

New Glass

Review 5

The Corning Museum of Glass

NewGlass Review 5

The Corning Museum of Glass

CORNING, NEW YORK 1984

Objects represented in this annual review
were chosen with the understanding
that they were designed and made within
the 1983 calendar year.

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Jury Statements

DURING the judging process, I was guided by two principal attitudes toward the glass. First, I chose several pieces that appeared from the slides to be well crafted and well designed and to contain strong contours and definitional lines (Hyde, 38; Powell, 68; Tagliapetra/Marina, 86). These pieces are successful for me because they are crisp, clean, controlled, and self-contained (Alex Brand, 12; Perkins, 66; Takeuchi, 87). They may lack emotion, they may be too pure or even cold, but they stand on their own as art objects because they project a heightened sense of style and beauty.

My second attitude toward the glass dominated the majority of my choices. I was especially drawn to work that was emotionally charged (Briggs, 10), (Caffery, 17; Zámečnicková, 100), or whimsical (Handler, 32; Shapiro, 78). I also was attracted to work which was painterly (Burton, 15; Schreiter, 75), sculptural (Lee, 47; Leser, 49; Taylor, 88), or figurative (Halvorson, 31; Klein, 42; Van Cline, 92). At times, though, the craftsmanship could have been more precise (Johnson, 40), the emotions more fully explored (Menzer, 59), the figures rendered with somewhat more subtlety (Bally-Jensen, 6; Quagliata, 70), or the scale more monumental (Babula, 5; Luebtow, 52). This trendsetting group deserves serious and careful study; *New Glass Review 5* is particularly adventurous because it emphasizes this type of work.

Finally, I feel compelled to record that in too many cases very poor photographs masked what may have been quality work. Certain artists, however, were rejected simply because work of a similar nature had been included in prior issues of *New Glass Review*.

All in all, I was witness to enough exciting work to underscore my long-held beliefs that glass is an intriguing but very challenging medium and that many of the most innovative ideas in art today are finding expression through numerous talented artists working in glass. I was very honored, especially as a collector, to be chosen as one of the visiting jurors for *New Glass Review 5*. I hope that my choices and this explanatory statement will be stimulating to others.

RONALD D. ABRAMSON

THE *New Glass Review* is a selection made by four judges on the basis of their individual notions of quality and originality and, to a minor extent, history. I have been one of those four for eight years (three on the microfiche, five on *New Glass Review*), and I enjoy that role more each year—like a child on Christmas morning, who can hardly wait to see what Santa Claus has brought.

This year was the best yet; sometimes we barely make one hundred choices on our first time through. This time we had three hundred at the end of round two—and a lot of misery over the eliminations.

But the *New Glass Review* is not what I wish it was, not what we had in mind when we started in 1976. The industrial designer is barely evident, geographic representation is spotty, and the appearance of work from production studios is diminishing as the studios themselves proliferate.

Why?

Over the years slides have been submitted in virtually all categories, but we find some more interesting than others. For example, the subtleties in knob variations on immaculate crystal wineglasses have proven less appealing than unique sculptures evidencing the imaginations, convictions, and abilities of individual artists. And it is with this bias that we have chosen our fellow judges—largely artists, curators of art, and art critics.

A more balanced *Review* in every sense requires categorizing, but that, in turn, requires enough submissions of sufficiently high quality in each category to choose from. *Everything* depends on what is submitted; in the final analysis, *New Glass Review* can be no better than the best we are privileged to review. What do *you* think we should do?

THOMAS S. BUECHNER

As one who has been and continues to be excited by glass, the material, I found that the entries to *New Glass Review 5* reinforced my belief that glass has only begun to be as expressive and provocative as it will yet become. It is apparent that glassmakers now know how to make beautiful vessels and windows, but current efforts are more toward conceptual questioning and mainstream art concerns. As is to be seen in many of the pieces in this *Review*, this approach does not produce what is traditionally considered “beautiful” glass, nor is some of it truly resolved. But not to review the new is to placate what could become vapid aesthetics in the so called “glass art movement.”

Most of the objects are more than patterns of visual stimulation; most seem to have pasts and futures. References are made to the rich heritage of glass associations and uses which are then denied or transformed. Vessel shapes are cut up, pieced together to create new forms or are so heavily laden with decoration that the idea of function becomes one of the past. Flat glass (usually associated with leaded glass) is used as components for sculptural work and is slumped, scratched, broken, tied, fused, blasted, bolted, glued, and painted. Painterly concerns are strong, with paint being used very expressionistically, often on both sides of multiple glass surfaces to create a rich viewing depth. Figurative work is abstracted, distorted, very primitive, and somewhat symbolic.

Prevalent is the use of mixed media with glass, this being particularly apparent in works I shall call ritualistic

environments. Totems, altars, and shrines, derived from personal vision, seem to reveal cryptic messages purporting mythic (or banal) understandings of life. The frequent allusion to ritual—a prescribed code of behavior regulating social conduct often associated with belief—seems somewhat metaphorical for the currently confused political state of the world. Participation in these environments, where placement and scale of objects have gone awry, is one of sumptuous provocation.

The richer the associations elicited when viewing art, the more interested and inquisitive I become about the work. Overall, most of the artists submitting to this *Review* have strong personal vision that speaks of contemporary concerns and are pushing concepts beyond their logical conclusions, important steps for growth of glass artists and their work. SUSAN STINSMUEHLEN

WAS it last year I wrote that the most personal decisions are intuitive? This year, I will try to explain two particular intuitive selections, objects still vivid in my memory from all the slides viewed. I know them only from slides, and my reaction is an instinctive, almost involuntary response to the power of the projected image. The image is so strong that it instantly conveys an entire world to me. How?

The first object is *Transition* by Patrick Collentine (#23). We are all aware of the impending demise of the old hard-edged, steel-based industrialism—Howard Ben-Tré, for example, captures the essence of this decline in cast glass monoliths with corroded metal surfaces. We anticipate the changes of high technology and the rise of artificial intelligence. A certain style of fashionable clothing even attempts to mimic the aesthetic of high tech, but it does so by envisioning the human body as a fabulous “soft machine.” Eventually, perhaps, computers will be soft and supple enough to wear as jackets. “Thinking jackets.”

The image presented by *Transition* is so compelling because for me it is the first tentative glimmer of this fusion of the solid state (the copper laminate on glass) and the soft machine (the fragile paper that looks like an egg crate). I don't know if this was the artist's intent. I do know my immediate response. A strong visual image caught my attention in the midst of thousands of slides. I made an intuitive selection. Only *after* my choice did I articulate my reason. Will *Transition* survive for me as a compelling image now that I can write about it? The answer will require repeated viewings.

Buddha Door Listening with Open Mind by Kari Carter (#20) is an “open” door, but reduced to a caricature—the “dooriness” existing only as a pedestal for the glass head. The implied violence of a smashed door and the casual painted surface seem to relate to punk or new wave art, while the mixing of “found” elements is in the style of the surrealists or cubists. None of that came to mind when I first saw and chose this, though—only later. Something in that sad door—a mere shadow of itself surmounted by a redeeming human head—made me choose it. Doors

will never again be the same; I will always look for the spirits within.

Both of these objects surprised me; neither was expected. Is that the meaning of intuition AND of innovation? Yes or no, both compelled me to write my initials beside them.

WILLIAM WARMUS

* * *

COMMENTARY

CONTEMPORARY glass has been an important focus at The Corning Museum of Glass since its opening in 1951. Two great exhibitions have surveyed the field worldwide: *Glass 1959* and *New Glass* in 1979. In 1976 we also began to publish a survey compiled from slides submitted by contemporary glassmakers and selected by a jury of curators, artists, museum directors, critics and others. This survey became the *New Glass Review* in 1980 with color illustrations, a bibliography of recently published literature, and a gallery listing.

