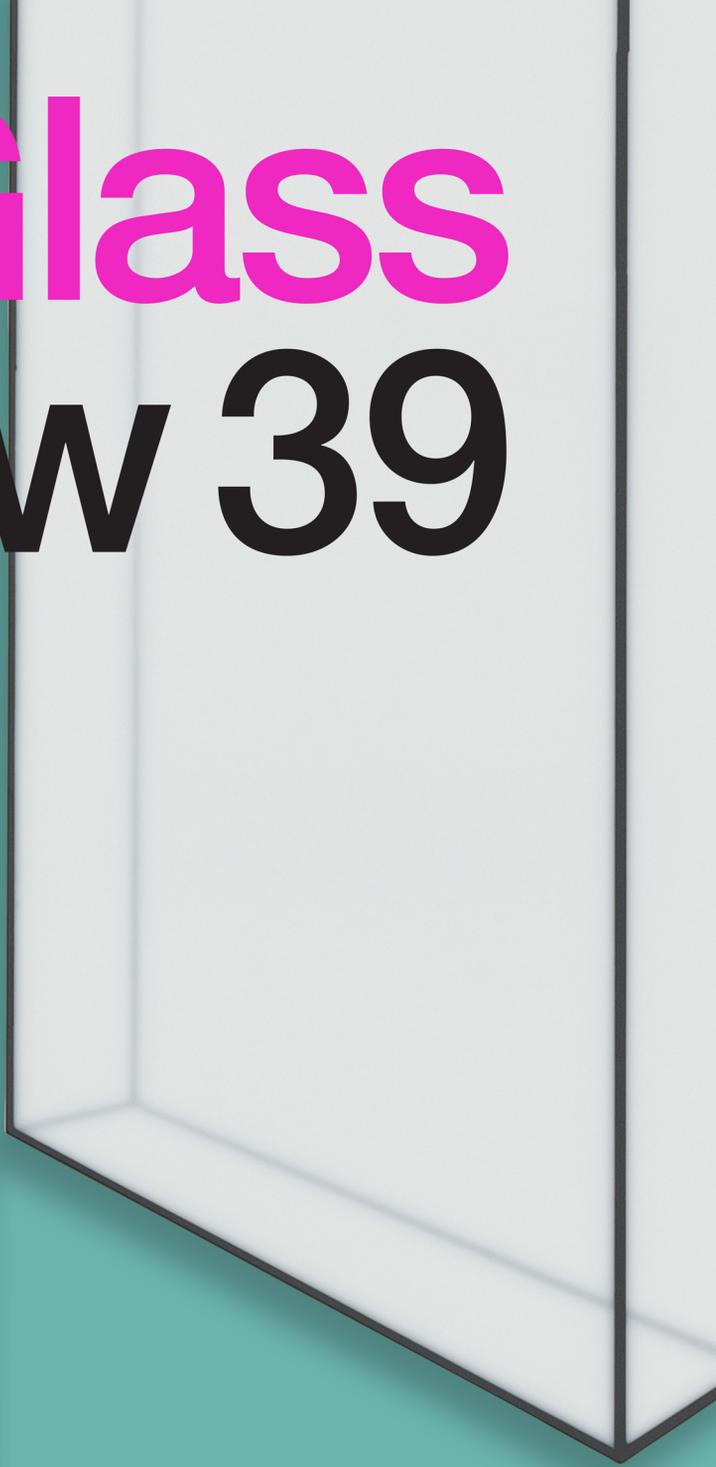
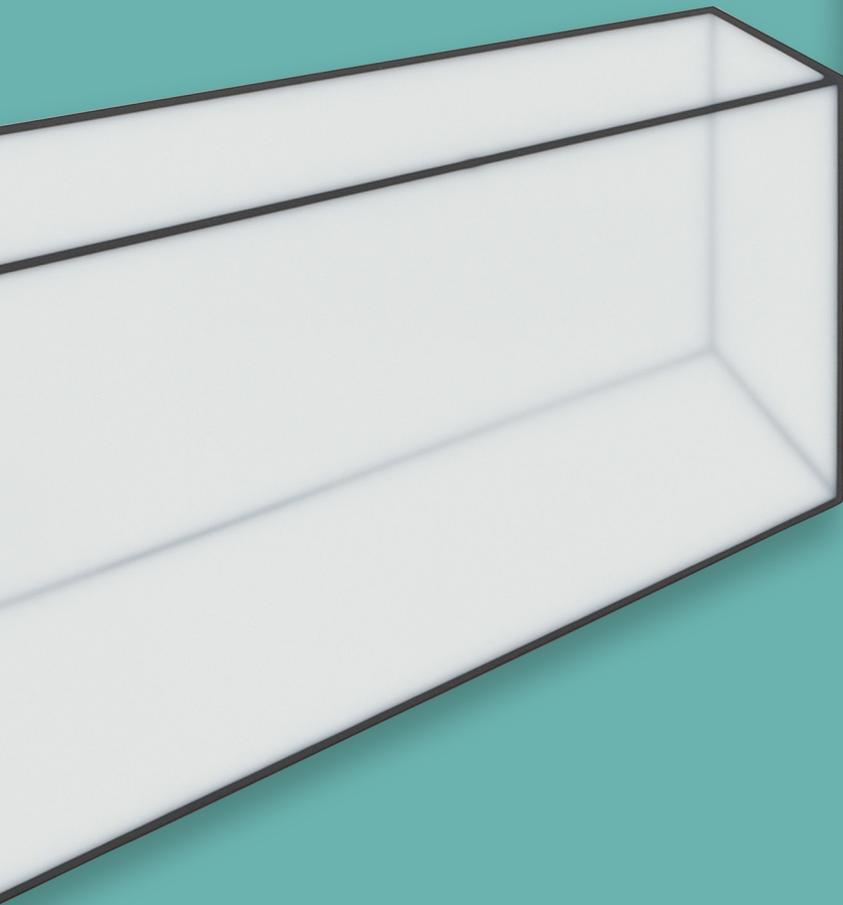


# NewGlass

## Review 39





# NewGlass Review 39

**THE CORNING MUSEUM OF GLASS**

Corning, New York

2018

*New Glass Review* is an annual exhibition-in-print featuring 100 of the most timely, innovative objects in glass produced during the year. It is curated from an open call for submissions by the curator of modern and contemporary glass at The Corning Museum of Glass and a changing panel of guest curators.

#### **THIS YEAR'S CURATORS WERE:**

##### **SUSIE J. SILBERT (SJS)**

Curator of Modern and Contemporary Glass  
The Corning Museum of Glass

##### **ANJALI SRINIVASAN (AS)**

Artist and Assistant Professor  
Massachusetts College of Art and Design

##### **CINDI STRAUSS (CS)**

Sara and Bill Morgan Curator of Decorative Arts,  
Craft, and Design  
The Museum of Fine Arts, Houston

##### **BOHYUN YOON (BY)**

Artist and Assistant Professor  
Virginia Commonwealth University

In 2017, a total of 893 individuals and companies from 43 countries submitted 2,357 digital images. All entries, including those that were not selected for publication, are archived in the Museum's Rakow Research Library.

The entry form is available at [www.cmog.org/newglassreview](http://www.cmog.org/newglassreview)

All objects reproduced in this *Review* were chosen with the understanding that they were designed and made between October 1, 2016, and October 1, 2017.

Unless otherwise noted, all photographs in the "Artists and Objects" section are courtesy of the artists.

All dimensions are height x width x depth.

Additional copies are available at [shops.cmog.org](http://shops.cmog.org).

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#### **COVER:**

*Harbour Road, Lybster* (detail)

#### **KARLYN SUTHERLAND**

The Corning Museum of Glass, Corning, New York  
(2017.2.4, the 32nd Rakow Commission)

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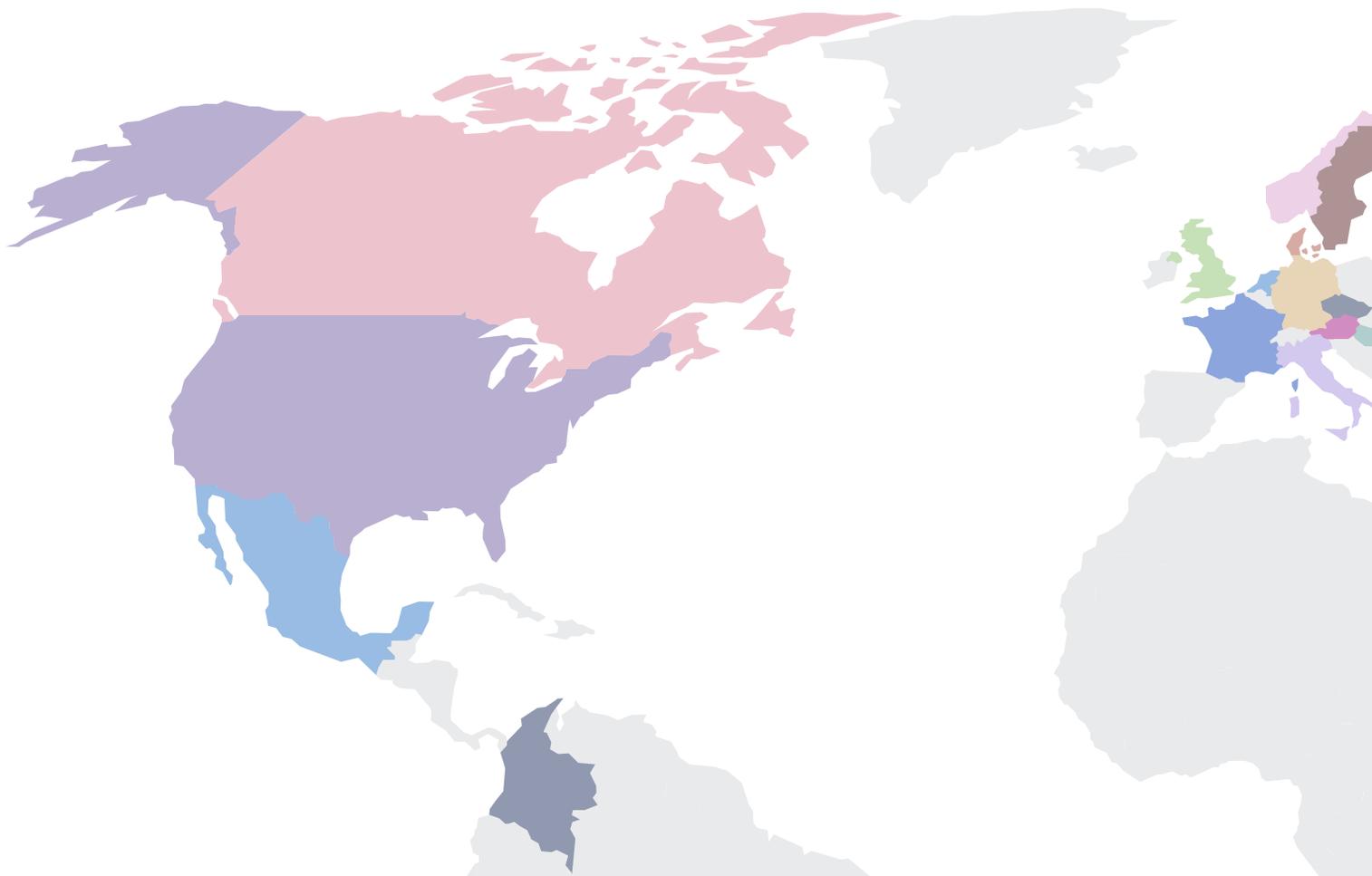
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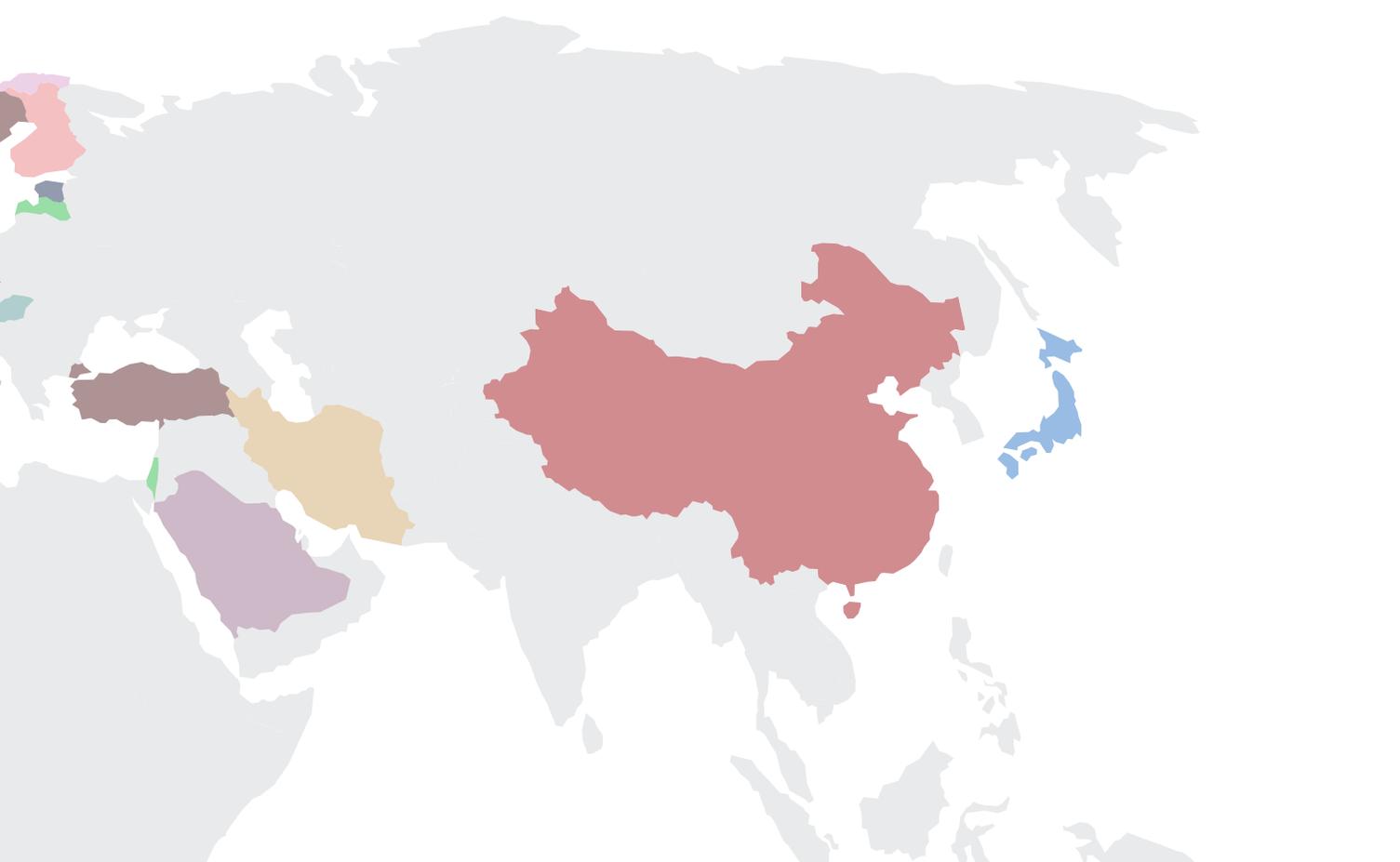
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# Artists and Objects

- 1. JEFF GOODMAN and JEFF GOODMAN STUDIO** Canada  
*Bahá'í Temple of South America*  
Hariri Pontarini Architects  
Exterior tiles: kiln-cast borosilicate glass  
Dimensions vary  
Photo: Sebastian Wilson  
AS, CS, SJS, BY

The exterior of the Bahá'í Temple in Chile features more than 2,200 custom panels cast from borosilicate rods. A feat of engineering and experimentation, the panels allow light to penetrate the interior of the structure, creating an ethereal, spiritually vibrant sanctuary. —SJS

- 2. ERIN TAYLOR** United States  
*Chromatic Candela*  
Hot-cast glass, repurposed rear-projection television lenses, CNC fabricated housing  
Dimensions vary  
Photo: Dale Taylor  
SJS

Taylor uses found lenses from obsolete technology to project images through textured slabs of cast glass. Magnified to an architectural scale, the glass's ripples, chill lines, bubbles, and cords become a language of mark making; they are the autobiography of glass. —SJS

- 3. JINYA ZHAO** China  
*Foggy*  
Blown glass, engraved, cut  
Largest: 40 x 40 x 40 cm  
SJS

Zhao's objects offer a playful and poignant take on the snow globe. Their hazy glass globes, partly concealing urban structures, capture the physical and emotional experience of Chinese cities plagued by smog. —SJS

- 4. KARIN FORSLUND** Sweden  
*Untitled*  
Kiln-cast glass  
25 x 20 x 20 cm  
Photo: Russell Johnson  
AS, CS, SJS

Forslund's glass sculpture challenges viewers to consider its materiality and the process by which it was made. Porcelain or glass? Carved or cast? Artistic choices and craftsmanship draw me to this work. —CS





**5. JUSTIN PARISI-SMITH**

United States

***Stroke of Luck***

Blown and sculpted glass

48 x 28 x 28 cm

Photo: Abram Deslauriers

SJS

Parisi-Smith's "funny bunny" takes its aesthetic cues from street art and pipe culture. Like much of that work, it exhibits an incredible level of craftsmanship. I'm particularly drawn to the application of the black outlines around the stomach, mouth, and nose. — SJS



**6. MEGUMI KAGAMI** Japan

***Winter Play "Osikuramannjyuu"***

Kiln-worked glass

20 x 15 x 15 cm

Photo: Toshimitsu Matsuhashi

SJS, BY

In a manner similar to the paintings of Yoshitomo Nara, who depicts human evil in the guise of childhood innocence, Kagami's work offers a reflection on the rigidity of Japanese social convention, combined with a playful aesthetic. Kagami's unabashed investigation of the shape of cuteness is balanced by her use of solid cast glass, elevating the simple charm of her imagined world of animallike beings by giving them physical weight. — BY



**7. JAMES LABOLD** United States

***National Pastimes***

Mold-blown glass; mixed media

56 x 19 x 20 cm

SJS

Labold's approach to both technique and concept is fresh. He's clearly up on the history (and historical uses) of both mold blowing and American history, but he is beholden to neither. He samples and recombines, creating space for new narratives along the way. This work exemplifies freedom in the best sense. — SJS



**8. BENJAMIN WRIGHT** United States

*Vivisection*

Blown glass; neon, found objects,  
sound, time

430 x 450 x 460 cm

CS, SJS, BY

This installation offers something for everyone: material exploration, conceptual ideas, multisensory stimuli. As a riotous explosion of ideas, materials, and forms, it is compelling in its visual presentation and seriousness of intent. — CS



**9. STINE BIDSTRUP** Denmark

*Bifurcation*

Fused and stretched glass,  
cold-worked

52 x 14 x 13 cm

AS, SJS, BY

This sculptural object represents a significant transformation—in material, technique, and aesthetics—of the glass bangle. It extends the realm of possibility for this dying craft, which may be obsolete in decades. —AS



**10. ANDREW BEARNOT**

United States

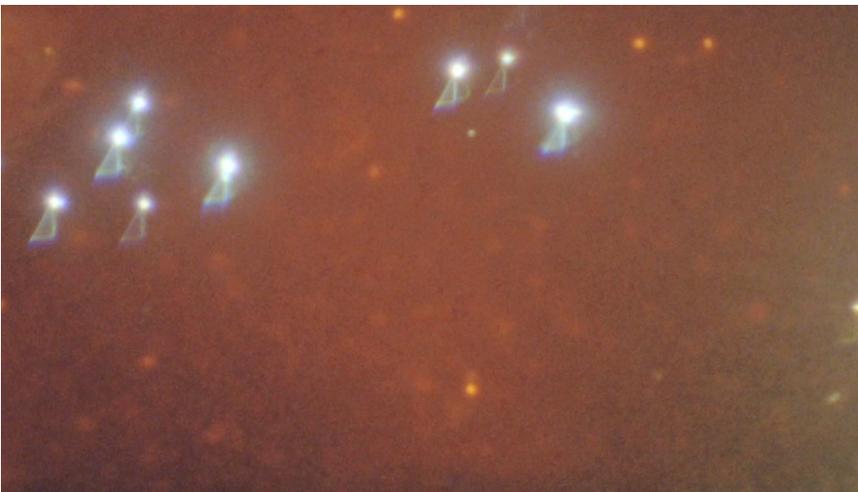
***A Dozen Lashes***

Pulled glass, cold-worked

280 x 150 x 20 cm

SJS, BY

The forms in *A Dozen Lashes* are based on Bearnot's research on historical samurai swords and microscopic imaging of his lover's eyelashes. Large-scale and dynamic, the piece uses the transparency of glass as a go-between—a liminal material invested with possibility. — SJS



**11. AARON PEXA** United States

***Annwn Atmosphere 1***

Video still

AS, SJS

An immersive environment communicates the landscape and atmosphere of Annwn (Land of Middle Light) from King Arthur's mystical voyage to the Glass Fortress. Light and imagery, created from the interaction of molten glass and flammable powders, are captured on film, and we experience an ephemeral, disruptive, bewildering situation. I am curious about the experimental gestures the artist uses to choreograph a theatrical "set." — AS

## 12. FLOCK THE OPTIC

United States/Canada

### *Fracture the Old School*

Blown glass, cut and constructed mirror, float glass; water, paper, motor, motion sensor, sunlight

Dimensions vary

Photo: Liesl Schubel

SJS

A performance and installation group formed at Pilchuck, Flock the Optic combines glass, music, and light to create dynamic experiential art work. In this installation at Wheaton Village, viewers peered through a life-size kaleidoscope and a water magnifier into a room where mechanized paper birds flapped and flew and prisms cast rainbows on the floors, walls, and ceilings. —SJS





**13. RACHAEL WONG** Canada  
*Wallpaper Patches*  
 Waterjet-cut glass; brass, wallpaper  
 162.5 x 162.5 x 2 cm  
 CS, SJS, BY

Wong's highly ornamental compositions refer to histories of wallpaper and stenciled wall decoration in residential interiors. They speak to the role that this genre has played in the past and the potential for rethinking wall decoration in the future. —CS



**14. LOUISE LANG** Germany  
*Eine Formenreihe* (detail)  
 Silkscreened print on antique blown glass  
 90 x 60 cm  
 SJS, BY

Lang's work creates a mysteriously ambiguous and conceptual state of reflection by superimposing images of her exquisitely hand-blown colorless glass forms onto antique blown black glass panels. She erases her own hand and personality from the work by anchoring its traces on the appropriated glass. Presumably, the faded vessel imagery becomes part of the surface texture of the glass panel, along with the viewer's distorted reflection. —BY



**15. NISHA BANSIL** United States  
*Diamond Fold 2*

Origami, *pâte de verre*

79 x 28 x 2.5 cm

Photo: Henning Lorenz

AS, SJS

In 1987, the Japanese astro-physicist Koryo Miura introduced a new method of folding paper that ultimately changed Japanese satellite design. Brought down to earth and frozen in glass, Bansil's Miura fold is a meditation on the logical beauty at the heart of this scientific innovation. I'm intrigued by the work's combination of fragility and precision, complexity and simplicity. — SJS



