

NewGlass

Review 25



The Corning Museum of Glass

NewGlass Review 25

The Corning Museum of Glass
Corning, New York

2004

Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2002, and October 1, 2003.

For additional copies of *New Glass Review*, please contact:

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To Our Readers

To mark its 25th anniversary, *New Glass Review* has been redesigned, and it offers some new features.

Perhaps the most immediately noticeable change is a substantial increase in the size of the images in the "Artists and Objects" and "Jurors' Choice" sections. Instead of five illustrations squeezed onto a page, the average number is now two. This will allow readers to see the objects in greater detail.

Two new sections have been added to the publication:

- The "Notes" section features the annual Rakow Commission of The Corning Museum of Glass, which is also illustrated on the cover of the *Review*. Brief reports on acquisitions and activities related to contemporary glass are included, when appropriate. For this section, museums are invited to submit text and photographs on major gifts.
- The "Recent Important Acquisitions" section presents illustrations and brief descriptions of significant objects added to public and private collections in the United States and abroad during the previous year. Institutions and individual collectors that would like to submit works for possible publication in this section are invited to contact the Museum for more information.

One major deletion from *New Glass Review* is the bibliography of recently published articles and books on glass added to the collection of the Museum's Rakow Research Library. In 2003, the bibliography went online, permitting readers to perform keyword searches and to access tens of thousands of bibliographic records. The library will continue to supply, upon request, a printed list of entries generated by a subject-limited search.

* * *

In 2003, more than 6,000 copies of the *New Glass Review 25* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 946 individuals and companies representing 44 countries submitted 2,527 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 Library, 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), 22 (2001), 23 (2002), and 24 (2003) are still available from the Buying Office, which can also supply all back issues of the *Review* in black-and-white microfiche.

The Museum thanks all of the artists and designers who submitted their slides to *New Glass Review* for consideration, and the guest jurors Ursula Ilse-Neuman, Flora Mace and Joey Kirkpatrick, and Michael Rogers. Special thanks are due to those who made this publication possible: Mary Chervenak, Marie-Luise Cöln, Brandy Harold, Uta M. Klotz, Tina Oldknow, Richard Price, Joan Romano, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

* * *

Since 1985, *New Glass Review* has been printed by Ritterbach Verlag GmbH in Frechen, Germany. This firm also publishes *Neues Glas/New Glass*, a quarterly magazine devoted to contemporary glassmaking. *New Glass Review* is published annually with the April/June issue of *Neues Glas/New Glass*. It is also available as a separate volume. Subscriptions to *New Glass Review* (without the *Neues Glas/New Glass* magazine) are available from the Buying Office of The Corning Museum of Glass (see address, above).

Cover: *Never twice the same* (Tlingit storage box).

Preston Singletary (American, b. 1963). United States, Seattle, Washington, 2003.

Cast, waterjet-cut, assembled, cut, and sandblasted.

H. 47.3 cm, W. 39.5 cm, D. 39.5 cm.

The Corning Museum of Glass (2003.4.83, the 18th Rakow Commission).

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Table of Contents

| | |
|-----------|-------------------------------|
| 4 | Artists and Objects |
| 50 | Jury Statements |
| 60 | Jurors' Choice |
| 77 | Notes |
| 85 | Recent Important Acquisitions |

Artists and Objects



1. Leo Aerts

Visible Horizontal (standing)

