut, engraved on diamond wheels, UV-banded composition
H. 25 cm
Museum of Decorative Arts in Prague, Prague, Czech Republic (DE 12.239/2, 82/2014)
Photo: Gabriel Urbánek, UPM
Roots
Jacqueline Hoffmann-Botquelen
(Swiss, b. 1950)
Switzerland, 2009
Pâte de verre
Dimensions not supplied
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5944)
Photo: Kunstsammlungen der Veste Coburg/Germany

Untitled ("The peacock likes to sit on gates or fenceposts and allow his tail to hang down. A peacock on a fencepost is a superb sight. Six or seven peacocks on a gate is beyond description, but it is not very good for the gate. Our fenceposts tend to lean and all our gates open diagonally.")

Roni Horn (American, b. 1955)
United States, New York, New York, 2013
Solid cast glass with as-cast surfaces, oculus top
H. 50.2 cm, Diam. 91.5 cm
Unique (Series 10)
Mondiro 2
Ursula Huth (German, b. 1952)
Germany and India, 1995–2006
Pâte de verre, lost wax brass casting, partly polished (six parts for variation)
H. 31 cm, W. 29 cm, D. 27 cm
Badisches Landesmuseum Karlsruhe, Karlsruhe, Germany (2015/353)
Photo: Claus Iden

KUU-62
Niyoko Ikuta (Japanese, b. 1953)
Japan, 2014
Sheet glass
H. 31.5 cm, W. 34 cm, D. 40 cm
Photo: © Philadelphia Museum of Art

Taking My Coat Off
Krista Israel (Dutch, b. 1975)
The Netherlands, 2013
Lampworked glass and textile, glued
H. 82 cm, W. 55 cm
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5945)
Photo: Kunstsammlungen der Veste Coburg/Germany
**HIV**

**Luke Jerram** (British, b. 1974)
United Kingdom, 2013
Flameworked glass
H. 19.4 cm, Diam. 18.4 cm
*Chrysler Museum of Art, Norfolk, Virginia* (2015.25)
Photo: Ed Pollard, Chrysler Museum of Art

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**Colorbox II**

**Jun Kaneko** (American, b. Japan, 1942)
United States, 2008
Kiln-formed glass
Each column: H. 213.4 cm, W. 12.7 cm, D. 5.1 cm
*Chrysler Museum of Art, Norfolk, Virginia* (2014.16)
Photo: Ed Pollard, Chrysler Museum of Art

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**Glass Feather 65III**

**Ki-Ra Kim** (Korean, b. 1959)
Republic of Korea, 2015
Kiln-cast glass
H. 15 cm, Diam. 65 cm
*Alexander Tutsek-Stiftung, Munich, Germany*
Eve
Alison Kinnaird (British, b. 1949)
Czech Republic, Nový Bor, Glass School, 2012
Blown glass, engraved
H. 23 cm
Museum of Decorative Arts in Prague, Prague, Czech Republic (DE 12.256/1)
Photo: Gabriel Urbánek, UPM

Crate #1
Ronald Labelle (Canadian, b. 1942)
Canada, 1988
Thermo-formed and tempered glass; brass, cement, integrated halogen lights
H. 60 cm, W. 88 cm, D. 65 cm
The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2014.97.1-2, gift of Diane Labelle)
Photo: MMFA, Jean-François Brière

Strange Little Girl #7
Silvia Levenson (Argentinian, b. 1957)
Italy, 2014
Kiln-cast Bullseye glass; mixed media
H. 104.8 cm, W. 50.8 cm, D. 42.5 cm
Toledo Museum of Art, Toledo, Ohio (2015.41, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey)
Photo: Marco Del Comune, courtesy of Bullseye Projects
Zoomorphic Stones

Orange and Grey Five Rope Neckpiece
Jacqueline Irène Lillie (Austrian, b. France, 1941) Austria, Vienna, 2007 Antique glass seed beads; thread, DuPont Corian L. 55.9 cm Toledo Museum of Art, Toledo, Ohio (2014.43, purchased with funds given by Rita Barbour Kern) Photo: Sienna Patti Contemporary

Still Life with Flowers
Windfall (video still)
Beth Lipman (American, b. 1971),
Keith Heyward (American, b. 1984),
and Julia C. Liu (American, b. 1983)
United States, Sheboygan, Wisconsin,
and Lake Clark, Alaska, 2014
Single-channel video (27:15 min.), video monitor, Apple Mac Mini, wood frame
Framed monitor: H. 76.8 cm, W. 52.7 cm, D. 14 cm
Edition 2/3
The Corning Museum of Glass, Corning, New York (2015.7.2)

