To Our Readers

Each year, entrants in the New Glass Review competition are invited to submit a maximum of three images of work. In 2016, a total of 866 individuals and companies from 47 countries submitted 2,415 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 Micah Evans, Clare Twomey, and Ben Wright. Special thanks are due to those who made this publication possible: Whitney Birkett, Bryan H. Buchanan, Mary Chervenak, Andrew Fortune, Allison Lavine, Nathan Miner, Marty Pierce, Richard Price, Alexandra Ruggiero, Jacolyn Saunders, Susie J. Silbert, Jason Thayer, and Violet Wilson.

Unless otherwise noted, all of the photographs of Corning Museum of Glass objects in this publication are by Andrew Fortune and Bryan H. Buchanan. Jurors’ photographs are by Allison Lavine. Photograph of Thaddeus Wolfe is by Amanda Sterling. 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.
Contents

Artists and Objects  4
Countries Represented  60
Artists’ Contact Information  61
Jury Statements  64
Jurors’ Choice  72
Notes  93
Recent Important Acquisitions  100
Artists and Objects

1. Victoria Ahmadizadeh
United States
*The Most Unkind Morsels of the Self Removed*
Found denim jacket, blown glass shards, safety pins, rub-on letters applied to gallery window
Dimensions vary
Photo: David Hunter Hale
*SJS, BW*

2. James Akers
United States
*A Return to Hieroglyphics*
Neon, aluminum
H. 61 cm, W. 182.9 cm, D. 7.6 cm
*ME, BW*
4. Dagmara Bielecka
Poland
*Organica*
Lampworked glass, assembled, fused, slumped, ground, polished
H. 22 cm, W. 28 cm, D. 4 cm
Photo: Stanislaw Sielicki
*ME, SJS, BW*

3. Kalina Bańka
Poland
*Noise*
Stained glass, painted; LED
H. 50 cm, W. 50 cm, D. 13 cm
*ME, SJS, BW*
5. Conrad Bishop
United States
*Elixir Station 1*
Blown glass; acrylic paint; wood
H. 88.9 cm, W. 61 cm, D. 30.5 cm
Photo: Alec Miller
*ME, SJS, BW*

6. Lothar Böttcher
South Africa
*Schießheim Session*
Optical glass, ground, polished; cobblestone, nails, wire
H. 30 cm, W. 12 cm, D. 22 cm
*SJS, BW*
7. **Heike Brachlow**  
Germany  
*Palindrome I*  
Cast opaline glass  
H. 5 cm, W. 24 cm, D. 13 cm  
Photo: Ester Segarra  
ME, SJS, CT

8. **Kim Brill**  
United States  
*Plaza Blanca, New Mexico: Investigations* (detail)  
Kiln-formed glass  
H. 24.8 cm, W. 19.1 cm,  
D. 1.9 cm  
Photo: Larry Brill  
ME, CT
9. Bryan Brown  
United States  
*Electrolytic Deposition*  
Borosilicate glass, 14-karat yellow gold, aluminum, titanium, silver, copper, nickel, copper sulfate, sulfuric acid  
H. 7.6 cm, W. 10.2 cm, D. 2.5 cm  
*ME, BW*

10. Evan Burnette, Andrew Salo, and Tyler Johnson  
United States  
*La Crise (The crisis)*  
Blown glass; film, stop-motion animation  
Dimensions not stated  
*SJS, BW*
11. Nancy Callan
United States

Quilt
Blown and slumped glass, polished
H. 167.6 cm, W. 350.5 cm, D. 3.2 cm
Photo: Russell Johnson

ME, BW
12. Kate Clements
United States

*.Beloved*
Glass vitrine, funerary flower arrangements, ephemeral installation
H. 101.6 cm, W. 86.4 cm, D. 50.8 cm
Photo: Antony Anderson
SJS, CT, BW
13. Katharine Coleman  
United Kingdom  
First Snow  
Blown glass with overlay, wheel-engraved  
H. 13 cm, Diam. 22.5 cm  
ME, SJS, CT, BW

14. David Colton  
United States  
Untitled  
Flameworked glass  
H. 35.6 cm, W. 40.6 cm, D. 22.9 cm  
Photo: Nick Flavin  
ME, SJS, BW
15. Brian Corr
United States/Australia
Sombra
Waterjet-cut and kiln-formed glass; aluminum
H. 85 cm, W. 88 cm, D. 51.5 cm
Photo: Rob Little
ME, SJS

16. Daniel Coyle
United States
Made in Japan #1 (Diskglass Collab Bear)
Lampworked borosilicate glass
H. 15.2 cm, W. 10.2 cm, D. 10.2 cm
Photo: Jeff Dimarco
ME, SJS, BW
17. Jennifer Crescuillo
United States
5318008/BOOBIES
Laminated plate glass on mirror
H. 40.6 cm, W. 127 cm, D. 7.6 cm
Photo: Ben Corda
ME, BW

18. Lut De Vogelaere
Belgium
Glass Balcony: “Hands and Feet”
Digital print; kiln-heated glass plates
H. 100 cm, W. 150 cm, D. 1.5 cm
Photo: Bart Gabriël
ME, SJS, CT, BW
19. Nirit Dekel
Israel
*Myth 1*
Lampworked glass
Dimensions vary
Photo: Shlomi Bartal
*SJS, BW*

20. Montserrat Duran
Muntadas
Spain
*Entrañas (Entrails) 2*
Blown and lampworked glass
H. 90 cm, W. 50 cm, D. 20 cm
Photo: René Rioux
*ME, CT, BW*
21. Maria Bang Espersen  
Denmark  
*Beauty of Flaws II*  
Stretched and folded hot glass, crash-cooled, glued; glass and steel bracket on wall  
H. 70 cm, W. 30 cm, D. 15 cm  
CT
22. Simone Fezer
Germany
Trame de soi (Web of self) (Part 1)
Float glass, mirrored glass, mirrors, steel, cardboard, space blanket, aluminum foil, assembled
H. 160 cm, W. 160 cm, D. 120 cm
SJS, BW
23. Laurent Fichot  
France  
*Glass Folds*  
Origami glassblowing molds  
Dimensions vary  
SJS, CT

24. Flock the Optic  
United States/Canada  
*Flip the Over*  
Blown glass; water, video  
H. 76.2 cm, Diam. 50.8 cm  
Photo: MC Mumbles  
SJS, BW
25. Daniel Friday
United States [Lummi]
*Raven Totem*
Hot-sculpted glass
H. 66 cm, W. 22.9 cm, D. 10.2 cm
Photo: Russell Johnson
*ME, BW*

26. Nao Fujihara
Japan
*Fantasy of the Lack of Fusion*
Blown glass, cut, ground, polished
H. 50 cm, Diam. 60 cm
*ME, SJS*
27. Nao Kawano Fujii  
Japan  
*Color Droppings*  
Blown glass; acrylic colors  
H. 60 cm, W. 110 cm, D. 55 cm  
*CT, BW*

28. Shige Fujishiro  
Japan  
*Where Is My Paradise?*  
Installation: glass beads, safety pins, wire, basketball goal, stainless steel pole, peacock, and Southern Screamer  
Dimensions vary  
Photo: Edin Bajric  
*SJS, BW*
29. Emi Fujita  
Japan  
The World Is Not Too Far from Here  
Glass, piano wire, rat skull, hydrangea, wood, dandelion fluff  
H. 30 cm, Diam. 13 cm  
Photo: Yuichiro Tamura  
ME, CT, BW

30. Morgan Gilbreath  
United States  
Crown of Immortality  
Fused glass medical vials  
H. 7.6 cm, Diam. 61 cm  
Photo: Stephanie Price  
ME, CT, BW
32. Katherine Gray
United States
Spectral Bowl
Iridized blown glass
H. 10.2 cm, Diam. 29.2 cm
Photo: Fredrik Nilsen
ME, SJS, BW

31. Glasbläserei Weinmayer
(Bernd Weinmayer and Gerhard Hochmuth)
Germany and Austria
Pangea Plasma Planet
Flameworked borosilicate glass filled with neon and xenon
Diam. 43 cm
Photo: Christoph Ascher
ME, SJS, BW
33. Katherine Gray and Nancy Callan
United States
Untitled (Sad Plaid)
Blown glass, slumped, fused
H. 35.6 cm, W. 35.6 cm,
D. (shelf) 15.2 cm
Photo: Fredrik Nilsen
ME, SJS, BW

34. Riikka Haapasaari
Finland
Glass in Question
Glass core salvaged from decommissioned crucible
H. 10 cm, W. 12 cm, D. 12 cm
CT
35. Ashraf Hanna
United Kingdom/Egypt
*Green Vessel Form*
Kiln-cast glass
H. 38 cm, W. 35 cm, D. 9 cm
Photo: Sylvain Deleu

36. Elias Hansen
United States
*An Open Door to an Empty Room*
Compact fluorescent lamp (CFL) bulbs, found objects, glass, light fixtures, steel, wire
Dimensions vary
Photo: Kei Okano, © Elias Hansen, courtesy of Take Ninagawa, Tokyo
*SJS, BW*
37. Michael Hernandez
United States
*It'll Keep Right On Going That Way*
Hot- and kiln-formed glass; found and altered glass
H. 35.6 cm, W. 40.6 cm, D. 12.7 cm
ME, SJS, BW

38. Ayako Hirogaki
Japan
*Ambiguity*
Embedded thin glass
H. 49 cm, W. 38 cm, D. 38 cm
ME, SJS, CT, BW
39. Martin Hlubuček
Czech Republic
Fort (Citadel)
Mold-melted glass, ground; crystal glass with matte surface
H. 18.5 cm, W. 77 cm, D. 38 cm
Photo: Jaroslav Kvíz
ME, SJS, CT, BW

40. Lukáš Houdek and Filip Houdek
Czech Republic
Dear Marcel
Lead glass, cut, gilded; lead crystals, electric light
Largest: H. 88 cm, W. 16 cm, D. 12 cm
SJS, BW
41. Paul Housberg
United States
*Ribbons in Time*
Tempered and laminated glass, bent
Dimensions vary
*ME, SJS, BW*
42. Barbara Idzikowska, Anne Claude Jeitz, Alain Calliste, and Jakub Lech
Poland, Luxembourg, France, and Poland
Orangery
Hand-knitted borosilicate glass illuminated by computer-generated images
Dimensions vary
Photo: Joanna Stoga
ME, SJS, BW
43. Takeshi Ito
Japan
*Eros or Will*
Glass, metal, resin
H. 50 cm, W. 60 cm, D. 50 cm
*SJS, BW*

44. Johanne Jahncke
Denmark
*Collection 49*
Cast homemade glass; ceramic crucibles
H. 10 cm, W. 125 cm, D. 125 cm
Photo: Ida Buss
*ME, SJS, CT, BW*
45. Antonina Joszczuk
Poland
Transfer
Fused and slumped glass; *pâte de verre*
Dimensions vary
Photo: Sara Garnarczyk
CT

46. Micha Karlslund
(Dam & Karlslund Glas)
Denmark
Observatorie
Blown glass, silkscreened printed decals
H. 40 cm, Diam. 28 cm
Photo: StenAfdFem
ME, SJS, BW
47. Theo Keller
United States
Picea rubens, the Red Spruce
Flameworked glass
H. 30.5 cm, W. 15.2 cm, D. 5.1 cm
ME, SJS, CT, BW

48. David King
United States
Light
Constructed float glass; found objects
H. 8.9 cm, W. 22.9 cm, D. 2.5 cm
BW
49. Jennifer King
Australia
*Arms Race*
Kiln-formed glass; cast uranium glass; silk, stainless steel
H. 90 cm, W. 100 cm, D. 48 cm
Photo: Screaming Pixel
*ME*
50. Nancy Klimley
United States
Urchined
Kiln-cast glass
H. 10 cm, Diam. 13 cm
ME, BW

51. Riikka Latva-Somppi
Finland
Czech Lungs
Blown glass, enameled
H. 40 cm, W. 33 cm, D. 11 cm
Photo: Aleksi Tikkala
SJS, BW
52. Anna Lehner
United States
*Keeping Track of the Time Past*
Blown glass; glass, ink, water, enamels
H. 11.4 cm, Diam. 15.2 cm
Photo: Anne Morgan
CT

53. Karina Malling
Denmark
*Transcendence*
Blown and cast glass
H. 120 cm, W. 200 cm,
D. 30 cm
SJS, CT, BW
54. Koichi Matsufuji
Japan
_Nen-butsu in Mommy’s Tummy_
Sheet glass, acrylic paint
H. 67.7 cm, W. 52.3 cm, D. 2.3 cm
Photo: Norie Kato
BW

55. Shawn McCollum
United States
_Table for Two_
Performance, video
BW
56. Amie McNeel, Mark Zirpel, and Sam Stubblefield
United States
*Laser Apparatus 2*
Mirrored blown glass; water, laser, steel
H. 238.8 cm, W. 269.2 cm, D. 408.9 cm
*ME, SJS, BW*
57. Lukas Milanak
United States
Downward Running Intermixing
Paint System (D.R.I.P.S.)
Blown glass; watercolor
H. 274.3 cm, W. 121.9 cm,
D. 10.2 cm
SJS, CT, BW
58. Andrew Miller  
United Kingdom  
*A Chattering* (detail)  
Lampworked borosilicate glass  
H. 100 cm, W. 500 cm, D. 15 cm  
Photo: Gilmar Ribeiro  
*CT, BW*