**16. NADÈGE DESGENÉTEZ**

France/United States

***Sway*** (foreground) in ***This Body Here***

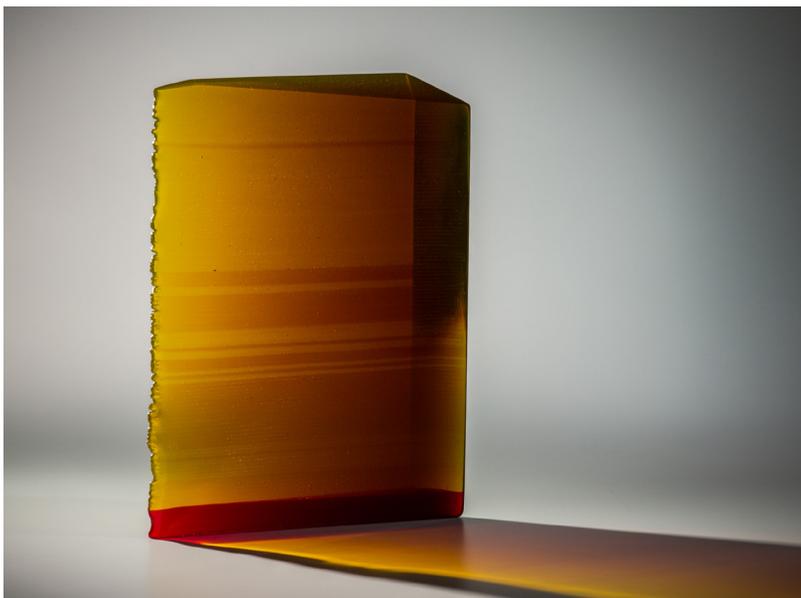
Blown and sculpted glass, mirrored, carved, polished; steel

Installed: 86 x 30 x 810 cm

Photo: Greg Piper

SJS

I'm drawn to the organic formalism of Desgenétez's work: its quiet beauty and the way the rounded, soft, and precarious blown glass forms convey the fragility, transience, and instability of breath. —SJS



**17. ILANIT SHALEV** United States

***Transition #2***

Cast glass, cold-worked

58.4 x 30.5 x 7.6 cm

Photo: Alec Miller

AS, SJS

Cast and cold-worked objects in geometric shapes are not, by themselves, very "new" to the glass landscape, but what strikes me about these pieces are the subtle striations Shalev has achieved in the surface. They are understated and interesting, and seem like a potent area for further research. —SJS

**18. MARTIE NEGRI** United States  
*Peacock 2*

Fused glass, cold-worked, mounted  
on stainless steel

46 x 106 x 4 cm

Photo: Nick Saraco

CS, SJS, BY

I love the unabashedly decorative motifs on these panels. Negri's ornamental tiles channel William Morris in both their palette and their nature-based, regimented imagery. In glass, rather than ceramic, her work projects a delicacy and vibrancy that are all its own. —CS



**19. JOHN MOORE** in collaboration  
with **James Maskrey**  
United Kingdom  
*Eight Vortex Necklace* (left)  
and *Blue and Orange Pectoral*  
(right)

Hot-worked glass; felt, cotton,  
steel, silver

Left: 32 x 32 x 32 cm

Right: 28 x 28 x 28 cm

Photo: David Williams

SJS

Made for the National Glass Centre's (U.K.) "Wearable Glass" exhibition, these visually arresting necklaces fit within Moore's broader, metal-based practice, while demonstrating an ability to adapt to new materials. The marriage of glass and felt in the image on the left and the allusion to ancient Egyptian glass collars on the right are particularly captivating. —SJS





**20. HANNA HANSDOTTER**

Sweden

*Fading Prints, Clam Print,  
Large*

Blown glass

45 x 37 x 37 cm

Photo: Daniel Lindh

AS, SJS

Rich, luscious, fluid, and mirrored—what is there not to like in Hansdotter's vessel? She's remixed the attributes that have defined desire in industrially produced glass over the last 200 years to create an object at the nexus of art, design, and craft. It is smart, witty, and relevant. —SJS



**21. SARAH BLOOD** United Kingdom  
*I'm So Fucking Tired*  
 Sequins, neon, fan, tassels  
 Wall component: 182 x 153 cm;  
 installation depth varies  
 SJS

In *I'm So Fucking Tired*, Blood plays up the blingier aspects of her given medium of neon by combining it with hanging sequins that flutter in a breeze generated by an oscillating fan bedecked with holographic streamers. It is an over-the-top muchness that parallels the rhetoric of a year that was marked by Brexit in Blood's home country and the election of Donald Trump in her adopted one. — SJS



**22. RACHEL RADER** United States  
*Chakra Potency Detector*  
 Video  
 Neon, wood, electronic micro-controller  
 Video still  
 SJS

In her Ancient Truth Investigators project, Rader has taken on the persona of a scientist exploring the “glassy” relics of a long-lost culture. It’s goofy fun with a high production value that harks right back to the Funk beginnings of studio glass and ceramics. I see echoes of Clayton Bailey and David Gilhooly. — SJS



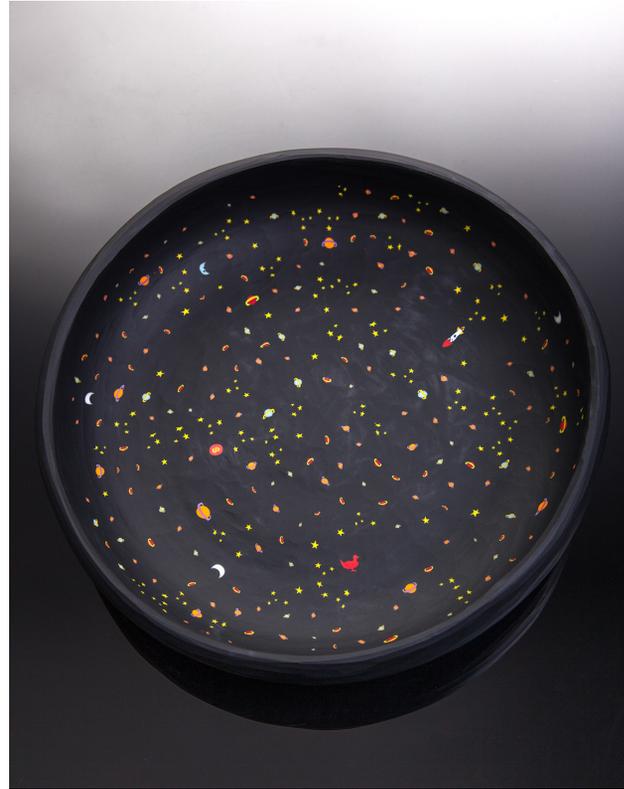
**23. NATE RICCIUTO** United States  
*Primer Proving Ground*

Flameworked glass; foam, bearings, stick, Ping-Pong balls, string, zip ties, mixed media

150 x 45 x 35 cm

SJS, BY

I love Ricciuto's abstract and absurd way of collaging materials for his functional installation and video. In its playful construction, this piece nods to Peter Fischli and David Weiss and Rube Goldberg's machines. The sound of Ping-Pong balls passing through the glass tube underscores the humor in this work. —BY



**24. SIMON ECCLES** United Kingdom  
*Space Murrine Bowl*

*Murrine*, fused and formed at the furnace

5 x 25 x 25 cm

Photo: DW Glass

SJS, BY

Following in the footsteps of Richard Marquis, Eccles represents the next generation of *murrine* artists with his cosmological yet endearing imagery. He captures the limitless space of the cosmos within the confines of a bowl five centimeters deep. Using traditional techniques, he blends the eternal with the whimsical. —BY



**25. ADRIENNE DISALVO  
and ZACH PUCHOWITZ**

United States

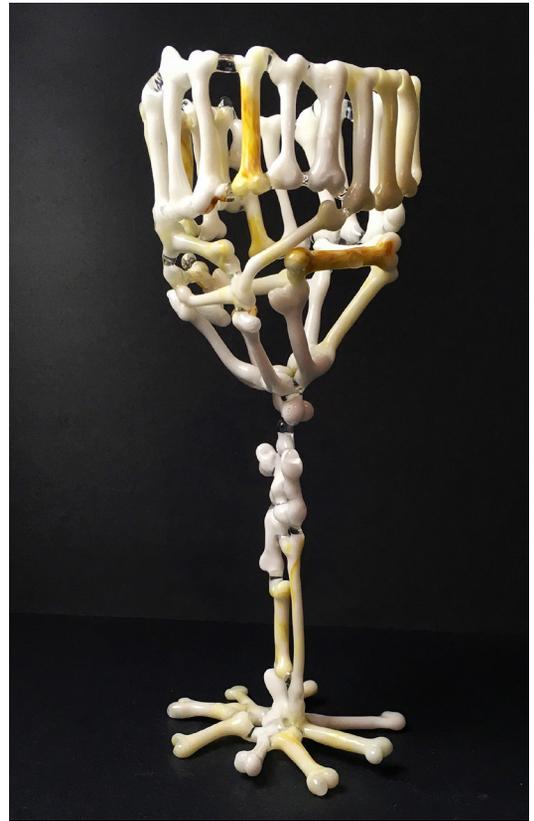
*Heart in the Toilet*

Blown and sculpted borosilicate  
glass, carved

13 x 8 x 8 cm

SJS

The tension between the crudeness of the form and the delicacy of the technique drew me to this piece, but I lingered because of the content. Memento mori is such a perfect subject for pipemakers and cameo cutters alike—both of these endeavors court contemplation of the end. —SJS



**26. KRISTI TOTORITIS**

United States

*Drinking from the Cup  
of Youth*

Flameworked borosilicate glass

28 x 12 x 12 cm

AS

A goblet that can contain no wine, a container that is always empty—this piece is an enjoyable play on the 17th-century genre of Vanitas. —AS



**27. CRAIG MERRIMAN, RIITTA IKONEN, and KAROLINE HJORTH** United States, Norway, and Finland  
*Eyes as Big as Plates # Bob II (US, 2013)*

*Pâte de verre*, cameo glass

15 x 12 x 1.2 cm

AS, SJS, BY

Merriman, Ikonen, and Hjorth use found documents as source material to create photographic cameos on glass. The finished work hovers between fact and fiction, anecdote and “conclusive” story. I am struck by the work’s allusion to ethnographic content, applied as a permanent carving on a hard material. —AS



**28. PÉTER BORKOVICS** Hungary

***Genesis the 1st. Day***

Fused and hot-formed glass,  
ground, polished

38 x 38 x 8 cm

Photo: Viktória Gyórfi

AS, BY

An incredible demonstration of technical prowess, this sculpture transitions effortlessly between the colored stripes of blue and yellow. As the elements swirl and “pinch” toward the center, the composition freezes the moment, creating a circular impression within a square frame. — AS

**29. NANCY SUTCLIFFE**

United Kingdom

***Fabulous Beasts***

Blown leaded glass, engraved,  
gilded

28 x 38 x 18 cm

Photo: Jay Watson Photography

AS

Sutcliffe's contemporary interpretation of traditional techniques is noteworthy. Her detailed and exquisitely crafted critters are imaginative takes on gilding and engraving. —AS



**30. MARIA SPARRE-PETERSEN**

Denmark

***Epistemic Artefact***

***CK8\_2016\_12\_B***

Fused recycled container glass

40 x 21 x 6 cm

AS, CS

I appreciate Sparre-Petersen's use of recycled glass in this work. Her deployment of this material in a sculpture whose composition recalls examining cellular structures under a microscope adds another layer of meaning to the piece, just as layers of history in the glass refer to layers of history in nature. —CS





**31. IBRAHIM ERDOĞAN** Turkey  
*re\_Proscriptive*  
 Blown glass, cold-worked  
 38 x 25 x 20 cm  
 AS, BY

Much like the iconic glass slipper left behind by Cinderella, this work hinges upon the absurdity surrounding a wearable glass object. Erdoğan's work relies on the transparency of glass, which is often used to reveal an interior space, to instead subvert a key function of undergarments: the preservation of our modesty. —BY



**32. VANESSA SCHUSTER**  
 Colombia  
*Intimate Space*  
 Cast glass  
 Dimensions vary  
 AS, CS, BY

Laundry lines of glass underwear—this installation addresses so many issues related to identity and intimacy in such a bold and succinct way. Yet it's the emotional content that strikes me the most. I see pathos and humor in its commentary on the experiences we all face in daily life. —CS



### 33. ALISON LOWRY

United Kingdom

#### *Home Babies*

Sand-cast *pâte de verre*;  
flocking, coat hanger

Largest: 70 x 43 x 22 cm

Photo: Glenn Norwood

AS

This installation of nine dresses—absent the bodies they held, frozen with the weight of time, and presented in a derelict home—evocatively recalls the unspeakable events at the Bon Secours Mother and Baby Home in Tuam, Ireland. From 1925 to 1961, unmarried pregnant women were sent to this home, run by Catholic nuns, to give birth to their children in secret. Many of these children were subsequently illegally adopted or allowed to die, their little bodies discarded in an abandoned septic tank. —AS



### 34. MAFUNE GONJO

Japan/Sweden

#### *A Sore Dream*

Glass, metal chain

Dimensions vary

Photo: Karin Björkquist

AS

Glass fragments joined with loops of fine metal chain create a drape that covers a body with its transparency and holes. Strength and fragility, as well as a sense of beauty and pain, make for an intriguing object. —AS





**35. JASON PFOHL** United States  
***Black Star Constellation***

Mixed media; frameworked glass, sandblasted; foam core, silicone, dancers, body suspension

Suspended bodies: Samar Soriano, Jason Pfohl

Suspension technicians: Håvve Fjell, Alan Belardinelli

Performance still

Photo: Hugo Tepichin

AS, SJS, BY

Using pierced human bodies as counterweights to glass sculptures, this performance creates a dynamic composition whose elements change over time. The impression is one of a fantastical “human-object” garden whose inhabitants float around and interact in unforeseen ways. —SJS

**36. DORIS DARLING** Austria  
***Super Strong Lamp***

Blown glass

30 x 140 x 30 cm

Photo: Klaus Pichler

AS, CS, SJS

These lamps offer a fun, if not practical, light source. But Darling’s advertising images, such as the one seen here, render them completely desirable. I imagine my space being powerful, strong, and feminine with one of these lamps in it. A winning combination! —CS

**37. ANNE PETERS** Germany

***Books of Disquiet II***

Kiln-formed glass

12 x 30 x 13 cm

AS

This eerie and intriguing object immortalizes the transient moment of fluttering pages of a book that is inscribed with the artist's personal thoughts. Peters's process of shaping the pages midair in their semi-molten state is particularly effective in creating a hauntingly beautiful work. —AS

**38. TATE NEWFIELD** United States

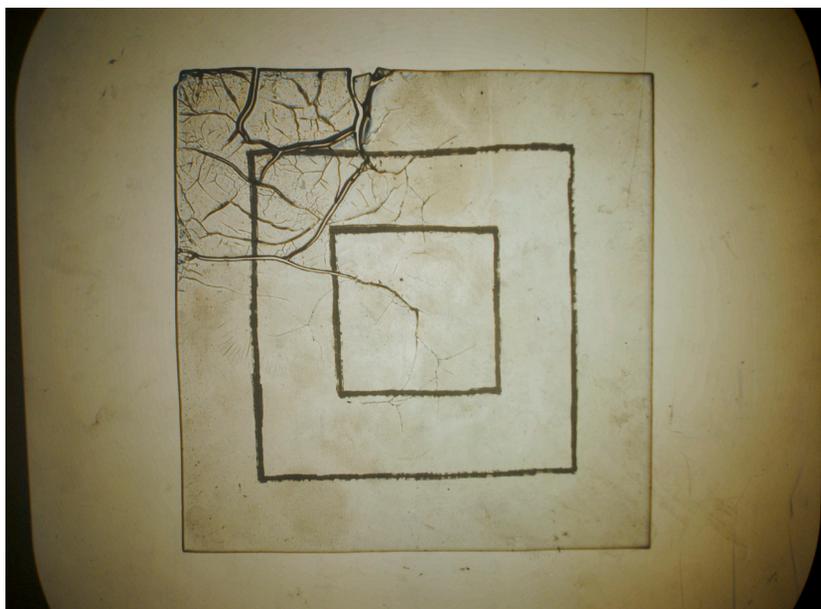
***Homage to the Square***

Blown glass; overhead projection

Glass slide: 15.2 x 15.2 x 0.3 cm

AS

A specimen of skin, youthful and elastic, reveals wrinkles of age and cracks of distress. The contrast between smooth and rough, nourished and parched, and complete and fragmentary—laid out plainly, with nothing to hide—leaves a powerful impression. —AS





**39. TALI GRINSPAN** Israel

***Promises***

*Pâte de verre*, glass, hemp rope, metal wire

58.4 x 25.4 x 20.3 cm

Photo: Keay Edwards

AS, CS

Grinshpan's ability to transform *pâte de verre* into realistically modeled, fluid "fabric" is terrific. The edges of each element are particularly impressive. Their folds and irregular lines mimic unfinished cloth beautifully. — CS



**40. ALEXANDER LOZANO**

United States

***The Butterfly Effect***

Glass frit, screen-printed

44 x 46 x 0.1 cm

AS, SJS

The thinness of these blue screen-printed glass sheets is incredible as they move gently, bending and waving in the breeze as a person walks by. They test what I know and can't imagine about glass. — AS

41. **KEIYONA STUMPF** Germany

*Sphere III* (detail)

*Pâte de verre*, wooden frame,  
LED lighting

With frame: 54 x 54 x 7 cm

AS

I'm drawn to Stumpf's sensitive application of material. The varying thickness of the glass reveals different levels of translucence, especially within the complex textures of natural form. —AS



**42. KLAUS HILSBECHER**

Germany

***Mänder***

Cold-worked and fused glass fiber

20 x 20 x 20 cm

AS, CS, SJS

Hilsbecher created this decidedly domestic stack of furry towels out of industrially fabricated glass fiber. It is a striking transformation, the result of collaboration between industry and artist and a concerted effort into developing a fusing technique to accommodate the material. — AS



**43. MARI TAMURA** Japan

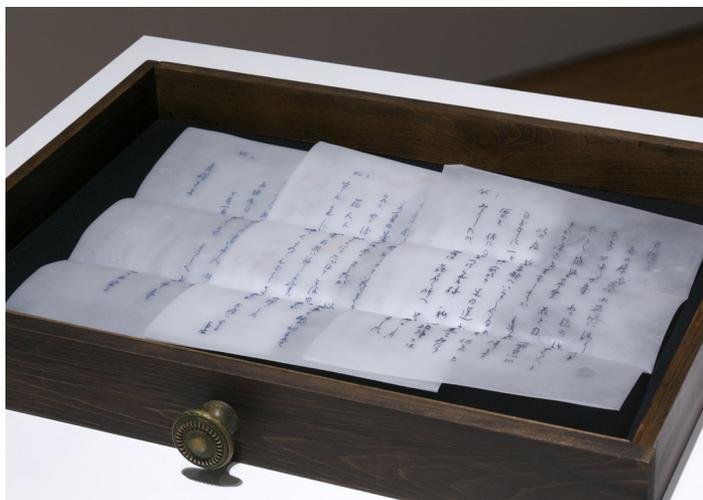
***The Place with No Lock***

*Pâte de verre*

6 x 40 x 30 cm

AS, BY

In this piece, Tamura translates a paper letter sent by an 89-year-old writer into delicate glass pages. She reproduces each word—thereby living the moment of each thought—of the elderly sender by hand-engraving each letter into a mold and “inking” the letters with fine glass powder. This is a meditative and transformational act. — AS



**44. DANIEL CLAYMAN**

United States

***Radiant Landscape***

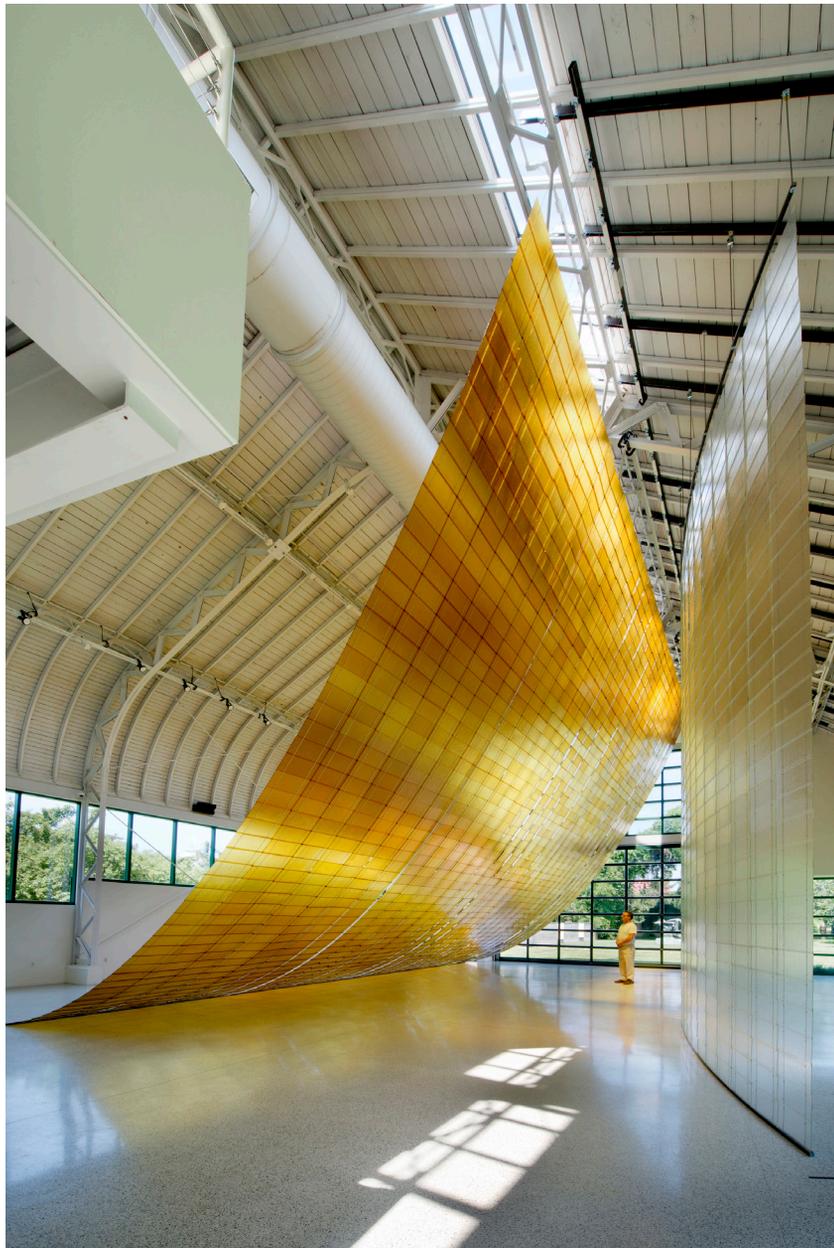
Hand-rolled glass, cut, drilled,  
hung from cable armature

795 x 1,340 x 1,100 cm

Photo: Ken Ek

AS, SJS, BY

Clayman has been developing this idea for a while, but in the scale, proportion, and inclusion of a second wall of glass, he's opened the nerve at the center of his investigation. It's a powerful piece in image, likely even more so in person. —SJS