Echo
Věra Lišková (Czech, 1924–1985)
Czechoslovakia, Prague, 1984
Simax borosilicate glass tubing, flameworked
(blown, tooled, applied)
H. 78 cm, W. 67 cm, D. 42.1 cm
Toledo Museum of Art, Toledo, Ohio (2014.17, purchased with funds from Helen Brooks in memory of Mayme and Rudolph Luedtke)
Photo: Richard Goodbody, New York

Blue Twist
Harvey K. Littleton (American, 1922–2013)
United States, Spruce Pine, North Carolina, 1982
Cased and hot-worked glass, cut, assembled
Assembled dimensions vary; larger element:
H. 50.9 cm, W. 12 cm, D. 9 cm
**Standing Form**

**Lou Lynn** (Canadian, b. 1950)
Canada, Winlaw, British Columbia, 2001
Lost wax cast glass
H. 43.2 cm, W. 25.3 cm, D. 9.5 cm
*The Montreal Museum of Fine Arts, Montreal, Quebec, Canada* (2014.47, anonymous gift)
Photo: MMFA, Jean-François Brière

**Tête de cheval bleue** (Blue horse head)

**Christelle Mally** (French, b. 1978)
France, 2014
Glass beads; cotton, bone
H. 40 cm, W. 43 cm, D. 41 cm
*Musée-Atelier du Verre, Sars-Poteries, France* (2015.10.1)

**Lure**

**Amie McNeel** (American, b. 1964)
Mirrored glass, carved wood, forged metals, rubber
H. 111.8 cm, Diam. 36.8 cm
*Museum of Glass, Tacoma, Washington* (VA.2015.66, gift of the artist)
Photo: Russell Johnson
**The Portland Panels: Choreographed Geometry**  
**Klaus Moje**  (German, b. 1936)  
United States, Portland, Oregon, Bullseye Glass Company, 2007  
Kiln-formed glass, diamond-polished  
Each of four panels: H. 189.5 cm, W. 119.9 cm, D. 1.3 cm  

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**Plant-Powered Island**  
**Tom Moore**  (Australian, b. 1971)  
Australia, 2008  
Blown and solid glass; steel, wood  
Without shelf: H. 52 cm, W. 36 cm, D. 12 cm  
_Museum of Glass_, Tacoma, Washington (VA.2015.54, gift of the artist)  
Photo: Grant Hancock

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**Concave Painted Butterflies D**  
(“n° 279 Balloon” Series)  
**Ted Muehling**  (American, b. 1953)  
Austria, Vienna, J. & L. Lobmeyr, 2007  
Blown glass, enameled  
H. 10.3 cm, Diam. 7.5 cm  
_Musée des Arts Décoratifs_, Paris, France (2015.65.8, complete series gift of J. & L. Lobmeyr)  
Photo: Les Arts Décoratifs, Paris/Jean Tholance
Dr. Zharkov’s Butterflies  
Joel Philip Myers (American, b. 1934)  
United States, Milton, West Virginia, assembled in Normal, Illinois, 1971  
Blown glass; ceramic decals, chromium-plated steel  
H. 62.9 cm, Diam. (base) 33 cm  
Photo: © Philadelphia Museum of Art

Methazine  
Lukáš Novák (Czech, b. 1987)  
Czech Republic, Prague, 2013  
Blown glass, sandblasted, enameled; gold luster  
H. 43.2 cm, Diam. 20.2 cm  
Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden, Dresden, Germany (55974)  
Photo: Hans-Peter Klut, © Staatliche Kunstsammlungen Dresden

Untitled  
Matei Negreanu (French, b. 1941)  
France, 1998  
Glass, wood, paint  
Diam. 116 cm, D. 30 cm  
Musée-Atelier du Verre, Sars-Poteries, France (2015.12.1)
Bowl
Marika Račeková (Slovakian, b. 1980)
Czech Republic, Nový Bor, Glass School, 2012
Off-hand blown and hot-shaped glass;
diamond-engraved
Diam. 20 cm
Museum of Decorative Arts in Prague, Prague, Czech Republic (DE 12.256/2)
Photo: Gabriel Urbánek, UPM

Meditation and Luck
Steffen Orlowski (German, b. 1966)
Czech Republic, Nový Bor, Sklárna Slavia Glassworks, 2012
Off-hand blown and hot-shaped glass;
found metal ruler
H. 25 cm, Diam. 32 cm
Museum of Decorative Arts in Prague, Prague, Czech Republic (DE 12.238/1,2, 81/2014)
Photo: Gabriel Urbánek, UPM

Memory’s Paradox
Albert Paley (American, b. 1944)
Blown and hot-worked Corning Code 7056 borosilicate glass and Kovar iron alloy
H. 67 cm, Diam. (rim) 16 cm
The Corning Museum of Glass, Corning, New York (2015.4.25, purchased with funds from the Ennion Society)
Epiphany