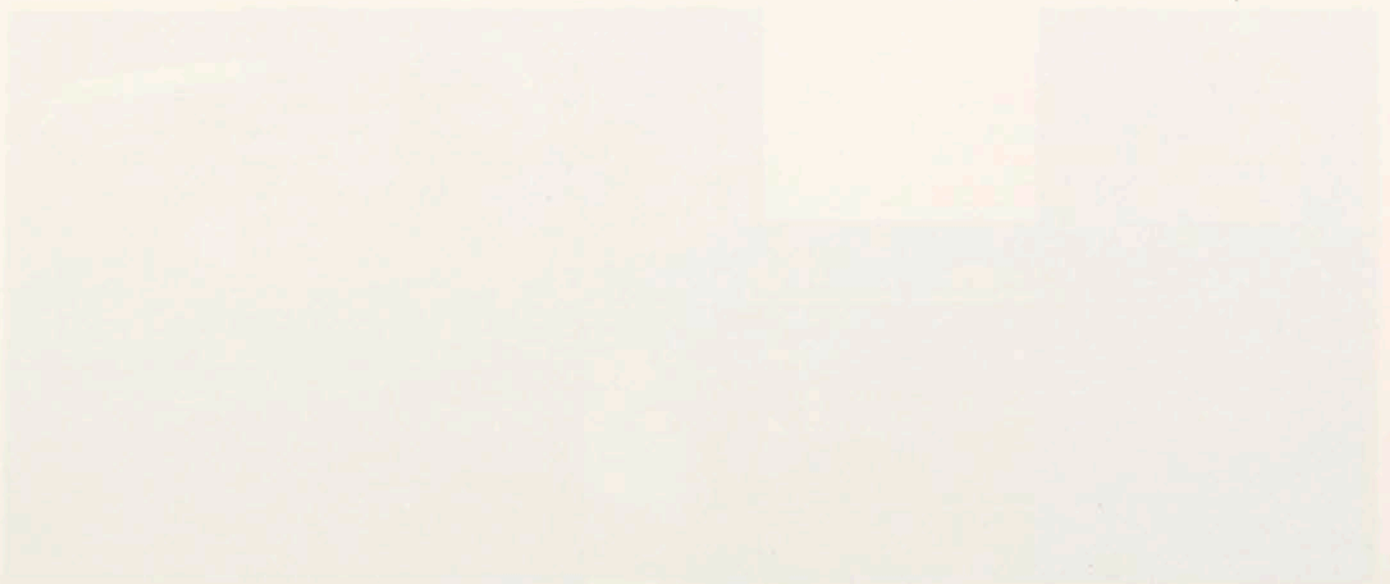
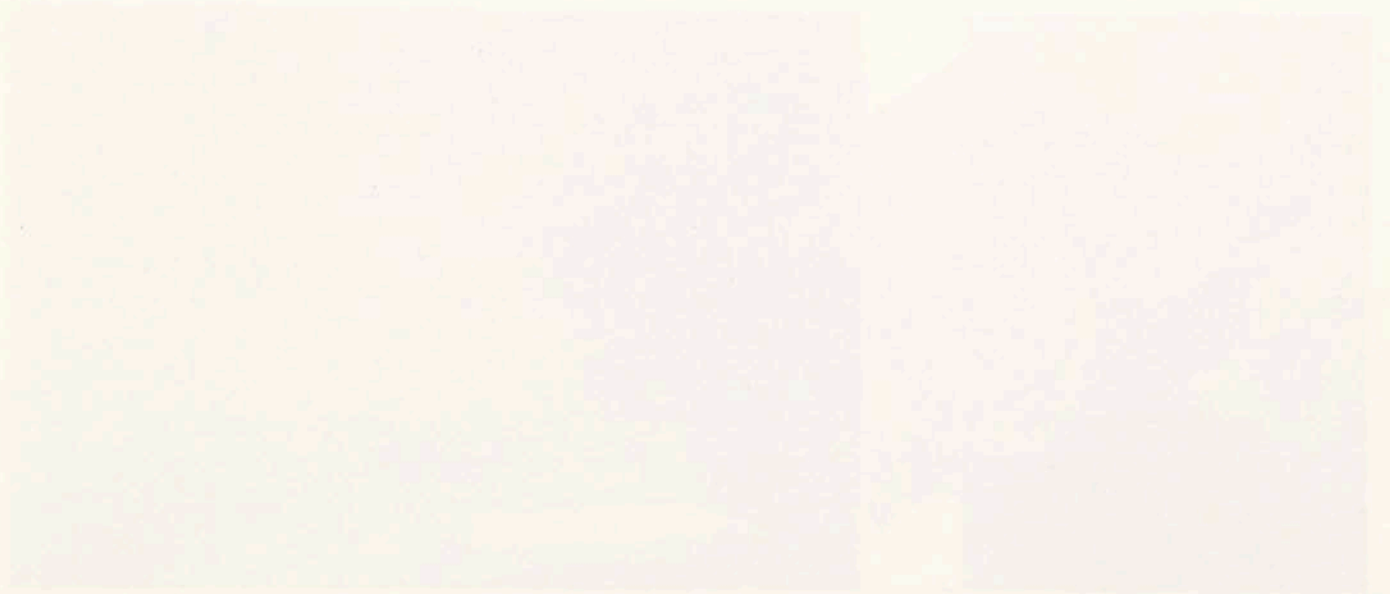
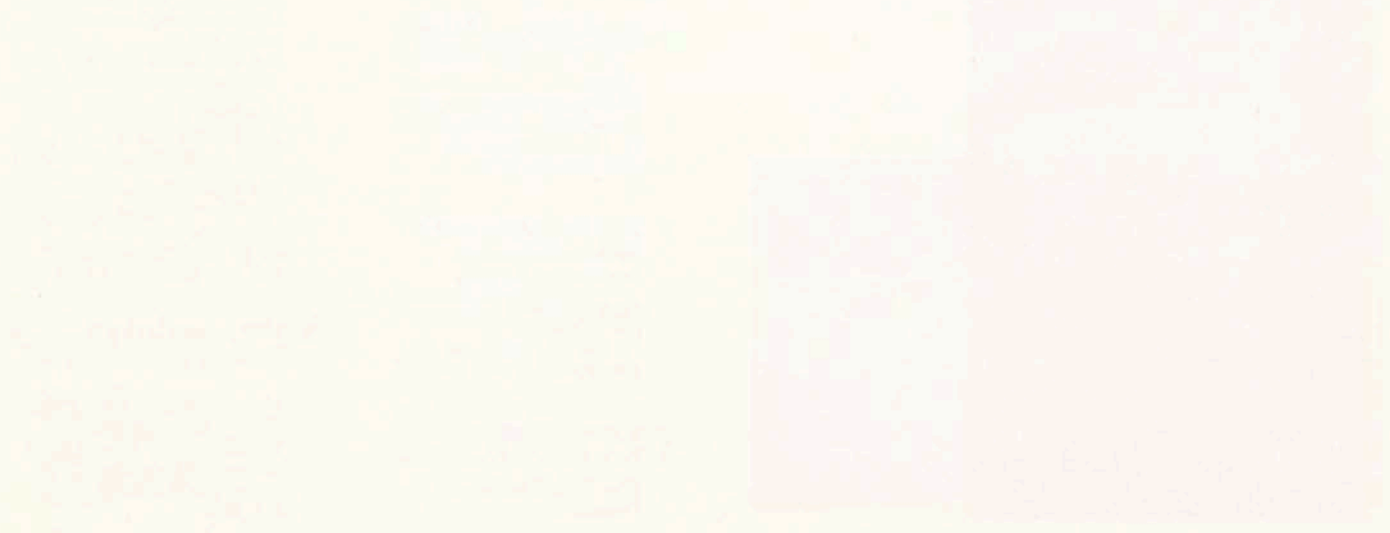
The *Review*, meant to serve as a forum for the presentation of new work, provides all those interested in contemporary glass with a useful overview of each year's activity; jurors are urged to look for the unusual and the innovative in aesthetics, function, and technique. Certain difficulties, of course, are inherent in judging from slides: quality and workmanship of individual pieces are hard to gauge; poor photography may mean that interesting works cannot be published; objects dependent upon motion, lighting effects, etc., will always pose problems of interpretation.

In 1983, more than 5,000 announcements were mailed. Each entrant submitted a maximum of three slides; a total of 790 individuals or companies representing twenty-seven countries submitted 2,198 slides, a slight decrease from last year. All slides submitted to *New Glass Review* 3 and 4 have been retained for the Museum's archives where they may be viewed by those interested in contemporary glass. In addition, copies of slides published in any of the past *Reviews* may be purchased by special order from the Sales Department of the Museum.

The selection panel consists of four members. Thomas S. Buechner, Chairman of Steuben Glass and President of The Corning Museum of Glass, and William Warmus, Associate Curator of Twentieth-Century Glass, are the two permanent members. The 1983 visiting members were Susan Stinsmuehlen, artist, and Ronald D. Abramson, collector. This year each juror has contributed a brief personal statement about the *Review* and the objects selected. The initials of the jurors follow the objects they chose (jurors abstained from selecting the work of their students or associates, or work in their collections).

The judges and editors of the *Review* wish to thank all those who generously submitted their slides. Special thanks are due to those who made the publication possible: Louise Bush, Charleen Edwards, Phyllis Casterline, Barbara Miller and Charlene Holland.

Artists and Objects



Artists and Objects

1 Hank Murta Adams

Tennessee, United States

Agnes

Blown; carved and finished basswood and cherry
H. 183 cm, W. 61 cm
RA, TB, SS, WW

2 Brigitta Ahlin and Sirkka Lehtonen

Stockholm, Sweden

Le ciel éclarté I

Laminated
H. 280 cm, W. 25 cm
RA, SS

3 Valerie Arber

New Mexico, United States

*Flag Series/Dangerous
Decadence*

Flash glass, sandblasted, slumped, and painted; glassware, rope, and wire
H. (largest flag) 121 cm, L. (rope) 5 m
RA, SS, WW

4 Michael J. Aschenbrenner

New York, United States

The Manoa Pick-up

Sandblasted; painted canvas cutouts on wood
H. 30.5 cm, W. 91.5 cm
RA, SS, WW

5 Mary Ann Babula

Massachusetts, United States

Untitled

Multi-laminated sheet glass, commercial plate glass, Vitrolite, fused stained glass; cut, ground, polished
H. 26 cm, W. 18 cm
RA, WW



1



2



3



4



5

6 Judy Bally-Jensen
Texas, United States

Encounters
Reverse painting on etched
glass
H. 480 cm, W. 890 cm
RA, WW; SS abstained

7 P. M. B. Beegan
England

Sunburst Caught in Glass
Blown into plaster molds
H. 24 cm, W. 16 cm
TB, SS

8 Gregor Bendel
Federal Republic of Germany

Mirror: Four Elements
Mirror, etched; inlaid and
painted objects; wooden
frame
H. 83 cm, W. 115 cm
SS, WW

9 Rick Bernstein
Massachusetts, United States

*Home Again; Eat Again; Watch
some T.V.*
Hand-blown flashed glass and
Vitrolite; polished, sand-
blasted, etched, diamond-
point engraved, glued,
drilled, bolted; plexiglass
base; life-sized broom
H. 140 cm, W. 79 cm, Depth
46 cm
© 1983
TB; RA abstained

10 Bonnie Biggs
Pennsylvania, United States

ACS #3 Blocks
Layered safety glass, sand-
blasted; vacu-formed poly-
vinyl; painted wood
H. 180 cm, W. 90 cm
RA, TB, SS, WW



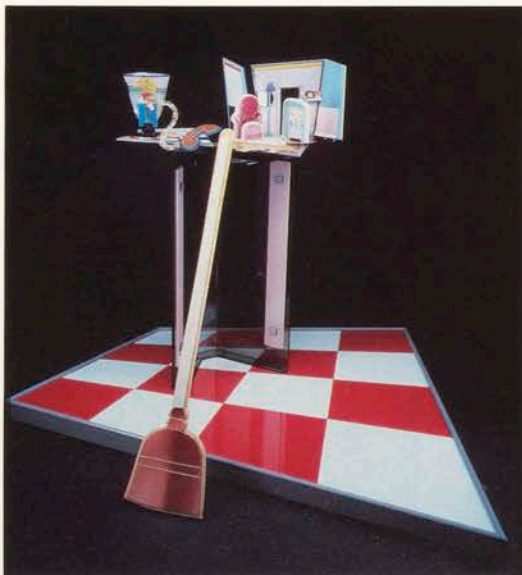
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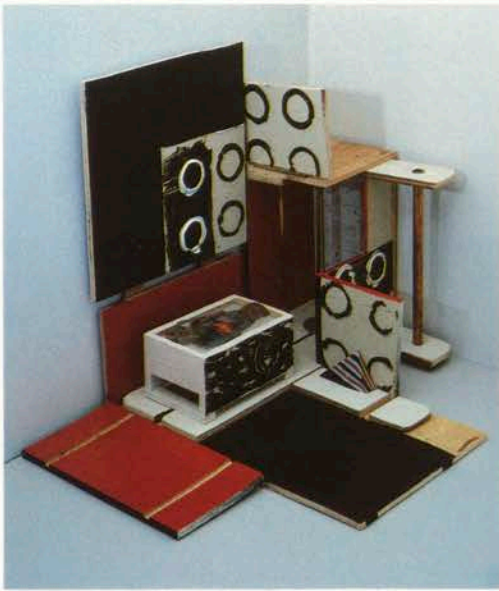
8



9



10



11

11 Jim Bowman

Glassearch
Texas, United States

*Portable Fascination with
Hidden Meaning*

Fused, cast, cut, polished;
mixed media
H. 48 cm, W. 68 cm
RA, SS, WW

Cast and blown, laminated
and assembled; plexiglass
"altar"