**45. STEFANO BULLO, MATTEO SILVERIO, and ALBERTO**

**LAGO** Italy

***MAGA Dynamic Glass Wall***

3-D printed nylon, Murano sheet glass, silkscreen on glass

87 x 58 x 0.8 cm

AS, CS, SJS, BY

In attempting to push the parameters of stained glass systems that are characterized by hard lead or copper bindings, Bullo, Silverio, and Lago have devised flexible came that makes the glass surface a dynamic and essential part of the glass pattern, allowing for a modular build. — AS



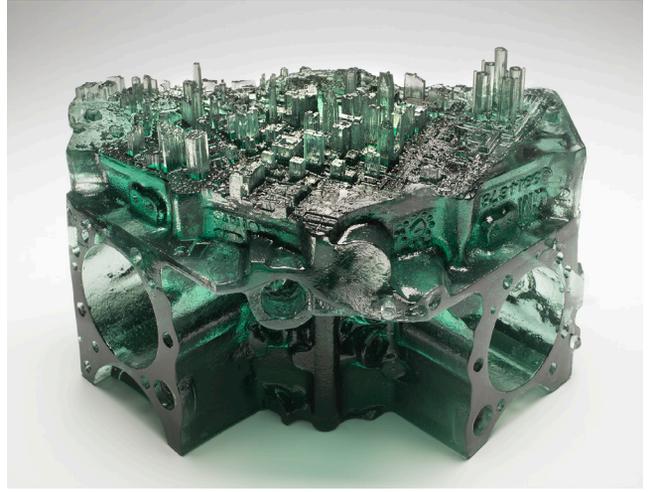
**46. ANNA RILEY** United States  
*Transparency in Which Certain Things Are Crossed Out*

Amber beer bottle glass, chemically altered

111 x 91 x 45 cm

Photo: Gabriel Cosma  
AS, BY

Riley transforms colored glass bottles into colorless glass by reversing the coloration during manufacture. In doing so, she also reverses the function of the glass. The dark-colored glass, which protects the contents of the bottles, is replaced by our common perceptions of the material: clarity and transparency. —AS



**47. NORWOOD VIVIANO**  
United States  
*Recasting Detroit*

Kiln-cast glass from found and 3-D printed model

27.9 x 34.3 x 41.9 cm

Photo: Tim Thayer and Robert Hensleigh  
CS, SJS

In this series, Viviano delves into the economic and social history of American cities and turns that data into detailed, meaningful sculptural statements that continue to provoke difficult conversations about the challenges facing our country today. Here, the artist turns his lens again to Detroit, a city ripe for the analysis of land use and the effect of industry. Viviano's work is both smart and technically accomplished—a dynamic combination. —CS



**48. MATTHEW EVERETT**

United States

*Cloud Tracker* (detail)

Sculpted glass; assembled  
scrap metal

100 x 60 x 90 cm

Photo: Kagen Dunn

AS

The pseudo-scientific absurdity of this glass lens, which burns marks in a roll of paper based on where sunlight shines through the clouds in the sky and through the orb, is poetic. —AS



**49. HEATHER HANCOCK**

United States

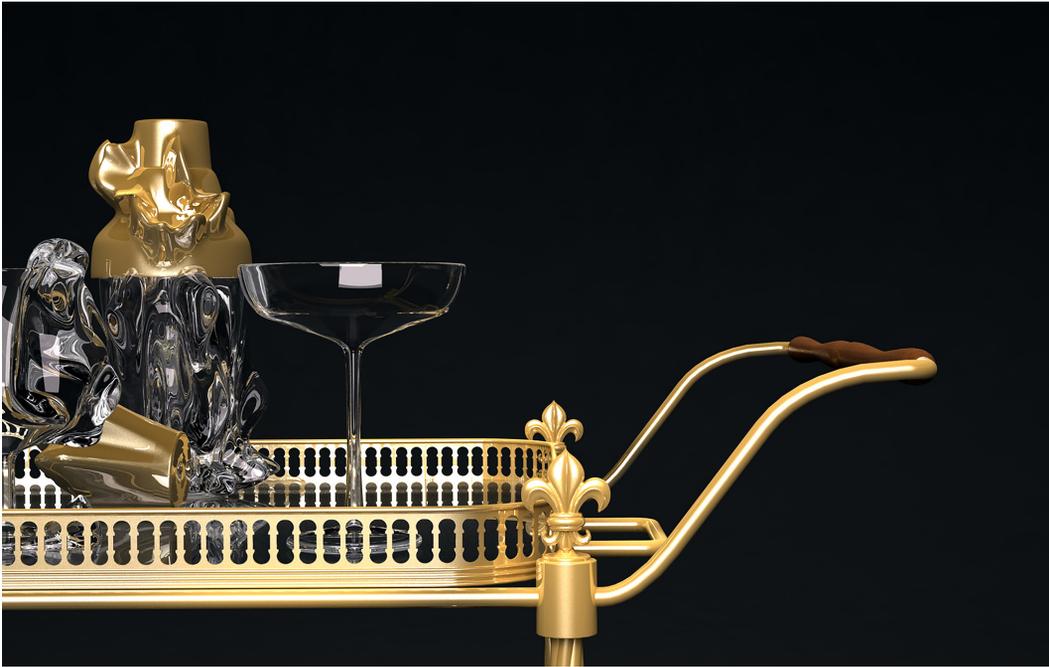
*Reflect 1.10/Mies Cityview*

Cut glass; grout

61 x 61 x 3.5 cm

AS, CS, BY

I cannot believe this work is made simply from cut glass and grout. Hancock's deep understanding of the hard lines and vertical forms of her urban environment is pivotal in taking a fresh approach to the ubiquitous theme of architectural glass. —AS



## 50. GEOFFREY MANN

United Kingdom

### *The Second Line*

Animation still

Collection of the New Orleans

Museum of Art (2016.23a-h)

CS, BY

Mann's use of video to convey the sights and sounds of New Orleans's social history in relation to his interpretation of historical drinking forms takes his work to a whole new level. I appreciate the interplay of the real and the digital. It is smart, engaging, and well crafted. — CS



## 51. ALEXANDRA CHAMBERS

Australia

### *Bobby Pins*

Lampworked glass

0.5 x 80 x 40 cm

Photo: Adam McGrath

AS, CS

The ability of the artist to transform the mundane hairpin into an object of beauty and interest is fantastic. By multiplying and haphazardly arranging these pins, the collective becomes a powerful meditation on the humble, everyday object. – CS

**52. YAO WANG** United Kingdom

*Flexion*

Blown glass

17 x 21 x 16 cm

Photo: Michael Harvey

CS, SJS, BY

The sublime, organic form of Wang's sculpture is mesmerizing. Its purity of color and the way light dances on its surface beckon. I'm lost in it. —CS



**53. ASAMI OKUMURA** Japan

*It Becomes Sea*

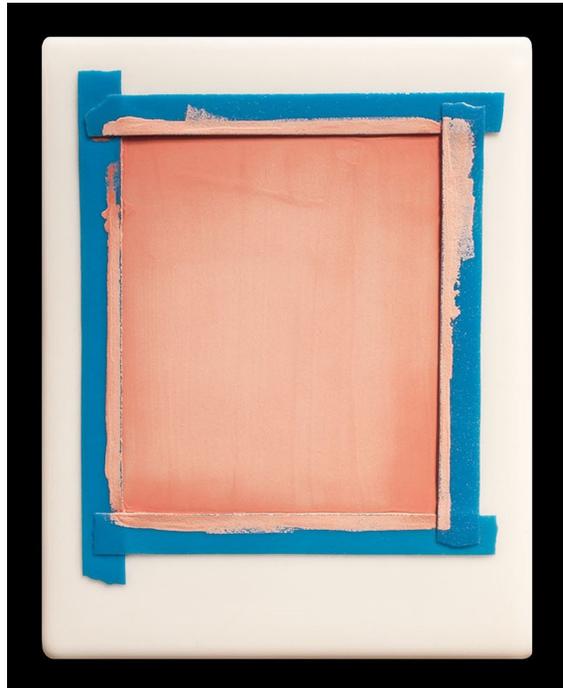
*Pâte de verre*

25 x 28.5 x 33 cm

AS

I see a fantastical organism that is coral, seaweed, and ocean all at once. The use of *pâte de verre* to create such a hybrid—one that looks grounded as much as ethereal—is refreshing. —AS





**54. JULIE ALLAND** United States  
*Blue Tape Painting #1*

Kiln-formed glass, *pâte de verre*, enamel

21.6 x 27.9 x 0.6 cm

CS, SJS

Since antiquity, glass has been used to mimic other materials. Typically, these were precious or semiprecious stones and occasionally metals. But there's something in Alland's use of glass to portray the quotidian materials of blue painter's tape and paint that feels charming and quite right. — SJS



**55. SIMONE FEZER**

Germany

*in\_with\_in*

Blown glass, sandblasted, painted; float glass, mirrors, steel, textile, mixed media

180 x 220 x 150 cm

Photo: Hayo Heye

CS, BY

Fezer's hybrid monster-like forms emerge organically out of glass boxes within glass boxes. According to the artist, these interconnected yet autonomous nesting spaces speak to the complex systems behind social and environmental concerns. Her use of pink fibrous material is a nod to the women's rights movement, although her fabricated structures read more abstractly as visceral forms. — BY



**56. RUI SASAKI** Japan

*Residue*

Fused and blown glass

Dimensions vary

CS, BY

This installation of medallions transports the viewer to another time and place. The beauty of the setting, combined with the reverent nature of Sasaki's plant-decorated petri-dish forms, makes for a quiet but powerful viewing experience. — CS



**57. NINA McGARVA** France  
*Delicate Momentum vert*  
 Fused glass  
 19 x 29 x 21 cm  
 AS, CS, BY

Because McGarva shapes the object with her hands while it is still semi-molten in the kiln, the form is created in a moment. The object is determined by the weight and balance of its many layered, scale-like protrusions, which refer to natural growth patterns. —AS

**58. DUSTIN YELLIN** United States  
*Plexit*  
 Collage and acrylic on glass  
 Each: 38.4 x 40.6 x 20.6 cm  
 CS, SJS

The transparency of plate glass is a perfect complement to Yellin's Boschian portrayal of human striving. Focused on their terrestrial activities—mineral extraction, migration, religious devotion—the people of *Plexit* seem not to notice that their islands are filling up with refuse, let alone that their world appears small and lonely within the glassy void. Timely work, indeed. —SJS



**59. WILFRIED GROOTENS**

Germany

***Cosmic Efflorescence 4***

Painted, glued, and cold-worked glass

28 x 28 x 48 cm

Photo: Norbert Heyl

CS, BY

Grootens captures elegant movements of the micro and macro worlds as he paints, laminates, and polishes layers of glass. The work draws from Dustin Yellin's suspended paint sculptures, as well as Paul Stankard's botanical worlds captured in glass, but Grootens's delicate brushstrokes give an imaginative and energetic jolt to this conventional glass technique. —BY



**60. BJØRN PEDERSEN**

Denmark

***Implosion***

Blown and sculpted glass

40 x 40 x 40 cm

CS

At once powerful, seductive, calligraphic, and amorphous, the flowing and floating nature of the interior imagery begs the viewer to contemplate the artistic process. —CS

**61. MONICA BONVICINI**

Italy/Germany

*Bonded*

Hot-sculpted glass

84 x 47 x 47 cm

Photo: Francesco Allegretto

CS, SJS, BY

This riveting sculpture evokes power, sex, and gender—issues that Bonvicini has mined in her art over the past 20 years. Engaging glass as a medium does not negate the emotional strength of the work. Rather, it adds a sharp bite to the message, no doubt purposely. —CS







**62. MATHIEU GRODET** Canada  
**NDNM (No Doubt, No Mystery)**

(detail)

Blown glass, enameled

50.8 x 43.2 x 15.2 cm

Photo: Jade Chittock

CS

Incredibly decorative, fantastical, and beautifully drawn, this vessel is reminiscent of Renaissance-era majolica. I love the historical references and colors, as well as the daring nature of the artist to buck minimalist tendencies. —CS

**63. STEVEN RAMSEY**

United States

**Low Country Chapters.**

**Chums: Deep Water**

*Pâte de verre*, cast glass frame with enameled glass inset; lead, steel

24 x 30 x 7 cm

AS, CS

Ramsey's glass recalls the work of the 16th-century ceramist Bernard Palissy. His heavily modeled border of sticks and newts speaks to Palissy's handling of pictorial imagery. The tactile nature of this assemblage is tempered by the soft rendering of the swimmer's legs, creating a surreal juxtaposition. —CS



**64. KARINA MALLING** Denmark

*Sphere*

Cast glass; brass

15 x 15 x 15 cm

CS, SJS

More glassmaker than glassworker, Malling creates work that is an excellent expression of a key trend in contemporary glass. Taking a “phenomenological approach” to material, she combines raw ingredients directly in the kiln, allowing the alchemy of heat to direct the outcome. The piece’s strict geometry and the addition of brass are an excellent counterweight to the abandon of her glassmaking approach, investing her piece with a sense of polish and precision. — SJS



**65. NATSUKI KATSUKAWA** Japan

*Fascination with Magnification*

Cast, fused, and blown glass

60 x 160 x 160 cm

CS, SJS

Appearing like strewn detritus from an unidentified event, this assemblage of cast, fused, and blown elements is both familiar and otherworldly. Their fragile forms seem destined for further destruction, lending the composition a melancholic feel that is palpable. — CS



**66. RUIKO IMAI** Japan  
*Reminiscence*  
Kiln-worked glass; brass  
40 x 25.5 x 10 cm  
Photo: Koya Yamashiro  
AS, CS, SJS, BY

Like Marilyn Levine's trompe l'oeil representations of old leather objects in ceramic, Imai's work faithfully translates everyday, utilitarian objects into a more durable, if more fragile, material. Rendered in flaky, cracking, powdery glass, Imai's pieces are infused with history. They appear like the remnants of a catastrophic fire or, more prosaically, like items forgotten long ago, now buried under decades of dust. — SJS



**67. KRISTIINA USLAR** Estonia  
*Filter II*  
*Pâte de verre*, glass  
24 x 26 x 24 cm  
AS, CS

Uslar's sculpture fascinates with its craggy *pâte de verre* surface. The delicacy of the material is an intriguing choice for such a monumental work. It beckons me closer—as a relic from the past would—with its unknown but slightly menacing air. — CS



**68. EMILY LAMB** United States  
*Into the Fringe*

Blown glass; mixed media

Dimensions vary

Photo: Terry Brown Photography

CS, BY

I am equally repelled and drawn in by the visceral nature of Lamb's installation. Its interplay of forms, scale, color, and texture is an achievement. What could have been a jumble is instead a delineated experience, in which individual elements can both stand alone and collectively strengthen the entire visual statement. —CS



**69. PAULA LEKERMAN** Argentina  
*Masquerades*

*Pâte de verre*, fused glass, glass frit;  
velvet

10 x 27 x 35 cm

Photo: Mariano Frisoli de Oliveira

AS, CS

Exploring a visual and textural language that isn't often seen in contemporary glass, Lekerman speaks about raw human existence through visceral flesh. Her use of velvet, a luxurious material that often covers the flesh, has tremendous potential to build more complex narratives. —AS

**70. JESSICA LOUGHLIN** Australia

***Receptor for Light III***

Kiln-formed glass, cold-worked

46 x 57 x 9 cm

Photo: Rachel Harris

CS, SJS, BY

Loughlin creates minimal cast glass objects and fused panels that depict the vastness of the Australian landscape. These works refer to the unreachable depths of the sky while collaborating with its changing presence. *Receptor for Light III* absorbs and reflects the daylight nearby, like a mutable casting of the changing color of the atmosphere, integrating itself into its surroundings rather than projecting itself onto them. —BY



**71. SARA RASTEGARPOUYANI**

Iran

***My Land No. 2*** (detail)

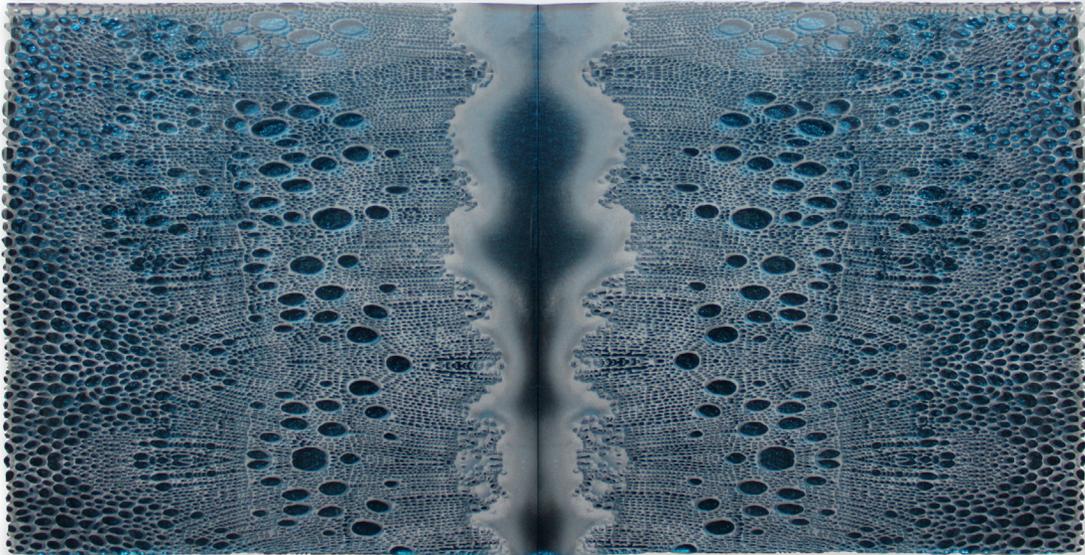
Temporary floor relief;  
screen-printed glass powder

914.4 x 660.4 x 1 cm

AS, CS, SJS, BY

Rastegarpouyani's large-scale temporary installations reproduce details from historical architectural structures in her native Iran. Rendered in granulated glass, sand, soil, or other materials, with no binders to hold them in place, they are left exposed to the effects of time and human interaction. They are symbols of the erosion and metamorphosis of culture and cultural identity over time. —SJS





**72. LAWRENCE MORRELL**

United States

*Sequoia Blue Silver Diptych*

Carved glass

51 x 91.5 x 5 cm

CS

The intricately carved surface of this composition invites close examination. Waves of cellular structures and Rorschach-style inkblots create an intriguing pattern, leaving the viewer to wonder about nature, growth patterns, and scientific inquiry. — CS

**73. HARRY MORGAN**

United Kingdom

*Enigma*

Hot-worked glass; cast concrete

78 x 31 x 31 cm

Photo: Shannon Tofts

AS, CS, SJS, BY

Morgan harnesses the inherent tension between seemingly incompatible materials to create a sublime, architectonic sculpture. The juxtapositions of fragility and strength, transparency and opacity, and solidity and sculpted surfaces come together seemingly effortlessly. A strong visual statement. — CS



#### 74. TE RONGO KIRKWOOD

New Zealand

##### *Ascension–Moon*

Fused glass, cold-worked

190 x 80 x 80 cm

BY

It is fascinating when artists strive to visualize invisible subjects, such as spirituality, using a transparent material such as glass. Kirkwood weaves together fused glass, creating a hybrid of components from various belief systems—including Christianity, ancient Egyptian mystery schools, and astrology—in work that also touches on the colonial history of the Maori in his native New Zealand. —BY

#### 75. PAVLA KAČÍRKOVÁ

Czech Republic

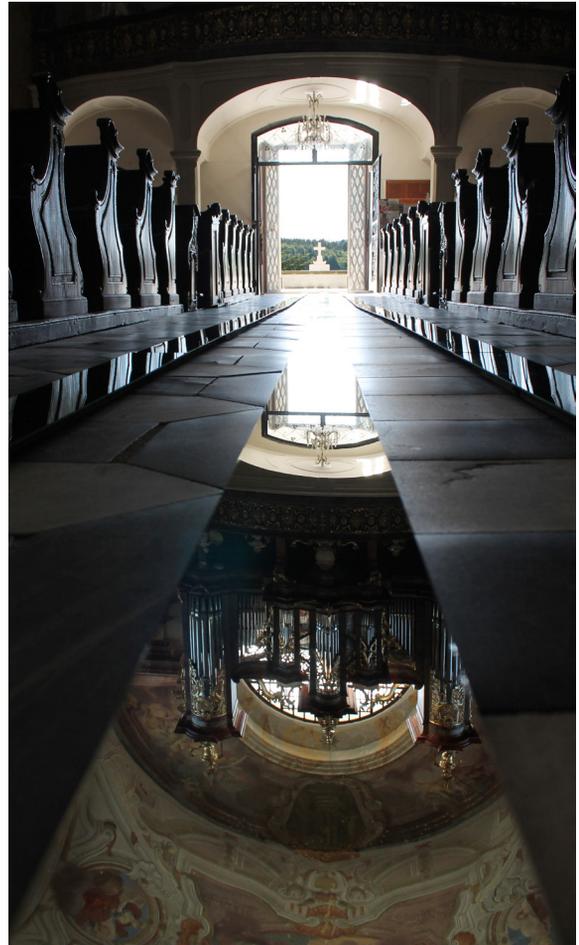
*Trinity* (installation in Nativity of the Blessed Virgin Mary Church, Vranov, Czech Republic)

Mirror

3 x 4,000 x 100 cm

BY

I love the simple gesture of laying out a mirror on the floor of the church so that people can experience the illusion of walking on the sky. Also, this illusion evokes the idea of reversing earth and sky, or creating endless spiritual realms. —BY





**76. INGUNA AUDERE** Latvia

***320 Messages in Riga***

***Cathedral***

Mirror, wax

150 x 600 x 1 cm

Photo: Imants Kikulis

AS, BY

To commemorate the 500th anniversary of the Reformation, Audere worked alongside her community to create this installation recording the desires, hopes, and wishes of 320 local children. These messages were recorded using melted candle wax on diamond-shaped mirrors that were then assembled on the wall. The results are illegible but full of beautiful mark-making, and viewers can imagine the innocent gesture of children reciting their hopes preserved within the wax. —BY

**77. ABDULNASSER GHAREM**

Saudi Arabia

***The Stamp (Moujaz)***

Blown glass; handmade engraving

90 x 120 x 90 cm

Photo: Francesco Allegretto

BY

Ghareem is both a soldier and a conceptual artist in Saudi Arabia. His large immigration stamp, made of fragile and heavy glass, comments on the bureaucracy that controls every aspect of life. The heaviness of the material alludes to the burden of travel, while the fragility evokes the delicacy surrounding this contentious subject. —BY

**78. KATERIIN RIKKEN** Estonia

***You Are What Your Grandmother Ate***

Hot-worked glass

Varies x 18 x 60 cm

Photo: Iris Kivisalu

AS, CS, BY

Glass vines wrap around an old lady's arms and hands in an homage by Rikken to her mother and grandmother. That they grew their own food during the Soviet era, while being responsible for the family's nutrition, speaks to the mother's hand as the hand that feeds. In a world overrun by fast-food culture, it is a moment to be thankful for. —AS

**79. KEVIN KILLEN** United Kingdom

***Infinity Studies: Monotony***

Neon

159 x 150 x 150 cm

Photo: Simon Mills

AS, BY

Killen's abstract neon installation in a gridded mirror box captures the repetitive movement of his wife's mundane gestures while washing dishes in the kitchen. Neon is often used as a sign that attracts people to places in the dark, but here Killen's neon draws attention to gender roles and charts acts of domesticity. One wonders if Killen now washes the dishes himself. —BY