Plate glass, steel

H. 120 cm, W. 120 cm, D. 45 cm

UIN, MR

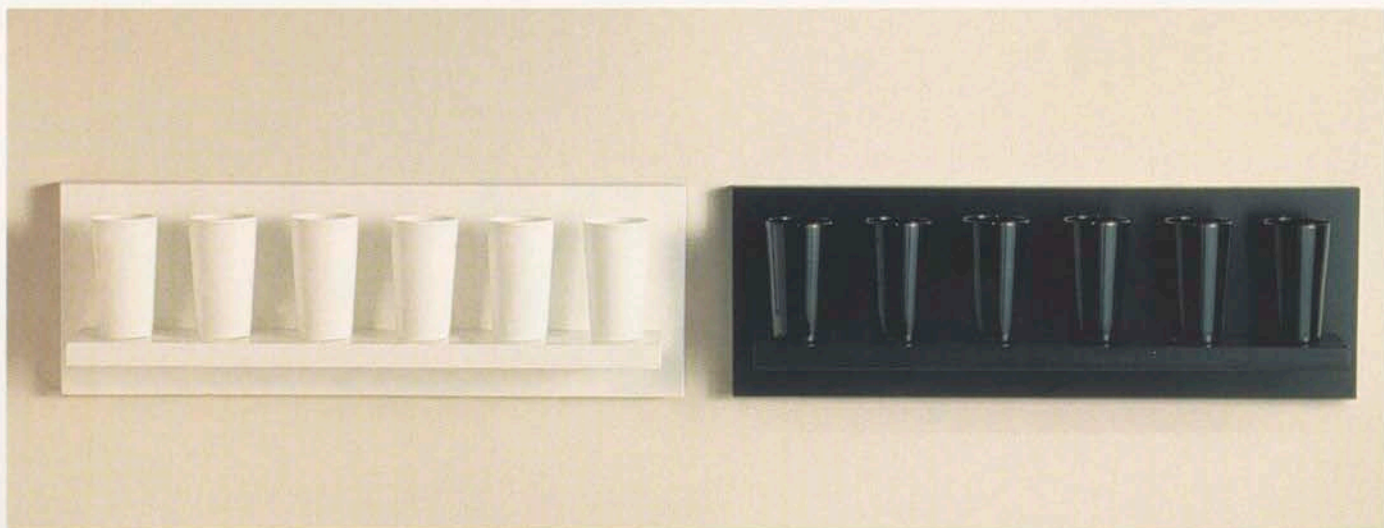
2. Sean Albert

White on White, Black on Black

Blown glass; wood

H. 24 cm, W. 150 cm, D. 15.25 cm

FM&JK, TO, MR



3. Julie Alland

Break-Time Trophy—Tuesday Morning

Kiln-cast glass

H. 10 cm, W. 9 cm, D. 9 cm

TO, MR

Photo by Ira Schrank



4. Jan Ambrúz

Long Night

Opaque glass

H. 85 cm, W. 650 cm, D. 1 cm

TO





