

NewGlass

Review 23

The Corning Museum of Glass

NewGlass Review 23

The Corning Museum of Glass
Corning, New York
2002

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Die *New Glass Review* wird jedes Jahr als Teil der Mai-Ausgabe von *NEUES GLAS/NEW GLASS* veröffentlicht. Sie ist aber auch als Sonderdruck erhältlich. Diese beiden Publikationen sind ebenso wie Abonnements für die *New Glass Review* im Verkaufsbüro des Corning Museums of Glass (siehe oben stehende Adresse) erhältlich.

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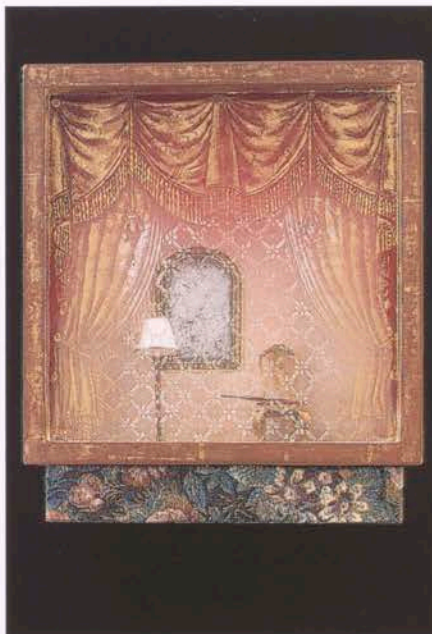
Artists and Objects*

Künstler und Objekte*

- * Descriptive information has been provided by the entrants.
- * Die Objektbeschreibungen sind von den Teilnehmerinnen und Teilnehmern geliefert worden.



1



4



2



3



5

1. Galia Amsel

52a Hopton Road
London SW16 2EN,
England, U.K.

Aperture 5 "Hope"

Cast glass
Gegossenes Glas
H. 70 cm, W. 17 cm, D. 8.5 cm
PA, TO

2. Bennett Battaile

18230 Southwest Wheeler
Court
Aloha, Oregon 97007

Flamenco

Flameworked glass
Lampengearbeitetes Glas
H. 53 cm, W. 97 cm, D. 76 cm
PA, PP, JW

3. Veronika Beckh

Gernheim 12
D-32469 Petershagen,
Germany

Source

Blown glass, hot-worked,
cut, sandblasted, polished,
assembled
Geblasenes Glas, heiß be-
arbeitet, geschliffen, sand-
gestrahlt, poliert, montiert
Diam. 23 cm
PA, TO, PP, JW

4. Frances Binnington

Bradford Campbell Gallery
251 Post Street, Fifth Floor
San Francisco,
California 94108

Annie Get Your Gun

Verre églomisé, gilded,
assembled
Verre églomisé, vergoldet,
montiert
H. 38 cm, W. 34 cm, D. 18 cm
TO, PP, JW

5. Gabriella Bisetto

68B High Street, Kensington
Adelaide, South Australia
5068 Australia

Distend

Blown glass, hand-scratched
Geblasenes Glas, handge-
schnitten
H. 48 cm, W. 19 cm, D. 19 cm
TO, PP

6. Lene Bodker
 Strandvejen 16C
 2100 Copenhagen, Denmark
Opus
 Blown and cut glass
 Geblasenes und geschliffenes Glas
 H. 47 cm, W. 14 cm, D. 11 cm
 JW

7. Christina Bothwell
 148 Karns Road
 Stillwater, Pennsylvania 17878
Toy
 Cast glass; pit-fired raku clay, wood, iron wheels
 Gegossenes Glas; grubengebrannte Rakukeramik, Eisenräder
 H. 33 cm, W. 38 cm, D. 15 cm
 TO, PP, JW

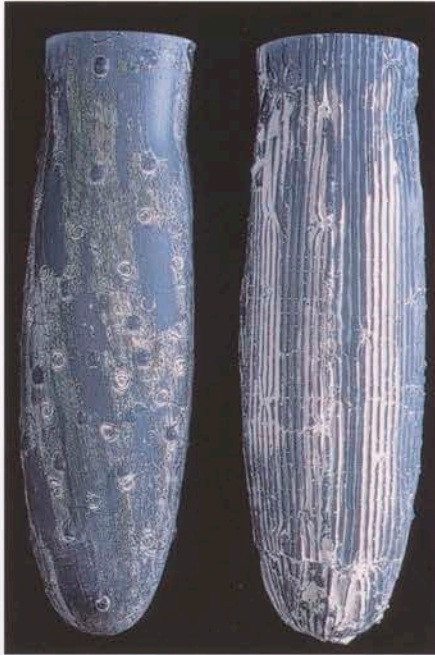
8. Latchezar Boyadjiev
 1565 Vendola Drive, #12
 San Rafael, California 94903
Comfort
 Cast glass, ground, polished, acid-etched
 Gegossenes Glas, geschliffen, poliert, säuregeätzt
 H. 72 cm, W. 58 cm, D. 16 cm
 PA

9. Bob Budd
 1 Bury Meadow, Cottles Lane,
 Woodbury
 Exeter, Devon EX5 1EE,
 England, U.K.
Suspended Clouds, Tacchi Morris Arts Centre, Taunton, UK
 Photographic images printed and fired on glass; stainless steel
 Auf Glas gedruckte und eingebrannte Fotografien; rostfreier Stahl
 H. 130 cm, W. 900 cm, D. 50 cm
 PA, PP

10. Devin Burgess
 Providence, Rhode Island
Duck
 Cast glass; mixed media, found objects
 Gegossenes Glas; Mixed Media, Fundstücke
 H. 240 cm, W. 45 cm, D. 45 cm
 PP, JW



8



6



9



7



10



11

11. Chelsie Bush

Richmond, Vermont

Overheated

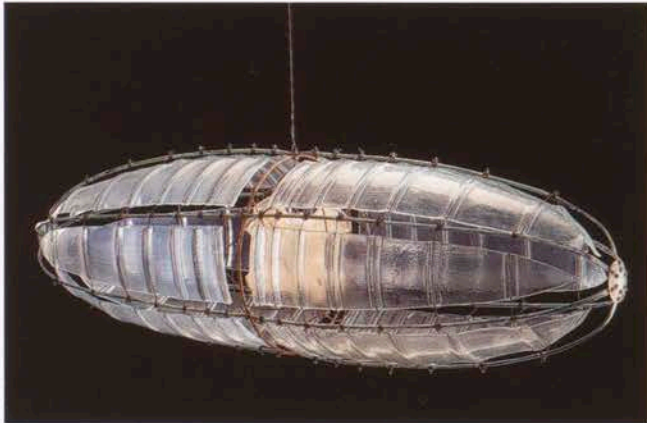
Sand-cast glass; neon,
305 V-8 Chevy motor
In Sand gegossenes Glas;
Neon, 305 V-8 Chevy Motor
H. 130 cm, W. 120 cm,
D. 110 cm
PA, TO, PP, JW

12. Robin Cass

Rochester, New York

Traveler VI

Fused, slumped, blown,
and enameled glass; metal
Verschmolzenes, abgesehtes,
geblasenes und emailiertes
Glas; Metall
H. 32 m, W. 86 cm
PA, TO



12

13. David Chatt

Seattle, Washington

Flab Bag

Glass seed beads
Kleine Glasperlen
H. 20 cm, W. 25.5 cm,
D. 20 cm
PP

14. Nicole Chesney

Chappell Gallery
526 West 26th Street, Level 9
New York, New York 10001

That Which Is Dreamt

Plate glass, mirror, oil paint
Glasscheibe, Spiegel, Ölfarbe
H. 77 cm, W. 50 cm, D. 4 cm
PA, TO, PP

15. Daniel Clayman

9 Newman Avenue
Rumford, Rhode Island 02916

Tinge

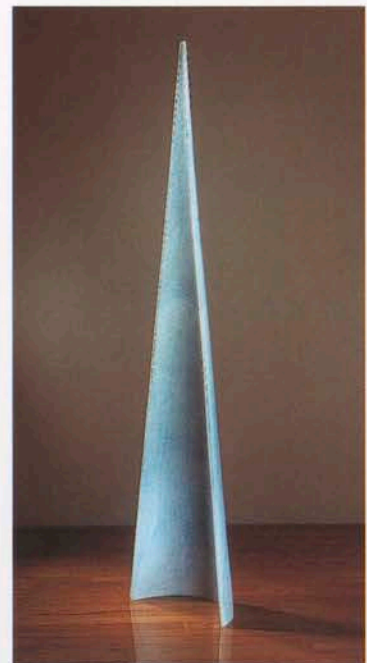
Cast glass
Gegossenes Glas
H. 249 cm, W. 56 cm,
D. 25 cm
PA, TO, JW



14



13



15

16. Benjamin W. Cobb
 2 Sycamore Street
 Newport, Rhode Island 02840
Remnants
 Blown glass, assembled
 Geblasenes Glas, montiert
 H. 46 cm, W. 33 cm, D. 33 cm
 PA, TO, PP

17. Brian Coleman
 1085 Hazel Dell Road
 Watsonville, California 95076
Entwined
 Glass tubing, ribbon burner,
 krypton, phosphorescence,
 electricity
 Glasröhren, Brenner, Krypton,
 Phosphoreszenz, Elektrizität
 H. 23 cm, W. 120 cm, D. 23 cm
 TO, JW

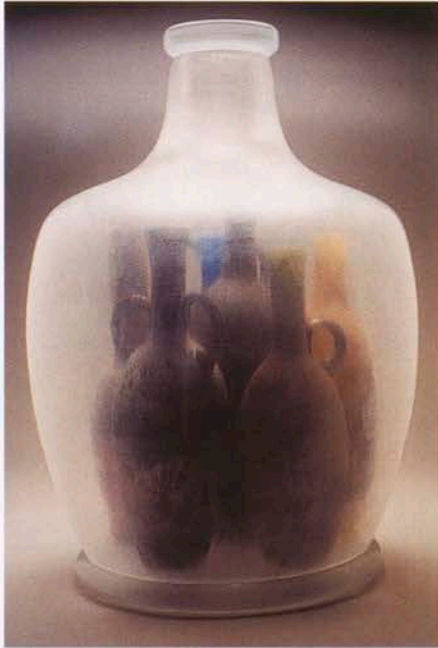
18. Elizabeth M. Coleman
 39 West Starr Avenue, #6
 Columbus, Ohio 43201
Corn-Fed
 Cast lead crystal; porcelain,
 seed corn
 Gegossenes Bleikristall;
 Porzellan, Saatmais
 H. 18 cm, W. 7.5 cm, D. 7 cm
 JW

19. Brad Copping
 645 Jack Lake Road
 Apsley, Ontario K0L 1A0,
 Canada
 Untitled 1 (black canoe)
 Blown glass, acid-etched;
 oil stain, wood, paper
 Geblasenes Glas, säuregeätzt;
 Ölflecken, Holz, Papier
 H. 175 cm, W. 28 cm,
 D. 20 cm
 TO, JW

20. Rhian Mair Davies
 Tegfan, Beulah
 N. C. Emlyn, Ceredigion SA38
 9QE, Wales, U.K.
*Relative, Relatives (detail/
 Detail)*
 Kiln-cast and hot-worked glass
 Ofengegossenes und heiß
 bearbeitetes Glas
 Largest/größte: H. 15 cm,
 W. 10 cm, D. 12 cm
 JW



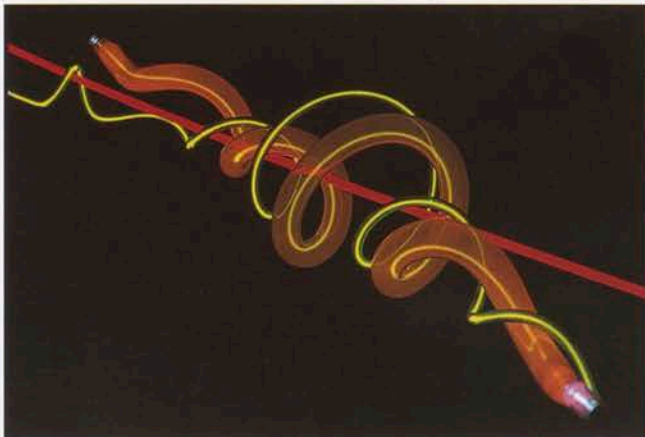
18



16



19



17



20



21

21. Nadege Desgenetez

3700 Southwest Donovan
Seattle, Washington 98126

Chaussette

Blown glass (*incalmo*)

Geblasenes Glas (*incalmo*)

H. 83 cm, W. 29 cm, D. 23 cm
TO, PP, JW

22. Peter Drobny

211 Chemung Street
Corning, New York 14830

River Window

Plate glass, fabricated wood

Glasscheibe, bearbeitetes Holz

H. 30 cm, W. 370 cm,

L. 550 cm

PA, PP, JW

23. Timothy Edwards

40 Regent Street
Kensington, South Australia
5068, Australia

Focus #3

Blown glass, wheel-cut

Geblasenes Glas, radgraviert

H. 33 cm, W. 28 cm, D. 6.5 cm

PA, PP

24. Adrienne Evans

51 Lancaster Street
Providence, Rhode Island
02906

If an atom was enlarged to the size of this sphere, all the components, the nucleus and the electrons, would still be invisible. If the sphere was enlarged to the size of downtown Providence, then the nucleus would be the size of a small pebble and the electrons would be tiny grains of sand.

The rest of the space would be empty.

Pulled and formed glass cane;

slumped plexiglass, copper wire

Gezogene und geformte Glas-

rohre; abgesehenes Plexiglas,

Kupferdraht

Diam. 182.8 cm

PA, TO

25. Emi Fujiwara

C-201 Familie Heights
2-1 Aza-tsuishige, Ohira-cho
Okazaki, Aichi 444-0007,
Japan

Untitled

Mold-blown glass, cut,

assembled

Formgeblasenes Glas,

geschliffen, montiert

H. 155 cm, W. 40 cm,

D. 20 cm

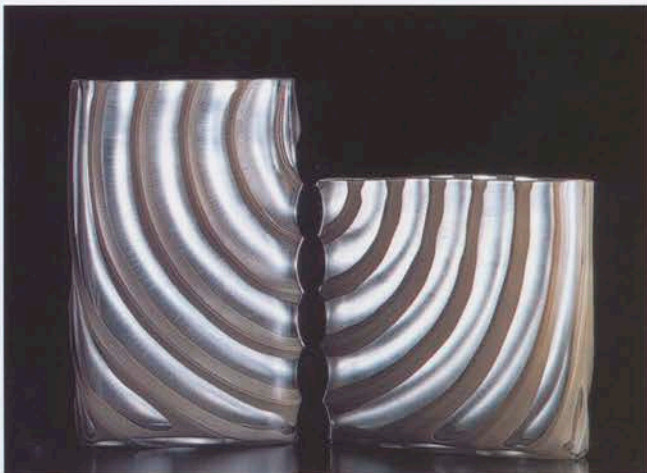
PA, TO



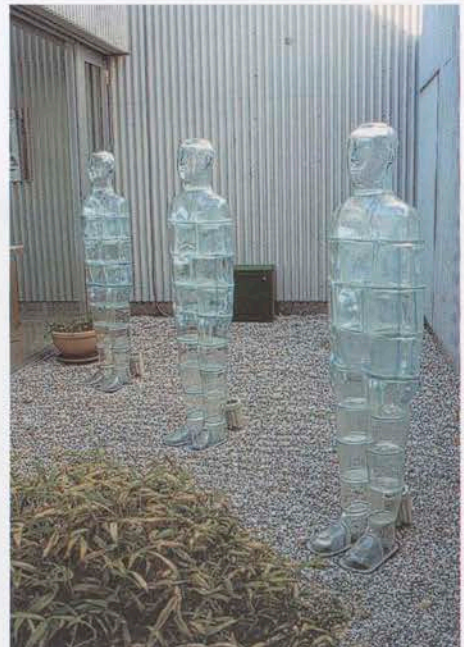
22



24



23



25

26. Debra Grundy
 12 Commercial Road
 Louth, Lincolnshire LN11 7AB,
 England, U.K.
Glasses
 Kiln-cast glass
 Ofengegossenes Glas
 H. 15 cm, W. 7.3 cm, D. 7.3 cm
 TO, JW

27. Jens Gussek
 Hoher Weg 17
 06120 Halle, Germany
Ocean
 Blown and sand-cast glass
 Geblasenes und sandgegos-
 senes Glas
 H. 13 cm, W. 122 cm, D. 42 cm
 PA, TO, PP, JW

28. Yukie Hagihara
 666-6 Tokumaru-machi
 Matto-shi, Ishikawa 924-0804,
 Japan
Mela
 Blown glass, kiln-cast,
 sandblasted, laminated
 Geblasenes Glas, ofengegos-
 sen, sandgestrahlt, laminiert
 Each/jedes: H. 34 cm,
 W. 11 cm, D. 11 cm
 TO, PP

29. Johannes Hewel
 Rot am See, Germany
Trinity Nine
 Antique glass, etched, painted
 Antikglas, geätzt, bemalt
 H. 40.3 cm, W. 31 cm
 PA, TO, JW

30. Laura Heyworth
 Duizendschoonstraat 12HS
 1031 BG Amsterdam,
 The Netherlands
Softly, Softly
 Flameworked glass; metal
 Lampengearbeitetes Glas;
 Metall
 H. 40 cm, W. 41 cm, D. 15 cm
 PA, TO



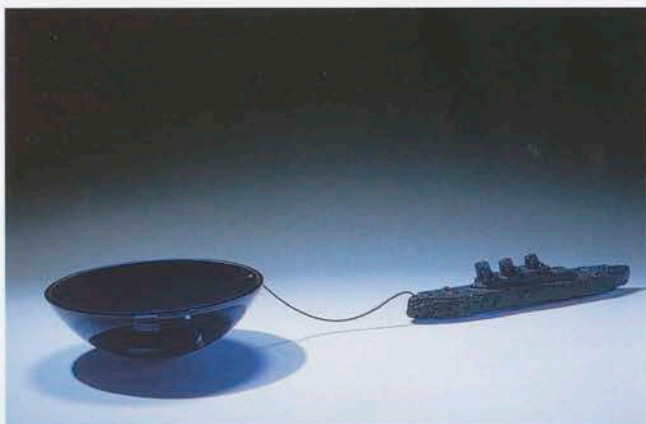
28



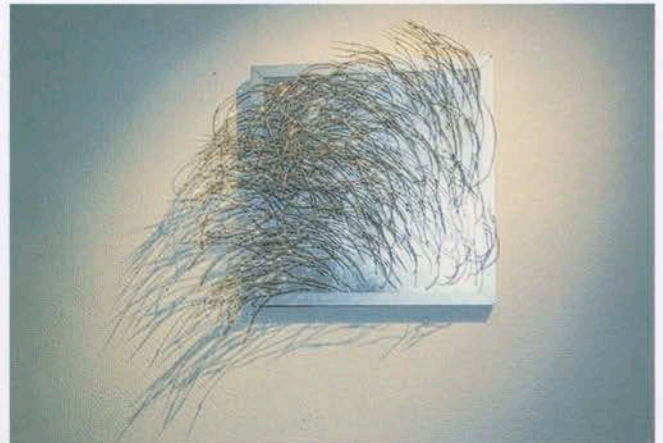
26



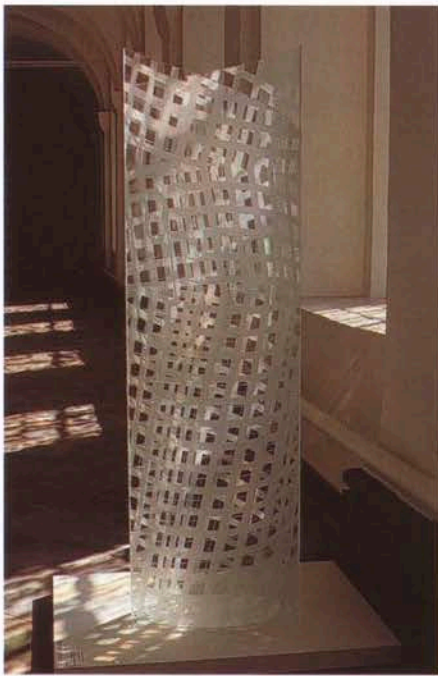
29



27



30



31

- 31. Klaus U. Hilsbecher**
 Wupperstraße 45
 D-40219 Düsseldorf, Germany
Einsicht
 Kiln-cast and engraved glass,
 assembled
 Ofengegossenes und graviertes
 Glas, montiert
 H. 180 cm, W. 58 cm, D. 46 cm
 TO, PP

- 32. Deborah Holloway**
 7 Northfield Circus
 Edinburgh EH8 7PY,
 Scotland, U.K.
 Untitled (detail/Detail)
 Blown lead crystal
 Geblasenes Bleikristall
 H. 56 cm, W. 36 cm, D. 36 cm
 TO, PP

- 33. Timothy Horn**
 The Glass Workshop,
 Canberra School of Art
 ACT 2601 Canberra, Australia

Glass Slipper (Ugly Blister)
 Cast lead crystal; Easter egg
 foil, nickel-plated bronze
 Gegossenes Bleikristall; Oster-
 eierfolie, vernickelte Bronze
 H. 51 cm, W. 33 cm, D. 72 cm
 TO, JW

- 34. Charlotte Hughes**
 30 High Street
 Weedon, Northants NN7 4QD,
 England, U.K.
Definitely or Probably Vases
 Blown glass; fabric, buttons
 Geblasenes Glas; Stoff, Knöpfe
 Largest/größte: H. 42 cm,
 W. 20 cm, D. 20 cm
 TO, PP, JW

- 35. Kazumi Ikemoto**
 Kawasaki, Japan
Scene 0103
 Blown glass; enamels
 Geblasenes Glas; Email
 H. 27 cm, W. 26 cm, D. 26 cm
 TO



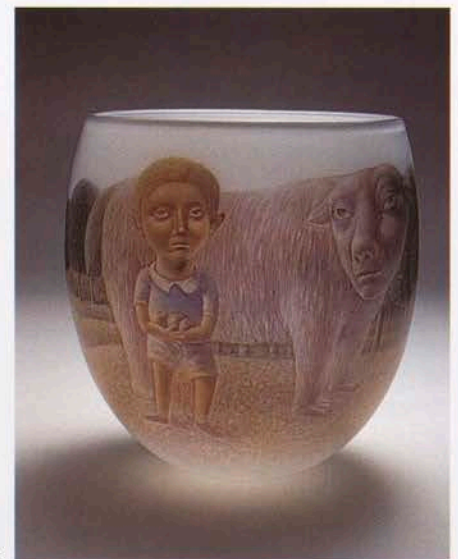
32



34



33



35

36. Ada Isensee

Buoch, Germany

Landscape 2001

Stained glass

Farbglas

H. 59 cm, W. 38.5 cm,

D. 1.6 cm

TO, PP

Stejelepladsen (Fishing Nets Hung to Dry)

Blown glass, slumped; leaded panels, metal

Gebblasenes Glas, abgeseckt; verbleite Tafeln, Metall

Each panel/jede Tafel:

H. 190 cm, W. 45 cm,

D. 30 cm

PA, PP

37. Mika Iwamoto

1-17-5 Futago

Karatsu, Saga 847-0861,

Japan

A Flow (I-III)

Kiln-cast glass

Ofengegossenes Glas

Largest/größte: H. 10.5 cm,

W. 35 cm, D. 7 cm

PA, JW

39. Jessica Jane Julius

417 South 16th Street

Philadelphia, Pennsylvania

19146

Untitled

Hot-worked glass

Heiß bearbeitetes Glas

H. 91 cm, W. 121 cm,

D. 110 cm

JW

38. Maibritt Jonsson and Pete Hunner

Melstedvej 47

DK-3760 Gudhjem, Bornholm,

Denmark

40. Elizabeth Kelly

18 Fraser Street, Woodville

South

5011 Adelaide, South

Australia, Australia

Fish Forms

Blown glass, ground

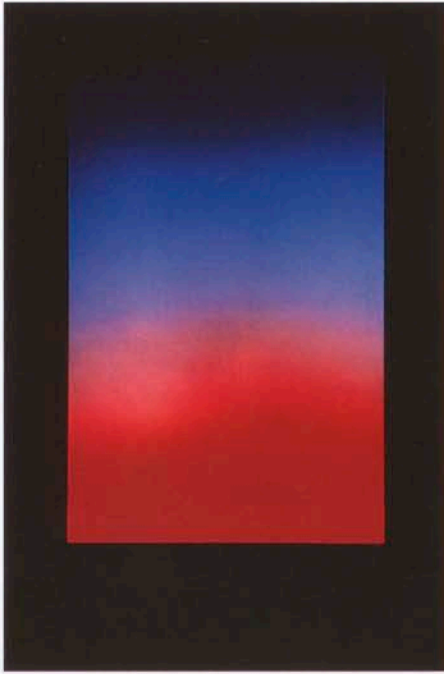
Gebblasenes Glas, geschliffen

H. 25 cm, W. 29 cm, D. 7 cm

PA, TO



38



36



39



37



40



41

41. Janet Kelman

1205 East Lincoln
Royal Oak, Michigan 48067

Cobalt Anemone

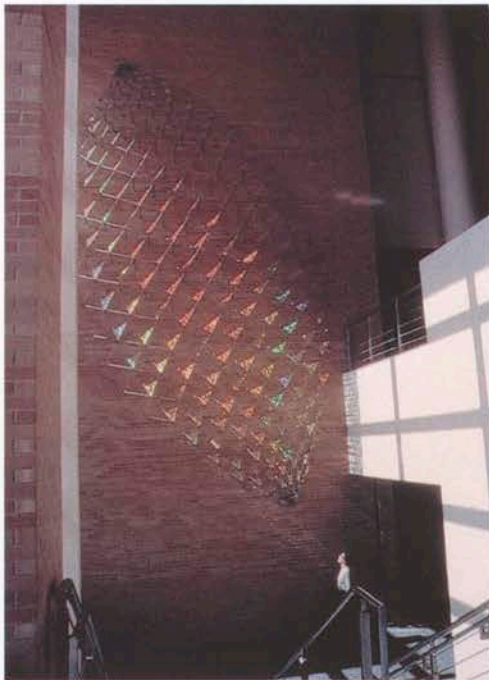
Carved, sandblasted, and slumped glass
Gemeißeltes, sandgestrahltes und abgesenktes Glas
H. 7.6 cm, W. 58.4 cm, D. 58.4 cm
PA

42. Ray King

835 North Third Street
Philadelphia, Pennsylvania 19123

Vertus

Laminated glass; stainless steel
Laminiertes Glas; rostfreier Stahl
H. 914.4 cm, W. 502.9 cm, D. 91.4 cm
PA



42

43. Reico Kitagawa

Kanazawa, Japan

Tomarigi

Blown and slumped glass; paint, steel
Geblasenes und abgesenktes Glas; Farbe, Stahl
H. 26 cm, W. 86 cm, D. 11 cm
TO, PP, JW

44. Alex Krentzin

Royal Oak, Michigan

Nuts for Reading

Hot-worked glass; found objects
Heiß bearbeitetes Glas; Fundstücke
H. 18 cm, W. 20 cm, D. 15 cm
PP

45. Karen LaMonte

P.O. Box 6468
New York, New York 10128

Dress 6

Cast glass
Gegossenes Glas
H. 130 cm, W. 43 cm, D. 61 cm
PA, TO, PP



44



43

12



45

46. Chuck Lopez
 908 25th Avenue, #2
 Seattle, Washington 98122
Two
 Blown glass
 Geblasenes Glas
 H. 92 cm, W. 46 cm, D. 23 cm
 TO, PP

47. László Lukácsi
 Budapest, Hungary
Blue Fan
 Float glass, mirror, cut,
 laminated, acid-etched
 Floatglas, Spiegel, geschliffen,
 laminiert, säuregeätzt
 H. 50 cm
 TO

48. Uta Majmudar
 Mozartstraße 27
 D-42781 Haan, Germany

Pillow
 Glass rods, stainless steel wire
 Glasstäbe, rostfreier Stahldraht
 H. 17 cm, W. 47 cm, D. 47 cm
 PA, TO

49. Brian Malley
 Providence, Rhode Island
Perfect Reception
 Luminous tube
 Leuchtröhren
 H. 5 cm, W. 120 cm, D. 60 cm
 PA, TO, PP, JW

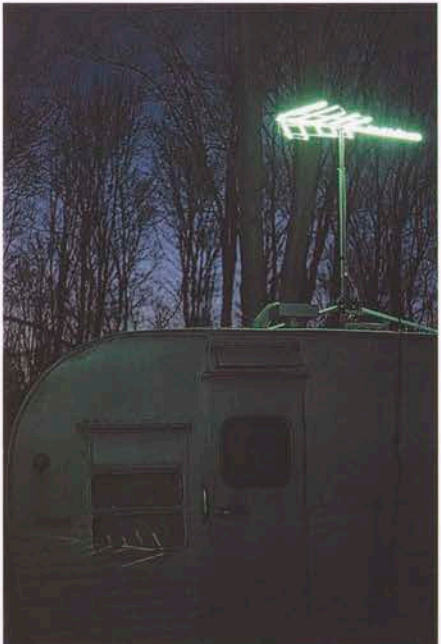
50. Ryo Manabe
 167 Orms Street, #3
 Providence, Rhode Island
 02908
*The Shattered World We Live
 In*
 Sheet glass, sandblasted
 Glasplatte, sandgestrahlt
 H. 160 cm, W. 100 cm, D. 1 cm
 TO, PP



48



46



49



47



50



51

51. Paul Marioni

4136 Meridian Avenue North
Seattle, Washington 98103

Ghost

Blown glass, enameled
Geblasenes Glas, emailliert
H. 73.7 cm, W. 33 cm,
D. 12.7 cm
PA, TO, PP

Water Table

Slumped glass; iron
Abgesenktes Glas; Eisen
H. 22 cm, W. 43 cm, D. 30 cm
PA, TO, PP

54. Sharon McJannet

31 Main Street
Dundonald, Ayrshire KA2 9HH,
Scotland, U.K.

An Inking

Flameworked glass; pins,
printed and embossed paper
Lampengearbeitetes Glas;
Anstecknadeln, bedrucktes
und geprägtes Papier
H. 15 cm, W. 40 cm, D. 100 cm
TO, JW

55. James McLeod

152 Requa Road
Piedmont, California 94611

Oracles

Blown glass; deer gut, leather
Geblasenes Glas; Hirsch-
innereien, Leder
H. 500 cm, W. 280 cm,
D. 300 cm
PA, TO, PP, JW

52. Koichi Matsufuji

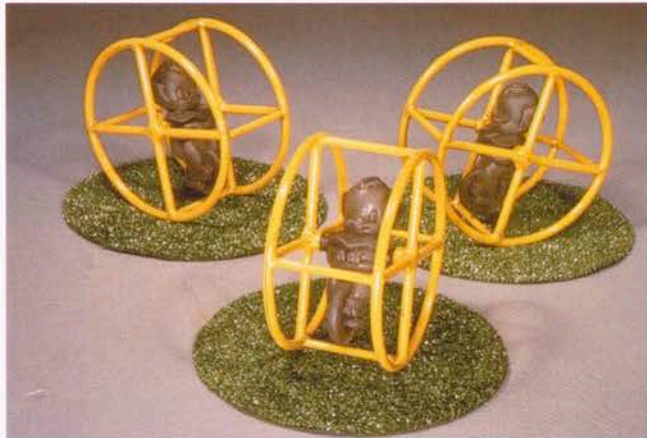
3-3-2 Yaemizo
Saga-shi, Saga-ken 849-0935,
Japan

Clowns

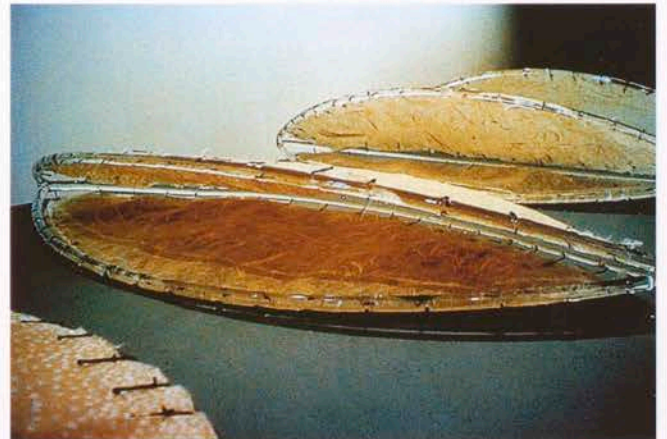
Kiln-cast glass; pigment,
painted steel, artificial turf
Ofengegossenes Glas;
Pigment, bemalter Stahl,
Kunstrasen
H. 22 cm, W. 31 cm, D. 31 cm
JW

53. Mie Matsuyama

66, Shiokusa-cho
Seto-city, Aichi 489-0895,
Japan



52



54



53



55

56. Charlotte Meyer

Jenkins Johnson Gallery
464 Sutter Street
San Francisco, California
94108

Papertears

Kiln-cast lead crystal; steel
Ofengegossenes Bleikristall;
Stahl
H. 80 cm, W. 180 cm, D. 12 cm
PP, JW

57. Eva Milinkovic

Toronto, Canada

Fractal (Blue)

Blown glass, engraved, sand-
blasted
Geblasenes Glas, graviert,
sandgestraht
H. 32 cm, W. 35 cm, D. 37 cm
PA, TO, PP

58. Milissa Montini

Morgan Contemporary Glass
Gallery
5833 Ellsworth Avenue
Pittsburgh, Pennsylvania 15232

Seeds

Flameworked *murrine*, cold-
worked, fused, slumped
Lampengearbeitete *Murrine*,
kaltpbearbeitet, verschmolzen,
abgesenkt
H. 18 cm, W. 18 cm, D. 2.5 cm
PA, TO, JW

**59. Benjamin Moore and
Louis Mueller**

1213 South King Street
Seattle, Washington 98144

Cloud Installation

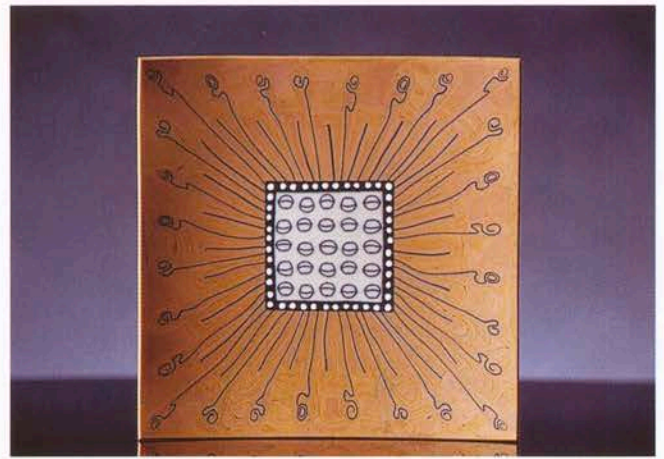
Blown glass; metal
Geblasenes Glas; Metall
H. 1 m, W. 2 m, L. 6 m
TO, PP

60. Eva Moosbrugger

Rikatschwende 26
A-6850 Dornbirn, Austria

Three Women

Blown glass (*sommerso*), cold-
worked
Geblasenes Glas (*Sommerso*),
kalt bearbeitet
Largest/größte: H. 23 cm,
W. 25 cm, D. 13 cm
PA, PP, JW



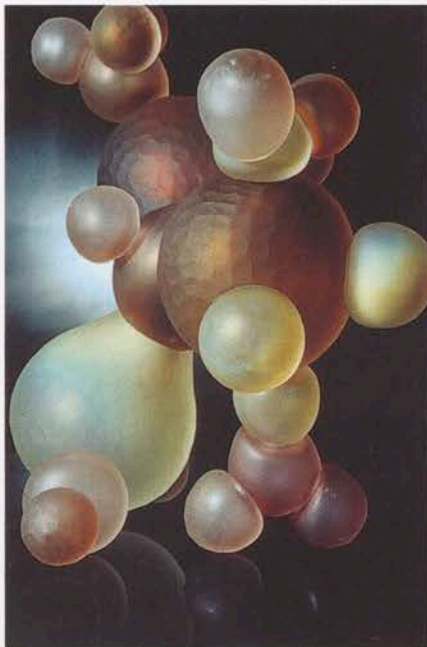
58



56



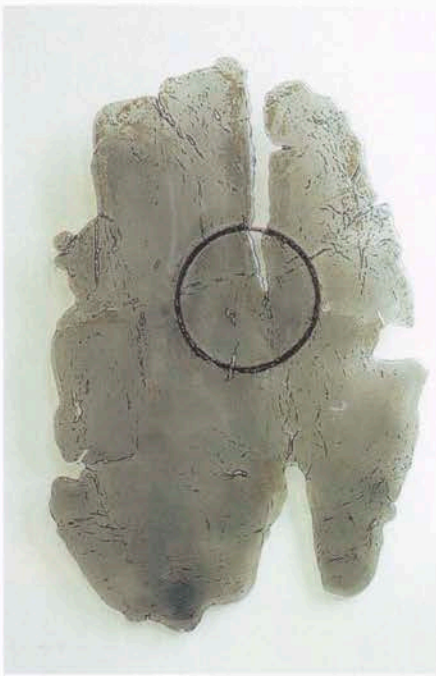
59



57



60



61

61. Chiaki Nagaoka

Tokyo, Japan

Untitled

Kiln-cast glass; metal

Ofengegossenes Glas; Metall

H. 60 cm, W. 40 cm, D. 1.5 cm

PP, JW

62. Barbara Nanning

W. G. Plein 21–22

1054 RA Amsterdam,

The Netherlands

Blue Panels Cabinet

Fused glass

Verschmolzenes Glas

H. 158.5 cm, W. 129.3 cm,

D. 35.6 cm

PA, TO, PP, JW

63. Stacey Neff

1701A Lena Street

Santa Fe, New Mexico 87505

Seascrit IV

Blown glass; graphite

Gebblasenes Glas; Graphit

H. 182.8 cm, W. 91.4 cm,

D. 25.4 cm

TO, JW

64. Hiroki Niimi

16-32 Kozaka-cho

Toyota-shi, Aichi-ken 471-0035,
Japan

Work I

Cast glass, slumped,

laminated

Gegossenes Glas, abgeseckt,

laminiert

H. 50 cm, W. 200 cm, D. 45 cm

PA

65. Miho Ogai

Columbus, Ohio

Hana-bi (Fireworks)

Blown glass; steel, wire, fabric

Gebblasenes Glas; Stahl, Draht,

Stoff

H. 500 cm, W. 750 cm,

D. 1.05 m

PA, TO



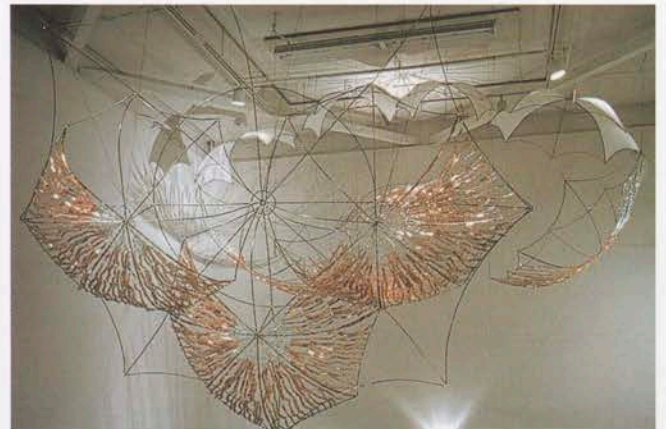
62



63



64

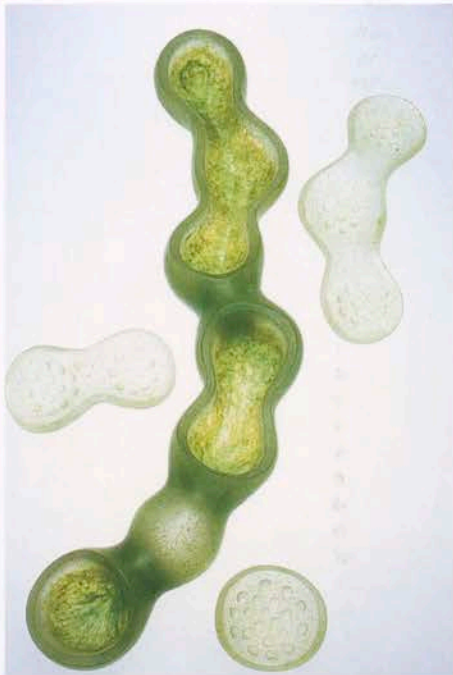


65

66. Yumi Oguchi
 16-1 Wo, Utatsu-machi
 Kanazawa-shi, Ishikawa
 920-0832, Japan
Pod
Pâte de verre
Pâte de verre
 H. 15 cm, W. 77 cm, D. 22 cm
 PA, JW

67. Kyoko Ohtsuka
 4-5-25-303 Ohtsugaoka,
 Shonan-machi
 Higashikatsushika-gun
 Chiba 277-0921, Japan
Current (nagare)
Pâte de verre
Pâte de verre
 H. 16 cm, W. 36 cm, D. 13 cm
 TO, JW

68. Yasuko Omori
 1-3-26 Kanazu-cho Harumiya
 Sakai-gun, Fukui-ken
 919-0632, Japan
Collection
 Blown glass
 Geblasenes Glas
 H. 9 cm, W. 40 cm, D. 37 cm
 JW



66



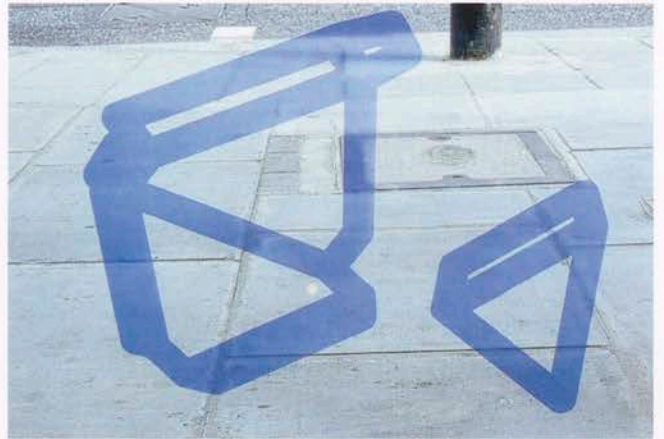
67

69. Tom Pearman
 11 Mentmore Terrace
 London E8 3PN, England, U.K.
London Print Studio Glass
Façade (detail/Detail)
 Fused enamels on glass,
 screen-printed
 Verschmolzenes Email auf
 Glas, Siebdruck
 H. 65 cm, W. 145 cm
 PA, PP, JW

70. Marc Petrovic
 2 View Street
 Centerbrook, Connecticut
 06409
Ways and Means
 Blown and hot-worked glass;
 painted background, dyed
 wood oars
 Geblasenes und heiß bearbei-
 tetes Glas; bemalter Hinter-
 grund, gefärbte Holzruder
 H. 41 cm, W. 38 cm, D. 12 cm
 JW



68



69



70



71

71. Asya Reznikov
 302 Metropolitan Avenue, #4F
 Brooklyn, New York 11211
The Thinker
 Cast glass; stainless steel,
 motor, sensor, mixed media
 Gegossenes Glas; rostfreier
 Stahl, Motor, Sensor, Mixed
 Media
 H. 63.5 cm, W. 17.8 cm,
 D. 10 cm
 PA, TO, JW

**74. Ulrike Rumpfenhorst and
 Vaida Andrasiaunaite**
 Wünsdorferstraße 33
 D-15755 Töpchin, Germany
*Stained Glass Installation,
 Achenbach Clinic*
 Glass, sandblasted silk-
 screening, airbrushed, paint
 Glas, sandgestrahlter Sieb-
 druck, Airbrush, Farbe
 Large window/großes Fenster:
 H. 210 cm, W. 444 cm
 PA, TO, PP