59. Tom Moore  
Australia  
*Ancestral Helmet*  
Blown glass; sheet glass, inflatable pond  
H. 85 cm, Diam. 65 cm  
Photo: Grant Hancock  
*SJS, BW*
60. Michal Motyčka
and Václav Cigler
Czech Republic
Self-Consciousness
Sheet glass, mirror
H. 245 cm, W. 132 cm, D. 5 cm
ME, SJS, BW
61. Stanislav Muller  
Czech Republic  
*Japanese Mission*  
Performance, cut mirrors; photo  
H. 178 cm, W. 70 cm, D. 35 cm  
*SJS, BW*

62. Kazumi Ohno  
Japan  
*Voyage of Memories*  
Hot- and cold-worked glass  
H. 45 cm, W. 52 cm, D. 32 cm  
*ME, SJS, CT; BW*
63. Yasuo Okuda
Japan
Hibiki-Morbido 03
Kiln-cast glass; ceramic
H. 30 cm, Diam. 20 cm
CT

64. Helen Pailing
United Kingdom
Glass Stitched
Salvaged flameworked borosilicate glass; thread, hardboard
H. 25 cm, W. 80 cm, D. 14 cm
Photo: Alex Crosby Photography
SJS, CT
65. Yixuan Pan  
People’s Republic of China  
*The It*  
Glass from hot-shop dumpster  
Dimensions vary  
CT

66. Jackie Pancari  
United States  
*Red Dot*  
Blown glass; stainless steel, mixed media  
H. 12.7 cm, Diam. 29.2 cm  
ME, SJS, BW
67. Inge Panneels
Belgium
*Claude Glass (Small) – On Snowdon*
Cast glass
H. 7 cm, Diam. 14 cm
Photo: Kevin Greenfield
SJS, CT

68. Richard Parrish
United States
*Basaltic Rift*
Kiln-cast glass
H. 54.2 cm, W. 61 cm, D. 2.5 cm
Photo: Jessie Moore
ME, BW
69. Kit Paulson
United States
Bonnet
Flameworked borosilicate glass
H. 22.9 cm, W. 35.6 cm, D. 22.9 cm
Photo: Addison de Lisle
ME, SJS, BW

70. Fabienne Picaud
France
Jardin des delices (Garden of delight)
Moldmade glass, sandblasted, carved, drilled
H. 55 cm, W. 25 cm, D. 23 cm
Photo: Caron-Bedout
SJS
71. Andrew Plummer
Australia
*Double Arrow E*
Fused glass, cold-worked
H. 43 cm, W. 43 cm, D. 1.3 cm
Photo: Orchard Studio
*ME, SJS, CT, BW*

72. Eduardo Prado
Brazil
*Sundae*
Blown glass; collage
H. 17.8 cm, Diam. 17.8 cm
*ME, SJS, BW*
73. Leana Quade
United States
Release
Video: performative strain test, tempered sheet glass, and ratchet strap
H. varies, W. 185.4 cm, D. 81.3 cm
ME, SJS

74. Josh Raiffe
United States
Immunity 2
Hot-sculpted glass; neon, bronze
H. 45 cm, W. 15 cm, D. 15 cm
Photo: Robert Beck
BW
75. Nate Ricciuto  
United States  
*Time Machine (Mirror Travel)*  
Mirrored glass, fabricated aluminum, fasteners, tricycle  
H. 193 cm, W. 243.8 cm, D. 81.3 cm  
Photo: Morgan Gilbreath  
*SJS, BW*

76. Rui Sasaki  
Japan  
*Liquid Sunshine*  
Blown glass, self-illuminated glass, solarium light, motion detector  
Dimensions vary  
Photo: Pal Hoff  
*ME, SJS, CT, BW*
77. David Schnuckel
United States
(Col)Lapse
Blown glass; time, temperature, digital print
H. 63 cm, W. 51 cm, D. 0.5 cm
SJS, CT, BW

78. Michael Soroka
United States
Synesthesia Synthesizer
Glass, actuators, electronics, sensors, metal, software
H. 50.8 cm, Diam. 61 cm
Photo: David Licata
SJS, BW
79. Megan Stelljes
United States
Banana Boys
Hot-sculpted glass; decal; assembled
H. 22.9 cm, W. 25.4 cm, D. 7.6 cm
Photo: Mercedes Jelinek
ME, SJS, BW

80. David Stout and Cory Metcalf
United States
Keilim
Glass plasma sculpture (hot glass and neon)
H. 49.5 cm, Diam. 20.3 cm
Photo: Robert Campbell
BW
81. Veronika Suter
Switzerland
Material/Immaterial
Pâte de verre, glass, metal
H. 80 cm, W. 60 cm, D. 3 cm
Photo: Yves Suter
ME, SJS, BW
82. Karlyn Sutherland
United Kingdom
Byre, Latheron House, Caithness
(August 2nd, 12.04 PM)
Fused sheet glass; glass powder
H. 63.5 cm, W. 106.7 cm, D. 0.6 cm
ME, SJS, CT, BW

83. Kazuki Takizawa
Japan
Breaking the Silence
Glass, water, steel, wood, PVC
Dimensions vary
Photo: Jason Dowdle
SJS, BW
84. Kimberly Thomas  
United States  
*Peter and Preston*  
Borosilicate glass; gold luster  
H. 15.2 cm, W. 22.9 cm, D. 8.9 cm  
Photo: Juan Owens  
*ME, BW*

85. Louis Thompson  
United Kingdom  
*Sailed on a River of Crystal Light into a Sea of Dew*  
Hot-sculpted glass; glass, wood  
H. 107 cm, W. 165 cm, D. 980 cm  
Photo: Ash Mills  
*CT*
86. Angela Thwaites  
United Kingdom  
*After the Fire*  
Glass cast from 3-D print and wood model  
H. 20 cm, W. 8 cm, D. 3.5 cm  
Photo: Dave Lawson  
*ME, SJS, CT, BW*

87. Blanche Tilden  
Australia  
*Flow 03 Necklace*  
Flameworked borosilicate glass; titanium  
H. 2 cm, W. 26 cm, D. 26 cm  
Photo: Grant Hancock  
*SJS, BW*
88. Zak Timan
United States
Musica Universalis
Blown glass; oil, eggshells (mute swan, leghorn chicken, ring-necked dove), magnet, thread, air
H. 43.2 cm, Diam. 38.1 cm
Photo: Douglas Sandberg
ME, CT, BW

89. Saori Tonan
Japan
Finding Small Things
Blown glass, cold-worked
H. 20 cm, W. 23 cm,
D. 15 cm
ME, SJS, BW
90. Brad Turner
Canada
*Redundant Vessels (Deconstructed Image)*
Blown glass; digitally altered photograph
Dimensions vary
CT, BW

91. Alex Valero
Australia
*Grave (Infra & Ultra)*
Hot- and cold-worked glass
Taller: H. 17 cm, W. 7 cm, D. 4 cm
Photo: Anna Fenech Harris
SJS
92. Ella Varvio
Finland
*Tusks*
Blown glass; sandblasted overlay; print, wood, LED light
H. 27 cm, Diam. 20 cm
Photo: Joonas Tähtinen
*BW*

93. Carmen Vetter
United States
*New Delhi*
Kiln-formed glass
H. 108 cm, W. 108 cm, D. 4.4 cm
Photo: Dan Kvitka
*ME, BW*
94. Zac Weinberg
United States
Uncertainty in the Face of Doubt
Glass tubing, argon, mercury,
aluminum, transformers, paint
H. 91.5 cm, W. 182.9 cm, D. 15.2 cm
SJS, BW
95. Suzanna Whiteside
United States
5 Easy Payments
Video still, blown glass weights, steel bench press and squat rack, rope, clamps
Dimensions vary
SJS, BW

96. Amy Whittingham, Eloise Malone, and Tim Mills
United Kingdom
The Cold Truth
Lost wax cast glass; silicone molds for ice
Dimensions vary
Photo: Lawrence Hyne
CT
97. Kathryn Wightman  
United Kingdom  
Capturer  
Sifted and sintered glass powder on sheet glass with mirror  
H. 270 cm, W. 290 cm, D. 2 cm  
Photo: Tia Ranganui

98. Karen Woodward  
United States  
I Can Hear You in Color  
Flameworked glass; seed beads  
H. 5.1 cm, W. 7.6 cm, D. 1.3 cm  
ME, SJS, BW
99. Erwin Wurm
Austria
*Mutter* (Mother)
Hot cast glass
H. 38 cm, W. 19 cm, D. 6 cm
Photo: Francesco Allegretto
*ME, SJS, BW*

100. Rafael Zarazúa Rosales
Guatemala
*Memento Mori Deer*
Blown glass; mixed media, inside-the-bubble sculpture
H. 35 cm, W. 28 cm, D. 36 cm
Photo: Ida Buss
*CT*
Countries Represented

Australia
Corr, Brian
King, Jennifer
Moore, Tom
Plummer, Andrew
Tilden, Blanche
Valero, Alex

Austria
Glasbläserei Weinmayer
Hochmuth, Gerhard
Weinmayer, Bernd (working in)
Wurm, Erwin

Belgium
De Vogelaere, Lut
Panneels, Inge

Brazil
Prado, Eduardo

Canada
Duran Muntadas, Montserrat
(French)
Flock the Optic
Turner, Brad

China, People’s Republic of
Pan, Yixuan

Czech Republic
Cigler, Václav
Hlubuček, Martin
Houdek, Filip
Houdek, Lukáš
Ito, Takeshi (working in)
Motyčka, Michal
Muller, Stanislav

Denmark
Dam & Karlslund Glas
Espersen, Maria Bang
Jahncke, Johanne
Karlslund, Micha
Malling, Karina

Egypt
Hanna, Ashraf

Finland
Haapasaari, Riikka
Latva-Somppi, Riikka
Varvio, Ella

France
Calliste, Alain
Fichot, Laurent
Picaud, Fabienne

Germany
Brachlow, Heike
Fezer, Simone
Fujishiro, Shige (working in)
Weinmayer, Bernd

Guatemala
Zarazúa Rosales, Rafael

Israel
Dekel, Nirit

Italy
Wurm, Erwin (working in)

Japan
Fujihara, Nao
Fujii, Nao Kawano
Fujishiro, Shige
Fujita, Emi
Hiogaki, Ayako
Ito, Takeshi
Matsufuji, Koichi
Ohno, Kazumi
Okuda, Yasuo
Sasaki, Rui
Takizawa, Kazuki
Tonan, Saori

Luxembourg
Calliste, Alain (working in)
Jeitz, Anne Claude

New Zealand
Wightman, Kathryn (working in)

Poland
Barika, Kajna
Bielecka, Dagmara
Idzikowska, Barbara
Joszczuk, Antonina
Lech, Jakub

South Africa
Böttcher, Lothar

Spain
Duran Muntadas, Montserrat

Switzerland
Suter, Veronika

United Kingdom
Brachlow, Heike (working in)
Coleman, Katharine
Hanna, Ashraf
Malone, Eloise
Miller, Andrew
Mills, Tim
Palling, Helen

United States
Ahmadizadeh, Victoria
Akers, James
Bishop, Conrad
Brill, Kim
Brown, Bryan
Burnette, Evan
Callan, Nancy
Clements, Kate
Colton, David
Corr, Brian
Coyle, Daniel
Crescuillo, Jennifer
Espersen, Maria Bang (working in)
Flock the Optic
Friday, Daniel
Gilbreath, Morgan
Gray, Katherine
Hansen, Elias
Hernandez, Michael
Housberg, Paul
Johnson, Tyler
Keller, Theo
King, David
Klimley, Nancy
Lehner, Anna
McCullum, Shawn
McNeil, Amie
Metcalfe, Cory
Milanak, Lukas
Pan, Yixuan (working in)
Pancari, Jackie
Parrish, Richard
Paulson, Kit
Prado, Eduardo (working in)
Quade, Leana
Raitt, Josh
Ricciuto, Nat
Salo, Andrew
Schnuckel, David
Soroka, Michael
Stelljes, Megan
Stout, David
Stubbsfield, Sam
Takizawa, Kazuki (working in)
Thomas, Kimberly
Timan, Zak
Vetter, Carmen
Weinberg, Zac
Whiteside, Suzanna
Woodward, Karen
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Jury Statements

Participating as a member of the New Glass Review jury was truly an honor. The whole process was a well-choreographed whirlwind that was quick, efficient, and enjoyable. Even though this was not my first jurying experience, that first morning I awoke to a familiar nervous sensation hitting my stomach. What had I gotten myself into? Throughout my career, I have had a foot in two separate worlds of glass: one foot in the contemporary pipe subculture of flameworking, and the other in mainstream glass art and design. I am comfortable in both worlds separately, but when those two worlds collide it can sometimes get tricky. My pipe-subculture instincts are on full alert in these scenarios. My guard is up, and I get a touch self-conscious and suspicious, ready to have to defend my chosen path and the craft object that led me here. That instinct was learned and earned, and the nerves that come with it can be debilitating. I was about to go into a room with three people I didn’t know a whole lot about, and try to participate intelligently in a process that was both intimidating and mysterious, not knowing if I would need to defend the legitimacy of that object and its place in contemporary glass.