5. Laurentiu Anghelache

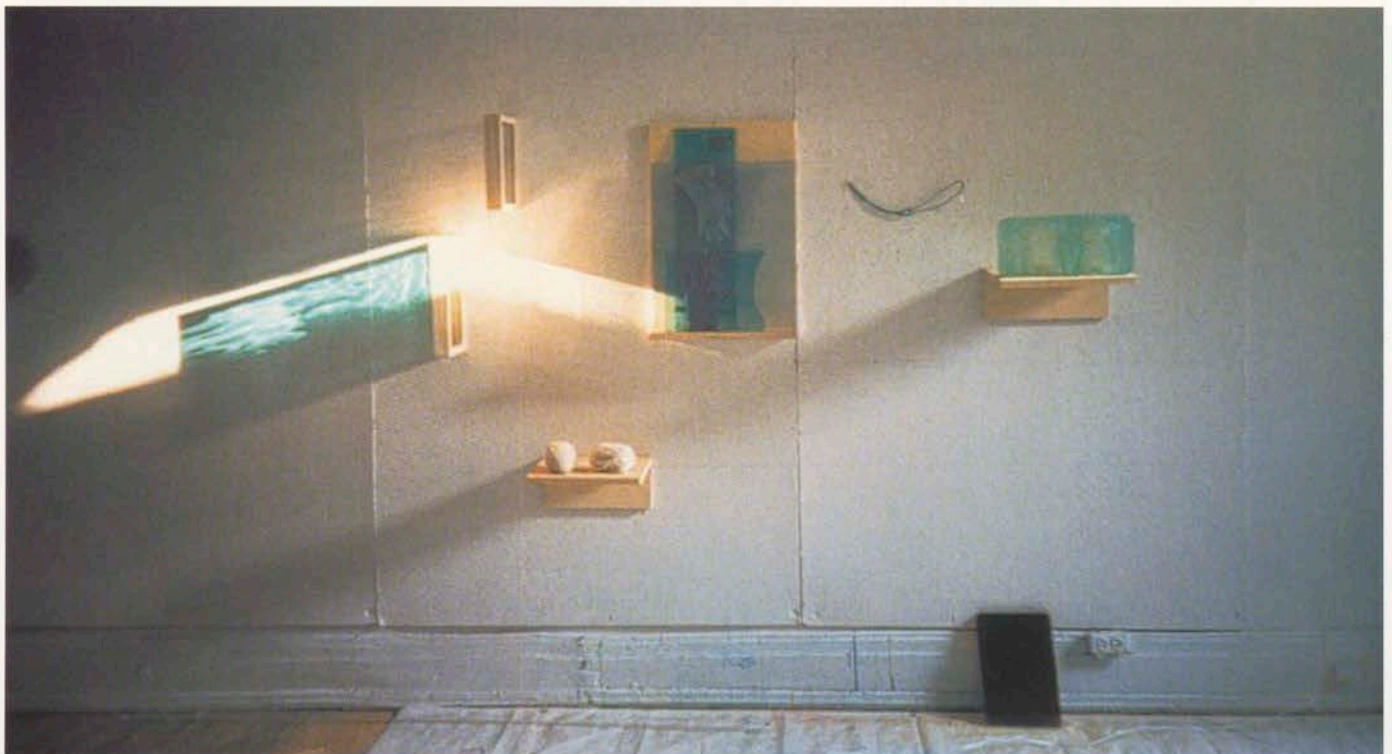
Last Sheaf of Dew

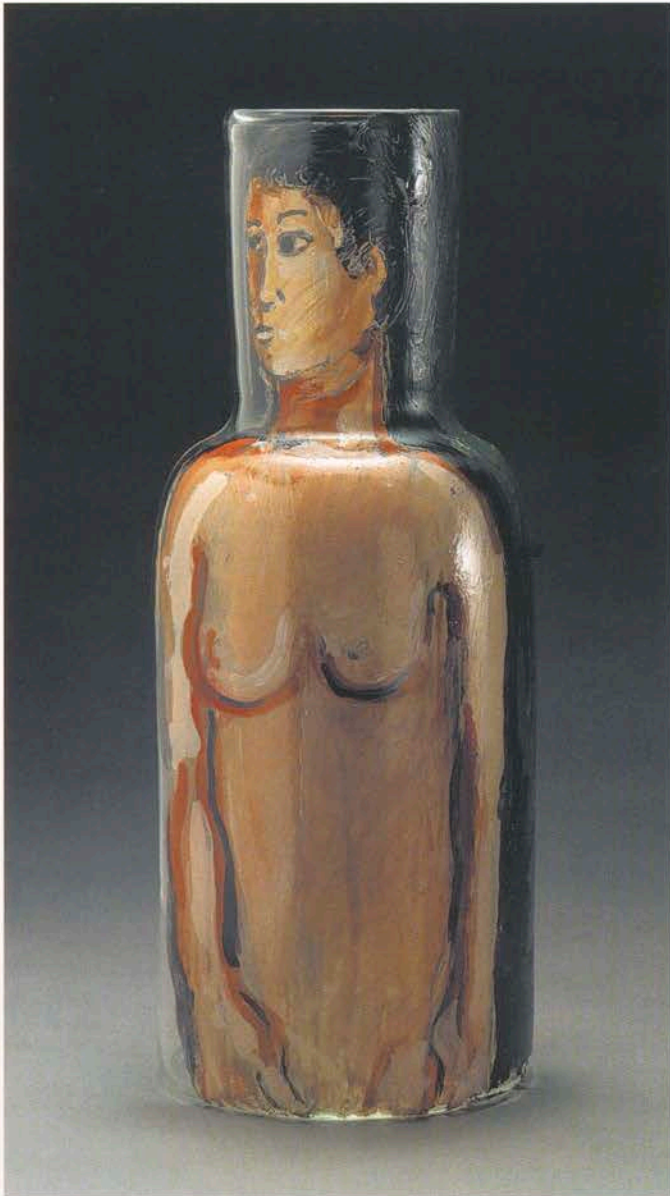
Flameworked glass beads; copper wire

Tallest: H. 25 cm, W. 13 cm, D. 24 cm

MR

6. Claire Beaulieu
Reflexion (installation)
Glass, wood, necklaces, glycerin
Variable dimensions
FM&JK, TO, MR





7. William Bernstein

Figure Study

Blown glass; vitreous enamel
H. 44 cm, W. 20 cm, D. 20 cm
UIN, FM&JK, TO, MR



8. Megan Biddle