72. Kait Rhoads
 P.O. Box 134
 Alfred Station, New York 14803
Trachea
 Glass, rubber, polyurethane,
 wood
 Glas, Gummi, Polyurethane,
 Holz
 H. 155 cm, W. 57 cm, D. 57 cm
 TO, JW

75. Alf Setzer
 Staatl. Akademie für Bildende
 Künste
 Am Weissenhof 1
 D-70171 Stuttgart, Germany
*Three Spheres in a Glass
 Column*
 Three spherical forms
 scratched in stacked glass
 plates
 Drei kugelförmige Formen in
 aufeinander gestapelte Glas-
 scheiben geschnitten
 H. 174 cm, W. 38 cm, D. 38 cm
 PA, PP

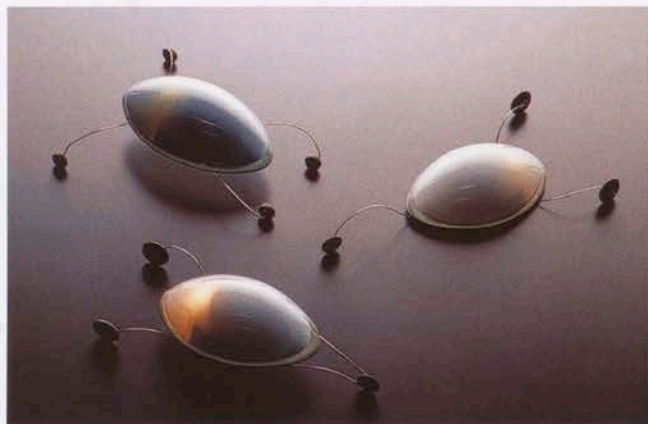
73. Aaron Lance Robinson
 Adelaide, Australia
Bug Lights
 Blown glass; battery-powered
 LED, aluminum
 Geblasenes Glas; batterie-
 betriebene LED, Aluminium
 H. 8 cm, W. 24 cm, D. 27 cm
 PA, TO



72



74



73



75

76. Rick Shelley

2000 Mount Royal Terrace
Baltimore, Maryland 21217
Map of the Ancient and Medieval World (detail/Detail)
Glass mosaic
Glasmosaik
H. 274 cm, W. 365.7 cm,
D. 5 cm
PP

77. Miyuki Shinkai

Vancouver, Canada
Islet Installation
Blown glass; fabric, wire
Geblasenes Glas; Stoff, Draht
H. 310 cm, W. 1 m, D. 870 cm
TO, PP, JW

78. Naomi Shioya

1430-5 Tokuda Satomimura
Kujigun, Ibaraki 311-0502,
Japan
Threatening to Storm
Cast glass, cold-worked
Gegossenes Glas, kalt bear-
beitet
H. 66 cm, W. 40 cm, D. 14 cm
PA, TO

79. Ruth Spaak

The Yellow House
91 Evesham Road
Stratford-upon-Avon,
Warwickshire CV37 9BE,
England, U.K.
Chain Link
Kiln-cast glass; plastic, silicon
Ofengegossenes Glas; Plastik,
Silikon
H. 41 cm, W. 32 cm, D. 10 cm
PA, PP, JW

80. Maria Sparre-Petersen

Randersgade 29, 1MF
2100 Copenhagen, Denmark
Image (detail/Detail)
Blown and mirrorized glass
Geblasenes und verspiegeltes
Glas
Largest/größtes: Diam. 20 cm
PA, TO, JW



78



76



79



77



80



81. Susan Stinsmuehlen-Amend

291 Avenida Del Recreo
Ojai, California 93023

Compassion Landscape
Kiln-fired enamels on glass;
drawing and painting on wood
panels

Ofengebranntes Email auf
Glas; Zeichnung und Malerei
auf Holztafeln
H. 60 cm, W. 80 cm, D. 2.5 cm
TO, PP

Mit Nylon zusammengebundene
Champagnerflaschen,
die 2.000 Botschaften ent-
halten
H. 3 m, W. 7 m
PA, TO, PP, JW

84. Kuniko Takegawa

188-21 Oyabu-cho
Hikone, Shiga Pref. 522-0053,
Japan

Swimming Catfish
Flameworked glass
Lampenarbeitetes Glas
H. 15 cm, W. 17 cm, D. 27 cm
TO, PP

82. Erika Tada

201 East Seventh
Hastings, Nebraska 68901

World of Rabbit
Pâte de verre
Pâte de verre
H. 30 cm, W. 30 cm, D. 24 cm
TO

85. Kazushige Takenaga

Tokyo, Japan
Silence
Blown glass
Geblasenes Glas
H. 58 cm, W. 40 cm, D. 40 cm
PA, TO

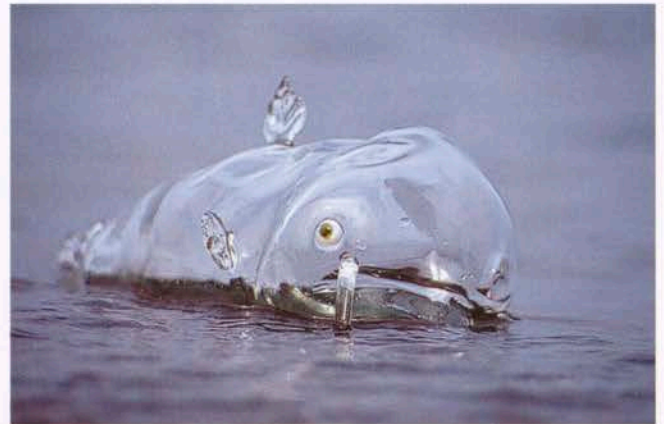
83. Kazue Taguchi

Barcelona, Spain
The Path to Hope
Champagne bottles tied with
nylon enclosing 2,000 mes-
sages

81



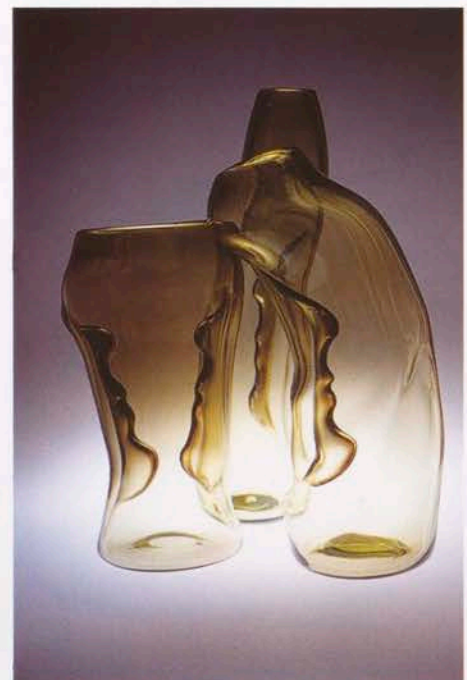
82



84



83



85

86. Ayane Takeuchi

2514-2 Kanaya, Kanaya-cho
Haibara-gun, Shizuoka-ken
428-0022, Japan

Quiet Noise

Blown and flameworked glass;
wood, assembled
Geblasenes und lampengear-
beitetes Glas; Holz, montiert
H. 12 cm, W. 58 cm,
D. 11.5 cm
TO, JW

87. Yoshimi Taniguchi

5076-17 Minamihotaka,
Toyoshina machi
Minamiazumigun, Nagano
Pref. 399-8201, Japan

Stance

Blown glass, sandblasted; wire
Geblasenes Glas, sand-
gestrahlt; Draht
H. 220 cm, W. 110 cm,
D. 420 cm
PA, TO, PP, JW

88. Michael Estes Taylor

41 French Road
Rochester, New York 14618

Bird on a Shelf

Laminated, cast, optical, Dahl,
Ultralite, drawn, float, dichroic,
and rare earth glasses
Laminiertes, gegossenes,
optisches, Dahl und Ultralite-
Glas, gezogen, Float-Dichroid-
und seltenes Erdglas
H. 48 cm, W. 56 cm, D. 28 cm
PA, TO

89. Lotte Thorsoe

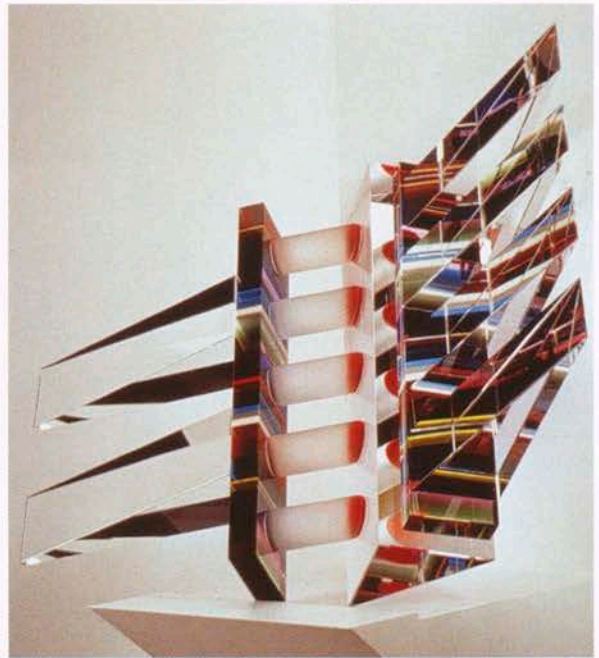
Fjelstedveg 10
DK-9550 Mariager, Denmark

Twigs

Blown glass, sandblasted,
polished
Geblasenes Glas, sand-
gestrahlt, poliert
H. 22 cm, W. 4 cm, D. 4 cm
PA, TO

90. Valeri Timofeev

East Stroudsburg,
Pennsylvania
Glass
Plique-a-jour, enamel
Plique-a-jour, Email
H. 11 cm, W. 9 cm, D. 9 cm
TO, JW



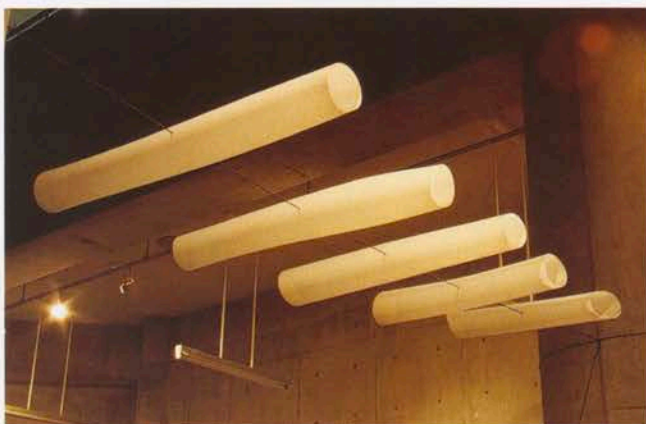
88



86



89



87



90



91

91. Elmarie van der Merwe

Neethlingshof, P.O. Box 67
 Vlotenburg
 7604 Stellenbosch, Western
 Cape, South Africa

Writing I

Hot-worked glass
 Heiß bearbeitetes Glas
 H. 1 m, W. 80 cm, D. 4 mm
 TO, JW

92. Bert Van Ransbeeck

Pastoriestraat 29
 2550 Waarloos, Belgium

Mailbox

Slumped float glass
 Abgesenktes Floatglas
 H. 110 cm, W. 38 cm, D. 32 cm
 PA, PP

93. Lieve Van Stappen

Koning Albertlaan 75
 B-9000 Ghent, Belgium

Genealogical Trees 3
 Pulled glass
 Gezogenes Glas
 Longest: H. 40 cm, W. 10 cm,
 D. 10 cm
 TO

94. Sylvie Vandenhoecke

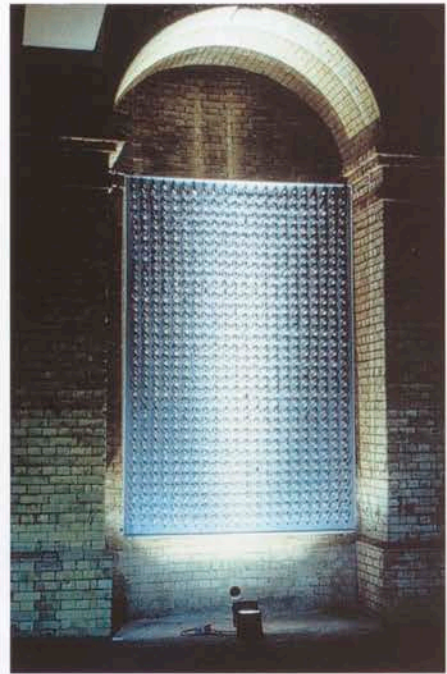
London, England, U.K.
Plimsoll Line
 Metal coated glass fiber
 Metallüberzogene Glasfaser
 H. 310 cm, W. 206 cm,
 D. 25 cm
 PA, PP

95. Christopher Watts

5 Herbert Street, #3
 Salem, Massachusetts 01970
*Light's Fingerprint – I Was
 Here*
 56 hot-worked glass canes;
 steel, wood, boulder
 56 heiß bearbeitete Glas-
 röhren; Stahl, Holz, Felsblock
 H. 1 m, W. 2.5 m, D. 80 cm
 PA, TO, PP



92



94



93



95

96. Lia Welsing

Aquamarynhof 16
4817 HK Breda,
The Netherlands

Landscape

Slumped glass
Abgesenktes Glas
H. 49 cm, W. 40 cm, D. 16 cm
PA, TO

97. Teruo Yamada

1-4-14 Tachebana Sumeda-Ku
Tokyo 131-0043, Japan

Vase

Blown glass, cut, sandblasted,
polished
Geblasenes Glas, geschliffen,
sandgestrahlt, poliert
H. 13 cm, W. 12 cm, D. 12 cm
PA

98. Koichiro Yamamoto

22 Gubyon Avenue
London SE24 ODX,
England, U.K.

Tea Set 2

Cast and polished glass
Gegossenes und poliertes Glas
H. 17.5 cm, W. 21 cm,
D. 7.7 cm
PA



96



97

99. Shohei Yasuda

Kanayama-so No. 101
1448 Kajigaya, Miyamae
Kawasaki, Kanagawa
216-0034, Japan

Yasudama

Kiln-cast glass
Ofengegossenes Glas
H. 45 cm, W. 45 cm, D. 45 cm
TO, JW

100. Harumi Yukutake

6796 Kureha, #2-202
Toyama, Toyama 930-0138,
Japan

Untitled

Plate glass, mirror, cold-
worked
Glasscheibe, Spiegel, kalt
bearbeitet
H. 7 cm, W. 90 cm, D. 90 cm
TO, JW



98



99



100

Countries Represented/Vertretene Länder

Australia

Bisetto, Gabriella
Edwards, Timothy
Horn, Timothy
Kelly, Elizabeth
Robinson, Aaron Lance

Austria

Moosbrugger, Eva

Belgium

Van Ransbeeck, Bert
Van Stappen, Lieve

Canada

Copping, Brad
Milinkovic, Eva
Shinkai, Miyuki

Denmark

Bødker, Lene
Jonsson, Maibritt and Pete Hunner (38)
Sparre-Petersen, Maria
Thorsoe, Lotte

Germany

Beckh, Veronika
Gusseck, Jens
Hewel, Johannes
Hilsbecher, Klaus U.
Isensee, Ada
Majmudar, Uta
Rumpfenhorst, Ulrike and Vaida Andrasianaite (74)
Setzer, Alf

Hungary

Lukácsi, László

Japan

Fujiwara, Emi
Hagihara, Yukie
Ikemoto, Kazumi
Iwamoto, Mika

Kitagawa, Reico
Matsufuji, Koichi
Matsuyama, Mie
Nagaoka, Chiaki
Niimi, Hiroki
Oguchi, Yumi
Ohtsuka, Kyoko
Omori, Yasuko
Shioya, Naomi
Takegawa, Kuniko
Takenaga, Kazushige
Takeuchi, Ayane
Taniguchi, Yoshimi
Yamada, Teruo
Yasuda, Shohei
Yukutake, Harumi

The Netherlands

Heyworth, Laura
Nanning, Barbara
Welsing, Lia

South Africa

van der Merwe, Elmarie

Spain

Taguchi, Kazue

United Kingdom

Amsel, Galia
Budd, Bob
Davies, Rhian Mair
Grundy, Debra
Holloway, Deborah
Hughes, Charlotte
McJannet, Sharon
Pearman, Tom
Spaak, Ruth
Vandenhoecke, Sylvie
Yamamoto, Koichiro

United States

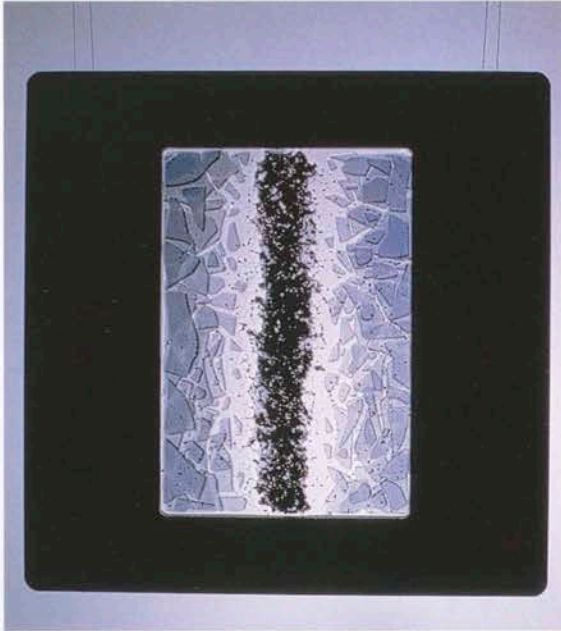
Battaile, Bennett
Binnington, Frances
Bothwell, Christina
Boyadjiev, Latchezar

Burgess, Devin
Bush, Chelsie
Cass, Robin
Chatt, David
Chesney, Nicole
Clayman, Daniel
Cobb, Benjamin W.
Coleman, Brian
Coleman, Elizabeth M.
Desgenetez, Nadege
Drobny, Peter
Evans, Adrienne
Julius, Jessica Jane
Kelman, Janet
King, Ray
Krentzin, Alex
LaMonte, Karen
Lopez, Chuck
Malley, Brian
Manabe, Ryo
Marioni, Paul
McLeod, James
Meyer, Charlotte
Montini, Milissa
Moore, Benjamin and Louis Mueller (59)
Neff, Stacey
Ogai, Miho
Petrovic, Marc
Reznikov, Asya
Rhoads, Kait
Shelley, Rick
Stinsmuehlen-Amend, Susan
Tada, Erika
Taylor, Michael Estes
Timofeev, Valeri
Watts, Christopher

Correction

The photographs that accompanied two of the entries in the "Artists and Objects" section of *New Glass Review 22* (2001) were published incorrectly. These two entries are reprinted below, with the photographs in the proper position.

Aufgrund eines Versehens beim Druck sind zwei Fotos aus dem Bereich „Künstler und Objekte“ der *New Glass Review 22* (2001) falsch veröffentlicht worden. Diese zwei Einreichungen werden unten noch einmal vollständig abgebildet, wobei die Objekte dieses Mal korrekt ausgerichtet sind.



1

1. Eraldo Mauro

Cannaregio 1812
30121 Venice, Italy

Slide-Grey
Fused glass

Verschmolzenes Glas
H. 50 cm, W. 50 cm, D. 2 cm
TO



2

2. Gerhard Ribka

Rügenerstrasse 4
D-63075 Offenbach am Main,
Germany

The Drummer

Kiln-cast glass; mixed media
Ofengegossenes Glas; Mixed Media
H. 28 cm, W. 14 cm, D. 8 cm
KE

Jury Statements

When I was asked to serve as a juror for New Glass Review, I accepted with mixed feelings. I was happy to be part of something I have valued over the years as a source of information on what is happening in the glass world. However, I was sorry to learn that Tom Buechner would not be participating this year. It was Tom who, as president of Steuben, had invited me to Corning in 1978 as designer and artist in residence for the company, and it was his vision and energy in his additional role as president of The Corning Museum of Glass that initiated New Glass Review the following year.

Studio glass has been marked by extraordinary growth and popularity in the last two decades. I was very gratified to see Tom's enormous contribution to the field duly recognized by the Glass Art Society, which presented him with its Lifetime Achievement Award at the society's 2001 conference in Corning. Needless to say, Tom's presence on the New Glass Review jury, as well as his broad experience and his informed perspective, was greatly missed.

This year, we made our selections from 2,242 slides. I found the process to be remarkably effective and extremely thorough. Over the course of two days, the efficiency of the Museum's team in flawlessly running the slide projectors and collating the images produced an extremely comfortable atmosphere for the judging. There was adequate time for discussion and debate.

I was also pleased to see that the competition still attracts entries from all over the world. There were submissions from 38 countries. It should be encouraging for all entrants to know that their work can be selected by one vote alone; there does not need to be a consensus among the jurors. This allows for the inclusion of a wide range of viewpoints and cultural backgrounds in the selections.

A large number of the entries came from emerging and individual artists, with much of the work falling into the broad category of non-functional sculptural pieces. Here is where the personal preferences of each juror, as well as any knowledge of the artist or the technique used to fabricate the work, help to provide a clearer interpretation of the image viewed on the screen. In such a limited viewing environment, much rests on the quality of the slide.

Defining what constitutes "new" has been debated many times in previous years. It seems to me that each group of jurors deals with the problem by somehow arriving at a consensus at that particular point in time. I think the issue of "new" appears to be all the more sensitive because we are all too often focused on a material and not on its service or use in a larger frame of reference.

In terms of content, I looked for imagination, ingenuity, and the ability to manipulate the glass in a convincing way so as to evoke a particular "magic" from the medium. I was particularly drawn to works that explored light through the qualities of surface and transparency. Asya Reznikov, Kazushige Takenaga, Emi Fujiwara, and Karen LaMonte created pieces inspired by different aspects of the human figure. The abstract pieces by Daniel Clayman, Galia Amsel, and Hiroki Niimi display an enigmatic monumentality through the use of light.

In general, I was disappointed not to see more examples of glass design by individuals or companies. *Mailbox* by Bert Van Ransbeeck was innovative, as was *Bug Lights* by Aaron Lance Robinson. The slumped glass "water" table by Mie Matsuyama may pose some practical issues, but I nevertheless enjoyed the direction and the idea.

The seven slides that appealed to all of the jurors went beyond individual preferences of style and technique. Barbara Nanning's cabinet was admired by all. In the work of Yoshimi Taniguchi and James McLeod, we responded to the extreme fragility yet substantial scale of the translucent glass forms and the relationship and choreography of the forms in space. The remaining four slides in this group were of conceptual ideas, but their titles and the idiosyncratic nature of the work – as in Brian Malley's *Perfect Reception* – caught our imagination and amused us.

Although I was saddened by the fact that there were not more submissions by established artists, the opportunity for jurors to select a number of contemporary or historical works from outside the competi-

tion was a privilege. Als ich gebeten wurde, als Juror für die New Glass Review zur Verfügung zu stehen, nahm ich mit gemischten Gefühlen an. Ich war glücklich, an etwas teilzuhaben, das ich über Jahre hinweg als Informationsquelle geschätzt habe für alle Ereignisse in der Glaswelt. Es tat mir jedoch leid, dass Tom Buechner dieses Jahr nicht teilnehmen würde. Tom war es, der mich 1978 in seiner Funktion als Präsident von Steuben, als Designer und Artist-in-Residence für die Gesellschaft nach Corning eingeladen hatte. Es war seine Vision und Energie in seiner zentralen Rolle als Präsident des Corning Museum of Glass, die die New Glass Review im folgenden Jahr ins Leben rief.

Studioglas hat in den letzten zwanzig Jahren außerordentlichen Zuwachs und Popularität erfahren. Ich sah mit Genugtuung, dass Toms enormer Beitrag von der Glass Art Society gebührend anerkannt wurde, indem sie ihm ihren Lifetime Achievement Award auf der Konferenz der Gesellschaft 2001 in Corning überreichte. Es erübrigt sich zu sagen, dass Toms Anwesenheit, seine breit gefächerte Erfahrung und sein gut unterrichteter, klarer Blick in der Jury der New Glass Review sehr fehlte.

Dieses Jahr trafen wir unsere Auswahl aus 2.242 Dias. Ich fand den Prozess bemerkenswert effektiv und äußerst gründlich. Über zwei Tage hinweg schuf das tüchtige Museumsteam eine sehr angenehme Atmosphäre für die Bewertung, indem sie die Diaprojektoren einwandfrei betrieb und die Bilder zusammenstellte. Es gab ausreichend Zeit für Diskussionen und Debatten.

Ich war auch erfreut darüber, dass der Wettbewerb immer noch Bewerbungen aus aller Welt anzieht. Es gab Einsendungen aus 38 Ländern. Es sollte alle Bewerber ermutigen, dass ihre Arbeit allein durch eine Stimme ausgewählt werden kann, es muss kein Konsens unter den Juroren bestehen. Das erlaubt es, ein großes Angebot von verschiedenartigen Standpunkten und kulturellen Hintergründen bei der Auswahl einzubeziehen.

Eine große Anzahl der Einsendungen kam von aufstrebenden, einzelnen Künstlern, viele Arbeiten davon fielen in die breite Kategorie nicht-funktionale Skulpturen. Hier helfen die persönlichen Präferenzen jedes Jurors und auch jegliches Wissen über den Künstler oder die eingesetzte Technik, um eine klarere Auswertung des projizierten Bildes zu erhalten. In einem derart begrenzten Sichtungsumfeld hängt viel von der Diaqualität ab.

Was das „Neue“ ausmacht, ist in den vorausgehenden Jahren oft erörtert worden. Es scheint mir, dass sich jede Gruppe von Juroren mit dem Problem auseinander setzt, indem sie zu einem bestimmten Zeitpunkt irgendwie zu einem Konsens gelangt. Ich denke, die Frage des „Neuen“ erscheint umso heikler, da wir uns alle zu oft auf ein Material konzentrieren und nicht auf seine Funktion oder Verwendung in einem größeren Zusammenhang.

In Bezug auf den Inhalt suchte ich nach Vorstellungskraft, Einfallsreichtum und der Fähigkeit, das Glas überzeugend zu behandeln, um dem Medium eine bestimmte Magie zu entlocken. Ich war besonders von Arbeiten angezogen, die das Licht durch die Beschaffenheit von Oberfläche und Transparenz erkundeten. Asya Reznikov, Kazushige Takenaga, Emi Fujiwara und Karen LaMonte schufen Stücke, die durch verschiedene Aspekte der menschlichen Figur inspiriert waren. Die abstrakten Arbeiten von Daniel Clayman, Galia Amsel und Hiroki Niimi zeigen eine rätselhafte Monumentalität durch den Einsatz von Licht.

Insgesamt war ich enttäuscht, nicht mehr Beispiele für Glasdesign von Einzelpersonen oder Firmen zu sehen. „Mailbox“ von Bert Van Ransbeeck war innovativ, ebenso wie „Bug Lights“ von Aaron Lance Robinson. Der „Wasser“-Tisch aus abgesehenem Glas von Mie Matsuyama könnte einige praktische Fragen aufwerfen, aber nichtsdestotrotz gefiel mir die Richtung und die Idee.

Die sieben Dias, die bei allen Jurymitgliedern Anklang fanden, gingen über individuelle Präferenzen in Stil und Technik hinaus. Barbara Nannings Schränkchen wurde von allen bewundert. In der Arbeit von Yoshimi Taniguchi und James McLeod sprachen wir auf die extreme Zerbrechlichkeit, trotz des massiven Formats der transparenten Glasformen und auf die Beziehung und die Choreografie der Formen im Raum an. Die übrigen vier Dias dieser Gruppe zeigten konzeptionelle

tion goes some way toward correcting this imbalance. The examples I have selected for the "Jurors' Choice" section of *New Glass Review* illustrate a personal fascination with the ways in which glass is defined by light. The qualities of surface, reflection, transparency, and translucency provide an endless source of inspiration.

I always look forward to seeing the latest work by František Vizner. To me, he is a master of translucency. With his work, which has a timeless and serene quality, I don't have to think of the word "new." Vizner has developed a personal classicism. Changes that appear in his work over time are small by some standards, but they are nevertheless convincing, significant, and absolutely appropriate.

The exhibition of Venetian glass from the Olnick-Spanu Collection, which appeared at the American Craft Museum in New York City at the beginning of 2001, was particularly interesting because so much contemporary work has clearly been inspired by the original pieces that were presented in this show. The way in which the translucent glass holds the light, combined with a unique sensitivity to surface, attracted me to Carlo Scarpa's works, which were designed in the 1940s. I believe that these same qualities were demonstrated in the *New Glass Review* entries mentioned above.

However, the glass that really caught my interest this year was in the field of architecture. It is a shame that *New Glass Review* has a very limited representation in this important area, since rapid changes are occurring in the physical capabilities of glass and the ways in which it is being employed in buildings. Thanks to improved structural performance through new laminating techniques and surface coatings, and to the enhanced levels of engineering detail made possible by computer modeling, the old, familiar modular glass curtain wall is disappearing. It is being replaced by a more organic, interactive skin that is being used in exciting new applications, and it is providing a new language in contemporary architecture.

Norman Foster's striking addition to the British Museum in London, with its enormous glass dome, opened to the public in 2001. It is a great example of the new direction in architectural glass. The University of Pennsylvania's Modular VII Chiller Plant in Philadelphia, designed by Leers Weinzapfel Associates, received an Honor Award in 2001 from the American Institute of Architects. This stunning glass and metal "sculpture" articulates the architecture of a building that is purely technical in function.

Jamie Carpenter's beautifully engineered "lens" ceiling, one of the main features in Richard Meier's Phoenix courthouse, is of particular interest. Carpenter's Lichthof facade and roof for the German Foreign Ministry Building in Berlin (Mueller Riemann, architects) also demonstrate his unique ability to manipulate light with glass, to see into and through the material, and to move around it. In this sense, the qualities of light in glass are not restricted by scale. The same qualities of light that intrigue the viewer looking at a glass vessel or sculpture can be enjoyed on an architectural scale, but the experience is taken to a whole new level when the viewer is actually inside the glass.

Peter Aldridge (PA)
Vice President and Creative Director
Steuben
Corning, New York

Ideen, aber ihre Titel und die persönliche Eigenart der Arbeit – wie in Brian Malley's „Perfect Reception“ – beschäftigte unsere Fantasie und amüsierte uns.

Obwohl ich die Tatsache bedauerte, dass es nicht mehr Bewerbungen von etablierten Künstlern gab, hatten die Juroren die Möglichkeit, eine Anzahl zeitgenössischer oder historischer Werke außerhalb des Wettbewerbs auszuwählen und damit dieses Ungleichgewicht etwas zu korrigieren. Die Beispiele, die ich für den Bereich „Jurorenausswahl“ der *New Glass Review* ausgesucht habe, illustrieren eine persönliche Faszination dafür, wie Glas durch Licht definiert wird. Die Beschaffenheit von Oberfläche, Reflexion, Transparenz und Lichtdurchlässigkeit bieten eine unendliche Inspirationsquelle.

Ich freue mich immer darauf, die neuesten Arbeiten von František Vizner zu sehen. Für mich ist er der Meister der Lichtdurchlässigkeit. Bei seinem Werk, das eine zeitlose und heiter-gelassene Qualität besitzt, muss ich nicht an das Wort „neu“ denken. Vizner hat einen persönlichen Klassizismus entwickelt. Veränderungen, die in seiner Arbeit über die Zeit hinweg auftreten, sind nach manchen Maßstäben geringfügig, aber nichtsdestotrotz überzeugend, von Bedeutung und absolut passend.

Die Ausstellung mit Venezianischem Glas aus der Olnick-Spanu Sammlung Anfang 2001 im American Craft Museum in New York war besonders interessant, weil so viele zeitgenössische Werke ganz klar durch die Originale inspiriert sind, die in dieser Schau präsentiert wurden. Die Art, in der das durchscheinende Glas das Licht hält, in Kombination mit einem einzigartigen Empfindungsvermögen für die Oberfläche, fesselte mich an Carlo Scarpa's Arbeiten, die in den vierziger Jahren des vorigen Jahrhunderts entworfen wurden. Ich glaube, dass sich dieselben Qualitäten in den oben erwähnten Eingängen der *New Glass Review* zeigten.

Das Glas, das in diesem Jahr wirklich mein Interesse weckte, fand sich jedoch im Bereich der Architektur. Es ist eine Schande, dass dieses wichtige Gebiet bei der *New Glass Review* nur sehr begrenzt repräsentiert ist, da sich die physischen Fähigkeiten von Glas und die Art, wie es in Gebäuden verwendet wird, rasch verändern. Dank der verbesserten strukturellen Leistung durch neue Laminattechniken, Oberflächenbeschichtungen und dem verbesserten Niveau der technischen Details, die durch Computermodellierung möglich gemacht wird, verschwindet der altvertraute modulare Glasvorhang. Er wird durch eine organischere, interaktive Haut ersetzt, die in aufregenden neuen Anwendungen ihren Einsatz findet und eine neue Sprache in der zeitgenössischen Architektur ermöglicht.

Norman Fosters bemerkenswerter Anbau an das British Museum in London mit seiner enormen Glaskuppel wurde 2001 der Öffentlichkeit zugänglich gemacht. Es ist ein großartiges Beispiel für die neue Richtung bei architektonischem Glas. Die Modular VII Chiller Plant der Universität von Pennsylvania in Philadelphia, die von Leers Weinzapfel Associates entworfen wurde, erhielt 2001 einen Ehrenpreis des American Institute of Architects. Diese phänomenale „Skulptur“ aus Glas und Metall artikuliert die Architektur eines Gebäudes, das in seiner Funktion rein technisch ist.

Jamie Carpenters wunderschön konstruierte „Linsen“-Decke, eines der Hauptmerkmale in Richard Meiers Phoenix Gerichtsgebäude, ist besonders interessant. Carpenters Lichthof-Fassade und -dach für das Gebäude des deutschen Außenministeriums in Berlin (Architekten Müller Riemann) demonstriert ebenfalls seine einzigartige Fähigkeit, das Licht mit Glas zu manipulieren, in das Material hinein und hindurch zu sehen, und sich darum herum zu bewegen. In diesem Sinne sind die Qualitäten des Lichts im Glas nicht durch den Maßstab beschränkt. Dieselben Qualitäten des Lichts, die den Betrachter eines Glasgefäßes oder einer Glasskulptur fesseln können, erfreuen auf einer architektonischen Ebene, aber die Erfahrung wird auf ein ganz neues Niveau gehoben, wenn der Betrachter sich tatsächlich innerhalb des Glases befindet.

Peter Aldridge (PA)
Vizepräsident und Kreativdirektor
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A monumental event has taken place in the world of New Glass Review. After 25 years, our esteemed colleague and champion of studio glass, Thomas Buechner, has stepped away from the jurors' table. In past years, Tom has described the Studio Glass movement as a tree. The growth of this tree, which took root in 1962, has been chronicled by Tom and the countless jurors who have participated in New Glass Review since 1976. And now, like a gardener who recognizes that a plant has become established, Tom is confident that his nurturing and attention are no longer required. His departure is symptomatic of the great shift that has taken place in studio glass over the last 10 years. There is no more "movement"; that is no longer necessary. Glass has become firmly and irrevocably entrenched as a medium for contemporary art. There is no more danger, as there was in the 1950s, of the craft of glassworking fading quietly into oblivion. Glass is here to stay, and its roots are deep and wide.

In reviewing Tom's essays written over the last couple of decades, I notice that certain points are raised repeatedly. The most pressing have to do with the idea of New Glass Review itself: what does it accomplish, how is "new" defined, what are the criteria for selection, and does the Review represent what is going on in glass? I think the best definition of New Glass Review was the opening sentence of Tom's essay in *New Glass Review 5* (1984) – the first essay that he composed. He wrote, "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." Tom concluded his essay with the observation, "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." These words still ring true.

In *New Glass Review 12* (1991), Tom wrote: "The Review is about what's new, not what's best. We have been absolutely consistent in this approach, yet the 'chosen 100' are still viewed as a summary of the year's activities and as a sort of honor roll. They are neither.... The Review is not, and cannot be, a survey or a summary." This is further clarified in *New Glass Review 14* (1993): "[The Review] ... is not an awards document; it is a historical record of the art of glassmaking in our time.... The selection is a relative and highly subjective process – relative to the particular submissions surveyed, and subjective because of the experience and personal preferences of the individual jurors." Finally, the essential nature of New Glass Review was pinpointed in the opening sentence of Tom's essay last year: "This is a piece about taste."

New Glass Review has become an institution of its own, albeit an unusual and individualistic one, and it is indeed a subjective experience. This is O.K. Art is subjective, and history is subjective; objectivity is not really an option here. This point of view can be extended to the concept of what is "new." "New" has the following definitions in *Webster's New World Dictionary*: "a) never existing before; appearing, thought of, developed, made, produced for the first time; b) existing before, but known or discovered for the first time; c) recently observed." So what is new, too, is subjective. I have laid aside my small concerns about what New Glass Review may accomplish or mean, and the criteria for selection. The Review will always reflect the personal taste of its jurors (somewhat like a curated exhibition), and the taste and talent of the artists who offer their work for consideration. My real responsibility is to invite jurors whose selections we may all explore and learn from – and enjoy the wonderful treat of looking with a different pair of eyes. Instead of focusing on "why" a particular object is chosen, we might wonder about the person who chose it, and consider the rich dynamics of object and viewer. The wild card will remain which artists choose to come to the party.

Tom, who will be missed for his humor, leadership, crankiness, sincerity, passion, intellect, experience, and idiosyncratic selections, will not be gone forever from New Glass Review. He has promised to come back as a visiting juror. For the foreseeable future, the structure of the New Glass Review jury will consist of one standing juror (myself) and three, rather than two, invited jurors. One of these jurors will be regional because context, to me, is an important part of the identity of New Glass Review. I thank Tom for kindly guiding us through the procedures for New Glass Review this year, which went smoothly (thanks to Review organizer Violet Wilson) despite a persistent feeling of loss.

* * *

In der Welt der New Glass Review ist etwas Gewaltiges passiert. Nach 25 Jahren verließ unser geschätzter Kollege und Meister des Studioglasses, Thomas Buechner, die Jurorenrunde. In den letzten Jahren hat Tom die Studioglasbewegung als Baum beschrieben. Vom Wachstum dieses Baums, der 1962 Wurzeln schlug, berichteten Tom und die zahllosen Juroren, die sich an der New Glass Review seit 1976 beteiligten. Nun, wie ein Gärtner, der erkennt, dass eine Pflanze Wurzeln geschlagen hat, ist Tom zuversichtlich, dass seine Pflege und Aufmerksamkeit nicht mehr länger erforderlich sind. Sein Weggang ist ein Anzeichen für die große Veränderung, die im Studioglas seit mehr als zehn Jahren stattfindet. Es ist keine „Bewegung“ mehr, das ist nicht mehr notwendig. Glas ist als Medium der zeitgenössischen Kunst fest und unwiderruflich verwurzelt. Es besteht keine Gefahr mehr, wie in den 1950er Jahren, dass das Glashandwerk leise in Vergessenheit geraten könnte. Glas bleibt hier, seine Wurzeln sind tief und ausgedehnt.

Als ich Toms Essays durchsah, die er in den letzten beiden Jahrzehnten geschrieben hat, stellte ich fest, dass gewisse Punkte immer wieder vorgebracht wurden. Der vordringlichste hatte mit der Vorstellung der New Glass Review selbst zu tun: was leistet sie, wie ist „neu“ definiert, welche Kriterien für die Auswahl gibt es, repräsentiert die Review, was im Glas passiert? Meiner Meinung nach war die beste Definition der New Glass Review der Einleitungssatz von Toms Abhandlung in der New Glass Review 5 (1984) – dem ersten Aufsatz, den er verfasste. Er schrieb, „Die New Glass Review ist eine Auswahl von vier Sachkundigen, auf der Basis ihrer individuellen Vorstellung von Qualität und Originalität und, in geringerem Umfang, Geschichte.“ Tom schloss seinen Essay mit der Beobachtung „Alles hängt von den Vorlagen ab, die New Glass Review kann nicht besser sein als das Beste, was wir besichtigen dürfen.“ Diese Worte klingen immer noch wahr.

In der New Glass Review 12 (1991) schrieb Tom: „Die Review handelt von dem was neu, nicht von dem was das beste ist. Wir sind mit dieser Vorgehensweise vollkommen einverstanden gewesen, obwohl die ‚ausgewählten 100‘ noch immer als eine Zusammenfassung der jährlichen Aktivitäten und eine Art ehrenvolle Auswahl gelten. Sie sind es aber nicht ... Die Review ist und kann keine Übersicht oder Zusammenfassung sein.“ Das wird in der New Glass Review 14 (1993) noch genauer formuliert. „[Die Review] ... ist keine Dokumentation von Preisen; sie ist eine historische Sammlung über die Kunst Glas zu machen in unserer Zeit. ... Die Auswahl ist ein relativer und höchst subjektiver Prozeß – relativ in Bezug auf die Einsendungen, die zur Auswahl stehen, und subjektiv wegen der Erfahrung und persönlichen Präferenzen der einzelnen Juroren.“ Schlussendlich wurde der Wesenskern der New Glass Review im Einleitungssatz von Toms Essay im letzten Jahr auf den Punkt gebracht: „Es ist eine Geschmackssache“.

Die New Glass Review entwickelte sich zu einer eigenen, wenn auch ungewöhnlichen und individualistischen Institution, und ist tatsächlich eine subjektive Erfahrung. Das ist in Ordnung. Kunst ist subjektiv, und Geschichte ist subjektiv, Objektivität ist hier keine wirkliche Option. Dieser Gesichtspunkt kann auf die Vorstellung davon ausgeweitet werden, was „neu“ ist. „Neu“ hat in Websters *New World Dictionary* folgende Definitionen: „a) bisher noch nicht existent, zum ersten Mal erschienen, erdacht, entwickelt, gemacht, produziert; b) schon existent, aber zum ersten Mal erkannt oder entdeckt; c) unlängst beobachtet.“ Somit ist das Neue ebenfalls subjektiv. Ich habe meine geringfügigen Sorgen darüber, was die New Glass Review leisten oder bedeuten könnte, und die Auswahlkriterien abgelegt. Die Review wird immer den persönlichen Geschmack ihrer Juroren widerspiegeln (in etwa wie bei einer kuratierten Ausstellung), und den Geschmack und das Talent der Künstler, die ihr Werk zur Begutachtung stellen. Meine tatsächliche Verantwortung besteht darin, Juroren einzuladen, deren Auswahl wir alle erkunden und von der wir lernen können – und den wundervollen Hochgenuss erleben, etwas mit anderen Augen zu betrachten. Anstatt sich darauf zu konzentrieren, „warum“ ein bestimmtes Objekt gewählt wurde, könnten wir über die Person nachdenken, die es ausgewählt hat, und uns die reichhaltige Dynamik zwischen Objekt und Betrachter ansehen. Die große Unbekannte wird weiter sein, welche Künstler dabei sein wollen.

Tom, dessen Humor, Führung, Verschobenheit, Aufrichtigkeit, Leidenschaft, Intellekt, Erfahrung und eigentümliche Auswahl fehlen wird, wird die New Glass Review nicht für immer verlassen. Er hat versprochen, als Gastjuror wiederzukommen. In Zukunft wird die Struktur der

Last year, I thought I was overly generous with my choices. This year, I shamelessly put my initials on even more work. Clearly, I have not learned restraint, but I have enjoyed working, and looking, with different juries. In 2000, we had an artist (Tom Buechner), two curators (Jane Adlin and me), and a gallery owner (Kate Elliott). In 2001, I was the only curator among artists. I chose Peter Aldridge to be our first regional juror (replacing Tom), and Pike Powers and Jack Wax, who are not only influential artists and teachers (hard to do), but who are popular, too. (Artists who submit to New Glass Review are asked to suggest potential jurors, and over the last few years, Jack and Pike have been repeatedly requested.) In New Glass Review, there is always one piece (or maybe two or three) that leaves a lasting impression on me. The jurors also leave a lasting impression, and our brief meeting of minds is as important to the process of New Glass Review as the artists who submit their works for consideration. New Glass Review is not about grading, but about discussion and the objects that inspire it.