**80. TAMÁS ÁBEL** Hungary

***Colour Therapy***

Glued mirror, glass

Dimensions vary

Photo: Terre Nguyen and Benedek Bognár

AS, CS, SJS, BY

Using a rainbow-colored mirror, Ábel reflects sunlight onto the monuments of two cities: the Washington Monument in Washington, D.C., and the Millennium Monument in Budapest. This clever one-man, protest-like performance is a demand for diversity. It is a timely, pertinent work that reacts to and counteracts the divisiveness and prejudices championed and enacted by the current political climate. —BY



**81. JIN HONGO** Japan  
*Soft Boundary*

Assembled mirror

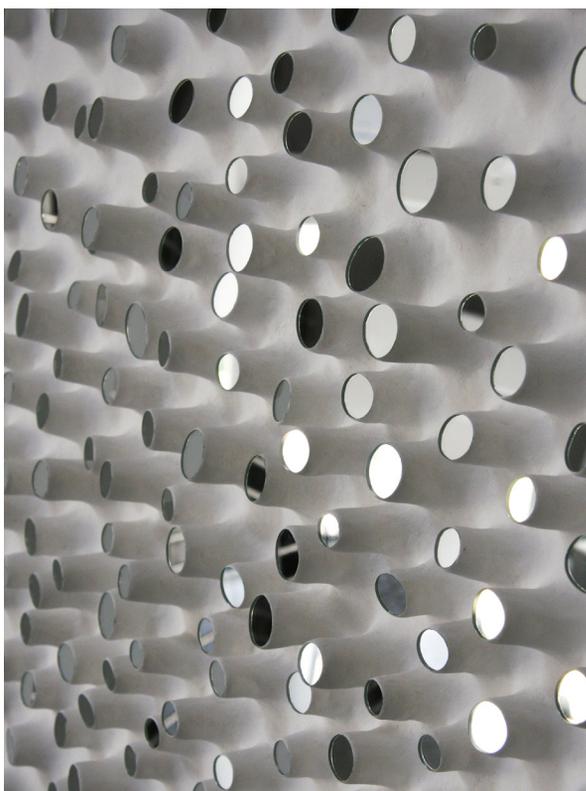
750 x 1,000 x 140 cm

Photo: Kichiro Okamura

*BY*

Hongo is well known for his continuous endeavor of creating illusions using mirrors. I am especially impressed by the massive size of this dynamic arced mirror installation, which, despite being overwhelmingly gigantic, elicits the illusion of personal space by creating multiple fragmented reflections of the viewer. It calls to mind the footprint of Richard Serra's arcs without the feeling of confrontation or oppression, because Hongo's material is ethereal and infinite. —*BY*





**82. HARUMI YUKUTAKE** Japan  
**Untitled 2017** (detail)

Mirror, stucco  
80 x 80 x 10 cm  
*BY*

Yukutake often uses a mirror in her installations to reverse inside and outside, but now she is newly concerned with manipulating the negative space between the reflective mirrors. —*BY*



**83. KEITH LEMLEY** United States  
**White Spectrum**

Neon, holographic film, white oak  
20 x 30 x 38 cm  
*AS, SJS, BY*

In the 17th century, Sir Isaac Newton used the “pure” materials of sunlight and colorless glass prisms to bend white light into a rainbow. Lemley’s piece operates along the same lines, though using the thoroughly postmodern and “impure” materials of neon and holographic film to create a series of triangular rainbows. It is thoughtful, funny, and highly engaging. —*SJS*



**84. NIKO DIMITRIJEVIC**

United States

***A Device***

Fluorescent bulbs, wood, generator

Dimensions vary

AS, CS, SJS, BY

Dimitrijevic designed *A Device* “to exist between the spaces of decoration and graffiti.” A self-supporting structure, powered by a generator, this evocative work both highlights and obscures the details of this Civil War–era fort. Installed for only one night, the piece operates as graffiti of the mind, tagging one’s perception of this location forevermore. —SJS

**85. FUMI AMANO** Japan

***Voice***

Old window frames

213.4 x 304.8 x 304.8 cm

AS, CS, SJS, BY

Amano performed publicly in this distorted house, presenting ideas about cultural difference, race, and gender roles. Counteracting preconceptions of the submissive Japanese woman, she controlled the movements of the audience as they followed her throughout the space, making domestic gestures public, even interactive. Responding to her experience of being misunderstood as a Japanese woman in the United States, she endeavored to communicate to the viewer through the boundary of glass windows by tracing words with her fingers on the dusty surface. —BY



**86. MAARJA MÄEMETS,  
TOOMAS RIISALU, and RAIT  
LÕHMUS** Estonia  
*Underwater Love*

Kiln-cast and blown glass

22 x 23 x 30 cm

Photo: Toomas Kivikas

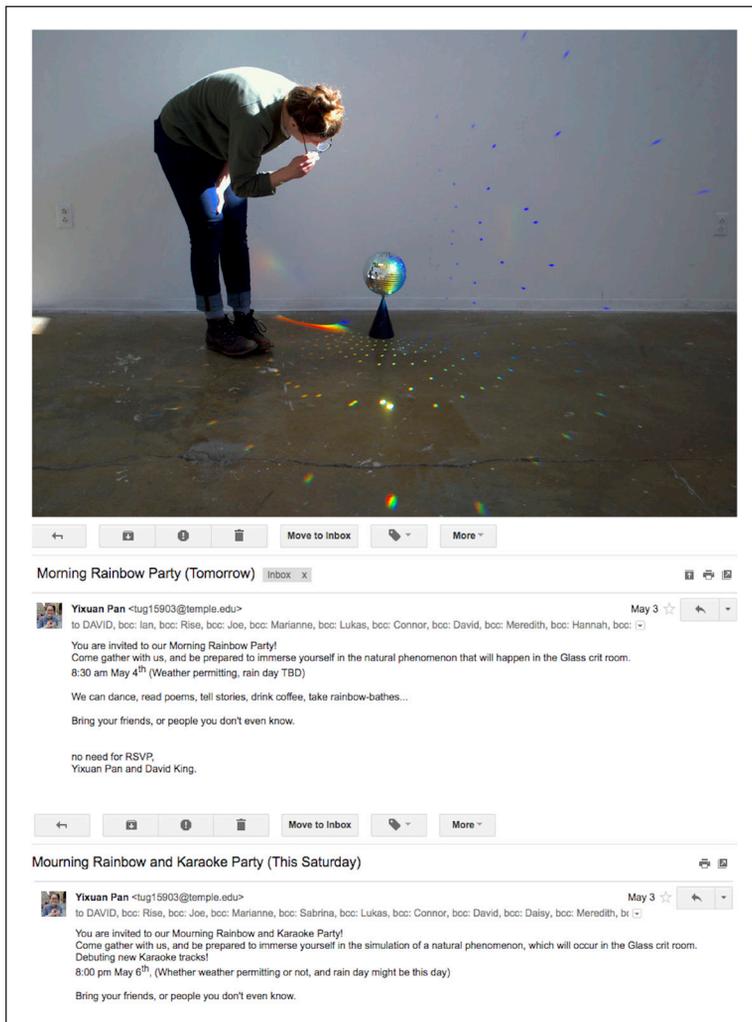
*SJS, BY*

Mäemets is a brilliant emerging artist and freediver (breath-holding diver). Rather than placing her work within the confines of a white gallery space, she dives into deep water and hides her treasures there. Her plantlike blown glass objects act as a memorial to her collaborator, the glassblower Toomas Riisalu, who died unexpectedly in May 2017. —BY



**87. ARIC SNEE** United States  
***Apple Amplifier***  
 Blown glass, apple, smartphone  
 20 x 20 x 33 cm  
 Photo: Ann Cady  
 AS, SJS

A refreshing combination of humor, function, and a do-it-yourself ethos is evident in this object. As the designer says, “No matter what type of device you own, you can find the right fruit or vegetable, carve it, and marry it to a glass cone to amplify your device.” — AS



**88. YIXUAN PAN and DAVID KING**  
 China and United States  
***Morning Rainbow Party & Mourning Rainbow Party***  
 Cut glass; video  
 Video still  
 SJS, BY

This collaborative project celebrates the communal aspects of hot-glass fabrication. I especially love *Morning Rainbow Party*, which brings a feeling of nightlife to the morning, and I appreciate the use of an e-mail invitation, which indicates the start of the party at 8:30 a.m., but I question the importance of a subsequent rainbow karaoke party. Are we invited to mourn the end of the rainbow at the end of the day? — BY



**89. FLAVIE AUDI** France  
*LCD (Lithic Crystalline Deposit) 4*  
Kiln-formed glass  
84 x 65 x 3 cm  
Photo: Benjamin Westoby  
SJS, BY

Audi's work displays playful pointillist tendencies with an exuberant use of color. Her conglomerations of toxic color are tempered by more natural formations as her elements fuse together. This intense contrast is part of a conceptual approach that views glass as a key element in a utopian future "where humans create cosmic fragments and new types of landscape formations." —BY



**90. ALISON SIEGEL and PAMELA SABROSO**  
 United States  
***Blue Mushroom Vessel***  
 Mold-blown glass  
 14 x 11.5 x 10 cm  
 Photo: Nathan Wright  
 SJS, BY

Siegel and Sabroso use an interesting technique to create their energetic, naturalistic vessels: they invest premade and flameworked elements into their blow-molds before inflating the glass. Working this way, the artists can achieve incredibly rich, detailed surfaces and complex visual narratives. It is impressive, dynamic, and forward-thinking work that nonetheless harks back to Emile Gallé's innovative *marqueterie de verre*. — SJS



**91. JEFF BALLARD** United States  
**Untitled**  
 Blown soft glass; carved *murrine*;  
 hot-assembled  
 15 x 7 x 8 cm  
 Photo: Wind Home  
 SJS, BY

I have never seen a pipe this elegant. Instead of visualizing psychedelic color, patterns, and ostentatious form, the minimalist design makes space for the mysterious imagination of the object's user. Despite its modest presence, there is a complex organic *murrine* pattern on the surface. — BY



**92. AYA OKI** Japan

*Opt*

Blown glass

26 x 38 x 23 cm

Photo: Anthony Salinas

AS, CS, SJS, BY

Weightless but solid, alien yet strangely familiar, ethereal and vaporous—these are some of my first reactions to seeing Oki’s work. I find her attempts to make glass appear “puffy, squishy, and stretchy” honorable, but ultimately, the success of the work lies in its interrelationship of forms, linear decoration, and purity of statement. —CS



**93. JEAN THEBAULT** France

*Cycles*

Fused glass sediments; blown glass, cold-worked, sandblasted, brush-polished

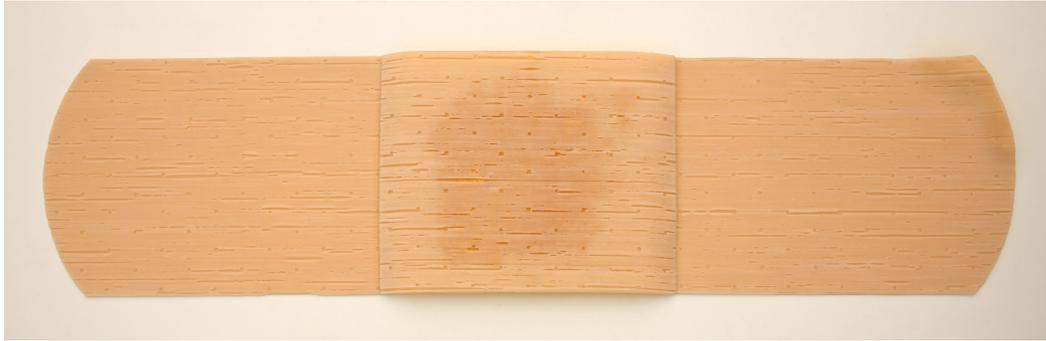
12 x 25 x 15 cm

Photo: Jano Glass

AS, BY

I am struck by the range of textural qualities that Thebault has achieved in this single object, which reads as a rather imaginative core sample. The contrast of the spongy rock pools against the disciplined stripes—which, when shaved off, reveal a faceted blue cap—makes this object appear as a geological phenomenon. —AS





**94. SHAYNA LEIB** United States  
*Patisserie*

Blown, cast, and fused glass, cut; lampworked glass; thrown, hand-built, and piped ceramic

Dimensions vary

Photo: Eric Tadsen

*BY*

Because she cannot eat them herself, Leib perceives pastries as sculptural forms rather than food, full of associations ranging from comfort to guilt. She sees herself as a food taxidermist, combining glass and ceramic in an attempt to mimic the elegant forms of *patisserie*. Many glass artists focus on transparency, but Leib focuses on the surface qualities of the material to convey the shine of a syrupy glaze or the coarseness of burnt caramel. —*BY*

**95. CHIEMI WATANABE** Japan  
*Kousou*

Engraved, painted, adhered, and cold-worked glass

4 x 24 x 24 cm

CS

The meditative nature of the engraving on Watanabe's sculpture is quietly seductive. The webs of intersecting lines deceptively appear to come forth and retreat, depending on the angle of viewing. —*CS*

**96. TERRI GRANT** United States  
*Big Band-Aid*

Kiln-formed glass

34 x 147 x 3 cm

AS, CS, SJS, *BY*

As an emergency-room physician, Grant "often views the world through the lens of a tattered, bloodied Band-Aid." I particularly appreciate the minute detailing of glass threads used to create a worn-out look, as well as the placement of gold leaf underneath the threads to create the wet mark of bodily fluid at the Band-Aid's center. Given what is happening in the world these days, this object seems especially timely: the world needs a giant Band-Aid now. —*AS*



**97. KRISTA ISRAEL, AYAKO TANI, and HAO RAN ZHU**

The Netherlands, United Kingdom/  
Japan, and China

***Lapi Boli Project***

*Pâte de verre* in the *Lapi Boli*  
technique, powdered glass,  
glass frit

Dimensions vary

Photo: Liu Peng

AS, CS, SJS, BY

Israel, Tani, and Zhu have invented a glass technique they call *Lapi Boli*. *Lapi* is the Chinese word for the ceramic throwing technique, and *Boli* is glass. It is a brilliant method of combining glass and ceramic techniques—throwing *pâte de verre* on the wheel! —BY

**98. MARGARET SPACAPAN**

United States

***Marina, II***

Blown glass, cold-worked

64 x 71 x 92 cm

Photo: Nathan J. Shaulis

AS, CS, SJS, BY

A brilliant marriage of functionality, minimalist design, and surprise. Spacapan's interest in industrial design and geometry is translated into a compelling, warm, sculptural object that could dialogue easily with any other artistic medium. —CS

**99. C. MATTHEW SZÖSZ**

United States

***Lunula***

Woven and fused glass

18 x 40 x 46 cm

SJS, BY

Szösz offers us another innovative and unique glass fabricating technique. He subjects commercial glass fiber to a rope-making machine, but then forms and fires it into a single delicate piece. —BY



**100. DANA TANNHAUSER** Israel

***All That Glitters, Piece 1***

Flameworked glass

180 x 50 x 50 cm

Photo: Tomer Fruchter

AS, SJS, BY

Tannhauser flameworks these delicate, tenuous sculptures, which have the appearance of lines drawn in space. Pushing the boundaries of the strength and flexibility of glass, Tannhauser's works act as metaphors for the body's precarious presence and movement. "They exist," notes the artist, "on the brink of their ability to endure." —BY



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# Curators' Perspectives

Susie J. Silbert

Cindi Strauss

Anjali Srinivasan

Bohyun Yoon





**SUSIE J. SILBERT (SJS)**  
*Curator of Modern and Contemporary Glass*  
The Corning Museum of Glass

There's nothing like *New Glass Review* to remind me of the diversity of work in glass. Around the globe, people are wrestling with, reimagining, and thinking through the material in incredibly varied, amazing ways.

I continue to be impressed by works that engage the materiality of glass. “Glassy thinkers” Nick Fruin and Atelier NL join several artists included in this edition who use the chemistry of glass as a means to create and convey meaning. Fruin, a highly accomplished glassblower, spent much of 2017 developing a formula for a highly refractive lead glass that is compatible with standard soda-lime blowing glasses. He combines these glasses to create traditional Venetian canes whose patterns are visible only through the differing refractive indexes of the glass. It is subtle, intellectual work that combines hand, mind, and object.

In an even more overt way, Atelier NL also employs the materiality of glass to make meaning. Working with scientists (geologists, chemists, and others), it has created site-specific glasses colored by the mineral profiles of distinct locations. In bringing attention to the specifics of place, it aims not only to make interesting objects but also to spur industry to embrace the capabilities of local glasses. Atelier NL is all the more impressive because it has accomplished so much even while contending with others passing off similar-looking—though much less rigorously derived—work throughout the glass and design communities.

At the same time, artists whose practice typically lies outside glass continue to make great contributions to the language of this material. In her larger-than-life figures, Vanessa German ebulliently combines found and purpose-blown glass alongside beads, ceramic, wood, and many other materials to create pieces that nearly vibrate with power. Loris Gréaud developed a novel way to introduce

variation in the 1,000 cloud forms in his installation on the island of Murano: mold-blowing into wet clay. It is an unbelievably simple, direct approach that seems obvious, and yet I have never heard of anyone from within the glass community working in this way.

Finally, throughout the pages of this publication and more broadly, throughout the field, are exquisite objects that could not exist without an ongoing attention to detail, technique, and material capabilities on the part of their makers. In a word, they could not exist without *craft*. Especially notable in 2017 was the work of Lilla Tabasso and Andrea Walsh. Evoking the best of the Blaschkas, Tabasso's flame-worked floral arrangements perfectly capture the poetry and grace of aging cut flowers. Abstract but no less elegant, Walsh's cast and carved boxes beautifully marry glass and ceramic in luxe utilitarian forms. Both are evidence of the close looking and “thinking through the hands,” as Erwin Eisch described it, that give well-made objects their particular strength.

Like the two exhibitions on “new” glass held in Corning, first in 1959 and then in 1979, *New Glass Review* has always reflected the breadth of the glass community. It is my ambition that, in the coming years, this publication will even more accurately reflect the field—including more design, architecture, and “functional glass,” as well as more diverse panels of guest curators.

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Susie J. Silbert joined the Corning Museum in 2016. More information: [www.cmog.org/bio/susie-silbert](http://www.cmog.org/bio/susie-silbert)



***High RI Compatibility Test #27  
in Ballotini***

2017

**NICKOLAUS FRUIN**

(American, b. 1986)

Glass canes made with specialty glass formulated with typical and atypical materials (designed to create a glass with a very high refractive index, without lead, that is workable as, and compatible with, typical blowing glasses), "normal" blowing glass

Each: 15.2 x 1.0 cm

Photo: SaraBeth Post



***ZandBank***

The Netherlands, Eindhoven, 2013

**ATELIER NL**

**Nadine Sterk** (Dutch, b. 1977)

**Lonny van Ryswyck** (Dutch, b. 1978)

Glass, natural sand, porcelain

Each: 6 x 6 x 4 cm

Private collection

Photo: Mike Roelofs



***The Parade of Wonder against the Myth of Certainty, or How Not to Die of Lies***

United States, Millville, New Jersey,  
WheatonArts Glass Studio, 2017

**VANESSA GERMAN** (American, b. 1976)

Found wood from the back lot of Wheaton (everything is useful), paint, tar, hair grease, plaster, tears, wood glue, cowrie shells, love the shape of hamburgers in an Airstream trailer, more tears, NPR on the radio, cloth, an old tattered silk quilt—still falling apart as we speak, old doll parts, beads; all of the glass components hand-blown with precision, passion, and great care by Skitch & Madeline, love, rage, sorrow & 8 six-hour drives across Pennsylvania, twine, rebar, bottles from the Wheaton barn, farm scale, skateboard, buttons,

keys, wire, found rusty stuff, the pain of being greeted by \_\_\_\_ people like I am the pick-up-dog-feces service person, beauty, shame & shamelessness, gold paint, 20 pounds of varied sized glitters, plywood, wood spools from the Wheaton grounds, laughter, wonder at the profound beauty of the night sky, grief, old lard tin, found wooden tool carrier, heat, meanness, cast blue birds, dreams, uncertainty, buttocks basket, 2 hand mirrors—for to see yourself in here, love, 2 clocks, pepper grinder, sawhorse, cast anatomical models of the human heart, silk-screened tears in red on canvas, canvas, the temptation to hate you for the things that you do not understand, fear, the sound of Peter Gabriel singing “In Your Eyes,” wonder & Grace & the way that making art is a power & a healing

427 x 914 x 366 cm

Installation detail, “Emanation 2017: An Invitational Contemporary Art Exhibition” (June 1–December 31, 2017), WheatonArts, Millville, New Jersey

Photo: WheatonArts, courtesy of the artist and Pavel Zoubok Gallery, New York



***The Unplayed Notes Factory***  
2017

**LORIS GRÉAUD** (French, b. 1979)

Multimedia installation and live performance at the Campolietto della Pescheria glass furnace on Murano, Italy, curated by Nicolas Bourriaud; special project of Glasstress, sponsored by Fonds de Dotation Emerige, with the assistance of SFX Designer and Fondazione Berengo

Dimensions vary

Photo: Francesco Allegretto



**Vanitas**

Italy, Milan, 2016

**LILLA TABASSO** (Italian, b. 1973)

Flameworked and blown glass

Dimensions vary

Private collection

Photo: Michele Sereni

**Pale Yellow Glass and Porcelain**

2017

**ANDREA WALSH** (British, b. 1974)

Kiln-cast glass and slip-cast ceramic

8 x 16 cm

Private collection, United Kingdom

Photo: Shannon Tofts

**Coffee Carafe and Cup**

Japan, Gifu, Gifu, 2015

**KINTO for Blue Bottle Coffee**

Photo: Hue Studio Tokyo

**Exhibitable Object E: New Cinema**

United States, Norfolk, Virginia, Glass Wheel Studios and Riehl Deal Neon

**JAMES AKERS** (American, b. 1993)

Neon, router

13 x 23 x 22 cm

Private collection

Photo: Courtesy of the artist



**ANJALI SRINIVASAN (AS)**  
*Artist and Assistant Professor*  
Massachusetts College of Art and Design  
Boston, Massachusetts

As an artist cum educator, I am invested deeply in research that creates original knowledge in the world through material, process, concept, and context. It was heartening to see such works among this year's New Glass Review submissions, and to be reminded of other inspirational projects in the recent history of glass.

For instance, Jeff Goodman's development of cast borosilicate glass panels for the Bahá'í Temple in Chile recalls Bruno Taut's highly experimental and influential 1914 Glass Pavilion for the Deutscher Werkbund Exhibition in Cologne, Germany. Both present significant new steps in architectural glass while harnessing glass's modulation of light to create space for spiritual uplift.

Although 3-D printing has been part of conversations in glass for over a decade, the Israeli firm MICRON3DP made spectacular advances in the technology in 2017, when it developed a way to 3-D-print molten Swarovski crystal in high definition. The results hint at incredible developments to come. Yet not all innovation comes from new technology industries. The *Lapi Boli Project* by Krista Israel, Ayako Tani, and Hao Ran Zhu, included in this issue of *New Glass Review*, reminds me that reassessing even the oldest technologies can generate pathbreaking shifts in habits and change preconceived notions about process.