Plumage

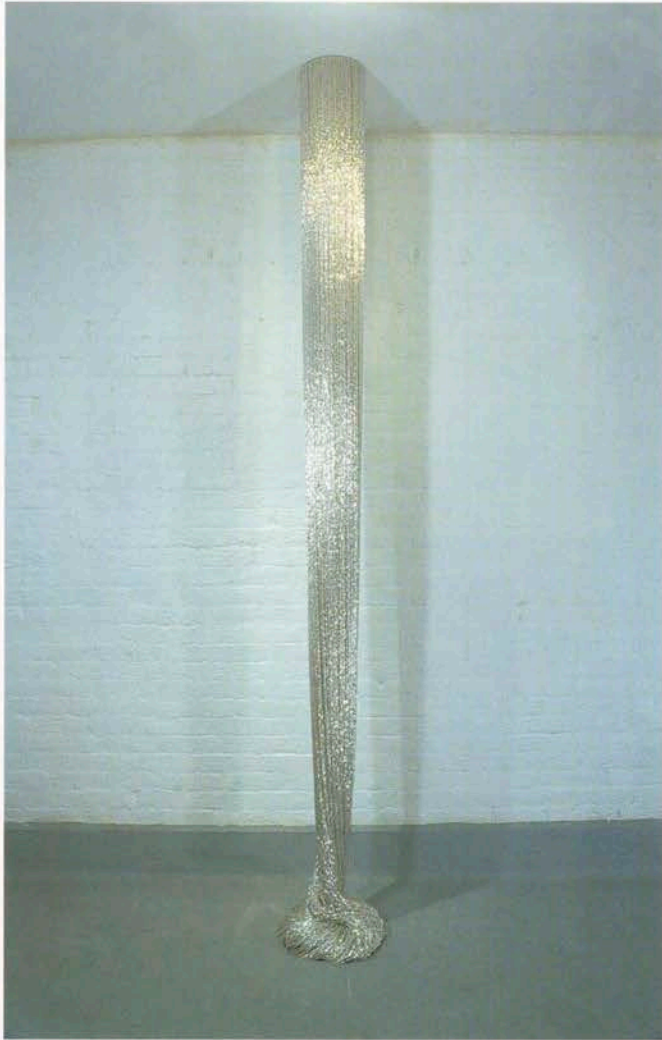
Blown and broken glass; mixed media
H. 175 cm, W. 53 cm, D. 10 cm
TO



9. Anne Brodie
Pouring Spoons
Hot-worked glass; spoons
H. 20 cm, W. 10 cm
TO



10. Thor Bueno
Conical View
Blown and silvered glass; mural
H. 60 cm, W. 150 cm, D. 600 cm
UIN, FM&JK, TO, MR



11. Lisa Capone

Deluge

Silver-lined glass beads; steel, brass
 H. 366 cm, W. 20.32 cm, D. 20.32 cm
 FM&JK, TO, MR