I was immediately put at ease, however. Susie and Ben were well versed in both the artists and the history of the pipe world, and Clare was fascinated and intrigued by its existence. That open-minded climate in the jury room allowed me to fully access both sides of my world in a way that I hope was an asset to the process—and was probably the reason I was selected for such a task in the first place. I have applied twice to New Glass Review over my 19-year career and was shot down both times. But hey, I got a copy of New Glass Review out of it, so I could properly examine the work that the jury deemed more worthy. Leafing through an issue you failed to get into is an interesting experience, to say the least. With every turn of the page, you go from impressed and inspired to disgusted and a tad sick to your stomach. About the time you hit this section right here, about halfway through the jurors’ statements, that’s when you officially give the issue the middle finger and put it on the shelf. If you applied this year and you’ve read this far, one of two things has happened: either you’ve made it in, or my statement is one of the first ones printed. Congrats if you made it! And if you didn’t, the 2006 issue I didn’t make it into has helped level my bookcase for over a decade. Keep these things around; these suckers are pretty sturdy.

The selection process was clear and concise, and Susie, Ben, and Clare were a pleasure to be around. The hours flew by, sometimes serious and sometimes filled with smiles and laughter. It was one of the highlights of my career thus far. As the images flipped by, I tried to pay close attention to both the work I loved and the work I had never seen before. I focused on trying to select the work in which those two paths intersected.

As we whittled down the list little by little, the surprising thing to me was the lack of “bad” work. I was expecting a whole lot more easy thumbs-down moments, but overall the work was very impressive and diverse. Looking back, I don’t know if I ever fully grasped what the jurying process for something like New Glass Review would look like. I guess I always had this image of four academics looking over the tops of their glasses, rolling their eyes at most of the submissions, presenting well thought out arguments about why that out-of-focus Polaroid of a mossy log with a beer bottle on it was so profound. What I discovered about the reality of the process was refreshing. It’s really just four people overwhelmed by a mountain of great work, trying to trim a 50-foot tree into a 12-inch bonsai. In order to create a well-rounded issue of New Glass Review, a lot of beautiful branches inevitably land on the floor. And to tell you the truth, after looking at almost 3,000 images of well-photographed glass, that mossy log Polaroid is refreshing.

It was rather difficult to narrow down pieces that stood out to me during this process. I am in a transitional point in my personal work, so I have chosen a couple of pieces that are relevant to what I find myself thinking about lately in the studio. I have a place in my home right now for both the Martin Hlubuček and Veronika Suter pieces; I want to live alongside this type of work. I appreciate the subtle impact of minimalist work that inspires me to think instead of suggesting what I should think. Over the years in my own practice, I have fallen victim to the seductive nature of showing off the never-ending list of glass techniques that are at my disposal. The work of Hlubuček and Suter, among others selected, is a welcome reminder to me that the catalyst of inspiring work can be extremely subtle if done well.

When I look at the work of Amie McNeel and Mark Zirpel, or Bryan Brown, it makes my gears turn; it forces me to think, ponder, engineer, and create. I was lucky enough to see both of these works in person and to interact with the artists. Mark and Amie’s piece is environmental: on the surface, you can’t help but feel the mad scientist that their collaborations bring out in each other. As you dive deeper, you uncover the depth and sincerity of concept that led them to create—a balance that is rare and special. Bryan’s work is more intimate. He is young and thoughtful, and he balances jewelry, science, and glass in a way that is delightful, surprising, and impractical. The inventive and experimental nature of his wearable sculptures makes me want to start over; any work to elicit that reaction from me is immediately bookmarked for re-examination. These types of work engage
a more analytical part of my brain that leads me to put the
glass down in my studio and pick up a wrench. It forces
me to downshift periodically and think of new avenues
to my intended destination, and oftentimes I find myself
somewhere completely new and unexpected. This, of
course, is where it gets tricky. I was able to bring personal
experiences with artists and their work with me to this
selection process. That, on the surface, can seem unfair
and partial, but at the same time, if the selection of these
artists causes readers to seek them out and to interact
with them, their work, or work of this kind, I think that is
extremely valuable. I took special care to remain aware
of this during the jurying process, making sure to take
a step back from personal experience and to weigh the
work as impartially as possible.

Lastly, you really can’t talk about new glass, at least
in America, without talking about pipe culture and the
flameworking renaissance it has inspired over the past
20-plus years. New Glass Review is not on the radar of
pipe culture, just as pipe culture is just outside the vision
of mainstream glass. Both communities are committed
to this wonderful medium, and it’s high time we find a
way to navigate bringing the two worlds closer together.
Having had a foot in both worlds for most of my career,
I know for a fact that we all speak the same language,
just with drastically different dialects. A decade ago, it
was easy to dismiss pipe artists and the culture as low-
brow or a novelty, and I admit that perspective was in
many ways valid.

But what you see now is the evolution and growth of an
underground art subculture that is harnessing the power
of social media and pop culture. You see artists using the
pipe as a vehicle for their ideas and concepts, and collec-
tors sharing and spreading that message nationally and
internationally. The pipe does not live on a pedestal and
is not shared solely in an image; the pipe is passed from
hand to hand and admired and inspected. As pipe artists,
we take this vehicle for content very seriously; we treat it
with sincerity and respect.

Most importantly, the reason I think it is relevant to de-
vote my 10 “Jurors’ Choice” images solely to flamework-
ing and pipes is that the foundation that this subculture
is built upon is glass. Both pipe artists and collectors can
agree that glass is truly the addiction. This should be ex-
citing to everyone in the glass community. We are helping
to create hundreds of thousands—no, MILLIONS—of
glass collectors who are young and enthusiastic about
the medium. I hope that in the coming years we find
more ways to bring the two communities together in
productive ways. I hope that more subculture artists find
their way to opportunities such as New Glass Review,
and I hope that the mainstream glass community finds
its way to events in and around the pipe subculture. The
artists I have chosen for my 10 images are just a few
who stood out to me in the past year. I hope that you
take the time to look them up and to take a closer look
at the subculture because, whether you like it or not,
pipe artists are nurturing and sculpting the future of new
glass from every angle.

Micah Evans (ME)
Artist
Austin, Texas

I joined The Corning Museum of Glass in April 2016,
so this is my first year at the helm of New Glass Review.
Before coming to the Museum, I encountered this publi-
cation primarily when it appeared bundled with my copy
of Neues Glass or Glass Quarterly. Robed in its magis-
terial dusty teal jacket and filled with page after page of
interesting objects, New Glass Review seemed almost
impenetrable in its completeness. The view from the in-
side is a slightly different one.

Going through the process once, I was impressed that,
for all the enduring physicality of the resulting publication,
the process of jurying New Glass Review is a performative
one. The journal you hold in your hands is, as much as
anything else, the documentation of an event: four jurors,
four supporting players, and two-and-a-half days in the
dark spent shaping an amorphous and enormous quantity
of material into a discernible, recognizable shape. Together,
in concert with the artists who have kindly submitted their
work for consideration, we sifted, conversed, and attempt-
ed to shape the Review into its best possible form in the
time provided.

Put another way, assembling New Glass Review is very
much like shaping molten glass in the hot shop. No matter
how well honed one’s sense of a work’s intended form,
the success of the finished object ultimately relies on myriad capricious factors: the feeling of the pipe in the hand that day, the quality of the melt the night before, even, perhaps, the music playing on the studio speakers.

And just as a finished work in glass gets its character from the hands that formed it, so New Glass Review assumes its particular flavor each year from its jurors. This year, that team consisted of Ben Wright, Micah Evans, and Clare Twomey. They are all accomplished artists whom I chose both for their specific expertise and for their expansive vision of glass and the broader field of cultural production.

As the director of education at UrbanGlass in Brooklyn, with an M.F.A. in glass from the Rhode Island School of Design, Ben Wright has a strong sense of the diverse ways artists use and think with glass today. His own work, often irreverent in tone, uses glass as a catalyst to bridge art and science, although the material is sometimes tangential to his finished pieces. He has used a glass simulacrum of a cell to re-create the sometimes frustrating experience of looking through a microscope, demonstrated the life cycle of silica-uptaking plants with provisionally constructed glass projectors, and blocked the transmission of sunlight through windows to create a Warholian series of self-portraits out of growing grass. To the jurying of New Glass Review, Wright brought an impish sense of humor, an openness to unorthodox approaches, and a willingness to engage with glass production of all kinds.

A recent resident at the Penland School of Crafts in North Carolina and an accomplished flameworker, Micah Evans brought the eyes, hands, and heart of an exceptionally skilled craftsman to the jurying process. Although his selections were wide-ranging, like those of each of the other jurors, they share a common thread of exemplary technique. I appreciated his advocacy of the well-made alongside the conceptually innovative. Evans was also an advocate of pipemaking, and flameworking more generally, as befits his dual citizenship in the distinct nations of mainstream and outsider glass. As he eloquently discusses in his juror’s statement, there is a case to be made that center and periphery are shifting as pipemakers harness the power of social media to bring a love of artist-produced glass to an ever-growing population. We would do well to heed his call and pay attention to this burgeoning art form.

Clare Twomey is a British artist who typically works in clay, often in large-scale installations at museums. But her real medium is process and the history of process as it relates to the production of the objects that occupy our homes, offices, and lives. Among other works, she has converted museums into small factories producing ceramic vessels, and commissioned flower makers from the dying bone china industries of Stoke-on-Trent to produce thousands of unfired clay blossoms to plant in museum grounds, knowing that the flowers, like the skill used to make them, would eventually fade away. Her deep connection to the relationships between makers and materials, users and objects, and process, repetition and meaning was an asset to our conversations and helped us all to see works in a new light. I hope you find as much value in her perspective as we did.

For my own part, I chose works enthusiastically, following my broad taste to its outer edges, and in some cases beyond. I chose too many pieces to write about individually, but I have tried, in the words that follow, to highlight a few categories of work that especially impressed me. That I could choose more pieces than I am able to write about is a testament to the strength of the entries, the quality of the jury (which brought my attention to pieces I might otherwise have overlooked), and the vitality of glass as a medium for artistic expression.

As an armchair devotee of glass chemistry and a student of early studio glass, I was particularly interested in pieces that approached the materiality of glass or the processes of glassmaking in a novel way. That was certainly the case in the works by two Danish artists: Johanne Jahncke’s beautifully photographed Collection 49 and Karina Malling’s Transcendence. Both are the result of experiments with glass chemistry.

Jahncke’s work presents the results of 49 experimental batch recipes in small crucibles that are laid out with all the orthogonal beauty of a spread in Saveur or Food and Wine. A feast of greens, the glass in each crucible is derived from the mineral residue of soils collected across Europe. It is a subtle way to connect material, place, and process. Malling’s Transcendence also consists of homemade glasses, but whereas Jahncke’s were neat, regular, and ultimately aimed at producing high-design tableware, Malling’s are crude, messy, and an end unto themselves. Displayed on a steel table and punctuated by cylinders of true glass, her rocky, pitted, not-quite-vitrified turquoise forms become a landscape of alien minerals waiting to be explored. Although operating on a different wavelength, Rui Sasaki’s glowing Liquid Sunshine pieces appeal to me in the same way.

In their highly divergent submissions, Laurent Fichot and Angela Thwaites propose new methods of producing glass objects. Fichot has devised origami blow molds that, despite being made of paper, impart a sense of their geometry to the finished pieces. By contrast, Thwaites’s dystopian After the Fire uses cast-off elements from 3-D prints as a mold positive to create an artifact reflective of a “post digital, post human world.” It is a beauty in destruction that is echoed in David Schnuckel’s engaging (Col)Lapse, a time-lapse photograph recording the demise of a goblet exposed to too much heat in the kiln.

Several artists used the interaction of glass and light to create pieces that were quietly evocative. Karlyn Sutherland’s site-specific installation Byre, Latheron House, Caithness (August 2nd, 12.04 PM), which used fused glass and glass powder to reproduce the light and shadow of a particular time, drew my attention to the
peculiar relationship of light and space to the formation and evocation of memory. Michal Motyčka and Václav Cigler’s site-specific piece Self-Consciousness attempted to invoke contemplation of the metaphysical by installing large-scale mirrors throughout a gallery so that they reflect and dissolve the viewer’s image repeatedly as she moves through the space.

Brian Corr’s luminous waterjet-cut and kiln-formed Sombra is similarly preoccupied. Drawing the eye upward through a graduated series of portals, Corr’s piece shifts from dark gray to white, evincing the meditative consideration of Wolfgang Laib’s Milkstone (1978) or the contemplative precision of František Vízner’s hand-carved vessel-sculptures. Heike Brachlow’s opaline rocking sculpture Palindrome I, Katherine Gray’s Spectral Bowl, and Jackie Pancari’s Red Dot combine form with the physical properties of glass to create mysterious, mutable pieces that I imagine shift as you walk by them.

Repetition and accumulation, like fine-tuned Venetian glassblowing techniques, have long been a way to conceal a lack of conceptual depth under a veneer of mechanical complexity. Nonetheless, several submissions impressed me with their engaged use of repeating elements to add interest, meaning, and complexity to works that deal primarily with the body. Hovering somewhere between anemone, mollusk, and human, the rounded, bristle-covered form of Ayako Hirogaki’s aptly titled Ambiguity beguiled us all. Obsessively constructed, it simultaneously seemed to defy the hand and evoke the body, investing inert glass rods with the wonder of emergence.

Victoria Ahmadizadeh’s installation of a shard-lined jean jacket and a window-hung poem appears almost as a foil to Hirogaki’s Ambiguity. By substituting broken glass for the body, Ahmadizadeh’s beautifully opened and invitingly arrayed jacket suggests an emotional trauma embraced and discarded, rather than concealed. It truly is The Most Unkind Morsels of the Self Removed.

Breaking the Silence by Kazuki Takizawa also deals with coming to terms with emotional pain. A physical representation of living with bipolar disorder, the piece consists of row upon row of hand-blown champagne coupes sitting on a mirrored table. Although at first glance all of the glasses appear to be uniform, each one is slightly off-center, such that, when an overhead sprinkler system showers them with water, they reach their tipping—and breaking—point at different times. It is a simple gesture that nods powerfully to the meanings embedded in the material properties of glass and the historical form of the vessel.