I respond to glass for a variety of reasons, and as I see more work, more reasons make themselves apparent. I am drawn to some objects because of their unself-conscious and loving attention to material. Harumi Yukutake's untitled sculpture exploits the beauty, mystery, and depth of glass, as does Veronika Beckh's shining *Source*. The chance of some blown glass shapes, the frozen impossibility of them, is exemplified by Gabriella Bisetto's *Distend*. I am also attracted to the ripe fullness of that vessel form, which makes me appreciate (anew) all vessels. Mixing materials can also be aesthetically satisfying for its sensuousness (James McLeod's luscious *Oracles* and the heightened transparency of Charlotte Hughes's *Definitely or Probably Vases*) or its wit (Chelsie Bush's *Overheated* and Miyuki Shinkai's *Islet Installation*).

And then there are the pieces I appreciate for their technical finesse, such as Karen LaMonte's *Dress 6* and Milissa Montini's *Seeds*. These objects are accomplished, not only in technique, but also in concept and design. (Technique is not cheap, but it is also not enough.) To this general category, I add glass that moves, or kinetic objects. Aaron Lance Robinson's *Bug Lights* is as charming as Asya Reznikov's *The Thinker* is challenging (what is going on here?). Peter Drobny made a temporary boat out of a piece of jumbo plate glass (the largest in the industry) and called it *River Window*. This project was created for the 2001 Glass Art Society conference, and it made for a great event.

Stylishness, in general, attracts me, and I think that Brian Malley's *Perfect Reception* is the ultimate style statement. Benjamin Moore and Louis Mueller have devised an elegant ceiling treatment with their *Cloud Installation*, and Barbara Nanning's furniture (*Blue Panels Cabinet*) is something I would like to live with. A caveat here, however, is the trickiness of stylish presentation. Since the inception of New Glass Review, jurors have commented on how important the quality of slides is. I hope that all the artists who are reading this essay take note of this: photography can make or break your work, so you must consider investing (money or time) in it. An instructive example of this is Eva Milinkovic's *Fractal (Blue)*. I am entranced by this image, but I am not exactly sure of what I am looking at. I am responding to the incredible photograph, to the power of the photographed image, as well as to the object.

I am most influenced by work that is metaphorical, poetic, and high-concept – I admit to it. I think Tom was referring to this predilection when he wrote, in *New Glass Review 21* (2000), that he rejected "things that must be profound ... glass in the woods, glass in battered rooms ... collections of glass bits cleverly disguised as rust. Curatorial jurors thrive in this genre." Too true. Having acknowledged this, let me now enthuse about Paul Marioni's *Ghost*, basically a blown form of simple outline with an intriguing title. But it is more than this, just as Lieve Van Stappen's *Genealogical Trees 3* is more than flameworked tree branches. Van Stappen's trees are part of a project about war (specifically, World War I). The glass branches are spiritual, ghostly prostheses for the traumatized tree trunks that have survived battle (like people, trees are wounded and often die in war). Van Stappen's healing of these trees works as a form of sympathetic magic: as the landscape is healed, so are its people. Marioni's *Ghost* also alerts us to the presence of more than one world – the spirit world – and how, like the spirit, glass is material and immaterial. Finally, there are such happy, sincere, and optimistic works as Jens Gussek's *Ocean* and Kazue Taguchi's *The Path to Hope*. These are poems that work in small and large formats;

New Glass Review-Jury voraussichtlich aus einem ständigem Juror (mir) und eher drei als zwei geladenen Juroren bestehen. Einer dieser Juroren wird aus der Region sein, da der Kontext für mich ein wichtiger Bestandteil der Identität der New Glass Review ist. Ich danke Tom dafür, dass er uns so gut durch die Prozedur der diesjährigen New Glass Review geführt hat, die sehr glatt ablief (dank der Review-Organisatorin Violet Wilson), trotz eines ständigen Verlustgefühls.

Letztes Jahr dachte ich schon, überaus großzügig mit meiner Auswahl zu sein. Dieses Jahr habe ich meine Initialen schamlos an noch mehr Arbeiten angebracht. Offensichtlich habe ich Beschränkung nicht gelernt, aber ich habe es genossen, mit verschiedenen Juries zu arbeiten und zu sichten. Im Jahr 2000 hatten wir einen Künstler (Tom Buechner) zwei Kuratorinnen (Jane Adlin und ich) und eine Galeristin (Kate Elliott). 2001 war ich die einzige Kuratorin unter Künstlern. Ich habe Peter Aldridge als unseren ersten regionalen Juroren ausgewählt (als Ersatz für Tom), und Pike Powers und Jack Wax, die nicht nur einflussreiche Künstler und Lehrer sind (was schwer zu leisten ist), sondern auch populär. (Künstler, die an der New Glass Review teilnahmen, sollten potenzielle Juroren vorschlagen, und während der letzten Jahre wurden Jack und Pike wiederholt gewünscht.) In der New Glass Review gibt es immer ein Stück (oder vielleicht auch zwei oder drei), das einen bleibenden Eindruck bei mir hinterlässt. Die Juroren hinterlassen ebenfalls einen bleibenden Eindruck, und unser kurzes geistiges Zusammentreffen ist ebenso wichtig für den Prozess der New Glass Review wie die Künstler, die ihre Arbeiten der Beurteilung unterziehen. Bei der New Glass Review geht es nicht um Einstufung, das Notenerteilen, sondern um die Diskussion und die Objekte, die sie anregen.

Ich reagiere auf Glas aus einer Vielfalt von Gründen, und je mehr Arbeiten ich sehe, umso mehr Gründe werden ersichtlich. Manche Objekte ziehen mich durch ihre unbefangene und liebevolle Aufmerksamkeit für das Material an. Harumi Yukutakes unbetitelt Skulptur schöpft die Schönheit, das Geheimnis und die Tiefe von Glas aus, genauso wie Veronika Beckhs strahlende „Source“. Die Zufälligkeit mancher geblasenen Glasformen, ihre gefrorene Unmöglichkeit ist in Gabriella Bisettos „Distend“ veranschaulicht; ebenso zieht mich die ausgereifte Fülle dieser Gefäßform an, die mich erneut alle Gefäße schätzen lässt. Materialmix kann ebenso ästhetisch befriedigend sein in seiner Sinnlichkeit (James McLeods satte „Oracles“ und die verstärkte Transparenz von Charlotte Hughes' „Definitely or Probably Vases“) oder in seinem Witz (Chelsie Bushs „Overheated“ und Miyuki Shinkais „Islet Installation“).

Dann gibt es Stücke, die ich für ihre technische Finesse schätze, wie Karen LaMontes „Dress 6“ und Milissa Montinis „Seeds“. Diese Objekte sind vollendet, nicht nur in der Technik, sondern auch in Konzept und Design. (Technik ist nicht einfach, aber auch nicht genug). Zu dieser allgemeinen Kategorie zähle ich auch Glas, das sich bewegt, oder kinetische Objekte. Aaron Lance Robinsons „Bug Lights“ ist genauso charmant wie Asya Reznikovs „The Thinker“ herausfordernd ist (was geht da vor sich?). Peter Drobny hat ein provisorisches Boot aus einem riesigen Stück Flachglas (dem größten, das die Industrie herstellt) gefertigt und es „River Window“ genannt. Dieses Projekt wurde 2001 für die Glass Art Society Conference geschaffen und war ein großes Ereignis.

Eleganz zieht mich im Allgemeinen an, und ich denke, dass Brian Malleys „Perfect Reception“ die ultimative Stilaussage ist. Benjamin Moore und Louis Mueller haben mit ihrer „Cloud Installation“ eine elegante Deckenlösung gefunden, und Barbara Nannings Möbelstück („Blue Panels Cabinet“) ist etwas, mit dem ich leben möchte. Eine Warnung gilt hier jedoch der Kompliziertheit einer stilvollen Präsentation. Seit den Anfängen der New Glass Review haben Juroren kommentiert, wie wichtig die Diaqualität ist. Ich hoffe, dass alle Künstler, die diese Abhandlung lesen, hiervon Notiz nehmen: Die Fotografie kann Eure Arbeit stützen oder zerstören, deshalb müsst Ihr daran denken, hier (Geld oder Zeit) zu investieren. Ein lehrreiches Beispiel ist Eva Milinkovics „Fractal (Blue)“. Ich bin überwältigt von diesem Bild, aber ich weiß nicht genau, was ich ansehe. Ich spreche auf diese unglaubliche Fotografie, auf die Kraft des fotografierten Bildes ebenso an wie auf das Objekt.

Am meisten beeinflussen mich Arbeiten, die metaphorisch und poetisch sind und ein hoch entwickeltes Konzept besitzen – das gebe ich zu. Tom bezieht sich wohl auf diese Vorliebe, wenn er in der New Glass Review 21 (2000) schreibt, dass er Dinge zurückweist, „die tief

they are evocative and therapeutic. The pathos of Gussek's toylike boat towing a half-sphere of blue is riveting. Taguchi's bottles, each containing a message, convey the feeling of potential more by being tied together than by being allowed to float away. Illustrating the concept that "the whole is worth more than the sum of its parts," these two pieces encourage us to think big, physically and metaphorically.

* * *

The "Jurors' Choice" section of *New Glass Review* is a pet project of mine, and I enjoy seeing what the other jurors have chosen. Two objects, in particular, impressed me: Perejaume's *Postaler* (chosen by Jack Wax) and *Pilchuck Totem Pole* by John Hagen, Preston Singletary, and others (chosen by Pike Powers). *Postaler* is a mental door opener. I love the way Perejaume has used simple, low-tech means to alter our perception in a big way. No fancy gadgets here – and it is stunning. *Pilchuck Totem Pole* is a beautiful and heartfelt tribute to three individuals who championed studio glass in the Pacific Northwest and subsequently influenced the movement around the world. They are the founders of the Pilchuck Glass School: Dale Chihuly and the Seattle art patrons Anne Gould Hauberg and John Hauberg. *Pilchuck Totem Pole* addresses the context of Pilchuck, marrying the rich, indigenous heritage of that New World land with a glass tradition that claims an equally long and resplendent Old World past. I also enjoyed Peter Aldridge's choices that cluster around the thoughtful theme of glass, transparency, and translucency, which echoes his personal interest in the material.

Two of my personal choices for this section were eliminated, since they appear among the 100 "Artists and Objects." These were Karen LaMonte's monumental cast dresses (and her amazing exhibition of these at Heller Gallery in New York City) and Lieve Van Stappens' *Genealogical Trees* project. However, I offer instead the remarkable architectural projects and installations of Jean-Michel Othoniel, Josiah McElheny, and Eve Andrée Laramée.

Othoniel's subway station for the Paris Metro left me breathless in the whimsical audacity of its blown, chandelier-style format. (We need more glass architecture like this.) Josiah McElheny's *The Metal Party* was a two-part multimedia performance/installation that happened simultaneously in San Francisco and Brooklyn. Using reflective, metallic, Mylar costumes, as well as mirrored glass, cased glass, transparent glass, aluminum, galvanized steel, and music, McElheny reconstructed a historic party held at the Bauhaus in Dessau, Germany, on February 9, 1929. The partygoer/viewer, wearing one of McElheny's metallic jackets, entered an environment that included 1,200 mirrored glass globes, 100 lamps with 1920s light bulbs, a metallic floor, changing area, bar, and photo booth. Music was created for dancing and listening from what it is thought the Bauhaus band played in 1929. (We need more parties like this.) Laramée's *Apparatus for the Distillation of Vague Intuitions* is an ambitious and poetic project that uses the arcane constructs of alchemy to examine issues of art and science. Her pseudo-scientific laboratory is a repository for intangible concepts. It is an observation chamber in which abstract feelings and emotions, such as delusion, devotion, and faith, are prodded and poked. (We need more science like this.)

For exhibitions, I want to recognize the prodigious work of Einar and Jamex de la Torre, those masters of the "Mesomodern," of Mexican-American syncretism and shamanism; and Preston Singletary, whose *Clan House Installation* at William Traver Gallery signaled (along with *Pilchuck Totem Pole*) a significant shift in his development as an artist. I applaud the way that Singletary, a glassblower, has used his art to reconnect with his Tlingit heritage while, at the same time, introducing glass into an art-filled community and culture that will use it in novel and unexpected ways. Finally, glass has gained a new ally in Jun Kaneko, a ceramist who was recruited by Bullseye Glass (ever the innovators) to experiment with their material. Kaneko's exhibition at Bullseye was gorgeously and fearlessly original, demonstrating once again that glass is far from exhausting its artistic potential.

Tina Oldknow (TO)
Curator of Modern Glass
The Corning Museum of Glass

sein müssen ... Glas in den Wäldern, Glas in abgenutzten Räumen ... Sammlungen von Glasstücken, die geschickt als Rost getarnt sind. Kuratoren in der Jury blühen in diesem Genre auf. "Nur zu wahr. Da ich das anerkannt habe, lassen Sie mich nun von Paul Marionis „Ghost“ schwärmen, im Grunde eine geblasene Form mit einer einfachen Silhouette und einem fesselnden Titel. Aber es ist mehr als das, genauso wie Lieve Van Stappens „Genealogical Trees 3“ mehr als lampengearbeitete Baumäste sind. Van Stappens Bäume gehören zu einem Projekt über Krieg (speziell dem 1. Weltkrieg) Die Glaszweige sind spirituelle, gespenstische Prothesen für die traumatisierten Baumstämme, die die Schlacht überlebt haben (wie Menschen werden Bäume im Krieg oft verletzt und getötet). Van Stappens Heilung dieser Bäume fungiert als eine Form mitfühlender Magie: wenn die Landschaft geheilt ist, sind es auch die Menschen. Marionis „Ghost“ ruft uns ebenfalls das Vorhandensein von mehr als einer Welt ins Gedächtnis – die spirituelle Welt – und dass Glas, ebenso wie der Geist, materiell und immateriell ist. Schließlich gibt es solch heitere, aufrichtige und optimistische Arbeiten wie Jens Gusseks „Ocean“ und Kazue Taguchis „The Path to Hope“. Das sind Gedichte, die in kleinen sowie großen Formaten funktionieren; sie sind sinnträchtig und therapeutisch. Der Pathos von Gusseks spielzeugartigem Boot, das eine blaue Halbkugel im Schlepptau hat, ist fesselnd. Taguchis Flaschen, von denen jede eine Botschaft enthält, vermitteln das Gefühl von Kraft mehr dadurch, dass sie aneinander gebunden sind, als dadurch, dass sie davonschwimmen könnten. Indem diese zwei Stücke die Vorstellung veranschaulichen, dass „das Ganze mehr ist, als die Summe seiner Teile“, ermutigen sie uns, in großen Dimensionen zu denken, physisch wie metaphorisch.

Der Bereich „Juroren-Auswahl“ der *New Glass Review* ist eins meiner Lieblingsprojekte, und ich genieße es zu sehen, was die anderen Juroren ausgesucht haben. Zwei Objekte beeindruckten mich besonders: Perejaumes „Postaler“ (gewählt von Jack Wax) und „Pilchuck Totem Pole“ von John Hagen, Preston Singletary und anderen (ausgesucht von Pike Powers). „Postaler“ ist ein geistiger Türöffner. Ich mag die Art, wie Perejaume einfache, technisch reduzierte Mittel verwendet hat, um unsere Wahrnehmung in großem Stil zu verändern. Keine modischen Kniffe hier – und es ist phänomenal. „Pilchuck Totem Pole“ ist ein wunderschöner und tief empfundener Tribut an drei Individuen, die Studioglas im Nordwesten am Pazifik verfochten haben und später die Bewegung in der ganzen Welt beeinflusst haben. Es sind die Gründer der Pilchuck Glass School: Dale Chihuly und die Kunstmäzene aus Seattle, Anne Gould Hauberg und John Hauberg. „Pilchuck Totem Pole“ widmet sich dem Kontext von Pilchuck, indem er das reiche, einheimische Erbe dieses Landes der Neuen Welt mit einer Glasstradition, die eine gleichermaßen lange und wiedererstrahlte Vergangenheit in der Alten Welt für sich in Anspruch nimmt, vermählt. Mir haben auch Peter Aldridges Wahlen gefallen, die sich um das nachdenkliche Glashema, Transparenz und Durchsichtigkeit, sammeln, die sein persönliches Interesse am Material widerspiegeln.

Zwei meiner persönlichen Wahlen für diesen Bereich schieden aus, als sie unter den hundert „Artists and Objects“ erschienen. Das waren Karen LaMontes imposante gegossene Kleider (und ihre erstaunliche Ausstellung in der Heller Gallery in New York City) und Lieve Van Stappens „Genealogical Trees“-Projekt. Jedenfalls bot ich stattdessen die bemerkenswerten Architektur-Projekte und -Installationen von Jean-Michel Othoniel, Josiah McElheny und Eve Andrée Laramée an.

Othoniels U-Bahn-Station für die Pariser Metro ließ in der wunderlichen Kühnheit ihrer geblasenen, leuchterartigen Form meinen Atem stocken. (Wir brauchen mehr Glasarchitektur wie diese). Josiah McElhenys „The Metal Party“ war eine zweiteilige Multimedia-Performance-/Installation, die gleichzeitig in San Francisco und Brooklyn stattfand. In dem er reflektierende, metallische Mylar-Kostüme verwandte, ebenso wie verspiegeltes Glas, überfanges Glas, transparentes Glas, Aluminium, galvanisierten Stahl und Musik, rekonstruierte McElheny eine historische Party, die im Bauhaus in Dessau in Deutschland am 9. Februar 1929 stattfand. Die Partygänger/Betrachter trugen eine von McElhenys metallischen Jacken und betreten eine Umgebung, die 1.200 verspiegelte Glaskugeln einschloss, 100 Lampen mit 1920er Glühbirnen, einen metallischen Boden, einen Umkleebereich, Bar und eine Fotokabine. Musik, wie man sie sich von der Bauhaus-Band 1929 vorstellte, wurde zum Tanzen und Anhören erschaffen. (Wir brauchen mehr Parties wie diese). Laramées „Apparatus for the Distillation of

Vague Intuitions“ ist ein ambitioniertes und poetisches Projekt, das die geheimnisvollen Konstrukte der Alchimie benutzt, um Themen von Kunst und Wissenschaft zu untersuchen. Ihr pseudo-wissenschaftliches Labor ist eine Quelle immaterieller Ideen. Es ist ein Beobachtungsraum, in dem abstrakte Stimmungen und Emotionen, wie Verblendung, Hingabe und Zuversicht angestoßen werden (Wir brauchen mehr Wissenschaft wie diese).

Bei den Ausstellungen möchte ich das großartige Werk von Einar und Jamex de la Torre anerkennen, den Meistern des „Mesomodern“, mit mexikanisch-amerikanischem Synkretismus und Schamanismus, und Preston Singletary, dessen „Clan House Installation“ in der William Traver Gallery (zusammen mit „Pilchuck Totem Pole“) eine bedeutsame Veränderung in seiner Entwicklung als Künstler signalisiert. Ich lobe die Art, mit der Singletary, ein Glasbläser, seine Kunst mit seinem Tlingit-Erbe wiederverbunden hat, während zur selben Zeit Glas in eine kunst-erfüllte Gemeinschaft und Kultur eingeführt wird, die es in neuartiger und unerwarteter Weise nutzen wird. Letztendlich hat Glas in Jun Kaneko einen neuen Verbündeten gefunden, einem Keramiker, der von Bullseye-Glas (immer noch Neuerer) angeworben wurde, mit ihrem Material zu experimentieren. Kanekos Ausstellung bei Bullseye war großartig und unerschrocken originell, indem sie einmal mehr zeigte, dass Glas noch weit davon entfernt ist, sein künstlerisches Potenzial ausgeschöpft zu haben.

Tina Oldknow (TO)
Kuratorin für modernes Glas
The Corning Museum of Glass

Viewing the work of many artists continues to be one of the highlights of my job as artistic director of the Pilchuck Glass School, and so I would like to thank The Corning Museum of Glass for the opportunity to serve as a juror for the 23rd New Glass Review. The experience was surprisingly pleasant, and it was rewarding to see the quality and virtuosity represented by the 800-plus applicants. From the range of individual expression within the entries, it is evident that the meaning of glass art has become almost as broad as that of sculpture or of art itself. The works favorably revealed that glass as an art medium covers the gamut from architecture, with interior and exterior applications, to installations, conceptually based work, painting, public sculpture, and media. They also demonstrated numerous styles, including minimalism, pop, kitsch, and kinetics.

It is not difficult to see why artists and critics, for lack of a better expression, adhere to the general term “Studio Glass movement.” The field has greatly expanded, perhaps because, for the last quarter-century, the movement marched forward in the critics’ peripheral vision. This enabled glass to flourish as the wonder child of the art market, and to rapidly sprawl into an arena of limitless creative disciplines. It is fortunate that glass is developing a stronghold in the art world at large during a period of stretchy pluralism, bypassing many potentially restrictive historical classifications. I wonder how much the glass movement will have to mature in order to outgrow this convenient media-related term. Regardless, the works in the competition showed a healthy diversity of talent.

The first run-through of the jurying process revealed that glass is definitely chameleonic in its ability to cover the scope of many artistic applications, from architecture to jewelry. Anticipating this, I had previously outlined three primary criteria for determining my selections among the different categories. Innovation seemed to need to be at the forefront, balancing original uses of the material with a new treatment of traditional approaches. Second, I favored the formal concern of how well the artist’s understanding of the material’s unique qualities supported his/her processes, and vice versa. Glass is special. It is optical, transparent, solid, brittle, brilliant, fragile, and potentially dangerous. The artist’s choice of form and process had to be in concert with these

Das Werk vieler Künstler genau zu betrachten, ist immer noch einer der Höhepunkte meiner Arbeit als künstlerische Leiterin der Pilchuck Glass School, daher möchte ich dem Corning Museum of Glass danken, dass es mich als Jurorin für die 23. New Glass Review berufen hat. Es war eine überraschend angenehme Erfahrung, und es hat sich gelohnt, die Qualität und Virtuosität der mehr als 800 Bewerber zu sehen. Die Bandbreite des individuellen Ausdrucks bei den Bewerbungen zeigt klar, dass die Bedeutung von Glaskunst genauso weitreichend wie die der Bildhauerei oder der Kunst selbst geworden ist. Die Arbeiten ließen gut erkennen, dass Glas als ein künstlerisches Medium die Skala von Architektur im Innen- und Außenbereich bis hin zu Installationen, Konzeptarbeiten, Malerei, öffentlicher Skulptur und Medien abdeckt. Außerdem zeigten sie zahlreiche Stilarten, einschließlich Minimalismus, Pop, Kitsch und Kinetik.

Es ist unschwer ersichtlich, wieso Künstler und Kritiker, aufgrund eines fehlenden besseren Ausdrucks, an dem allgemeinen Begriff „Studio Glas-Bewegung“ festhalten. Der Bereich hat sich sehr erweitert, vielleicht, weil die Bewegung im letzten Vierteljahrhundert in den Randbereich der Kritikersicht vorgedrungen ist. Das ermöglichte dem Glas, wie ein Wunderkind des Kunstmarktes zu gedeihen und sich rasch in der Arena der grenzenlosen kreativen Disziplinen auszubreiten. Es ist ein Glück, dass Glas während einer Zeit des dehnbaren Pluralismus in der gesamten Kunstwelt ein Bollwerk errichtete, indem es viele möglicherweise einschränkende historische Klassifizierungen umgeht. Ich frage mich, wieweit die Glasbewegung noch reifen muss, um über diesen konventionellen, auf das Material bezogenen Terminus hinauszuwachsen. Ungeachtet dessen zeigen die Arbeiten im Wettbewerb eine gesunde Vielfalt an Talent.

Der erste Durchlauf bei der Jurierung zeigte, dass Glas wirklich in seiner Fähigkeit, das Spektrum vielfältiger künstlerischer Anwendungen von Architektur bis Schmuck abzudecken, chameleonartig ist. Dies vorausgesetzt, habe ich vorher drei Hauptkriterien umrissen, um meine Auswahl in den verschiedenen Kategorien zu bestimmen. Innovation schien an erster Stelle stehen zu müssen, wobei sie die den originellen Einsatz des Materials gegen eine neue Behandlung der traditionellen Annäherung auszubalancieren hat. Zweitens favorisierte ich einen

defining characteristics. Third, I looked for work that was self-referential, reinforcing a sense of presence that mute, nonobjective forms can have. It's a kinesthetic thing. In representational pieces, I looked for work that offered an informed and original voice on its subject matter, whether the source was historical, cultural, perceptual, or comical. The bigger challenge was determining whether to judge the quality of works against the larger genres of art or simply to compare the works themselves.

Most of the entries were vessels. It was mind-boggling to see the geometrically expanded numbers of talented glassblowers regenerating exquisite traditional designs, and of glass casters who molded their works based on vessel forms. In the first round, many hopefuls emulated traditional vessels, but fewer exhibited innovative forms, colors, or decorations that stood out against the ocean of vessels made in glass. One simply bold and succinct vessel was Gabriella Bisetto's *Distend*, a soft, pregnant tuber of a form, blown to within an inch of popping. Conversely, Eva Moosbrugger's *Three Women* consisted of inverted blown vessels with contrasting interiors, strange textures, and protrusions like belly buttons or scars that were smugly self-contained. I appreciated Charlotte Hughes's wry incorporation of fabric skirts resembling paper lanterns into her vases, a not-so-waterproof solution for such classic forms – hence her title, *Definitely or Probably Vases*. My favorite vessel, for its clever play on scale, was a cobalt bowl attached by a cord to a lumpy cobalt sand-cast steamship, made by Jens Gussek. It won the hearts of us all when we heard that the title was *Ocean*.

There were numerous entries in the broad category of sculpture, so I divided them into groups: freestanding and site-specific installations. Freestanding pieces ranged from large, minimal forms to goofy figurines. One sculpture by Alf Setzer was made of plate glass that was scratched and stacked in such a way as to expose an internal image of bubblelike spheres rising through a column of water. I chose it because of its scale and its antagonistic relation to its corporate setting. Other sculptures of note for kinesthetic and tactile qualities were James McLeod's *Oracles*; Chelsie Bush's *Overheated*, made of cast red glass, neon, and a Chevy engine; Karen LaMonte's sexy *Dress 6*; and the austere yet ominously mute-looking form by Paul Marioni, aptly called *Ghost*. The transparency of glass lends itself well to biomorphism, and we saw a lot of pods here. In this group, I found Veronika Beckh's work to be particularly mysterious and compelling. I was also fascinated with David Chatt's repulsively cute beaded pink pustule called *Flab Bag*. Also of note was Bennett Battaile's natural-looking *Flamenco*, which takes flameworking into a new realm.

For site-specific work, I have to commend Christopher Watts and Lia Welsing for undertaking the difficult challenge of making glass installations in natural settings. My favorite was Kazue Taguchi's *The Path to Hope*. She amassed 2,000 champagne bottles, each with a message inside, into seven separate islands that floated along on a large body of water. It was an ambitious and sensuous project, invoking many poetic allusions to the sea. In this category, I included most of the stained glass that was installed in architectural settings. The most innovative work here was Bob Budd's *Suspended Clouds* because of its original rigging and visual simplicity. Tom Pearman's design for a London-based print studio, which was silkscreened and fired onto the glass facade, was graphically bold, well executed, and refreshingly simple.

As a component in furniture, the glass works that stood out were Mie Matsuyama's clever *Water Table*, reservoirs for flowers slumped into a tabletop, and Bert Van Ransbeeck's unusual *Mailbox*. The piece that stood apart conceptually from the abovementioned categories was the unclassifiable floating plate glass installation *River Window*, executed by Peter Drobny for the 2001 conference of the Glass Art Society. However, my overall favorite piece, which captured a slice of Americana and encompassed the most categories – site-specific installation, architecture, sculpture, furniture, lighting, and design – was Brian Malley's *Perfect Reception*.

After the review, we visited the Corning Museum's newest wing, the Glass Innovation Center, which traces the technological evolution of glass and illustrates the modern world's absolute reliance on this material. From its beginning, glass has been key to expanding our vision of the world: from molecular microscopy to galactic-scale telescopes, from mirror reflections to the camera lens, from electric lighting to digital communications, from thermal insulation to electronic conductivity, and

formalen Ansatz, bei dem es darum ging, wie gut der Künstler es verstanden hat, die einzigartigen Qualitäten des Werkstoffes für seine oder ihre Arbeitsgänge einzusetzen und umgekehrt. Glas ist etwas Besonderes. Es ist optisch, transparent, fest, brüchig, glänzend, zerbrechlich, und potenziell gefährlich. Die Wahl des Künstlers bei Form und Prozess müssen mit diesen bestimmenden Charakteristiken im Einklang stehen. Drittens habe ich nach Arbeiten gesucht, die selbstreferentiell sind, die ein Gefühl von Präsenz verstärken, die stumme, nichtgegenständliche Formen haben können. Es ist etwas Kinästhetisches. Bei repräsentativen Stücken suchte ich nach Arbeiten, die einen informierten und originellen Ausdruck zu ihren Themen boten, ob nun durch Geschichte, Kultur, Wahrnehmung oder Komik. Die größere Herausforderung war es, festzulegen, ob die Qualität der Arbeiten gegenüber größeren Kunstgenres zu beurteilen oder die Arbeiten einfach miteinander zu vergleichen seien.

Die meisten Einsendungen waren Gefäße. Es ließ einen stutzen, die zunehmende Zahl talentierter Glasbläser zu sehen, die exquisites traditionelles Design wiederaufkeimen lassen, und die der Glasgießer, die ihre Arbeiten auf der Grundlage von Gefäßformen fertigten. In der ersten Runde gab es viele hoffnungsvolle, junge Künstler, die traditionellen Gefäßen nahehielten, aber wenige stellten innovative Formen, Farben und Dekorationen vor, die sich aus dem Meer der Glasgefäße abhoben. Ein einzelnes kühnes und prägnantes Gefäß war Gabriella Bissetto's „Distend“, eine weiche, volle, schwellende Form, die fast bis zum Platzen geblasen wurde. Im Gegensatz dazu besteht Eva Moosbrugger's „Three Women“, aus umgekehrten geblasenen Gefäßen mit kontrastierendem Innendekor, fremdartigen Texturen und Vorwölbungen wie Nabeln oder Narben, die selbstgefällig in sich geschlossen waren. Ich schätzte Charlotte Hughes schräge Verbindung von Stoffröcken, die an Papierlaternen erinnerten, in ihren Vasen – eine nicht sehr wasserfeste Lösung für diese klassischen Formen – daher ihr Titel, „Definitely or Probably Vases“. Mein Lieblingsgefäß war, wegen seines raffinierten Spiels mit Proportionen, eine kobaltblaue Schale von Jens Gussek, die durch eine Kordel an einem klobigen, kobaltblauen, sandgegossenen Dampfschiff befestigt war. Sie gewann unsere Herzen, als wir hörten, dass der Titel „Ocean“ war.

Es gab zahlreiche Einsendungen in der breiten Kategorie der Skulptur, daher teilte ich sie in Gruppen ein: freistehende und standortbezogene Installationen. Freistehende Arbeiten reichten von großen, minimalistischen Formen bis zu idiotischen Figürchen. Eine Skulptur von Alf Setzer war aus gekratzten Glasscheiben, die so geschichtet waren, dass sich ein inneres Bild von blasenartigen Sphären zeigte, die durch eine Wassersäule aufstiegen. Ich wählte sie wegen ihres Formats und ihrer widerstreitenden Beziehung zu ihrem Umfeld. Andere Skulpturen, die wegen ihrer kinästhetischen und taktilen Qualität zu erwähnen sind, waren James McLeods „Oracles“, Chelsie Bushs „Overheated“ aus rotem, gegossenem Glas, Neon und einem Chevy-Motor, Karen LaMontes sexy „Dress 6“ und die strenge und unheilvoll stumme Form von Paul Marioni, passenderweise „Ghost“ genannt. Die Transparenz von Glas eignet sich für Biomorphismus, und wir sahen viele Schoten hier. In dieser Gruppe fand ich Veronika Beckhs Arbeit besonders geheimnisvoll und gewinnend. Ebenso war ich fasziniert von David Chatts abstoßend süßlich mit Perlen verzierter rosa Pustel, genannt „Flab Bag“. Zu erwähnen war auch Bennett Battailes natürlich aussehender „Flamenco“, der die Lampenarbeit wieder auf ein neues Niveau bringt. Bei standortbezogenen Werken muss ich Christopher Watts und Lia Welsing dafür loben, dass sie die schwierige Herausforderung annehmen, Glasinstallationen in natürlicher Umgebung aufzustellen. Mein Favorit war Kazue Taguchis „The Path to Hope“. Sie häufte 2000 Champagnerflaschen an, jede mit einer Botschaft darin, in sieben einzelnen Inseln, die auf einer großen Wassermasse dahintrieben. In dieser Kategorie schloss ich die meisten der Buntglasarbeiten ein, die in ein architektonisches Umfeld eingebaut waren. Das innovativste Werk hier war Bob Budds „Suspended Clouds“ wegen seiner originellen Verspannung und visuellen Schlichtheit. Tom Pearmans Entwurf für ein Printstudio in London mit einem eingebrannten Siebdruck auf der Glasfassade, war graphisch kühn, gut ausgeführt und erfrischend einfach.

Bei den Möbeln ragten Mie Matsuyamas raffinierter „Water Table“ hervor, mit abgesenkten Reservoirs für Blumen in der Tischplatte, und Bert Van Ransbeecks ungewöhnliche „Mailbox“. Das Stück, das kon-

from food preservation to nuclear waste encapsulation – with all the fiber optic connections of communication in between. Our present reality would not exist without glass. The entire New Glass Review process could not happen without the transporting of images from camera to slide projector, which is also dependent upon the use of glass.

For me, this process emphasized that, as diverse as the Studio Glass movement has become, there remain omissions in New Glass Review. Where are the audible pieces? The scientific pieces? The digital pieces? The media information age pieces? Is the gap growing between what is happening in the new millennium, with its outrageous technology, and what is happening in the glass movement? Or do artists self-edit their work based on preconceived notions of what is an acceptable "look" for the *New Glass Review*, based on previous publications? Or is it that the slide image cannot be representationally just to less conventional works? If outstanding technical innovations have not yet been revealed in glass art, then the potential of glass as an art material remains largely untapped. This is an exciting situation for artists and an open invitation for adventuresome innovators.

Jurying the 2001 New Glass Review competition was an enjoyable process, thanks to Tina Oldknow, the staff of The Corning Museum of Glass, and especially the co-jurors. I regretted not having the opportunity to work as a juror with Thomas Buechner, the Museum's founding director. I have admired his keen observations and wit throughout his years of providing statements for the Review. However, I am very grateful for Tom's welcome and introduction at the beginning of the review process, during which he encouraged us to make unabashed personal aesthetic choices rather than attempting to objectify or, worse, feign objectivity. Thus, it may be awkward to explain the heterogeneity of our selections beyond the fact that glass readily captures our idiosyncratic passion and imagination.

Pike Powers (PP)
Artistic Director
Pilchuck Glass School
Stanwood, Washington

I am of two (or three) minds about this whole thing. I am truly encouraged by the fantastic geographical range of entries submitted to New Glass Review 23. But then there are the perpetual problems of slide quality (interesting work illustrated in bad slides, and regular work showcased in phenomenal slides) and the compromise that is necessary to cull 100 images from all the entries. The big question for me in my role as a juror (which is an ongoing personal dilemma) is: What am I expecting of glass in the hands of contemporary makers? For example, should "issues" – the loss of civil liberties "for our own good," the impact of globalization, genetically engineered food/lives, and the continued ecological destruction of our planet ("W" has declared war, after all!) –

zeptionell außerhalb der oben genannten Kategorien stand, war die nicht einzuordnende schwimmende Flachglasinstallation „River Window“, die von Peter Drobny für die Konferenz der Glass Art Society 2001 ausgeführt wurde. Mein absoluter Favorit aber war Brian Malley's „Perfect Reception“, der ein Stück Americana einfindet und die meisten Kategorien mit einschloss – standortbezogene Installation, Architektur, Skulptur, Möbel, Beleuchtung und Design. Nach dem Sichten besuchten wir den neuesten Flügel des Corning Museums, das Glass Innovation Center, das der technologischen Entwicklung von Glas nachspürt und die Abhängigkeit der Modernen Welt von diesem Material illustriert. Von Anfang an ist Glas der Schlüssel gewesen, unsere Sicht der Welt zu erweitern: von der Molekular-Mikroskopie zu Teleskopen in galaktischen Ausmaßen, von Spiegelreflexen zu Kameralinsen, von elektrischem Licht zu digitaler Kommunikation, von Wärmeisolierung zu elektronischer Leitfähigkeit und von Lebensmittelkonservierung zum Einschluss von nuklearem Abfall – mit all den Glasfaserverbindungen der Kommunikation dazwischen. Unsere gegenwärtige Realität würde ohne Glas nicht existieren. Der ganze New Glass Review-Prozess könnte nicht stattfinden ohne den Transport der Bilder von der Kamera zum Diaprojektor, der ebenfalls von der Glasnutzung abhängig ist.

Für mich betont dieser Prozess, dass, so divers die Studio Glas-Bewegung geworden ist, Lücken in der New Glass Review bleiben. Wo sind die akustischen Arbeiten? Die wissenschaftlichen? Die digitalen? Die Stücke des Medien-Informationszeitalters? Wächst die Kluft zwischen dem, was im neuen Jahrtausend mit seiner unerhörten Technologie, und dem, was in der Glasbewegung passiert? Oder editieren Künstler Arbeiten, die auf vorgefassten Ideen basieren, was ein akzeptabler „look“ für die New Glass Review ist, auf der Grundlage früherer Veröffentlichungen? Wenn sich hervorragende technische Innovationen noch nicht in der Glaskunst gezeigt haben, dann bleibt das Potenzial von Glas als künstlerischem Material weitgehend unerschlossen. Dies ist eine aufregende Situation für Künstler und eine offene Einladung für abenteuerlustige Innovatoren.

Den New Glass Review-Wettbewerb 2001 zu jurieren, war ein erfreulicher Prozess, dank Tina Oldknow, der Mitarbeiter des Corning Museum of Glass und besonders der Mitjuroren. Ich bedauere es, nicht mit Thomas Buechner, dem Gründerdirektor des Museums, als Jurorin arbeiten zu können. Ich habe seine scharfen Beobachtungen und seinen Witz bewundert, mit dem er über die Jahre hinweg Statements für die Review lieferte. Jedenfalls bin ich sehr dankbar für Toms Willkommen und seine Einführung zu Beginn des Sichtungsprozesses, während dem er uns ermutigte, unerschrocken eine persönliche ästhetische Wahl zu treffen, statt zu versuchen zu objektivieren oder, noch schlimmer, Objektivität vorzugeben. Von daher könnte es schwieriger sein, die Heterogenität unserer Auswahl zu erklären, über die Tatsache hinaus, dass Glas bereits unsere eigene Leidenschaft und Vorstellungskraft einfängt.

Pike Powers (PP)
Künstlerische Leiterin
Pilchuck Glass School
Stanwood, Washington

Ich habe zwei (oder drei) Ansichten in dieser Angelegenheit. Die fantastische geografische Bandbreite der Eingänge bei der New Glass Review 23 haben mich wirklich ermutigt. Aber dann sind da die fortwährenden Probleme mit der Diaqualität (interessante Arbeiten auf schlechten und durchschnittliche Arbeiten präsentiert auf phänomenalen Dias) und der notwendige Kompromiss, um hundert Bilder aus allen Einsendungen auszusuchen. Die große Frage für mich (ein ständiges persönliches Dilemma) in meiner Rolle als Juror ist: Was erwarte ich von Glas in den Händen zeitgenössischer Gestalter? Zum Beispiel, sollten „Problemstellungen“ – der Verlust bürgerlicher Freiheiten „zu unserem eigenen Besten“, die Auswirkung der Globalisierung, gentechnisch

appear in this venue at all? None of this was reflected in the images we viewed in Corning. And what of the introspection so common in the works of artists using other materials, the angst of personal relationships, the heights and depths of the emotional train crashes that many of us experience each day? Do I ask too much in thinking that any contributors might be concerned enough about what it feels like to be alive at this moment (joys as well as personal terrors) that they might express or explore this subject using glass? Glass is a transformational material. It can embody the full range of the physical and ethereal worlds. It can make manifest (and tangible) that which would otherwise not be "apparent."

I'll attempt to find words to build a bridge between the slide images and my observations. However, there often seems to be a gulf, a void, an uncrossable chasm between looking at stuff and talking about it. Sentences, paragraphs, and printed symbols are all collected together to convey "image" and to represent it by proxy. What does it all imply? It is taken for granted that a juror's statement will have the power to cope somehow with art and its mysteries. Art has better things to do than delineate images in words. There is a depth of beauty in words, yet also an inherent arrogance. Art makes a deep impression on us, so the idea that it might have no "meaning" is unbearable for many people. It is part of human nature to want to make all things understandable, and to think that we can actually find out what the "meaning" is in our lives. Language embraces meaning, so we must work to find words to connect experience with expression. The art and the description don't necessarily share meaning, but they could – and our wider world of associations encourages them to do so. I would feel more comfortable with words about art if they shared less the meaning and more the relics of art – the impact craters of the aftermath of its exposure, the visual "tunes" that get stuck in your head. Art can shrivel under the pressure of words. The beauty of the Blaschkas' glass flowers at Harvard (objects not made to be art at all) suffocates when it is reduced to verbal analysis. Art is punished by the boundaries of words such as "pragmatic," "syntax," and "metaphor." In the end, what can words tell us about art? Indeed, they can tell us only something about the rational mind's flawed apprehension of it.

At times, art is terrifyingly simple, something the inquiring intellectual has a hard time dealing with. Its effects can be profound and lasting, but its processes render the word "meaning" meaningless. At other times, art actually bypasses reason. It attacks us directly and unthinkingly, like an ache in a shoulder muscle, the first taste of good coffee in the morning, or the smell of freshly mowed grass. Yet beyond sensuous response, art can be profoundly mood-affecting. But do these moods need to be arranged into subject and predicate? Mendelssohn declared that "art is too specific to be expressed in words." In the end, art is illiterate. Its illiteracy ought to be worn proudly, like a medal. Words can parallel art, and perhaps refer to it best by achieving a parallel beauty or a parallel immediacy. But words can never replace art's shining, specific self.

How, then, is glass specifically used as a form of expression in *New Glass Review 23*? It is used as visual poetry in Jens Gussek's *Ocean* and Marc Petrovic's *Ways and Means*. In James McLeod's *Oracles* and Kazue Taguchi's *The Path to Hope*, it is used to form images that make me stop, inhale, and pause. (Ms. Taguchi's entries were all so engaging that the jurors found it most difficult to choose just one!) I am given something to share with these pieces – no lessons, perhaps, just a dialogue, and a sense that here is another someone seeking. I found *Tomarigi* by Reico Kitagawa to be a simple yet disturbingly eloquent and strongly evocative image (not an easy thing to do in any material). Charlotte Meyer's *Papertears*, Frances Binnington's *Annie Get Your Gun*, and Ayane Takeuchi's *Quiet Noise* are images that use the visual equivalent of glass's vocal range in sincerely sensitive and potentially effective ways.