12. Joseph Cavalieri

Two Nanny Goats

Stained glass; paint
 H. 93 cm, W. 58 cm, D. 7 cm
 UIN, MR



13. David Chatt

Boxing Miyuki

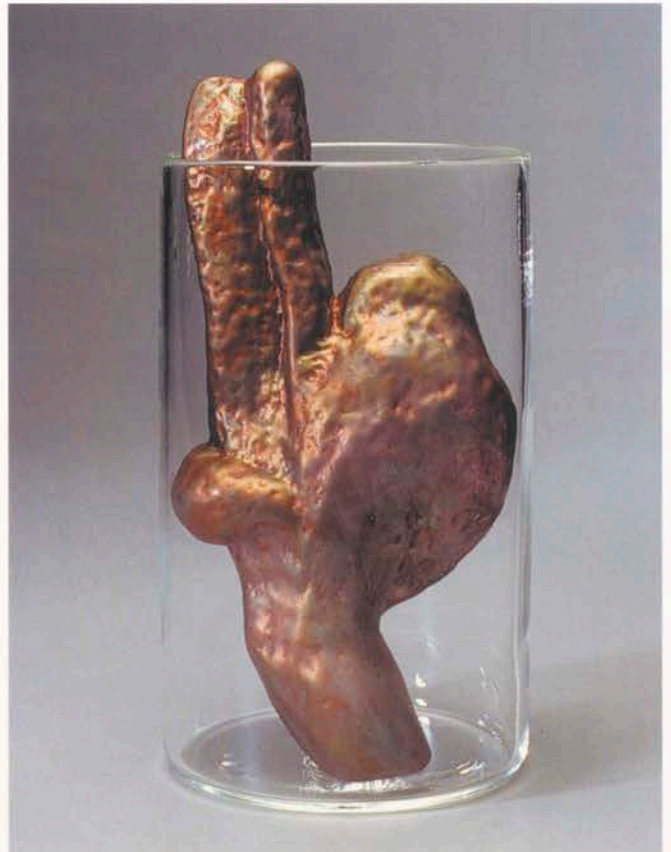
Glass seed beads;
 found objects

H. 15.25 cm, W. 15.25 cm, D. 5.08 cm
 TO, MR



15. Anthony Cioe
Wilt (series of eight vessels)
 Blown glass; found objects, Plexiglas shelving
 H. 121.9 cm, W. 365.7 cm, D. 22.8 cm
 FM&JK, MR

14. Victor Chiarizia
The Optimist
 Blown and frameworked glass; vitreous enamels
 H. 91 cm, W. 25 cm, D. 25 cm
 FM&JK, TO