H. 45.7 cm, W. 30.5 cm
Photograph © 1983 Roger
Schreiber
RA, SS

12 Alex Brand

Massachusetts, United States

Footed Vessel

Blown in separate parts; cold-
worked, fused hot, additional
blowing; legs cold-worked
and fabricated
H. 22.8 cm, W. 20.3 cm
RA, TB, SS, WW

14 Jane Bruce

Ohio, United States

Table for Ora

Blown, slumped, fused;
handmade paper and wire
screen
H. 61 cm, W. 76 x 76 cm
RA, TB, SS, WW

13 Dorit Brand

Washington, United States

*Little Red (Interior Altar
series)*

15 David Burton

California, United States

Site #3

Pâte de verre; laminations
H. 61 cm, W. 69 cm
RA, TB, SS, WW



12



13



14



15

16 Ken Butterfield
California, United States
A Merman I May Grow to Be
Slump cast; bronze
H. 23 cm, W. 10 cm
RA, SS, WW

17 Mary Ann Caffery
Louisiana, United States
L.E.D. Temple
Mold-blown, drilled, sawed,
glued, wired, soldered, pol-
ished; mixed media
H. 33 cm, W. 23 cm
RA, TB, SS

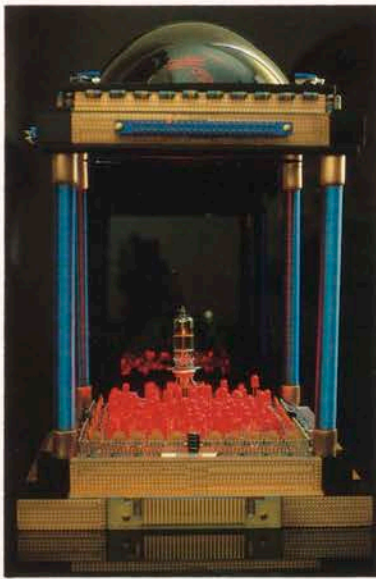
18 James Carpenter
New York, United States
Red Lattice Screen
Hand-blown roundels with
threading set in hand-
lacquered wooden frame
H. 192.5 cm, W. 450 cm
TB, SS, WW; RA abstained

19 Jay Carter
Washington, D.C., United
States
*School Security Screen #1,
Chemistry Class*
Includes Pyrex® glass, wood
metal, enamels
H. 153 cm, W. 56 cm
RA, SS, WW

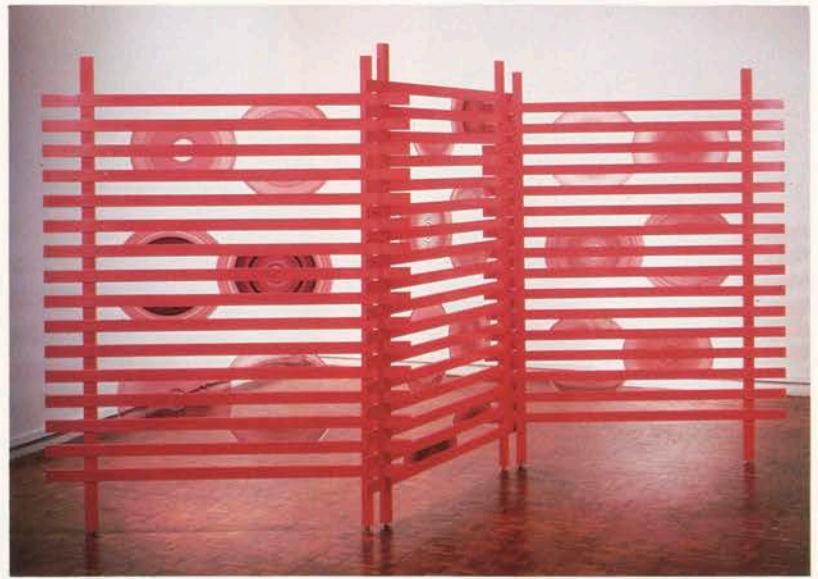
20 Kari E. Carter
Rhode Island, United States
*Buddha Door Listening with
Open Mind*
Blown; found door piece;
telephone wire; tar; acrylic
paint; carved
H. 292 cm, W. 22 cm
RA, SS, WW



16



17



18



19



20



21

21 José M. Chardiet
Ohio, United States

Gray City
Blown, kugler drawing,
slumped, cut
H. 55 cm, W. 34 cm
SS, WW

24 Gunnar Cyrén
Orrefors Glasbruk, Sweden

Stratos
Blown, cut
H. 18 cm, W. 19 cm
TB, WW

22 Jon Clark
Pennsylvania, United States

Dancing Figure
Mold-blown, painted
H. 42 cm, W. 10 cm
RA, TB, SS

25 Victor Deniau
France

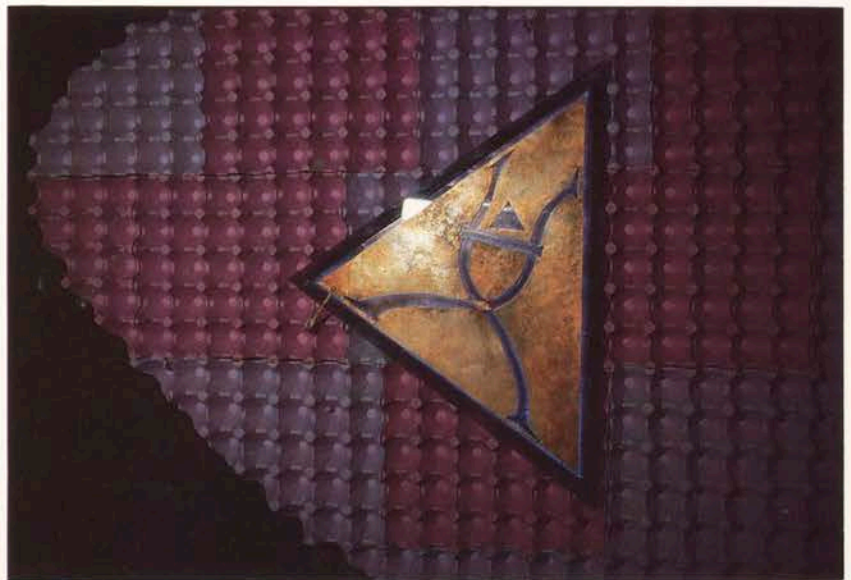
Le Voyage D'Hiver
Dalle de verre
D. 183 cm
SS, WW

23 Patrick Collentine
California, United States

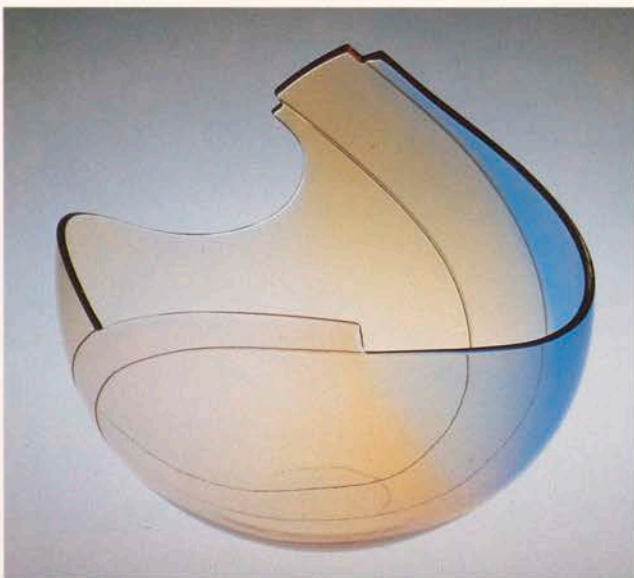
Transition
Copper laminated on glass;
electricity; capacitor on
formed paper
H. 300 cm, W. 400 cm
WW



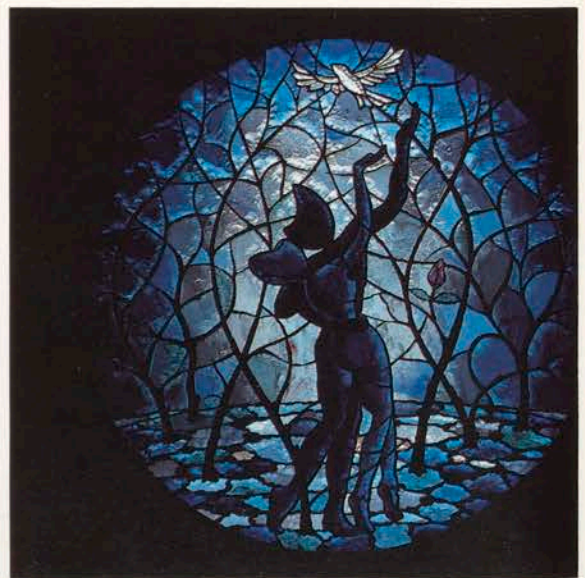
22



23



24



25

26 Peter Dreiser

England

The Price of Oil

Blown; copper, stone, and diamond wheel-engraved
H. 20 cm, W. 15 cm
RA, TB, SS, WW

29 Saburo Funakoshi

Hoya Corporation, Japan

Capsule (Hexagon)

Blown; cut and polished
H. (tallest) 21.5 cm, W. 12 cm
RA, TB

27 Garth Edwards

Oregon, United States

She Froze

Lead and copperfoil technique
H. 50 cm, W. 120 cm
RA, TB

28 Makoto Fujiwara

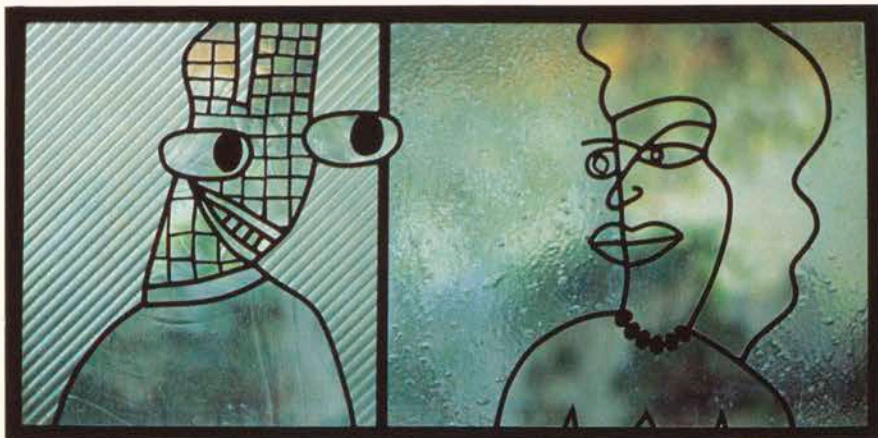
Japan

Untitled

Blown; acid-polished
H. 26 cm, W. 21 cm
TB, SS



26



27



28



29



30



31

31 Erik Halvorson
Wisconsin, United States
Untitled 1983
Sandcast, sandblasted
H. 40 cm, W. 17.6 cm
RA, TB, SS, WW

32 Audrey Handler
Wisconsin, United States
All the World's a Stage (Arrival)
Blown glass; beveled plate glass; sterling silver figures; paintings on canvas; wood
H. 24.1 cm, W. 29.2 cm
RA, TB, SS