On a related but distinct note, Theo Keller harnessed the mimetic power of glass to the workhorse of good craftsmanship to create the unbelievably lifelike Picea rubens, the Red Spruce. Inspired by the pioneering work of Rudolf and Leopold Blaschka, Keller writes (on his submission form) of trying to invest his piece with a sense of “aging and life” akin to their fragile flowers. Every time his piece is displayed, a few of its delicate needles fall off and are placed under the branch.

There were only two pieces that I chose alone. Even now, I feel deeply satisfied by Fabienne Picaud’s hot-cast Jardin des delices and Alex Valero’s Grave (Infra & Ultra). Picaud’s “garden of delight,” with its bubbly tangle of hot-cast flowers and cast and carved mushroom-like growths, perfectly captures the ebullience of Oiva Toikka’s Lollipop Isle (1969), now in the collection of the Victoria and Albert Museum in London. Whimsical, messy, and direct, it is a crystallization of the experimental energy that defined global studio glass in its earliest days, and that was subsequently subsumed by the ubiquity of cheap technique.

Valero’s Grave (Infra & Ultra), by contrast, is composed of two diminutive, fetishistically conceived objects carved directly from solid color bar and hot-worked to produce atmospheric, metallic surfaces. By refusing to dilute expensive color with the comparatively inexpensive colorless glass commonly used to extend it, Valero forces a reconsideration of where value lies in contemporary glass production. Challenging the hierarchy of precious materials in this way is a discourse common to contemporary jewelry; in glass, it feels like a breath of fresh air.

Speaking of discourses in other materials, many works appealed to me for their relationship to trends in other media. Both Nirit Dekel’s Pepto-Bismol pink and gold necklace Myth 1 and Micha Karlslund’s Observatorio, conceived in part with Steffan Dam, bring the liveliness of illustration to functional glass forms. Increasingly common in ceramics over the last five or so years, such hand-drawn, screen-printed, or decal work is still relatively unusual on glass. Dekel’s dreamy characters—matryoshchkas with cat ears or feathers, a pirate bird or spotted panther—bring to mind the Jungian imagery of Jenny Mendes’s ceramic plaques or the quilt-sampler fairy tales of Sue Tirrell’s platters. Karlslund’s atomic imagery, combining scientific instruments and satellites with geometric shapes in a mid-century palette, calls to mind the pop-culture mash-ups of Justin Rothshank and the lush patterns of Jason Bige Burnett.

In their meticulously constructed, irreverent assemblages, Michael Hernandez and Conrad Bishop tap into a widespread, Internet-inflected style that could very well be called California Funk for the digital age. Blobby and bright, Hernandez’s It’ll Keep Right On Going That Way creates a psychedelic golf course out of a found hobnail milk glass vase and an amorphous, AstroTurf-green fused glass ground. Bishop’s Elixir Station 1 positions an alien reliquary in front of a Ricky Bernstein–inspired painting with a repeating robot-and-vase pattern. Both pieces show evidence of the same glitchy, recombinant aesthetic that animates Brian Willmont’s spray-painted floral paintings and Brent Owen’s whistled “neon” signs.

Finally, I was drawn to several pieces for their absurdity and humor. Lots of submissions fell into this category, and
Ben Wright and I happened to select many of them. Shige Fujishiro’s installation *Where Is My Paradise?* juxtaposed taxidermied peacocks with an oversize beaded basketball net within a museological display. In its opulent absurdity and precise attention to detail, it is like a Jeff Koons *Total Equilibrium* tank turned on its head. Zac Weinberg’s *Uncertainty in the Face of Doubt* displays the artist’s characteristic sly humor. A painstakingly made, six-foot-long neon and aluminum sign misspelling the word *believe*, it is, as the artist comments, “a statement on the lapses in logic contained in our deeply held convictions.” It may very well be the ideal piece for our current political situation. The hot-glass and claymation short, *La Crise*, by Evan Burnette, Andrew Salo, and Tyler Johnson, presents a perfect, and hilarious, marriage of form and material. Lothar Böttcher’s creature-like *Schiesheim Session* and Saori Tonan’s cut and polished robot kneeling to pick a flower are, perhaps, the perfect pieces to end on. Small, friendly, and unpretentious, they are reminders that play is an essential part of the creative pursuit.

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A concluding note about my “Jurors’ Choice” images. Choosing 10 objects of glass that have impressed me in the last year is no easy task. Looking through my selections again, I see that many deal with light, space, and optics, perhaps a fitting preoccupation, given the fact that I now spend a lot of my time thinking about the Museum’s still-new (and definitely new to me) Contemporary Art + Design Wing. Designed by Thomas Phifer and opened in March 2015, it is architecture so bright, so open, and so airy as to suggest the limitless possibilities of the material of glass. Similarly, my “Jurors’ Choice” selections—from James Carpenter Design Associates’ *The Sky Reflector-Net* for the new Fulton Street Station in Manhattan to Sean Augustine March’s clever dichroic *Fresnel* table lamp and Christine Tarkowski’s rumination on the abstraction of mathematics—present glass as a thinking and seeing tool. Put another way, these objects and our new wing do what The Corning Museum of Glass has always done: showcase glass as a medium fit for new visions. It is my sincere privilege to be part of determining what those visions will be.

Susie J. Silbert (SJS)
Curator of Modern and Contemporary Glass
The Corning Museum of Glass
exhibitions. Various time-based aspects, including forms of progression and development, timing and dynamics, significantly impact the production, presentation, and reception of exhibitions.”1

In my role as a jury member, I was aware of much dialogue with the contemporary cultures of art and performance, and highlighting the breadth of the works that embrace the agility of glass has been the focus of my “Jurors’ Choice” selections. In 2014, I was in conversation with Tim Simpson and Sarah van Gameren, principals of Studio Glithero, for a project I was developing with Siobhan Davies Studio, an experimental choreography studio, in London. At that time, Tim and Sarah were in the very early stages of a work to explore their narratives of making in glass. In 2016, their work was realised as Luminaries, an installation they describe as “a work of two parts; suspended neon lights that make a landscape of geometric forms and wire frame structures that are contained within cases on the floor in front. When visitors pass through the space, these two elements are visually brought together by means of reflection in suspended sheets of glass. The wire frame structures appear to surround and interact with the lights, but the resulting forms are optical, not physical. The Luminaries only exist in the eyes of the visitor.”2

The sublime role of the actions of human movement was evident in Laurent Fichot’s origami blow molds, and present in the wondrous process-left-in-trace of Anne Lehner’s bowl. This activity echoed another of my “Jurors’ Choice” works, Jiří Kovanda’s Kissing Through Glass. As Noemi Smolik described it in Frieze, “On 10 March 2007 at Tate Modern, from 11am to 8pm, Czech artist Jiří Kovanda stood behind a large window, holding up a note asking passers-by to kiss him through the glass. And kiss him they did, an action which, in spite of the physical barrier, was accompanied by embarrassment, hesitation, caution and, occasionally, tenderness.”3 This is the barrier we can understand in Kate Clements’s vitrine; the glass is a shield that simultaneously exposes us to and protects us from emotional content.

Roni Horn’s Pink Tons, which is now on display in the new Switch House at the Tate Modern in London, captures the materiality of glass that I experienced in the hot-glass studio at Corning. The physical presence of shiny pink glass draws the visitor into a small vacuum of wonder. I felt the same attraction when seeing the r awness of Riikka Haapasaari’s glass form; it was complete in its glassiness.

I was also drawn to works, in both my “Jurors’ Choice” and jurying selections, that exposed and delighted in extending the language of glass by combining it with other materials. Virginia Overton’s solo show at the White Cube Gallery featured sculptures made of glass and marble, amongst works in several other materials. The glass in these pieces was dynamic. Although it appeared to be opaque, one could look through it to see the traced outline of other visitors. The gallery’s description of the effect is accurate: “Favouring natural or reclaimed building materials such as wooden planks, stone, glass or metal, her minimal sculptures and installations foreground the physiological encounter, using the drama of proportion, weight and balance to allow the powerful, sensory qualities and inherent associations of the materials to come through.”4 This is the power of glass in collaboration with other materials. Several works from my jury selections were related to this in their transformational and material exploration of vulnerability and process. Karina Malling, Johanne Jahncke, and Yixuan Pan deconstructed form to exploit the material’s qualities in isolation and beauty.

From a diligent balancing of its fragility through narratives based on its materiality, glass is a thriving material in both specialized fields and the broader context of material and visual language. That it is celebrated so widely speaks plainly of its relevance to many disciplines in 2016. My understanding of glass has grown in the process of serving as a juror for New Glass Review. I am glad to celebrate all those who make work with glass or in relation to glass.

Clare Twomey (CT)
Artist
London, England, United Kingdom

At first, it seems an obvious and direct title for a document aspiring to present the cream atop today’s vichyssoise.

But a more literal reading reveals the underlying contradiction. How do you present the best of the future while gazing backward? As in our title, is Glass somehow stuck in the middle, bracketed by an instinctive fetish for discovery and a nostalgic respect for family traditions? Where does “good” lie when artists are coming to the medium with so many contradictory intentions?

Put more positively, can the Studio Glass movement stride forward into a new, as yet unimagined, reality while still drawing strength from its roots in centuries of material investigation and accumulated wisdom?

Judging by the view afforded by this unique curatorial experience, my answer is: absolutely yes. I was inspired to find that the structural seeds planted by our glass ancestors have ripened into a field that encompasses an extreme depth and breadth of inquiry, full of work that confused, irritated, and moved me.

The concept of quality is increasingly a moving target, but from what I have seen, the perceived crisis of our field is nothing more than the growing pains of a generation as we slowly realize that we must now build evolved systems to support the promise of our future growth. There is no shortage of talent.

Along with my fellow jurors, I tried to wade through the submissions in a fair and deliberate way. Many considerations came to bear on our far-ranging discussions, not the least of which is that this is a print publication that unfortunately favors certain work and documentation styles.

I personally attempted to take as intuitive an approach as possible. I registered exceptional reaction in any direction as a positive and advocated for that work, regardless of—or, at times, because of—its formal aesthetics.

A month removed, I am reviewing my selections on the kitchen table, and a few characteristics emerge that my subconscious clearly registered as intriguing outliers when I was sequestered in the sensory withdrawal of that dark room in December.

In many of the entries, I was drawn to a directness of approach and material misuse that I strive for in my own practice. The brutal, pseudo-organic architecture of Simone Fezer’s new work aggressively seizes possession of space, while Elias Hansen’s Day-Glo cookhouse contraptions arrive at the sinister via more seductive routes. Each possesses the vital immediacy of artists trying furiously to keep pace with their inner voices.

Intelligent use of humor and clever innuendo are a shortcut to this juror’s full attention. Wearing many masks, from Michael Hernandez’s dirty drip of a composition to Megan Stelljes’s banana bros, funny and suggestive work repeatedly showed the ability of laughs to circumnavigate audiences’ most stubborn filters.

Out of an abundance of exceptional character-driven art submitted, the fantastically hapless creatures inhabiting Tom Moore’s peculiar planet and the over-the-top obnoxiousness of Kimberly Thomas’s crunchy trio of twerps float to the top by invoking the wacky wonder of Pee-wee’s Playhouse and Tim Burton at his best.

Defying the flat page, endearing characters also popped up in several entries that managed to overcome the documentation obstacles inherent in translating dynamic live and video performances into still photos. I was lucky to have previously viewed videos of the adventures of Stanislav Muller’s superheroic Mirror Man, but his submitted still somehow perfectly encapsulates this humble, hilarious, and profound work, and is stunning in its own right.

Likewise, a very strong graphic from the collaborative group Flock the Optic hints at the group’s avian obsessions and their creative interplay between craft, performance, and emergent technologies without portraying the full multimedia massage of the senses that awaits their once and future audiences.

It is encouraging to see an enormous amount of experimentation combining glass with “new” media approaches—from video and sound works to microcontroller-driven, responsive sculpture. I did my best to resist my mothlike attraction to blinky lights and hold this charismatic but all too often conceptually void work to the same standards of originality and true innovation. For me, the Art itself had to be more compelling than the machines, sensors, programs, LEDs, or glass making the magic happen.

The work that most successfully superseded its components was often the result of collaborations among exceptional artists and technicians from a range of backgrounds that bridge the digital/craft divide. While in residence at Pilchuck Glass School, David Stout and Cory Metcalf, known as Noisefold, worked with the glass artists Jason Christian and Daryl Smith to make a series of illuminated forms visualizing aspects of mined atmospheric sound. These objects will, no doubt, permutate through the artists’ work in the physical, digital, and now virtual worlds that they create.

A similar venture teamed the sculptors Amie McNeel and Mark Zirpel with the multimedia artist Sam Stubblefield for a long-term residency at MadArt in Seattle. The resulting sonic and visual playground fed data from poetic sources through monumental kinetic mechanisms, laser light shows, and instruments of medieval wonder and Space Age delight. These fruitful partnerships show a pathway to unlock the true potential of these new tech tools in the hands of non-linear artists and flexible designers.

Above all, my selections show a clear underlying affection for the absurd. It is in this realm that artists can most
effectively plant conceptual seeds and nourish the growth of new thought. Whether it’s the schoolboy charm of Erwin Wurm’s water-bottle boy or the haunting humanity of the bald spot atop Dagmara Bielecka’s Organica, such pieces challenge logic with their existence and win.