Other work in this issue reminded me of the innovative work of Atelier NL. Its *ZandBank* project charts the unique colors and textures of the world by transforming geographically specific sand into environmentally sensitive glass, as in *Collector's Box — Savelsbos*. *To See a World in a Grain of Sand* crowd-sources and archives sand and stories of people from around the world; the designers then transform the diversely colored glass into elegantly

designed objects that enter people's everyday lives. By shifting conventional hierarchies of glass manufacture and design, wherein people all around the world can partake in a larger creative activity, Atelier NL is leading the field of socially engaged design of glass.

I would have liked to see more submissions of true collaborations between artists and scientists, such as Raghvi Bhatia's investigations of biological glass from sea sponges. Or investigations into the cultural vocabularies of glass beads, such as Cedi Djaba's Krobo beads from Ghana. Such areas of inquiry seem ripe for further investigation, and I am hopeful for the future.

While I was in Corning, the conservators showed me a very special object: a glass envelope overcome by crizzling during the course of its short life. Perfectly intact when it was made in 1976, it began deteriorating in 1984. Today, it is almost unrecognizable. The artist who made this piece was likely unaware of what would happen to the material in the years ahead, similar to many of us who cannot predict what will happen with materiality or phenomena within our work in the future. Yet, for the here and now, what we make today is new, relevant, and meaningful. It is worthy of celebrating with acknowledgments, such as this publication. It has been a privilege to participate in New Glass Review.

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More information: [www.anjalisrinivasan.com](http://www.anjalisrinivasan.com)



**Glass Pavilion**

Germany, Cologne, 1914 (later demolished)

**BRUNO TAUT** (German, 1880–1938)

Glass, steel, concrete

Photo: Wikimedia Commons ([https://commons.wikimedia.org/wiki/Category:Glashaus#/media/File:Taut\\_Glass\\_Pavilion\\_exterior\\_1914.jpg](https://commons.wikimedia.org/wiki/Category:Glashaus#/media/File:Taut_Glass_Pavilion_exterior_1914.jpg))

**Glass 3-D Printing**

Israel, 2017

**MICRON3DP LTD.** (Israel)

Glass 3-D printing

16 x 8 x 6 cm

Photo: MICRON3DP Ltd.

**Collector's Box – Savelsbos**

The Netherlands, Eindhoven, 2010

**ATELIER NL**

**Nadine Sterk** (Dutch, b. 1977)

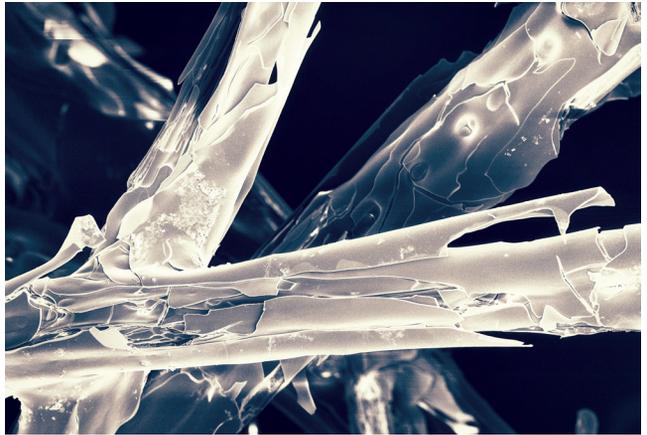
**Lonny van Ryswyck** (Dutch, b. 1978)

Glass, natural sand, stones, twigs

321 x 473 x 28 cm

Private collection

Photo: Blickfänger

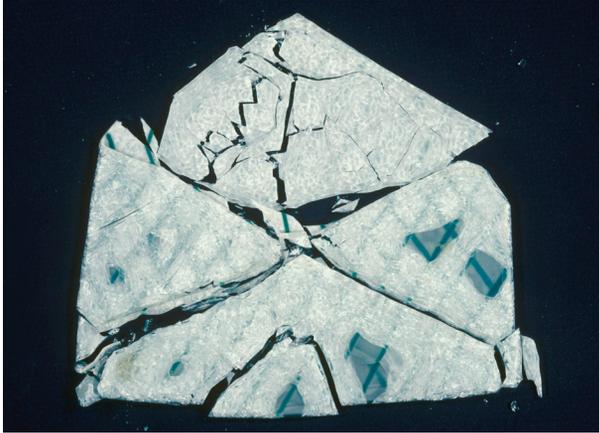


*Euplectella aspergillum II*,  
**Magnification 3500x**  
 United States, Providence, Rhode Island, 2017

**RAGHVI BHATIA** (Indian, b. 1996)  
*Euplectella aspergillum* (Venus's flower basket)  
 skeleton, scanning electron microscope  
 1 x 1 x 0.1 cm  
 Private collection  
 Photo: Max Monn, U.S.A.

**Owner of Cedi Beads Industry,**  
**Odumase Krobo, Ghana**  
 Cedi Beads Industry, Odumase Krobo,  
 Ghana, 2004

**NOMODA EBENEZER DJABA** ("Cedi")  
 (Ghanaian, b. 1966)  
 Krobo powder glass beads using  
 Bullseye Glass powders, kiln-cast  
 Photo: Courtesy of Bullseye Glass  
 Company and Cedi Djaba



***Envelope No. 3***

United States, 1976

**PATRICIA HOYT** (American, b. 1954)

Slumped and folded glass, which began to deteriorate in 1984

14 x 16.5 cm

The Corning Museum of Glass, Corning, New York (79.4.128)



**Handmade Sculptures in the Rock Garden of Chandigarh, India**

India, Chandigarh, 1965–2015

**NEK CHAND** (Indian, 1924–2015)

Metal, concrete, recycled pottery, porcelain, glass, found objects

Dimensions vary

Photo: [https://upload.wikimedia.org/wikipedia/commons/3/32/Rock\\_Sculptures.jpg](https://upload.wikimedia.org/wikipedia/commons/3/32/Rock_Sculptures.jpg), licensed under the Creative Commons Attribution-Share Alike 4.0 International license



***The Norlan Glass***

Designed in Iceland, 2015; refined in United Kingdom, Scotland; made in China, 2017

**SRULI RECHT** (Icelandic, b. 1979)

**for Norlan Glass**

Borosilicate glass blown in four-part mold and joined at lip to make vacuum in double-walled glass

9.5 x 8.2 x 8.2 cm

The Corning Museum of Glass, Corning, New York

Photo: Marinó Thorlacius



***Ombre Glass Chair***

**(Tribute to Shiro Kuramata)**

The Netherlands, Amsterdam, Studio Germans Ermičs, 2017

**GERMANS ERMIČS** (Latvian, b. 1985)

UV-bonded and laminated glass

60 x 60 x 70 cm

Private collection

Photo: Jussi Puikkonen



***ruah. to flow. we***

United States, Galisteo, New Mexico, 2015

**JUDY TUWALETSTIWA** (American, b. 1941)

Kiln-fired glass powders; gel matte adhesive,  
pigment on canvas

182.9 x 184.2 x 5.1 cm

Collection of Gary and Susan Duck, Los  
Angeles, California

Photo: John Vokoun



**CINDI STRAUSS (CS)**

*Sara and Bill Morgan Curator  
of Decorative Arts, Craft, and Design  
The Museum of Fine Arts, Houston  
Houston, Texas*

The process of reviewing more than 800 submissions to an invitational such as New Glass Review (NGR) is never an easy one. The reward for such an effort, however, is that, by the end, you have seen a plethora of work by emerging and established international studio glass artists, as well as by global artists from outside the field who employ glass in their art.

The openness of NGR to a variety of artistic practices is one of the keys to its success. By not limiting its purview to the studio glass field only, NGR can reflect both a mastery of and an informed curiosity about the material. As a curator whose job encompasses decorative arts, craft, and design, and whose practice dovetails with colleagues in contemporary art, I am particularly sensitive to and interested in the shifting paradigms of material-based creativity.

In this sense, I was truly pleased to see the range of approaches to using glass in this year's submissions. From vessels to sculpture, installations to performance, and video to photography, the submissions were truly diverse. One disappointment was the lack of submissions from the various design fields and architecture, which I tried to address with some of my "Curators' Perspectives" selections. From nendo's layered glass panel furniture to Iris van Herpen's glass bubble dress to Shigeru Ban's use of solar panels that follow the sun on his design for *La Seine Musicale*, artists and designers in the design and architecture fields are increasingly turning to glass in ways that stretch the expectations and traditions associated with the material. My hope is that, in future NGRs, this vital part of the artistic landscape will be better represented. Likewise, it would be terrific to see more art jewelry submissions in NGR. Studio artists who make jewelry have long embraced glass as a

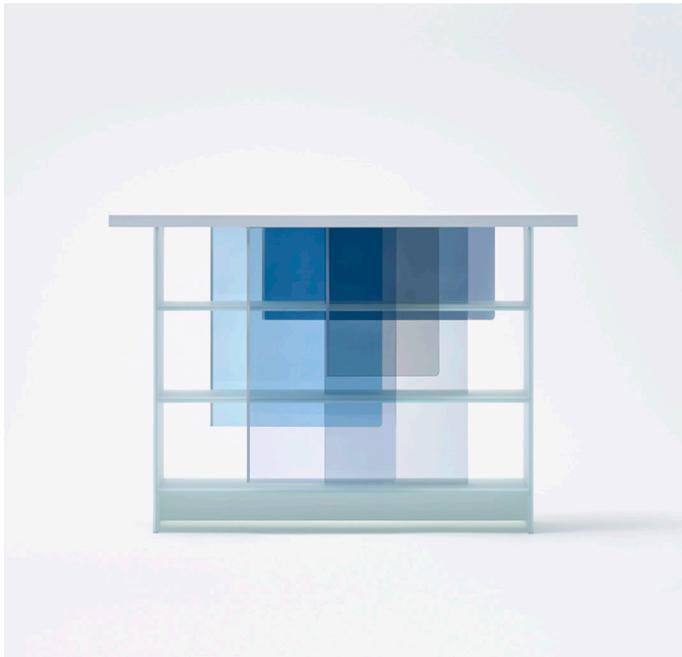
material. Today, glass in jewelry has moved way beyond beads to contain purpose-blown forms, found glass objects, and manipulated glass, such as can be seen in Jiro Kamata's *Ghost* brooch.

From a material perspective, neon was a surprisingly consistent choice for artists this year, as was *pâte de verre*, which has been embraced by a new generation of artists who are employing it in large-scale compositions, as a way to mimic other materials, or as a challenge to its traditional properties. This reinvigoration of a traditional material is one of the most exciting trends to be seen in this year's NGR. In addition, I was impressed by the amount of content in this year's submissions. As a field, glass has often felt stuck in technical and formal inquiries. The artists in this year's NGR address personal and culturally relevant issues, ranging from environmentalism to identity and gender.

If this year's NGR submissions are any indication, the field of glass art continues to attract talented artists who are formally moving the material toward architectural, content-laden, and experiential formats. This tendency, along with references to historical precedents, will ensure that the field remains vibrant moving forward.

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More information: [www.mfah.org](http://www.mfah.org)



**Layers**

Italy, 2015

**nendo** (Canadian, b. 1977)

Color-laminated plate glass

108 x 160 x 50 cm

Furniture sold by Glas Italia, Macherio, Italy

Photo: Courtesy of Glas Italia



**Seijaku Dress**

The Netherlands, 2016

**IRIS VAN HERPEN** (Dutch, b. 1984)

Blown glass, polyurethane, PETG filament

High Museum of Art, Atlanta, Georgia (2017.25)

Photo: Thierry Chesnot/Getty Images



*La Seine Musicale*

France, Paris, Boulogne-Billancourt, 2017

**SHIGERU BAN ARCHITECTS EUROPE**

Auditorium with light-tracking wall  
of solar panels

36,500 square meters

Photo: Didier Boy de la Tour



***Ghost no. 7***

Germany, Munich, 2016

**JIRO KAMATA** (Japanese, b. 1978)

Mirror, brooch, quartz coating, silver

60 x 40 x 1 cm

Ornamentum Gallery, Hudson, New York

Photo: Jiro Kamata and Ornamentum Gallery



***Halos***

2017

**NIKO DIMITRIJEVIC** (American, b. 1982)

Neon

Dimensions vary

Photo: Courtesy of the artist



**Römer**

Second half of the 17th century

Glass

29.6 x 17.8 cm

The Museum of Fine Arts, Houston, Houston, Texas (2017.267, museum purchase funded by Crane Family Foundation in honor of Whitney Crane at "One Great Night in November, 2017")

Photo: Courtesy of The Museum of Fine Arts, Houston



**Memory Vessel LI, 2017**

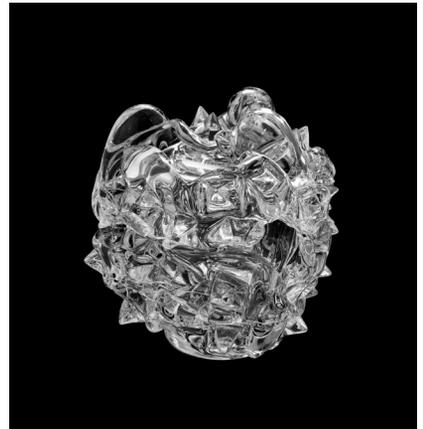
United Kingdom, London, England, 2017

**BOUKE de VRIES** (Dutch, b. 1960)

Glass, broken porcelain

46.5 x 22.5 cm

Photo: Courtesy of Adrian Sassoon, London



**Seed Crystal**

Italy, Venice/Murano, 2017

**RITSUE MISHIMA** (Japanese, b. 1962)

Glass

36 x 37.5 cm

Private collection

Photo: Francesco Barasciutti, courtesy of Pierre Marie Giraud



***Ku-107 (Free Essence-107)***

Japan, Kyoto, 2017

**NIYOKO IKUTA** (Japanese, b. 1953)

Cut and laminated sheet glass

42.5 x 38 x 50 cm

Private collection

Photo: Yufuku Gallery



***Lustre Gothique Aux Saphirs***

Sweden, 2016

**FRIDA FJELLMAN** (Swedish, b. 1971)

Blown glass; brass

203.2 x 101.6 cm

Photo: Robert J. Levin, courtesy  
of the artist and Hostler Burrows



**BOHYUN YOON (BY)**

*Artist and Assistant Professor*  
Virginia Commonwealth University  
School of the Arts  
Richmond, Virginia

I am always drawn to work created with simple yet dynamic gestures. Most of the pieces I selected gave material form to the elusive subjects of spirituality and light, while others addressed more contentious concerns, such as cultural diversity and gender roles.

In addition to pieces that impressed me with their technical ambition, I was delighted to discover several works that were absurd, playful, and idiosyncratic. As this field continues to grow, I would like to see more glass artists pushing the boundaries of what is possible or even sensible with this medium. As an artist, I am increasingly drawn to the conceptual properties of glass more than the actual, physical glass itself. I search for ways to visualize its transparency, often experimenting with other materials to do so. I am currently expanding my study of visibility and perception by exploring the illusion of human relationships. My practice is very much influenced by the fields of science and physics, as well as by “non-glass” artists similarly seeking to expose what is invisible.

The French actor and mime Marcel Marceau brilliantly embodies these notions, giving form to the imaginary and making tangible the invisible. Typically offering the viewer fictitious archives of objects, Mark Dion offers a different play on the idea of transparency in *The Package*, in which an X-ray reveals the contents of a package. I had a show in São Paulo in the summer of 2017, so I was fortunate to visit an exhibition at the Museu de Arte de São Paulo, designed by Lina Bo Bardi. A range of historical and contemporary work was displayed on colorless glass panels in one room, instead of being separated chronologically. Her method of

display disrupts the typical viewing of works, blending them into a parade of moving spectators. This maneuver diffuses the hierarchy between artists, artistic periods, architecture, and the viewer. It was also a luxury to discover the reverse side of the art works, something rarely made visible to the public.

Instead of displaying a lifeless object in a case, Jeffrey Sarmiento and Maria Sparre-Petersen explore the invisible qualities of human relationships by exhibiting two people in conjoined vitrines in *Shared Space*. With their backs turned away from each other, the performers can sense each other only through sound, smell, or the humidity of their shared breath. The viewers, on the other hand, can see the performers but are not privy to the shared experience through other senses. Much like the work by Anthony McCall, *Wiggles & Robins* projects video onto a person’s breath as it billows into the cold air. This clever technique relies on human breath to make the video visible, in brief pulsating intervals, underscoring the ephemeral and spectral qualities of light, movement, and the body.

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More information: [www.bohyunyoong.com](http://www.bohyunyoong.com)



**Mime Marcel Marceau in a Scene from His Broadway Evening “Marcel Marceau on Broadway” (New York)**

United States, New York, New York, 1983

**MARCEL MARCEAU** (French, 1923–2007)

New York Public Library Digital Collections, Billy Rose Theatre Collection, Martha Swope Photographs, Marcel Marceau on Broadway

Photo: Martha Swope, © Billy Rose Theatre Division, The New York Public Library for the Performing Arts

***The Package***

2006–2011

**MARK DION** (American, b. 1961)

Light box, X-rays, cardboard shipping boxes containing unknown objects

103 x 292 x 10.2 cm

Collection of Paul Marks

Photo: Courtesy of the artist and Tanya Bonakdar Gallery, New York





***View of the Picture Gallery of Museu de Arte de São Paulo on Avenida Paulista***  
Brazil, São Paulo, 1958 (installation in photograph, 2015)

**LINA BO BARDI** (Italian, b. Brazil, 1914–1992)  
Glass, concrete  
Research Center, Art Museum of São Paulo (MASP)/Centro de Pesquisa, Museu de Arte  
Photo: Eduardo Ortega, Research Center, MASP

***Shared Space***

United States, Providence, Rhode Island, Rhode Island School of Design, Sol Koffler Gallery, 2000

**JEFFREY SARMIENTO** (American, b. 1974) and **MARIA SPARRE-PETERSEN** (Danish, b. 1967)

Time-based work in which the artists, enclosed in a blown and fabricated glass construction, shared air for two hours a day for one week  
130 x 220 x 100 cm

Photo: Courtesy of the artists

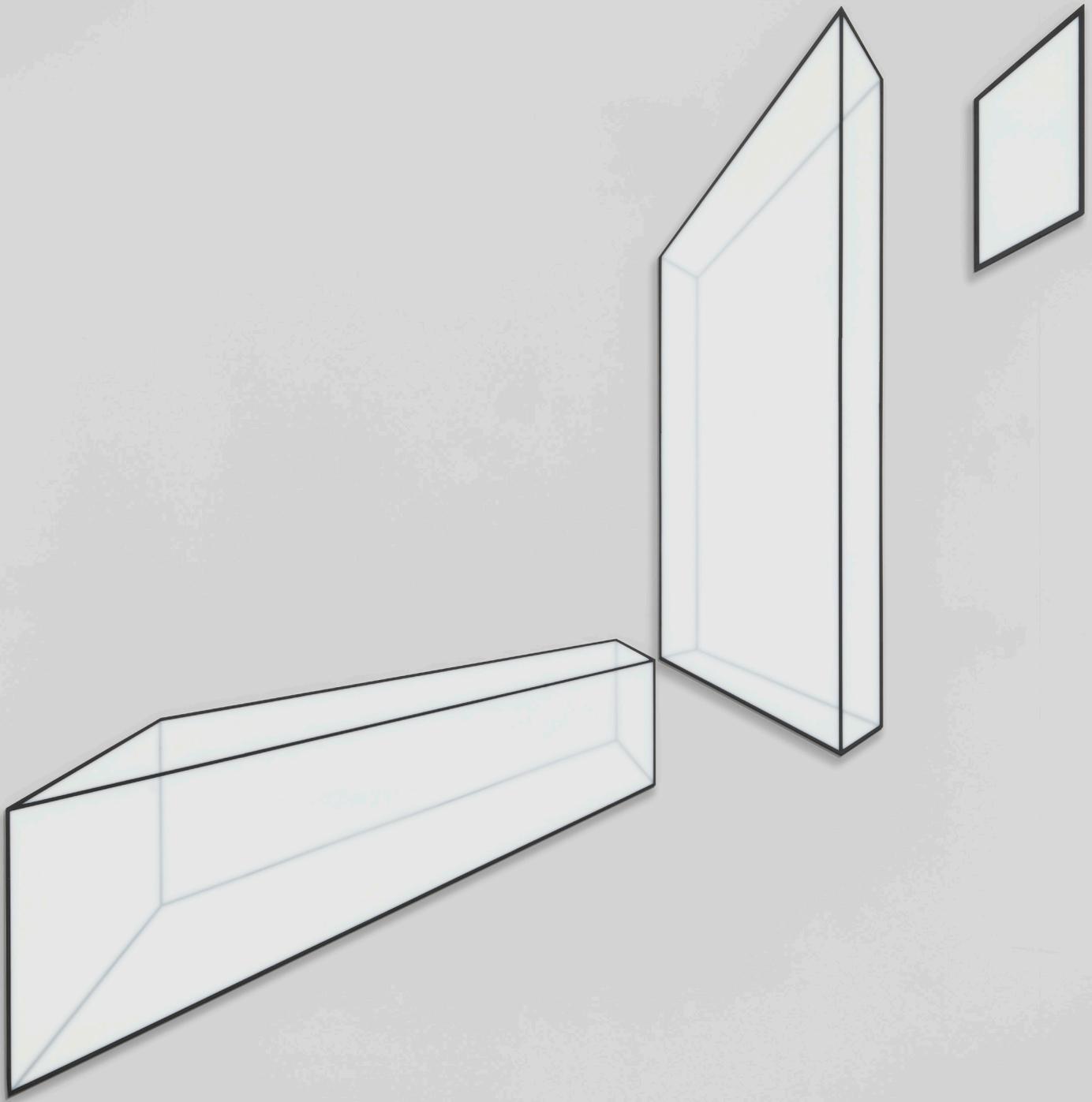


Still from Travis, "Moving" Video  
(from the album *Where You Stand*)  
Great Britain, 2013

**TOM WRIGGLESWORTH**  
and **MATT ROBINSON**, directors

Video

Photo: Courtesy of Wiggles and Robins  
([www.wigglesandrobins.com](http://www.wigglesandrobins.com))



*Harbour Road, Lybster*

United Kingdom, Sunderland, England,  
and Lybster, Scotland, 2017

**KARLYN SUTHERLAND**

(British, b. Scotland, 1984)

Fused glass

195 x 196 x 0.9 cm

*The Corning Museum of Glass*, Corning,  
New York (2017.2.4, the 32nd Rakow  
Commission)

# The 2017 Rakow Commission: Karlyn Sutherland

Dr. Karlyn Sutherland is an emerging artist from the north of Scotland. Originally trained as an architect, she began working in glass in 2009 when her dissertation research into architecture and placemaking led her back to her hometown of Lybster, Caithness, also home to North Lands Creative (formerly North Lands Creative Glass). Sutherland initially enrolled in a class at North Lands to conduct ethnographic research, although she soon fell in love with the material and the hands-on engagement it provides. Since then, she has developed two bodies of work that build on her architectural training to explore people's connection to and disconnection from place.