Wesley Neal Rasko (Canadian, b. 1980)
Czech Republic, 2015
Laminated glass, painted; Swedish granite
Installed: H. 28.6 cm, W. 19.4 cm, D. 20 cm
Muskegon Museum of Art, Muskegon, Michigan (2015.8, gift of an anonymous donor)

On Shaky Ground IV

David Reekie (British, b. 1947)
1997
Cast glass; wood base
H. 39.4 cm, W. 62.2 cm, D. 20.3 cm
Bergstrom-Mahler Museum of Glass, Neenah, Wisconsin (GL 2014.33.172a, b, gift of Jeffrey Stevens)
Photo: Bergstrom-Mahler Museum of Glass

Dancing Box

Ginny Ruffner (American, b. 1952)
United States, Seattle, Washington, 2007
Glass, stainless steel
H. 71.1 cm, W. 43.2 cm, D. 50.8 cm
Huntsville Museum of Art, Huntsville, Alabama (2015.07)
Photo: Spike Mafford, Seattle, Washington
**Vessel Ballerina**  
**Gizela Šabóková**  
(Czech, b. 1952)  
Czech Republic, 2015  
Blown glass, engraved  
H. 45 cm, Diam. 13.5 cm  
_Musée-Atelier du Verre, Sars-Poteries, France (2015.13.1)_  
Photo: © MAV

**Glassfly**  
**Bernhard Schobinger** (Swiss, b. 1946)  
Switzerland, Richterswil, 2009  
Found glass bottle neck, broken, ground, and found commercial eyeglass lenses; Akoya pearls; adhesive  
H. 5.5 cm, W. 6.2 cm, D. 3.8 cm  
_The Corning Museum of Glass, Corning, New York (2015.3.18, gift of the artist)_

**Soma 2015**  
**Ayala Serfaty** (Israeli, b. 1962)  
Israel, Tel Aviv, 2015  
Borosilicate glass rods, fused, flameworked; polymer membrane; LED lighting  
H. 25 cm, W. 200 cm, D. 150 cm  
Yume
Harue Shimomo (Japanese, b. 1971)
2014
Fused and slumped glass
H. 137.2 cm, W. 101.6 cm, D. 35.6 cm
The Dayton Art Institute, Dayton, Ohio (2014.78)
Photo: The Dayton Art Institute, courtesy of Hawk Galleries

Woodland Airc
Cheryl Wilson Smith (Canadian, 1964)
Canada, Red Lake, Ontario, 2014
Layered and fused glass powders
H. 17.8 cm, W. 25.5 cm, D. 23 cm
The Canadian Clay and Glass Gallery, Waterloo, Ontario, Canada (2015.001.001)
Photo: Wilhelm E. Nassau and Andrew Bucsis

TINNA
Preston Singletary (American, b. 1963)
United States, Seattle, Washington, 2001
Cast glass, sandblasted; metal mount
H. 41.9 cm, W. 27.9 cm, D. 21.6 cm
Tacoma Museum of Art, Tacoma, Washington (2015.2)
Photo: Richard Nicol
Summer Bouquet with Walt Whitman
Cane and Honeybee
Paul Stankard (American, b. 1943)
United States, Mantua, New Jersey, 2013
Flameworked colored glass components encased in colorless glass
Diam. 9.6 cm
Bergstrom-Mahler Museum of Glass, Neenah, Wisconsin (PW 2014.19.2669, gift of Mr. and Mrs. Paul Stankard)
Photo: Bergstrom-Mahler Museum of Glass

Rituals
Barbora Štefanková (Czech, b. 1991)
Czech Republic, Prague, 2015
Blown glass, enameled, engraved; wooden box; leather, copper
Box (closed): H. 17.2 cm, W. 17.2 cm, D. 15.9 cm; glass bowls (tallest): H. 5.5 cm, Diam. 11.5 cm; copper saucers: H. 1.2 cm, Diam. 10.7 cm
Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden, Dresden, Germany (55972)
Photo: Hans-Peter Klut, © Staatliche Kunstsammlungen Dresden

Blue Sun
Cappy Thompson (American, b. 1952)
Blown glass, reverse-painted vitreous enamel
H. 52.7 cm, W. 34.3 cm, D. 12.7 cm
Museum of Glass, Tacoma, Washington (VA.2015.35, gift of the artist)
Photo: Lynn Thompson
Red Woman Torso

**Steve Tobin** (American, b. 1957)
United States, Coopersburg, Pennsylvania, 1993
Cast glass
H. 68.6 cm, W. 22.9 cm, D. 44.5 cm
Photo: Duncan Price