Nate Ricciuto’s pimped-up psychedelic man-trike and spaced-out survivalist installations lead the viewer down a wormhole of sci-fi aesthetic and narrative non sequitur. Their initial oddness is magnetic, and upon engagement we find ourselves within a conceptually airy atmosphere that allows us to choose our own adventure through a glorious jumble of half-implied story lines.

So these are a few of my favorite things.

I tried, with my juror’s selections, to highlight artists who echo these same attributes, and to share with you a few of the many next-level thinkers and makers with whom I have had the honor of crossing paths in this magical career. Although sporting widely varied backgrounds and digging in different fields of inquiry, they have all brought something new and good to glass.

I will end by saying thank-you to Susie and Corning for this once-in-a-lifetime experience, to my fellow jurors for a delightful collaboration, and to all of the applicants—in the book and out—for taking the time to invest deeply in making meaningful objects, events, and atmospheres. The world needs your efforts, now more than ever.

Ben Wright (BW)
Artist
and Director of Education, UrbanGlass
Brooklyn, New York
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 38* jury: Micah Evans, Ben Wright, Clare Twomey, and Susie J. Silbert.

Selections

The selections are arranged by juror, and then alphabetically. Photographs of Corning Museum of Glass objects are courtesy of The Corning Museum of Glass.

**Micah Evans (ME)**
Kurt B
Banjo
Marcel Braun
Jake Colito and Mothership Glass
Michael Andrew Gnann
Eusheen Goines and Yoshinori Kondo
Calvin Mickle and Darby Holm
Joe Peters and Dan Coyle
Zach Puchowitz
M. Slinger and Trevy Metal

**Susie J. Silbert (SJS)**
Windowpane fragments
James Carpenter Design Associates
Courtney Dodd
Amy Lemaire
Sean Augustine March
François Morellet
Nendo
Mark C. Peiser
Christine Tarkowski
Norwood Viviano

**Clare Twomey (CT)**
Cup
Alicia Eggert and Mike Fleming
David Hockney
Roni Horn
Dafna Kaffeman
Tim Simpson and Sarah van Gameren
Cerith Wyn Evans

*Not pictured:*
Jiří Kovanda
Yayoi Kusama
Virginia Overton

**Ben Wright (BW)**
Tauba Auerbach
Ian Burns
Jim Campbell
Mark Dion
Eve Andree Laramee
Nick Ricciuto
Brett Swenson
2 Stroke and BFF
Zac Weinberg

*Not pictured:*
Carsten Holler
Elixir Bottle Pendant

Kurt B (American, b. 1976)
United States, Burlington, Vermont, 2016
Borosilicate glass blown into square form, then flameworked, sandblasted, fire-polished
H. 6.4 cm, W. 2.5 cm, D. 1.3 cm
Photo: Courtesy of the artist
ME

Isis/Ina May

Banjo (American, b. 1976)
With the assistance of Tyson Peltzer and Seth Jones
United States, Humboldt County, California, 2016
Flameworked borosilicate glass, with color by Glass Alchemy and Northstar Glassworks
H. 45.7 cm, Diam. 30.5 cm
Photo: Elisandro Reyna
ME
The Possibilities Are Endless (Murrine Coin)

Marcel Braun (American, b. 1977)
United States, Eugene, Oregon, Starport community studio, 2016
Furnace-worked borosilicate glass murrine, cut, polished
Pull: L. about 243.8 cm, Diam. 5.1 cm, from which about 300 coins (Th. 0.6 cm each) were made
Photo: Joey Trankina, Goofball Glass
ME

Untitled

Jake Colito (American, b. 1982)
and Mothership Glass
Layered rod built into tube, cased with more layers of color, then cold-worked and encased in colorless glass
H. 20.3 cm, W. (at base) 8.3 cm
Photo: Bryan Shepard
ME
Scientific Apparatus Used in the Chemical and/or Pharmaceutical Industry

Michael Andrew Gnann (American, b. 1973)
United States, Raleigh, North Carolina, Prism Research Glass, 2016
Flameworked glass
Dimensions not stated
Photo: Courtesy of the artist

Eushinori

Eusheen Goines (American, b. 1979)
and Yoshinori Kondo (Japanese, b. 1975)
Japan, Matsudo, Chiba, studio of Yoshinori Kondo, and Otsu, Shiga, Studio Morio, 2016
Flameworked borosilicate glass with layered dots
H. 20.3 cm, W. 10.2 cm, D. 12.7 cm
Private American collection
Photo: Steven Toney

ME
Cactus Ren
Calvin Mickle (American, b. 1985) and Darby Holm (American, b. 1972)
United States, Evergreen, Colorado, Everdream Studio, 2016
Borosilicate glass, flameworked
H. 15.2 cm
Collection of Manny RVA Goodtimes
Photo: Marie Guingona
ME

Lucky Lazer Cat
Joe Peters (American, b. 1983) and Dan Coyle (American, b. 1984)
United States, Evergreen, Colorado, Everdream Studio, 2016
Flameworked borosilicate glass
H. 12.7 cm, W. 7.6 cm
Collection of Grey Space Art, New York, New York
Photo: Michael Zislis
ME
The Birth of the Krushmonster

**M. Slinger** (American, b. 1974) and **Trevy Metal** (American, b. 1989)


Borosilicate glass, sandblasted, Dremel-etched, reheated, cased in colorless glass, flameworked

H. 17.8 cm

Private collection

Photo: Jeff DiMarco

ME

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**Eric**

**Zach Puchowitz** (American, b. 1980)


Flameworked borosilicate glass, sandblasted; custom decal

H. 22.9 cm, W. 10.2 cm, D. 10.2 cm

Owned by ScHoolboy Q

Photo: Courtesy of the artist

ME
Three Windowpane Fragments
Fourth century A.D.
Blown (cylinder process), cut, grozed
Largest: 4.7 cm
Collection of The Corning Museum of Glass,
Corning, New York (57.1.10, gift of Donald B.
Harden)
SJS

The Sky Reflector-Net
James Carpenter Design Associates,
Grimshaw Architects, Arup
United States, New York, New York,
Fulton Street Transit Center, 2004–2014
Stainless steel cables, CNC-machined
stainless steel fittings, perforated aluminum
reflector panels
H. 24.1 m, W. 22.6 m
Metropolitan Transit Authority Arts and Design,
and Metropolitan Transit Authority Capital
Construction Company
Photo: © David Sundberg/Esto
SJS
History of the Present Moment

Amy Lemaire (American, b. 1978)
Borosilicate glass, aluminosilicate, and slag glasses; flameworked, slumped, fused, sandblasted, carved, fire-polished; silver, copper, and steel wire; clay, rubber, found materials
Entire field: W. 243.8 cm, D. 35.6 cm
Photo: Courtesy of the artist
SJS

Vortograph Study 9

Courtney Dodd (American, b. 1983)
United States, Star, North Carolina, STARworks glass residency, 2015
Self-portrait taken through handmade kaleidoscope (vortograph); sheet glass mirror, cut, ground, made into three-sided kaleidoscope; image printed on metal
H. 40.6 cm, W. 61 cm, D. 1.9 cm
One of two: in permanent collection of STARworks, Star, North Carolina, and owned by artist
Photo: Courtesy of the artist
SJS
Fresnel

Sean Augustine March
(American, b. 1982)
United States, Brooklyn, New York, 2016
Dichroic borosilicate glass, cut; assembled with silicone
H. 12.7 cm, W. 12.7 cm, D. 12.7 cm
Photo: Courtesy of the artist
SJS

L'Avalanche (The avalanche)

François Morellet
(French, 1926–2016)
1996
36 blue neon tubes, white high-voltage wires
Dimensions vary
Photo: Banque d'Images, ADAGP/Art Resource, NY
SJS
Soft
Nendo (Japanese design studio)
Italy, Macherio, Glas Italia, 2015
Tempered sheet glass, acid-etched, thermo-welded; print color
Longest: L. 72 cm, D. 35 cm
Photo: Kenichi Sonehara
SJS

Passage 11
Mark C. Peiser
(American, b. 1938)
United States, Penland, North Carolina, 2016
Hot-cast phase-separated glass, hand-finished, sandblasted, acid-polished; base: hot-cast, cut, and polished by John Lewis Studio, Oakland, California
H. 21.7 cm, W. 27 cm, D. 8.6 cm
Photo: Mercedes Jelinek, courtesy of Wexler Gallery
SJS
Condition – Black on Black – 2
Christine Tarkowski (American, b. 1967)
United States, Tacoma, Washington, Museum of Glass (gaffers: Ben Cobb, Gabe Feenan, Sarah Gilbert, and Nick Davis), 2015
Hot-formed glass
H. 36.8 cm, W. 29.2 cm, D. 29.2 cm
Photo: Joshi Radin
SJS

Global Cities
Norwood Viviano (American, b. 1972)
United States, Penland, North Carolina, and Grand Rapids, Michigan, 2015
Blown glass, vinyl cut drawings, stainless steel cable, MDF plinth
H. 183 cm, W. 518 cm, D. 335 cm
Photo: Tim Thayer/Robert Hensleigh
SJS
Cup
Sasanian Empire, 300–599
Blown glass, wheel-cut, ground, polished
H. 7.7 cm, Diam. 13 cm
Collection of The Corning Museum of Glass, Corning, New York (61.1.12)
CT

You are (on) an island
Alicia Eggert (American, b. 1981)
and Mike Fleming (American, b. 1980)
2011–2013
Bent neon tubes, cold-worked; neon letters fabricated by Patrick Buldoc
H. 304.8 cm, W. 304.8 cm, D. 243.8 cm
Edition of 3
Photo: Courtesy of Mike Fleming
CT
Yosemite I, October 16th 2011
David Hockney (British, b. 1937)
United States, Yosemite National Park, California, 2011
iPad drawing printed on four sheets of paper (H. 99.1 cm, W. 88.9 cm), mounted on four sheets of Dibond
H. 197.5 cm, W. 177.2 cm
Edition of 12
Photo: Richard Schmidt, © the artist

CT
**Pink Tons**

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

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**Tactual Stimulation**

**Dafna Kaffeman** (Israeli, b. 1972)
Tel Aviv–Yaffo, Israel, 2006
Lampworked glass filaments on silicon core
H. about 19 cm, Diam. about 24 cm
Collection of the Victoria and Albert Museum, London, England, United Kingdom; given by the American Friends of the Victoria & Albert Museum Inc. through the generosity of Doug and Dale Anderson

CT
Luminaries
Tim Simpson (British, b. 1982)
and Sarah van Gameren (Dutch, b. 1981)
France (neon glass) and United Kingdom
(wire-frame objects), 2015
Seven designs of luminaries
Dimensions vary
Commissioned by Cité du Design for the Biennale
Internationale Design Saint-Etienne
Photo: Florian Kleinefenn, courtesy of Glithero
CT
'E=L=A=P=S=E' in Glass with sound

Cerith Wyn Evans (British, b. Wales, 1958)

2016

11 pieces of toughened low-iron glass, five-channel audio, 11 speakers (audio exciter, 32-mm type, 30W, four ohm), three amplifiers (s.m.s.l.), one WavePlayer8, clear audio wire, 1-mm stainless steel cable

Each glass plate: H. 112 cm, W. 78 cm, D. 0.8 cm

Photo: Courtesy of the artist and Galerie Neu, Berlin

CT
What Might Be 2011/16

**Ian Burns** (Australian/American, b. 1964)
Carpentry, electronics, programming
Dimensions vary
Installation at 2016 Sharjah Calligraphy Biennial, Sharjah, United Arab Emirates
Photo: Courtesy of the artist; Hilger Next, Vienna; and Anna Schwartz Gallery, Melbourne

BW

A Flexible Fabric of Inflexible Parts

**Tauba Auerbach** (American, b. 1981)
United States, New York, New York, 2015
Borosilicate glass on table of aluminum; wood, paint
11 helical components, each about 7.6 x 7.6 x 80 cm (overall: H. 7.6 cm, W. 198.1 cm, D. 63.5 cm); table: H. 59.7 cm, W. 213.4 cm, D. 213.4 cm
Photo: Steven Probert, © the artist, courtesy of Paula Cooper Gallery, New York

BW
Photo of my Mother

Jim Campbell (American, b. 1956)
United States, San Francisco, California, 1996
Custom electronics, glass, photograph, LCD material; the clarity of the photo is modulated by a recording of the rhythm of the artist’s breath
H. 180.3 cm, W. 38.1 cm, D. 15.2 cm
Collection of the San Jose Museum of Art, San Jose, California; purchased with funds from the Collection Committee
Photo: Sarah Christianson
BW

Portrait of my Father

Jim Campbell (American, b. 1956)
United States, San Francisco, California, 1994–1995
Custom electronics, glass, photograph, LCD material; the clarity of the photo is modulated by a recording of the rhythm of the artist’s heartbeat
H. 180.3 cm, W. 38.1 cm, D. 15.2 cm
Collection of the San Jose Museum of Art, San Jose, California; purchased with funds from the Collection Committee
Photo: Sarah Christianson
BW
Neukom Vivarium
Mark Dion (American, b. 1951)
United States, Seattle, Washington, Olympic Sculpture Park, 2006
Mixed-media installation
L. (greenhouse structure) 24.4 m
Collection of the Seattle Art Museum, Seattle, Washington; gift of Sally and William Neukom, American Express Company, Seattle Garden Club, Mark Torrance Foundation, and Committee of 33 in honor of the museum's 75th anniversary
Photo (installed at the Seattle Art Museum, 2007): Paul Macapia, courtesy of the artist and Tanya Bonakdar Gallery, New York
BW

Apparatus for the Distillation of Vague Intuitions
Eve Andree Laramee (American, b. 1956)
Blown and cast glass, etched, sandblasted; modified surplus laboratory glass; cast iron
Dimensions vary
Shown in installation at the Massachusetts Museum of Contemporary Art, North Adams, Massachusetts, 2001
Photo: Courtesy of the artist
BW
Examples of Opposition Effect
Nick Ricciuto (American, b. 1984)
Glass, water, mirrors, fluorescent lights, motor, aluminum tape, tarp, mixed media
Dimensions vary
Photo: Mike Fleming

Fractured
Brett Swenson (American, b. 1987)
Performance at the Chrysler Museum of Art, Norfolk, Virginia, 2011
Tempered glass panels, compression frames, torches, participants
Dimensions vary
Photo: Courtesy of the artist
Dissecting the Visual and Non-Visual Attributes of Glasswork Submitted to an Annual Publication for Fun and Profit

Zac Weinberg (American, b. 1986)
United States, 2015
“PDF document in obnoxious, bureaucratic formatting as to meet Ohio State University Graduate School requirements”
Dimensions vary
Photo: Felipe Jones
BW
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 2016 Rakow Commission: Thaddeus Wolfe

In his sculptures and vessels, Thaddeus Wolfe subverts the age-old technique of mold blowing. Molds have been used since antiquity to guarantee glass’s form, but the ones Wolfe creates are so angular and geometric as to be nearly unusable. By pushing the technique to its limits, he operates in the fertile territory between what the design theorist David Pye (British, 1914–1993) termed “the workmanship of risk” and “the workmanship of certainty.”1 His improvisational approach to coloring the glass, wherein he adds layers of multicolored frit over smears of full-strength color bar, produces compositions that must be managed and enhanced through a careful process of cold working. As a result, Wolfe’s one-of-a-kind pieces are invested with a dynamic tension and an uncommon vitality.

