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

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.

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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)
See page 92
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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 “Osikuramannijyou”*  
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 animal-like 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 astrophysicist 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 microcontroller

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 Győrfi

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

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 Björquist  
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; flameworked 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 PETTERS  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. Petters’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 GRINSHPAN** 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  
*Mäander*  
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 ubiquituous 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*

Klin-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.  

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*
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*

Gharem 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 LÖHMUS  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
Klin-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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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.

**Curators’ Perspectives**

*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

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**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
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, 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
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 Djab’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.

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.

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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)

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

Glass 3-D Printing
Israel, 2017
**MICRON3DP LTD.** (Israel)
Glass 3-D printing
16 x 8 x 6 cm
Photo: MICRON3DP Ltd.
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.

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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
Envelopes 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, 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

Ombré 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
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 Musicales, 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.
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
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
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, Wriggles & 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.

More information: www.bohyunyoon.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 Wriggles and Robins
(www.wrigglesandrobins.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)
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.
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.

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 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.

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.

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:

KARLYN SUTHERLAND  2017
THADDEUS WOLFE  2016
BERNHARD SCHOBINGER  2015
AMBER COWAN  2014
ANDREW ERDOS  2013
STEFFEN DAM  2012
ANN GARDNER  2011
LUKE JERRAM  2010
ISABEL DE OBALDÍA  2009
ZORA PALOVÁ  2008
DEBORA MOORE  2007
TIM EDWARDS  2006
NICOLE CHESNEY  2005
SILVIA LEVENSON  2004
PRESTON SINGLETARY  2003
JILL REYNOLDS  2002
YOICHI OHIRA  2001

JOSIAH McELHENY  2000
KLAUS MOJE  1999
MICHAEL SCHEINER  1998
ANN WOLFF  1997
LINO TAGLIAPIETRA  1996
JIŘÍ HARCUBA  1995
URSULA HUTH  1994
FRITZ DREISBACH  1993
JACQUELINE LILLIE  1992
HIROSHI YAMANO  1991
LYUBOV IVANOVNA SAVELYeva  1990
DIANA HOBSON  1989
TOOTS ZYNSKY  1988
HOWARD BEN TRÉ  1987
DOUG ANDERSON  1986
Helen Lee’s inquiry into the economics of glassworking—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

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 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. In other cases, the categories seem a bit too sloppily defined or broad to hold much relevance to working with glass.

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.
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. 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.

### TABLE 1

<table>
<thead>
<tr>
<th>Source</th>
<th>Annual Wage</th>
<th>Hourly Wage</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$39,810</td>
<td>$19.14</td>
<td>Glass and glass product manufacturers</td>
</tr>
<tr>
<td>National Endowment for the Arts, NEA Research Note #105 (2011)</td>
<td>$33,982</td>
<td>—</td>
<td>Fine artists, art directors, and animators</td>
</tr>
<tr>
<td></td>
<td>$36,105</td>
<td>—</td>
<td>Working artists with bachelor’s degree</td>
</tr>
</tbody>
</table>

* Omitted from this list is a very useful resource for the specific case of academics in glass: Chronicle Data at [https://data.chronicle.com](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.

3. See note 2.
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

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

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 point.⁸

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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.9 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.

---

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

A. Identity

Craftsperson
Designer
Fabricator
Fine Artist
Other

B. Process

OVERALL
Cold
Warm
Hot
Flame
Other

COLD
Cold-worker
Glazier
Lens Maker
Stained Glass Artist
Other

WARM
Kiln Caster
Fusing/Slumping
Other

HOT
Glassblower/Gaffer
Assistant
Other

FLAME
Flameworker
Neon
Pipemaker
Scientific
Other

C. Playground

BUSINESS
Brand Management
Business Owner
Consultant
Product Designer
Project Manager
Production Coordinator
Other

INDUSTRY
Architect
Engineer
Scientist
Other

INSTITUTION
Administrator
Conservator
Curator
Director
Editor

EDUCATOR
Educator
Preparator
Other

TECHNICAL
Shop Manager
Technician
Tool Equipment Maker
Other

Categories with over 100 respondents are in bold.
FIGURE 2
Intersections of Career Identities

Top 5 Intersections
90: Craftsperson ∩ Designer ∩ Fabricator ∩ Fine Artist
64: Craftsperson ∩ Designer ∩ Fabricator ∩ Fine Artist ∩ Other
36: Craftsperson ∩ Designer ∩ Fabricator
24: Craftsperson ∩ Designer ∩ Fine Artist
23: Craftsperson ∩ Fine Artist

FIGURE 3
Intersections of Career Processes

Top 4 Categories
57: Hot
38: Flame
36: Cold ∩ Hot
34: Cold ∩ Hot ∩ Warm
RESULTS, PART II: INCOME

OVERALL SUMMARY: ANNUAL AND HOURLY

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?

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

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

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

Glass / Cash Survey Summary Report
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)
- High School or GED: 3%
- Trade School: 1%
- Some College: 10%
- Associate’s Degree: 5%
- Bachelor's Degree: 41%
- Master's Degree: 38%
- Advanced Degree: 3%

Did You Earn a Degree in Glass?
(374 respondents)
- No, did not study glass: 29%
- Took some glass classes: 8%
- Yes, earned a glass degree: 63%

Glass Degrees Earned
(213 respondents)
- Associate’s Degree: 4%
- Bachelor of Arts: 4%
- Bachelor of Science: 2%
- Bachelor of Fine Arts: 40%
- Master of Arts: 5%
- Master of Fine Arts: 44%

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

FIGURE 12
Glass Degree vs. No Glass Degree:
Median Hourly Wage
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.\(^\text{10}\) 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.

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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, 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.

11. See note 5.

ADDITIONAL BIBLIOGRAPHY


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
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 Poliard, 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 *in calmo* 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)  
Klin-formed glass  
85.1 x 53.3 cm  
*Chrysler Museum of Art*, Norfolk, Virginia  
(2016.40.46, gift of Daniel Greenberg and Susan Steinhauser)  
Photo: Ed Pollard, *Chrysler Museum of Art*
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

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
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**  
**Condition - Black on Black - 2**  
**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)*

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**Two Busts (“Red Carnival” Series)**
Turkey, Istanbul, Cam Oçağı (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)*

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**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  

**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 [DA²])  
Photo: LACMA/Museum Associates © 2017
**Mosaic Persian**  
United States, 1998  
DALE CHIHULY (American, b. 1941)  
Blown glass  
Dimensions vary  
*Low 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 Chardiet** (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

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**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

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**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  

**Det svundne er en drøm**  
(The bygone is a dream)  
**STEFFEN DAM** (Danish, b. 1961)  
and **MICHA KARSLUND** (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)
**Recent Important Acquisitions**

**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  

**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  

**“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)

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

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