Speaking more to the "design mode" of glass's possibilities, I'd single out with glee the simple beauty of Yumi Oguchi's *Pod* and Eva Moosbrugger's *Three Women*. There is real strength in the authority and "rightness" in the use of glass in *Blue Panels Cabinet* by Barbara Nanning. Finally, as the crazy image that has stayed in my head since I viewed all of the entries in Corning, I have to mention Brian Malley's *Perfect Reception*. This image jumped off the screen. It uses light, form, and, most important, context to create something that becomes a remarkable manifestation and a sign of our ability to laugh at ourselves.

veränderte Lebensmittel/Lebewesen und die fortschreitende ökologische Zerstörung unseres Planeten („W" erklärte schließlich den Krieg!) – auf diesem Schauplatz überhaupt erscheinen? Nichts davon wurde in den Bildern, die wir in Corning sahen, reflektiert. Und was ist mit der üblichen Innenschau, wie in den Werken von Künstlern, die mit anderen Materialien arbeiten, der Angst vor persönlichen Beziehungen, die Höhen und Tiefen der emotionalen Einbrüche, die viele von uns jeden Tag erfahren? Verlangte ich zu viel, wenn ich denke, dass jeder Teilnehmer sich ausreichend damit befassen sollte, wie es sich anfühlt, in dieser Zeit zu leben (mit Freude genauso wie persönlichen Ängsten), dass er dieses Thema mit Glas ausdrücken oder untersuchen könnte? Glas ist ein wandelbares Material. Es kann die volle Bandbreite der physischen und geistigen Welten darstellen. Es kann offenkundig machen (und fassbar), was andernfalls nicht „sichtbar" ist.

Ich versuche Worte zu finden, um eine Brücke zwischen den Diabildern und meinen Beobachtungen zu schlagen. Es scheint aber oft eine unüberbrückbare Kluft zu geben zwischen dem Betrachten von Dingen und dem Darüberreden. Sätze, Paragraphen und gedruckte Symbole werden gesammelt, um ein „Bild" zu übermitteln und es stellvertretend darzustellen. Was schließt das alles mit ein? Es wird für selbstverständlich gehalten, dass die Aussage eines Jurors die Macht hat, irgendwie mit Kunst und ihren Geheimnissen fertig zu werden. Kunst hat Besseres zu tun, als Bilder in Worte zu fassen. Worte besitzen eine tiefe Schönheit, aber auch eine ihnen eigene Arroganz. Kunst macht einen tiefen Eindruck auf uns, so dass der Gedanke, sie hätte keine „Bedeutung", für viele Leute unerträglich ist. Es ist ein Teil der menschlichen Natur, alle Dinge verstehen zu wollen, und zu denken, dass wir tatsächlich herausfinden könnten, was der Sinn unseres Leben ist. Sprache schließt Bedeutung mit ein, so dass wir daran arbeiten müssen, Worte zu finden, um der Erfahrung Ausdruck zu verleihen.

Kunst und Beschreibung teilen nicht notwendigerweise Bedeutung, aber sie können es – und unsere umfangreichere Welt der Assoziationen ermutigt sie dazu. Ich würde mich mit Worten über Kunst wohler fühlen, wenn sie weniger die Bedeutung als vielmehr die Relikte der Kunst teilten – die Einschlagkrater, der Nachwirkung ihrer Enthüllung, die visuellen „Melodien", die einem im Kopf bleiben. Kunst kann unter dem Druck der Worte schrumpfen. Die Schönheit der Glasblumen der Blaschkas in Harvard (Objekte, die überhaupt nicht als Kunst erschaffen wurden) erstickt, wenn sie auf eine verbale Analyse reduziert wird. Kunst wird durch die Begrenzungen solcher Worte wie „pragmatisch", „Syntax" und „Metapher" übel zugerichtet. Was können uns Worte letztlich über Kunst sagen? Tatsächlich teilen sie uns nur etwas über das fehlerhafte Erfassen von Kunst durch den rationalen Verstand mit.

Manchmal ist Kunst schrecklich einfach, etwas, mit dem der fragende Intellektuelle schwer zurechtkommt. Ihre Auswirkungen können tiefgehend und anhaltend sein, aber ihre Prozesse lassen das Wort „Bedeutung" bedeutungslos werden. Ein anderes Mal umgeht Kunst den Verstand tatsächlich. Sie überfällt uns direkt und gedankenlos, wie ein Schmerz in der Schultermuskulatur, der erste Schluck guten Kaffees am Morgen oder der Geruch frisch gemähten Grases. Noch jenseits sinnlicher Reaktion, kann Kunst tiefe Stimmungen erzeugen. Aber müssen diese Stimmungen in Subjekt und Prädikat eingeteilt werden? Mendelssohn erklärte, dass „Kunst zu spezifisch ist, um in Worten ausgedrückt zu werden". Letztlich ist Kunst analphabetisch. Ihren Analphabetismus sollte sie stolz vor sich hertragen, wie eine Auszeichnung. Worte können die Kunst begleiten und vielleicht auf sie verweisen, indem sie eine parallele Schönheit oder Unmittelbarkeit schaffen. Aber Worte können niemals das strahlende, eigene Wesen der Kunst ersetzen.

Wie also ist Glas in *New Glass Review 23* als Ausdrucksform spezifisch eingesetzt? Als visuelles Gedicht in Jens Gussek's „Ocean" und Marc Petrovic's „Ways and Means". Als Bilder, die mich innehalten, einatmen und pausieren lassen, bei James Mc Leods „Oracles" und Kazue Taguchis „The Path to Hope" (Frau Taguchis Einsendungen waren alle so einnehmend, dass die Juroren sich schwer damit taten, nur eine auszuwählen!) Es wurde mir etwas gegeben, das ich mit diesen Stücken teilte – keine Lektionen vielleicht, nur einen Dialog, und das Gefühl, dass hier noch jemand auf der Suche ist. Ich fand in „Tomarigi" von Reico Kitagawa ein einfaches, aber beunruhigend vielsagendes und stark sinnträchtiges Bildnis (keine leichte Sache, in welchem Material auch immer). Charlotte Meyers „Papertears", Frances Binningtons „Annie Get Your Gun" und Ayane Takeuchis „Quiet Noise" sind

In the end, *New Glass Review* does not take the pulse of the art world, nor does it always showcase cutting-edge design. But it is a real testament to a lot of individual lives spent exploring the myriad possibilities in the truly singular state of matter that is glass. I want to thank all of the entrants for their participation, and I can only express my hope that the breadth and depth of entries continue to expand. In that expansion, we might have more work from architects, from lighting designers, and from all of the world's visual artists who play with light, illusion, and space – that whole world of smoke and mirrors that holds so much possibility for stumbling upon *insight*.

Jack Wax (JW)
Associate Professor
Illinois State University
Normal, Illinois

Bildnisse, die das visuelle Äquivalent zum akustischen Spektrum von Glas in wirklich empfindsamer und sehr effektvoller Art und Weise nutzen.

Um mehr auf die Designmöglichkeiten von Glas zu sprechen zu kommen, hebe ich mit Freude die schlichte Schönheit von Yumi Ogu-chis „Pod“ und Eva Moosbruggers „Three Women“ hervor. Es liegt eine wirkliche Stärke in der Autorität und „Richtigkeit“, wie Glas in „Blue Panels Cabinet“ von Barbara Nanning eingesetzt wird. Schließlich, da das verrückte Bild mir im Kopf blieb, seit ich alle Eingänge in Corning gesichtet hatte, muss ich Brian Malleys „Perfect Reception“ erwähnen. Dieses Bild sprang ins Auge. Es verwendet Licht, Form und vor allem Kontext, um etwas zu erschaffen, das eine bemerkenswerte Äußerung und ein Zeichen ist für unsere Fähigkeit, über uns selbst zu lachen. Letztlich misst die *New Glass Review* nicht den Puls der Kunstwelt, noch zeigt sie immer einschneidendes Design. Aber sie ist ein echtes Zeugnis für viele individuelle Leben, die damit verbracht werden, die unzähligen Möglichkeiten der wahrhaft einzigartigen Materie Glas auszuloten. Ich möchte allen Bewerbern für ihre Teilnahme danken und kann nur meiner Hoffnung Ausdruck verleihen, dass sich die Bandbreite und Tiefgründigkeit der Eingänge weiterhin ausdehnt. In dieser Erweiterung könnten wir mehr Arbeiten von Architekten, Lichtdesignern und bildenden Künstlern aus aller Welt haben, die mit Licht, Illusion und Raum spielen – diese ganze Welt von Rauch und Spiegeln, die so viele Möglichkeiten bereithält, zufällig auf Einsicht zu stoßen.

Jack Wax (JW)
Professor
Illinois State University
Normal, Illinois

Note

In 2001, more than 6,000 copies of the *New Glass Review 23* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 824 individuals and companies representing 38 countries submitted 2,242 slides. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Research Library of The Corning Museum of Glass, where they may be viewed by the public. Copies of slides published in any of the past *Reviews* may be purchased by special order from the Museum's Buying Office. Copies of *New Glass Review 3* (1982), *19* (1998) and *22* (2001), are still available from the Buying Office, which can also supply all back issues of the *Review* in black-and-white microfiche.

The Corning Museum of Glass would like to thank all of the artists and designers who submitted their slides to *New Glass Review* for consideration. Special thanks are due to those who made this publication possible: Peter Bambo-Kocze, Mary Chervenak, Brandy Harold, Kevin Kurdylo, Richard Price, Amber Pruden, Joan Romano, Jacolyn Saunders, and Violet Wilson.

Schlussbemerkung

2001 sind mehr als 6000 Einladungen für die *New Glass Review 23* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 824 Einzelpersonen und Firmen aus 38 Ländern 2242 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigefügt sind.

Alle für die *New Glass Review* eingereichten Dias werden in der Rakow-Bibliothek des Corning Museums of Glass gesammelt, wo sie der Öffentlichkeit zur Ansicht zugänglich sind. Kopien von Dias, die in den vergangenen *Reviews* erschienen sind, können durch Sonderbestellung bei der Verkaufsabteilung des Museums erworben werden. Ausgaben der *New Glass Review 3* (1982), *19* (1998) und *22* (2001) sind noch lieferbar. Alle alten Ausgaben der *Review* können auch auf Schwarzweiß-Mikrofiche geliefert werden.

Das Corning Museum of Glass möchte sich bei allen Künstlern und Designern bedanken, die ihre Dias zum Wettbewerb eingereicht haben. Besonderer Dank gilt jenen, die diese Ausgabe ermöglicht haben: Peter Bambo-Kocze, Mary Chervenak, Brandy Harold, Kevin Kurdylo, Richard Price, Amber Pruden, Joan Romano, Jacolyn Saunders und Violet Wilson.

Jurors' Choice

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

One of the goals of *New Glass Review* is to present the widest possible range of art (and architecture and design) using glass. It is our hope that "Jurors' Choice" will add significantly to our knowledge of the diversity of work being made with this inspiring material.

Dieser Teil der *New Glass Review* erlaubt es den Juroren, bis zu 10 Arbeiten von entweder zeitgenössischem oder historischem Glas auszuwählen, die sie im Laufe des Jahres beeindruckt haben. Während es die Hauptaufgabe der Juroren ist, die eingereichten Dias durchzusehen und eine Auswahl zu treffen, gestattet ihnen die zusätzliche Wahl die Freiheit, das aus Glas zu zeigen, was im Moment für sie von besonderem Interesse ist. Auf diese Weise können in die *New Glass Review* Skulpturen, Gefäße, Installationen, Design, Ausstellungen und Architektur aufgenommen werden, die gar nicht für den jährlichen Wettbewerb eingereicht worden sind.

Eines der Ziele der *New Glass Review* ist es, das größtmögliche Spektrum von Kunst (und Architektur und Design), bei der Glas verwendet wird, zu zeigen. Wir hoffen, dass die „Wahl der Juroren“ Entscheidendes zu unserem Wissen über die Vielfalt der Arbeiten beitragen kann, die aus diesem inspirierenden Material gemacht sind.

Selections/Ausgewählte Arbeiten

Peter Aldridge (PA)

Foster and Partners
Bert Frijns
James Carpenter Design Associates
Leers Weinzapfel Associates
Carlo Scarpa
František Vízner

Tina Oldknow (TO)

Einar and Jamex de la Torre
Jun Kaneko
Eve Andrée Laramée
Josiah McElheny
Jean-Michel Othoniel
Preston Singletary

Pike Powers (PP)

Brian Bolden
John Hagen and others
Stuart Keeler
Won Joo Park
Timothy Ringsmuth
Mark Zirpel

Jack Wax (JW)

Ann Hamilton
Perejaume
Michael Rogers



Brian Bolden, United States

Installation, 2001

Detail of work in progress during the Emerging Artist in Residency Program,
Pilchuck Glass School, Stanwood, Washington

Cast glass prisms, enameled photographic images of binary code

Detail einer noch unfertigen Arbeit während des Emerging Artist in Residency Program,
Pilchuck Glass School, Stanwood, Washington

Gegossene Glasprismen, emaillierte Photos eines binären Codes

PP



Einar and Jamex de la Torre, Mexico/United States

Gallery Olmec (detail) from "Einar & Jamex de la Torre: Anachronistas"
Exhibition at Grand Arts, Kansas City, Missouri, May 4 – June 16, 2001

Photo: Courtesy Snyderman Gallery, Philadelphia

Ausstellung an der Grand Arts, Kansas City, Missouri,
4. Mai – 16. Juni 2001

TO



Foster and Partners

Renovation of The Great Court, British Museum, London, England,
completed in 2000

Renovierung des Great Court, British Museum, London, England,
fertiggestellt im Jahr 2000

Photo: Nigel Young/Foster and Partners

PA

The Great Court is the largest covered courtyard in Europe.

Der Great Court ist der größte überdachte Hof Europas.



Bert Frijns, The Netherlands

Balance, 1996

Blown and acid-polished glass

Gebblasenes und säurepoliertes Glas

H. 70 cm, D. 113 cm

PA

John Hagen, Greg Horner,
Wayne Price, Preston Singletary,
David Svenson, and Clifford
Thomas, United States
With the assistance of Steve
Brown, Irma Brown, Joe David,
Bill Lynch, Marvin Oliver, and
"The Wood and Glass Totem
Pole" class at Pilchuck Glass
School, Stanwood, Washington
Pilchuck Totem Pole, 2001
(daytime and nighttime views/
Ansichten bei Tag und bei Nacht)
Cedar, glass, neon, paint;
concrete base
Zedernholz, Glas, Neon, Farbe;
Betonsockel
H. 6.35 m, D. 76.2 cm
Photo: Russell Johnson,
courtesy Pilchuck Glass School
PP



Ann Hamilton, United States
abc, 1999 (still from video/Videostandbild)
Photo: Courtesy Sean Kelly Gallery, New York
JW

James Carpenter Design Associates, United States
Lens Ceiling, Courthouse, Phoenix, Arizona, 1996
D. 30.5 m
PA

The lens ceiling is a convex form of textured glass intersecting a horizontal plane of colorless glass.
Die Decke aus Linsen ist eine konvexe Form, die eine horizontale Ebene aus farblosem Glas durchkreuzt.

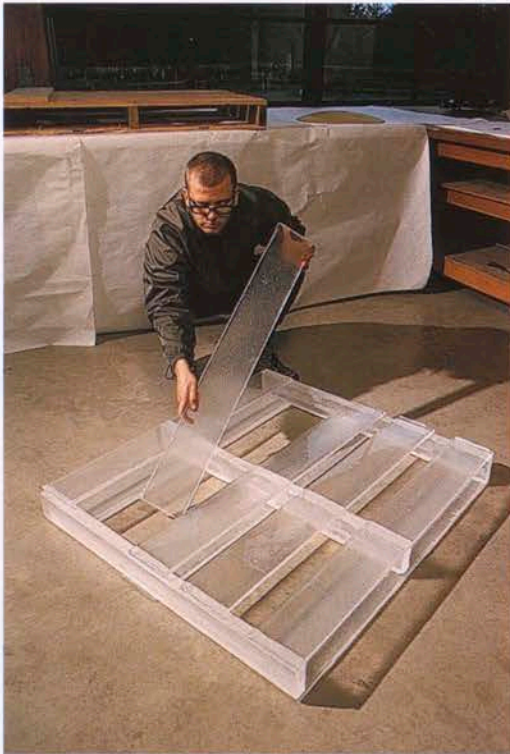




James Carpenter Design Associates, United States
 Lichthof Facade and Roof, German Foreign Ministry, Berlin, Germany,
 completed in 1997
 Lichthof Fassade und Dach, Deutsches Außenministerium, Berlin,
 Deutschland, 1997 fertiggestellt
 PA



Jun Kaneko, Japan/United States
Sticks (Yellow), Slabs, and Sticks (Red) (detail) from "Jun Kaneko: Glass"
 Exhibition at The Bullseye Connection Gallery, Portland, Oregon,
 May 19 – June 30, 2001
 Ausstellung in der Bullseye Connection Gallery, Portland, Oregon,
 19. Mai – 30. Juni 2001
 Photo: Russell Johnson, courtesy The Bullseye Connection Gallery
 TO



Stuart Keeler, United States
Palette, 2001
 Cast Bullseye glass
 Gegossenes Bullseye-Glas
 L. about 127 cm
 PP

Eve Andrée Laramée, United States
Apparatus for the Distillation of Vague Intuitions, 1994–2000
 From "Unnatural Science," installation at the Massachusetts Museum of
 Contemporary Art, North Adams, Massachusetts,
 June 3, 2000 – April 15, 2001
 Blown and etched laboratory glass; steel, copper, saltwater, flowers,
 vinyl tubing, hardware
 Aus „Unnatural Science," Installation im Massachusetts Museum of
 Contemporary Art, North Adams, Massachusetts,
 3. Juni – 15. April 2001
 Geblasenes und geätztes Laborglas; Stahl, Kupfer, Salzwasser,
 Blumen, Vinylröhren, Haushaltswaren
 Photo: Arthur Evans
 TO





Leers Weinzapfel Associates, United States
 Modular VII Chiller Plant, University of Pennsylvania, Philadelphia, Pennsylvania, completed in 2000 (nighttime view/Nachtansicht)
 Photo: Peter Aaron/Esto
 PA

Josiah McElheny, United States
The Metal Party—Reconstructing a Party Held at the Bauhaus in Dessau on February 9, 1929, 2001
 Two-part participatory performance/installation at The Yerba Buena Center for the Arts, San Francisco, California (November 16, 2001 – January 27, 2002) and the Public Art Fund, Brooklyn, New York (November 29, 2001 – January 13, 2002)
 Reflective and metallic Mylar costumes, mirrored glass, cased glass, transparent glass, aluminum, galvanized steel, music
 Zweiteilige Teilnehmerperformance/Installation am Yerba Buena Center for the Arts, San Francisco, California (16. November 2001 – 27. Januar 2002) und dem Public Art Fund, Brooklyn, New York (29. November 2001 – 13. Januar 2002)
 Reflektierende und metallische Mylar-Kostüme, verspiegeltes Glas, verkleidetes Glas, transparentes Glas, Aluminium, galvanisierter Stahl, Musik
 Photo: Dennis Cowley, courtesy Public Art Fund, New York
 TO



Jean-Michel Othoniel, France
 Metro Entrance, Station Palais Royale-Musée du Louvre, Paris, France, 2000
 Blown and assembled glass; steel
 Geblasenes und montiertes Glas; Stahl
 Photo: Jean François Mauboussin
 TO

Won Joo Park, Korea
Park Bench, 2001
 Cut, laminated, and assembled glass
 Geschliffenes, laminiertes und montiertes Glas
 L. 152.4 cm
 PP





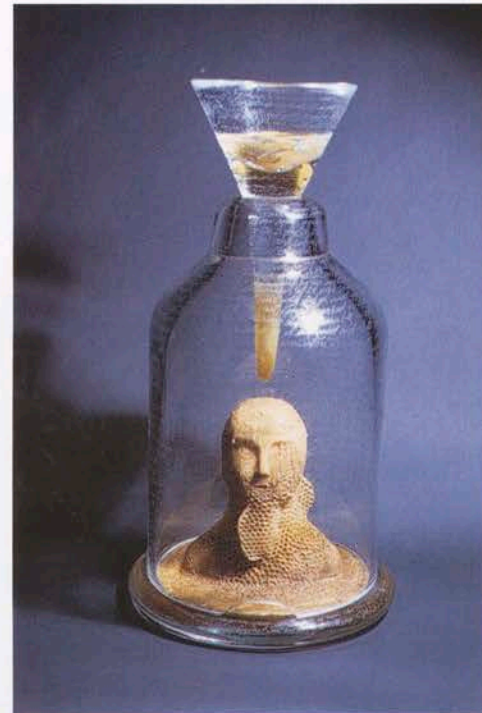
Perejaume, Spain
Postaler, 1991
 Postcard rack, mirror
 Postkartenständer, Spiegel
 H. about 183 cm
 JW



Perejaume, Spain
 Untitled, 1984
 Plate glass
 Glasscheiben
 JW



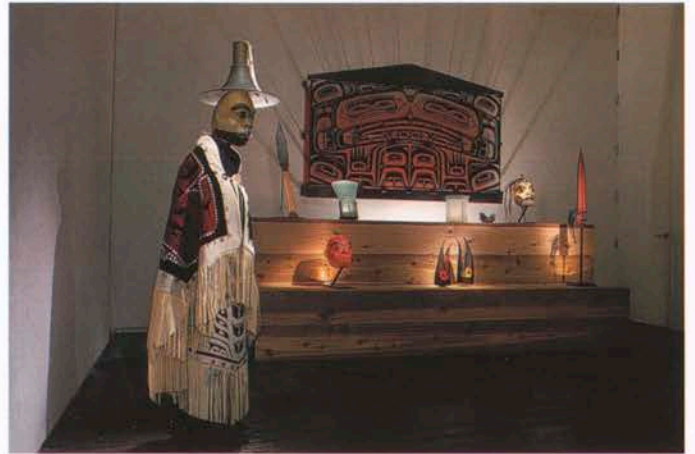
Timothy Ringsmuth, United States
Anticipation, 2000
 Mirror, photograph, sandblasted text
 Spiegel, Photo, sandgestrahlter Text
 L. 426.7 cm
 PP



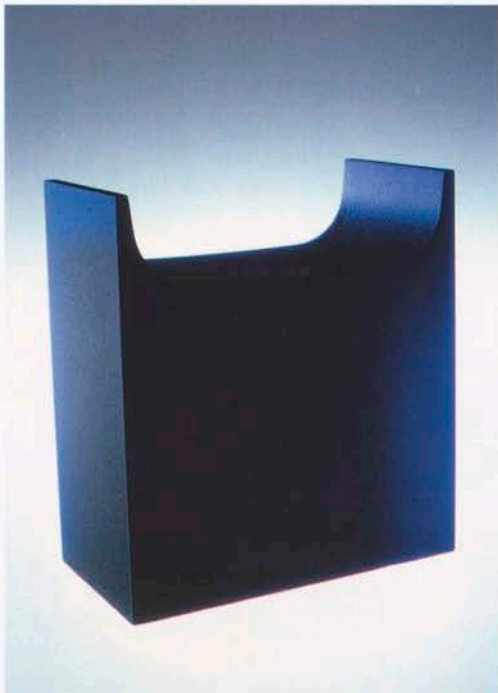
Michael Rogers, United States
Beehive for Molly Bloom, 2001
 Blown and engraved glass; beeswax
 Geblasenes und graviertes Glas; Bienenwachs
 H. 52 cm, D. 28 cm
 Photo: Bette Beemsterboer
 JW



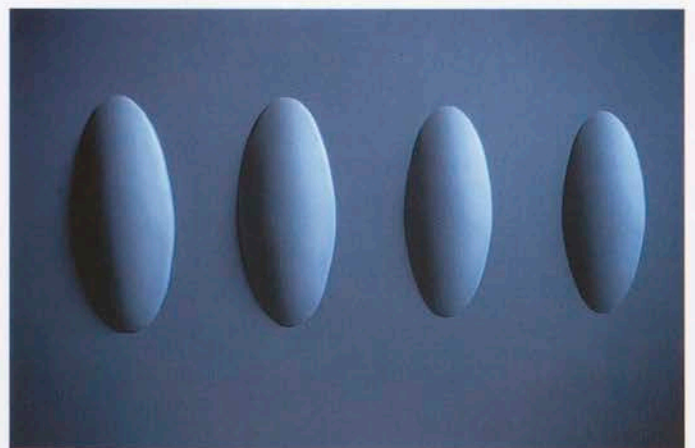
Carlo Scarpa
 "Battuti" Vases, designed for Venini, Murano, 1940
 Olnick-Spanu Collection, New York, New York
 Blown and cut glass
 Geblasenes und geschliffenes Glas
 H. (largest) 41.3 cm
 Photo: Luca Vignelli
 PA



Preston Singletary, United States
 "Clan House Installation"
 Exhibition at William Traver Gallery, Seattle, Washington,
 June 8 – July 1, 2001
 Ausstellung in der William Traver Gallery, Seattle, Washington,
 8. Juni – 1. Juli 2001
 Photo: Russell Johnson, courtesy William Traver Gallery
 TO



František Vízner, Czechoslovakia
 Blue Vase, 1978
 The Corning Museum of Glass, 79.3.9
 Kiln-cast, cut, and sandblasted glass
 Ofengegossenes, geschliffenes und sandgestrahltes Glas
 H. 17.5 cm
 PA



Mark Zirpel, United States
 Elliptical Inquiries, 2000
 Slumped Bullseye glass
 Abgesenktes Bullseye-Glas
 H. 76.2 cm
 PP

Jurors for the *New Glass Review* Competitions*

Representatives of The Corning Museum of Glass who have served as jurors for the *New Glass Review* competitions are Thomas S. Buechner (1980–2001), William Warmus (1980–1984), Susanne K. Frantz (1986–1998), and Tina Oldknow (2001–2002). Visiting jurors are:

1977: **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1978: **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1979: **James Carpenter**, artist, New York, New York; **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1980: **Dan Dailey**, artist, head of the Glass Department, Massachusetts College of Art, Boston, Massachusetts; **J. Stewart Johnson**, curator, Department of Architecture and Design, The Museum of Modern Art, New York, New York.

1981: **Andrew Magdanz**, artist, assistant professor, Rochester Institute of Technology, Rochester, New York; **William S. Lieberman**, chairman, Department of Twentieth-Century Art, The Metropolitan Museum of Art, New York, New York.

1982: **Dale Chihuly**, artist in residence, Rhode Island School of Design, Providence, Rhode Island; **Henry Geldzahler**, curator, commissioner of cultural affairs of the City of New York, New York.

1983: **Robert Kehlmann**, artist, critic, and editor of *The Glass Art Society Journal*, Berkeley, California; **Clement Greenberg**, critic, New York, New York.

1984: **Susan Stinsmuehlen**, artist, Austin, Texas; **Ronald D. Abramson**, collector, Washington, D.C.

1985: **Thomas Patti**, artist, Plainfield, Massachusetts; **David Revere McFadden**, curator, Cooper-Hewitt Museum, New York, New York; **Helmut Ricke**, curator, Kunstmuseum Düsseldorf, Germany.

1986: **Bertil Vallien**, artist, Kosta Boda Glassworks, Åfors, Sweden; **Abram Lerner**, founding director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1987: **Stanislav Libenský**, artist, former professor, Academy of Applied Arts, Prague, Czechoslovakia; **Lloyd E. Herman**, independent curator, founding director of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

1988: **Wayne Higby**, artist, professor of ceramics, Alfred University, Alfred, New York; **Jean-Luc Olivié**, curator, Centre du Verre, Musée des Arts Décoratifs, Paris, France.

1989: **Richard Marquis**, artist, Freeland, Washington; **Timo Sarpasneva**, artist, Iittala Glassworks, Nuutajärvi, Finland.

1990: **Ginny Ruffner**, artist, Seattle, Washington; **Michael W. Monroe**, curator in charge, Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

1991: **Bruce Chao**, artist, head of the Glass Department, Rhode Island School of Design, Providence, Rhode Island; **Janet Kardon**, director, American Craft Museum, New York, New York.

1992: **Douglas Heller**, director, Heller Gallery, New York, New York; **Elmerina and Paul Parkman**, collectors, craft historians, Kensington, Maryland.

1993: **Erwin and Gretel Eisch**, artists, Frauenau, Germany; **Paul J. Smith**, director emeritus, American Craft Museum, New York, New York.

1994: **Judith Schaechter**, artist, Philadelphia, Pennsylvania; **Yoriko Mizuta**, associate curator, Hokkaido Museum of Modern Art, Sapporo, Japan.

1995: **Donald Kuspit**, critic, professor of art history and philosophy, State University of New York, Stony Brook, New York.

1996: **Arthur C. Danto**, art critic and Johnsonian Professor Emeritus of Philosophy at Columbia University, New York, New York; **Toots Zynsky**, artist, Amsterdam, the Netherlands.

1997: **Kiki Smith**, artist, New York, New York; **Geoffrey Edwards**, curator of international sculpture and glass, National Gallery of Victoria, Melbourne, Australia.

1998: **Lino Tagliapietra**, artist and glassblower, Murano, Italy; **David R. McFadden**, chief curator, American Craft Museum, New York, New York.

1999: **Lois Moran**, editor and publisher, *American Craft*, New York, New York; **Dana Zámečníková**, artist, Prague, Czech Republic.

2000: **Mary Douglas**, curator, Mint Museum of Craft + Design, Charlotte, North Carolina; **Derek Ostergard**, associate director and founding dean, The Bard Graduate Center for Studies in the Decorative Arts, New York, New York; **Michael E. Taylor**, professor, College of Imaging Arts and Sciences, Rochester Institute of Technology, Rochester, New York.

2001: **Jane Adlin**, curatorial assistant, modern art, The Metropolitan Museum of Art, New York, New York; **Kate Elliott**, director, Elliott Brown Gallery, Seattle, Washington.

2002: **Peter Aldridge**, vice president and creative director, Steuben, Corning, New York; **Pike Powers**, artistic director, Pilchuck Glass School, Stanwood, Washington; **Jack Wax**, associate professor, Illinois State University, Normal, Illinois.

* Jurors are listed according to the years in which the competitions were held and the results of those competitions were published. In each case, the glass selected by the jurors was made one year earlier.

* Die Juroren sind nach den Jahren aufgeführt, in denen der Wettbewerb stattfand und die Ergebnisse veröffentlicht wurden. In jedem Fall wurde das von den Juroren ausgewählte Glas im Laufe des vorherigen Jahres gefertigt.

Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

Bibliographie KÜRZLICH VERÖFFENTLICHTER ARTIKEL UND BÜCHER ÜBER GLAS

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 22*.

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

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

The following periodicals are recommended for comprehensive coverage of contemporary glassmaking:

Glass (UrbanGlass, Brooklyn, New York)
Glass Art Magazine
Glass Art Society Journal
Neues Glas/New Glass (Germany)
La Revue de la Céramique et du Verre (France)
Stained Glass Quarterly

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

Entries beginning with a cardinal or ordinal number, expressed either as a numeral or spelled out, will be found after the alphabetical entries, arranged numerically.

Exhibition catalogs, formerly listed under the name of the city in which each exhibition was held, are now listed in the following manner:

1. Under the name of the author (person or organization).
2. Under the name of the city in which the exhibition was held (when the author's name is not provided).
3. Under the title (when neither the author's name nor the city name is provided).

Diese Liste enthält Veröffentlichungen, die seit der Bibliographie in der *New Glass Review 22* der Rakow-Bibliothek des Corning Museums of Glass hinzugefügt worden sind.

Zeitgenössisches Glas (nach 1945)
Flachglas (nach 1945), einschließlich architekturbezogenes Glas, Glasmosaik, Glasmalerei und Farbglas
Technologie (nach 1945)
Filme und Videobänder

Nur bedeutende Buchkritiken sind aufgeführt. Sie sind unter dem Autor des rezensierten Werkes zu finden.

Die folgenden Zeitschriften werden für einen umfassenden Überblick über die zeitgenössische Glasgestaltung empfohlen:

Glass (Urban Glass, Brooklyn, New York)
Glass Art Magazine
Glass Art Society Journal
Neues Glas/New Glass (Bundesrepublik Deutschland)
La Revue de la Céramique et du Verre (Frankreich)
Stained Glass Quarterly

Vor 1982 erschien diese Bibliographie jährlich im *Journal of Glass Studies*, das ebenfalls vom Corning Museum of Glass herausgegeben wurde.

Titel, die mit einer Kardinal- oder Ordinalzahl anfangen und die als Zahl oder als Wort ausgedrückt sind, werden nach den alphabetischen Einträgen zahlenmäßig geordnet.

Ausstellungskataloge, die früher unter dem Namen der Stadt, in der die Ausstellung stattgefunden hat, geführt wurden, finden sich jetzt nach folgendem Schema geordnet:

1. Unter dem Namen des Autors (der Person oder Organisation)
2. Unter dem Namen der Stadt, in der die Ausstellung stattgefunden hat (sofern der Name des Autors nicht zur Verfügung steht)
3. Unter dem Titel (sofern der Name des Autors oder der Stadt nicht zur Verfügung steht).

CONTEMPORARY GLASS (after 1945)/ZEITGENÖSSISCHES GLAS (nach 1945)

1 Anonymous.

"2000 Honorary Lifetime Member: Ginny Ruffner."
The Glass Art Society Journal, 2000, pp. 54–59, ill.

2 "2000 Lifetime Achievement Award: Klaus Moje."
The Glass Art Society Journal, 2000, pp. 46–53, ill.

3 "40 Years and Growing."
The Caithness Report, v. 25, no. 1, Spring 2001, p. 2+.
Brief history of Caithness Glass.

4 *5 ans déjà...: Talents d'aujourd'hui et de demain.*
[Vannes-le-Châtel: CERFAV, n.d.] [24] pp., ill. Text in French, Italian, and English. Essays by Yan Zoritchak, Silvano Tagliapietra, and Dan Klein. Glass works of 20 artists from CERFAV.

5 *Abysal Impression: Jaromir Rybak 2000: Jaromir Rybak's New Series of 2000.* Taipei, Taiwan: Grand Crystal Museum, 2000, 16 pp., ill. In Chinese and English. Exhibition catalog.

6 *Aktuel Dansk glaskunst.*

København [Denmark]: Museumsbygningen Kunstauktioner, 1999, 62 pp, ill. In Danish with some English translation. Exhibition catalog.

7 "Allestimenti/Installations: Ingo Maurer spazio Krizia."
Domus, no. 837, May 2001, pp. 146–147, ill. In Italian and English. Includes neon chandelier.

8 "Arduino Bacci the Maestro."
Glass Style, v. 4, no. 2, July 2001, pp. 120–121, ill.
Brief look at the glass cutter's life and art.

9 *Art of Glass: Spring/Summer 1999.* [S.l.: s.n.], 1999, [8] pp., ill. Exhibition of works by Stephen Antonakos, Dale Chihuly, William Morris, and Therman Statom.

10 "The Art of Judy Pfaff."
Art Scene (Elvehjem Museum of Art), v. 18, no. 2, July–Dec. 2001, p. 3, ill. Includes glass.

11 "At the Crossroads of Art, History, and Technology."
Glass Art, v. 16, no. 6, Sept./Oct. 2001, p. 20+.
Glass Art Society conference in Corning, New York.

12 "Ateliers de création, Montréal et sa grande région s'affirment = Studios and Workshops: The Greater Montréal Area Makes Its Mark."
Glass Gazette, v. 3, no. 45, Aug. 2001, pp. 27–28, ill. In French and English. Two new studios open.

13 "Aus einer inneren Kraft: Rudi Gritsch = From an Inner Strength: Rudi Gritsch."
Glashaus/Glasshouse, no. 1, 2001, pp. 11–13, ill. In German and English. Interview with the artist.

14 *Awards of the First International Islamic Artisans-At-Work Festival: LOK VIRSA-IRCICA Craft Awards, Islamabad, 1994.* Istanbul: Organization of the Islamic Conference, Research Centre for Islamic History, Art and Culture, 1999, 123 pp. Two Afghan artists win prizes for their colored glass works, p. 6.

- 15 "Bead Dreams 2001."
Bead & Button, no. 45, Oct. 2001, pp. 20–22+, ill.
Winners of magazine's second juried competition include makers of glass beads.
- 16 *Bodyspace*.
Baltimore, MD: The Baltimore Museum of Art, 2001, [8] pp., ill.
Exhibition catalog includes Josiah McElheny's "Untitled (White)."
- 17 "Bořek Šípek."
This Side Up! (Valkenswaard, the Netherlands), no. 12, Winter 2000, pp. 18–19, ill.
Brief profile of the artist.
- 18 *Bořek Šípek: MM Collection: Sketches & Prototypes*.
[Switzerland: L.H.O.O.Q.], 2000, [60] pp., ill.
Collection of sketches and glass by Bořek Šípek.
- 19 "Brian Hirst: Textures virtuelles."
Verre & Création, no. 23, June 2001, pp. 2–3, ill. English summary, p. 16.
Exhibition preview.
- 20 "Caithness Glass: Celebrating 40 Years of Art Glass and 25 Years of Collecting."
Collectors News, v. 41, no. 12, April 2001, pp. 6–7, ill.
- 21 "The Cameo Glass and Diatreta of Barry Sautner."
The Journal of Antiques and Collectibles, v. 2, no. 3, May 2001, pp. 59–60, ill.
- 22 *Canberra Glass*.
[Canberra, Australia: Beaver Galleries, 1996], [22] pp., ill.
Exhibition of works by faculty and graduates of the Canberra School of Art Glass Workshop. Features the work of Australian and Japanese artists Helen Aitken-Kuhnen, Claudia Borella, Jane Bruce, Stephen Procter, Kirstie Rea, Takeshi Sano, Youko Sano, and Itzell Tazyman.
- 23 "'Carpe Diem': Lieve Van Stappen alla Galleria San Nicolò."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, p. 59, ill. In Italian and English.
Exhibition preview.
- 24 *Ceramics & Glass: New Work by Alan Caiger-Smith and Peter Layton*.
Cambridge, England, U.K.: Fitzwilliam Museum, 2001.
Exhibition catalog.
- 25 *Chihuly: April 5 to May 5, 2001*.
[New York: Marlborough Gallery, Inc.], 2001, 63 pp., ill.
Exhibition held at the Marlborough Gallery, New York, April 5–May 5, 2001.
- 26 *Chihuly at the V&A*.
Seattle, WA: Portland Press, London, 2001, 149 pp., ill.
- 27 *Chihuly Marlborough*.
[S.I.]: [s.n.], 2001, 91 pp., ill.
Exhibition catalog.
- 28 *Colin Reid: Glass Noviembre 2000*.
Madrid: Ayuntamiento de Alcorcón Concejalía de Cultura, Deportes y Participación Ciudadana, 2000, 39 pp., ill. In Spanish and English.
Exhibition review.
- 29 "Colin Reid: Mixed Media."
Verre & Création, no. 23, June 2001, p. 3, ill. English summary, p. 16.
Exhibition preview.
- 30 *Collectible Ceramics and Glass from Those Fabulous '50s: A Special Report from Kovel's on Antiques and Collectibles*.
[Beachwood, OH: Kovel's Books, 2001?], 23 pp., ill.
Includes glasses from Murano, Scandinavia, and the United States.
- 31 *Container: Philip Tsiaras*.
Venezia: Schola dell'Arte dei Tiraoro e Battioro, 79 pp., ill. In Italian and English.
Exhibition catalog.
- 32 *Contemporary Glass from France*.
Ebeltoft, Denmark: Glasmuseum, 2000, 54 pp., ill. In Danish, English, and French.
Showcases the work of nineteen glass artists, including Yan Ziritchak, Gilles Chabrier, Bernard Dejonghe, and Matei Negreanu.
- 33 "The Contemporary Glass Gallery."
The Journal of Antiques and Collectibles, v. 2, no. 2, April 2001, p. 38, ill.
Charles Savoie creates *façon de Venise* glass works.
- 34 "The Contemporary Glass Gallery. The Secret Life of Plants: The *Pâte de Verre* of Higiuchi."
The Journal of Antiques and Collectibles, v. 2, no. 9, Nov. 2001, p. 44, ill.
- 35 "Contemporary Showcase: The Latest Creations from Today's Paperweight Artists."
Annual Bulletin of the Paperweight Collectors Association Inc., 2001, pp. 89–93, ill.
- 36 "The Corning Gallery Opens New Exhibit – Immaterial/Material."
Glass Art, v. 16, no. 4, May/June 2001, pp. 36–37, ill.
- 37 "Country-Style Green Glass."
Glass Style, v. 4, no. 2, July 2001, pp. 148–153, ill.
Traditional Tuscan glass blends in with modern tastes.
- 38 "Creative Glass Center of America Glass-talk: Fellows Begin New Six-Week Session."
The Journal: A Newsletter for Friends of Wheaton Village, v. 25 [24], no. 3, Fall/Winter 2001, p. 4, ill.
Brief profile of two contemporary artists, Beth Lipman and Walter Zimmerman.
- 39 "Cristal/verre: Verre-à-porter."
Table & Cadeau, no. 443, April 2001, p. 20+, ill. Series of reports on the state of the European glass industry.
- 40 "Cristalleries d'Arques: Premier producteur mondial."
Offrir International, no. 360, Feb. 1999, pp. 96–98, ill.
Brief profile of the company.
- 41 "Dale Chihuly: Seaforms."
Antiques and The Arts Weekly, v. 34, no. 24, June 15, 2001, p. 11, ill.
Sculptures and drawings exhibited at Springfield (Massachusetts).
- 42 *Dana Zámečnicková*.
[New York: Heller Gallery, 2000], 1 v. (unpaged) + 1 CD, ill.
Exhibition catalog.
- 43 *Danske studieglasværksteder og glaskunstnere*.
Ebeltoft: Glasmuseets Venner og Glasmuseet, 1999, ill.
- 44 "David Huchthausen: Recent Sculpture."
Common Ground: Glass, Spring 2001, p. 5, ill.
Exhibition at William Traver Gallery, Seattle.
- 45 "Debbie Tarsitano: Framework Objects of Desire."
The Journal of Antiques and Collectibles, v. 2, no. 8, Oct. 2001, p. 51, ill.
- 46 *Donald Lipski: A Brief History of Twine*.
Madison, WI: Madison Art Center, 2000, 104 pp., ill.
Exhibition catalog.
Includes glass sculptures by the artist.
- 47 "Elvira Hickert."
Vidrio, no. 2, June–August 1999, pp. 19–26, ill. In Spanish and English.
Mexican-born glass artist.
- 48 "Emerging Artists."
The Glass Art Society Journal, 2000, pp. 76–80, ill.
Includes comments by Michael Krumrine, David Medina, Shaelene Murray, and Ruth Shortt.
- 49 *Eraldo Mauro: Dia / presentazione / Presentations Paolo Maurenig*.
Venezia: Arsenale Editrice, 1999, [34] pp., ill. In Italian and English.
Exhibition catalog.
- 50 "Espace Verre: Un centre de création = Where Creation Takes Shape."
Glass Gazette, v. 3, no. 45, Aug. 2001, pp. 18–22, ill. In French and English.
- 51 "Esposizione a misura d'uomo."
Casastile, v. 28, nos. 281–282, Aug./Sept. 2001, p. 30, ill.
Exhibition includes works by Matteo Thun and Roberto Pezzetta.
- 52 "Der Exklusivität gewidmet: Marieux Master Glass Makers."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 1, Jan. 2001, pp. 56–57, ill.
Brief profile of the Dutch firm.
- 53 "Exposition Bertil Vallien."
Table & Cadeau, no. 443, April 2001, p. 4, ill.
Twenty-three recent sculptures on display at monastery of Clairvaux.
- 54 "Expositions: Une Approche spirituelle – Exposition du prix de la Fondation Jutta Cuny dédié aux femmes artistes verriers."
La Revue de la Céramique et du Verre, no. 116, Jan./Feb. 2001, p. 57, ill.
Exhibition review.
- 55 "Featured Galleries/Featured Artists."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists), Summer 2001, p. 11, ill.
Anna Skibska at Seattle Art Museum; Victor Chiarizia exhibition in Dallas.
- 56 "Featured Glass Studio: Epiphany Studio and Gallery."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists), Fall 2000, p. 1+, ill.
Studio in Pontiac, Michigan, run by April Wagner and Jason Ruff.