The interview that follows was recorded in Wolfe’s studio in East Williamsburg, Brooklyn, on October 19, 2016. It has been edited and condensed.

SJS: Thaddeus, where are you from? How did you start making glass?

TW: I’m from Toledo, Ohio, which I learned later was the birthplace of the Studio Glass movement in the 60’s, but I went to Cleveland Institute of Art, and I started painting. My second year of school there, we were allowed to choose an elective course, and I chose to do glass. I always knew I wanted to try it, so I think I chose to do it right away because it was like, “We’ll get that out of the way because I know it’s tricky.”

I did it, and I really got into it. I think that happens to a lot of people. You really get sucked in because it’s not only a great material, but the actual process of working with it is so unlike anything else just because it is such a physical activity. I’ve never been good at sports or coordinated in that kind of thing, but through glassblowing, I could feel from the beginning it was something I wanted to learn. It was an insanely interesting material to work in, but also a great process.

SJS: Your Rakow Commission piece, Stacked Grid Structure, is part of your “Assemblage” series. When did this series start?

TW: I made the very first pieces when I was doing a residency at Wheaton Village, which is the Creative Glass Center of America. I had the opportunity there to melt solid-colored glass. That was the original idea. I melted a tank of black, and I blew five molds. None of them worked, but that was where it began. At that time, I had a bunch of different ideas. I used Wheaton as [a] real springboard to develop [them].

SJS: Tell us a little bit about your process.

TW: I work in a way that’s not very linear. I never have an idea and then make it. I always have to start from something, start working and then build off of that and improvise a little bit, and then see what happens and react to it. Hopefully, by the end of it, something good comes out.

 Basically, I’ve been working in a way where I spend most of my time actually constructing these objects

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in Styrofoam. And from that, I make a cast so that I can blow a glass cast of these form[s]. I make a plaster mold—plaster and silica mold—which is reinforced with chicken wire and stuff. The mold is heated up, and then I take it. . . . I’m in the glass studio at that point, and I’d blow glass into the mold, basically.

SJS: **Styrofoam seems like an unusual mold material for glass. How did you begin using it?**

TW: Originally, when I started working in these forms, I was using clay and also wax, and I realized I really needed a more flat material to create these structures, to create these planar, angular surfaces. I don’t really put a lot of meaning into the Styrofoam, but I think it does [have meaning]. It’s a contemporary material, and it says a lot about our society that we pack everything in these Styrofoam containers. It’s quite wasteful. It’s made from petroleum; it never goes away. I consider those things, but it’s also a pragmatic reason and aesthetic, I guess, that I use it.

SJS: **Speaking of aesthetics, what attracted you to these planar forms? How did you start making these geometric shapes?**

TW: Honestly, it was just seeing some minerals in the Smithsonian Natural History Museum. At one point, I was looking at these things that looked like Cubist sculpture. They were totally, obviously natural forms, but they looked man-made. That was the starting point for what I wanted to create with my pieces. I wanted to make something, utilize these fractured planar systems, but they obviously were, you know . . . the way I’m doing them, they become very artificial; they’re clearly not natural. They’re clearly constructed by me.

SJS: **Thinking about complexity and structure and geometry, there’s something about your pieces that really looks architectural. Are you thinking about buildings?**

TW: In the beginning, I definitely was not looking so much at architecture, but as my pieces began looking more and more architectural, I started looking more into [it]. I guess some of it is a reflection of just living in New York City, living in the city and looking at buildings, looking at my environment.

The way I work, what I’m making isn’t meant to represent anything necessarily. I definitely don’t want to just replicate nature or replicate something. I want to come up with something that I want to see, and that is something I couldn’t think of unless I let it happen in a way.

[With] some of my earlier work, people were saying, “Oh, these look like Brutalist buildings.” I was like, “I don’t even know what that is” at the time. I look into it, I think, “Oh, wow. This whole movement in architecture [is] really simplifying and refining the form and just using cast concrete and leaving it really raw.”

Another thing I learned about. . . . There was a whole movement in what is now called Czech Republic of Czech Cubism, and a lot of it is the architecture. It’s much more regular [in] form than what I’m doing, but it’s definitely inspired me.

SJS: **You apply color to your pieces in a really interesting way. Can you tell us a little bit about that?**

TW: Yeah, it’s a very simple technique of just drawing directly onto the outer surface of the glass with pure color [from] a color bar and then blowing that into the piece. Because it’s directly on the surface of the glass, when it hits the mold, it [gets] a really beautiful matte finish, and it almost takes . . . it takes the glass out of the glass. It makes it look so matte and so different from normal glass.

SJS: **Can you tell us a little bit more about how you work with the glass once it’s cooled? How you react to it?**

TW: It’s not finished just coming out of a mold. It needs something else to illuminate the surfaces or make it look right, make it look more graphic a lot of times.

Some of them I do have a plan, or I’ve already set into the surfaces the pattern or the relief that I’m going to grind back into, but then some pieces,
sometimes I just randomly choose the colors the day I’m blowing glass, and I don’t quite know how they’re going to turn out. When the piece comes out of the mold, I’ll try to polish certain areas or grind away different things. I think of it as tracing back into it or drawing back into it.

SJS: *Were you trying anything new for the Rakow Commission? Did you stretch your practice?*

TW: I did, only in one sense, and I think it will be something that I’ll develop further in my work, but I put into the piece these bronze cast inclusions—for the Rakow, they’re kind of like these stilts or structures which the pieces stand on.

SJS: *Have you done other pieces that are made of multiple parts?*

TW: Yeah, that’s definitely another [new aspect of my work in the Rakow Commission]. I just decided to do these almost-building structures that are one stacked on top of the other, and it’s actually a new thing entirely for what I’ve done.

I’ve made some other lighting where I stacked different pieces on top, but they were enclosed and fit to each other with metal. This is quite different.

SJS: *Do you have anything else you would like to add?*

TW: To me, it’s really exciting just to make a piece that I know is going to be in the Corning glass collection. I mean, it’s like, it’s amazing, it’s a great honor, a great opportunity, and it pushed me to try to make something that can hold its own in the museum collection. Hopefully, it will.

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**Stacked Grid Structure**

**Thaddeus Wolfe** (American, b. 1979)
United States, Brooklyn, New York, 2016
Mold-blown glass; bronze inclusions
Overall: H. 56 cm, W. 30.3 cm, D. 19.3 cm
The Corning Museum of Glass, Corning, New York
(2016.4.9, 31st Rakow Commission)
Rebecca and Jack Benaroya Collection Donated to the Tacoma Art Museum

On January 14, 2016, the occasion of her 93rd birthday, Rebecca Benaroya announced the gift of 225 works of art to the Tacoma Art Museum (TAM). It included 175 works of studio art glass; the remaining 50 works consisted of paintings, sculptures, and works on paper. This exceptional gift also included funding for the construction of the Rebecca and Jack Benaroya Wing at the museum, an endowed curatorial position, and additional endowed funds to support exhibitions and educational programming. The addition of the Benaroya Collection elevates the Tacoma museum to the top tier of American museums with studio glass holdings. Combined with the Dale Chihuly Collection, the Anne Gould Hauberg Collection, and the Paul Marioni Collection at the museum, the Benaroya Collection illuminates the importance and influence of the Pacific Northwest in contemporary glass art.

“My son Larry and I were very thoughtful in considering the best placement for the works of art that Jack and I collected,” Mrs. Benaroya said. “We approached TAM for many reasons; chief among them was the Museum’s focus on Northwest art. We believe that our collection fits beautifully with TAM’s holdings and mission. We also wanted to keep the collection together and in the Northwest. Jack especially was passionate about the Studio Glass movement, and we were early supporters. Finding the right home for our works is a very personal matter. This choice reflects and honors Jack’s vision, and now sustains his legacy, to have these works on public view to inspire generations to come. It makes me very happy that he will be remembered in this way.”

Rebecca (Becky) and Jack Benaroya began their collection in 1980 by purchasing Dale Chihuly’s Tomato Red Basket Set with a winning bid at the second Pilchuck Glass School auction in Seattle. They visited the campus the following year when Becky attended her first board of trustees meeting. They met Flora C. Mace and Joey Kirkpatrick, who helped Jack create a blown glass water tumbler. The Benaroyas’ involvement with Pilchuck also introduced them to other collectors, including George and Dorothy Saxe, who joined the board of trustees with Becky in 1981. The glass world was suddenly opened to them, and they were captivated. They enjoyed the community and admired the skill and tenacity of the artists.

Both Becky and Jack served as trustees of Pilchuck. Becky was on the board from 1981 to 1997 and from 2008 to 2014; Jack served from 1989 to 1997. They established many lasting relationships with artists, collectors, and curators through their service to and patronage of the internationally renowned school.

In 1986, the Benaroyas began to collect in depth when they moved into a new Seattle home designed by the architect George Suyama, with interiors designed by Terry Hunziker. At that time, they started to commission major works by artists such as Howard Ben Tré, Sherry Markovitz, and Seth Randal. As they learned and refined their collecting tastes, the Benaroyas carefully collected exemplary work by highly esteemed artists who were most often associated with Pilchuck. Over the years, they collected strategically and competitively, identifying key artists and important works. Today, the collection includes iconic works by Dale Chihuly, Kyohei Fujita, Stanislav Libenský and Jaroslava Brychtová, Dante Marioni, Clifford Rainey, Therman Statom, Lino Tagliapietra, and many others. Becky’s personal passions include the international Art Deco glass by Daum and Lalique.

Friendships with artists helped to form the heart of the Benaroyas’ collection, and the couple often collected multiple works by artists whom they brought into their circle. Dale Chihuly was the first of these artists. Becky and Jack collected exceptional works from Chihuly’s best-loved series: “Macchia,” “Soft Cylinder,” “Venetian,” and “Basket Sets.” They also developed personal friendships with Stanislav Libenský and Jaroslava Brychtová, Flora C. Mace and Joey Kirkpatrick, Dante Marioni, William Morris, and Ginny Ruffner. The Benaroyas collected these artists in depth over the decades. Artists who taught at Pilchuck often attracted the couple’s collecting interest as well. Among them were Albinas Elskus, Paul Marioni, Richard Marquis, Klaus Moje, and Pike Powers.

Like most couples who collect art, the Benaroyas agreed that they both had to love an art work before acquiring it. “At first, our collecting was for self-gratification,” Becky explained. “We bought things we loved. Then we realized that our purchases were a vote of support for artists.” Jack’s vision and collecting drive were sometimes more expansive than Becky’s. She described the ultimate compromise: “We both had to agree. If not, Jack’s purchase was sent to his office.”

The Benaroya Collection, which was built around the core values of work ethic, creativity, and respect, reflects the long and loyal friendships that the Benaroyas cultivated with artists, collectors, gallery owners, scholars, and curators over the course of three decades. The Pacific Northwest has grown into a unique center for innovation and creativity in glass art, beginning with the Pilchuck Glass School. This growth was due, in no small part, to the patronage of Becky and Jack Benaroya.