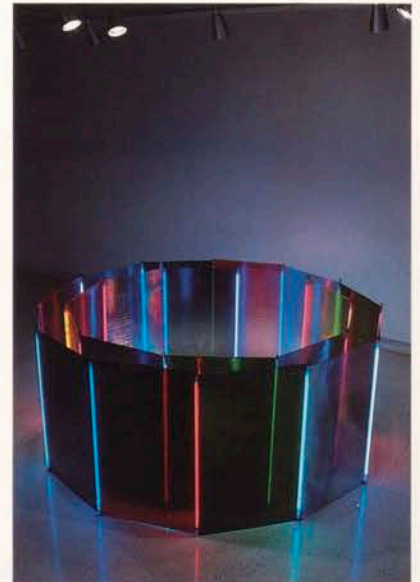
33 Richard Spencer Harned
Ohio, United States
God's Eye
Rolled sheet glass and neon tubing
H. 100 cm, W. 270 cm
RA, SS

34 Amber Hiscott
United Kingdom
Stained Glass Canopy for Liberty of Regent Street, London
Flat glass; lead glazed, painted, acid-etched, sandblasted; internally lit; soffit
260 cm x 230 cm
TB, WW

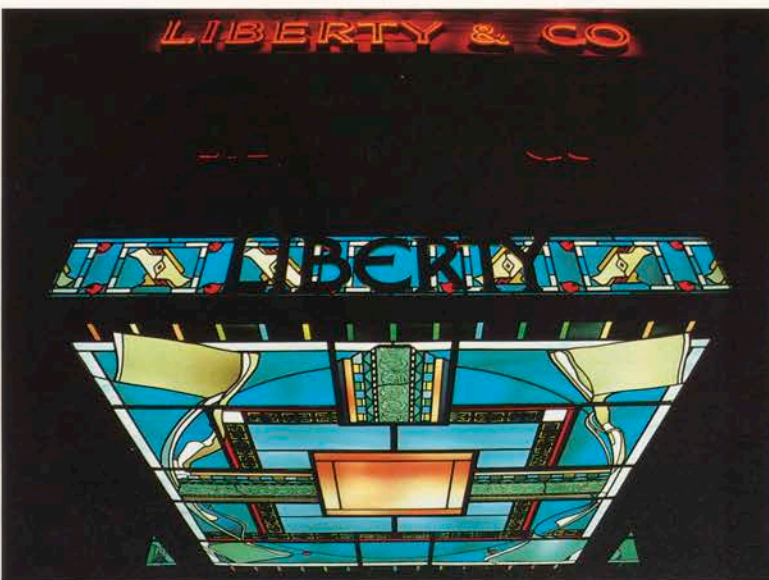
35 Pavel Hlava
Made in collaboration with Jaroslav Štursa
Czechoslovakia
Light Sculpture in the National Theater, Prague
Individual elements cast and cut; metal construction; neon
H. 1230 cm, W. 1000 cm
RA, TB, WW



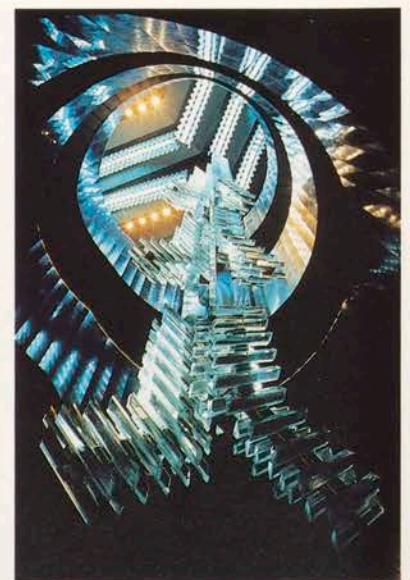
32



33



34



35

36 **Diana Hobson**
England

Group of Three Hollow Forms
Pâte de verre
H. (tallest) 12 cm, W. 15 cm
TB, WW

Blown; trailed decoration
H. (tallest) 20 cm, W. 11 cm
© 1983
RA, TB

39 **Kinuko Ito**
Japan

Nightcap
Pâte de verre
H. 6.5 cm, W. 7.1 cm
RA, TB, WW

37 **Barbara Joffe Hursh**
California, United States

Untitled
Stained glass, sandblasted,
leaded, copperfoiled; fused
glass, vitreous paints, silver
stain, forged wire
H. 66 cm, W. 71 cm
Photograph by Bob Aude
RA, SS, WW

40 **Dan Johnson**
Pennsylvania, United States

Hang Glider
Slumped and fused, cut and
ground; wood and rope
H. 110 cm, W. 100 cm
RA, SS



36

38 **Elaine Hyde**
California, United States

Black Wrap Series



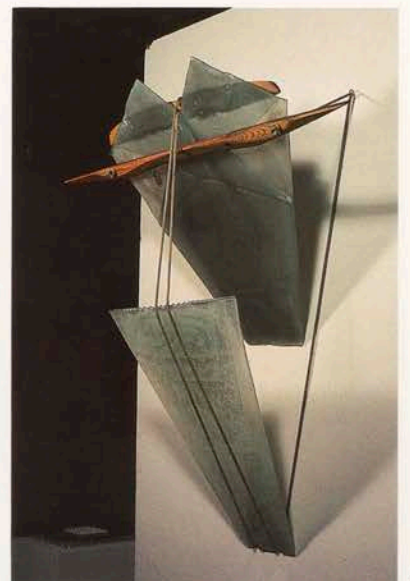
37



38



39



40



41

41 Robert Kehlmann
California, United States

Oracle
Flat glass, sandblasted; reverse
copper etched
H. 42 cm, W. 31 cm
RA, SS, WW

44 Kimiko Kogure
California, United States

Nest
Slumped and sandblasted;
fabricated with silk
H. 86 cm, W. 86 cm
© 1983 Kimiko Kogure
RA, TB, SS, WW

42 Alan Klein
Massachusetts, United States

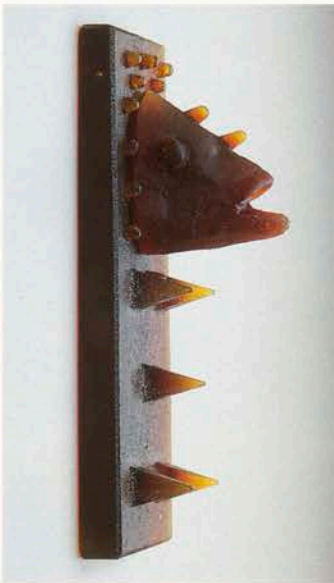
Dixie Rootbeer
Cast glass
H. 35 cm, W. 17 cm
RA, TB, SS, WW

45 Helmut Kohler
Federal Republic of Germany

Vase
Blown, engraved
H. 24.4 cm, W. 15.5 cm
RA, TB, SS, WW

43 Joachim Klos
Federal Republic of Germany

Freie Komposition
Leaded glass
H. 1500 cm, W. 600 cm
RA, TB, SS, WW



42



43



44



45

46 Richard LaLonde
 Washington, United States
From Post-Contemporary Series
 Fused, slumped, heat-polished matte finish
 H. 17 cm, W. 43 cm
 Photograph © 1983 Roger Schreiber
 TB, WW

The Elephants Are Dying Blown;
 cut, sandblasted, enameled
 H. 105 cm, W. 120 cm
 TB, SS

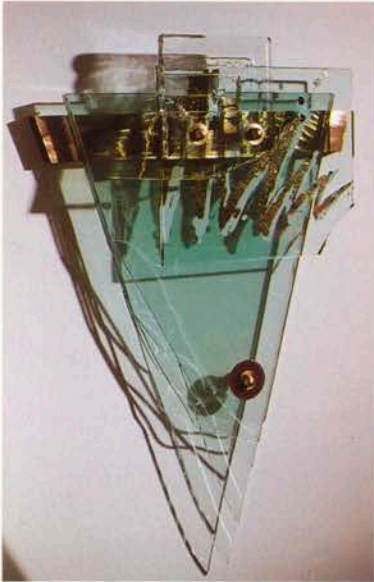
47 Christopher Lee
 California, United States
Wall Wedge
 Plate glass; brass, gold leaf, enamel; drilled, bolted, glued, assembled
 H. 96 cm, W. 61 cm
 RA, SS

49 Max Leser
 Ontario, Canada
Glass Sculpture
 Laminated and fabricated
 H. 30 cm, W. 30 cm
 RA, TB

50 Joël Linard
 France
A Wheel under the Stars or Paris-Marrakech
 Blown; sandblasted
 H. 41 cm, W. 24 cm
 TB, SS, WW



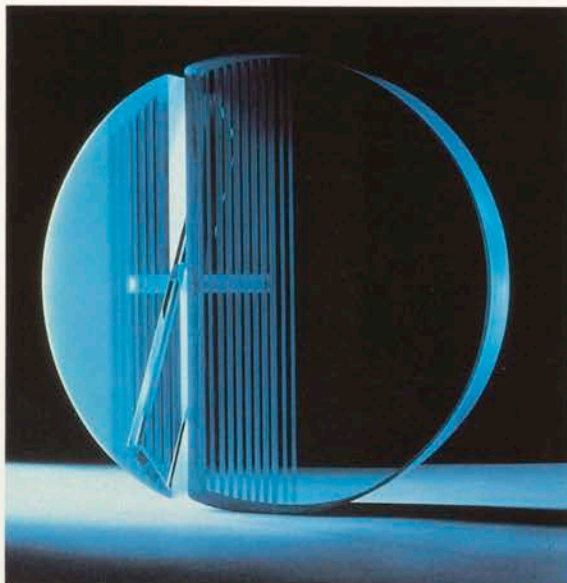
46



47



48



49



50



51

51 Bert van Loo
The Netherlands

Blind Faces
Mosaic glass, Vitrolite,
antique glass, slumped and
blown; leaded; on plywood
H. 200 cm, W. 110 cm
SS

Amphitheatreum
Laminated and cut
H. 11 cm, D. 75 cm
RA, TB

54 Linda MacNeil
Massachusetts, United States

Plate Glass Vessel
Plate glass; cut, ground,
drilled, polished, etched;
goldplated brass
H. 16 cm, W. 16 cm
RA, TB