- 57** *Finlandia: Vanguardia en vidrio.*
[San Ildefonso, Spain]: Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja, [2000], 143 pp., ill.
Exhibition catalog of glass by Finnish artists.
- 58** *Formless, but Not without Form: Loretta Yang Hui-Shan.*
[Taipei, Taiwan]: Yang, Chang & Newworkshop Co. Ltd., 2001, [46] pp., ill.
Exhibition catalog.
- 59** *Franz X. Höller: Glas-Objekte 1990–2000.*
[München, Germany: Anderland Verlag, 2001], [67] pp., ill. In German and English.
Includes biographical information and lists of awards, exhibitions, and works in public collections and catalog.
- 60** *Frédéric Morin + Salomé: "Verre en forme."*
[Montélimar, France: Plein-Cintre, SNC], 2001, 32 pp., ill.
Glass sculpture using *pâte-de-verre* technique.
- 61** "From Sculptural Studio Glass to Keen Master Encounter in the Smeltery."
Message from Mats, v. 12, no. 1, 2001, pp. 10–11, ill.
Studio glass artist Klas-Göran Tinbäck returns to Målerås.
- 62** "La Galería de Artistas: Maria Grazia Rosin."
Revista del Vidrio Plano, no. 66, May 2001, pp. 10–11, ill.
Exhibition preview.
- 63** "La Galería de Artistas: Meeli Kõiva."
Revista del Vidrio Plano, no. 67, July 2001, pp. 10–11, ill.
Profile of the artist.
- 64** "La Galería de Artistas: Mensajes en vidrio."
Revista del Vidrio Plano, no. 64, March/April 2001, pp. 8–9, ill.
Edward Leibovitz.
- 65** "La Galería de Artistas: Rene Culler – La poetisa del vidrio."
Revista del Vidrio Plano, no. 61, Sept. 2000, pp. 10–11, ill.
- 66** "Galleria Elena Lee: Artisti emergenti = Emerging Artists."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, p. 57, ill. In Italian and English.
Canadian gallery focuses on "new talents."
- 67** "Gérard Delafosse: Aux frontières du réel."
Verre & Création, no. 23, June 2001, p. 2, ill.
English summary, p. 16.
Artist's paintings on and under glass.
- 68** *Glas 2001 Ebeltoft: 19. Maj–9. September.*
[S.I.]: Forlaget Cider Press, 2001, 40 pp., ill.
Exhibition catalog of glass by Danish artists.
- 69** *Glas aktuell: Lothar Göbel, Hartmann Greb, Susanne Precht, Ulrich Precht, Angela Willeke: Ausstellung im Städtischen Museum Göttingen 18. März–29. April 2001.*
Göttingen: Städtisches Museum Göttingen, 2001, 35 pp., ill.
Exhibition catalog.
- 70** *Glasruten: En guide til glaskunst i Ebeltoft.*
Ebeltoft: Glasmuseet Ebeltoft, [2001?], 8 pp., ill.
Glass studios in Ebeltoft.
- 71** "Glass Art Society Presents Annual Awards to Ginny Ruffner and Klaus Moje at the 30th Annual G.A.S. Conference."
British Society of Scientific Glassblowers Journal, v. 38, no. 4, Oct. 2000, pp. 145–147, ill.
- 72** "Glass Artist Richard Meitner to Show at Barry Friedman Ltd."
Antiques and The Arts Weekly, v. 34, no. 38, Sept. 21, 2001, p. 44, ill.
- 73** *Glass: Floris Meydam.*
Leerdam [The Netherlands]: Uitgeverij Glaswerk, 1999, 119 pp., ill. In Dutch, English, and German.
Contains a curriculum vitae of the artist. Illustrates the artist's *Unica* series of blown glass.
- 74** *The Glass Guide.*
New York, NY: New York Experimental Glass Workshop, 1989, ill.
International directory of galleries and museums with an emphasis on contemporary glass.
- 75** "Glass House."
Glass, no. 83, Summer 2001, pp. 56–57, ill.
Chicago designer creates an apartment for a glass collection.
- 76** "Glass Sculpture Exhibit to Open in Columbus."
Antiques and The Arts Weekly, v. 34, no. 39, Sept. 28, 2001, p. 88.
Works by Christopher Ries at the Columbus Museum of Art.
- 77** "'Glassweekend '01.'"
Glass Art, v. 16, no. 5, July/Aug. 2001, pp. 24–25, ill.
Preview of international symposium and exhibition.
- 78** "Glasveredlerpreis 2000."
Glas + Rahmen, v. 51, no. 11, Nov. 2000, pp. 65–68, ill.
Prizes to Anne Hein, Renate Belz, Wolfgang Klee, and Nabo Gass.
- 79** *Glückaufová Marie.*
[Praha, Czechoslovakia: s.n.], 2000, [13] pp., ill. In English and Czech.
Sponsored by Crystalex Nový Bor and Nadace Preciosa.
- 80** "Groninger Museum: Hell and Heaven."
This Side Up!, no. 14, Summer 2001, pp. 22–23, ill.
Previews of glass exhibitions.
- 81** *Gunnel Sahlin & Kosta Boda.*
Stockholm: Tåg Publishing, 2000, 175 pp., ill.
With a curriculum vitae of the artist.
- 82** *Hot Glass Cold Glass: Monica Guggisberg & Philip Baldwin, Switzerland.*
Tel-Aviv, Israel: Eretz Israel Museum, 2001, [84] pp., ill. In English and Hebrew.
Exhibition catalog.
- 83** "Howard Ben Tré: Interior/Exterior."
Antiques and The Arts Weekly, v. 34, no. 5, Feb. 2, 2001, p. 17.
Exhibition of the artist's work at the Orange County Museum.
- 84** *Huvudsaken: Kring en svit glasarbeten av Bertil Vallien = A Matter of Head: Concerning a Suite of Glass Sculptures by Bertil Vallien.*
Borgholm [Sweden]: Kamras & Kamras, 1997, [98] pp., ill. In Swedish and English.
- 85** "IGS (International Glass Symposium): Le Rendez-vous des artistes verriers du monde entier."
Offrir International, no. 379, Jan. 2001, pp. 48–53, ill.
Report on the symposium in Nový Bor
- 86** "L'infanzia di Silvia Levenson = The Childhood of Silvia Levenson."
Vetro (Centro Studio Vetro, Murano), no. 7, April–June 2000, p. 61, ill. In Italian and English.
- 87** "Insight: Glass – Artist to Artist..."
The Crafts Report, v. 27, no. 298, Feb. 2001, pp. 14–17, ill.
Marketing advice by Avery H. Anderson, Jan Scanlin, and others.
- 88** "Interview with an Artist: Melanie Rowe."
Glass (British Columbia Glass Arts Association), v. 13, no. 1, June 2001, pp. 3–4.
- 89** "Iradj Moini: Zwischen Kunst und Mode."
Schmuck Magazin, no. 6, Dec. 2000/Jan. 2001, pp. 80–85, ill.
Glass in jewelry.
- 90** *Iwata Rury.*
Tokyo: Shiseido Corporate Culture Department, 1996, [15] pp., ill. In Japanese and English.
Exhibition catalog.
- 91** *James Scanlon.*
Kinsale, Ireland: Gandon Editions, 2000, 47 pp., ill.
Features stained glass, stone sculpture, and mixed media.
- 92** *James Watkins.*
[S.I.: s.n., 199-?], 8 pp., ill. Text in English and French.
Essay by Ronald J. Onorato.
Contains a list of exhibitions.
- 93** *Jan Kotík: Texty/Texte 1939–1991.*
Praž, Czech Republic: Vydala Národní Galerie v Praze, 1992, 55 pp., ill. In Czech and German.
- 94** *Ján Zoričák = Yan Zoritchak: Cesty kvetov = Voyages des fleurs = Journeys of Flowers.*
Bratislava, Czech Republic: Peter Popelka, 1994, [52] pp., ill. In Czech, French, and English.
Exhibition catalog.
- 95** "Javier Vidal Montilla: Simbiosis de técnica y arte."
Revista del Vidrio Plano, no. 63, Feb. 2001, pp. 10–11, ill.
Profile of the artist.
- 96** "Jurors' Choice."
New Glass Review, v. 22, 2001, pp. 35–40, ill.
Includes illustrations and brief descriptions of works in glass, either recent or historical.
- 97** "Kimiaki y Shinichi Higuchi."
Cuadernos del Vidrio, no. 2, Oct. 2000, pp. 34–35, ill.

- 98** "Kvinnlighet i glas och neon."
Sköna Hem, no. 10, 2000, p. 40, ill.
Brief report on works by Helena Gibson in Stockholm exhibition.
- 99** *Laura de Santillana, Works*.
Milano: Musei Civici Veneziani, 2001, 115 pp., ill. In English and Italian.
Essays by Janet Koplos, Attilia Dorigato, and Tina Oldknow.
- 100** "Leonardo Mosso: Strutture di Luce = Structures of Light."
Abitare, no. 405, April 2001, pp. 228–235+, ill. In Italian and English.
Fluorescent light installations.
- 101** "Licht – Dialog."
Glasforum, no. 5, 2001, pp. 11–15, ill.
Installation by Daniel Buren in Bregenz gallery.
- 102** "Lino Tagliapietra."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists), Spring 2001, p. 5, ill.
Exhibition of works by Tagliapietra and his friends.
- 103** *Lino Tagliapietra*.
Ebeltoft, Denmark: Glasmuseum, 1996, 80 pp., ill. In Danish, English, Japanese, and Italian.
- 104** "The Living Arts Centre."
Glass Gazette, v. 3[5], no. 44, April 2001, p. 11, ill.
Toronto-area center includes glass studio.
- 105** *Marvin Lipofsky: Kentucky Series*.
[Stockbridge, MA: Holsten Galleries, 2001], [8] pp., ill.
- 106** "Masters and the Secrets of Decoration."
Glass Style, v. 4, no. 2, July 2001, pp. 128–135, ill.
Two glass decorators and their techniques.
- 107** "Mats Jonasson – Designer and Craftsman."
Message from Mats, v. 1, no. 1, June 1990, p. 7, ill.
- 108** *Maud Cotter*.
Oysterhaven, Kinsale, Ireland: Gandon Editions, 1998, 47 pp., ill.
- 109** "Las mejores caras del vidrio."
Revista del Vidrio Plano, no. 66, May 2001, pp. 152–154, ill.
Triennial exhibition in Liège features glass art made between 1998 and 2000.
- 110** "Member Profile: William Ledbetter."
GAS News (Glass Art Society), v. 12, no. 6, Nov./Dec. 2001, p. 5, ill.
- 111** *Mezinárodní Sklářská Symposia = International Glass Symposiums 1982–2000, Nový Bor*.
Czech Republic: [s.n.], 2001. Text in Czech and English.
Exhibition catalog.
- 112** "Michele Burato, Isabelle Poilprez: Nuovi modi di pensare il vetro = New Ways of Conceiving Glass in Murano."
Vetro (Centro Studio Vetro, Murano), no. 7, April–June 2000, p. 29, ill. In Italian and English.
Brief review of gallery exhibition in Murano.
- 113** "Mieke Groot: Surface Tension."
Antiques and The Arts Weekly, v. 34, no. 38, Sept. 21, 2001, p. 84, ill.
Exhibition preview.
- 114** *Minori: Fulfillment in Life*.
Kelowna, BC, Canada: Alternator Gallery, 1999, [9] pp., ill.
Exhibition catalog of works by Miyuki Shinkai.
- 115** *MM Transglass.hu: Contemporary Hungarian Glass Art Exhibition*.
Madrid: Hungarian Glass Art Society, 2000, 14 pp., ill.
Exhibition by 12 contemporary Hungarian glass artists held at Museo Municipal de Arte en Vidrio, Madrid, from Oct. 17 to Oct. 28, 2000.
- 116** "Modern Trends and Designs of the Portuguese Glass Industry."
Glass Styles, v. 4, no. 1, Jan. 2001, pp. 88–93, ill.
- 117** "Murano Glass in NYC."
Glass Industry, v. 81, no. 12 [13], Dec. 2000, pp. 27–28, ill.
Exhibition review.
- 118** "Musée de design et d'arts appliqués contemporains/mu.dac."
This Side Up!, no. 14, Summer 2001, pp. 15–17, ill.
Lausanne museum features collection of contemporary glass sculptures.
- 119** *Nanny Still*.
[Helsinki, Finland: Amos Andersonin taide-museo, 2001], 132 pp., ill. In Finnish, Swedish and English.
Exhibition catalog.
- 120** "Naoko's Mesmerizing Dialogue."
Glass, v. 13, no. 3, Oct. 2001, p. 4, ill.
Brief profile and exhibition review.
- 121** *Narrative Overlay: John Brekke*.
[S.I.]: John & Dawn Brekke, [2000], 40 pp., ill.
Includes blown and etched glass works.
- 122** "A New Glass Center in Pittsburgh."
Glass Shards (Newsletter of the National American Glass Club), Fall 2001, p. 1, ill.
Pittsburgh Glass Center opens facility to offer all levels of glass art education.
- 123** "New Territory for Art Glass."
Tableware International America, v. 3, no. 3, July 2001, p. 23, ill.
Glass by Schlanser Design Studio.
- 124** "News: Aperto Vetro."
Abitare, no. 399, Oct. 2000, pp. 85–86, ill. In Italian and English.
Review of exhibition at Museo Correr, Venice.
- 125** "News: Nuovo aeroporto di San Francisco."
Abitare, no. 404, March 2001, pp. 40+, ill. In Italian and English.
"Ship-style sculptures in dichroic glass" by James Carpenter.
- 126** "Night Moon": *Wayland H. Cato III, Glass Engraver*.
[Greensboro, NC: John Harden Associates, 1980], ill.
The artist's technique of stone wheel engraving.
- 127** *Norwegian Contemporary Glass*.
[Oslo: Royal Norwegian Ministry of Foreign Affairs, 2000], 27 pp., ill.
Exhibition catalog.
- 128** *Nouvel Objet IV*.
Berkeley, CA: Marvin Lipofsky, [1999–2001], [6] pp., ill. In English and Korean.
Glass sculptures by Marvin Lipofsky.
- 129** "Nuovi vetri di Sottsass = New Glass by Ettore Sottsass."
Domus, no. 837, May 2001, p. 41, ill. In Italian and English.
Glass attempts to re-create "the delicate, fleeting qualities of watercolour in glass."
- 130** "Objects for Use: Handmade by Design."
Craftviews (American Craft Museum), Fall 2001, p. 1, ill.
Preview of exhibition that includes glass.
- 131** "Painting with Light."
The Bullseye Bulletin (Bullseye Glass Co., Portland, OR), Spring 2001, p. 3, ill.
- 132** "Paperweight Passions."
Reflections (Caithness Glass Paperweight Collectors Society), no. 19, Winter 2000, pp. 4–5, ill.
Three paperweight designers (Alastair MacIntosh, Helen MacDonald, and Colin Terris) discuss their favorite designs.
- 133** "Le Passé réemployé: Wolfgang Skoluda."
Le Bijoutier (Revue Française des Bijoutiers Horlogers), no. 692, June/July 2001, pp. 18–19, ill.
Jewelry exhibition.
- 134** "Peter Raos: The Craft of Fine Glass Art."
The Journal of Antiques and Collectibles, v. 2, no. 5, July 2001, p. 55, ill.
New Zealand glass artist.
- 135** *Philippa Beveridge: Glass*.
[S.I.]: s.n., [2000?], [56] leaves, ill.
Catalog.
- 136** "Portfolio: Junichiro Baba."
American Craft, v. 61, no. 4, Aug./Sept. 2001, p. 86, ill.
Brief profile includes illustration of cast glass sculpture *The Memory of Shadows*, 2000.
- 137** "Portfolio: Rik Allen."
American Craft, v. 61, no. 3, June/July 2001, p. 76, ill.
Includes photograph of *Samurai* (2001).
- 138** "Primary Colors."
Glass Art, v. 16, no. 6, Sept./Oct. 2001, pp. 60–61, ill.
Group exhibition at Elliott Brown Gallery, Seattle.
- 139** "Recent Acquisitions, a Selection: 1999–2000. Twentieth Century."
The Metropolitan Museum of Art Bulletin, v. 58, no. 2, Fall 2000, p. 70, ill.
- 140** *René Roubíček, Liberated Glass = Rene Roubicheku, Kaikihō taretā garasu ten*.
Kamomura, Japan: Koganezaki Glass Museum, 2000, 55 pp., ill. In Japanese and English.
Catalog for a traveling exhibition held Nov. 11, 2000, to March 22, 2001, at the Koganezaki Glass Museum, Kamomura.

- 141** *Résidence en duo: Eva Engström & Camilla Caster.*
Sars-Poteries, France: Musée-Atelier du Verre, 2000, 30 pp., ill. In French and English.
- 142** "Richard Ritter: Scholar, Teacher, Glass Artist."
The Journal of Antiques and Collectibles, v. 2, no. 4, June 2001, p. 42, ill.
- 143** "Rick Ayotte: The Art of the Paper-weight."
The Journal of Antiques and Collectibles, v. 2, no. 7, Sept. 2001, p. 63, ill.
- 144** "Rodenstock Glasinnovationspreis 2000 verliehen."
Glaswelt, v. 54, no. 1, Jan. 2001, p. 6. Prize awarded to Horst Stauber.
- 145** *Bert Frijns: Purely Glass.*
Tel Aviv, Israel: Eretz Israel Museum, 1998, xvii, 43 pp., ill. Text in English and Hebrew. Exhibition catalog.
- 146** "SAC Awards International Artist for the First Time."
The Crafts Report, v. 27, no. 298, Feb. 2001, p. 5, ill.
Society of Arts and Crafts' Medal for Excellence in Craft Award to Lino Tagliapietra.
- 147** "Sars-Poteries: Anne Vanlatum Stands Up for Glass."
Ateliers d'Art, no. 34, July/Aug. 2001, pp. 35–36, ill.
Interview with curator.
- 148** "Sars-Poteries: L'Atelier 2001."
Verre & Création, no. 23, June 2001, p. 5, ill. English summary, p. 16.
New glass workshop opens.
- 149** "Scoops on Scopes."
The Brewster Society News Scope, v. 16, no. 3, Fall 2001, pp. 4–5, ill.
New kaleidoscope designs.
- 150** *Sculpture in Glass: Eva Moosbrugger.* [Austria: Eva Moosbrugger?], 1999, 87 pp., ill. In English and German.
- 151** "Seattle's Recent Earthquake Leaves Glass in Pieces."
USGlass, Metal and Glazing, v. 36, no. 3, March 2001, p. 27.
"Estimated millions of dollars worth of art glass from galleries, shops, hotels and convention centers was shattered during the quake."
- 152** *Seeds of Change: Neil Wilkin.*
Leerdam [Netherlands]: Uitgeverij Glaswerk, 2001, 155 pp., ill. "In this series: Neil Wilkin Solo" – Colophon. Includes a curriculum vitae of the artist.
- 153** "Seguso Viro: Building on the Past, Focused on the Future."
Glass Style, v. 4, no. 2, July 2001, pp. 204–207, ill.
Overview of the Venetian glassmaking company.
- 154** *Silvia Levenson: correre ai ripari = Run for Shelter.*
Milan, Italy: Silvana Editoriale, 2001, [8] pp., ill. In Italian and English.
Exhibition catalog.
- 155** *Silvio Vigliaturo: Glass ... and I.*
Venezia: Marsilio, 2000, 95 pp., ill. In Italian and English.
Exhibition catalog.
- 156** *Simone Cenedese: Forma e cromatismo del vetro = Form and Chromaticism of Glass.*
Murano, Italy: Linea Vetro Murano, 2000, 62 pp., ill. In Italian and English.
Glassware and glass sculpture.
- 157** "Spigoitondi: Nuovi vetri di Lino Tagliapietra = New Glass by Lino Tagliapietra."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, p. 61, ill. In Italian and English.
- 158** "Spigoitondi: Round Shapes."
ShowCase, v. 12, no. 31, Jan. 2001, pp. 54–55, ill. In Italian and English.
Review of Venice exhibition by Lino Tagliapietra.
- 159** "Stained Glass Wall Pays Tribute to Linda McCartney."
Home Lighting & Accessories, v. 83, no. 8, Aug. 2000, p. 62, ill.
Brian Clarke's *The Glass Wall* at The Corning Museum of Glass.
- 160** "St'Art 2001."
Glashaus/Glasshouse, no. 2, 2001, p. 12. In German and English.
Report on glass at the Strasbourg Art Fair.
- 161** "Steuben Creates 7½ Foot Crystal Sculpture."
Glass Machinery Plants & Accessories, v. 13, no. 1, Jan./Feb. 2000, p. 38.
Sculpture "themed to Beethoven's 'Symphony No. 5' ... is the largest and most complex work of art Steuben has ever created."
- 162** "Steuben Holds Design Competition."
Glass International, v. 24, no. 2, March/April 2001, p. 4.
In conjunction with Glass Art Society conference in Corning, New York.
- 163** *Strano ma vetro: Maria Grazia Rosin.*
Cinisello Balsamo (Milano): Silvana, 2000, 71 pp., ill. In English and Italian.
Exhibition catalog.
- 164** *Sydney Cash: Introspective, Retrospective.*
New York: Yeshiva University Museum, 2001, 2 vv., ill.
Volume 1 text and v. 2 primarily illustrations.
Exhibition catalog.
- 165** *Tapiserie a sklenené objekty.*
Karlovy Vary, Czech Republic: Vydala Galerie, 1990, [25] pp., ill.
Exhibition held April 14–May 27, 1990.
- 166** "To Feed the Soul."
Forbes, v. 89, no. 3, Feb. 1, 1962, p. 5, ill.
- 167** *Tom Patti – Glass: A Spatial Boundary. Large and Small Works, 1981–2001.*
New York: Heller Gallery, 2001, ill.
Exhibition catalog.
- 168** *Tomasz Urbanowicz: Szklany wszechświat.*
Wrocław: Galeria Szklka i Ceramiki, 2001, [14] pp., ill. In Polish and English.
Exhibition catalog.
- 169** "Trafalgar Trading Company."
Gifts & Decorative Accessories, v. 102, no. 10, Oct. 2001, p. 118, ill.
- 170** *Üveg az építészetben = Glass in Architecture.*
Pécs, Hungary: Magyar Üvegművészeti Társaság, 2001, 131 pp., ill. Glass installation and stained glass works.
- 171** *Vetrorganismi: Maria Grazia Rosin.* [S.l.: Comune di Cortina d'Ampezzo Assessorato alla Cultura, 2001], 50 pp., ill. In Italian and English.
Catalog of an exhibition held July 1–31, 2001, at the Galleria Civica in Cortina d'Ampezzo, Italy. Glass sculptural objects and chandeliers by Rosin, assisted by Pino Signoretto and Silvano Signoretto.
- 172** *Vladimir Klein.*
Senov [Czech Republic]: Glass Museum Kamenický, 2000, [18] pp., ill. In English and Czech.
Glass works by the Czech artist.
- 173** "Vladimír Klein – Design – Sklo."
Sklář a Keramik, v. 51, no. 5, May 2001, p. 124, ill.
Profile of the artist.
- 174** *Vyšší Odborná Škola sklářská, Střední Průmyslová Škola Sklářská Nový Bor.*
Nový Bor: Střední Průmyslová Škola Sklářská, 2000, [105] pp., ill. In Czech, German, and English.
Glass objects dating from 1885 to 2000 in recognition of the 130th anniversary of the glass school at Nový Bor.
- 175** "The Waterford Crystal International Glass Workshop."
Neues Glas/New Glass, no. 4, 2000, p. 19, ill. In German and English.
- 176** "Wedstrijd buitenobjecten kasteel Horn."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 1, 2001, pp. 3–4, ill.
Castle setting for glass exhibition.
- 177** "Weru: 2. Glaskunstpreis verliehen."
Glaswelt, v. 54, no. 1, Jan. 2001, p. 6, ill.
Prize awarded to Günter Joachimsthaler; special prizes to Albrecht Greiner-Mai, Wiebke Vogt, and Eduard Deubzer.
- 178** "When a Product Is More Important Than the Price."
Tableware International America, v. 3, no. 3, July 2001, pp. 34–35, ill.
Moser "aiming to take its collections to a wider audience."
- 179** "William Purser."
Glass Line, v. 15, no. 1, June/July 2001, p. 12, ill.
- 180** *Women Designers in the USA, 1900–2000: Diversity and Difference.*
New Haven, Conn.: Yale UP, 2000, 462 pp., ill. Bead necklace by Joyce Scott (p. 220); glassware designed by Eva Lisa Saarinen Swanson (pp. 275–277), Freda Diamond (pp. 279–280), Frances Higgins (pp. 285–286), and Judy McKie (pp. 299–300); leaded stained glass by Marion Mahony (p. 306).

- 181** "Yoichi Ohira Receives Rakow Commission." *Journal of Glass Studies*, v. 43, 2001, pp. 187–189, ill. New work to be added to the collection of the Corning Museum of Glass.
- 182** Aberdeen Art Gallery. *Glass, Light, Sound: A Celebration of Contemporary Glass*. [Aberdeen, Scotland: Aberdeen Art Gallery, 2000], [11] pp., ill. Exhibition catalog.
- 183** Åbrink, Pernilla. "Glasets högborg." *Form*, v. 96, no. 5 (731), 2000, pp. 50–55, ill. English summary. Profile of Åsa Brandt and her glass studio in Torshälla.
- 184** Adams, Dan. "Kevin O'Grady: Master of Color & Form." *Bead & Button*, no. 42, April 2001, pp. 56–59, ill. Maker of glass beads.
- 185** Adams, Erica H. "Naomi Shioya and Osamu Noda." *Glass (UrbanGlass Art Quarterly)*, no. 82, Spring 2001, p. 58, ill. Exhibition review.
- 186** Adams, Erica H. "Thinking Through G.P.S. for a Floating World." *This Side Up!*, no. 15, Autumn 2001, pp. 26–27, ill. Glass works at the 49th Venice Biennale.
- 187** Adlerová, Alena. "Stálá expozice ateliérového skla." *Ateliér*, no. 2, Jan. 25, 2001, p. 16, ill. English summary, p. 15. Report on permanent exhibition of Czech glass at the Východočeské Muzeum in Pardubice.
- 188** Adlers, Christina. "Dansk glasindustri." *Form (The Swedish Design Magazine)*, v. 97, no. 3 (735), 2001, pp. 93–94, ill. Review of exhibition featuring Danish glass design.
- 189** Alfano, Nancy. "Trabucco Studio: 21st Century Dynasty." *Annual Bulletin of the Paperweight Collectors Association Inc.*, 2001, pp. 94–98, ill. Works by Victor Trabucco and his sons Jon and David.
- 190** Anderson, Esther. "Mermaids Tears ... Jewelry from the Sea." *Jewelry Crafts*, April 2001, pp. 40–41+, ill. Artist Trish Tinsley makes jewelry using beach glass.
- 191** Anderson, Kathie Jackson. "A House Built for Craft." *American Style*, v. 7, no. 4, Summer 2001, pp. 62–71, ill. Home of collectors Don and Cynthia Hoskins features contemporary glass.
- 192** Andréani, Carole. "Gérard Delafosse: Le Verre, comme élément du passage." *La Revue de la Céramique et du Verre*, no. 120, Sept./Oct. 2001, p. 53, ill. Exhibition review.
- 193** Andréani, Carole. "Michèle Perozeni: Des roses d'eau gelée." *La Revue de la Céramique et du Verre*, no. 118, May/June 2001, pp. 16–18, ill. Portrait of the artist.
- 194** Andréani, Carole. "Serge Mansau: Cristal." *La Revue de la Céramique et du Verre*, no. 118, May/June 2001, p. 55, ill. Exhibition review.
- 195** Andréani, Carole. "St'art 2001: Place à la sculpture de verre." *La Revue de la Céramique et du Verre*, no. 118, May/June 2001, p. 54, ill. Exhibition review.
- 196** Armani, Giorgio. "Collector's Choice." *Sotheby's Preview*, May 2001, p. 30, ill. Ritsue Mishima receives first Giorgio Armani Contemporary Design Award for her works in glass; see also p. [12].
- 197** Arny, Philip. "The Night Life of Laura Willits." *Beadwork*, v. 4, no. 3, April/May 2001, pp. 16–18, ill. Artist uses loomwoven beads to create nocturnal landscapes.
- 198** Athineos, Doris. "Touch of Glass." *Traditional Home*, v. 12, no. 4, Sept. 2001, p. 24+, ill. Profile of Seattle glass artist Sonja Blomdahl.
- 199** Attiwill, Suzie. "Talking Glass: An Interview with Geoffrey Edwards." *Craft (Craft Victoria)*, v. 30, no. 239, 2000, pp. 15–18, ill.
- 200** Aubrey, Kirsteen. "Lightworks: The Works of Elizabeth Swinburne." *Glass Network (Contemporary Glass Society, U.K.)*, March 2001, p. 3. Exhibition report.
- 201** Augustijn, Piet. "Barbara Nanning." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 3, 2001, pp. 40–41, ill. Profile of the artist.
- 202** Augustijn, Piet. "Barbara Nanning: Bewegingen in glas en keramiek." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 14, no. 4, 2000, pp. 11–14, ill. Profile of the artist.
- 203** Augustijn, Piet. "Caroline Prisse." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 3, 2001, pp. 46–47, ill. Profile of the artist.
- 204** Augustijn, Piet. "Effie Halkidis: Laat culturele achtergronden in haar werk toe." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 2, 2001, pp. 21–23, ill. Profile of the artist.
- 205** Augustijn, Piet. "Jelena Popadic." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 3, 2001, pp. 44–45, ill. Profile of the artist.
- 206** Augustijn, Piet. "The Meaning of a Work Lies within the Work Itself: Bert van Loo Surveys New Ways of Glass." *This Side Up!*, no. 13, Spring 2001, pp. 18–19, ill. New works by Amsterdam artist.
- 207** Augustijn, Piet. "Menno Jonker." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 3, 2001, pp. 36–37, ill. Profile of the artist.
- 208** Augustijn, Piet. "Richard Price, kunstenaar en glasblazer." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 2, 2001, pp. 16–19, ill. Exhibition preview.
- 209** Augustijn, Piet. "Simsa Cho." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 3, 2001, pp. 30–31, ill. Profile of the artist.
- 210** Augustijn, Piet. "Tsjechisch en Slowaaks glas: Van architectonisch materiaal tot optisch geslepen monumentale vormen." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 1, 2001, pp. 23–29, ill. Contemporary Czech glass sculpture in Dutch galleries.
- 211** Ayroles, Véronique. "Acquisitions: Paris. Musée des Arts Décoratifs." *Revue du Louvre*, v. 50, no. 5, Dec. 2000, pp. 99–100, ill. Works by François Décorchemont (1957), Alain and Marisa Bégou (1998), Esuko Nishi (1998), and Antoine Leperlier (1999).
- 212** Baas, Friedrich-Karl. "Drucken mit Glas." *Glashaus/Glasshouse*, no. 3, 2001, p. 19, ill. In German and English. Glass printing.
- 213** Baas, Friedrich-Karl. "Glas 2000: Glaskunst in Deutschland zur Jahrtausendwende." *Glas*, no. 24, 2000, pp. 1–180, ill. Recent glass works in exhibition at Glasmuseum Immenhausen, 2000.
- 214** Baldwin, Carol. "The Flame Burns On." *Glass Craftsman*, no. 166, June/July 2001, pp. 73–76, ill. Paul Stankard.
- 215** Baldwin, Carol. "Unmasking Paul Stankard's Work." *Glass Art*, v. 16, no. 5, July/Aug. 2001, pp. 36–39, ill. Small cast glass enameled and gold-leafed masks in artist's paperweights.
- 216** Ballay, Ute. "Murano Glass in Munich." *Antique Trader*, v. 45, no. 32, Aug. 8, 2001, p. 34, ill. Glass by Italian designers sold at auction.
- 217** Banaś, Barbara. *Jak szkło kruche*. Wrocławiu: Akademia Sztuk Pięknych we Wrocławiu, 2001, 34 pp., ill. In Polish and English. Exhibition catalog of glass by Polish artists.

- 218** Barmine, Olga.
"Outsiders in Venice."
Glass (Urban Glass Art Quarterly), no. 84, Fall 2001, pp. 44–49, ill.
Brief profiles of Leslie Anne Genninger, Massimo Nordio, Marie Brandolini, Ludovico de Luigi, Yoichi Ohira, and Amber Hauch.
- 219** Barovier Mentasti, Rosa.
La Ragnatela: La Galleria dei 99.
[S.l.: N O S Editore, 2000], 128 pp., ill. In Italian and English.
- 220** Barr, Sheldon.
"Dolphins and Dragons."
Vetri (Italian Glass News), v. 7, no. 2, Spring 2001, pp. 7–8, ill.
Exotic animal pieces made by Murano glass-houses.
- 221** Bayliss, Arlon.
"U.S. Glass Factory Design since 1950: An Overview."
The Glass Art Society Journal, 2000, pp. 95–98, ill.
- 222** Beaumont, Thierry de.
"Fabienne Picaud: Verre et métal, libres contraintes."
La Revue de la Céramique et du Verre, no. 118, May/June 2001, pp. 52–53, ill.
Portrait of the artist.
- 223** Beaumont, Thierry de.
"Le Jardin de verre."
Verre, v. 7, no. 1, Feb. 2001, p. 61, ill. English summary.
Garden without soil uses paving and feeding capsules made of glass.
- 224** Beaumont, Thierry de.
"Jean-Pierre Umbdenstock: Sous le signe du verre."
La Revue de la Céramique et du Verre, no. 117, March/April 2001, pp. 31–33, ill.
- 225** Beaumont, Thierry de.
"Tête de verre."
Verre, v. 6, no. 6, Dec. 2000, pp. 50–52, ill. English summary, p. 50.
Glass sculptures by Czeslaw Zuber.
- 226** Beaumont, Thierry de.
"Verriales 2001, créateurs en séries."
Verre, v. 7, no. 3, July 2001, pp. 58–59, ill. English summary, p. 58.
Glass artists meet to discuss the future of contemporary glass.
- 227** Benefield, Scott.
"Dante Marioni: Blown Glass."
GAS News (Glass Art Society), v. 12, no. 2, March/April 2001, p. 8, ill.
Book review.
- 228** Benefield, Scott.
"Workshop on San Servolo."
GAS News (Glass Art Society), v. 12, no. 6, Nov./Dec. 2001, p. 5, ill.
Review of a Centro Studio Vetro workshop.
- 229** Bensard, Eva.
"Les Rêves de cristal de Baccarat."
L'Objet d'Art, no. 361, Sept. 2001, p. 8, ill.
Exhibition of Baccarat glass.
- 230** Benson, John.
"Singular Sculptures."
Antique Dealer and Collectors Guide, v. 54, no. 11, June 2001, p. 59, ill.
Furniture and objects by Danny Lane.
- 231** Berndt, Louise.
"Seguendo la giusta linea = Following the Right Line: Monica Guggisberg and Philip Baldwin."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 12–17, ill. In Italian and English.
- 232** Biggar, Ed.
"Traveling Light 2000."
Sign Builder Illustrated, no. 68, Dec. 2000, pp. 96–99, ill.
Traveling show of neon art pieces contained in carry-on suitcases.
- 233** Blauensteiner, Charlotte.
"Schatzhauser: About the Glass Collector Dr. Alfred Dittrich."
Neues Glas/New Glass, no. 1, 2001, pp. 12–19, ill. In German and English.
Portrait of Austrian collector of contemporary Czech glass.
- 234** Block, Mark.
"Collectible Contemporary Marbles: Symphony of Color."
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- 235** Block, Mark P.
Contemporary Marbles and Related Art Glass.
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- 236** Boisgibault, Françoise.
"Le Verre sous toutes ses formes (1995–2000)."
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Exhibition of French industrial glass.
- 237** Bookhardt, D. Eric.
"Reviews: New Orleans."
Art Papers Magazine, v. 25, no. 3, May/June 2001, p. 40, ill.
Exhibition of works by Stephen Paul Day.
- 238** Boothe, Anna.
"Public Access Studios: Glass Axis, Hot Soup, Pittsburgh Glass Center, Public Glass, Urban Glass."
The Glass Art Society Journal, 2000, pp. 107–112, ill.
Panel discussion.
- 239** Borgward, Monica.
"Isgard Moje-Wohlgemuth."
Glashaus/Glasshouse, no. 3, 2001, pp. 4–5, ill. In German and English.
Profile of the artist.
- 240** Borgward, Monica.
"Theodor G. Sellner: Guardians of the Peace."
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Glasmuseum Frauenau presents a retrospective of the artist's works.
- 241** Bormioli, Costantino.
"Il Giullare e la Bella."
Alte Vitrie, v. 12 [13], no. 1, [2000], pp. 8–9, ill. English summary.
Work donated by Silvio Vigliaturo to the Museo del Vetro in Altare.
- 242** Bova, Aldo.
"La scuola vetraria di Vannes Le Châtel = The Glass School at Vannes Le Châtel."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 58–59, ill. In Italian and English.
Exhibition features work by graduates of French glass school.
- 243** Boyce, Roger.
"Through a Glass Darkly: Christopher Wilmarth."
Art New England, v. 22, no. 4, June/July 2001, pp. 22–23, ill.
Artist's freestanding sculptures.
- 244** Braggiotti Gallery.
Gareth Noel Williams.
[Amsterdam: Braggiotti Gallery, 1998], [8] pp., ill.
Includes figures with glass heads. Exhibition catalog.
- 245** Braunová, Helena.
"2nd International Symposium of Engraved Glass: Kamenický Šenov, Czech Republic, 13–19 Sept. 1999."
Craft Arts International, no. 49, 2000, pp. 95–96, ill.
Brief review of symposium.
- 246** Brennan, Mark.
"Lights on the Horizon."
Craft Arts International, no. 51, 2001, pp. 62–66, ill.
Australian glass artist Tricia Allen.
- 247** Brouwer, Gerard.
"Peter Bremers."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 28–29, ill.
Profile of the artist.
- 248** Brouwer, Gerard.
"Sabine Lintzen."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 38–39, ill.
Profile of the artist.
- 249** Brouwer, Gerard.
"Sunny van Zijst."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 54–55, ill.
Profile of the artist.
- 250** Brouwer, Gerard.
"Winnie Teschmacher."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 48–49, ill.
Profile of the artist.
- 251** Brown, Charlotte Vestal.
"Tools of a Vanishing Trade: Rick Beck."
Neues Glas/New Glass, no. 3, Fall 2001, pp. 20–27, ill. In German and English.
Report on the artist and his glass sculptures.
- 252** Brubach, Holly.
"Salone del Mobile: Milan's International Furniture Fair Celebrates Its 40th Year."
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Includes Venetian glass works by Massimo Micheluzzi.
- 253** Brunton, John.
"Massimo Nordio: Guardare Venezia dal buco della serratura = A Glass Artist Looking at Venice through a Keyhole."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 27–29, ill. In Italian and English.
Interview with the artist.
- 254** Bruycker, Tania de.
"Artist's Portret [Portrait]: Philip Baldwin, Monica Guggisberg."
This Side Up! (Valkenswaard, the Netherlands), no. 12, Winter 2000, pp. 10–11, ill.

- 255** Bruyker, Tania de.
"Storming Talent: Angela Jarman. The Uncanny. Social Responsibility and Scientific Uneasiness in Glass."
This Side Up!, no. 15, Autumn 2001, pp. 18–19, ill.
Profile of the artist.
- 256** Bryan Ohno Gallery.
Monumental Sculpture.
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Catalog of an exhibition of works by Dale Chihuly, Alessandro Diaz de Santillana, Mária Lugossy, Ginny Ruffner, Italo Scanga, and Mary Van Cline, held at the Bryan Ohno Gallery, Seattle, Washington, June 13–August 1, 1998.
- 257** Burght, Angela van der.
"And the Seventh Day She Rested."
This Side Up!, no. 14, Summer 2001, pp. 30–31, ill.
Exhibition features works by Anna Skibaska.
- 258** Burght, Angela van der.
"The Empowerment of Imagination."
This Side Up!, no. 13, Spring 2001, pp. 30–31+.
Reflections on the art of glass.
- 259** Burght, Angela van der.
"The Empowerment of Imagination: Part 1."
This Side Up! (Valkenswaard, the Netherlands), no. 12, Winter 2000, p. 20+.
Discourse on glass art.
- 260** Burght, Angela van der.
"Fire-Born Modelling and Sculpturing: The Art of Creating Three-Dimensional Forms."
This Side Up!, no. 13, Spring 2001, pp. 4–9, ill.
Includes works by several glass artists.
- 261** Burght, Angela van der.
"Glas in de kunst, de kunst van glas: Een ode aan de kunstenaar."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 2–6, ill.
Review of glass conferences.
- 262** Burght, Angela van der.
"The History of the International Master Classes."
This Side Up!, no. 15, Autumn 2001, p. 21+, ill.
- 263** Burght, Angela van der.
"Manifestatie glas in historisch licht in Horn."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 2, 2001, pp. 24–27, ill.
Exhibition preview.
- 264** Burght, Angela van der.
"The Technique of Glass Mosaic."
This Side Up!, no. 15, Autumn 2001, pp. 5–9, ill.
- 265** Burght, Angela van der.
"De Wereld van glas en de glaswereld transparanter maken = Increasing Transparency in the World of Glass and the Glass World."
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Past and future of glass art in the Netherlands.
- 266** Buxton, Pamela.
"Walking through Glass."
Crafts, no. 172, Sept./Oct. 2001, p. 21, ill.
Works by Juliana Stoney in Stourbridge exhibition.
- 267** Byrd, Cathy.
"Photo Opportunities."
Art & Antiques, v. 23, no. 11, Nov. 2000, pp. 84–91, ill.
Article on Elton John includes mention of his collection of contemporary glass.
- 268** Byrd, Joan Falconer.
"Rick Beck."
American Craft, v. 61, no. 1, Feb./March 2001, pp. 98–99, ill.
Review of exhibition in Greensboro, North Carolina.
- 269** Caba, Randy.
"Neon Art, Part Two: The Rest of the Story."
Sign Builder Illustrated, no. 68, Dec. 2000, p. 34+, ill.
- 270** Cameron, Kristi.
"Serendipity by Design."
Metropolis, Dec. 2000, pp. 84–89+, ill.
Profile of Finnish designer Stefan Lindfors.
- 271** Canziani, Alfonso.
"Le mappe cosmiche di Patrizia Merendi = Cosmic Maps by Patrizia Merendi."
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- 272** Carpenter, Ed.
Ed Carpenter: Breath of Light.
Milano: L'Arca, 2000, 100 pp., ill.
Artist specializes in large-scale public glass installations ranging from architectural sculpture to infrastructure design.
- 273** Carpenter, James.
"The Structure of Transparency."
The Glass Art Society Journal, 2000, pp. 12–18, ill.
- 274** Chaikin, Andrew.
Josh Simpson: Glass Artist.
Madison, WI: Guild Pub., 2001, 126 pp., ill.
- 275** Chambers, Karen S.
"A Dynasty Built on Glass."
AmericanStyle, v. 7, no. 3, Spring 2001, pp. 64–71, ill.
Profile of Lotton Art Glass in Crete, Illinois.
- 276** Chambers, Karen S.
"La fortuna degli irlandesi = The Luck of the Irish."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 40–45, ill. In Italian and English.
Waterford Crystal International Glass Workshop.
- 277** Chambers, Karen S.
Immaterial / Material: The Visual Experience of Transparency.
[New York: Steuben, 2001], [4] pp.
Participating artists: Carl Haerer, David Huchthausen, Scott Reynolds, Paul Seide, Fran Siegel, Robin Stanaway, Michael Taylor.
Exhibition at the Corning Gallery at Steuben.
- 278** Chambers, Karen S.
"L'opera mobile di Carole Pilon = Carole Pilon's Moving Work."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 8–9, ill. In Italian and English.
Work of Canadian artist.
- 279** Chihuly, Dale.
Chihuly's Pendletons: And Their Influence on His Work.
Seattle, WA: Portland Press, 2000, 253 pp., ill.
Includes cylinders from 1975 through 1995.
- 280** Coatts, Margot.
"Guild of Glass Engravers."
Crafts, no. 168, Jan./Feb. 2001, p. 56, ill.
Exhibition review.
- 281** Coirier, Lise.
"Val Saint-Lambert: Het kristal krijgt een nieuwe adem = Val Saint-Lambert: Crystal Gets a New Lease of Life."
Kwintessens (Vlaams Instituut voor het Zelfstandig Ondernemen), v. 10, no. 3, July/Aug./Sept. 2001, pp. 38–39, ill. In Dutch and English.
Past and future of the company.
- 282** Collischan, Judy.
"Beth Lipman."
Glass (Urban Glass Art Quarterly), no. 83, Summer 2001, p. 58, ill.
Exhibition review.
- 283** Collischan, Judy.
"Dale Chihuly."
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Exhibition review.
- 284** Collischan, Judy.
"Glass America 2001."
Glass (Urban Glass Art Quarterly), no. 84, Fall 2001, p. 59, ill.
Exhibition review.
- 285** Conway, Judith.
"The Crafts Collection 2001: A Biannual Exhibition."
Glass Craftsman, no. 166, June/July 2001, pp. 22–25, ill.
- 286** Cooke, Glenn R.
"The RFC Glass Prize 2000."
Craft Arts International, no. 51, 2001, pp. 96–98, ill.
Sixth prize for Australian contemporary glass.
- 287** Cotter, Maud.
"Of Things Gathered and Things Missing."
The Glass Society of Ireland Newsletter, no. 26, April 2001, pp. 13–14, ill.
Lecture by the artist.
- 288** Cotton, Diane.
"High Point's New Accessories Mart."
Home Lighting & Accessories, v. 82, no. 9, Sept. 1999, p. 108+, ill.
Frank Lloyd Wright reproductions; blown lamps by Czech masters.
- 289** Courtney, Giselle.
"Borosilicate Flameworking."
The Glass Art Society Journal, 2000, p. 105, ill.
Artist's demonstration.
- 290** Cowie, B. Jane.
"Ausglass."
Glashaus/Glasshouse, no. 2, 2001, p. 8, ill. In German and English.
Melbourne conference, January 2001.
- 291** Cowie, B. Jane.
"Transit – An Exhibition at the South Australian School of Art."
Glashaus/Glasshouse, no. 3, 2001, p. 14, ill. In German and English.
Exhibition "shows the diversity of practices" in the school.