Rock Hushka
Chief Curator and Curator of Contemporary and Northwest Art
Tacoma Art Museum
Tacoma, Washington
Green Eye of the Pyramid III
Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924)
Czech Republic, 1993–1994
Mold-melted glass, cut
H. 83.8 cm, W. 101.6 cm, D. 20.3 cm
Tacoma Art Museum, Tacoma, Washington
(promised gift of the Rebecca and Jack Benaroya Collection)
Photo: © TAM, by Russell Johnson and Jeff Curtis

Spring of Tempyo
Kyohei Fujita (Japanese, 1921–2004)
Japan, probably Matsushima, Miyagi, about 1988
Blown glass; gold and platinum leaf, pigments
H. 19.1 cm, W. 22.9 cm, D. 20.3 cm
Tacoma Art Museum, Tacoma, Washington
(promised gift of the Rebecca and Jack Benaroya Collection)
Photo: © TAM, by Russell Johnson and Jeff Curtis
Canopic Jar, Elk (Spike)
William Morris (American, b. 1957)
United States, Stanwood, Washington, Pilchuck Glass School, 1993
Blown glass
H. 99.1 cm, Diam. 35.6 cm
Tacoma Art Museum, Tacoma, Washington
(promised gift of the Rebecca and Jack Benaroya Collection)
Photo: © TAM, by Duncan Price

Vienna
Clifford Rainey (British, b. 1948)
1986
Cast and etched crystal; fiberboard
H. 88.9 cm, W. 40.6 cm, D. 20.3 cm
Tacoma Art Museum, Tacoma, Washington
(promised gift of the Rebecca and Jack Benaroya Collection)
Photo: © TAM, by Duncan Price
Anatomy of the Ear

Ginny Ruffner (American, b. 1952)
United States, Seattle, Washington,
about 1986
Lampworked glass; pastel
H. 40.6 cm, W. 61 cm, D. 17.8 cm
Tacoma Art Museum, Tacoma, Washington
(promised gift of the Rebecca and Jack Benaroya Collection)
Photo: © TAM, by Russell Johnson and Jeff Curtis

Toast to La Serena

Therman Statom (American, b. 1953)
1992
Plate glass, mixed media
H. 203.2 cm, W. 41.9 cm, D. 41.9 cm
Tacoma Art Museum, Tacoma, Washington
(promised gift of the Rebecca and Jack Benaroya Collection)
Photo: © TAM, by Russell Johnson and Jeff Curtis
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.

4000 GR Tolerance
Tamás Ábel (Hungarian, b. 1991)
Hungary, Budapest, 2014
Glued glass, ground, polished
H. 13 cm, W. 33 cm, D. 13 cm
Laczkó Dezső Museum, Veszprém, Hungary (2016.2.1)
Photo: Benedek Bognár

Beacon Bust (Spuds)
Hank Murta Adams (American, b. 1956)
United States, 1998
Cast glass; copper
H. 81.3 cm, W. 66 cm, D. 40.6 cm
Museum of Glass, Tacoma, Washington
(2016.21, gift of anonymous donor)
Photo: Duncan Price
Untitled
**Tadao Ando** (Japanese, b. 1941)
Italy, Venice, 2011–2012
Mold-blown and free-formed glass, cut
Each: H. 57 cm, W. 20 cm, D. 20 cm
*Alexander Tutsek-Stiftung*, Munich, Germany
Photo: Hans-Joachim Becker, © Alexander Tutsek-Stiftung, Munich

**Art in the Afternoon**
**Ricky Bernstein** (American, b. 1952)
United States, Waltham, Massachusetts, 1979
Stained glass
H. 87.6 cm, W. 97.8 cm
Photo: Graydon Wood

**Self-Portrait**
**William Bernstein** (American, b. 1945)
United States, Burnsville, North Carolina, 1981
Blown glass
H. 21.6 cm, Diam. 15.9 cm
Photo: Graydon Wood
Textile 15 #12  
Giles Bettison (Australian, b. 1966)  
Australia, 2015  
Cold-assembled and hot-worked murrine, blown, cold-finished  
H. 27 cm, W. 18 cm, D. 6 cm  
Glasmuseet Ebeltoft, Ebeltoft, Denmark

Reflection  
Heike Brachlow (German, b. 1970)  
Blown glass  
H. 14 cm, Diam. 24 cm  
Museum of Glass, Tacoma, Washington (VA.2016.13, gift of the artist)  
Photo: Ester Segarra

My Little Wood Stove  
Xandra Bremers  
(Dutch, b. 1960)  
The Netherlands, 2012  
Pâte de verre  
H. 47 cm, W. 47 cm, D. 28 cm  
Musée du Verre de Charleroi, Marcinelle, Belgium (4447)  
Photo: Paul Niessen
Deli
Emily Brock (American, b. 1945)
United States, 1999
Fused, slumped, and flameworked glass, assembled
H. 43.2 cm, W. 50.8 cm, D. 38.4 cm
Toledo Museum of Art, Toledo, Ohio
(2016.20, gift of Dean and Jean Duston)
Photo: Richard Goodbody Inc.

Virga #3
Lisa Cahill (Australian, b. 1974)
Australia, 2013
Kiln-formed glass, carved
H. 29 cm, W. 48 cm, D. 6 cm
Glasmuseet Ebeltoft, Ebeltoft, Denmark
Photo: Greg Piper

Black Baron Showman
Nancy Callan (American, b. 1964)
United States, Tacoma, Washington,
Museum of Glass, 2012
Blown glass
H. 76.2 cm, Diam. 45.7 cm
Museum of Glass, Tacoma, Washington
(VA.2016.6, gift of the artist)
Photo: Russell Johnson
**Peach Cylinder with Indian Blanket Drawing**  
**Dale Chihuly** (American, b. 1941)  
United States, Seattle, Washington,  
Chihuly Studio, 2016  
Blown peachblow glass; pickup drawing,  
marvered color addition  
H. 25.4 cm, Diam. 17.8 cm  
*Dorothy Saxe, The Saxe Collection*,  
Menlo Park, California

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**River Green Mint**  
**Amber Cowan** (American, b. 1981)  
United States, probably Philadelphia,  
Pennsylvania, 2015  
Flameworked pressed glass; mixed media  
H. 132.1 cm, W. 43.2 cm, D. 20.3 cm  
*Dorothy Saxe, The Saxe Collection*,  
Menlo Park, California
Mai Wai
Kéké Cribbs (American, b. 1951)
United States, 2014
Glass, concrete, wood, resin, paint, aluminum
Sail: H. 46.9 cm, W. 60.3 cm, D. 19 cm;
bowl: H. 17.1 cm, Diam. 24.1 cm
Racine Art Museum, Racine, Wisconsin
(IR2016.060A, B, gift of Charles Bronfman)
Photo: Michael Stadler

Composite I
Anita Darabos (Hungarian, b. 1969)
Hungary, Budapest, 2014
Sandblasted glass, glued, fritted
H. 17 cm, W. 65 cm, D. 3 cm
Laczkó Dezső Museum, Veszprém,
Hungary (2016.1.1)
Photo: János Rátki
Flag
Laura de Santillana (Italian, b. 1955)
Italy, Murano, Simone Cenedese, 2011
Blown *incalmo* glass, fumed, hot-worked
H. 38.1 cm, W. 48.3 cm, D. 6.4 cm
*Toledo Museum of Art*, Toledo, Ohio (2016.7, purchased with funds from the Florence Scott Libbey Bequest in memory of her father, Maurice A. Scott, and bequest of Edward E. MacCrone, by exchange)
Photo: Richard Goodbody Inc.

Threefold, Twofold, and Periphery
Mel Douglas (Australian, b. 1978)
Australia, 2016
Kiln-formed glass, cold-worked, engraved
Tallest: H. 38.1 cm, W. 33 cm, D. 6.4 cm
*Chrysler Museum of Art*, Norfolk, Virginia (2016.38.1–3)
Photo: Ed Pollard, Chrysler Museum of Art
Kremlin Bells Double Decanter
**Kaj Franck** (Finnish, 1911–1989)
Finland, manufactured by Nuutajärvi-Notsjö, 1960
Blown glass; cork
H. 35.6 cm, Diam. 14.3 cm
*Minneapolis Institute of Art, Minneapolis, Minnesota* (2015.22a–c, The John Skogmo and Tom Morin Endowment for Art Acquisition and gift of funds from Kaywin Feldman and Jim Lutz, Jennifer Komar Olivarez and Enrique Olivarez Jr., and Eike Schmidt and Roberta Bartoli in memory of John Skogmo)

Round Mountain Hut
**Holly Grace** (Australian, b. 1969)
Australia, 2015
Kiln-formed and blown glass with glass powder and metal-leaf surfaces, sandblasted; landscape imagery, LED light
H. 20 cm, W. 22 cm, D. 20 cm
*Glasmuseet Ebeltoft, Ebeltoft, Denmark*
Photo: David McArthur, Parallax Photography
Drowning Sorrows (Cachaça)

Mona Hatoum  
(British, b. Lebanon, 1952)  
Brazil, São Paulo, 2014
Cut glass bottles  
Assembled: H. 20 cm, Diam. 250 cm  
Alexander Tutsek-Stiftung, Munich, Germany
Photo: Hans-Joachim Becker, © Alexander Tutsek-Stiftung, Munich

Vase with Oval Rim

Yoshio Hamada  
(Japanese, 1944–2011)  
Japan, 1998  
Blown glass  
H. 16.5 cm, Diam. 16.3 cm  
The Fitzwilliam Museum, University of Cambridge, Cambridge, United Kingdom  
(C.733-2016, gift of Mrs. I. Yoshio Hamada in memory of the artist, via the TOM Gallery, Tokyo)  
Photo: © The Fitzwilliam Museum, Cambridge

Vase with Rolled Rim

Yoshio Hamada  
(Japanese, 1944–2011)  
Japan, 2003  
Blown glass, applied, tooled  
H. 28.5 cm, Diam. 16.3 cm  
The Fitzwilliam Museum, University of Cambridge, Cambridge, United Kingdom  
(C.734-2016, gift of Mrs. I. Yoshio Hamada in memory of the artist, via the TOM Gallery, Tokyo)  
Photo: © The Fitzwilliam Museum, Cambridge
Cups
Tami Ishida (Japanese, b. 1975)
United Kingdom, Farnham, England,
University for the Creative Arts, 2014
Blown glass, polished, gilded
Tallest: H. 7 cm
Museum of Decorative Arts in Prague,
Prague, Czech Republic (DE 12972/1-7)
Photo: Gabriel Urbánek

#158
Anja Isphording
(German, b. 1964)
2015
Kiln-cast glass
H. 50.8 cm, Diam. 17.8 cm
Toledo Museum of Art, Toledo, Ohio
(Art Acquisition Endowment Fund, 2016)
Photo: Raymond Lum, courtesy of Heller Gallery

Pear
Lukáš Jabůrek (Czech, b. 1983)
Czech Republic, Karlovy Vary,
Moser Glassworks, 2012
Blown glass, cut
H. 31 cm
Museum of Decorative Arts in Prague,
Prague, Czech Republic (DE 12241, gift of the company)
Photo: Gabriel Urbánek
Wall Mirror from the “Saturday Morning” Series  
**Misha Kahn** (American, b. 1989)  
United States, 2014  
Glass, resin, vinyl, foil  
H. 78.7 cm, W. 45.7 cm, D. 6.4 cm  
*The Museum of Fine Arts, Houston*, Houston, Texas (2016.26, museum purchase funded by an anonymous donor)  
Photo: © The Museum of Fine Arts, Houston

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Je n’ai rien à me mettre  
(I have nothing to wear)  
**Anne-Claude Jeitz**  
(Luxembourger, b. 1958)  
and **Alain Calliste**  
(French, b. 1949)  
France, 2011  
Lampworked glass  
H. 28 cm, W. 50 cm, D. 50 cm  
*Musée du Verre de Charleroi*, Marcinelle, Belgium (4446)

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**View at Lake Mead**  
**Kreg Kallenberger** (American, b. 1950)  
1995  
Cast optical lead crystal, cut, polished; oil paint  
H. 23 cm, W. 37 cm, D. 10 cm  
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin (GL 2015.18.178, gift of Bruce and Judy Bendorff)
Perilous

Elizabeth Kelly (Australian, b. 1960)
Australia, Wallaroo, New South Wales, Studio Tangerine, 2012
Pressed glass, assembled
H. 250 cm, Diam. 45 cm
Wagga Wagga Art Gallery/National Art Glass Collection, Wagga Wagga, New South Wales, Australia (2016.066a–i)
Photo: Steve Keough

Doll Cylinder

Joey Kirkpatrick (American, b. 1952) and Flora C. Mace (American, b. 1949)
United States, Seattle, Washington, 1981
Blown glass; metal wire
H. 25.4 cm, Diam. 16.5 cm
Chrysler Museum of Art, Norfolk, Virginia (2016.17)
Photo: Ed Pollard, Chrysler Museum of Art

Origami in Topaz

Vladimíra Klumpar (Czech, b. 1954)
2011
Cast glass, cut, polished
H. 50 cm, W. 50 cm, D. 24 cm
Bergstrom-Mahler Museum of Glass, Neenah, Wisconsin (GL 2016.4.182, gift of the artist)
Nocturne 5
Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod, 2015
Mold-melted glass, grit-blasted, acid-polished
H. 150 cm, W. 63.5 cm, D. 56 cm
The Corning Museum of Glass, Corning,
New York (2016.3.2, purchased with funds from the Ennion Society)
Seated Dress with Impression of Drapery

Karen LaMonte (American, b. 1967)
Czech Republic, Prague, 2005
Cast glass, sandblasted, acid-etched
H. 123.2 cm, W. 74.9 cm, D. 67.9 cm

Cincinnati Art Museum, Cincinnati, Ohio
(2016.2, The Nancy and David Wolf Collection)
Photo: Martin Polak, © Karen LaMonte
**Fécondation** (Fertilization)

**Julie Legrand** (French, b. 1973)
France, 2013
Lampworked glass
H. 100 cm, W. 75 cm, D. 45 cm
*Musée du Verre de Charleroi*, Marcinelle, Belgium (4448)