52 John Gilbert Luebtow
California, United States

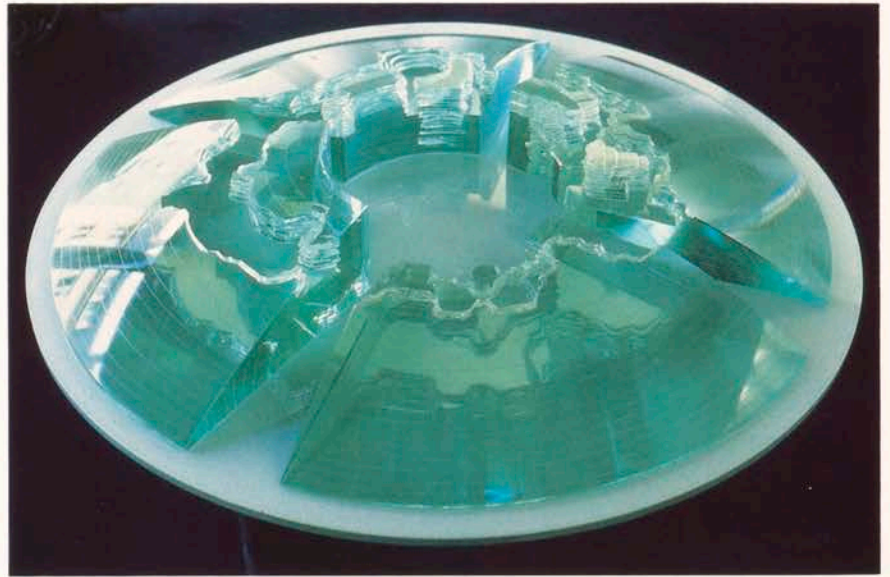
Linear Form Series—#64
Slumped, polished,
sandblasted
H. 46 cm, W. 31 cm
RA

55 Andrew Magdanz
Massachusetts, United States

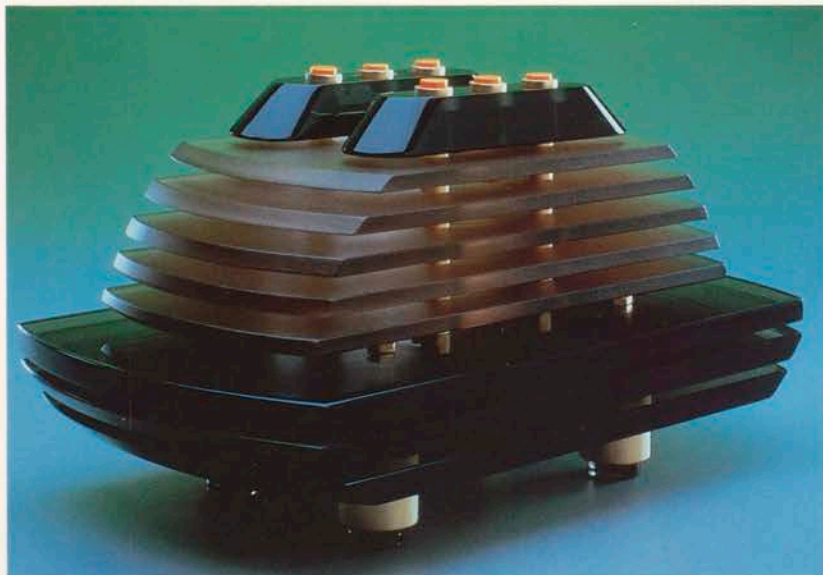
Massively Resting
Blown; wheel-cut,
acid-polished
H. 33 cm, W. 14 cm
RA, TB, WW



52



53



54



55

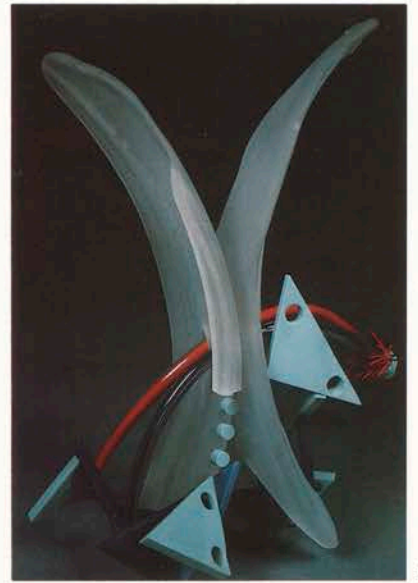
56 John R. Magin
Massachusetts, United States
Pas de Deux
Slumped and blown; Vitrolite; sandblasted, glued
H. 40.6 cm, W. 35.6 cm
RA, SS

59 Jeff Menzer
Nevada, United States
It's a Girl
Sandcast and sandblasted; metal, wood
H. 25 cm, W. 15 cm
RA, TB

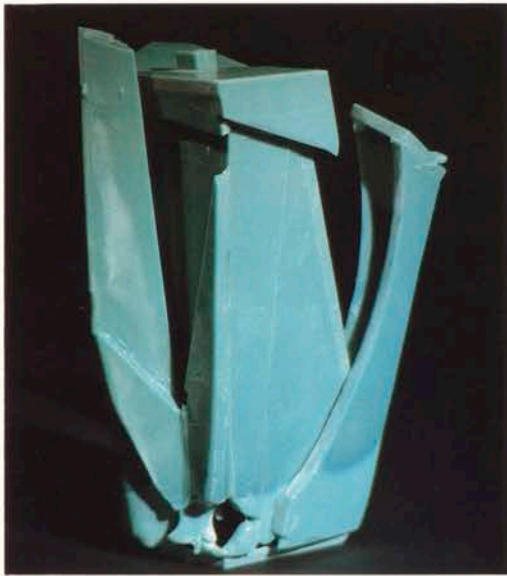
57 Brent J. Marshall
Ohio, United States
Teapot
Fusion-cast
H. 36 cm, W. 28 cm
RA, TB, SS, WW

60 Carlo Moretti
Italy
Cartoccio (Water, wine, flute)
Blown; ground
H. (tallest) 15.8 cm, W. 8.4 cm
TB, WW

58 Concetta Mason
New York, United States
Arena
Blown; controlled breaking technique; sandblasted, enameled
H. 25 cm, W. 20 cm
TB, SS, WW



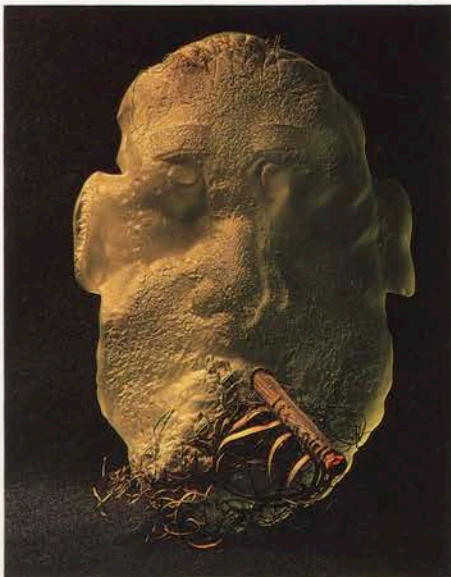
56



57



58



59



60



61

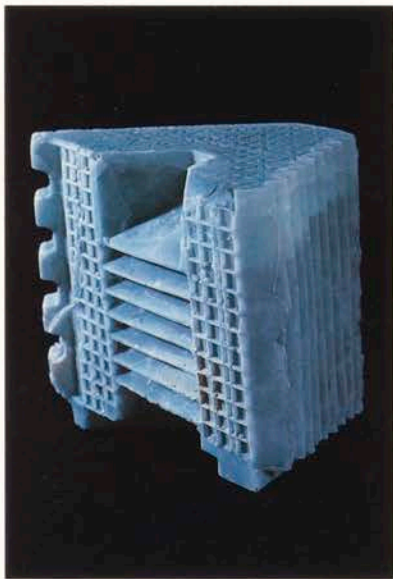
61 William Morris
Washington, United States
Standing Stone
Mold-blown
H. 92 cm, W. 39 cm
Photograph © 1983 Roger
Schreiber
RA, TB, WW; SS abstained

64 Thomas O'Connell
Massachusetts, United States
Rt. 95N. Ruler
Cast glass (into graphite
mold); blown glass, cut,
sandblasted, acid-etched
H. 43 cm, W. 14 cm
RA, SS

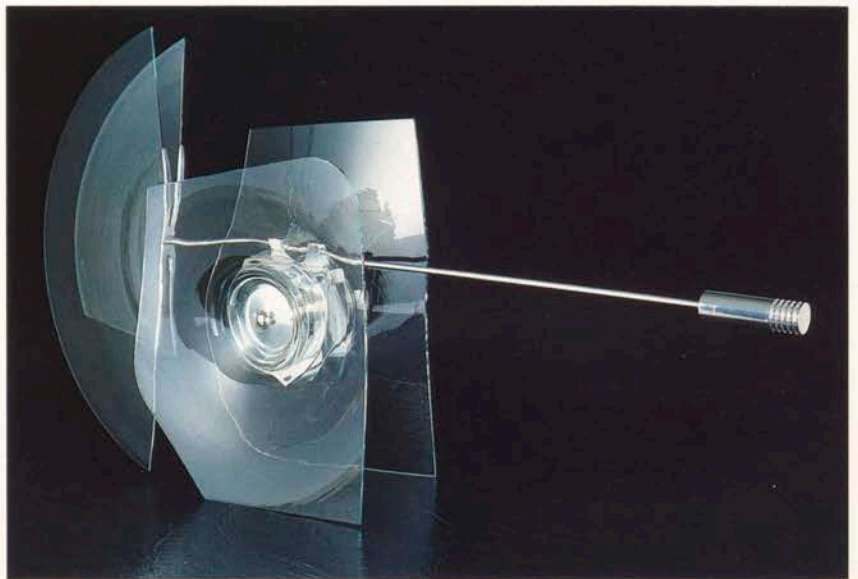
62 Stephen R. Nelson
Pennsylvania, United States
Impregnable Wedge
Cast glass
H. 21.5 cm, W. 22 cm
RA, TB, SS

65 David Pearl
United Kingdom
Untitled
Windows for the European
Centre for Folk Studies,
Llangollen, Wales
Flat glass; leaded, painted
H. (max.) 285 cm, W.
(overall) 300 cm
RA, TB, SS

63 John Nickerson
Colorado, United States
Sentinel
Blown, cut and polished;
machined and polished
aluminum
H. 46 cm, W. 63 cm
RA, SS, WW



62



63



64



65

66 Danny Perkins
California, United States

Black Lagoon

Blown; fractured, sandblasted;
oil paint, silicon
H. 48.4 cm, W. 22 cm
RA, TB, SS, WW

Syrinx System II
Laminated, engraved,
ground, polished; painted
steel
H. 13 cm, W. 13 cm
RA, TB; SS abstained