- 292** Crafts Council (Great Britain)
It's Transparent!: Glass from the Crafts Council Collection, 1990–97.
 [London: Crafts Council, 1997], [11] pp., ill.
 Features the work of Margaret Alston, Beatriz Castro, Tessa Clegg, Anna Dickinson, Ray Flavell, Clare Henshaw, Keiko Mukaide, David Prytherch, Pauline Solven, Christopher Williams, Emma Woffenden, and Rachael Woodman.
 Exhibition catalog.
- 293** Craig, Brock.
 "Review: Morna Tudor – Inner Worlds."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 43, Feb. 2001, pp. 13–14.
 Exhibition at Vancouver, British Columbia, gallery includes ceramics and glass.
- 294** Craig, Brock.
 "Review: Naoko Takenouchi – Nest."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 43, Feb. 2001, pp. 20–21, ill.
 Exhibition features "blown amphorae ... with sandblasted imagery."
- 295** Craig, Brock.
 "Reviews of Recent Exhibitions."
Glasswire (Glass Art Association of Canada), no. 3, Dec. 2000, pp. 2–7, ill.
 Works by Naoko Takenouchi, Morna Tudor.
- 296** Craig, Brock.
 "Striking, Enigmatic Imagery."
Glass (British Columbia Glass Arts Association), v. 12, no. 4, Jan. 2001, p. 6, ill.
 Review of Vancouver exhibition by Morna Tudor.
- 297** Craig, Brock.
 "Stunning, Nostalgic Goodbye."
Glass (British Columbia Glass Arts Association), v. 12, no. 3, Oct. 2000, pp. 5–6, ill.
 Review of Vancouver exhibition by Naoko Takenouchi.
- 298** Crawford, Gail.
 "Turning Points."
Ontario Craft, v. 26, no. 1, Summer 2001, pp. 8–10, ill.
 Report on impact of grants on craft careers includes glass artists Laura Donefer and Toan Klein.
- 299** Croze, Nani.
 "Bush Glass."
This Side Up!, no. 13, Spring 2001, pp. 2–3, ill.
 Profile of Kitengela Glass, near Nairobi, Kenya.
- 300** Culler, Rene.
 "Sketches of Spain."
Glass (Urban Glass Art Quarterly), no. 83, Summer 2001, pp. 54–55, ill.
 Report on Barcelona Glass Conference.
- 301** Cygelman, Adèle.
 "Blenko and Serendipity."
Echoes, no. 36, May 2001, pp. 46–51+, ill.
- 302** De Forrest, Michael Jean.
Bottle Cutting.
 New York: Galahad Books, 1973, 125 pp., ill.
 Discusses cutting tools and techniques, adhesives, locating materials, and cleaning techniques.
- 303** Delafaille, John.
 "Innovation & Diversity – 75 Years of Swedish Glass."
The Glass Cone, no. 56, Spring 2001, p. 5.
 Review of exhibition at Broadfield House.
- 304** Devienne, Elisabeth.
 "Adela Pusztaszeri, architecte de la lumière."
La Revue de la Céramique et du Verre, no. 119, July/Aug. 2001, p. 60, ill.
 Exhibition review.
- 305** Devienne, Elisabeth.
 "Un été tout en nuances à la Carlin Gallery à Paris."
La Revue de la Céramique et du Verre, no. 120, Sept./Oct. 2001, p. 55, ill.
 Exhibition includes glass by Marianne Buus.
- 306** Diamonstein, Barbaralee.
Inside the Art World: Conversations with Barbaralee Diamonstein.
 New York: Rizzoli, 1994, 277 pp., ill.
 Interviews with figures in the contemporary art world. A conversation with Dale Chihuly (pp. 26–33).
- 307** Dietman, Erik.
För fulla glas.
 Stockholm: Nationalmuseum, 1999.
 Exhibition catalog of works by Erik Dietman.
- 308** Dodi, Emily.
 "A Weighty Subject."
Collector's Mart, v. 25, no. 3, June 2001, pp. 52–54, ill.
 "Paperweights are enjoying a renaissance."
- 309** Donefer, Laura.
 "Alfred Engerer: Not Just an Urban Savage!"
Glass Gazette, v. 3[5], no. 44, April 2001, pp. 4–7, ill.
 Profile of the artist.
- 310** Drabek, Bernard A.
 "Simpson, Van Cort, and 'Music of the Spheres.'"
Annual Bulletin of the Paperweight Collectors Association Inc., 2001, pp. 80–88, ill.
 Brass and glass re-creation of the solar system by glass artist Josh Simpson and L. Erik Van Cort, master craftsman in metal.
- 311** Dreiser, Peter.
 "A Fifty Years' Love Affair with Glass."
The Guild of Glass Engravers Newsletter, Summer 2001, pp. 6–13, ill.
 Engraver presents lecture at Art Workers' Guild, London.
- 312** Drury, John.
 "Hot Arc."
The Glass Art Society Journal, 2000, p. 101, ill.
 Artists' demonstration.
- 313** Duits, Thimo te.
 "Nederlands kunstenaarsglas: Vanuit museaal perspectief."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 11–14, ill.
 Recent glass by Dutch artists.
- 314** Dvořák, Vlastimil.
 "Řemeslo a umění ve skle – Nový Bor 2000."
Sklař a Keramik, nos. 1–2, 2001, p. 17, ill.
 Exhibition report.
- 315** Eddins, Elizabeth.
 "Marriage of Minds."
Views (Rhode Island School of Design), Fall 2000, pp. 14–19, ill.
 Includes profile of glass artists Dan Dailey and Linda MacNeil, pp. 14–15.
- 316** Eliëns, Titus M.
 "De relativiteit van een successtory."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 18–21, ill.
 Fifty years of glass in the Netherlands.
- 317** Ennès, Pierre.
 "Empreintes de mémoire: Les Sculptures en verre d'Antoine Leperlier."
L'Estampille/L'Objet d'Art, no. 353, Dec. 2000, pp. 58–67, ill.
- 318** Ernould-Gandouet, Marielle.
 "Bertil Vallien, un verrier suédois à Dijon."
La Revue de la Céramique et du Verre, no. 119, July/Aug. 2001, p. 62, ill.
 Exhibition review.
- 319** Ernould-Gandouet, Marielle.
 "Richard Fauguet: Le Verre détourné."
La Revue de la Céramique et du Verre, no. 117, March/April 2001, p. 60, ill.
 Exhibition review.
- 320** Ernould-Gandouet, Marielle.
 "Thierry Baudry: Un Monde mouvant."
La Revue de la Céramique et du Verre, no. 115, Nov./Dec. 2000, pp. 42–43, ill.
 English summary.
 Profile of the artist.
- 321** Ernould-Gandouet, Marielle.
 "Le Verre en France, 1995–2000: Des créateurs aux industriels."
La Revue de la Céramique et du Verre, no. 117, March/April 2001, pp. 56–57, ill.
 Exhibition.
- 322** Faas, Gerhard.
 "Intelligentes Konzept mit glasklarem Design."
P und G (Porzellan und Glas), no. 10, Oct. 2001, p. 65, ill.
- 323** Faas, Gerhard.
 "Markantes Design für Anspruchsvolle."
P und G (Porzellan und Glas), no. 10, Oct. 2001, pp. 22–23, ill.
 Designer glass kitchenware.
- 324** Fadat, Manuel.
 "Artists' Portret: Yan Zoritchak."
This Side Up!, no. 15, Autumn 2001, pp. 10–12, ill.
- 325** Fadat, Manuel.
 "Vingt ans de verre contemporain: La Galerie Place des Arts à Montpellier."
La Revue de la Céramique et du Verre, no. 119, July/Aug. 2001, pp. 44–45, ill.
 Exhibition preview.
- 326** Fadat, Manuel.
 "Yan Zoritchak: Le Messenger de l'espace."
La Revue de la Céramique et du Verre, no. 116, Jan./Feb. 2001, pp. 34–36, ill.
- 327** Farnady, Dez.
 "The Art of Dale Chihuly: Reaching the Glass Industry Worldwide."
USGlass, Metal and Glazing, v. 36, no. 7, July 2001, p. 14, ill.
- 328** Farnady, Dez.
 "Too Close for Comfort: Seattle's Recent Earthquake Was Personal."
USGlass, Metal and Glazing, v. 36, no. 3, March 2001, p. 10, ill.
 Art glass shops in Seattle sustained great losses in earthquake of February 28, 2001.

- 329** Faulkner, Rupert.
Japanese Studio Crafts: Tradition and the Avant-garde.
Philadelphia, PA: University of Pennsylvania Press, 1995, 192 pp., ill.
- 330** Favermann, Mark.
"Art Nouveau: Gateway to Our Modern Age."
The Journal of Antiques and Collectibles, v. 1, no. 12, Feb. 2001, pp. 24–27, ill.
Includes glass.
- 331** Favermann, Mark.
"Enigmatic Boundaries: The Art and Design of Maya Lin."
Art New England, v. 22, no. 3, April/May 2001, pp. 8–10, ill.
Includes illustrations of two works incorporating glass.
- 332** Ferguson, Mark.
"Short Maneuvers."
The Glass Art Society Journal, 2000, p. 104, ill.
Artist's demonstration.
- 333** Filipiak, Kristina.
"Fashionably Glassed."
American Style, v. 8, no. 1, Fall 2001, p. 28, ill.
Glass Fashion Show at Glass Art Society conference.
- 334** Filipiak, Kristina.
"Linus Was Right."
American Style, v. 8, no. 1, Fall 2001, p. 22, ill.
More than 2,000 glass pumpkins arranged in Palo Alto, California, sculpture garden.
- 335** Filipiak, Kristina.
"Master of the House."
American Style, v. 7, no. 4, Summer 2001, p. 28, ill.
Lino Tagliapietra receives 2001 Medal for Excellence in Craft Award from Society of Arts and Crafts.
- 336** Filipiak, Kristina.
"Quake Report: Shook Up, Not Too Shattered."
American Style, v. 7, no. 4, Summer 2001, p. 29.
Seattle glassmakers report on damage from February 28 earthquake.
- 337** Filler, Martin.
Building Organic Form: Architecture, Ceramics, Glass, and Metal in the 1940s and 1950s.
New York: Brooklyn Museum of Art in association with Harry N. Abrams, 2001, pp. 122–161, ill.
Glass works by Alvar Aalto, Eva Lisa (Pipsan) Saarinen Swanson, Maurice Heaton, and Michael and Frances Higgins (pp. 157–159).
- 338** Finessi, Beppe.
"Il vetro progettato."
Abitare, no. 402, Jan. 2001, pp. 116–121+, ill.
In Italian and English.
Report on "Aperto Vetro 2000" exhibition at the Museo Correr, Venice.
- 339** Finn-Conway, Judith.
"Presenting Your Work: Take a Stand, Show Your Efforts!"
Glass Craftsman, no. 168, Oct./Nov. 2001, pp. 6–11, ill.
- 340** Finnerty, Bernadette.
"Changes on the Horizon."
The Crafts Report, v. 27, no. 306, Oct. 2001, p. 12+, ill.
Williamsburg, Massachusetts, craft school has new state-of-the-art glass studio.
- 341** Fiorentini Roncuzzi, Isotta.
Mosaico: scuole, ateliers, vetrerie: Ravenna incontra San Pietroburgo.
Ravenna [Italy]: Longo, 1994, 188 pp., ill.
Includes training opportunities for mosaicists, information on workshops producing glass tesserae, and brief presentations by mosaic artists at an annual international congress.
- 342** Fitzpatrick, Kirsten.
"At the Edge: Australische Glaskunst/Australian Glass Art."
Craft Arts International, no. 49, 2000, pp. 90–93, ill.
Review of traveling exhibition showing in Brisbane, Sydney, and Munich.
- 343** Fjaerestad, Siv B.
"Megan Tidmarsh, Trudy Kroef: Recent Works."
N.Z.S.A.G. Newsletter (New Zealand Society of Artists in Glass), June 2001, p. 4, ill.
Exhibition review.
- 344** Flamm, Hans-Jürgen.
"Zeitlos: Designklassiker von Wagenfeld auf der ISA in Stuttgart."
Sammler Journal, v. 30, no. 4, April 2001, pp. 18–21, ill.
- 345** Fletcher, Stephanie.
"Emerging Artist: Taylor Lominick."
Art and Antiques, v. 24, no. 8, Sept. 2001, p. 68+, ill.
Artist uses glass to construct three-dimensional puzzles.
- 346** Fong, Helen.
"Australien: The Resource Finance Cooperation Price [sic] 2000."
Neues Glas/New Glass, no. 1, 2001, pp. 28–35, ill. In German and English.
Prize for glass artists in Australia and New Zealand awarded to Richard Whiteley and Richard Morrel.
- 347** Fox, Henry.
"Clearly Inspired: The Jubilee Exhibition of the Guild of Glass Engravers."
Glass Circle News, no. 85, Dec. 2000, p. 14.
Exhibition review.
- 348** Fräbel, Hans Godo.
"Clowns at the Lamp."
The Glass Art Society Journal, 2000, pp. 105–106, ill.
Artist's demonstration.
- 349** Frankham, Noel.
"Student Work 2000–01: Issues and Directions in Australian Art & Design Schools."
Craft Arts International, no. 52, 2001, pp. 79–87, ill.
Includes glass works.
- 350** Frantz, Susanne K.
"Brychtová and Libenský: Milestones."
Glass (Urban Glass Art Quarterly), no. 82, Spring 2001, pp. 36–41, ill.
- 351** Frantz, Susanne K.
"Nový Bor Conference Report."
Glass (Urban Glass Art Quarterly), no. 82, Spring 2001, pp. 48–51, ill.
Seventh International Glass Symposium, 2000.
- 352** Friedman, Jane.
"Making Magic."
American Style, v. 7, no. 4, Summer 2001, pp. 80–87, ill.
Glass artist Tom Patti "explores the relationship of art to science and technology."
- 353** Frost, James A.
"A Bridge to the Future."
Glass (Monthly Journal of the European Glass Industry), v. 78, no. 2, March 2001, pp. 71–72, ill.
Report on the 30th annual Glass Art Society conference.
- 354** Frost, James A.
"Windows of Perception."
Glass (Monthly Journal of the European Glass Industry), v. 77, no. 10, Nov. 2000, pp. 341–342, ill.
Highlights from Contemporary Glass Society's conference in St. Ives.
- 355** Fruscella, Fabiana.
"Non solo Murano. Fragili magie made in USA."
Antiquariato, no. 246, Oct. 2001, p. 137, ill.
Auction review of works by American artists Dale Chihuly, Marvin Lipofsky, and Concetta Mason.
- 356** Gaillard, Claire.
"Serge Mansau: Détournement de cristal."
Verre, v. 7, no. 2, May 2001, p. 72, ill.
Preview of Paris exhibition.
- 357** Galeria Szklą i Ceramiki.
Szkló młodych 2000. [exhibition]
Wrocław: Academia Sztuk Pięknych we Wrocławiu, [2000], [35] pp., ill. In Polish and English.
Exhibition catalog of glass by Polish artists.
- 358** Galeria Szklą i Ceramiki.
Szkló młodych '95: Wystawa Prac Studentekich 6 X – 31 X 1995 r.
[S.l.: s.n., 1995], [14] pp., ill.
Exhibition catalog of glass by Polish artists.
- 359** Galerie Internationale du Verre.
Verriales 2001: New Series.
Biot, France: Serge Lechaczynski/Galerie Internationale du Verre, 2001, 72 pp., ill.
Exhibition catalog of works by 28 artists.
- 360** Galerie Place des Arts.
Yan Zoritchak: Messagers de l'espace.
Montpellier, France: Galerie Place des Arts, 2000, [6] pp., ill.
Catalog for an exhibition held at the Galerie Place des Arts, Montpellier, France, 2000–2001.
- 361** Galerie Place des Arts.
Zoritchak Yan: Verre l'espace.
Montpellier, France: Galerie Place des Arts, [1995?], [18] pp., ill.
Catalog for an exhibition held at the Galerie Place des Arts, Montpellier, France.
- 362** Galleria Rossella Junck.
Isabelle Poilprez: Nautilus.
Venice: Galleria Rossella Junck, 2000, [20] pp., ill. In Italian and English.
Exhibition catalog.
- 363** Garnier-Ghys, Martine.
"La Sculpture au Québec = Sculptural Glass in Québec."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 45, Aug. 2001, pp. 8–11, ill.
In French and English.
Includes brief profiles of six "glass sculptors."
- 364** Gasc, Sophie Guérin.
"Henri Guérin: Vitraux récents pour des maisons particulières."
La Revue de la Céramique et du Verre, no. 119, July/Aug. 2001, p. 60, ill.
Exhibition review.

- 365** Georgina Fantoni.
Glass Art: 2001.
[London: Georgina Fantoni, 2001], 56 pp., ill.
Collection of glass works.
- 366** Giacom, Michela.
"Antonio Dei Rossi: Vetro da indossare = Glass à porter."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, pp. 54–55, ill. In Italian and English.
Exhibit presents glass clothing.
- 367** Gibbs, Peter.
"Höglund Art Glass."
Craft Arts International, no. 50, 2000, pp. 47–53, ill.
Profile of artists Ola Höglund and Marie Simberg-Höglund and their gallery in Sydney.
- 368** Gill, Brinda.
"Rosalind Pereira's Handknotted Jewelry."
Beadwork, v. 4, no. 4, June/July 2001, pp. 18–19, ill.
Indian artist makes jewelry with glass and metal beads.
- 369** Ginneke, Vincent van.
"Have Glass, Will Travel."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 3, 2001, pp. 7–10, ill.
- 370** Giordanetti, Carlo.
"Murano Glass in America."
Glass Styles, v. 4, no. 1, Jan. 2001, pp. 160–163, ill.
- 371** Glasmuseum Ebeltoft.
ConGraduated 98: An Exhibition of Graduate Work from England, Denmark, The Netherlands, Sweden, and Japan.
Ebeltoft, Denmark: Glasmuseum, 1998, 55 pp., ill. In English and Danish.
The Young Glass competition's exhibition was held November 7, 1998–January 17, 1999, at the Glasmuseum, Ebeltoft, Denmark.
- 372** Glasmuseum Ebeltoft.
Religios glaskunst = Religious Motifs in Glass.
Ebeltoft, Denmark: Glasmuseet, 2001, 24 pp., ill. In English and Danish.
Catalog of an exhibition held at the Glasmuseet, January 21, 2001–May 13, 2001, to celebrate the museum's 700-year jubilee in 2001.
- 373** Glasmuseum Frauenau.
Internationales Glassymposium 2000: Glas im Kontext.
Grafenau, Germany: Morsak-Verlag, 2000, 57 pp., ill.
Features work of glass artists including William Bernstein, Stephen Paul Day, Vladimir Jelínek, Marvin Lipofsky, Michal Michat, Steffen Orłowski, Sybille Peretti, and Elizabeth Swinburne.
- 374** Glasmuseum (Immenhausen, Germany).
Ich gehe dem Glas unter die Haut: Gravuren und Glasdrucke von Ursula Merker.
[Immenhausen: Glasmuseum, 2001], 32 pp., ill.
Exhibition of glass works by Ursula Merker.
- 375** Glasmuseum (Immenhausen, Germany).
Keramik und Glas: Michael Üffing und Friedrich Prehal.
[Immenhausen: Glasmuseum, 1999], 32 pp., ill.
Exhibition catalog of glass works by Friedrich Prehal.
- 376** Glasmuseum (Immenhausen, Germany).
Recycling-Glas und Alt-Metall: Glaskunstobjekte von Nani Croze und ihrem Team aus den Kitengela Glass Studios in Nairobi/Afrika und Metallsulpturen von Heinz Ullrich aus Kassel.
[Immenhausen: Glasmuseum, 2000], 44 pp., ill.
Glass works by Nani Croze, using recycled glass.
- 377** Glöwen, Ron.
"Richard Marquis at Elliott Brown Gallery."
Artweek, v. 32, nos. 7/8, July/Aug. 2001, p. 27, ill.
Exhibition review.
- 378** Golden, Cora.
"Chihuly's Desert Rose."
Echoes, no. 35, Feb. 2001, pp. 70–77, ill.
The artist's home in Palm Springs.
- 379** Goldfarb, Alan.
"The Copavic Project: Guatemalan Glassblowers in Corning."
GAS News (Glass Art Society), v. 12, no. 1, Jan./Feb. 2001, p. 10, ill.
Maya-Quiche Indians from cooperative glass factory study historical glassblowing techniques at The Studio of The Corning Museum of Glass.
- 380** Goodman, Ben.
"Across Canada – A Profile of Glass."
Fusion News Magazine (The Ontario Clay and Glass Association), Spring 2001, p. 9.
An overview of the glass community in Canada.
- 381** Gould, Kate.
"Waxing Not Waning."
Tableware International, v. 31, no. 5, June 2001, pp. 11–15, ill.
Growing popularity of candles impacts sales of candleholders, some made of glass.
- 382** Green, Roger.
"Breathing Life into Glass."
The Ann Arbor News, April 3, 1999, pp. D1–D2, ill.
Profile of glass artist Frederick Birkhill.
- 383** Greenberg, Cara.
"Glass Act."
Art & Auction, v. 23, no. 5, May 2001, pp. 178–193, ill.
Scandinavian glass "moving into the spotlight."
- 384** Greenberg, Cara.
"Glorious Glass: Murano at Mid-Century."
The Modernism Magazine, v. 3, no. 4, Winter 2000–2001, pp. 26–29, ill.
- 385** Grenon, Ariane.
"Biot: Le Verre International."
Le Courrier des Métiers d'Art, no. 192, Sept./Oct. 2000, pp. 24–25, ill.
Exhibition review.
- 386** Grenon, Ariane.
"Créateurs Industriels: Une Réflexion sur le verre."
Le Courrier des Métiers d'Art, no. 196, March/April 2001, pp. 22–23, ill.
Exhibition of industrial glass.
- 387** Grenon, Ariane.
"Monica Guggisberg, Philip Baldwin: Le Verre fruité."
Le Courrier des Métiers d'Art, no. 196, March/April 2001, pp. 10–12, ill.
- 388** Grenon, Ariane.
"Verre, le plein et le vide."
La Revue de la Céramique et du Verre, no. 120, Sept./Oct. 2001, p. 54, ill.
Exhibition review of works by glass sculptor Raymond Martinez.
- 389** Gritsch, Rudi.
"Fritz Prehal: Glasbildhauer beseelter Formen = A Glass Sculptor of Animated Shapes."
Glashaus/Glasshouse, no. 3, 2001, p. 15, ill. In German and English.
Profile of the artist.
- 390** Gropp, Jacqui.
"The Fluency of Glass: An Interview with Klaus Moje."
Craft, v. 30, no. 239, 2000, pp. 10–12, ill.
- 391** Gubetta, Silvana.
"Nový Bor: Il settimo Simposio Internazionale sul Vetro = The Seventh International Glass Symposium."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 47–51, ill. In Italian and English.
- 392** Gugenheim, Hélène.
"Métiers d'art de Tunisie."
Le Courrier des Métiers d'Art, no. 198, July/Aug. 2001, pp. 10–13, ill.
Paris gallery presents exhibition of art from Tunisia, including glass.
- 393** Gura, Judith.
"Design Notes: Getting Fancy."
Art & Auction, v. 23, no. 7, July/Aug. 2001, p. 51, ill.
Rising prices coincide with "explosion of great glass artists."
- 394** Gura, Judith.
"Time for Change: Bold New Directions in Swedish Design."
Echoes, no. 36, May 2001, pp. 52–57+, ill.
Includes glass vases by Lena Bergström (p. 56).
- 395** Haase, Gisela.
"Kunstgewerbemuseum, 1999."
Jahrbuch der Staatlichen Kunstsammlungen Dresden: Beiträge, Berichte 1998–1999, v. 27, 1999, pp. 217–227, ill.
Acquisitions include works by Dale Chihuly and Colin Reid.
- 396** Habatat Galleries.
29th Annual International Glass Invitational: The Creative Process.
Pontiac, MI: Habatat Galleries, 2001, 158 pp., ill.
- 397** Habatat Galleries.
Persians: Dale Chihuly.
Pontiac, MI: Habatat Galleries, 2000, [18] pp., ill.
Catalog of an exhibition held December 8, 2000–January 20, 2001, at Habatat Galleries, Pontiac, Michigan, on the occasion of the gallery's 25th anniversary.
- 398** Haley, Lisa.
"On Display: Ellen McGwire."
Collector's Mart, v. 25, no. 5, Oct. 2001, p. 48, ill.
Egyptian glass ornament producer based in California.

- 399** Hall, Sarah.
"Wind's Eye Gallery: Featuring the Work of Lee Brady."
Glass Art, v. 15, no. 1, Nov./Dec. 1999, pp. 42–43, ill.
Canadian glass artist.
- 400** Haneson, Christian.
"Åke fångslas av glasets möjlighet."
Glas & Porslin, v. 70, no. 3, 2001, pp. 30–31, ill.
Åke Edvardsson and Bertil Vallien.
- 401** Haneson, Christian.
"Erika berör: På flera plan."
Glas & Porslin, v. 70, no. 2, 2001, pp. 14–18, ill.
Erika Lagerbielke.
- 402** Haneson, Christian.
"Kjell Engman: Om sjätte sinnet, konsten och livet."
Glas och Porslin, v. 69 [70], no. 5, 2000, pp. 20–22, ill.
Profile of the designer.
- 403** Haneson, Christian.
"Margareta inspirerar med färg."
Glas & Porslin, v. 70, no. 3, 2001, pp. 20–23, ill.
Glassware designs by Margareta Hennix.
- 404** Haneson, Christian.
"Olle Brozén."
Glas & Porslin, v. 70, no. 3, 2001, pp. 8–9, ill.
Designer at Kosta Boda.
- 405** Harawi, Sami.
"Glass Art in SOFA New York 2000."
Vetro (Centro Studio Vetro, Murano), no. 8, July–Sept. 2000, pp. 48–53, ill. In Italian and English.
- 406** Hartmann, Antonín.
"K prostorům sochy."
Ateliér, no. 3, Feb. 8, 2001, p. 12, ill. English summary, p. 15.
Review of exhibition by Stanislav Libenský and Jaroslava Brychtová.
- 407** Harvey, Kathleen S.
"Frío, frío ... caliente, caliente! = Cold, Cold ... Hot, Hot, Hot!"
Vitrix, no. 1, Feb.–April 2001, p. 41, ill. In Spanish and English.
Glass sculpture by Luz María Shepard.
- 408** Harvey, Kathleen S.
"Instantes de luz = Instants of Light."
Vitrix, no. 1, Feb.–April 2001, p. 43, ill. In Spanish and English.
Glass works by Elizabeth Heyns.
- 409** Hatton, Beth.
"Craft Range to Celebrate Centenary of Federation."
Craft Arts International, no. 51, 2001, pp. 108–109, ill.
Crafts products commissioned by the National Gallery of Australia include glass.
- 410** Hause, Katherine.
"Composed Light."
Schott Info, no. 96, Feb. 2001, pp. 28–29, ill.
Christopher Ries, artist in residence at Schott Glass Technologies.
- 411** Hayashi, Akiko.
Hikari no shizuku: Jewelry.
[S.l.: Hayashi Akiko], 2000, 103 pp., ill. In Japanese and English.
Glass jewelry collections.
- 412** Henshaw, Clare.
"Spontaneous Engraving."
The Guild of Glass Engravers Newsletter, Autumn 2000, pp. 14–16, ill.
Text of speech given by the artist.
- 413** Hibou, Juliette.
"Dale Chihuly, alchimiste du verre."
L'Estampille/L'Objet d'Art, no. 360, July/Aug. 2001, p. 14, ill.
Exhibition at London's Victoria and Albert Museum.
- 414** Hice, Michael.
"Hiroshi Yamano."
Glass (Urban Glass Art Quarterly), no. 84, Fall 2001, p. 56, ill.
Exhibition review.
- 415** Hinchliffe, Meredith.
"Collectors."
Object, no. 2, 2001, pp. 48–49, ill.
Anonymous Canberra couple's collection includes glass vessels by Tom Rowney, Giles Bettison, and Ben Sewell.
- 416** Hinchliffe, Meredith.
"Glass of Giles Bettison."
Craft Arts International, no. 49, 2000, pp. 28–33, ill.
- 417** Hinchliffe, Meredith.
"Jessica Loughlin."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, pp. 39–41, ill. In Italian and English.
Profile of the artist.
- 418** Hinchliffe, Meredith.
"John Brekke: Rinnovamento narrativo = Narrative Overlay."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 31–33, ill. In Italian and English.
Profile of the artist.
- 419** Hinchliffe, Meredith.
"Primacy of Exploration."
Craft Arts International, no. 51, 2001, pp. 45–48, ill.
British glass artist Jane Bruce.
- 420** Hinchliffe, Meredith.
"Richard Whiteley."
Craft Arts International, no. 50, 2000, pp. 38–42, ill.
- 421** Hinchliffe, Meredith.
"Scott Chaseling & Kirstie Rea."
Craft Arts International, no. 52, 2001, pp. 56–60, ill.
Australian duo and "roll up" glassmaking process that combines kiln forming and traditional blowing techniques.
- 422** Hinchliffe, Meredith.
"Surface: Brian Hirst and Roslyn Kean See Through the Depths."
Object, no. 1, 2001, pp. 84–85, ill.
Canberra exhibition of works by glass artist and printmaker.
- 423** Hinchliffe, Meredith.
"Anu Penttinen: La musica del vetro = The Music of Glass."
Vetro (Centro Studio Vetro, Murano), no. 9, Oct./Dec. 2000, pp. 36–38, ill. In Italian and English.
Glass works by Finnish artist.
- 424** Hlaveš, Milan.
"Opulentní sleněná hostina Jaromíra Rybáka."
Ateliér, no. 9, May 3, 2001, p. 12, ill. English summary, p. 15.
Exhibition of works by Czech artist.
- 425** Hlaveš, Milan.
"Rád ve skle Ilji Bílka."
Ateliér, no. 9, May 3, 2001, p. 12, ill. English summary, p. 15.
New works by Czech artist.
- 426** Hlaveš, Milan.
"Sklářské sympozium: Nový Bor, Kulturní dům Bohemia, VII. International Glass Symposium, 1. 10.–15. 10."
Ateliér, no. 23, Nov. 23, 2000, p. 4, ill. English summary, p. 15.
- 427** Hoffmann, Helmut.
"Zwischen Licht und Dunkel."
GFF (Zeitschrift für Glas, Fenster, Fassade), no. 7, July 2001, pp. 47–50, ill.
Exhibition of glass works by 17 artists.
- 428** Hoggard, Liz.
"Broadfield House Glass Museum."
Crafts, no. 171, July/Aug. 2001, pp. 20–23, ill.
New acquisitions.
- 429** Hoggard, Liz.
"Double Act."
Crafts, no. 171, July/Aug. 2001, p. 17, ill.
New glass by Peter Layton in Cambridge, England, U.K., exhibition.
- 430** Holkers, Märta.
"En profil tar plats: Erik Höglund."
Antik & Auktion, no. 12, Dec. 2000, pp. 46–51, ill.
- 431** Holkers, Märta.
"Glasjubileum i Åfors: Det lilla bruket med de stora namnen."
Antik & Auktion, nos. 7/8, July/Aug. 2001, pp. 58–63, ill.
Glasshouse celebrates 125th anniversary; work by various designers featured.
- 432** Höller, Franz X.
"Selbstbehauptung und Innehalten = Self Assertion and Pause."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2001, pp. 18–19, ill. In German and English.
Brief profile of Anja Isphording.
- 433** Holmes, Mimi.
"A Dedicated Woman of Valor: Valerie Harlow."
Beadwork, v. 4, no. 4, June/July 2001, pp. 44–46, ill.
Bead-covered objects.
- 434** Honigman, Ana.
"Reviews: New York."
Art Papers Magazine, v. 25, no. 3, May/June 2001, pp. 44–45, ill.
Includes *Morning Piece* by Yoko Ono.
- 435** Horáček, Radek.
"Objevy a jistoty Stanislava Libenského."
Ateliér, no. 12, June 14, 2001, p. 6, ill. English summary, p. 15.
Drawings by the Czech glass artist in Brno exhibition.
- 436** Howarth, Bridgid.
"Glass for the Young."
Crafts, no. 170, May/June 2001, p. 19, ill.
Glass by Anna Dickinson.

- 437** Hsinchu International Glass Art Festival. 1999 *zhuqian guo ji bo li yi shu jie = Gl'art 1999 Hsinchu Int'l Glass Art Festival*. [Taiwan]: Xinzhu shi li wen hua zhong xin, 1999, ill. In Chinese and English. Includes glass from Italy, perfume bottles from around the world, and neon art.
- 438** Hulet, Dinah. "Portrait Murrine." *The Glass Art Society Journal*, 2000, pp. 68–69, ill.
- 439** Ingold, Gérard. "Conférence: 'Boules, presse-papiers, sulfures.'" *Offrir International*, no. 380, Feb. 2001, pp. 55–59, ill. Conference focuses on the making of paperweights during the last 50 years.
- 440** Jackson, Lesley. "Tapio Wirkkala – Eye, Hand and Thought." *Crafts*, no. 170, May/June 2001, pp. 54–55, ill. Review of exhibition at Museum of Art and Design, Helsinki.
- 441** Jacquard, Max. "A Gathering of Elements: The Plumline Gallery, St. Ives." *This Side Up!*, no. 13, Spring 2001, pp. 22–23, ill. Gallery in Cornwall.
- 442** James, David. "Colin Reid." *This Side Up!*, no. 13, Spring 2001, pp. 10–11, ill. Portrait of the artist.
- 443** James, David. "Galerie Elena Lee: 25 ans de passion = Twenty-five Years of Passion, Focus." *Glass Gazette* (Glass Art Association of Canada), v. 3, no. 45, Aug. 2001, pp. 30–33, ill. In French and English.
- 444** James, David. "Hands On with Czech Cast Glass." *This Side Up!* (Valkenswaard, the Netherlands), no. 12, Winter 2000, pp. 4–9, ill. Includes information on galleries and museums in the Czech Republic that display Czech glass.
- 445** James, David. "Passion for Canadian Art Glass: Galerie Elena Lee, Montréal Celebrates 25 Years." *This Side Up!*, no. 15, Autumn 2001, pp. 22–23, ill.
- 446** Jansen-Schulz, Renée. "Van ruwe brokken glas naar verstilde beweging." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 1, 2001, p. 34, ill. Glass studio of Felicitas Engels.
- 447** Jay, Hilary. "Rising Design Stars." *Art & Antiques*, v. 24, no. 4, April 2001, pp. 59–67, ill. Includes Karim Rashid and his designs in lead crystal, pp. 62–63.
- 448** Jecklin, Mary Jean. "The Nature of Glass." *Collector Editions*, v. 29, no. 2, March/April 2001, pp. 56–58, ill. Profile of Mats Jonasson.
- 449** Jekyll, Robert. "Symbology 2000." *Artists in Stained Glass Canada Bulletin*, Feb. 2001, pp. 1–2, ill. Review of exhibition by Canadian glass artists.
- 450** Jirasek, Ivana. "Warren Langley: Still the Enfant Terrible." *Neues Glas/New Glass*, no. 2, 2001, pp. 22–29, ill. In German and English. Australian glass artist uses "remote-source lighting technology" that "combines glass with water."
- 451** Jodidio, Philip E. "Pablo Reinoso." *Connaissance des Arts*, no. 583, May 2001, pp. 72–73, ill. Portrait of the sculptor and illustration of recent work, *The Last Chair*.
- 452** Johnson, Donald-Brian. "Higgins: A Glass Act." *Collectibles: Flea Market Finds*, v. 9, no. 1, Spring 2001, pp. 14–19+, ill. Fused glass from the 1950s.
- 453** Jonasson, Mats. "How I Make My Animals." *Message from Mats*, v. 4, no. 2, Dec. 1993, p. 3, ill.
- 454** Jonson, Lotta. "Större än Starck? = Stronger Than Starck?" *Form* (The Swedish Design Magazine), v. 97, no. 3 (735), 2001, pp. 36–45, ill. In Swedish and English. Profile of Karim Rashid includes glass (p. 44).
- 455** Jönsson, Love. "Konsthandverket 2001 = Crafts 2001." *Form* (The Swedish Design Magazine), v. 97, no. 3 (735), 2001, pp. 64–69, ill. In Swedish and English. Interview with young craftspeople in Sweden illustrated with glass from Storsjöhyttan in Östersund.
- 456** Joselit, David. "Planet Paik." *Art in America*, v. 88, no. 6, June 2000, pp. 72–76+, ill. Nam June Paik.
- 457** Jouvenaz-Broekman, Riekje. "De techniek van kralenwerk." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 2, 2001, pp. 9–15, ill. Glass art including beads.
- 458** Julius, Corinne. "American Beauties." *Crafts*, no. 171, July/Aug. 2001, pp. 30–33, ill. Dale Chihuly's first solo exhibition in the United Kingdom on display at Victoria and Albert Museum.
- 459** Junck, Rossella. "Scuola di arte vetraria." *Arte Incontro in Libreria*, v. 11, no. 32, Sept.–Dec. 2000, p. 11, ill. Vannes-le-Châtel, France.
- 460** Kalthoffs, Norbert. "Glas Spirit Japan." *Neues Glas/New Glass*, no. 1, 2001, pp. 42–47, ill. In German and English. Glass schools in Tokyo and Toyama, Japan.
- 461** Kamras, Barbro. "The VIDA Museum and Art Gallery." *This Side Up!*, no. 13, Spring 2001, p. 21, ill. New museum/art gallery on the island of Öland in Sweden.
- 462** Kangas, Matthew. "Larry Bergner." *Glass* (Urban Glass Art Quarterly), no. 83, Summer 2001, p. 59, ill. Exhibition review.
- 463** Kangas, Matthew. "Massimo Micheluzzi." *Glass* (Urban Glass Art Quarterly), no. 83, Summer 2001, p. 60, ill. Exhibition review.
- 464** Kangas, Matthew. "Metamorphosis: Glass Sculptures by Lynda Benglis." *Glass* (Urban Glass Art Quarterly), no. 82, Spring 2001, pp. 22–27, ill.
- 465** Kangas, Matthew. "Pilchuck Glass School Curators Mini-Session." *Glass* (Urban Glass Art Quarterly), no. 84, Fall 2001, pp. 60–61. "Is glass the new photography?"
- 466** Kangas, Matthew. "The Pursuit of Beauty: Ginny Ruffner's Installations." *Glass* (Urban Glass Art Quarterly), no. 83, Summer 2001, pp. 22–27, ill.
- 467** Kangas, Matthew. "Reviews: Merrilee Moore." *Glass* (Urban Glass Art Quarterly), no. 81, Winter 2000, p. 53, ill. Exhibition in Kirkland, Washington.
- 468** Kangas, Matthew. "Richard Klein." *Glass* (Urban Glass Art Quarterly), no. 84, Fall 2001, p. 57, ill. Exhibition review.
- 469** Kangas, Matthew. "Robert Willson, Image-Maker." *Glass* (Urban Glass Art Quarterly), no. 81, Winter 2000, pp. 18–21, ill.
- 470** Keenan, Georgina. "The Studio of The Corning Museum of Glass." *American Craft*, v. 61, no. 4, Aug./Sept. 2001, p. 12+, ill. Glassmaking facility marks fifth birthday, expands as part of Museum renovation.
- 471** Kehlmann, Robert. "Glass/Prague." *American Craft*, v. 61, no. 4, Aug./Sept. 2001, pp. 68–71, ill. Two exhibitions present works by Libenský and Brychtová, 10 other artists working in the Czech Republic.
- 472** Kelly, Dermot. "Trio." *N.Z.S.A.G. Newsletter* (New Zealand Society of Artists in Glass), June 2001, p. 5, ill. Review of exhibition of works by Layla Walter, Jo Nuttall, and Lyndsay Patterson.
- 473** Kerr, Deborah. "Meld: New Glass." *N.Z.S.A.G. Newsletter* (New Zealand Society of Artists in Glass), June 2001, p. 3. Exhibition review.