*The following interview was recorded at The Corning Museum of Glass on August 25, 2017. It has been edited and condensed.*

SJS: *One thing that I think is interesting, in looking at your writing on architecture and your dissertation topic, is that it isn't really just architecture that you're looking at. You're also looking at other ideas from other disciplines. Can you tell us a little bit about that?*

KS: Well, when I finished my master's in architecture in 2008, so when I was just about to start my Ph.D., I realized that having gone through all that training to think a particular way, I didn't feel like I had a lot of empathy, particularly with the people I would be designing for. And I was very much coming from a designer's standpoint of what place was, so I was looking to understand the responses of people who weren't trained in design, and who would be experiencing these buildings in their own way.

SJS: *What is a designer's perspective on architecture?*

KS: I think we're trained to look at place in a very particular way. We're taught about what place is, what makes a place special, but quite often we're projecting our assumptions of what that is rather than recovering it from other people and unveiling what it is that makes places special to them. And so that encompasses environmental psychology and all sorts of other disciplines. But how do you get to the root of what a place is? How do you uncover it, and how can you communicate it?

SJS: *How do you think [architects] can communicate what a place is and make it meaningful?*

KS: I think that it requires the architect, or the designer, to be a lot more hands-on in the process. And to not have a fixed viewpoint. I think it's really important to be open-minded, and to be ready to take in what's around you and to go, I think, in unexpected directions.

SJS: *And your research into place. . . . You come from a very particular place: a small town of 500 people. Do you think that coming from such a special area influenced you to be concerned with these issues?*

KS: Well, perhaps. Lybster is also home to North Lands Creative Glass. That was part of the reason why I became so interested in place, and how I then became involved in glassmaking. People who come to North Lands—they describe it as life-changing. I had lived in Lybster until I was 18 and then couldn't get out quick enough, so the idea that this place was somehow so magical and life-changing was interesting, but also quite confusing. So I was really curious about it. I think it is a special place. I would be a very different designer and artist had I not had the upbringing that I did there in that kind of environment. But it's very hard for me to pinpoint what it is that's special about it.

SJS: *Can you tell us a little bit about your two different bodies of work and how they relate to your ideas about placemaking?*

KS: Well, one is very site-specific, and it's about sharing observations that I have made about places that give them character and meaning. And the other—like the Rakow Commission—is wall-based work, which is not site-specific but describes my own experience of places, or of attachment or a detachment. I don't really consider the [two series] to be that different because they're all on that sliding scale of being between attachment and detachment, or the presence or absence of something.

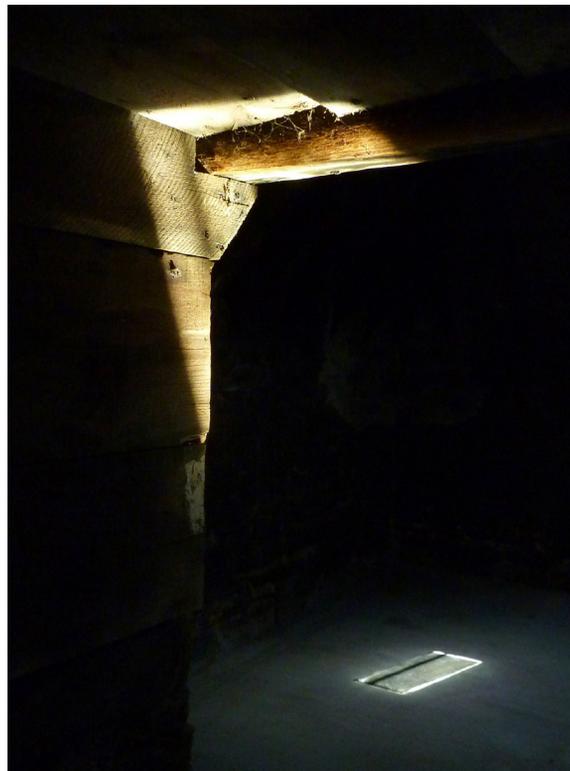
SJS: *Can you tell us about the inspiration for your Rakow Commission piece?*

KS: I was a research fellow in the Glass Workshop of the Australian National University for seven months in 2016, and whilst I was there I was really starting to look more closely at my own use of perspective as a way of communicating feelings of detachment from place. And so I had started this body of work whilst I was there that was about domestic spaces, about houses that I had lived in for various periods of time. Some of those were places I'd stayed whilst I was in Australia, but also some of them were places that I had lived longer-term, like my parents' house—the home that I grew up in. . . . All of those pieces were about windows, and about that experience of the conversation between interior and exterior. And about the quality of light that would come into those spaces.

I had done a series of sketches that were about home. I hadn't gone to Australia with the intention of making work about anywhere in particular, but I had kept drawing this composition of three components, which was about framing. It's about windowsills that almost meet in a corner, that are on walls that are perpendicular to each other. And then a picture frame that's up on the wall beside one of the windows. And it was just about, I suppose, the continuation of the timber, of the windowsill, and also of the frame of the way that they wrapped around and presented a border for something.

SJS: *And these are windows in your house? In the house that you grew up in?*

KS: Yes. In the house where I grew up, and where my parents still live. I remember, really vividly, my father building it. It took quite a long time, and he did as much as he could by himself. He's a boat builder to trade, so the way that he would join the timber was really meticulous. I think maybe partly this can be attributed to how I ended up in architecture because I saw . . . we both have that same love of detail. I just remember being very small and sitting in those windowsills, but it was one of those places you were never supposed to sit and play, but I used to do just that and sit and read. I just remember how the timber wrapped around the different planes and then down the side of the wall a little. The nails were (and still are) hardly visible, so it felt like one big folded form.



*Smokehouse, Berriedale*, site-specific installation marking the anniversary of a historic flood, float glass silvered with river water. Karlyn Sutherland (British, b. Scotland, 1984). United States, Corning, New York, The Studio of The Corning Museum of Glass, and United Kingdom, Berriedale, Caithness, Scotland, 2017. (Photo: Courtesy of the artist)

SJS: *It's so interesting to me that your work is so much about windows. Windows are such a glassy object type, and they inhabit a sort of central paradox: they form a barrier, but a visually permeable one. And your pieces, which are about windows, are also a kind of paradox because they are about transparency and light, and yet they are ultimately opaque.*

KS It's interesting because I didn't set out to make pieces that were about windows particularly, but it's just been something that I keep coming back to. When I draw these forms and abstractions, I see them as being about the negative space within a wall as well.

They're really about that enclosure of space between the inner leaf and the outer leaf of a wall, to be architecturally technical about it, but they're also about dead space. I didn't want to communicate anything that was about quality of light. They're supposed to be quite devoid of that. It's very intentional that they're monochromatic, and that there's no color there for anybody to associate with particular atmospheres, or for me to try to create an atmosphere.

So I have used glass to do that, and I've used the transparency and then the cold-worked surface to reveal just enough of that layer beyond that gives that sense of depth, but also isn't an accessible space. I have thought quite a lot about the lack of atmosphere and how to create that, but also to create something that's then compelling to look at when you're speaking about something that's devoid of emotion, and that is about dead space.

SJS: *One of the things that drew me to your works is that challenge to perception—that looking at them in photographs, they almost don't look like they could be glass at all. They're too perfect, and they seem to kind of pop right off the page the way you would imagine a digital rendering would do. And I think it's somewhat the same in person. Is that intentional?*

KS: Yes, it is. I'm really interested in the way that in a lot of contemporary architecture there is this striving for ageless perfection where it is about big expanses of surfaces that are seamless, and everything is perfect, and there's no patina of use or evidence of people. So . . . there is a reference to that in there.

There's also a reference to our overreliance on technology in how we, especially during the architectural design process, rely so much on computer modeling of spaces to experience and evoke place. What's presented to us in journals and newspapers are these perfect environments that aren't . . . real. They're not physically attainable. And that's something that's always been quite interesting to me, even before I started my research and then started working in glass. I've always been curious about the tools that architects choose in order to present their own ideas about the identity of a place. In response, this piece intentionally looks like a rendering, and speaks about spaces and volumes that, within the work, aren't real. This has caused a lot of problems in photography of this series, and in other people understanding the work if they're not actually standing in front of it, but I think it presents an interesting paradox.

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*An hour-long lecture by Karlyn Sutherland, "Meet the 2017 Rakow Commission Artist," is also available on the Museum's Web site and YouTube channel.*

## ABOUT 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, who were 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 artists whose work is not yet represented in the Museum's collection. Commissions are nominated by the curator of modern and contemporary glass, and selected by the Museum's acquisitions committee. Additional information on the commission is available on the Museum's Web site.

### *Artists who have received the Rakow Commission:*

<b>KARLYN SUTHERLAND</b> 2017	<b>JOSIAH McELHENY</b> 2000
<b>THADDEUS WOLFE</b> 2016	<b>KLAUS MOJE</b> 1999
<b>BERNHARD SCHOBINGER</b> 2015	<b>MICHAEL SCHEINER</b> 1998
<b>AMBER COWAN</b> 2014	<b>ANN WOLFF</b> 1997
<b>ANDREW ERDOS</b> 2013	<b>LINO TAGLIAPIETRA</b> 1996
<b>STEFFEN DAM</b> 2012	<b>JIŘÍ HARCUBA</b> 1995
<b>ANN GARDNER</b> 2011	<b>URSULA HUTH</b> 1994
<b>LUKE JERRAM</b> 2010	<b>FRITZ DREISBACH</b> 1993
<b>ISABEL DE OBALDÍA</b> 2009	<b>JACQUELINE LILLIE</b> 1992
<b>ZORA PALOVÁ</b> 2008	<b>HIROSHI YAMANO</b> 1991
<b>DEBORA MOORE</b> 2007	<b>LYUBOV IVANOVNA SAVELYEVA</b> 1990
<b>TIM EDWARDS</b> 2006	<b>DIANA HOBSON</b> 1989
<b>NICOLE CHESNEY</b> 2005	<b>TOOTS ZYNSKY</b> 1988
<b>SILVIA LEVENSON</b> 2004	<b>HOWARD BEN TRÉ</b> 1987
<b>PRESTON SINGLETARY</b> 2003	<b>DOUG ANDERSON</b> 1986
<b>JILL REYNOLDS</b> 2002	
<b>YOICHI OHIRA</b> 2001	

# Glass / Cash Survey Summary Report

## HELEN LEE

Assistant Professor  
University of Wisconsin–Madison

This report presents findings from the *Glass/Cash Survey*—my attempt at the first major compensation survey specific to glass. In early 2017, I found myself in a position where I wished the glass world had the resource of a salary survey, as many other professions do. A brief post to social media made it clear to me that this information is desired by the community as well. My goals in conducting this survey are:

1. To suggest to the professional community that a salary survey is worth investing in and participating in.
2. To conduct the *first*<sup>1</sup> substantive salary survey specific to glass.
3. To learn what the needs of the community are in the design of a salary survey specific to glass.
4. To have a starting point for understanding the fiscal implications of a career in glass, including the impact of educational debt.

## PRECEDENTS

*How much do people make in glass?* In trying to answer this question with existing resources, it depends not only on whom you ask, but also on how one categorizes an individual who works with glass.

There are four main resources I looked to, as summarized in Table 1. In some cases, categorical distinctions point to different areas of glass labor, as in “craft and fine artists” versus “glass and glass product manufacturing” in the *Occupational Outlook Handbook* of the Bureau of Labor Statistics.<sup>2</sup> In other cases, the categories seem a bit too sloppily defined or broad to hold much relevance to working with glass.

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1. Please note my emphasis on *first*. Not the best, not the most comprehensive, not the one perfectly designed just for any one person’s situation alone—my goal is simply to get this ball rolling with the *first* one.
  2. “Arts and Design Occupations,” in *Occupational Outlook Handbook*, Bureau of Labor Statistics, United States Department of Labor, last modified January 30, 2018, [www.bls.gov/ooh/arts-and-design/home.htm](http://www.bls.gov/ooh/arts-and-design/home.htm) (all online sources cited in this report were accessed on February 8, 2018).

“Helen Lee’s inquiry into the economics of glass-working—which I first heard about at the 2017 UrbanGlass Pedagogy Conference in Brooklyn—is one of the most interesting pieces of scholarship I’ve come across in the last year. Lee’s research centers on the United States and provides an important model for further investigation. I’d like to see this kind of analysis for glass communities globally.” —SJS

**TABLE 1**  
**Median Wages from Existing Resources\***

Source	Annual Wage	Hourly Wage	Category
Bureau of Labor Statistics, U.S. Department of Labor, <i>Occupational Outlook Handbook</i> (2016) <sup>3</sup>	\$48,780	\$23.45	Craft and fine artists
	\$39,810	\$19.14	Glass and glass product manufacturers
National Endowment for the Arts, NEA Research Note #105 (2011) <sup>4</sup>	\$33,982	—	Fine artists, art directors, and animators
BFAMFAPhD, “Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists” (2014) <sup>5</sup>	\$30,621	—	Working artists
	\$36,105	—	Working artists with bachelor’s degree
Results from “The CODA Survey” published in <i>The Crafts Report</i> (2001) <sup>6</sup>	\$38,237**	—	Glass artists

\* Omitted from this list is a very useful resource for the specific case of academics in glass: Chronicle Data at <https://data.chronicle.com>. This is a tool to look up full-time faculty salaries, staff salaries, and adjunct faculty salaries through various filters.

\*\* This figure is a mean, not a median.

To answer the question of how much people make in glass, we need to get into the nitty-gritty of professional identities that make up this community. We are artists, business owners, craftspeople, curators, educators, engineers, fabricators, laborers, manufacturers, toolmakers, equipment makers—and there are many, many more roles. My approach to this pickle is broad. As far as I’m concerned, if you’ve devoted a substantial enough chunk of your life getting to know this material to the extent that you make your living working with glass *in any way*, your story counts.

Another relevant resource specific to glass is the 2016 “Landscape of Glass Art in America” report.<sup>7</sup> This study, by the Glass Art Society and Chihuly Garden and Glass, sought to answer the question “What is the current state of glass art in America?” The report does not offer concrete quantitative information on income, but does offer some

base demographics: most glass artists are practicing, about three-quarters of us received formal glass training, and about half of us have gallery representation.

#### METHODS

*Disclaimer:* I am *not* an independent third party, a survey designer, a survey programmer, or a statistician. There are people whose *professional job* is to make surveys from start to finish, and I am not one of them. There are *lots* of problems inherent to this survey because I am running it. This influences who it’s distributed to. It influences who responds to it. As one lovely participant pointed out, it makes me the asshole who is asking people who interviewed for my job how much money they make.

3. See note 2.

4. “Artists and Art Workers in the United States: Findings from the American Community Survey (2005–2009) and the Quarterly Census of Employment and Wages (2010),” NEA Research Note #105, National Endowment for the Arts, October 2011, [www.arts.gov/publications/artists-and-art-workers-united-states-findings-american-community-survey-2005-2009-and](http://www.arts.gov/publications/artists-and-art-workers-united-states-findings-american-community-survey-2005-2009-and).

5. Susan Jahoda, Blair Murphy, and Caroline Woolard, “Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists,” *Reports*, BFAMFAPhD, 2014, [http://bfamfaphd.com/wp-content/uploads/2016/05/BFAMFAPhD\\_ArtistsReportBack2014-10.pdf](http://bfamfaphd.com/wp-content/uploads/2016/05/BFAMFAPhD_ArtistsReportBack2014-10.pdf).

6. “The \$14 Billion Crafts Industry: The CODA Survey Results Prove That Crafts Are Big Business,” *The Crafts Report*, v. 27, no. 301, May 2001, pp. 22–29.

7. “Landscape of Glass Art in America: Benchmark for the Future,” Glass Art Society and Chihuly Garden and Glass, [www.landscapeofglass.com](http://www.landscapeofglass.com) [2016].

I would *love* it if the professional organizations in the glass world prioritized investing in a professionally run salary survey. However, seeing as multiple professional glass organizations have existed for over five decades and we have never seen such a survey, I am choosing to overlook the downfalls of nominating myself to take the first stab at this.

*Methods:* I hired the UW–Madison Survey Center (UWSC) to review my survey questions per industry standard. I went through the UW–Madison Internal Review Board (IRB) approval process, which ensures that proper protocols are in place anytime human subjects are involved in any research. I programmed the survey in Qualtrics—the industry-standard software used to administer surveys. And then I spammed the shit out of everyone. I posted the survey in multiple glass-relevant Facebook groups, an UrbanGlass Hot Sheet blog post, a Glass Art Society classified ad, and regional American Scientific Glassblowers Society e-mail lists.

## RESULTS, PART I: IDENTITY

### DISTRIBUTION AND PARTICIPATION

The initial response rate for direct invitees was 27%. However, after discarding blank responses (3%) and responses missing debt and income detail (2%), the complete response rate was 22%. Another 132 completed responses from the open distribution portion of the survey are also included in the survey analysis. In total, the data comprise 32% open survey participants and 68% closed survey participants. While general survey wisdom favors a fully closed audience, I believe that the open survey reached a greater and more relevant swath of the desired audience than the original targeted e-mail list, despite a higher rate of respondents leaving out financial data in the open responses (13%) compared to the closed invite responses (7%).

**TABLE 2**  
**Distribution and Participation**

Distribution Channel	Audience Size	Incomplete Responses	Complete Responses
E-mail invite (Closed)	1,326	68	286
Facebook (Open)	N/A	14	33
Anonymous link (Open)	N/A	56	99
<b>Total Effective Survey Responses</b>			<b>418</b>

A survey’s usefulness is closely linked to how representative the respondents are of the total population. As a rule, a smaller but more representative sample is better than a larger but skewed sample. So, how representative of the larger reality are our survey results? Unfortunately, there is no definitive answer. There are many ways in which the results might fail to encompass the reality of everyone working in glass in America today. For instance, because respondents self-select, there may be glassworkers with certain characteristics who simply chose not to respond. While it does not address how representative the sample is, on a simple count basis, 418 responses are equivalent to about 40% of the Glass Art Society’s current membership, filtered for just U.S. members that are 18 or older. I’d argue that this is an acceptable starting place.<sup>8</sup>

8. Special thanks to the *New Glass Review* peer reviewer for helping me fine-tune the sample summary analysis.

## AN IMPERFECT TAXONOMY OF GLASS PROFESSIONALS

In an effort to make a taxonomy of glass professionals that covers the gamut of how we think about ourselves, how we are identified, and how we operate in the world, I made three categorizations based on (A) Identity, (B) Process, and (C) Playground.

Figure 1 shows how participants identified themselves in the context of their current income. The numbers reflect approval voting; participants could select more than one identity. In some ways, this chart is not all that insightful; obviously there are going to be more artists than curators or directors. But one insightful fact is that, in *Section A: Identity*, “craftsperson” was the highest-ranking identity among the choices of craftsperson, designer, fabricator, fine artist, or other.<sup>9</sup> The overlap between these identities is summarized in Figure 2. The top five intersections of this Venn diagram have the common denominator of “craftsperson.” Despite the rise of the term “artist who uses glass” versus “glass artist,” and despite “craft” falling off the title of multiple prominent institutions, it is undeniable that craft remains integral to a career in glass as this diagram shifts its weight toward “craftsperson.” I question whether the ranges of pedagogical models in academia reflect this reality. Conversely, the data ask how existing pedagogical models relate to this landscape of work identities.

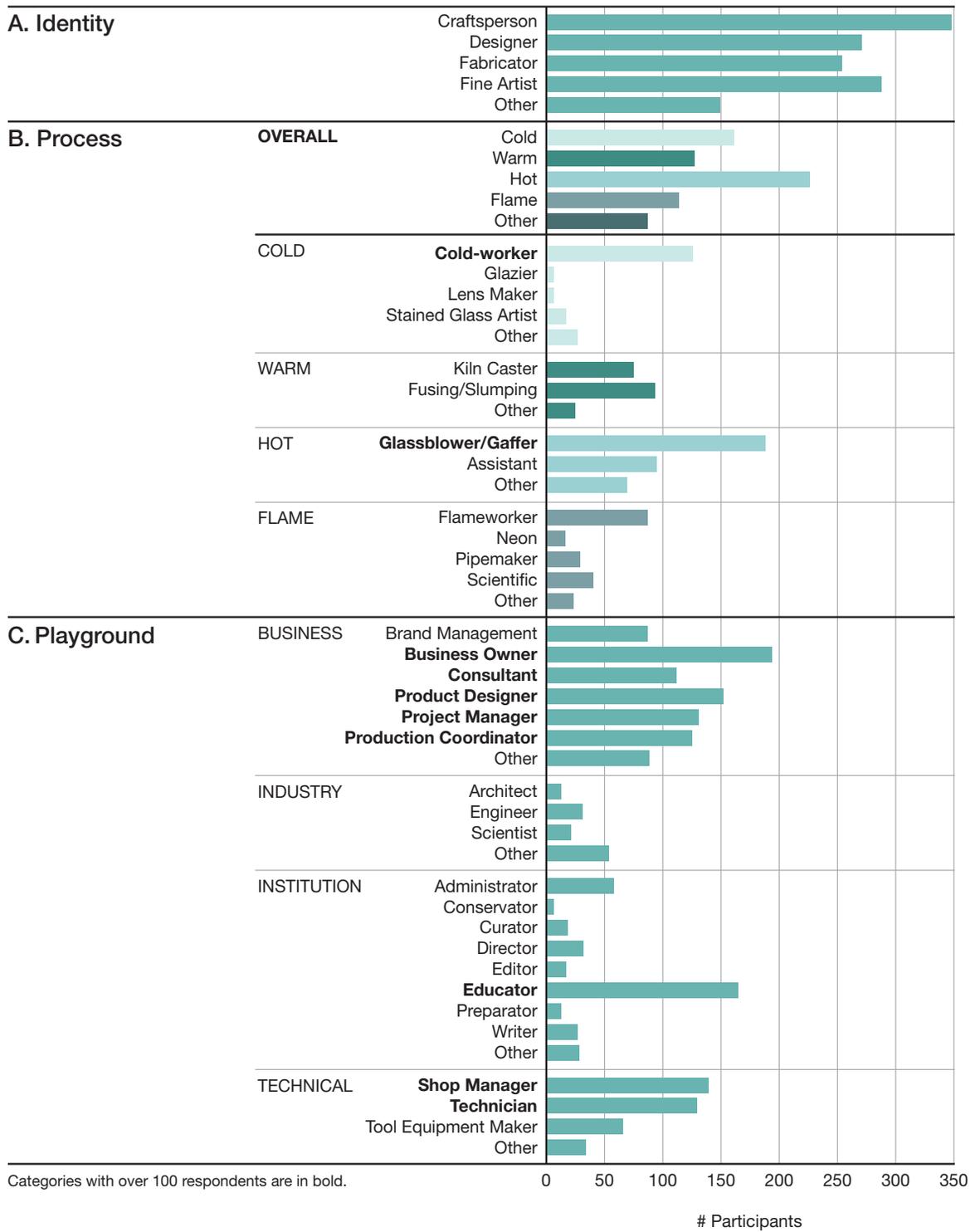
*Section B (Process)* of Figure 1 is summarized in Figure 3. While the intersections of identities were prominent in Figure 2, the opposite is true here. Few of us are jacks-of-all-trades with respect to processes. We tend to monotask, with hot and flame processes being predominant.