67 Richard Posner
Washington, United States

The Crystal Pallets: deFence of Light

Detail of project for the Multnomah County Elections Building in Portland, Oregon
Laminated plate glass, photo-sandblasted mirror; assembled with nylon nuts and bolts
H. (overall) 810 cm, W. 4500 cm
RA, SS, WW

69 Pamela E. Powers
Rhode Island, United States

Medicine Cup with Attached Glass

Blown; enameled
H. 16 cm, W. 7 x 11 cm
TB, SS, WW

70 Narcissus Quagliata
California, United States

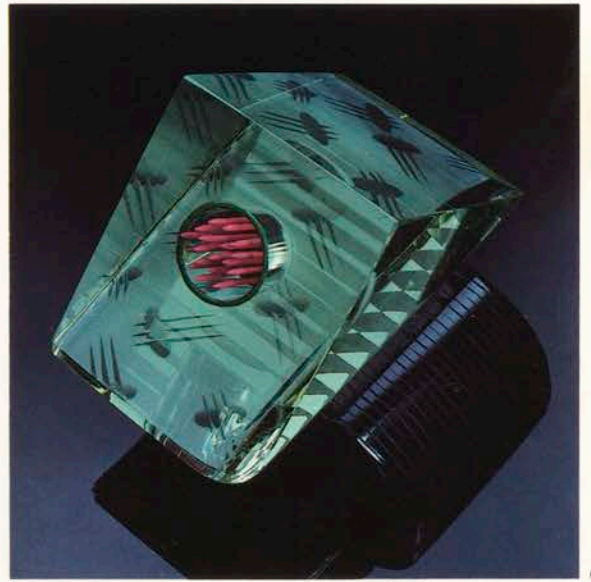
The Glance
Stained and leaded glass
H. 132.5 cm, W. 172 cm
© 1983 Narcissus Quagliata
RA, TB, SS, WW



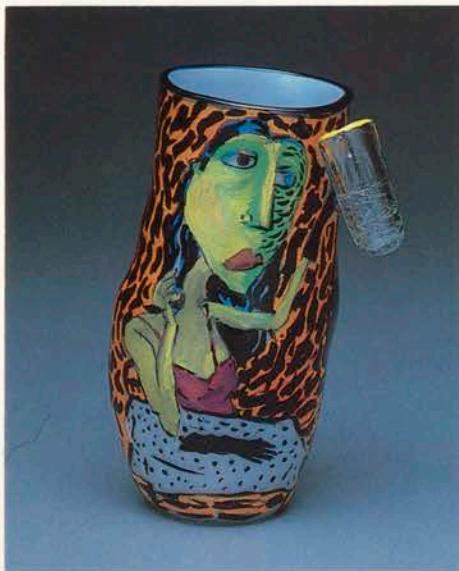
66



67



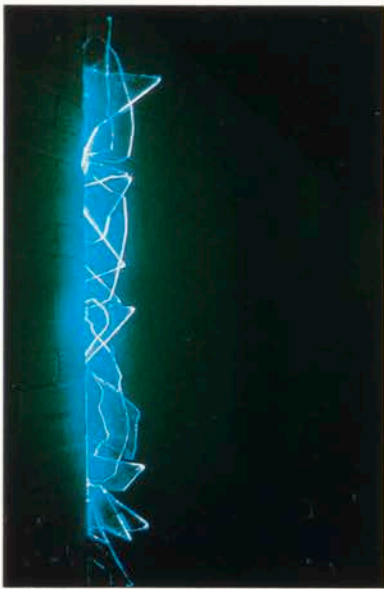
68



69



70



71

71 Neil Roberts
Australia

Broken Illumination #1 (Night)
Installed in external wall at the
Canberra School of Art
Plate glass; neon/argon tube
H. 120 cm, W. 3 cm
RA, SS, WW

Tetra
Leaded and painted glass
H. 85 cm, W. 55 cm
TB, SS, WW

74 Shimpei Sato
Japan

Refraction II
Double-glazed glass; cracked,
glued, cut, leaded, sand-
blasted
H. 60 cm, W. 110 cm
© 1983 Shimpei Sato
SS, WW

72 Waine Ryzak
British Columbia, Canada

Installation #2
Cast glass parts installed in an
environment of silk, cotton,
and fluorescent light
H. 366 cm, W. 183 cm
RA, TB, SS, WW

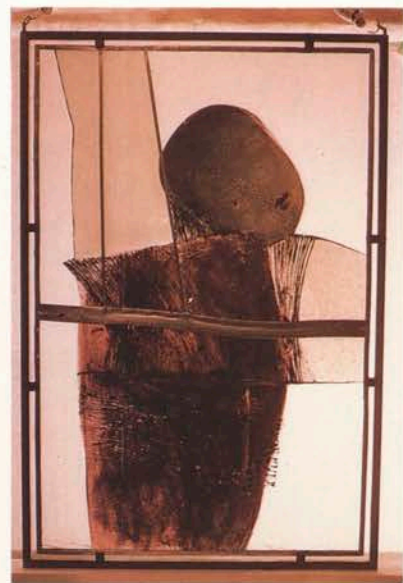
75 Johannes Schreier
Federal Republic of Germany

Fazit 19/1983/GB
Leaded glass; executed with
W. Derix, Taunusstein
H. 259 cm, W. 105 cm
RA, TB, SS, WW

73 Gizela Šabóková
Czechoslovakia



72



73



74



75

76 **Anne K. Schroeder**
Ohio, United States

Untitled
Flat and blown glass; oil paint
H. 130 cm, W. 75 cm
RA, SS, WW

79 **Mary Kay Simoni**
Ohio, United States

Anne's Window
Plate glass and glass chips;
painted wood
H. 55 cm, W. 60 cm
RA, SS

77 **David Schwarz**
Washington, United States

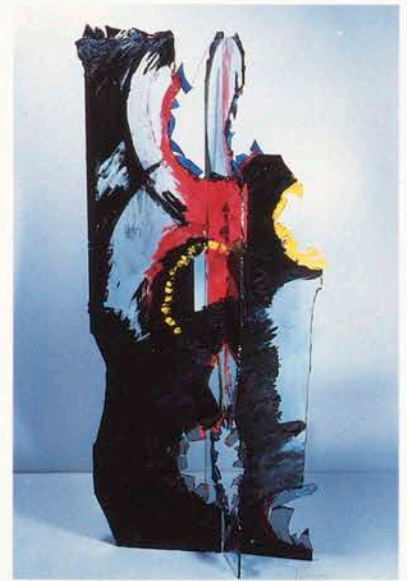
Z.A.O.F. 6.20.83
Blown; cut-polished facets,
sandblasted drawing
H. 15 cm, W. 19 cm
RA, TB, SS

80 **Josh Simpson**
Massachusetts, United States

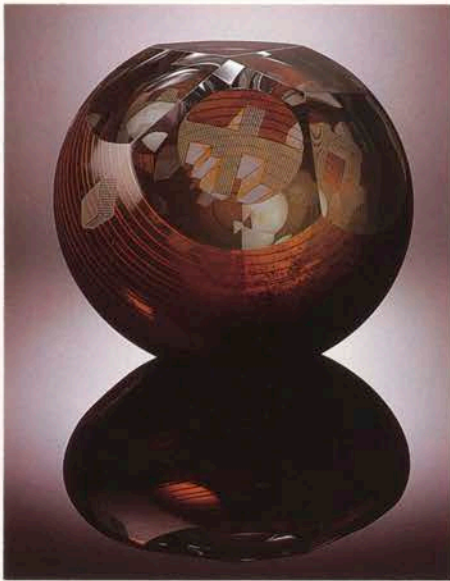
Grid Bubble
Hot-formed exterior texture;
trapped air bubble
H. 8.9 cm, W. 14 cm
RA, TB, WW

78 **Susan Shapiro**
Massachusetts, United States

Fred's Flower
Sandcast; wheel-cut, sand-
blasted, fired enamels
H. 29 cm, W. 14 cm
RA, TB



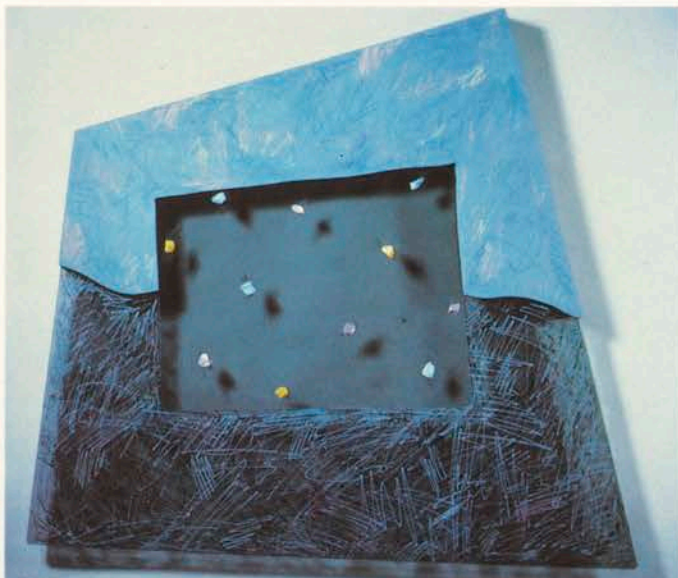
76



77



78



79



80



81

81 Stephen Skillitzi

South Australia

Sentinels

Float glass disks; restackable

H. 175 cm, W. 60 cm

RA, SS

Pair of painted panels
Flat glass; enameled, luster,
sandblasted, acid-etched
H. (each) 376 cm, W. 100 cm
RA, SS