- 474** Kerr, Sally.
"Keiko Mukaide: Miegakari – Between Seen and Unseen."
Crafts, no. 173, Nov./Dec. 2001, p. 54, ill.
Exhibition review.
- 475** Kervin, James.
The Wild and Wonderful World of Sharon Peters and Her Silly Sculptural Shapes.
Livermore, CA: GlassWear Studios, 2001,
32 pp., ill.
Glass beadmaking.
- 476** Kester, Peter van.
"Bert Frijns: The Glass Is Half Full."
Glass (Urban Glass Art Quarterly), no. 83,
Summer 2001, pp. 46–53, ill.
Latest work of Dutch glass artist.
- 477** King, Gerry.
"2001, A Glass Odyssey: 12th Biennial Aus-
glass Conference, Melbourne."
Craft Arts International, no. 50, 2000, p. 96, ill.
Review of conference.
- 478** King, Gerry.
"Anzac: Australia/New Zealand Art-Glass
Compatibility."
Craft Arts International, no. 49, 2000,
pp. 67–71, ill.
Review of Melbourne exhibition.
- 479** King, Gerry.
"Crystal Ball Gazing."
Craft Arts International, no. 50, 2000,
pp. 106–109, ill.
Profile of the Jam Factory Glass Workshop in
Adelaide, Australia.
- 480** King, Gerry.
"Fusion: Contemporary Glass."
Craft Arts International, no. 50, 2000,
pp. 94–96, ill.
Review of Melbourne exhibition.
- 481** Klein, Dan.
"Dante Marioni."
Neues Glas/New Glass, no. 3, Fall 2001,
pp. 28–35, ill. In German and English.
Artist's "enthusiasm for blowing glass the
Venetian way knows no bounds."
- 482** Klingsman, Walter.
"Kjell Engman: An Innovator in Mythic Mode."
Craft Arts International, no. 51, 2001,
pp. 36–39, ill.
Profile of Swedish glass artist.
- 483** Klotz, Uta.
"Dale Chihuly at the V&A."
Neues Glas/New Glass, no. 3, Fall 2001,
pp. 12–19, ill. In German and English.
Interview with Jennifer Opie, curator for glass
and ceramics at the V&A, about the artist and
an exhibition of his works.
- 484** Klotz, Uta.
"IGS 2000: Nový Bor."
Neues Glas/New Glass, no. 4, 2000,
pp. 46–47, ill. In German and English.
Report on symposium.
- 485** Klotz, Uta.
"The Universe of Ginny Ruffner."
Neues Glas/New Glass, no. 4, 2000,
pp. 12–18, ill. In German and English.
- 486** Kõiva-Vällo, Meeli.
"Light, Glass, and Fibre Optics Add a New
Dimension to Architectural Forms."
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- 488** Kolehmainen, Aila.
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- 489** Korach, Alice.
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- 492** Kroucharska, Margarita.
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- 493** Kroucharska, Margarita.
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- 494** Kroucharska, Margarita.
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Interview with neon artist Giuseppe Dondoni.
- 495** Krumrine, Michael.
"Mark Kobasz."
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- 496** Krupenia, Deborah.
"Valerie Hector."
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- 497** Kwon, Miwon.
"Reviews: Josiah McElheny at the Isabella
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Markow.
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- 500** Lally, Janice.
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- 501** Langhamer, Antonín.
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- 502** Langhamer, Antonín.
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- 503** Langhamer, Antonín.
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- 504** Langhamer, Antonín.
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- 506** Lapinne, Christian.
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lish summary, p. 47.
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- 512** Leighton, John.
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- 513** Lewis, Janie N.
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- 514** Lewis, Julia.
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stainless steel sculpture.
- 515** Liang, Quincy.
"Tiffany Products Shine in Wall Lamps."
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- 516** Liedel, Karl Heinz.
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Wertheim."
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- 517** Litell, Richard.
"Monica Backström: Elegance in Glass."
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debut of her glass jewelry.
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- 520** Littman, Brett.
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- 521** Littman, Brett.
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- 522** Littman, Brett.
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- 523** Liu, Robert K.
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Tradition."
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- 524** Liu, Robert K.
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- 526** Lockwood, Howard.
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- 527** Lovelace, Joyce.
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- 528** Lovelace, Joyce.
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Private collection of contemporary glass finds
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- 529** Lunn, Brian.
"Lyle Blomquist: New Growth in Glass."
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Canada), v. 3, no. 43, Feb. 2001, pp. 4–6, ill.
- 530** Luyssaert, Bie.
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- 531** Lynggaard, Finn.
"Kyohei Fujita fylder 80."
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Glass artist turns 80.
- 532** Lynggaard, Finn.
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- 533** Maet, Frank.
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Two Belgian visual artists who work in glass.
- 534** Maiden, Emma.
"Tessa Clegg."
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- 535** Makovsky, Paul.
"The Light Gymnastic: Henk Stallinga and the
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Lumalash Lamp."
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circular glass light tubes."
- 536** Malcolm, Louise.
"Inspired Stringing."
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- 537** Malis, Elizabeth Levy.
"The Way We Were... Artists."
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ill.
Includes glassmakers Stephen Fellerman,
Steven Lundberg, Rick and Janet Nicholson,
Loretta Eby, Jeff Jackson, Nina Paladino,
Michael Hansen, Stuart Abelman, and Roger
Vines.
- 538** Manfredi, Elisabetta.
"Dale Chihuly a Gerusalemme."
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- 539** Mannings-Cox, Gill.
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exhibition.
- 540** Marshall-Jones, Muriel.
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and Graal work.
- 541** Marshall-Jones, Muriel.
"Jonathan Harris Update."
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Artist works with cameo and Graal glass.
- 542** Marshall-Jones, Muriel.
"Okra: A Celebration of Glass."
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- 543** Martel, Jean-Paul.
"Histoire et profil de l'atelier de verre de l'Uni-
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Canada), v. 3, no. 45, Aug. 2001, pp. 23–26,
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- 544** Martín, Alberto Duque.
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cional del Vidrio, Real Fábrica de Cristales de
La Granja, Escuela del Vidrio), no. 2, Oct.
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Jon Kuhn: Journey to the Core.
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- 546** Marx-Saunders Gallery.
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- 547** Marx-Saunders Gallery.
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Sidney Hutter.
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- 549** Maurine Littleton Gallery.
Albert Paley.
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- 550** Maurine Littleton Gallery.
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- 551** McCaffrey, Fergus.
"Hitoshi Nomura: Harnessing the Sun."
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Includes photograph of glass sculpture, *The Genesis out of the Vacuum.*
- 552** McClanahan, G. W.
"Modern Millefiori."
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- 553** McClanahan, G. W.
"Notes and Selected Biographical Information: [Paperweight Makers, A–Z]."
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- 554** McDaniel, Lynda.
"Naturally Inclined."
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Glass artists "taking their cues from the world around them."
- 555** McElhinney, Jim.
"Centro Studio Vetro: Working towards a Livelier Tradition."
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- 556** McGregor, Lani.
"How Do You Follow a 36 Foot Wall of Glass?"
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Brief interview with Narcissus Quagliata.
- 557** McLaren, Graham M.
"Paula Andrews – Refer to Process 'Containment.'"
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- 558** McLean, Barbara.
"Bruce St. John Maher: Gifted Artist, Mentor, and Friend."
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Minnesota artist uses beads to create intricate landscapes.
- 559** McLeod, Keith A.
Boyle, James R.
"Unusual Wedgwood for Household Use."
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Includes glass bell with Wedgwood medallion of the queen in celebration of the 1977 Jubilee.
- 560** Meihuizen, Job.
"Nationaal Glasmuseum Leerdam."
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"Glaskünstlervereinigung NRW: Like the Musician in the Group."
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- 562** Mentasti, Rosa Barovier.
"Massimo Micheluzzi: Evocation de Venise."
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Profile of Venetian glass artist and antiquarian.
- 563** Menz, Christopher.
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- 564** Merker, Gernot H.
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The Corning Museum of Glass and the 2001 Glass Art Society conference.
- 565** Merker, Gernot H.
"Glas träumen – denken – machen, Glasfachschule Zwiesel."
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Report on Zwiesel Glass College.
- 566** Merker, Gernot H.
"Roll Up, Klaus."
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Profile of Klaus Moje.
- 567** Metallo, Paula.
"Piergiorgio Tempesti: A Life in Glass."
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- 568** Minisci, Angelo.
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- 569** Miro, Marsha.
"Clifford Rainey."
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- 570** Mitchell, James R.
"Sharing the Weight – A Visit with Glassmaker Jennings Bonnell."
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- 571** Moravská galerie v Brně.
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- 572** Moretti, Dario.
"Far parlare i materiali = Making Materials Speak."
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Designs by Theo Williams include glass.
- 573** Moretti, Dario.
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New glass by industrial designer Simona Madonna.
- 574** Morgan, Anne Barclay.
"Otto Rigan: Glass and Stone."
Sculpture, v. 20, no. 3, April 2001, pp. 12–13, ill.
Artist's abstract works combine various stones with glass.
- 575** Morgan, Robert C.
"Heart of Glass."
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Exhibition review.
- 576** Morgan, Robert C.
"Reviews: Corban Walker."
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Exhibition in New York City.
- 577** Mount, Christopher.
"Utility and Beauty: Modern Scandinavian Glass."
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Production glass from Finland and Sweden.
- 578** Muller, Frans.
"Inside the Monastery."
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Fused glass sculpture made for renovated monastery in Langenboom, the Netherlands.
- 579** Müller, Verena E.
"Zwei Glaskünstler im Waadtland: Monica Guggisberg und Philip Baldwin."
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Brief profile of the glass artists.
- 580** Naumann, Francis M.
"Marcel & Maria."
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Discusses meaning of *Large Glass* by Marcel Duchamp.

- 581** Neville, Beth.
"Regional Reviews: Providence Art Club/Providence."
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Glass sculpture by Steven Weinberg.
- 582** Nicoloff, Ortrud.
"Sensuel et voluptueux."
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Exhibition of glass by Jean-Claude Novaro.
- 583** Noda, Osamu.
"Il Glass Art Center di Nijijima = Nijijima Glass Art Center."
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Glass workshops and demonstrations at the Center.
- 584** Nordström, Olof.
"Svenska glasbruk och hyttor vid milleniumskiftet 2000."
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- 585** [Norrköpings Stadsmuseum]
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- 586** Nováková, Kateřina.
"Petr Vogel – Šperky."
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Jewelry includes glass.
- 587** Nyman, Hannele.
"Camilla Moberg: A Designer between Art and Utility."
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Profile of the artist.
- 588** Oboussier, Claire.
"Vong Phaophanit: In the Shadow of Words."
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Artist creates series of sculpted neon Laotian words.
- 589** Oldknow, Tina.
"Dale Chihuly, Maestro americano = Dale Chihuly, American Maestro."
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- 590** Oldknow, Tina.
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- 591** Olivarez, Jennifer Komar.
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- 592** Olsson, Lillemor.
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Brief profiles of Mona Morales-Schildt, Sven Palmqvist, William Stenberg, Astrid Gate, Bengt Edenfalk, and Paul Kedelv.
- 593** Ommen, Kasper van.
"Lucienne Bloch."
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Brief profile of the artist.
- 594** Oosterlinck, Christian.
"Glas in Vlaanderen."
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Recent works by glass artists.
- 595** Oosterlinck, Christian.
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Garden lighting includes series of glass sculptures.
- 596** Opie, Jennifer.
"Danny Lane."
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- 597** Opie, Jennifer Hawkins.
"Dale Chihuly au Victoria & Albert Museum."
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- 598** Osborne, Margot.
"GlassState 2001, SA."
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Survey exhibition of new studio glass in South Australia.
- 599** Palata, Oldřich.
"František Vizner."
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Review of Prague exhibition.
- 600** Palm, Magnus.
"Gäst i glasriket."
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Glassmakers in Småland, including Mats Jonasson and Ann Wolff.
- 601** Pattani, Shittal.
"British Anarchy: Creative Vision."
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- 602** Pavey, Ruth.
"Helen Maurer."
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Exhibition review.
- 603** Pavey, Ruth.
"Light Phantastic Glass Show."
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Exhibition review.
- 604** Peňáz, František.
"A Jewel in the Crown of Czech Glassmaking."
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Glass jewelry makers.
- 605** Pepall, Rosalind.
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- 606** Perreault, John.
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- 607** Perreault, John.
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- 609** Perreault, John.
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- 610** Perry, Carol J.
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- 611** Peterson, Dave.
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- 612** Pickett, Christina.
"Betwixt the Intangible and the Tangible: A Reflection on Tanya Lyons' Solo Show."
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- 613** Piña, Leslie A.
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- 614** Pleasanton, Tai.
"Content Content Content: What Is That Really?"
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"New Exhibition Explores How Married Couples Find Passion for Art and Each Other."
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- 616** Pollak, Ellen.
"From the States: Kana Tanaka – Beyond the Familiar."
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- 617** Poole, Alan.
"The Guild Jubilee Exhibition."
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- 618** Porcelli, Joe.
"Wayland Cato, Glass Engraver: Doing What Comes Naturally."
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- 619** Posner, Helaine.
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"Obituary: Laurence Whistler."
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- 621** Powley, Tammy.
"A Glass Artist's Paradise."
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- 622** Preijde-Meijer, Mieke.
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- 624** Preijde, Mieke.
"Jens Pfeifer."
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- 625** Preijde, Mieke.
"Lisa Gherardi."
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- 626** Princenthal, Nancy.
"Kéké Cribbs."
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Review of New York gallery exhibition.
- 627** Prokop, Diane.
"Passing the Torch."
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Bead maker James Smirich.
- 628** Prowse-Fainmel, Carolyn.
"Marc Petrovic."
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- 629** Prowse-Fainmel, Carolyn.
"Marc Petrovic: International Creator."
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- 630** Prowse-Fainmel, Carolyn.
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- 631** Quagliata, Narcissus.
"Painting with Light."
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Two recent projects by the artist.
- 632** R. Duane Reed Gallery.
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- 633** Raatikainen, Outi.
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- 634** Rabe, Annina.
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- 635** Radcliffe, Allan.
"Champagne Days at Caithness Glass."
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- 636** Rapaport, Brooke Kamin.
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- 637** Raverty, Dennis.
"Reviews: Tony Oursler."
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Exhibition includes neon and glass.
- 638** Reed, Karen.
"R. Bruce Laughlin: A Master at His Craft."
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Profile of the glass artist.
- 640** Reich, Isabella.
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- 641** Reid, Colin.
"Interglass Symposium: Nový Bor, September 2000."
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- 642** Ricke, Helmut.
"Helga Reay-Young."
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Interview with the artist.
- 643** Ricke, Helmut.
"Helmut Hentrich."
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- 644** Ricke, Helmut.
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- 645** Ricke, Helmut.
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- 646** Ricke, Helmut.
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- 649** Robinson, Michael.
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- 650** Robinson, Rebecca.
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Collectors George and Dorothy Saxe.
- 651** Romanelli, Marco.
"Ceramica e vetro: Martin Szekely, Pierre Charpin, Jasper Morrison."
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- 652** Romanelli, Marco.
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- 653** Rous, Jan.
"Samá voda."
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- 654** Roussel, Lucy.
"Sheridan Glass Graduates of 2001."
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- 655** Rowe, Keith.
"African Glass Safari: 'Bush Glass 2000',
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Profile of the studio.
- 656** Rusiñol, Eduard.
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Profile of glass artist Gerd Krufft.
- 657** Rusiñol, Eduard.
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Glass sculpture by Nikolas Weinstein for a
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- 658** Sareld, Louise.
"Vatten för natten."
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Glass carafes by Konstantin Grcic, Ingegerd
Råman, and Anne Nilsson.
- 659** Sarpellon, Giovanni.
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- 660** Sasa, Fumio.
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- 662** Save, Colette.
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- 663** Save, Colette.
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Portrait of the artist.
- 665** Save, Colette.
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- 666** Save, Colette.
"Interview: Jean-Luc Blais."
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Tableware designer.
- 667** Save, Colette.
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- 668** Save, Colette.
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Lausanne.
- 669** Save, Colette.
"Lieve van Stappen."
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- 670** Save, Colette.
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- 671** Save, Colette.
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Report on St'art 2001, contemporary art fair,
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- 673** Save, Colette.
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des cristalleries."
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- 674** Save, Colette.
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de Gaetano Pesce."
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- 677** Scarfi, Silvia.
"Federica Marangoni's Grand Metaphor."
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- 678** Schack von Wittenau, Clementine.
"Jack Ink and His Painting on Glass."
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Recent works.
- 679** Scharhag, Silke.
"Light in Tubes."
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Glass tubing from Schott used in art works.
- 680** Scharhag, Silke.
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Glass."
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Artist Hermann Schroeder.
- 681** Scharkey, Shannon.
"The Role of Biblical Art in a Modern World."
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New York exhibition includes glass sculptures
and stained glass with biblical themes.
- 682** Scheel, K. M.
"Portfolio: Vancouver's New Glass Gallery on
the Block."
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Gallery features glass and ceramic art.
- 683** Schmölders, Wolfgang.
"Bernard Dejonghe, Grenzgänger = Crossing
Borders."
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Artist's works in German exhibition.
- 684** Schmölders, Wolfgang.
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ual as World Citizen: Ursula Merker."
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Artist's engravings and prints on display in
Immenhausen.
- 685** Schmölders, Wolfgang.
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ten."
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- 686** Schmölders, Wolfgang.
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culine Soul of Glass."
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- 687** Schmölders, Wolfgang.
"Zugriff zwischen Erinnerung und Utopie =
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winners of the Jutta Cuny-Franz Award.
- 688** Schrijvers, Dirk.
"Edward Leibovitz: De vierde dimensie."
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- 689** Schrijvers, Dirk.
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Cragg and Wim Delvoye.

- 690** Schrijvers, Dirk.
"Koen Vanderstukken."
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Profile of the artist.
- 691** Schrijvers, Dirk.
"Sandra De Clerck."
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- 692** Schrijvers, Dirk.
"Wouter Bolangier."
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- 693** Schroeder, Kathie.
"Des fleurs en fil et perles: A French Tradition."
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- 694** Schürenberg, Achim.
"Yasuhiko Tsuchida."
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- 695** Schwartz, Meredith.
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- 696** Searle, Jack.
"Smaland Saga."
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Tour of Swedish glassworks.
- 697** Seguso, Francesca.
"Archimede Seguso: La grande figura del maestro muranese nei ricordi della nipote."
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- 698** Seince, Françoise.
"Sylvie Bélanger, la passion du verre coulé."
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Exhibition review.
- 699** Selbert, Pamela.
"Body in Motion."
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Profile of beadmaker Stevi Belle.
- 700** Šetlík, Jiří.
"Marian Karel: Dialogue with Space."
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Works by the Czech glass artist.
- 701** Shave, Chris.
"Man-Made Geode."
The Glass Art Society Journal, 2000, pp. 106–107, ill.
Artist's demonstration.
- 702** Shen, Ben.
"Chandelier Makers Seek Survival in Mainland China."
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- 703** Shulman, Frank.
"The Barbarico Series of Ercole Barovier."
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- 704** Siegel, Roslyn.
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- 705** Signoretti, Laura.
"Magie di luce. Fragili, trasparenti, colorate."
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- 706** Simpson, Richard V.
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- 707** Sisson, Barbara.
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- 708** Skinner, Tina.
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- 709** Smets, Francis.
"Esoterisch Glas = Esoteric Glass."
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- 710** Smith, Paul J.
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- 711** Soderman, Alee.
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New designs for popular bevel clusters.
- 712** Söderström, Ebba.
"Den stillsamma perfektionisten."
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Glass by Konstantin Grcic.
- 713** Softič, Tanja.
"Reviews: Havana."
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Includes *Botellas al Mar* by Cuban artist Carlos Alberto Estevez Carasa.
- 714** Soléau, Antje.
"Elvira Bach: Kraft der Farbe und der Frau = The Power of Colour and Woman."
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Artist fashions glass sculptures that explore the theme of women.
- 715** Soléau, Antje.
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- 716** Soléau, Antje.
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- 717** Sottsass, Ettore.
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- 718** Spitzer, Nina.
"Blowing Glass with Class."
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Glass studio transformed into a classroom.
- 719** Spitzer, Nina.
"Rattlesnakes and Paperweights: Sara Creekmore Glass, Inc."
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Profile of glass artists Sara Creekmore and David Durham.
- 720** Stadius, Pam.
"Fusion: Contemporary Glass."
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Exhibition review.
- 721** Stappen, Lieve van.
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- 722** Staudt, Frits.
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Brief profile of the designer.
- 723** Stavis, Amy.
"Katherine De Sousa."
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Glass designer.
- 724** Steinglass, Matt.
"Invisible Hand."
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Designs by Konstantin Grcic.
- 725** Stern, Suzanne B.
"Pâte-de-verre."
Glass on Metal, v. 19, no. 5, Dec. 2000, p. 118+, ill.
Artist discusses her work; illustrations on front and back covers.
- 726** Sternberg, Ilene.
"Beads & Kisses, Kate Fowle."
Lapidary Journal, v. 55, no. 7, Oct. 2001, pp. 36–39+, ill.
Lampworker experiments with new surface treatments.

- 727** Stickel, Florian.
"Sandguss = Sand-Casting."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2001, pp. 26–27, ill. In German and English.
Brief profile of Nina and Stephen Thorpe.
- 728** Stone, Graham.
"International Glass Scene: Aspects of Studio Glass in Australia (Part One)."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Winter 2001, p. 1+, ill.
- 729** Sudjic, Deyan.
"Marfa, Texas: Il sogno di Judd e Flavin = Marfa, Texas: Judd and Flavin's Dream."
Domus, no. 832, Dec. 2000, pp. 114–125, ill. In Italian and English.
Dan Flavin installation features slanting walls and fluorescent light.
- 730** Suhonen, Pekka.
"Tapio Wirkkala."
Form Function Finland, nos. 3–4, 2000, pp. 51–82, ill.
Includes "Respect for Man and Nature: Tapio Wirkkala and His Work," which was first published in the 1981 catalog of an exhibition at the Finnish Glass Museum in Riihimäki.
- 731** Summers, Ruth T.
"Art Dealers in the Hot Seat."
The Glass Art Society Journal, 2000, pp. 37–44, ill.
Includes comments by Douglas Heller, Carole Hochman, Bonita Marx, and Lani McGregor.
- 732** Tagliapietra, Silvano.
"La Plateforme Verrière de Vannes-Le Châtel: Una vera fucina di idee che sanno trasformarsi in forme suggestive."
CeramicAntica, v. 10, no. 11, Dec. 2000, pp. 6–10, ill.
Venice exhibition of works from the French glass school.
- 733** Takeda, Atsushi.
"Glass Is Alive: René Roubíček's Concept of Glass."
Neues Glas/New Glass, no. 4, 2000, pp. 34–39, ill. In German and English.
- 734** Tanguy, Sarah.
"Believe I've Been Sanctified: A Conversation with Joyce Scott."
Sculpture, v. 19, no. 10, Dec. 2000, pp. 32–39, ill.
- 735** Tarsitano, Debbie.
"Creating Your Personal Style."
Glass Art, v. 16, no. 3, March/April 2001, p. 40+, ill.
Advice to glass artists.
- 736** Taylor, Michael.
"Artists Working in Marinha Grande Glass Companies."
Vidro (Boletim Trimestral da Associação Portuguesa do Vidro), no. 1, Autumn 2000, p. 6, ill.
Report on project involving artists Richard Meitner, Hiroshi Yamano, Jiří Suhájek, and Michael Taylor.
- 737** Tebbel, Cyndi.
"From Personal to Public."
Craft Arts International, no. 50, 2000, pp. 97–99, ill.
Profile of flameworking artist Giselle Courtney.
- 738** Tidmarsh, Megan.
"440°: An Exhibition of Cast Glass."
N.Z.S.A.G. Newsletter (New Zealand Society of Artists in Glass), June 2001, p. 11, ill.
Exhibition review.
- 739** Tognon, Caterina.
"Hotspot: Galleria d'Arte & Divetro."
This Side Up! (Valkenswaard, the Netherlands), no. 12, Winter 2000, pp. 30–32, ill.
Profile of the galleries in Bergamo and Venice.
- 740** Tognon, Paola.
"Capelli di vetro = Glass Hair."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, pp. 18–22, ill. In Italian and English.
Toots Zynsky.
- 741** Tognon, Paola.
"Roubíček Roubíčková."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, p. 53, ill. In Italian and English.
Brief profiles of René Roubíček and Miluše Roubíčková.
- 742** Tognon, Paola.
"Stanislav Libenský, Jaroslava Brychtová: Di giorno e di notte = Day and Night."
Vetro (Centro Studio Vetro, Murano), no. 8, July–Sept. 2000, pp. 18–23, ill. In Italian and English.
- 743** Tōkyō Garasu Kōgei Kenkyūjo.
Glass works 2001: Tokyo Glass Art Institute Graduation Exhibition.
Tokyo: Tokyo Glass Art Institute, 2001, 63 pp., ill. In Japanese and English.
Catalog of the Tokyo Glass Art Institute graduation exhibition, held Feb. 23–Mar. 4, 2001.
- 744** Toledo Museum of Art.
The Enduring Legacy: A Pictorial History of The Toledo Museum of Art.
Toledo, Ohio: Toledo Museum of Art, 2001, 48 pp., photos.
The Studio Glass movement at the museum (p. 38).
- 745** Tosi, Andrea.
"Amber Hauch: Un'artista americana in laguna = An American Artist in Venice."
Vetro (Centro Studio Vetro, Murano), no. 8, July–Sept. 2000, pp. 31–33, ill. In Italian and English.
Artist working with Pino Signoretto.
- 746** Tosi, Andrea.
"Cesare Toffolo: L'universo dei 'piccoli uomini' = A Universe of 'Little Men.'"
Vetro (Centro Studio Vetro, Murano), no. 9, Oct.–Dec. 2000, pp. 8–13, ill. In Italian and English.
Glassmaking demonstration at Pilchuck Glass School.
- 747** Tosi, Andrea.
"Checco Ongaro e Mario Grasso: Le 'mani' della rivoluzione di Venini = The 'Hands' That Made Venini's Revolution."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 10, Jan.–March 2001, pp. 21–25, ill. In Italian and English.
- 748** Tosi, Andrea.
"Il legno in vetro = Wood and Glass."
Vetro (Centro Studio Vetro, Murano), no. 8, July–Sept. 2000, pp. 58–59, ill. In Italian and English.
Designs by wood artist Livio De Marchi created in glass by Pino Signoretto.
- 749** Tosi, Andrea.
"Vetro in movimento: La sensualità narrativa di Lucio Bubacco = Glass in Movement: The Narrative Sensuality [sic] of Lucio Bubacco."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, pp. 10–15, ill. In Italian and English.
Interview with the artist.
- 750** Tosi, Andrea.
"Vittorio Ferro."
Vetro (Centro Studio Vetro, Murano), no. 7, April–June 2000, pp. 46–49, ill. In Italian and English.
- 751** Toso Fei, Alberto.
"Alla ricerca del tempo perduto = A la recherche du temps perdu."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, pp. 44–47, ill. In Italian and English.
"A conversation with Silvano Tagliapietra about Murano, its future and glass."
- 752** Toso Fei, Alberto.
"L'arte da toccare: Il vetro cameo di Michele Rinaldo = A Touching Art: Cameo Glass by Michele Rinaldo."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 11, April–June 2001, pp. 34–36, ill. In Italian and English.
- 753** Toso Fei, Alberto.
"Egidio Costantini: La fucina degli artisti."
Vetro (Centro Studio Vetro, Murano), no. 7, April–June 2000, pp. 30–35, ill. In Italian and English.
- 754** Toso Fei, Alberto.
"La forza di 'fragili' idee = The Strength of Fragile Ideas."
Vetro (Centro Studio Vetro, Murano), no. 8, July–Sept. 2000, pp. 54–55, ill. In Italian and English.
Review of Murano exhibition.
- 755** Toso Fei, Alberto.
"Labirinti di luce: Anna Skibska – attraversando il confine con un filo = Labyrinths of Light: Anna Skibska – Crossing the Borderline with a Thread."
Vetro (Centro Studio Vetro, Murano), no. 9, Oct./Dec. 2000, pp. 60–61, ill. In Italian and English.
Glass installation at William Traver Gallery.
- 756** Toso Fei, Alberto.
"Loredano Rosin: Pensiero e gioia a tre dimensioni = Thoughts and Joy in Three Dimensions."
Vetro (Centro Studio Vetro, Murano), no. 8, July–Sept. 2000, pp. 8–15, ill. In Italian and English.
- 757** Toso Fei, Alberto.
"Marvin Lipofsky: Un 'muranese' in California = A 'Muranese' in California."
Vetro (Centro Studio Vetro, Murano), no. 9, Oct./Dec. 2000, pp. 16–23, ill. In Italian and English.
Artist working with Gianni Toso at the Venini factory.
- 758** Toso Fei, Alberto.
Marvin Lipofsky: Un "muranese" in California = A "Muranese" in California.
[Murano (Venezia), Italy: Centro Studio Vetro, 2000], 8 pp., ill. In Italian and English.
Article previously published in "Vetro" n.9/2001.

- 759** Toso Fei, Alberto.
"L'orto di vetro: A Palo Alto le zucche del Bagi = The Glass Pumpkin Patch: The BAGI Pumpkins in Palo Alto."
Vetro (Centro Studio Vetro, Murano), no. 9, Oct./Dec. 2000, p. 55, ill. In Italian and English.
Installation by Bay Area Glass Institute artists.
- 760** Toso Fei, Alberto.
"San Nicolò: Festa di fede e fuoco = Festival of Faith and Fire."
Vetro (Centro Studio Vetro, Murano), no. 9, Oct./Dec. 2000, p. 52, ill. In Italian and English.
Murano celebrates the annual feast of "San Nicolò," the patron saint of glass masters.
- 761** Tsuchida, Ruriko.
"Iwao Matsushima: I colori del Sol Levante = The Colors of the Rising Sun."
Vetro (Centro Studio Vetro, Murano), no. 7, April–June 2000, pp. 38–43, ill. In Italian and English.
- 762** Ullrich, Polly.
"Lucio Bubacco."
New Art Examiner, v. 28, no. 7, April 2001, pp. 52–53, ill.
Exhibition review.
- 763** Valentine, John.
"'America the Beautiful Series Plates.'" *Sunshine State Carnival Glass Association*, no. 12, March 2001, pp. 22–23, ill.
Carnival glass series made from 1969 to 1975.
- 764** Valoch, Jiří.
"Ambrúz: Sklo zase jinak."
Ateliér, no. 13, June 28, 2001, p. 5, ill. English summary, p. 15.
Works by sculptor Jan Ambrúz feature pre-fabricated glass elements.
- 765** Varax, Anne-Sophie de.
"La Passion de la création."
Offrir International, no. 384, Sept 2001, pp. 100–101, ill.
Brief profile of glass designer Odile Casset.
- 766** Védrenne, Elisabeth.
"De verre et de cristal."
L'Œil, no. 523, Feb. 2001, pp. 80–87, ill.
Exhibition of glass work by French designers.
- 767** Vetrocq, Marcia E.
"Biennale Babylon."
Art in America, v. 89, no. 9, Sept. 2001, pp. 104–115, ill.
Includes illustration of Javier Pérez's installation *A Piece of Crystalized Sky* (2001), which includes 12,000 handblown glass elements.
- 768** Wachter, Helmut.
"Weru-Glaskunstpreis: Bereits zum zweiten mal wurden in der Rudersberger Weru-Zentrale Glaskünstler ausgezeichnet."
Glas + Rahmen, v. 51, no. 11, Nov. 2000, p. 48, ill.
Prize awarded to Günter Joachimsthaler; special prizes to Albrecht Greiner-Mai, Wiebke Vogt, and Eduard Deubzer.
- 769** Waggoner, Shawn.
"Breaking the Rules: Jim Donofrio's Paperweights."
Glass Art, v. 16, no. 5, July/Aug. 2001, pp. 40–42+, ill.
- 770** Waggoner, Shawn.
"Fairytale, Mysteries and Dreamscapes: Lezlie Levitt's Glass Beads."
Glass Art, v. 16, no. 2, Jan./Feb. 2001, pp. 14–16+, ill.
Canadian glass beadmaker.
- 771** Waggoner, Shawn.
"The Great Glass Pumpkin Patch: An Art Installation by the Bay Area Glass Institute."
Glass Art, v. 15, no. 2, Jan./Feb. 2000, pp. 4–6, ill.
- 772** Waggoner, Shawn.
"Kaleidoscopes: Symmetry in Motion."
Glass Art, v. 15, no. 2, Jan./Feb. 2000, pp. 46–52, ill.
Exhibition at the Museum of Northern Arizona, Flagstaff.
- 773** Waggoner, Shawn.
"Kéké Cribbs: Journeys through the Emotional Adventure of Life."
Glass Art, v. 16, no. 2, Jan./Feb. 2001, pp. 4–8+, ill.
Artist tells "stories of far-away places and exotic characters in a mosaic glass technique."
- 774** Waggoner, Shawn.
"Mysteries of Human Experience: Richard Jolley's Glass."
Glass Art, v. 16, no. 6, Sept./Oct. 2001, pp. 6–10, ill.
- 775** Waggoner, Shawn.
"Oregon Coast Festival of Glass and Millennium Celebration: Artist Bryan Duncan's Y2K Gift."
Glass Art, v. 15, no. 1, Nov./Dec. 1999, pp. 4–6, ill.
Artist left 2,000 glass floats on Oregon beach as part of 1999–2000 festival.
- 776** Waggoner, Shawn.
"Teamwork, Technology and Scale: Milon Townsend's Body Language Series."
Glass Art, v. 16, no. 4, May/June 2001, pp. 48–52+, ill.
Interview with the artist.
- 777** Waggoner, Shawn.
"The World According to Grebe."
Glass Art, v. 16, no. 3, March/April 2001, pp. 16–18+, ill.
Robin Grebe.
- 778** Walgrave, Jan.
"Sars-Poteries, parel van de gastronomie = Sars-Poteries, Jewel of Glasstronomy."
Kwintessens (Vlaams Instituut voor het Zelfstandig Ondernemen), v. 10, no. 3, 2001, pp. 45–46, ill. In Dutch and English.
Short history of Sars-Poteries as a museum/studio of glass art.
- 779** Wallace, Lori.
"Dennis Oppenheim."
Sculpture, v. 20, no. 3, April 2001, pp. 14–15, ill.
Artist's whimsical sculpture includes fiberglass.
- 780** Warmus, William.
Chihuly, the Explorer.
Chicago: Expressions of Culture, Inc., 1999, pp. 28–31, ill.
- 781** Warmus, William.
The Essential Dale Chihuly.
New York: Harry N. Abrams, 2000, 112 pp., ill.
A biographical sketch of the artist, including information on some of his most well known works.
- 782** Warmus, William.
"Fakes!"
Glass (Urban Glass Art Quarterly), no. 84, Fall 2001, pp. 50–53, ill.
Forgeries "becoming an issue" in contemporary glass.
- 783** Warmus, William.
"Steuben Forever."
Glass (Urban Glass Art Quarterly), no. 81, Winter 2000, pp. 36–41, ill.
- 784** Warmus, William.
"Vizner's Vision."
Glass (Urban Glass Art Quarterly), no. 82, Spring 2001, pp. 42–47, ill.
- 785** Warren, Emma.
"Creative Breath: An Exhibition of Work by Joye Colbeck."
Cameo, no. 28, Winter 2000, p. 3, ill.
The Friends of Broadfield House Glass Museum.
- 786** Watkins, Eileen.
"The Sky's the Limit ... Starting from the Ground Up."
Glass Craftsman, no. 168, Oct./Nov. 2001, pp. 12–15, ill.
Karen and Geoffrey Caldwell build miniature glass skyscrapers.
- 787** Wax, Jack.
"Gathering Smoke and Such."
The Glass Art Society Journal, 2000, pp. 100–101, ill.
Artist's demonstration.
- 788** Webber, Dave.
"A Profile of John Deacons."
Annual Bulletin of the Paperweight Collectors Association Inc., 2001, pp. 74–79, ill.
Profile of British paperweight maker.
- 789** Weber-Stöber, Christianne.
"Schmuck im ethnologischen Kontext."
Kunsth Handwerk & Design, no. 2, March/April 2001, pp. 4–11, ill.
Jewelry by Martina Dempf.
- 790** Weiss, Ruth Palombo.
"An Artist Dresses Up Her Painted Lady."
American Style, v. 8, no. 1, Fall 2001, pp. 72–81, ill.
Glass artist Laney Oxman.
- 791** Weiss, Ruth Palombo.
"Conducting a Symphony in Glass."
American Style, v. 7, no. 4, Summer 2001, pp. 34–36+, ill.
Profile of the Glass Gallery (Bethesda, Maryland) and its founder, Sally Hansen.
- 792** Wheaton, Hazel L.
"Landing in Bead Heaven."
Lapidary Journal, v. 55, no. 7, Oct. 2001, pp. 44–45, ill.
2001 Gathering for the Society of Glass Bead-makers.
- 793** Wichert, Geoff.
"Herbstliche Paradiese = Waiting for the Fall."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2001, pp. 4–5, ill. In German and English.
Brief profiles of Ginny Ruffner, Jay Musler, Katja Fritzsche, and Robert Carlson.
- 794** Wichert, Geoff.
"Jun Kaneko."
Glass (Urban Glass Art Quarterly), no. 84, Fall 2001, p. 58, ill.
Exhibition review.

795 Wichert, Geoff.
"Schlaufuchs Mary Fox = Sly as Mary Fox."
Glashaus/Glasshouse, no. 2, 2001, pp. 4–5, ill.
In German and English.
Glass sculptures.

796 Wichert, Geoff.
"Steven Weinberg's Buoy."
Craft Arts International, no. 52, 2001,
pp. 27–31, ill.
Profile of the artist, with recent works.

797 Wichert, Geoffrey.
"Josiah McElheny Could Use a Few Good
Enemies..."
Neues Glas/New Glass, no. 4, 2000,
pp. 40–45, ill. In German and English.

798 Wichert, Geoffrey.
"Steven Weinberg: At Anchor in Bohemian
Harbors."
Glass (Urban Glass Art Quarterly), no. 82,
Spring 2001, pp. 28–33, ill.

799 Wickman, Kerstin.
"Tapio Wirkkala: Motsatsernas man = A Man
of Contradictions."
Form (The Swedish Design Magazine), no. 1,
2001, pp. 64–73, ill. In Swedish and English.

800 Wiederspojn, Anja.
"Surreal Dream Worlds."
Jewelry Magazine, no. 5, Oct./Nov. 2001,
pp. 38–40, ill.
Profile of glass artist Dale Chihuly.

801 Wilde, David.
"Contemporary Stained Glass in France."
Artists in Stained Glass Canada Bulletin, Feb.
2001, pp. 4–6, ill.

802 Wilde, David.
"Symbology 2000: Millennial Initiatives in
Glass."
Glass Gazette, v. 3[5], no. 44, April 2001, p. 22.
Exhibition at Canadian Clay and Glass Gallery.

803 Wills, Rebekah.
"Designs in Swarovski Crystal."
Jewelry Crafts, Dec. 2001, pp. 12–13, ill.
Profile of designer Regina Payne.

804 Wilson, Ian.
"Four Approaches to Glass."
Crafts, no. 171, July/Aug. 2001, pp. 55–56, ill.
Exhibition review.

805 Wimmer, Iris.
"Ecstatic Colors."
Jewelry Magazine, no. 5, Oct./Nov. 2001,
pp. 76–77, ill.
Michael Stöckel creates jewelry from glass.

806 Winnepennickx, Annemie.
"Getekend: L'Anverre voor Zanotta = Marked:
L'Anverre for Zanotta."
Kwintessens (Vlaams Instituut voor het Zelf-
standig Ondernemen), v. 10, no. 3, July/Aug./
Sept. 2001, pp. 36–37, ill. In Dutch and English.
Antwerp design company.

807 Wood, Tim.
"The Sensuous Art of Glass Blowing."
*Cape Cod & The Islands Antiques & Collec-
tibles*, v. 3, no. 3, Aug. 1987, pp. 16–17, ill.
Profile of Chatham Glass studio/gallery.

808 Yalcinkaya, Yilmaz.
"Turkish Glassmaking."
This Side Up!, no. 14, Summer 2001, pp. 2–4,
ill.
Includes brief profiles of Turkish glass artists.

809 Yood, James.
"Jim Dine."
Glass (Urban Glass Art Quarterly), no. 82,
Spring 2001, p. 54, ill.
Exhibition review.

810 Yood, James.
"Reviews: Lucy Lyon – Solitude and Society."
Glass (Urban Glass Art Quarterly), no. 81,
Winter 2000, p. 52, ill.
New York City exhibition.

811 Yood, James.
"Stephen Rolfe Powell."
American Craft, v. 61, no. 3, June/July 2001,
pp. 66–69, ill.
Profile of the artist.

FLAT GLASS (after 1945), including Architectural, Mosaic, Painted, and Stained Glass

FLACHGLAS (nach 1945), einschließlich architekturbezogenes Glas, Mosaikglas, Glasmalerei und Buntglas

812 Anonymous.
"American Institute of Architects 2001 Honor
Awards."
Architectural Record, v. 189, no. 5, May 2001,
pp. 97–99+, ill.
Winners include Boston's Hyde Park Branch
Library, which features a glass-enclosed wing
(p. 107); Seattle's Benaroya Hall, with steel
and glass facades (p. 121); Shanghai's Jin
Mao Tower, whose large-scale interiors are
mostly glass and steel (p. 129); and other
projects incorporating glass.

813 "Arte en vidrio: Elegancia en el baño."
Revista del Vidrio Plano, no. 66, May 2001,
pp. 72–88, ill.
Bathroom fixtures made of glass.

814 "Une avancée des Maîtres Verriers
français."
Verre, v. 7, no. 3, July 2001, pp. 66–67, ill.
Contemporary French stained glass.

815 "Awash with 'Float.'"
Glass Circle News, no. 85, Dec. 2000, p. 2, ill.
Production and use of float glass in Great
Britain.

816 *Bauen mit Glas: Tagung Baden-Baden,
1. und 2. März 2000 VDI-Gesellschaft Bau-
technik.*
Düsseldorf: VDI-Vlg., 2000, 790 pp., ill.
Conference proceedings for using glass in
building construction.

817 "Black Shell."
Form Function Finland, no. 81, 2001,
pp. 24–29, ill.
Helsinki office building features laminated
glass curtain walls.

818 "Chorfenster für Kemberg."
Glashaus/Glasshouse, no. 2, 2001, p. 2. In
German and English.
Six stained glass windows made by Günter
Grohs for church in Kemberg.

819 *Contemporary British Architects: Re-
cent Projects from the Architecture Room of
the Royal Academy Summer Exhibition.*
Munich: Prestel; New York: Neues Pub. Co.,
1994, 181 pp., ill.

820 "Ed Carpenter."
Stained Glass, v. 96, no. 2, Summer 2001,
pp. 132–135, ill.
Profile of architectural glass artist.

821 "Elisabeth Brenas Pech à Carcassonne
– Les Echos de la Chambre Syndicale Natio-
nale du Vitrail."
Verre (Institut du Verre, Paris), v. 6, no. 4,
Sept. 2000, p. 63, ill.
Brief profile of the stained glass artist.

822 "Erstmals Meisterprüfung mit gefuster
Glasgestaltung."
GFF (Zeitschrift für Glas, Fenster, Fassade),
no. 4, April 2001, pp. 73–75, ill.

823 "Especial sistemas de acristalamiento
de silicona estructural."
Revista del Vidrio Plano, no. 62, Oct./Nov.
2000, pp. 76–78+, ill.
Architectural glass.

824 "'Glas ist eine transparente Leinwand' =
'Glass Is a Transparent Canvas.'"
Glashaus/Glasshouse (Internationales Maga-
zin für Studioglas), no. 1, 2001, pp. 14–15, ill.
In German and English.
Interview with artist Walter Maass.

825 "Glaskunst Baukunst."
Kunst und Kirche, no. 4, 2000, pp. 202–271,
ill. Introduction in German and English,
pp. 202–203.
Includes "theoretical introduction" by Hans
Gercke and discussion of churches incorpo-
rating "glass paintings."

826 *Glass, Light & Space: New Proposals
for the Use of Glass in Architecture.*
London: Crafts Council, [1998?], 64 pp., ill.
Catalog of an exhibition shown at the Crafts
Council Gallery and other British venues,
October 1997–February 1999.

827 "Great Dome, Great Court."
Abitare, no. 404, March 2001, pp. 158–165+,
ill. In Italian and English.
Great Court of British Museum features glass
and steel framework.