Categories that received more than 100 responses in *Sections B and C* include cold-worker, gaffer, business owner, consultant, product designer, project manager, production coordinator, educator, shop manager/coordinator, and technician (indicated in boldface). Once we start looking at income specific to a particular mode of working or area of professional activity, a higher response rate offers more robust data. It’s also noteworthy to me how even the distribution is for all business-related identities. As an academic, I question whether business-related issues are covered extensively enough as part of academic training. There is a common argument that the reality of running a business is to be learned on the job—that academia offers the privileged space of thinking critically with material. However, with 55 glass programs in the U.S., one would hope that we could offer enough variety to support the breadth of glass practices out in the world.

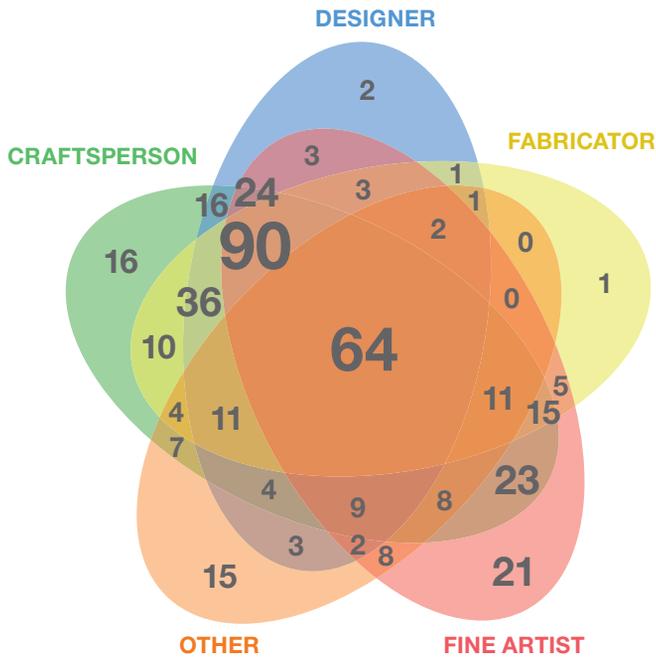
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9. In contrast, the Craft Emergency Relief Fund’s 2004 National Craft Artist Research Project reports a top-scoring identity among craftspeople of “artist.” See Craig Dreeszen, “National Craft Artist Research Project Survey Results,” Craft Emergency Relief Fund, October 2004, <http://cerfboard.org/pages/nationalcraftartistinquiry.pdf>.

**FIGURE 1**  
**Glass Professionals by (A) Identity, (B) Process, and (C) Playground**



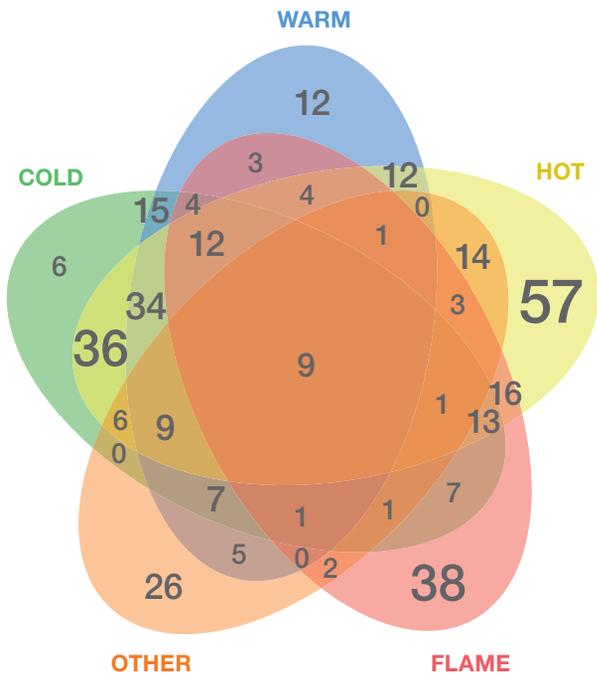
**FIGURE 2**  
**Intersections of Career Identities**



**Top 5 Intersections**

- 90: Craftsperson  $\cap$  Designer  $\cap$  Fabricator  $\cap$  Fine Artist
- 64: Craftsperson  $\cap$  Designer  $\cap$  Fabricator  $\cap$  Fine Artist  $\cap$  Other
- 36: Craftsperson  $\cap$  Designer  $\cap$  Fabricator
- 24: Craftsperson  $\cap$  Designer  $\cap$  Fine Artist
- 23: Craftsperson  $\cap$  Fine Artist

**FIGURE 3**  
**Intersections of Career Processes**



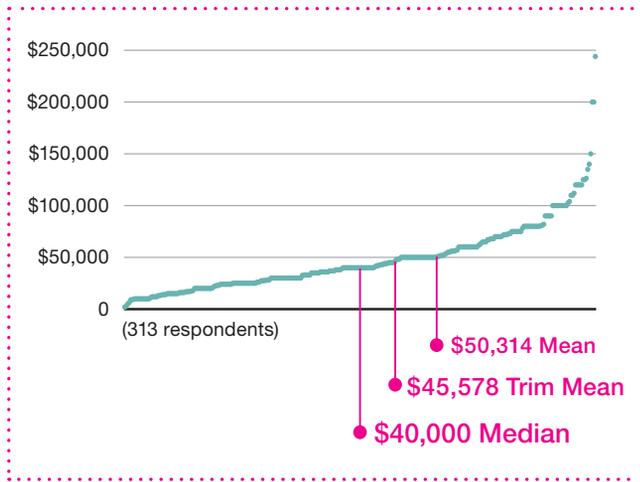
**Top 4 Categories**

- 57: Hot
- 38: Flame
- 36: Cold  $\cap$  Hot
- 34: Cold  $\cap$  Hot  $\cap$  Warm

## RESULTS, PART II: INCOME

### OVERALL SUMMARY: ANNUAL AND HOURLY

**FIGURE 4**  
**Annual Wages\***



\*Two data points in the \$400K range were omitted to make this chart legible.

**FIGURE 5**  
**Hourly Wages**

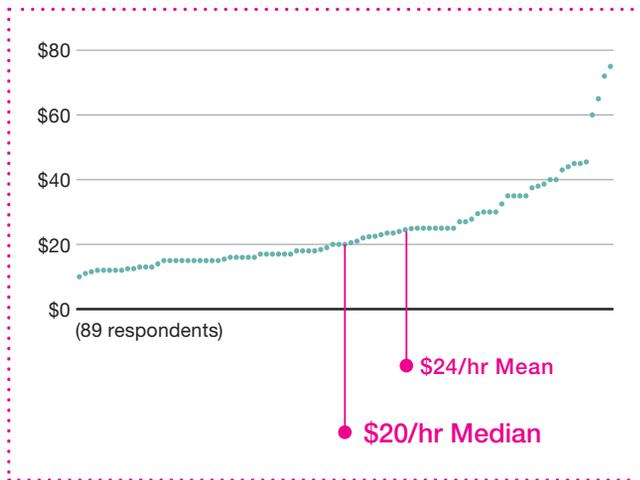


Figure 4 is a scatter plot of all of the annual wages submitted to the survey. The range of incomes below \$80,000 is fairly evenly distributed and constitutes about 90% of the respondents. A smaller percentage of people are making \$80,000–\$125,000. And then there are just a few handfuls of superstars raking it in at the high end of the curve (note asterisked omissions). **The bottom-line median across the field was \$40,000**, with a mean of \$50,314 and a trim mean (meaning the highest and lowest 10% are removed as outliers) of \$45,578. Compared with the precedents cited earlier, this correlates most closely with the Bureau of Labor Statistics’ “glass and glass product manufacturing” median wage.

Hourly wages (Figure 5) follow a similar pattern: a fairly even distribution of about three-quarters of participants making between \$10 and \$25/hr, a smaller percentage of individuals making between \$25 and \$45/hr, and a maximum rate of \$70/hr. The overall hourly wage median was \$20/hr, with a mean of \$24/hr. These numbers are likely somewhat inflated because the data lump all hourly wages together, including hourly rates on a contract basis.

## PAY STRUCTURE

**FIGURE 6**  
**How Do You Get Paid?**



(412 respondents)

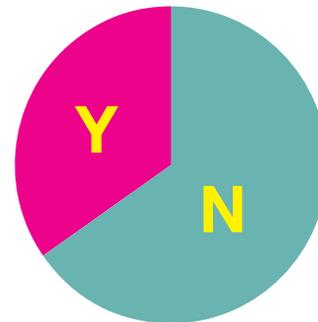
A quarter of the survey participants are salaried, a quarter are paid hourly, and half are paid in some other way. A summary of how people qualified “other” appears below.

**TABLE 3**  
**Non-Salary, Non-Hourly Pay Structures**

Pay Structure	Count
Business Owner (profit)	24
Self-Employed/Sole Proprietor	16
Day Rate	6
Trade	5
Contract Basis Per Job	23
Sales	50
Sales—Wholesale	6
Sales—Per Product/Piece	9
Commissions	13
Fees	3
Grants	2
Teaching—Hourly	1
Teaching—Semester Contracts	6
Teaching Per Credit Hour	3
Teaching Per Workshop	12
Retirement	13
Other (Rental Income)	3

## FINANCIAL INDEPENDENCE

**FIGURE 7**  
**Do You Rely on Money You Do Not Personally Make to Survive?**



**35%/65% Split**

(413 respondents)

It is a relief to see that it is not the case that everyone has a trust fund or that everyone married money. This issue showed a 35%/65% split between those who do and those who do not rely on money they do not personally make to survive.

## PAY EQUITY

It comes as no surprise that the glass world has a severe diversity problem, and that men make more money than women. But how much, exactly? Among survey participants, males earned **47%** more than females. Put differently, for every dollar a male earned, a female earned **68¢**.

**FIGURE 8**  
**This Is Not a Dollar**



## RESULTS, PART III: EDUCATION

### EDUCATION SUMMARY

The glass community is a very educated group, with 82% of survey participants having earned at least a bachelor's degree, although not necessarily a glass-specific degree. Approximately two-thirds of the community studied glass at the college level; one-third did not. These data correlate with the results of the "Landscape of Glass Art in America" survey. For those who do have a glass degree, half have an M.A. or M.F.A.

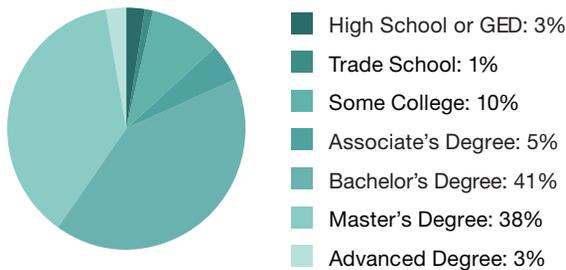
FIGURE 9

### Education Demographics

Note: The numbers do not sum to 100% due to rounding.

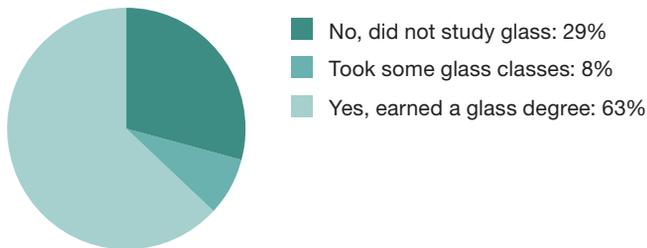
#### Highest Degree Earned

(389 respondents)



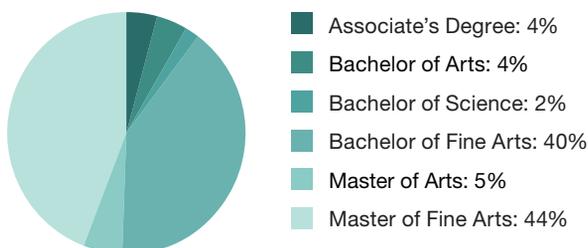
#### Did You Earn a Degree in Glass?

(374 respondents)



#### Glass Degrees Earned

(213 respondents)



## EDUCATION AND EARNINGS

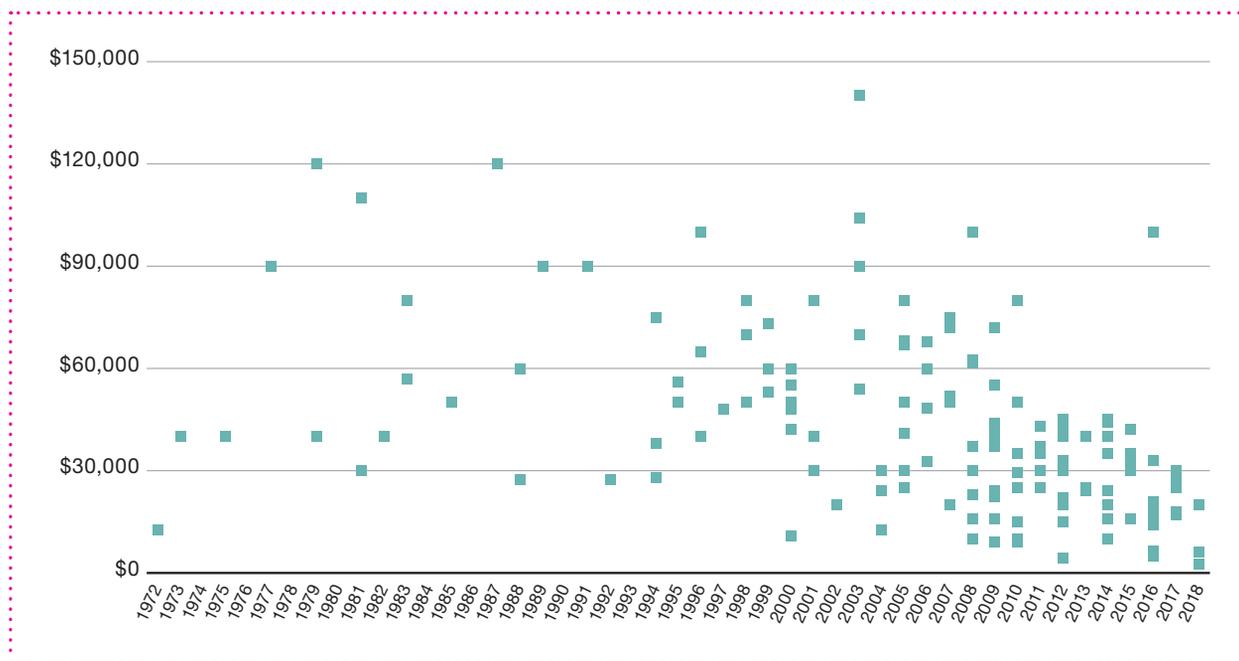
Figure 10 charts earnings versus the earliest date of graduation. The chart runs from 1972 to 2018. One would expect to see a downward slope here, with greater income the earlier one graduated and the more experience one has. To a certain degree, we can see this behavior in the past 10 years. But after the 10-year mark, the field is pretty evenly distributed, which is somewhat surprising.

Another way to read this graph is to see the range-of-experience level in survey participants. I did not ask for participants' ages in the demographics section because it seemed more important to gauge the experience level. In this case, I'm interpreting earliest graduation date as indicative of how many years one has been in the field. There seems to be a higher concentration of participation of folks who graduated about 10 years ago, which I must note is my peer group. This is one example in which I suspect my role in running the survey influences the data.

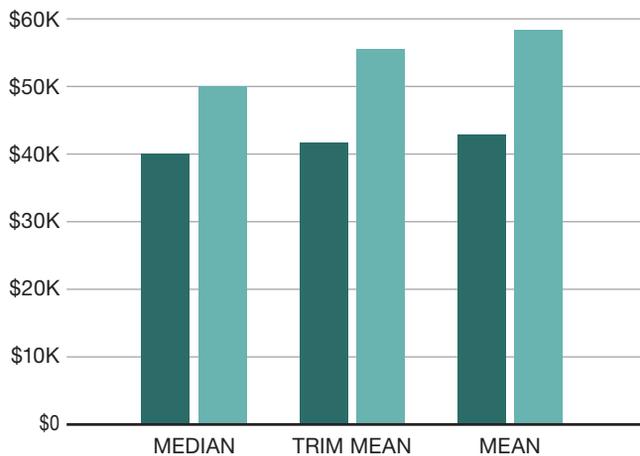
The most sobering data for academics are evident in Figures 11 and 12. The income comparison of someone with a glass degree versus someone without a glass-specific degree favors the latter significantly. The median income of someone without a glass degree is \$50,000—25% more than the \$40,000 median wage with a glass degree. This pattern holds with even greater margins for the mean, and is true for hourly wages as well.

It is important to distinguish here that the category of "without a glass-specific degree" includes both individuals who did not receive a degree in glass *and* individuals who got a degree, but in something other than glass. Both components of this category are clearly active players in the field, with a financial advantage when it comes to earnings.

**FIGURE 10**  
**Earnings vs. Earliest Date of Graduation**



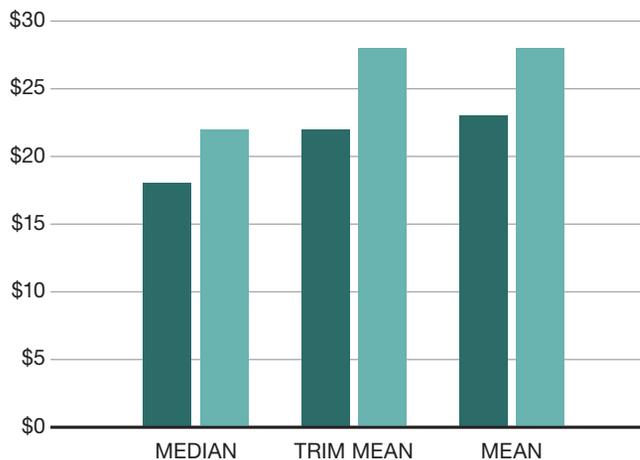
**FIGURE 11**  
**Glass Degree vs. No Glass Degree:**  
**Median Annual Wage**



**Glass Degree, Annual Earnings**  
 180 respondents

**No Glass Degree, Annual Earnings**  
 96 respondents

**FIGURE 12**  
**Glass Degree vs. No Glass Degree:**  
**Median Hourly Wage**



**Glass Degree, Hourly Wage**  
 63 respondents

**No Glass Degree, Hourly Wage**  
 16 respondents

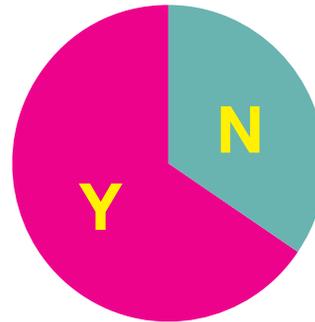
## RESULTS, PART IV: DEBT

### THE COST OF A DEGREE IN GLASS

The relatively small scale of glass academia leads me to attempt to assess the average cost of a glass degree. This turns out to be a challenging feat, given the varying structures in academic calendars and fees, but my attempt can be found online.<sup>10</sup> Given these challenges, the survey offers a more accurate reflection of the financial reality of a glass degree.

Of 231 respondents, two-thirds with degrees in glass graduated with student debt; one-third did not (Figure 13). Figure 14 shows how many respondents graduated with how much debt. The median debt upon graduation is \$32,500, and the mean is \$41,875, both with a minimum of \$3,000 and a maximum of \$120,000. A closer look at Figure 14 also shows a downward slope, indicating that more people have less debt, and only a few people have killer-high amounts of debt. We flip the pie chart on having paid off debts in Figure 15: of 150 respondents who offered specifics on their debt, about a third paid off a median debt of \$20,000 in 6.5 years, and the remaining two-thirds have a median debt of roughly \$34,250.

**FIGURE 13**  
**Did You Graduate with Student Debt?**



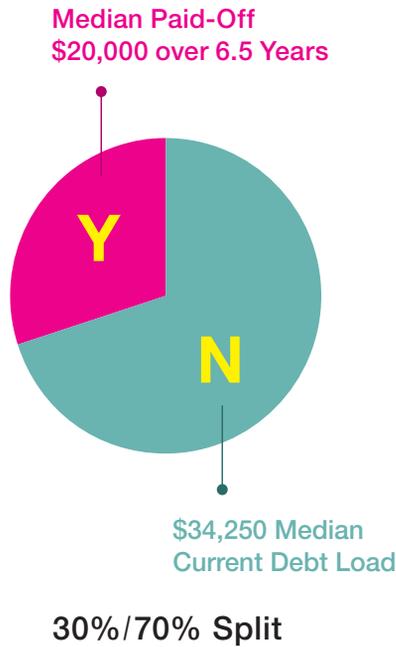
**65%/35% Split**  
(231 respondents)

10. Helen Lee, "Estimated Cost of a Glass Degree—Original," Google Docs, <http://bit.ly/2C46Yel>.

**FIGURE 14**  
**Median Student Debt for a Glass Degree**



**FIGURE 15**  
**Have You Paid Off Your Student Debt?**



(150 Y/N respondents; 89 current debt-load respondents)

## CONCLUSIONS

I'm a little allergic to the idea that I have an authoritative and concise set of conclusions from this—or even, in the very admirable style of BFAMFAPhD,<sup>11</sup> a set of recommendations of actions to take. What I can say I have are a lot of hopes, questions, and preferences.

I prefer the idea that professional organizations take note that a professionally done survey would be worth investing in—and a well-done one, at that. Not one that tells us everything we already know, but one that looks at the data with enough care and devotion to tell us stories about our lives we may not have known.

I prefer the idea that educators think critically about how this information does or doesn't affect what we do, how we define our roles, and what the roles of our programs are in students' careers.

I hope glass professionals see this as a tool they can use to seek adequate and hard-earned compensation for their skilled labor.

I hope students are able to use this data to inform themselves as they navigate their futures.

I hope everyone will use this information to inform their actions in moving us toward the future we want to see in this profession, particularly with respect to problematic issues of diversity and pay equity.

I hope a better survey can come out of all these suggestions.

Lastly, I hope this project is a starting point for a real conversation about income in glass—one that isn't based on hand-waving, but reflects the real experience of the lives we have all collectively chosen to dedicate to this material.

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11. See note 5.

## ADDITIONAL BIBLIOGRAPHY

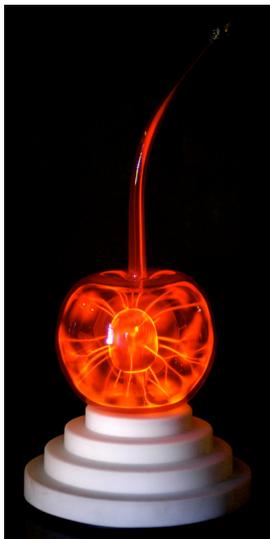
"National Association of Schools of Art and Design," *Wikipedia, the Free Encyclopedia*, page last edited January 19, 2018, [en.wikipedia.org/wiki/National\\_Association\\_of\\_Schools\\_of\\_Art\\_and\\_Design](http://en.wikipedia.org/wiki/National_Association_of_Schools_of_Art_and_Design).

Kelly A. Stevelt (Kaser), "Professionalization of Studio Glass Artists," Ohio State University, 2007, pp. 1–230, OhioLINK, [http://rave.ohiolink.edu/etdc/view?acc\\_num=osu1253978421](http://rave.ohiolink.edu/etdc/view?acc_num=osu1253978421).

# Recent Important Acquisitions

## from Collections Worldwide

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, which are arranged alphabetically by institution and then by artist, 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.