84 Therman Statom

California, United States

Untitled

Plate glass; paint, water, cane,

silicone construction

H. 150 cm, W. 45 cm

RA, SS, WW

82 Jeff G. Smith

Texas, United States

Lightsketch #4

Flat glass; leaded; silicone

sealant

H. 86.7 cm, W. 38.3 cm

© 1983 Jeff Smith

RA, TB, SS

85 Rejene Stowe

Nova Scotia, Canada

Reticulum

Flat glass; copperfoil

technique

H. 52.5 cm, W. 78.5 cm

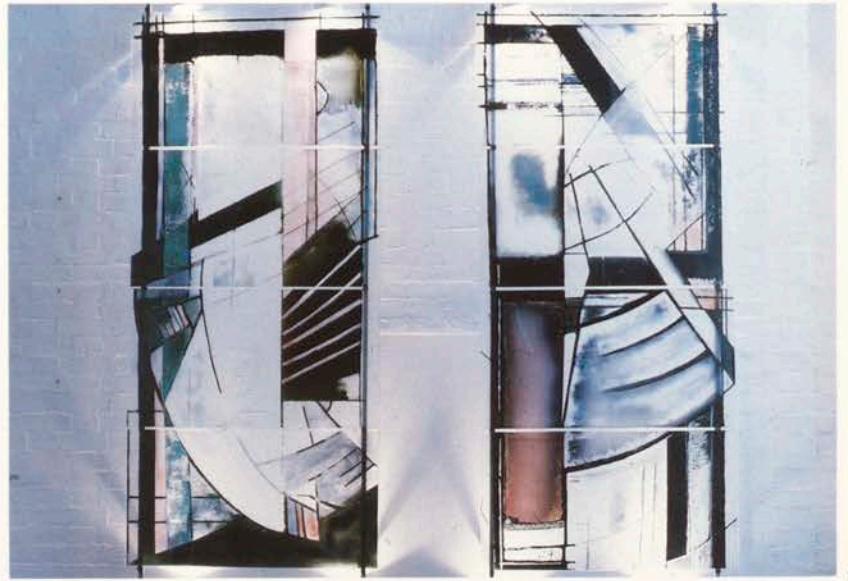
TB, SS

83 Anne Francesca Smyth

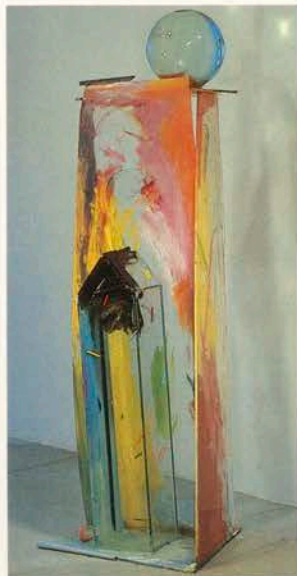
England



82



83



84



85

86 Lino Tagliapietra and Angelin Marina

Effetre International, Italy

Psico Vase

Blown; filigree

H. 32 cm, D. 13 cm

RA, TB, WW

Flat glass; laminated, constructed
H. 49 cm, W. 30 cm
Photo by Jamey Stillings
RA, TB, WW

89 Catherine Thompson

Washington, United States

Fairuz and the Elephant King at the Lake of the Moon

Flat glass; painted, sand-blasted, leaded

H. 61.2 cm, W. 61.2 cm

TB, SS

87 Denji Takeuchi

Sasaki Glass Co., Ltd., Japan

Object—Composition #50

Cast; cut and polished

H. 30 cm, W. 10 cm

RA, TB

90 Akiko Usami

Japan

Swell of Ocean—Zaboon

Flat glass, wood resin lacquered; mother-of-pearl, gold leaf, metal frame

H. 60 cm, W. 160 cm

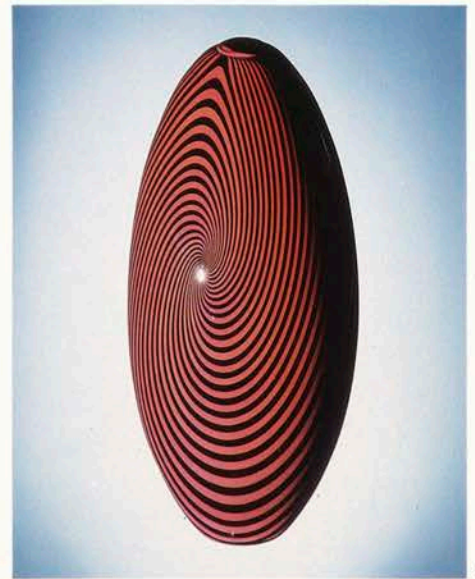
SS, WW

88 Michael Taylor

New York, United States

Rare Minerals Location Device

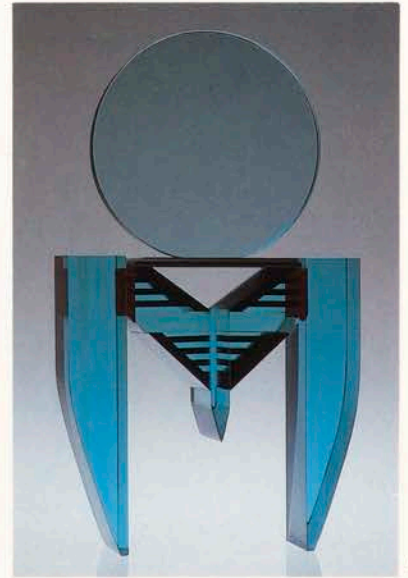
—Prior to Activation



86



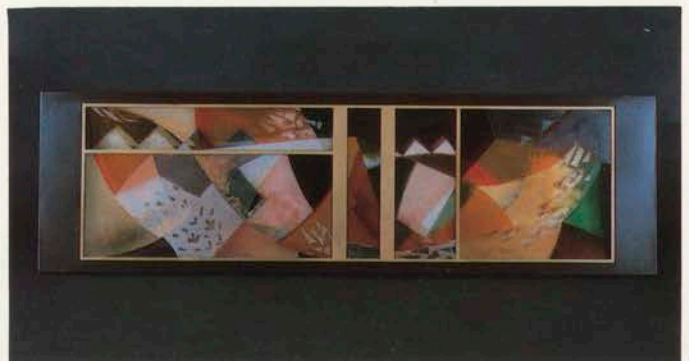
87



88



89



90



91

91 Bertil Vallien
Sweden

Solitude
Glass, sandcast and hot-worked; cut and polished
H. 21 cm, W. 20 cm
RA, TB, SS, WW

H. 43.2 cm, W. 28.8 cm
RA, SS, WW

92 Mary Van Cline
Massachusetts, United States

The Balance Just Beyond
Photo plate, cast glass, two-way mirror, lampwork, wood
H. 42 cm, W. 25 cm
RA, TB, SS

94 Jack Wax
Rhode Island, United States
Redmarker Group
Cast glass and inlaid industrial flashed white glass, cut, ground, and polished; white lacquered wood
H. 89 cm, W. 105 cm
RA, SS, WW

95 Steven I. Weinberg
Rhode Island, United States

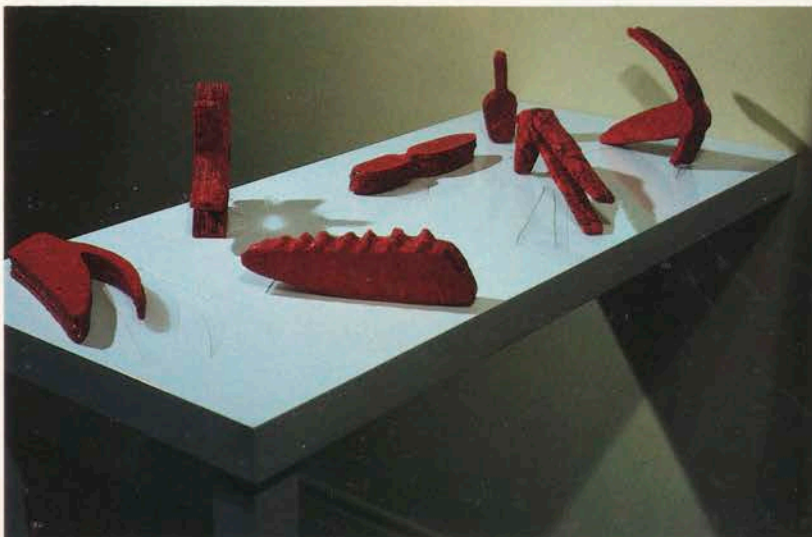
Untitled
Cast; cut, polished, sand-blasted
H. 15 cm, W. 25 cm
TB, WW; RA abstained



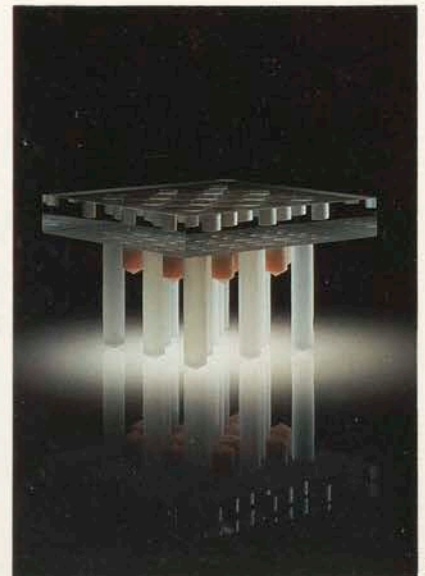
92



93



94



95

96 **Dick Weiss**
Washington, United States

Figure Series, No. 1
Stained glass; rondels by W. Morris and S. Blomdahl
H. 220 cm, W. 65 cm
RA, SS, WW

H. 45 cm, W. 29.5 cm
SS, WW

99 **Dulany Lingo Young**
New Mexico, United States

Memory Is the Editor
Flat glass; copperfoil technique, sandblasting, lead overlay, epoxy, painting, and double plating
H. 93 cm, W. 95 cm
© 1983 Dulany Lingo Young
SS, WW

97 **Walter White and Benjamin Moore**
Washington, United States

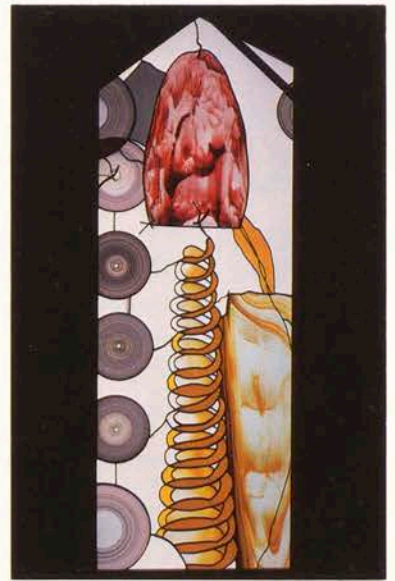
Alabaster Hornet (hanging light fixture)
Blown; machined brass hardware
H. 45 cm, D. 41 cm
TB, SS

98 **Lynda Wright**
New York, United States

Black Venus
Flat and gathered glass; constructed; copperfoil technique; brass wire

100 **Dana Zámečníková**
Czechoslovakia

Shooting Gallery
Multiple layers of sheet glass; sandblasted, enameled, engraved
H. 31 cm, W. 31 x 10 cm
RA, TB, SS, WW



96



97



98



99



100

Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

This list includes publications added to the Corning Museum of Glass Library since the bibliography for *New Glass Review* 4.

Contemporary Glass (after 1945)
Flat Glass (after 1945) including Architectural, Mosaic, Painted, and Stained Glass
Technology (after 1945)
Films on Videotape

Only substantive book reviews are listed; they may be found under the author of the work reviewed.

The following periodicals are recommended for compre-

hensive coverage of contemporary glassmaking:

American Art Glass Quarterly
Glass Art Society Journal
Glass Review (Czechoslovakia)
Glass Studio
Neues Glas
New Work
Stained Glass

Before 1982, this bibliography appeared annually in the *Journal of Glass Studies*, also published by The Corning Museum of Glass.