- 828** "Un Habillage verre en forme d'ellipse: Les Halles de la Roche-sur-Yon." *Verre Actualités*, no. 172, Dec. 2000/Jan. 2001, pp. 20–22, ill. Glass covering over town's center.
- 829** "IALD 2001 Awards: American Museum of Natural History, Rose Center for Earth and Space." *Architectural Lighting*, v. 16, no. 5, June/July 2001, pp. 24–25, ill. Award of excellence to "modern monument to the cosmos" that features a 36,000-square-foot glass curtain wall.
- 830** "In Memory of Odell Prather, 1912–2001." *Stained Glass*, v. 96, no. 3, Fall 2001, pp. 170–171. Obituary of stained glass designer and sculptor.
- 831** *James Scanlon*. Kinsale, Ireland: Gandon Editions, 2000, 47 pp., ill. Features stained glass, stone sculpture, and mixed media.
- 832** *James Scanlon: Sneem*. Dublin: Gandon Editions, 1995, 31 pp., ill. Stone sculptures include pieces of stained glass.
- 833** *Johannes Schreiter. Band 2. 1987–1997*. Darmstadt: Verlag Das Beispiel GmbH, 1997, 311 pp., ill. Stained glass windows by the artist.
- 834** "Krueck & Sexton Combine Rockets and Rippling Forms in a Mixed-Use Tower." *Architectural Record*, v. 187, no. 12, Dec. 1999, pp. 122–126, ill. Glass tower in downtown Chicago.
- 835** "Larry Zgoda Completes Stained Glass for Marian Village Chapel." *Stained Glass*, v. 96, no. 3, Fall 2001, pp. 168–169, ill. Windows for new Catholic chapel south of Chicago.
- 836** "Millennium Faith & Form/IFRAA Religious Art Award." *Faith and Form*, v. 34, no. 1, 2001, pp. 25–26, ill. Stained glass projects in Longview, Washington, and Hayward, California, receive award.
- 837** "News: Benedictus Award." *Abitare*, no. 403, Feb. 2001, p. 32, ill. In Italian and English. Recipients of the 2000 award.
- 838** "Obelisk in Coruna." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 15, no. 1, 2001, p. 3, ill. Glass obelisk.
- 839** "PeaceHealth." *Stained Glass*, v. 96, no. 1, Spring 2001, pp. 28–30, ill. St. John Millennium Cross, window made for entrance of St. John Medical Center, Longview, Washington.
- 840** *Philippa Beveridge: Glass*. [S.I.: s.n., [2000?], [56] leaves, ill. Catalog illustrates sculpture in glass and architectural glass projects, using techniques of slumped and fused plate glass, cast glass, *pâte de verre*, and leaded and acid-etched glass.
- 841** "PPG Industries Launches SunClean Self-Cleaning Glass." *Glass Digest*, v. 80, no. 9, Sept. 15, 2001, p. 8+.
- 842** "Progettare con il vetro stratificato: Premi DuPont Benedictus Awards = Designing with Laminated Glass for the DuPont Benedictus Awards." *Domus*, no. 831, Nov. 2000, p. 28, ill. In Italian and English. Corporate building in Ingolstadt, Germany, and "an expressive transparent roof formed by seventeen irregularly curved panels" designed by Eric Owen Moss for California concert hall.
- 843** "Salle Sibelius, Lahti, Finlande." *L'Architecture d'Aujourd'hui*, no. 332, Jan./Feb. 2001, pp. 118–120, ill. Finnish concert hall features glass exterior.
- 844** *Sculpteur la lumière: Le vitrail contemporain en Bretagne, 1945–2000*. [Saint-Vougay: Association pour l'Animation du Château de Kerjean, 1999], 95 pp., ill. Stained glass works in Brittany, France.
- 845** "The SGAA Summer Conference: Seattle 2001." *Stained Glass*, v. 96, no. 3, Fall 2001, pp. 188–191+, ill.
- 846** "Sistemas de acristalamiento de grandes prestaciones: Oportunidades arquitectónicas para el siglo XXI." *Revista del Vidrio Plano*, no. 62, Oct./Nov. 2000, pp. 152–154+, ill. Architectural glass.
- 847** *Stained Glass Windows of Distinction, Collection One: Featuring McMow Art Glass Studio Designers*. [Fort Lauderdale, FL]: Wardell Publications, 2000, 78 pp., ill.
- 848** "Translucency in Mosaics." *The Score* (Spectrum Glass Company, Woodinville, WA), March 15, 2001, pp. 1–2, ill. Includes brief discussion of works by David Ward and Lisa Vogt.
- 849** *Üveg az építészetben = Glass in Architecture*. Pécs, Hungary: Magyar Üvegművészeti Társaság, 2001, 131 pp., ill. Glass installation and stained glass works.
- 850** *Le vetrate di Aligi Sassu: Maestro d'Europa*. [S.I.]: Lilliana Casiraghi, 1999, 127 pp., ill. Work of contemporary Italian stained glass artist Aligi Sassu.
- 851** "Winners of the 2001 DuPont Benedictus Awards for Innovation in Architectural Laminated Glass." *Glass Magazine*, v. 51, no. 7, July 2001, pp. 44–46, ill.
- 852** "Witraże 2000, Polski witraż współczesny: Wystawa sierpień / wrzesień 2000." [S.I.: s.n., 2000], 32 pp., ill. Text in Polish & French, with English insert. Exhibition of stained glass in Poland.
- 853** *Ximo Roca vitrales civiles, vitrales reliosos, restauración de vitrales*. Alginet, Valencia: [s.n.], 1999, 1 computer disk, ill.
- 854** Adams, Erica H. "Storming Talent: Post-Industrial Romantic, Eric Starosielski." *This Side Up!*, no. 14, Summer 2001, pp. 18–19, ill. Profile of the artist.
- 855** Adriaensen, Ann. "Het taboe: Glas-in-lood = The Taboo of Leaded Glass." *Kwintessens* (Vlaams Instituut voor het Zelfstandig Ondernemen), v. 10, no. 3, July/Aug./Sept. 2001, pp. 12–13, ill. In Dutch and English. Controversy surrounding the usage of leaded glass.
- 856** Altmann, Lothar. "Die neue Herz-Jesu-Kirche in München-Neuhausen." *Das Münster*, v. 54, no. 1, 2001, pp. 58–60, ill. Munich church features glass wall that opens to the outside.
- 857** Augustijn, Piet. "Stef Hagemeijer: Inhoud en vormgeving moeten op elkaar aansluiten." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 14, no. 4, 2000, pp. 15–18, ill. Profile of the stained glass artist.
- 858** Beeh-Lustenberger, Suzanne. "Neue Lichtvisionen = New Light Visions." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 1, 2001, pp. 16–17, ill. In German and English. New trends in stained glass.
- 859** Bensard, Eva. "A Blois, les vitraux de Jan Dibbets." *L'Estampille/L'Objet d'Art*, no. 355, Feb. 2001, p. 8, ill.
- 860** Bock, Gordon. "Lights in the Attic." *Old-House Journal*, v. 27, no. 4, July/Aug. 1999, pp. 56–57, ill. Skylights.
- 861** Bode, Peter M. "Gerade Linien zum Lob Gottes." *Art* (Das Kunstmagazin), no. 6, June 2001, p. 125, ill. Herz-Jesu-Kirche in Munich-Neuhausen features glass facade.
- 862** Böröcz, Zsuzsanna. "Mogelijkheden in de vlakglaskunst = The Future of Flat Glass Art." *Kwintessens* (Vlaams Instituut voor het Zelfstandig Ondernemen), v. 10, no. 3, July/Aug./Sept., 2001, pp. 14–16, ill. In Dutch and English. The incorporation of laminated glass in Belgium since the 1970s.
- 863** Boschmann, Hella. "Mit der Kunst die Seele pflegen." *Kunst und Kirche*, no. 2, 2001, pp. 110–111, ill. Miho Museum designed by I. M. Pei.
- 864** Britton, Margaret. "The Pearl of Portsmouth." *Stained Glass*, v. 96, no. 2, Summer 2001, pp. 140–143, ill. Stained glass by the author.
- 865** Broady, Maurice. "Swansea Architectural Glass Conference Report, 15–17 November." *Stained Glass* (Newsletter of the British Society of Master Glass Painters), no. 12, Dec. 2000, p. 2.

- 866** Buci-Glucksmann, Christine.
Puissances du lieu.
Paris: Marval, 2000, pp. 64–75, ill.
Stained glass windows by Daniel Buren, Ellsworth Kelly, Brice Marden, and Sarkis.
- 867** Burght, Angela van der.
"Alle wegen leiden naar Rome."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 1, 2001, pp. 15–19, ill.
Survey of stained glass in Italy.
- 868** Burght, Angela van der.
"The Glass House in Leerdam."
This Side Up! (Valkenswaard, the Netherlands), no. 12, Winter 2000, p. 21, ill.
- 869** Burght, Angela van der.
"De techniek van glas-in-lood."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 1, 2001, pp. 8–14, ill.
Flat glass techniques.
- 870** Burght, Angela van der.
"Zappi: Helder als glas en sterk als staal."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 15, no. 1, 2001, pp. 30–32, ill.
Glass roofing.
- 871** Caba, Randy.
"Neon Roundtable: Mercury Tubes."
Sign Builder Illustrated, no. 75, Sept. 2001, p. 50+, ill.
"Some states now require manufacturers to label mercury-added products or to inform the consumer in writing that the product contains a hazardous substance."
- 872** Cassé, Michel.
Noir étoile.
Paris: Marval, 2000, pp. 144–155, ill.
Stained glass windows by Marc Couturier, Hubert Duprat, and Philippe Favier.
- 873** Charbonneaux, Anne-Marie.
Architectures de lumière: Vitraux d'artistes.
Paris: Marval, 2000, 201 pp., ill.
- 874** Cichonski, Walt.
"A New Jewel for Philadelphia: Regional Performing Arts Center Features Innovative Glass Usage."
Glass Magazine (National Glass Association, McLean, VA), v. 51, no. 2, Feb. 2001, pp. 61–63, ill.
- 875** Coffman, Peter.
"To Tell Stories at St. John Lutheran Church, Dublin, Ohio."
Stained Glass, v. 96, no. 2, Summer 2001, pp. 122–127+, ill.
Stained glass windows by Sarah Hall.
- 876** Cohn, David.
"Coop Himmelblau's 'Crystal Cloud of Knowledge' Wins Competition for Science Museum in Lyon, France."
Architectural Record, v. 189, no. 5, May 2001, p. 44, ill.
"Amorphous, cloudlike structure containing exhibition spaces ... appears to float over an angled glass base."
- 877** Cormack, Peter.
"Westminster Window."
Crafts, no. 172, Sept./Oct. 2001, p. 22, ill.
Alan Younger's window in Henry VII's Lady Chapel at Westminster Abbey.
- 878** Costa, Vanina.
Sutures.
Paris: Marval, 2000, pp. 118–131, ill.
Stained glass windows by Shirley Jaffe, Sam Samore, Olivier Debré, and Geneviève Asse.
- 879** Cyr, Lisa L.
"Glass Action."
I.D. (The International Design Magazine), v. 48, no. 2, April 2001, p. 15, ill.
Architectural glass artists create "corporate environments."
- 880** Davidson, Adam.
"Glass Ceiling."
Metropolis, v. 19, no. 6, Feb./March 2000, pp. 86–91+, ill.
Glass canopy for a subway entrance in Tokyo.
- 881** Delorme, Elisabeth.
Gaz de France, mécène des plus beaux vitraux.
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Stained glass windows by Ladislav Kijno and Gérard Lardeur.
- 882** Devanney, Diane Summers.
"Exhibition of Neon Art in a Philadelphia Neighborhood."
Sign Builder Illustrated, no. 75, Sept. 2001, p. 16, ill.
- 883** Devanney, Joseph J.
"Moving the Neon Trolley."
Sign Builder, no. 70, March 2001, pp. 142–145, ill.
Philadelphia restaurant erects neon sign.
- 884** Downey, Claire.
"Licorne Stadium, Amiens, France."
Architectural Record, v. 189, no. 8, Aug. 2001, pp. 112–115, ill.
Soccer stadium's glass panels "protect fans from strong winds while allowing sunlight to shine into the stands."
- 885** Ernoult-Gandouet, Marielle.
"Jan Dibbets: Lumières sur la cathédrale de Blois."
La Revue de la Céramique et du Verre, no. 118, May/June 2001, pp. 13–15, ill.
Stained glass windows.
- 886** Evans, Robin.
"Anatomy of a Triptych."
Glass Craftsman, no. 165, April/May 2001, pp. 11–13+, ill.
Artist describes the making of a commissioned work.
- 887** Flood, Sandra.
"Profiles: Governor General's Awards Laureate Russell C. Goodman."
Ontario Craft, v. 26, no. 1, Summer 2001, p. 14, ill.
Portrait of stained glass artist.
- 888** Foucart, Bruno.
"Art sacré et art vivant: Le XX^e siècle des cathédrales."
Connaissance des Arts, no. 585, July/Aug. 2001, pp. 74–81, ill.
Thoughts on the renewal of sacred art in the second half of the 20th century.
- 889** Freeman-Journey, Roberta H.
"Glass and the Magic Kingdom: A Walking Tour of the Art Glass in WDW."
Glass Craftsman, no. 166, June/July 2001, pp. 6–13+, ill.
Stained glass installations at Walt Disney World.
- 890** Freeman-Journey, Roberta H.
"A Tale of Hurricanes and History: Combining a Blast and a Past."
Glass Craftsman, no. 163, Dec. 2000/Jan. 2001, pp. 40–42, ill.
Profile of stained glass artist Scott Lewis.
- 891** Friend, Paul.
"Designing Inspirational Stained Glass for Spiritual Spaces."
Stained Glass, v. 96, no. 3, Fall 2001, pp. 199–203, ill.
Installations for M'Kor Shalom sanctuary.
- 892** Gaillard, Claire.
"Jacques Rougerie: L'Architecte, le verre et la mer."
Verre, v. 7, no. 3, July 2001, pp. 55–57, ill.
English summary, p. 55.
Architect says that glass is "the key of new architecture because of its pureness and its strong relation with light."
- 893** Garnier-Ghys, Martine.
"L'Intégration des arts à l'architecture et à l'environnement = The Integration of Art into Architecture and the Environment."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 45, Aug. 2001, pp. 15–17, ill. In French and English.
Includes brief profiles of three glass artists.
- 894** Garnier-Ghys, Martine.
"Le Vitrail contemporain = Contemporary Stained Glass."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 45, Aug. 2001, pp. 12–14, ill. In French and English.
Includes brief profiles of three stained glass artists.
- 895** Geran, Monica.
"Gehry in Berlin."
Interior Design, v. 72, no. 10, Aug. 2001, pp. 200–205, ill.
American architect's design of Berlin bank building features conference center topped and supported by glass reinforced with stainless steel.
- 896** Geran, Monica.
"Heart of Glass."
Interior Design, v. 72, no. 4, April 2001, pp. 250–253, ill.
"Veil of reflective glass" made for New York modeling agency.
- 897** Golonu, Berin.
"San Francisco International Airport."
Sculpture, v. 20, no. 4, May 2001, pp. 76–78, ill.
Boat-shaped reflectors edged with dichroic glass made by James Carpenter.
- 898** Greff, Jean-Pierre.
Le Vitrail au XX^e siècle: Eclats et éclipses.
Paris: Marval, 2000, pp. 30–63, ill.
Stained glass windows by Jean-Pierre Bertrand, François Rouan, and David Tremlett.
- 899** Grenon, Ariane.
"Dans la lumière, de nouveaux vitraux."
Le Courrier des Métiers d'Art, no. 196, March/April 2001, pp. 36–37, ill.
Stained glass programs for cathedral in Blois and church in Lognes.
- 900** Griotti, Oreste.
"L'armonia del disordine."
Neon Light e Sign, no. 96, May/June 2001, pp. 58–60, ill.
Euroluce 2001 in Milan presents innovations in lighting.

- 901** Griotti, Oreste.
"Neo-neon."
Neon Light & Sign, no. 94, Jan./Feb. 2001,
pp. 44–46, ill.
Neon used to light landmarks in Milan.
- 902** Gross, Richard.
"As Told by the Artist: A Look at the Work of
Albinus Elskus."
Stained Glass, v. 96, no. 1, Spring 2001,
pp. 40–47, ill.
Based on lecture presented by the artist in
July 2000.
- 903** Gross, Richard.
"The Glass Landscape in the South Carolina
Aquarium."
Stained Glass, v. 96, no. 2, Summer 2001,
pp. 113–116, ill.
Installation by Ellen Mandelbaum.
- 904** Grunseit, Marc.
"Architectural Fused Glass."
Craft Arts International, no. 51, 2001,
pp. 110–111, ill.
Two installations in Sydney.
- 905** Gutmans, Susan.
"Rem Koolhaas: A Prophet of Modern Archi-
tecture."
Glass Digest, v. 79, no. 11, Nov. 15, 2000,
pp. 52–55, ill.
Examines the architect's use of laminated
glass in various projects.
- 906** Hager, Wilhelm.
"Steindl Glas auf dem Weg zum Vollsorten-
ter."
GFF (Zeitschrift für Glas, Fenster, Fassade),
no. 4, April 2001, pp. 60–64, ill.
Profile of the firm.
- 907** Hall, Peter.
"Spot On."
Interiors, v. 160, no. 3, March 2001, pp. 76–79,
ill.
Firm uses glass in lighting hotels.
- 908** Hall, Sarah.
"The Devil's in the Details."
Glass Gazette (Glass Art Association of
Canada), v. 3, no. 43, Feb. 2001, pp. 10–12, ill.
Reprint of article that originally appeared in
Glass Art Magazine.
- 909** Hall, Sarah.
"Illuminations from the River of Light."
Glass Art, v. 15, no. 1, Nov./Dec. 1999,
pp. 36–40, ill.
"Non-denominational" glass wall mural by
Sarah Hall for hospital chapel in Toronto.
- 910** Hall, Sarah.
"Light, Shadow and Mystery – Notre Dame du
Haut à Ronchamp."
Glass Art, v. 16, no. 6, Sept./Oct. 2001,
pp. 80–83, ill.
- 911** Hall, Sarah.
"Norbert Sattler: Portrait of a Craftsman."
Glass Art, v. 16, no. 3, March/April 2001,
pp. 48–52, ill.
- 912** Hall, Sarah.
"Shining and Living: Karlheinz Oswald's Re-
markable New Cathedral Window."
Glass Art, v. 15, no. 2, Jan./Feb. 2000,
pp. 18–20, ill.
Glass mural for cathedral in Juigalpa, Nicara-
gua.
- 913** Hall, Sarah.
"Swansea: Light Years Ahead."
Glass Art, v. 16, no. 4, May/June 2001,
pp. 56–60+, ill.
Review of glass program.
- 914** Hall, Sarah.
"Wind's Eye Gallery: Featuring the Work of
Mark Thompson, AOCA."
Glass Art, v. 16, no. 3, March/April 2001,
pp. 44–45, ill.
Ontario artist creates work for a variety of
architectural settings.
- 915** Hall, Sarah.
"Wind's Eye Gallery: Featuring the Work of Sr.
Nicole Oblinger."
Glass Art, v. 16, no. 6, Sept./Oct. 2001,
pp. 84–86, ill.
- 916** Hall, Sarah.
*The Color of Light: Commissioning Stained
Glass for a Church*.
Chicago, IL: Liturgy Training, 1999, 101 pp., ill.
- 917** Harvey, Kathleen S.
"Transparencia, arte y funcionalidad utilizando
vidrio de seguridad = Transparency, Art and
Functionality Using Safety Glass."
Vitrix, no. 1, Feb.–April 2001, pp. 4–6, ill. In
Spanish and English.
DuPont Benedictus Award.
- 918** Harvey, Kathleen S.
"Vitro grafia: Una técnica moderna en manos
capaces = Glass Appliqué: A Modern Techni-
que in Capable Hands."
Vitrix, no. 1, Feb.–April 2001, pp. 38–40, ill. In
Spanish and English.
Bert Glauner.
- 919** Henderson, Justin.
*Workplaces and Workspaces: Office Designs
That Work*.
Gloucester, MA: Rockport Publishers, 2000,
192 pp., ill.
Contains numerous architectural designs
using glass.
- 920** Hogrefe, Jeffrey.
"The Ascent of Glass."
Smithsonian, v. 32, no. 4, July 2001,
pp. 80–88, ill.
"Advances in production, energy efficiency
and methods of construction have enabled
glass to rise to new heights and assume un-
expected forms."
- 921** Holdman, Tom.
"First Vision: Windows in the Palmyra Temple."
Stained Glass, v. 96, no. 2, Summer 2001,
pp. 136–139, ill.
- 922** Hurd, Peter.
"Scratch & Burn: Acid-Etched Architectural
Glass Offers a World of Options and Opportu-
nities."
USGlass, Metal and Glazing, v. 36, no. 3,
March 2001, pp. 60–61, ill.
- 923** Jaeger, Falk.
"Spring Tide in Glass: Hanover Office Building
Revolutionizes Working World."
Kulturchronik, no. 6, 2000, pp. 38–40, ill.
Building features sweeping glass roof.
- 924** Jay, Leslie.
"Glass Acts: Commercial Art Glass."
Traditional Building, v. 13, no. 6, Nov./Dec.
2000, p. 170+, ill.
Glass dome.
- 925** Jekyll, Robert.
"Symbology 2000: Millennial Initiatives in
Glass."
Ontario Craft, v. 26, no. 1, Summer 2001,
p. 15, ill.
Review of exhibition of works by Canadian
stained glass artists.
- 926** Kalkerup, Martin.
"860–880 Lake Shore Drive Apartments."
GlasMagasinet, v. 10, no. 1, March 2001,
pp. 14–15, ill.
Chicago building designed by Ludwig Mies
van der Rohe.
- 927** Kalkerup, Martin.
"Glastag over British Museum."
GlasMagasinet, v. 10, no. 1, March 2001,
p. 17, ill.
Glass ceiling over The Queen Elizabeth II
Great Court at London museum.
- 928** Kemp, Jim.
*Architectural Detail: Wood, Glass, Metal, Tile,
Fiber*.
London: Quantum Books, 1987, 175 pp., ill.
Stained and etched glass, pp. 70–100.
- 929** Knaack, Ulrich.
*Konstruktiver Glasbau 2: Neue Möglichkeiten
und Techniken*.
Köln: Rudolf Müller, 2000, 198 pp., ill.
- 930** Krewinkel, Heinz W.
*Glass Buildings: Material, Structure and
Detail*.
Basel; Boston: Birkhäuser, 1998, 155 pp., ill.
Details the architectural use of glass in a
variety of buildings.
- 931** Kuzmickas, Daina.
"Two Projects by Simonas Gutauskas."
Stained Glass, v. 96, no. 1, Spring 2001,
pp. 36–39, ill.
Stained glass windows for churches in Russia
and Lithuania.
- 932** Laganier, Vincent.
"James Turrell, ou comment percevoir l'archi-
tecture autrement: Trichromie et virtualisa-
tion."
L'Architecture d'Aujourd'hui, no. 331, Nov./
Dec. 2000, pp. 106–109, ill.
Turrell installed lighting to cause glass facade
on building in Leipzig to change colors.
- 933** Lavigne, Emma.
"Le Vitrail contemporain dans les cathédra-
les."
Dossier de l'Art, no. 78H, July/Aug. 2001,
pp. 110–117, ill.
Contemporary stained glass windows.
- 934** Lawrence, C. Z.
"Angus's Ashes."
Stained Glass, v. 96, no. 1, Spring 2001,
pp. 54–58, ill.
The making of *The Raising of Lazarus*, the
artist's fifth window in the National Cathedral,
Washington, D.C.
- 935** Lefavre, Liane.
"Hans Hollein."
Architecture, v. 90, no. 5, May 2001,
pp. 118–125, ill.
Bank building in Lima, Peru, is "clad in a
titanium screen interwoven with multicolored
fiber-optic threads."

- 936** Linn, Charles.
"A Restored, Relit Art Deco Icon Returns the Power of Light to Downtown Syracuse."
Architectural Record, [v. 188], no. 11, [Nov.] 2000, pp. 204–206+, ill.
Building includes lighted pilasters of molded glass made by Steuben.
- 937** Lutz, R. Theodore.
"The Nativity Window, Christ Church, Mississauga, Ontario."
Stained Glass, v. 96, no. 3, Fall 2001, pp. 216–217, ill.
- 938** MacKeith, Peter.
"Sibelius Hall, Lahti, Finland."
Architectural Record, v. 189, no. 6 [7], June [July] 2001, pp. 124–127, ill.
Concert hall described as a "wooden vessel encased in glass."
- 939** Mackey, Mary.
"Architectural Glass Swansea 2000 Conference."
The Glass Society of Ireland Newsletter, no. 25, Jan. 2001, pp. 8–11, ill.
- 940** Malle, Loïc.
Transparence et transcendance.
Paris: Marval, 2000, pp. 180–183, ill.
Stained glass windows by Charles Ross.
- 941** Matisse, Henri, 1869–1954.
The Vence Chapel: The Archive of a Creation.
Milan, Italy: Skira Editore; Houston, TX: Menil Foundation, 1999, 472 pp., ill.
Correspondence between Henri Matisse, Marie-Alain Couturier, and Louis-Bertrand Rayssiguier concerning the chapel, and detailing the creation of its stained glass windows.
- 942** McIndoe, Graham.
"Quel che Gehry ha fatto e farà = What Gehry Did Next."
Domus, no. 837, May 2001, pp. 70–77, ill. In Italian and English.
Includes two Manhattan projects that "explore the potential of molded glass."
- 943** Meppelink, Barry.
"The Cast Glass of Nathan Allan Glass Studios."
Stained Glass, v. 95, no. 4, Winter 2000, pp. 264–265, ill.
- 944** Michel, Florence.
"Una scatola arancione = The Orange Box."
Domus, no. 835, March 2001, pp. 90–99, ill. In Italian and English.
Renovation of concrete and glass theater in Pont-Audemer, Normandy.
- 945** Miller, Sara B.
"Ken Phillips: The Accidental Artist."
Glass Craftsman, no. 163, Dec. 2000/Jan. 2001, pp. 49–51, ill.
- 946** Miret, Ellen.
"St. Aloysius, New Canaan, Connecticut."
Stained Glass, v. 96, no. 3, Fall 2001, pp. 212–214, ill.
- 947** Moreno, Fernando Báez-Villaseñor.
"José Antonio Rage: El espacio de la luz = The Space of Light."
Vidrio, no. 4, April–June 2000, pp. 19–26, ill. In Spanish and English.
Works by stained glass artist.
- 948** Mornement, Adam.
"A British Call Center with Space-Age Attitude."
Architectural Record, v. 189, no. 6, June 2001, pp. 79–80, ill.
Building features three-story, 340-foot glass atrium.
- 949** Morse, Larry.
"Glass Handrails Create Openness."
Glass Digest, v. 80, no. 6, June 2001, pp. 52–53, ill.
Glass railing systems installed in retail stores.
- 950** Nobel, Philip.
"Rocky Mountain Resolution."
Architectural Digest, v. 58, no. 6, June 2001, pp. 200–209, ill.
Colorado residence "is an unusual composition of angular steel-and-glass pavilions."
- 951** Ogundehin, Michelle.
"Bonjour vitesse: Air France's Stylish New Terminal at Charles de Gaulle Airport Is a Breeze to Navigate."
Interiors, v. 161 [160], no. 2, Feb. 2001, pp. 50–53, ill.
Terminal features ribbed glass ceiling.
- 952** Oxley, John.
Stained Glass in South Africa.
Rivonia, [South Africa]: William Waterman, 1994, 111 pp., ill.
Introduces several contemporary artists.
- 953** Patterson, Elizabeth A.
"The Architecture of Glass Block."
Old-House Journal, v. 29, no. 1, Jan./Feb. 2001, pp. 46–51, ill.
- 954** Pearson, Ian.
"Window to the World – Colours of Day': The Figure of Christ on the West Window of St. Anne's Church, Thurso."
British Society of Scientific Glassblowers Journal, v. 38, no. 4, Oct. 2000, pp. 153–159, ill.
- 955** Peeters, Vital.
Stained Glass.
Marlborough: Crowood, 1999, 96 pp., ill.
- 956** Pepper, Andrew.
"Building with Light: Holography, Glass and Architecture."
This Side Up!, no. 15, Autumn 2001, pp. 2–4, ill.
Glass and holographic wall in Bonn, Germany.
- 957** Phéline, Jean-Michel.
Projets de Lüpertz, Cathédrale de Nevers, 1991–1993.
Paris: Marval, 2000, pp. 140–143, ill.
Stained glass windows by Markus Lüpertz.
- 958** Pickett, Christina.
"Glazier John Wilcox."
Fusion Magazine (The Ontario Clay & Glass Association), v. 25, no. 2, Spring 2001, pp. 22–23, ill.
- 959** Pollock, Naomi R.
"Mediatheque."
Architectural Record, v. 189, no. 5, May 2001, pp. 190–201, ill.
Building in Sendai, Japan, is "a 231,500-square-foot glass box."
- 960** Puglisi, Luigi Prestinena.
"Sotto il segno dei pesci."
Domus, no. 835, March 2001, pp. 112–119, ill. In Italian and English.
Floor of restaurant in Rome is made of "metal and sandwiched glass, composed of three sheets of glued glass the middle one of which is fractured to produce a snorkling effect."
- 961** Ramazzini, Judy.
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Berlin: Springer-Verlag, 2001, 275 pp., ill.
Technical implications of glass as a construction material.

1240 Young, Butch.
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1254 *Art Glass: Looking at the Basics*.
Kathen Gaffney, 2001.
36 min., sound, color.

1255 *The Art of Glass Engraving*, v. 100.
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30 min., sound, color.

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1260 *Art of Glass*.
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1261 *Bead Torch 101*.
Mark Lauckner, [2000?].
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1262 *Ben Edols and Kathy Elliott*.
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1265 *Blown Beads*.
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48 min., sound, color.

1267 *Chihuly and the Masters of Venice*.
Portland Press, 2001.
58 min., sound, color.

1268 *The 'Colour Pot' Electric Glass Melting Furnace*.
Mark Lauckner, 1999.
2 videocassettes (160, 80 min.), sound, color.

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[60?] min., sound, color.

1270 Tape 10: *Glass Architecture*, by Tina Oldknow.
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1272 Tape 3: *Chemistry and Development of Ruby Glass*, by David C. Watts.
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1273 *The Crystal City*.
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1274 *Dudley Giberson's Core Vessel Video* (presented to the 2001 GAS Conference).
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1275 *Flamework an Intimate Art*.
Glassworks Video Productions, 2001.
60 min., sound, color.

1276 *Flameworking with Teamwork, Technology and Scale*.
Blue Moon Press, 2001.
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1277 *Georg Michael Gausling Spuren in Glas*.
Friedhelm Sonderhoff, 2001.
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1278 *Glass of the Sultans* (lecture by David Whitehouse).
The Corning Museum of Glass, 2001.
[70?] min., sound, color.

- 1279** *Global Art Glass.*
Eureka Film, 2000.
29 min., sound, color.
- 1280** *Greater Boston Arts.*
WGBH, 2001.
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- 1281** *Intermediate Beadmaking: The Bells and Whistles.*
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- 1282** *Introduction to the Fusing and Slumping of Glass.*
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- 1283** *Itoko Iwata Glass Tower.*
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- 1284** *Karg Art Glass Documentary.*
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- 1285** *Lauscha Glas Creation: Original Christbaumschmuck aus dem Thuringer Wald.*
5 min., sound, color.
- 1286** *Making Beads with Stained Glass Remnants, part 1.*
Kate Drew-Wilkinson, 2001.
90 min., sound, color.
- 1287** *Making Beads with Stained Glass Remnants, part 2.*
Kate Drew-Wilkinson, 2001.
90 min., sound, color.
- 1288** *Making Paperweights with Schott Ophthalmic Glass.*
Lewis Wilson, 2001.
80 min., sound, color.
- 1289** *Melting Glass.*
Melting Glass Productions, [2000?].
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- 1290** *Pattern Canes from Optic Molds.*
[S.n.], 2001.
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- 1291** *Rather Good at Blue: A Portrait of Patrick Reyntiens.*
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- 1292** *Stained Glass with Vicki Payne: Fused Glass Jewelry.*
Cutters Video Productions, [n.d.].
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- 1293** *Stained Glass with Vicki Payne.*
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- 1294** *Stained Glass with Vicki Payne: Kiln-formed Bracelets.*
Cutters Video Productions, [199?].
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30 min., sound, color.
- 1296** [Susan Goff].
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- 1297** *The Master Class Series: Pâte de verre with Shin-ichi and Kimiaki Higuchi (volume 4).*
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- 1298** *Vetroricerche: Sogno di una notte di mezza estate; Omaggio a W. Shakespeare.*
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19 min., sound, color.
- 1299** *What is Man? Aspects of Scale in Flameworked Sculpture.*
Blue Moon Press, 2001.
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- 1300** *When Frogs Talk (featuring Nancy Nagel).*
Flame and Fusion, 2001.
55 min., sound, color.
- 1301** *World on a String.*
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A SELECTIVE INDEX OF PROPER NAMES AND PLACES

AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

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EINLADUNG / INVITATION / INVITATION ZUM/TO/AU CORNING MUSEUM OF GLASS WETTBEWERB / COMPETITION / CONCOURS

New Glass Review 24

in NEUES GLAS / NEW GLASS

Jedes Jahr veranstaltet das Corning Museum of Glass, N.Y./USA, einen internationalen Wettbewerb, um 100 Dias von innovativen Glasarbeiten auszuwählen.

Eine internationale Jury trifft die Auswahl. Die 100 ausgewählten Arbeiten werden im Frühjahr 2003 in der Zeitschrift NEUES GLAS/NEW GLASS veröffentlicht. Alle Teilnehmer erhalten ein Exemplar. (Falls Sie kein Exemplar erhalten, schreiben Sie direkt an NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen.)

Teilnehmer: Alle Glasgestalter sowie Firmen aus aller Welt.

Objekte: Zugelassen sind nur Arbeiten, die zwischen dem 1. Oktober 2001 und dem 1. Oktober 2002 entworfen und gemacht worden sind.

Zulassung: Eingereicht werden können Gefäße, Objekte, Environments, Glasbilder, Glasfenster und architekturbezogenes Glas sowie Glas-Design. Alle Arbeiten sollten unter jedem Gesichtspunkt – Funktion, Ästhetik und Technik – einen exzellenten Standard aufweisen.

Bedingungen: Teilnehmer müssen das nachfolgende Ausschreibungsformular in allen Punkten ausfüllen, max. 3 Farbdias beifügen, die eine Arbeit oder eine Designserie enthalten. Die Dias sollen eine Größe von 35 mm, 5,1 x 5,1 cm haben. Die Dias müssen einen Aufkleber mit einer Identifikations-Nr. und den Titel tragen sowie die Angabe „oben“ und „unten“ enthalten. Die Qualität der Abbildungen in der Zeitschrift NEUES GLAS/NEW GLASS hängt von der Qualität der Dias ab. Alle Dias werden Eigentum des Corning Museums of Glass. Sie werden in die weltgrößte Diasammlung aufgenommen, die allen Interessenten, Studenten, Händlern, Sammlern, Glasgestaltern zur Verfügung steht.

Gebühr: 15 US-\$. Zahlungen können in U.S. Schecks erfolgen (Auslandsschecks werden nicht akzeptiert.), per U.S. Postanweisung oder Kreditkarte (Visa, MasterCard, American Express oder Discover).

Termin: bis spätestens **15. Oktober 2002** (Poststempel). Unterlagen an:

Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 slides of innovative works in glass. The selection is made by an international jury. The 100 works chosen will be published in the magazine NEUES GLAS/NEW GLASS in Spring 2003. All participants will receive a copy. (If you do not receive your copy, please write directly to: NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen, Germany.)

Participants: All artists and companies, from all over the world, making glass objects.

Objects: Only works which have been designed and made between October 1, 2001, and October 1, 2002, are eligible.

Permitted entries: Vessels, objects, environments, glass pictures, glass windows, architecture-related glass, and glass designs may be submitted. All works should be of excellent standard from every point of view – function, aesthetics, and technique.

Conditions: Participants must complete the attached entrance form in full and enclose a total of 3 color slides illustrating one work or design series. The size of the slides should be 35 mm, 5,1 x 5,1 cm. The slides must be labeled with an identification number and the title of the piece, and must also indicate "top" and "bottom" of object. The quality of the reproductions in the magazine NEUES GLAS/NEW GLASS depends on the quality of the slides. All slides become the property of The Corning Museum of Glass. They will be added to the world's largest slide collection, which is made available to any interested person, students, dealers, collectors, and artists in glass.

Fee: US \$15. Payment may be made by United States check (foreign checks will *not* be accepted), United States Postal Money Order, or credit card (Visa, MasterCard, American Express, or Discover).

Closing date: All entries must be postmarked not later than **October 15, 2002**, and addressed to:

Chaque année, le Corning Museum of Glass, N.Y./U.S.A., organise un concours international afin de choisir 100 diapositives d'innovations d'ouvrage en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés dans la revue NEUES GLAS/NEW GLASS en printemps 2003. Tous les participants recevront un exemplaire (Au cas où vous n'auriez pas reçu un exemplaire, écrivez directement à NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen, Allemagne).

Participants: Tous les créateurs et firmes dans le monde entier se préoccupant du verre.

Objets: Ne sont admises que les œuvres qui sont été conçues et réalisées entre le 1er Octobre 2001 et le 1er Octobre 2002.

Admission: On pourra présenter des récipients, des objets, des environnements, des Images en verre, des vitraux, des verres réfés à l'architecture, ainsi que des dessins en verre. Tous les ouvrages devraient représenter un standard excellent de tous les points de vue, soit de la fonction, de l'esthétique et de la technique.

Conditions: Les participants devront remplir le formulaire d'ouverture suivant à la présente sur tous les points et y annexer max. 3 diapositives en couleur présentant un ouvrage ou une série de dessins. Les diapositives auront une dimension de 35 mm, 5,1 x 5,1 cm. Ils seront munies d'une étiquette adhésive portant un numéro d'identification et le titre, ainsi que l'indication «en haut» et «en bas». La qualité des reproductions dans la revue NEUES GLAS/NEW GLASS dépend de la qualité des diapositives. Toutes les diapositives seront la propriété du Corning Museum of Glass. Elles trouveront un bon accueil à la plus grande collection du monde qui est à disposition de tous les intéressés, les étudiants, les marchands, les collectionneurs et les créateurs d'ouvrages en verre.

Droit: US \$ 15. Le paiement peut être effectué par chèque-U.S., (Les chèques étrangers ne seront pas acceptés) par mandat postal U.S., ou par carte de crédit (Visa, MasterCard, American Express ou Discover).

Détails: Au plus tard jusqu'au **15. Octobre 2002** (Timbre de la poste). Envoyez le matériel justificatif à:

ANMELDUNG/APPLICATION/DÉCLARATION

Deadline: October 15, 2002

Name/Nom Frau/Ms./Madame Herr/Mr./Monsieur

(Vorname/First/Prénom)

(Nachname/Last/Nom)

(Name der Firma/Name of company/Nom de firme)

Adresse/Address

Telephone

Nationalität/Nationality/Nationalité

Dias/Slides/Diapositives

Bitte nur 35-mm-Dias einreichen (ohne Glasrahmen).
Please submit 35 mm slides only (no glass mounts).
Prière de présenter des diapositives de 35 mm seulement (pas encadrées de verre).

Titel/Title/Titre

Technik/Technique-Mat./medium

Maße/Dimensions/Mésures

1.		Höhe/Height/ Hauteur	Breite/Width/ Largeur	Tiefe/Depth/ Profondeur
		cm	cm	cm
2.		cm	cm	cm
3.		cm	cm	cm

Ich bestätige, dass ich die oben beschriebene(n) Arbeit(en) zwischen dem 1. Oktober 2001 und dem 1. Oktober 2002 entworfen /gestaltet (eins oder beides ankreuzen) habe. Ich bin damit einverstanden, dass meine Bewerbung nicht berücksichtigt werden kann, wenn sie nach dem 15. Oktober 2001, Bewerbungsschluss, abgestempelt ist, und dass es die U.S. Copyright-Bestimmung, gültig seit 1. Januar 1978, erforderlich macht, dass ich dieses Formular unterschreibe, damit The Corning Museum of Glass in jeder Form Dias mit meinen Arbeiten, die ich für *New Glass Review 24* eingereicht habe, reproduzieren und in jeglicher Form und ohne Vergütung an mich für das Museum verkaufen kann. Diese Genehmigung wird nicht uneingeschränkt erteilt, um die Nutzungsrechte des Künstlers zu schützen. Ich bin weiterhin damit einverstanden, dass alle eingereichten Dias in den Besitz des Corning Museum of Glass übergehen.

I certify that I designed /made (check one or both) the work(s) described above between October 1, 2001, and October 1, 2002. I understand that my entry cannot be considered if it is postmarked after the October 15, 2001, deadline and that the U.S. Copyright Act, effective January 1, 1978, requires that I sign this document to permit The Corning Museum of Glass to reproduce in any form slides of my objects submitted for *New Glass Review 24*, and to sell those reproductions in any form on the Museum's behalf and without compensation to me. This permission is granted on a nonexclusive basis to protect the artist's right of use. I also understand that all slides submitted become the property of The Corning Museum of Glass.

Je certifie que j'ai dessiné /exécuté la ou les œuvres (marquez d'une croix un ou les deux) qui est (sont) décrit(s) ci-dessus, entre le 1er Octobre 2001 et le 1er Octobre 2002. J'approuve que ma sollicitation ne sera pas considérée si elle est oblitérée après le 15e octobre 2001 – fin de sollicitation – et j'approuve que le décret de l'U.S. copyright, valide depuis le 1er janvier 1978, exige que je signe le formulaire afin que The Corning Museum of Glass puisse reproduire les diapositives de mes ouvrages que j'ai remises pour *New Glass Review 24* en tout genre et que le musée puisse les vendre en chaque façon et sans compensation à moi. Cette autorisation est donnée sur une base non-exclusive pour protéger les droits de jouissance de la part de l'artiste. J'approuve aussi que toutes les diapositives soumises seront la propriété du Corning Museum of Glass.

Unterschrift/Signature: _____

Datum/Date: _____

Gebühr 15 US-\$ beigefügt/US \$15 entry fee enclosed/15 US-\$ frais ci-inclus

The Corning Museum of Glass erhält viele Anfragen nach den Adressen der Künstler, die in *New Glass Review* aufgenommen werden. Wenn Sie wünschen, dass Ihre Adresse oder die einer einzelnen Galerie/Ihres Vertreters aufgelistet werden soll, vervollständigen Sie bitte folgende Information.

- Bitte geben Sie dieselbe Adresse an, die ich auf dem Anmeldeformular vermerkt habe.
- Bitte drucken Sie meine Adresse nicht ab und geben Sie sie auch nicht weiter.
- Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an.

The Corning Museum of Glass receives many requests for the addresses of the artists included in *New Glass Review*. If you would like your address or that of a single gallery/representative listed, please complete the following information.

- Please list the same address I have provided on the entry form.
- Please do not print or release my address.
- Please print the address of my representative instead of my own.

The Corning Museum of Glass reçoit beaucoup de demandes concernant les adresses des artistes qui sont admis à *New Glass Review*. Si vous désirez que votre adresse ou celle de votre galerie/représentatif soit mentionnée, nous vous prions de compléter l'information suivante.

- Je vous prie d'indiquer la même adresse que dans le formulaire.
- Je vous prie de ne pas imprimer ou faire passer mon adresse.
- Je vous prie d'indiquer l'adresse de mon représentant au lieu de la mienne.

Galerie/Gallery – Repräsentant/Representative/Représentant: _____

Adresse/Address: _____