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**Color Cup #8**

**Robert Levin** (American, b. 1948)
United States, Penland, North Carolina, 1979
Blown glass
H. 17.8 cm, W. 15.2 cm, D. 7.6 cm
Photo: Graydon Wood

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**Glass Mount**

**Arik Levy** (Israeli, b. 1963)
Czech Republic, Světlá nad Sázavou, BOMMA Glassworks, 2013
Blown glass, cut; turned wood
H. 29 cm, Diam. 25.5 cm
*Museum of Decorative Arts in Prague*, Prague, Czech Republic
(DE 12309/2a, b, gift of the company)
Photo: Gabriel Urbánek
Vitrucell
Zdeněk Lhotský (Czech, b. 1956)
Czech Republic, Železny Brod (Pelechov),
Lhotský Glass Company, 2013
Mold-melted glass, cut
H. 15 cm, Diam. 35 cm
Museum of Decorative Arts in Prague,
Prague, Czech Republic (DE 13003)
Photo: Gabriel Urbánek

Optic Wave
Harvey Littleton
(American, 1922–2013)
1978
Hot-worked optical glass, polished
H. 27 cm, W. 81 cm, D. 46 cm
Bergstrom-Mahler Museum of Glass,
Neenah, Wisconsin (GL 2016.18.189,
gift of the Littleton family)

Astronomical Calendar Sphere
Stanislav Libenský (Czech, 1921–2002)
and Jaroslava Brychtová (Czech, b. 1924)
Czech Republic, 1994
Cast glass, engraved
H. 45.7 cm, Diam. 45.7 cm
Chrysler Museum of Art, Norfolk,
Virginia (2016.18)
Photo: Ed Pollard, Chrysler Museum of Art
Logic Stripped Bare
Kevin Lockau
(Canadian, b. 1956)
Canada, 2007
Glass, metal, stone
Wider: H. 54.6 cm, W. 101.6 cm, D. 25.4 cm
Racine Art Museum, Racine, Wisconsin (IR2015.484A, B, gift of Charles Bronfman)
Photo: Jon Bolton

Gild Amber/Divide
Liza Lou (American, b. 1969)
Woven glass beads on canvas
H. 167.5 cm, W. 167.5 cm
Chrysler Museum of Art, Norfolk, Virginia (2016.1)
Photo: Ed Pollard, Chrysler Museum of Art
**Untitled Bowl**

*Flora C. Mace* (American, b. 1949)
United States, Illinois, about 1974
Glass
H. 14 cm, Diam. 22.9 cm
Photo: Duncan Price

**Water Jug, Decanter, and Four Wineglasses from the “Cross-fire” Series**

*Geoffrey Mann*
(British, b. Scotland, 1980)
With the assistance of Jochen Holz (b. Germany, 1970)
United Kingdom, Edinburgh, Scotland, designed in 2010–2015 and made in 2015
Flameworked colorless borosilicate glass
Decanter and stopper: H. 42.2 cm, Diam. 22.4 cm

**Mirrored LSR Car 08-1 #1814**

*Richard Marquis* (American, b. 1945)
2008
Blown glass
H. 16.5 cm, W. 68.6 cm, D. 19.7 cm
*Toledo Museum of Art*, Toledo, Ohio (2016.18, purchased with funds from the Florence Scott Libbey Bequest in memory of her father, Maurice A. Scott, and gift of Mr. and Mrs. Allen Owen, by exchange)
Photo: Richard Goodbody Inc.
Medium Green Rushes Eel Trap #4
Jennifer Kemarre Martiniello
(Australian [Arrernte], b. 1949)
Australia, Canberra, Australian Capital Territory, Canberra Glassworks, 2015
Blown glass, canework
H. 28 cm, W. 28 cm, D. 89 cm
Wagga Wagga Art Gallery/National Art Glass Collection, Wagga Wagga, New South Wales, Australia (2016.001)
Photo: Jacob Raupach

All That Jazz
Richard Meitner (American, b. 1949)
The Netherlands, Amsterdam, 2015
Fiberglass, blown glass, granulated glass; aluminum, epoxy
H. 20.3 cm, W. 49.5 cm, D. 15.2 cm
Dorothy Saxe, The Saxe Collection, Menlo Park, California

Untitled Bowl
Momoo Omuro (Japanese, b. 1969)
Japan, 2015
Pâte de verre
H. 13.5 cm, Diam. 25 cm
Glasmuseet Ebeltoft, Ebeltoft, Denmark
Photo: Keisuke Osumi
The Green Blocks

**Stig Perrson** (Danish, b. 1960)
Denmark, Copenhagen, 2015
Cast glass, polished
H. 14 cm, W. 70 cm, D. 43 cm
*Victoria and Albert Museum*, London, England, United Kingdom
(C.24:1-5-2016, gift of the artist)
Photo: The Victoria and Albert Museum, London

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**Tweed**

**Martine Perrin** (French, b. 1949)
and **Jacki Perrin** (French, b. 1943)
France, 2014
Glass ("Build in glass")
H. 24.5 cm, W. 31 cm, D. 11 cm
*Musée des Arts Décoratifs*, Paris, France
Photo: Les Arts Décoratifs, Paris/Jean Tholance

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**Petite Avian Pair**

**Marc Petrovic**
(American, b. 1967)
2014
Fused *murrine*, blown, hot-sculpted
H. 10 cm, W. 19 cm, D. 12 cm
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin
(GL 2016.6.184a, b, gift of Kari Russell-Pool and Marc Petrovic)
**Circle**

**Oldřich Pliva** (Czech, b. 1946)
Czech Republic, 2016
Molded glass, polished
Diam. 100 cm
*Musée des Arts Décoratifs*, Paris, France (2016.54.1, purchased with the support of Moët Hennessy, 2016)
Photo: Les Arts Décoratifs, Paris/Jean Tholance

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**Tensei 0911**

**Masahiro Sasaki** (Japanese, b. 1969)
Japan, 2011
Blown glass, sandblasted
H. 73 cm, W. 30 cm, D. 31 cm
*Alexander Tutsek-Stiftung*, Munich, Germany
Photo: © Masahiro Sasaki

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**Untitled**

**René Roubiček** (Czech, b. 1922)
Czech Republic, 1971
Blown and hot-sculpted glass
H. 50.8 cm, W. 19.1 cm, D. 19.1 cm
*Museum of Glass*, Tacoma, Washington
(2016.28, gift of David Huchthausen)
Photo: Duncan Price
The Battle of Carnival and Lent
Judith Schaechter (American, b. 1961)
2010–2011
Stained (engraved, painted) glass
H. 142.2 cm, W. 142.2 cm
Memorial Art Gallery, University of Rochester, Rochester, New York (2015.39)
Photo: Dominic Episcopo
Head Shot

Joyce Scott (American, b. 1948)
United States, Baltimore, Maryland, 2008
Glass beads, mold-blown glass; thread, bullet casings
H. 47 cm, W. 11.4 cm, D. 11.4 cm
Chrysler Museum of Art, Norfolk, Virginia (2016.36.2)
Photo: Ed Pollard, Chrysler Museum of Art

Yaller Girl

Joyce Scott (American, b. 1948)
United States, Baltimore, Maryland, 2006
Beadwork, wood, mixed media
H. 63.5 cm, W. 25.4 cm, D. 22.9 cm
Chrysler Museum of Art, Norfolk, Virginia (2016.36.1)
Photo: Ed Pollard, Chrysler Museum of Art
Descend

Raven Skyriver
(American [Tlingit], b. 1982)
United States, Tacoma, Washington,
Museum of Glass, 2015
Blown and off-hand sculpted
glass, sandblasted
H. 76.2 cm, W. 106.7 cm, D. 38.1 cm

Museum of Glass, Tacoma, Washington
(VA.2016.15, gift of the artist)
Photo: Duncan Price

Die Bäuerin (The woman farmer)

Gerd Sonntag (German, b. 1954)
Germany, Berlin, 2016
Fused glass elements; brass wire
H. 51 cm, W. 36 cm, D. 14.5 cm

Kunstsammlung der Berliner Volksbank,
Berlin, Germany (K1468)

Wall Piece 3644

Therman Statom (American, b. 1953)
United States, 1997
Window glass, silicone, paint, wood,
paper, found objects
H. 121.9 cm, W. 121.9 cm, D. 12.7 cm

Cincinnati Art Museum, Cincinnati,
Ohio (2016.20, The Nancy and David
Wolf Collection)
Photo: © Therman Statom
Vase

George Thiewes  
(American, b. 1943)  
United States, 1973  
Blown glass  
H. 11.8 cm, W. 9.9 cm, D. 8.1 cm  
The Corning Museum of Glass, Corning, New York (2016.4.37, gift of Paul and Elmerina Parkman)

Sea Ice Moves in Spring –  
Arthur Harbor, Western Antarctic Peninsula  

April Surgent  
(American, b. 1982)  
United States, 2015  
Fused glass, cameo-engraved  
H. 46.7 cm, W. 69.9 cm, D. 1.9 cm  
The Toledo Museum of Art, Toledo, Ohio (2016.1A–C, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey)  
Photo: Richard Goodbody Inc.

Trjona II  

Brynildur Thorgeirsdóttir  
(Icelander, b. 1955)  
Glass, concrete, color  
H. 60 cm, W. 30 cm, D. 182 cm  
The Museum of Glass, Tacoma, Washington (VA.2016.24, gift of the artist)  
Photo: Rut Hallgrimsdóttir
Linéa
Didier Tisseyre (French, b. 1958)
France/Czech Republic, 2000
Pâte de verre
H. 47 cm, W. 85 cm, D. 5.5 cm
Musée des Arts Décoratifs, Paris, France
(2016.25.1, gift of M. Edouard Poullain in memory of his father, Yvon Poullain, 2016)
Photo: Les Arts Décoratifs, Paris/Jean Tholance

Flat Dish
Tora Urup (Danish, b. 1960)
Czech Republic, Nový Bor, Kolektiv Ateliers, cut by Petr Stehlík, 2015
Hot-shaped glass, cut
H. 3.4 cm, Diam. 25 cm
Museum of Decorative Arts in Prague, Prague, Czech Republic (DE 12949, gift of the artist)
Photo: Gabriel Urbánek

Landed II
Bertil Vallien (Swedish, b. 1938)
Probably Sweden, Kosta Boda, 2015
Sand-cast glass; steel pedestal
H. 31.1 cm, W. 49.5 cm, D. 15.2 cm
Dorothy Saxe, The Saxe Collection, Menlo Park, California
Open Cluster II  
**Sylvie Vandenhoucke**  
(Belgian, b. 1969)  
2014  
Pâte de verre  
H. 93 cm, W. 93 cm, D. 6 cm  
*Glasmuseet Ebeltoft*, Ebeltoft, Denmark  
Photo: MUTED ed.

**Non-Calligraphy X**  
**Wang Qin** (Chinese, b. 1978)  
China, 2007  
Cast glass  
H. 34.9 cm, W. 94 cm, D. 7 cm  
*Philadelphia Museum of Art*,  
Philadelphia, Pennsylvania  
(2016-59-1)  
Photo: Graydon Wood,  
Philadelphia Museum of Art

**Mining Industries: San Francisco Financial District**  
**Norwood Viviano** (American, b. 1972)  
United States, Plainwell, Michigan, 2016  
Rapid-prototyped kiln-cast glass; archival transparency, fabricated steel  
H. 94 cm, W. 44.5 cm, D. 47 cm  
*Dorothy Saxe, The Saxe Collection*,  
Menlo Park, California
White Ghost
Julius Weiland (German, b. 1971)
Germany, Berlin, 2009
Kiln-fused borosilicate glass tubes, cut and layered in molds, slumped
H. 50 cm, W. 35 cm, D. 15 cm

Smith’s Cove Buoy
Steven Weinberg (American, b. 1954)
United States, Warren, Rhode Island, 2000
Glass with bronze
H. 17.8 cm, Diam. 25.4 cm
Museum of Art, Rhode Island School of Design – RISD Museum, Providence, Rhode Island (2016.79.2)
Photo: Erik Gould

I Saw Othello’s Visage In His Mind
Fred Wilson (American, b. 1954)
Italy, Murano, 2013
Cold-worked and engraved glass; painted wood; assembled
H. 163 cm, W. 131 cm, D. 24 cm
The Corning Museum of Glass, Corning, New York (2016.3.6)
“USA” Chandelier from Crystal Palace:
The Great Exhibition of the Works of Industry of All Nuclear Nations (installation)
Ken Yonetani (Japanese, b. 1971)
and Julia Yonetani (Australian, b. Japan, 1972)
Australia, Katoomba, New South Wales, 2013
Czech uranium glass beads, UV lights, copper, assembled
H. 200 cm, W. 160 cm
Museum of Applied Arts and Sciences, Sydney, New South Wales, Australia (2016/30/1, purchased with funds donated through the annual appeal and from the Museum of Applied Arts and Sciences Foundation, 2016)
Photo: Ryan Hernandez, MAAS

Earthly Heart of Bodhi
Chang Yi (Taiwanese, b. 1952)
Taiwan, 2013
Pâte de verre, blown glass; gold leaf
H. 27 cm, W. 50 cm, D. 30 cm
Musée des Arts Décoratifs, Paris, France (2016.29.1, gift of Mrs. Lee Shu Chi, Lee Shi Tzung, and Galerie Capazza, 2016)
Photo: Les Arts Décoratifs, Paris/Jean Tholance

Madam De/Diana DePoitiers
Dana Zámečníková (Czech, b. 1945)
Czech Republic, Prague, 2000
Colorless glass, metal, gold foil, printed, painted, assembled
H. 98 cm, W. 84 cm, D. 14.3 cm