Heaviness of the Evening

**Helena Todd** (Czech, birth date unknown)
Czech Republic, Prague, 2015
Blown and kiln-cast glass, glued
Carafe: OH. 39.2 cm, Diam. 12.4 cm; tumbler: H. 13.2 cm, Diam. 10.7 cm
*Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden*, Dresden, Germany (55973-1-3)
Photo: Hans-Peter Klut, © Staatliche Kunstsammlungen Dresden

ruah. to spit

**Judy Tuwaletstiwa** (American, b. 1941)
United States, Galisteo, New Mexico, 2014
Fused glass; acrylic paint, kaolin, adhesive, canvas
H. 182.8 cm, W. 121.9 cm
See Man

**Bertil Vallien** (Swedish, b. 1938)
Sweden, 2013
Sand-cast glass
H. 10.2 cm, W. 148 cm, D. 11.4 cm
*Muskegon Museum of Art,*
Muskegon, Michigan (2015.4, museum purchase through funds provided by the Corky Tuttle Fund)
Photo: Douglas Schaible
Photography

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*Saturation II*

**Janice Vitkovsky** (Australian, b. 1977)
Australia, Adelaide, South Australia, 2010
Fused glass, carved, hand-finished
H. 59.1 cm, W. 47.9 cm, D. 1.5 cm
*Museum of Glass,* Tacoma, Washington (VA.2015.56, gift of the artist and Sabbia Gallery, Sydney, New South Wales, Australia)
Photo: Grant Hancock

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*Cities: Departure and Deviation (detail)*

**Norwood Viviano** (American, b. 1972)
United States, 2011
Glass and ink-jet print on vinyl
Dimensions vary
*The Museum of Fine Arts, Houston,*
Houston, Texas (2015.524.1–24, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund)
Photo: © The Museum of Fine Arts, Houston
**Contained Box (2015)**

*Andrea Walsh* (British, b. 1974)
United Kingdom, Edinburgh, 2015
Lost wax cast glass and slip cast ceramic, stained, hand-polished
H. 7.5 cm, W. 10.7 cm, D. 7.8 cm
Photo: Victoria and Albert Museum

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**Bowl**

*František Vízner* (Czech, 1936–2011)
Czech Republic, Žďár nad Sázavou, 1998
Cut glass
H. 10.2 cm, Diam. 29.8 cm
Photo: Courtesy of George F. Russell Jr.

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**Fish Pond**

*Patti Warashina* (American, b. 1940)
Glass, earthenware, underglaze, glaze, mixed media
H. 38.1 cm, W. 48.3 cm, D. 40.6 cm
*Museum of Glass*, Tacoma, Washington (VA.2015.60, gift of the artist)
Photo: Russell Johnson
Ewer with Leaf
James Watkins (American, b. 1955)
United States, 1997
Sand-cast glass
H. 38.1 cm, W. 29.2 cm, D. 12.1 cm
Museum of Glass, Tacoma, Washington
(2015.78.3, gift of Lloyd E. Herman)
Photo: Duncan Price

Light Void
Jeremy Maxwell Wintrebert
(French, b. 1980)
France, 2014
Blown glass
H. 41 cm, W. 34 cm
Musée des Arts Décoratifs, Paris,
France (2015.158.1, gift of Galerie
Carole Decombe)
Photo: Les Arts Décoratifs, Paris/
Jean Tholance

Assemblage Relief Vessel
Thaddeus Wolfe (American, b. 1979)
United States, Brooklyn, New York,
2014
Mold-blown glass, carved
H. 44.5 cm, W. 17.8 cm, D. 19.1 cm
Museum of Art, Rhode Island School
of Design, Providence, Rhode Island
(2015.112)
Photo: Museum of Art, Rhode Island
School of Design, Providence
Head and Head
**Ann Wolff** (German, b. 1937)  
Sweden and Czech Republic, 2012  
Kiln-cast glass; concrete  
Glass: H. 47 cm, W. 70 cm, D. 38 cm;  
concrete: H. 45 cm, W. 63 cm, D. 47 cm  
*Alexander Tutsek-Stiftung*, Munich, Germany  
Photo: Hans-Joachim Becker, © Alexander Tutsek-Stiftung

*Mistakes Will Be Made*  
*(Blue-Footed Boobies)*  
**Erich Woll** (American, b. 1970)  
Blown and hot-sculpted glass  
Tallest: H. 99.1 cm, W. 35.6 cm, D. 35.6 cm  
Photo: Emilie Smith

Adempimento
**Toots Zynsky** (American, b. 1951)  
United States, Providence, Rhode Island, 2015  
Fused and thermo-formed glass threads  
H. 49.5 cm, W. 38 cm, D. 30.5 cm  
*Musée des Arts Décoratifs*, Paris, France (2015.159.1, gift of the artist)  
Photo: Courtesy of the artist