### *Plasma Cherry*

2012

**ED KIRSHNER** (American, b. 1940)  
and **MITCH LaPLANTE**  
(American, b. 1955)

Glass vessel with gas plasma

66 x 36 x 36 cm

*Bergstrom-Mahler Museum of Glass,*  
Neenah, Wisconsin (GL 2017.1.202)

Photo: Ed Kirshner



### *L'esprit Jazz*

2016

**WAYNE STRATTMANN** (American, b. 1952)  
Glass, chemical phosphor, silver deposit,  
electronics

57 x 20 x 20 cm

*Bergstrom-Mahler Museum of Glass,*  
Neenah, Wisconsin (GL 2017.2.203a-c)

Photo: Stewart Clement



### *Figlia dei Fiori*

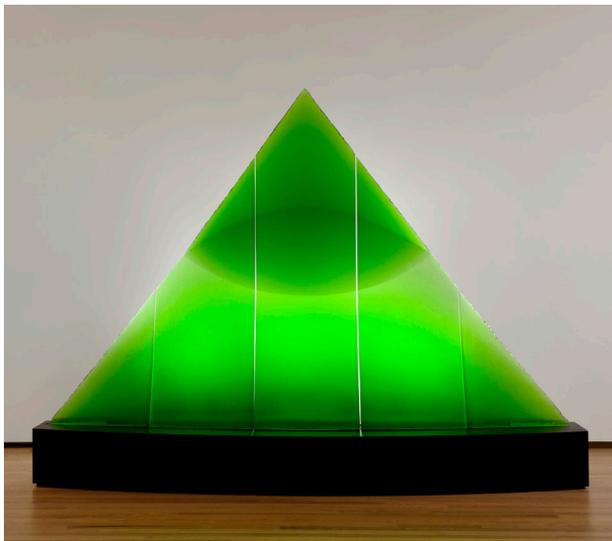
Argentina, 2008

**SILVIA LEVENSON** (Argentinean, b. 1957)

Photograph on acrylic; cast glass; copper  
69.9 x 100 x 1.3 cm

*Chrysler Museum of Art, Norfolk, Virginia*  
(2016.40.14, gift of Daniel Greenberg  
and Susan Steinhauser)

Photo: Ed Pollard, Chrysler Museum of Art



***Green Eye of the Pyramid***

Czech Republic, 1993–1997

**STANISLAV LIBENSKÝ** (Czech, 1921–2002)  
and **JAROSLAVA BRYCHTOVÁ**  
(Czech, b. 1924)

Cast glass

182.9 x 286.1 x 19.7 cm

*Chrysler Museum of Art*, Norfolk, Virginia  
(2017.1, gift of Lisa Shaffer Anderson and  
Dudley Buist Anderson)

Photo: Ed Pollard, Chrysler Museum of Art



***Incalmo Vase***

Italy, Venini & C., about 1962

**THOMAS STEARNS** (American, 1936–2006)

Applied *incalmo* glass

29.2 cm

*Chrysler Museum of Art*, Norfolk,  
Virginia (2016.41)

Photo: Ed Pollard, Chrysler Museum of Art



***Broken Eye Chart II***

United States, 2005

**MARK ZIRPEL** (American, b. 1956)

Kiln-formed glass

85.1 x 53.3 cm

*Chrysler Museum of Art*, Norfolk, Virginia  
(2016.40.46, gift of Daniel Greenberg  
and Susan Steinhäuser)

Photo: Ed Pollard, Chrysler Museum of Art



**Untitled**

Italy, Venice, after 1962

**ALFREDO BARBINI** (Italian, 1912–2007)

Hot-worked glass

27.9 x 18.7 x 10.2 cm

*Cincinnati Art Museum*, Cincinnati, Ohio  
(2016.153, gift of Joan Cochran)

Photo: Rob Deslongchamps



**Temptation Brooch**

United States, Madison, Wisconsin, 2013

**DONALD FRIEDLICH** (American, b. 1954)

Cast glass, ground, sandblasted, acid-etched, polished; anodized niobium, cast and laser-welded gold; fabricated silver and gold setting  
6.3 x 6 x 1.4 cm

*Cooper Hewitt, Smithsonian Design Museum*, New York, New York (2016-34-34, The Susan Grant Lewin Collection, Cooper Hewitt, Smithsonian Design Museum)

Photo: Matt Flynn, © Smithsonian Institution



**Glassring**

The Netherlands, 1986

**HERMAN HERMSEN** (Dutch, b. 1953)

Silver, glass

3 x 3.6 x 3.5 cm

*Cooper Hewitt, Smithsonian Design Museum*, New York, New York (2016-34-43, The Susan Grant Lewin Collection, Cooper Hewitt, Smithsonian Design Museum)

Photo: Matt Flynn, © Smithsonian Institution



**Four Vessels (“GLASS” Series)**

United States, Cambridge, Massachusetts,  
MIT Media Lab Mediated Matter Group, 2015

**NERI OXMAN** (Israeli, b. 1976)

3-D printed glass (first usage)

Largest: 21.6 x 21.6 x 13.3 cm

*Cooper Hewitt, Smithsonian Design Museum,*  
New York, New York (2016-51-1/4a, b, museum  
purchase from General Acquisitions Endowment  
Fund and through gift of MIT Media Lab)

Photo: Matt Flynn, © Smithsonian Institution



**Pitcher**

Italy, Venice, Venini Glassworks,  
and France, Paris, Christofle, 1963

**MASSIMO VIGNELLI** (Italian, 1931–2014)

Cased and blown (*inciso*) glass;  
silver-plated brass

25.5 x 14 cm

*Cooper Hewitt, Smithsonian Design Museum,*  
New York, New York (2016-5-20a, b, gift of  
George R. Kravis II)

Photo: Matt Flynn, © Smithsonian Institution



***space resonates regardless of our  
presence (Wednesday)***

Germany, Berlin, 2017

**OLAFUR ELIASSON** (Icelandic, b. 1967)

Glass, stainless steel, brass, paint, LED bulbs,  
cable, ballast, assembled

312 x 312 x 73 cm

*The Corning Museum of Glass, Corning,*  
New York (2017.3.16)

Photo: Courtesy of the artist and Tanya  
Bonakdar Gallery, New York



**Ponchan**

United States, Brooklyn, New York, 2017

**MISHA KAHN** (American, b. 1989)

Blown and hot-sculpted glass; powder-coated, tack-welded steel; ostrich feathers, epoxy, LED bulbs

86.5 x 132 x 127 cm

*The Corning Museum of Glass, Corning, New York (2017.4.16)*



**Fresnel Table Lamp**

United States, Brooklyn, New York, designed in 2015, made in 2017

**SEAN AUGUSTINE MARCH** (American, b. 1982)

Optical-grade dichroic borosilicate plate glass, five-watt LED bulb, silicone, cord, electronic components, wood

27 x 26 x 26 cm

*The Corning Museum of Glass, Corning, New York (2017.4.3)*



**Glass Pour - Black on Black - 1**

United States, Chicago, Illinois, Ignite Glass Studio, 2015

**Condition - Black on Black - 2**

United States, Tacoma, Washington, Museum of Glass, 2015

**CHRISTINE TARKOWSKI** (American, b. 1967)

*Left:*

Glass blown into a burlap mold and drizzled; welded steel

23 x 35 x 25 cm

2017.4.6, gift of Joep van Lieshout

*Right:*

Glass blown into a wood mold and poured

45 x 32 x 32 cm

2017.4.7

*The Corning Museum of Glass, Corning, New York*



**Global Cities**

United States, Plainwell, Michigan, and Penland, North Carolina, 2015

**NORWOOD VIVIANO** (American, b. 1972)  
with the assistance of **Pablo Soto**  
(American, b. 1979)

Blown glass; inkjet print on vinyl, medium-density fiberboard (MDF), stainless steel cable  
Assembled dimensions vary

*The Corning Museum of Glass*, Corning, New York (2017.4.4)



**Two Busts ("Red Carnival" Series)**

Turkey, Istanbul, Cam Ocađi (Glass Furnace) Residency, 2016

**MICHAEL BISHOP** (American, b. 1945)

Cast glass  
Each: 20 x 12 cm

*Glasmuseum Wertheim*, Wertheim, Germany (04030, gift of the artist)



**Roly-Poly (Water) Chair**

Czech Republic, 2016

**FAYE TOOGOOD** (British, b. 1977)

Cast glass, acid-etched  
61 x 85.1 x 59.1 cm

*High Museum of Art*, Atlanta, Georgia (2017.124, purchased for the Elson Collection of Contemporary Glass)

Photo: Angus Mill, courtesy of Friedman Benda and the artist



**Untitled**

United States, 2016

**THADDEUS WOLFE** (American, b. 1979)

Mold-blown glass, cut, polished

14.6 x 12.7 x 9.2 cm

*Indianapolis Museum of Art at Newfields,*  
Indianapolis, Indiana (2017.71, gift of the artist  
and R & Company, New York)



**The Great and the Good**

Great Britain, 2016

**CARRIE FERTIG** (British/American, b. 1960)

Lampworked glass, mirrored; record player,  
record, video

Lamb: 39 cm

*Kunstsammlungen der Veste Coburg,*  
Coburg, Germany (a.S. 6084)

Photo: Shannon Tofts



**Polar**

Great Britain, 2017

**HARRY MORGAN** (British, b. 1990)

Fused and cast glass; concrete

120 x 50 x 20 cm

*Kunstsammlungen der Veste Coburg,*  
Coburg, Germany (a.S. 6056)



***Spazio movimentato***

Germany, 1987

**RENATO SANTAROSSA** (Italian, b. 1943)

Milk glass, cut

100 x 112 cm

*Kunstsammlungen der Veste Coburg*,  
Coburg, Germany (a.S. 6058, gift of Drs.  
Joachim and Karen Gronebaum, Lichtenfels)



***Strata of Life***

Switzerland, 2015

**VERONIKA SUTER** (Swiss, b. 1957)

*Pâte de verre*

32 x 60 x 6 cm

*Kunstsammlungen der Veste Coburg*,  
Coburg, Germany (a.S. 6034)



***California Loop***

United States, California, 1969–1970

**MARVIN LIPOFSKY** (American, 1938–2016)

Glass, flocking

24.4 x 44.5 x 24.1 cm

*Los Angeles County Museum of Art*, Los  
Angeles, California (M.2017.122, gift of Joel F.  
and Margaret Chen through the 2017 Decorative  
Arts and Design Acquisition Committee [DA<sup>2</sup>])

Photo: LACMA/Museum Associates © 2017



***Mosaic Persian***

United States, 1998

**DALE CHIHULY** (American, b. 1941)

Blown glass

Dimensions vary

*Lowe Art Museum*, Coral Gables, Florida  
(2017.2, gift of Dale and Doug Anderson)

Photo: © Chihuly Studio



***Espacio abierto XLVIII***

Spain, 2001

**JAVIER GÓMEZ** (Spanish, b. 1957)

Laminated glass with dyes, cut, polished,  
acid-etched

33 x 70 x 11 cm

*Marinha Grande Museum of Glass*, Marinha  
Grande, Portugal (gift of the artist)

Photo: Vicente Martin Esteban



***Smok (Dragon)***

United States, 2004

**ANNA SKIBSKA** (Polish, b. 1959)

Flameworked glass

53 x 117 x 91.5 cm

*The Mint Museum*, Charlotte, North Carolina  
(2017.5.19, gift of Lorne Lassiter and Gary  
Ferraro)



**Four Apples Mesa ("Still Life" Series)**

1991

**JOSÉ CHARDIÉ** (American, b. Cuba, 1956)

Sand-cast and hot-worked glass, sandblasted, acid-etched; gold electroplating, enamels, paint  
82.5 x 25.8 x 21.5 cm

*The Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2016.341.1–.6, gift of Stephen and Jane Smith)*

Photo: MMFA, Christine Guest



**From Earth III**

Denmark, 2005

**LENE BØDKER** (Danish, b. 1958)

Cast glass  
99 x 60 x 2.5 cm

*Musée des Arts Décoratifs, Paris, France (2016.151.1, gift of the artist)*

Photo: © Paris, Les Arts Décoratifs/  
Jean Tholance



**Glass Work ref A16**

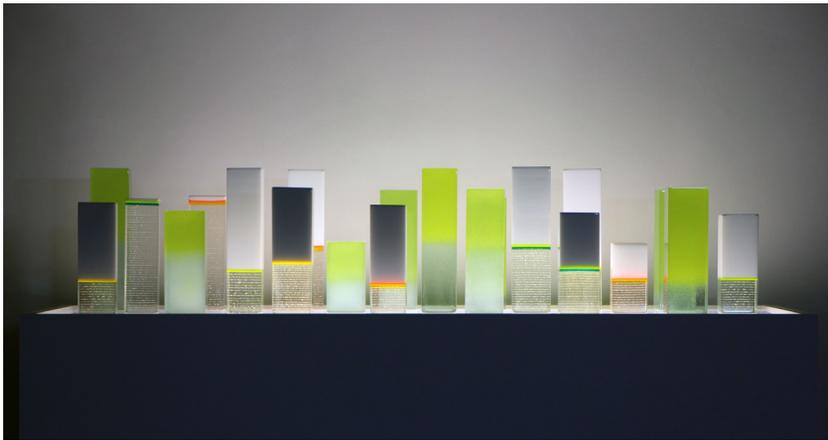
France, Marseilles, Centre International de Recherche sur le Verre et les Arts Plastiques (CIRVA), 2000

**ROBERT WILSON** (American, b. 1941)

Cast glass  
19 x 20.5 cm

*Musée des Arts Décoratifs, Paris, France (2017.31.1, gift of Laffanour Downtown Gallery)*

Photo: © Paris, Les Arts Décoratifs/  
Jean Tholance



***Lumière s'il vous plaît***

Belgium, 2016

**MYRIAM LOUYEST** (Belgian, b. 1966)

Fused glass

100 x 140 x 40 cm

*Musée du Verre de Charleroi*, Marcinelle, Belgium (4581)

Photo: Courtesy of the artist



***Czech Lungs***

Czech Republic, Nový Bor, Crystalex CZ Glassworks, XII International Glass Symposium IGS, Nový Bor, 2015

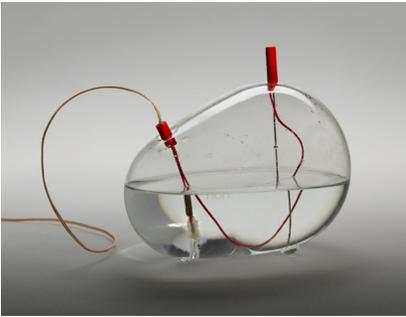
**RIIKKA LATVA-SOMPPI** (Finnish, b. 1969)

Blown and hot-shaped glass, enameled; glued glass

50 cm

*Museum of Decorative Arts in Prague* (UPM), Prague, Czech Republic (DE 13106/1, gift of Crystalex CZ Glassworks, Nový Bor, 2017)

Photo: Gabriel Urbánek (UPM)



**Wet Lamp**

United States, designed in 2006

**SCOTT FRANKLIN** (American, b. 1984)  
and **MIAO MIAO** (Chinese, b. 1979)  
for **NONdesigns**

Glass, silicone, silver electrode, light bulb  
15.2 x 21.6 x 15.2 cm

*The Museum of Fine Arts, Houston, Houston, Texas (2017.388, gift of Douglas Burton and Christopher Ralston, Apartment Zero)*



**Det svundne er en drøm  
(The bygone is a dream)**

United States, Tacoma, Washington, Museum of Glass, 2016

**STEFFEN DAM** (Danish, b. 1961)  
and **MICHA KARLSLUND** (Danish, b. 1963)

Blown glass; glass powder decals  
27 x 26.5 cm

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



**Scrying 5**

United States, Tacoma, Washington, Museum of Glass, 2017

**LAUREN FENSTERSTOCK**  
(American, b. 1975)

Glass, shells, mixed media  
58.4 x 30.5 x 5.1 cm

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

Photo: Duncan Price



***Whispering Dome #010208***

2008

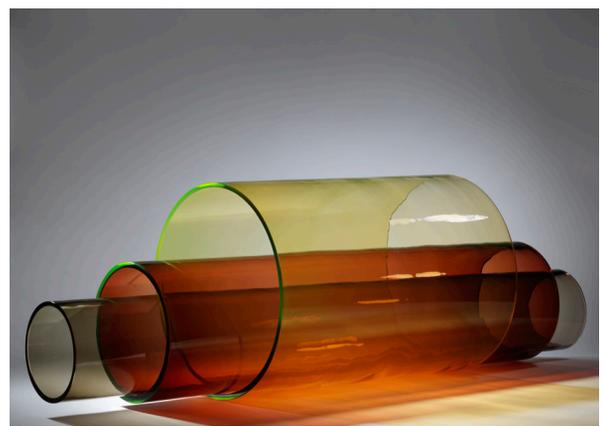
**NICK MOUNT** (Australian, b. 1952)

Blown glass, surface-worked with *sgraffito*  
low-fire enamel; found components

132.1 x 66 x 27.9 cm

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

Photo: Duncan Price



***Sleeve***

Italy, 2016

**LAURA de SANTILLANA** (Italian, b. 1955)

Blown glass

80 x 35 cm

*MusVerre*, Sars-Poteries, France (2017.11.1)



***Kiwi***

Czech Republic, 2008

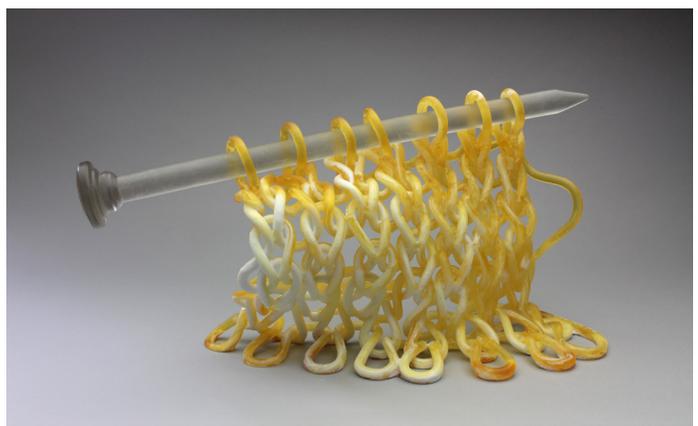
**JAROSLAV MATOUŠ** (Czech, b. 1941)

Cast glass; metal, beads

24 x 29.5 x 8.6 cm

*MusVerre*, Sars-Poteries, France (2016.4.38,  
gift of Gigi and Marcel Burg)

Photo: Paul Louis



***Continuous***

Canada, 2013

**CAROL MILNE** (Canadian, b. 1962)

*Pâte de verre*

27 x 56 x 18 cm

*MusVerre*, Sars-Poteries, France (2017.9.1)



***Ring 1 & Ring 2***

United Kingdom, Sunderland, Tyne and Wear, National Glass Centre, 2017

**HEATHER WOOF** (British, b. 1985)

Waterjet-cut glass, polished

Each: 12 x 3.5 x 1.7 cm

*National Glass Centre*, Sunderland, Tyne and Wear, United Kingdom

Photo: David Williams



***Blue Portrait***

Japan, 1993

**MAKOTO ITO** (Japanese, b. 1950)

Blown glass

27.3 x 19.1 x 6.4 cm

*Racine Art Museum*, Racine, Wisconsin (IR2017.172, gift of Charles Bronfman)

Photo: Jon Bolton, Racine, Wisconsin



***Paperweight Vase (PWV #321), Sunrise***

United States, 1981

**MARK PEISER** (American, b. 1938)

Blown glass

27.3 x 12.7 x 12.7 cm

*Racine Art Museum*, Racine, Wisconsin (IR2016.387, gift of Daniel Greenberg and Susan Steinhauser)

Photo: Jon Bolton, Racine, Wisconsin



***Etude 11***

Czech Republic, 2016

**KAREN LaMONTE** (American, b. 1967)

Cast glass

61 x 61 x 22.9 cm

*Dorothy Saxe, The Saxe Collection,*  
Menlo Park, California

Photo: Martin Polak



***Spring Mint***

United States, 2015

**AMBER COWAN** (American, b. 1981)

Flameworked and hot-sculpted American  
pressed glass

43.2 x 43.2 x 17.8 cm

*Speed Art Museum, Louisville, Kentucky*  
(2016.20.1, partial and promised gift, Adele  
and Leonard Leight Collection)

Photo: Courtesy of Heller Gallery



***Mining Industries: Downtown Louisville and Martiki Mine***

United States, 2016

**NORWOOD VIVIANO** (American, b. 1972)

Kiln-cast glass from rapid-prototyped model, mirrored glass; fabricated steel, transparency

*Downtown Louisville*: 96.5 x 41.9 x 30.5 cm

*Martiki Mine*: 95.3 x 50.2 x 37.5 cm

*Speed Art Museum*, Louisville, Kentucky (2016.20.5.1, .2, partial and promised gift, Adele and Leonard Leight Collection)

Photo: Tim Thayer/Robert Hensleigh



***This Is an Exact Replica of How I Remember***

United States, Washington State, 2010

**ELIAS HANSEN** (American, b. 1979)

Blown glass; found glass, found objects, steel table

91.4 x 121.9 x 50.8 cm

*Tacoma Art Museum*, Tacoma, Washington (2017.6.10, gift of Michael and Cathy Casteel)

Photo: Duncan Price



***Noli me tangere***

Germany, 2015

**FRANZ X. HÖLLER** (German, b. 1950)

Colorless glass, cut; cuff: black glass, montage of glass splinters

53 x 14 x 14 cm

*Alexander Tutsek-Stiftung*, Munich, Germany



***Sainte Geneviève and the Deer***

Germany, 1999

**KIKI SMITH** (American, b. 1954)

Glass panels, enameled

Dimensions vary

*Alexander Tutsek-Stiftung*, Munich, Germany

Photo: Kerry Ryan McFate, © Kiki Smith, courtesy of Pace Gallery



***Erogener Finger***

Germany, Frauenau, 1977

**ERWIN EISCH** (German, b. 1927)

Mold-blown glass with silvered finish; applied plaster and white bandages  
47 cm

*Victoria and Albert Museum*, London, England, United Kingdom (C.417-2017)



***Ravine***

Great Britain, 2015

**JOSEPH HARRINGTON**  
(British, b. 1979)

Kiln-cast glass, lost ice process with salt erosion

Wider: 50 x 30.5 x 14 cm

*Victoria and Albert Museum*, London, England, United Kingdom (C.406:1-2-2017)



**“Tricorne” Candleholders**

United States, Pittsburgh, Pennsylvania (designed), and Belgium, Val St. Lambert, 1956 (made)

**PETER MÜLLER-MUNK** (American, b. Germany, 1904–1967), designer

Molded glass, flame-polished

Tallest: 14.5 cm

*Yale University Art Gallery*, New Haven, Connecticut (2017.60.2.1–.3, gift of Jewel Stern in honor of John C. Waddell, B.A., 1959)

# NEWGLASS

## 2019

The Corning Museum of Glass invites submissions to the exhibition “New Glass 2019,” an international survey of contemporary glass celebrating the 40th anniversary of the Museum’s flagship contemporary publication, *New Glass Review*. Opening in May 2019, “New Glass 2019” also commemorates the 40th and 60th anniversaries, respectively, of two groundbreaking exhibitions in the Museum’s history: “New Glass: A Worldwide Survey” (1979) and “Glass 1959.”

Selected entries will be included in both *New Glass Review 40* and the exhibition “New Glass 2019.”

Chart the future of contemporary glass. Submit now:  
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