CONTEMPORARY GLASS (after 1945)

- ANONYMOUS
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American Craft, v. 43, no. 4, Aug.-Sept. 1983, p. 76, ill. Harvey Littleton.
- "American Craft Museum I"
Neues Glas, no. 1, 1983, p. 37, ill.
Two exhibits: Glen Lukens, and 7 Czech glass artists.
- "American Studio Glass: Masters of the Art"
Gifts & Decorative Accessories, v. 84, no. 1, Jan. 1983, pp. 116-121, ill.
- "An American Tradition"
The Journal, A Newsletter for Friends of Wheaton Village, v. 6, no. 4, 1983, p. 2, ill. Steve Tobin at Wheaton Village Glass Center.
- "Annual Exhibition—1983"
Scottish Glass Society Newsletter, no. 10, June 1983, p. 2.
Perth exhibition.
- "Artists' News"
Neues Glas, Continuing series: no. 1, 1983—no. 4, 1983.
- "Ausstellung/Exhibition: Louis Leloup, Meister des Glases aus Belgien"
Neues Glas, no. 2, April-June 1983, p. 94, ill.
- "Ausstellung/Exhibition; Tucson Museum of Art: Sculptural Glass"
Neues Glas, no. 2, April-June 1983, p. 93, ill.
- "Ausstellung: Neues Glas in Deutschland"
Neues Glas, no. 2, April-June 1983, pp. 84-88, ill.
59 German artists in exhibit organized by Düsseldorf Art Museum.
- "Award-winning Student Glass Designer"
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Anita Harris, Stourbridge College.
- "Bohemian Crystal Chandeliers in the Presidential Palace in Manila"
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- "Bohemian Lead Crystal"
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- "British Glassware on Show in Japan"
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Exhibit of Seguso glass.
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French bottle factory visited by studio artists.
- "Close Up on Quality"
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Engraved vase by Edinburgh Crystal.
- "Come guizza quel cristallo"
Casa Vogue, no. 142, June 1983, pp. 188-189, ill.
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- "Contemporary Glass Group to Meet at Wheaton Village"
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- "Creative Glass Center of America Awards Fellowships"
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- "Cristal habillé, cristal nu. Expositions pour la promotion du cristal"
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- "Czech Glassware"
Design, no. 409, Jan. 1983, p. 5, ill.
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- "Da Vicenza un richiamo alla semplicità"
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- "Daum setzt auf Fachhandel"
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- "Drei Glaskünstler mit raffinierten Techniken"
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- 150–151, ill.
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- “Giuseppe Signoretto”
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- “Glashüttenfest alter Tradition”
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Chevy Chase, Md.: Paw-Print Press, 1983, 56 pp., ill.
Handbook for slumping glass and restoring bent panel lamps.

KEOGH, PETER
"The Acton Sandblaster"
Glass Gazette (Glass Art Association of Canada), [Fall 1983?], pp. 6-8, ill.

KOHLER, LUCARHA
"Photo Silkscreening on Glass"
Glass Studio, no. 37 (Oct. 1982), 1983, p. 15+, ill.
Updated 1981 article.

KOT, CASEY and MORRIS, JAMES
"What Every Glassblower Should Know about Fiber Optics"

Proceedings, the Twenty-Seventh Symposium and Exhibition on the Art of Glassblowing (The American Scientific Glassblowers Society, Toledo, Ohio), 1982, pp. 16-19, ill.

LUISI, JOSEPH H.
"Scientific Glassblowing Certification and Degree Programs at Salem Community College"
Proceedings, the Twenty-Seventh Symposium and Exhibition on the Art of Glassblowing (The American Scientific Glassblowers Society, Toledo, Ohio), 1982, pp. 44-75, ill.

MATTOX, DOUGLAS M. and CADOFF, LAURENCE H.
"Flame-working and Sealing Alternatives: A Review of the Various Methods of Heating Glass to Working Temperatures"
Glass Industry, v. 64, no. 2, Feb. 1983, pp. 10-13.

MAYO, GENE
"Soldering Techniques"
The American Art Glass Quarterly, Fall 1982, pp. 68-69.
Making stained glass windows.

MILES, WILLIAM O.
"Foil Repair of Leaded Glass"
Glass Studio, no. 37 (Oct. 1982), 1983, p. 71, ill.
Updated 1979 article.

MYERS, MARY
"Bending Glass for Lampshades"
Glass Studio, no. 37 (Oct. 1982), 1983, pp. 30-32, ill.
Updated 1980 article.

NEW-SMALL, DAVID
"Angie—An Electric Furnace Story"
Glass Gazette (Glass Art Association of Canada), [Fall 1983?], pp. 2-3, ill.

PLATT, D. MICHAEL
"Acid Etching"
Glass Studio, no. 37 (Oct. 1982), 1983, pp. 42-47, ill.

RIGAN, OTTO B.
Photographing Stained Glass
Lake Oswego, Ore.: Mercury Press, 1983, 84 pp., ill.

SARFI, GEORGE
"Borosilicate Glass Paperweights"
Glasfax Newsletter, v. 14, no. 3, Sept. 1982, pp. 1-10, ill.
Technical aspects of weights created by author.

SCRIVEN, EARL E.
"More Crown Jewels in the Fine Art of Beveling"
Glass Digest, v. 62, no. 5, May 15, 1983, pp. 86-88+, ill.
Survey of beveling from 1800s to 1930s, and how-to-do-it techniques.

TALABA, MARK
"The Zen of Packing & Shipping Leaded Glass Work"
Glass Studio, no. 36, Sept. 1982, pp. 42-44, ill.

ULLBERG, EVA
"An Electric Glass Furnace"
Glass Art Society Journal 1982-1983, pp. 98-99, ill.

VERBERNE, DANIEL
"Designing and Building a Glass Furnace"

Glass Art Society Journal 1982-1983, pp. 100-101, ill.

WADE, KENT

"Alternatives for Photosilkscreening on Glass"
Glass Studio, no. 37 (Oct. 1982), 1983, pp. 22-23.

WILSON, H. WEBER

"Practical Techniques for Residential Stained Glass Repair"
Glass Studio, no. 37 (Oct. 1982), 1983, pp. 62-63+, ill.

FILMS ON VIDEOTAPE

Cameo Glass

Charles Hadjamach, Broadfield House Glass Museum, 1983
65 min., color, sound
Casing cameo glass

Glass—a Dwelling for Light

Sveriges Riksradio AB/ Swedish Radio Company, [1983]
26 min., color, sound
Glassmaking in Småland, Sweden

Masters of Murano

Landmark Films, 1982
17 min., color, sound
Three contemporary glassmakers

Tiny Bits of Beauty

Michigan Council for the Arts, [1975-1976]
10 min., color, sound
Demonstration by two Venetian beadmakers

A list of films acquired before 1983 may be purchased from The Corning Museum of Glass Library.

Galleries

Based upon the replies to a 1983 Museum Survey, the following list includes commercial galleries with active exhibition policies and those which have held significant one-person or group shows. Galleries wishing to be listed in *New Glass Review* 6 should send a letter describing

their exhibition schedule and policies to *New Glass Review*, Department G, The Corning Museum of Glass, Corning, New York 14831, U.S.A., no later than December 1984. Those galleries not replying to two consecutive surveys will be removed from this list.

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Canberra A.C.T. 2603, Australia

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Waterloo, Ontario N2L 2T4, Canada

THE CRAFT GALLERY
346 Dundas Street West
Toronto, Ontario M5T 1G5, Canada

GALERIE VERRE D'ART
1518 Sherbrooke West
Montreal, Quebec H3G 1L3, Canada

THE GLASS ART GALLERY INC.
21 Hazelton Avenue
Toronto, Ontario M5R 2E1, Canada

THOMAS GALLERY
460 River Avenue
Winnipeg, Manitoba R3L 0C7, Canada

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Federal Republic of Germany

ESSENER GLASGALERIE
Annastr. 74
4300 Essen,
Federal Republic of Germany

GALERIE EHINGER-SCHWARZ
Markplatz 20
7900 Ulm, Federal Republic of Germany

GALERIE ERDMANNSDORFER
Stuttgart, Federal Republic of Germany

GALERIE HERMANN
Drachselsreid
Bayerischerwald
Federal Republic of Germany

GALERIE INGRID MENSENDIK
Gerresheimer Landstrasse 82
4 Düsseldorf-Unterbach
Federal Republic of Germany

GALERIE L
Heine Haus, Elbchausee 31
2000 Hamburg 50
Federal Republic of Germany

GALERIE LIETZOW BERLIN
Knesebeckstrasse 32
D-1000 Berlin 12
Federal Republic of Germany

GALERIE RADEMACHER
Gutenbergstrasse 62
6350 Bad Nauheim
Federal Republic of Germany

GALERIE ROOT
Ruhesteinstr. 290, POB 268
Mitteltal, Baden-Württemberg
Federal Republic of Germany

GLAS GALERIE NORDEND
Nordendstrasse 45
8000 Munich 40
Federal Republic of Germany

GLAS GALERIE VELTHEIM
Drosselgasse 5
3305 Veltheim/Braunschweig
Federal Republic of Germany

MODERN GLAS KUNST
Knochenhauerstrasse 8
Hannover-Altstadt
Federal Republic of Germany

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GLAS
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2800 Bremen
Federal Republic of Germany

SM- GALERIE EDITH GOTTSCHALK
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6000 Frankfurt
Federal Republic of Germany

TABERNAKEL
Rentzelstr. 6
D-2000 Hamburg 13
Federal Republic of Germany

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69002 Lyon, France

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75006 Paris, France

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4 rue des Bachettes
06410 Biot, France

GALERIE DES MÉTIERS D'ART
24 rue Georges-Clemenceau
06600 Vieil Antibes, France

LA GALERIE DU VITRAIL
17 Cloître Notre-Dame
28000 Chartres, France

GALERIE GÉRARD LAUBIE
2 rue Brisemiche
75004 Paris, France

GALERIE LES COUTELIERS
27 rue des Couteliers
31000 Toulouse, France

GALERIE NOELLA GEST
5 rue de la Commune
13210 St-Rémy de Provence, France

GALERIE SARVER
20 rue St-Paul
75004 Paris, France

GRENIER DE VILLÄTRE
GALERIE SOPHIE ET
GERARD CAPAZZA
18330 Nancy, France

LA MARGELLE
26 rue des Cordeliers
13100 Aix en Provence, France

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Verdoesstraat 2A
1814 ND Alkmaar, Netherlands

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GALERIE ROB VAN DEN DOEL
Anna Paulownstraat 105 A
S-Gravenhage, Netherlands

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1003 Lausanne, Switzerland

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6004 Luzern, Switzerland

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8810 Horgen, Switzerland

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