16. Jon F. Clark
C. T. B.
 Mold-blown glass; paint
 H. 32 cm, W. 16.25 cm, D. 16.25 cm
 MR





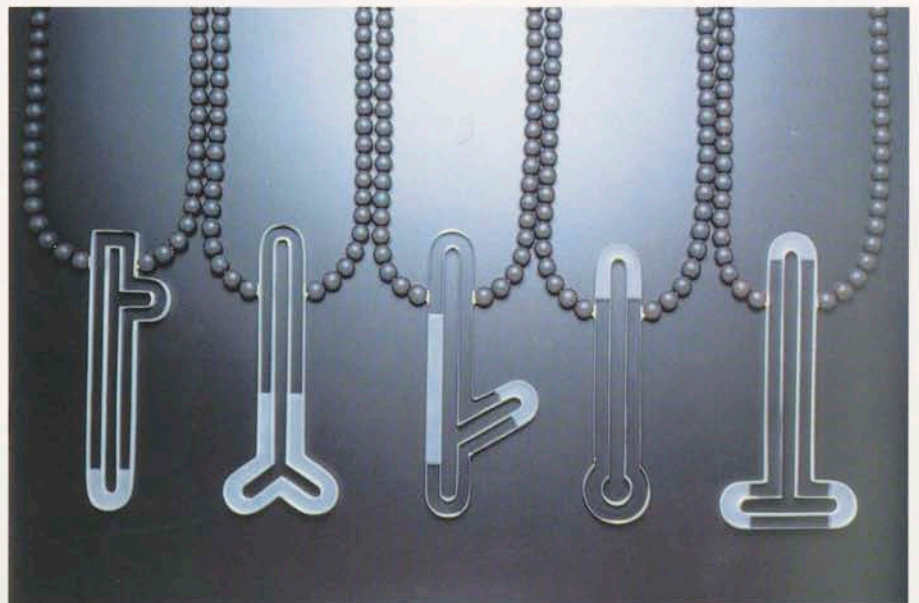
17. Brian Clarke

Transillumination

Stained glass

Each panel: H. 208 cm, W. 91 cm

UIN, FM&JK, TO, MR



18. Yvonne Coffey

Group of Necklaces, Male Series

Cut lead glass

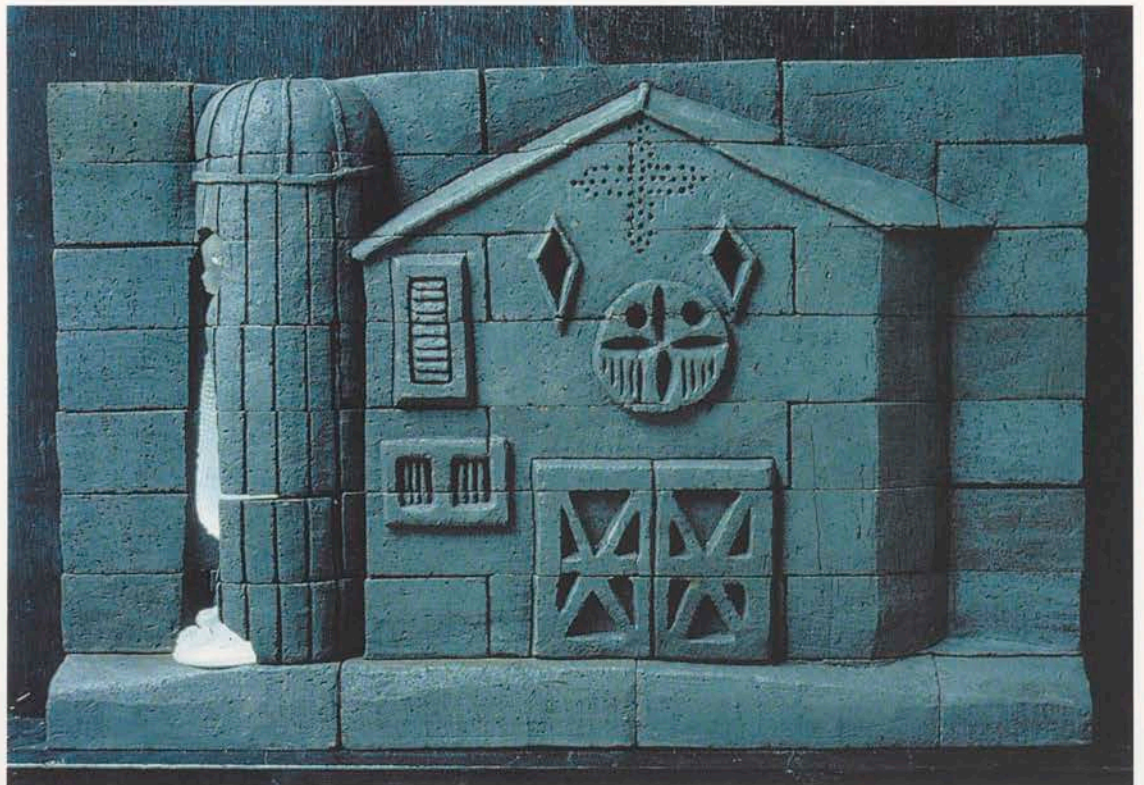
Each: H. 36 cm, W. 4 cm, D. 0.6 cm

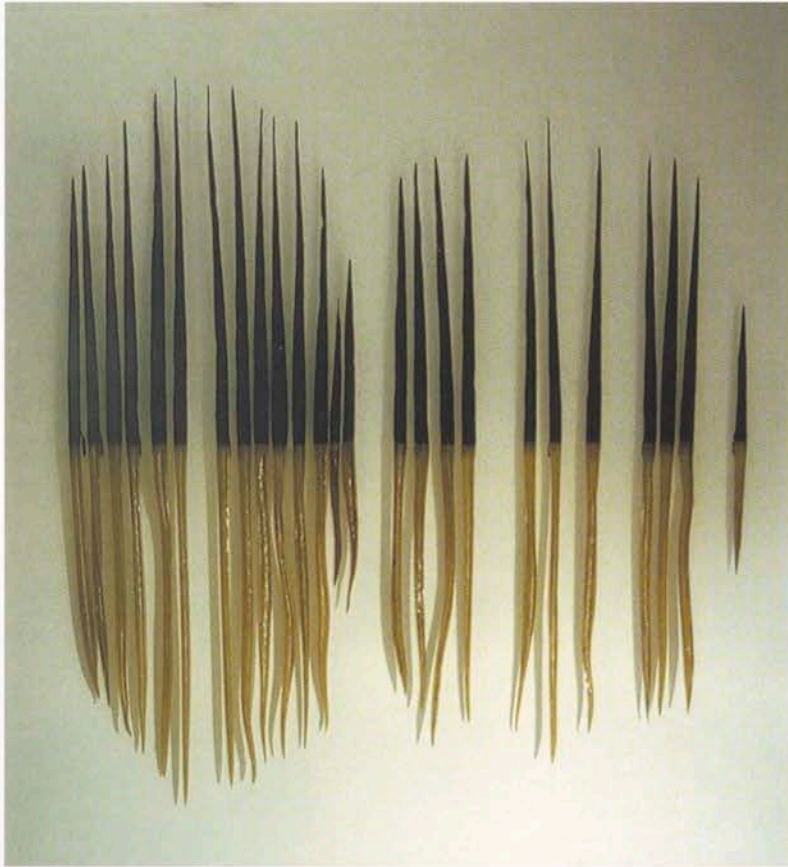
UIN

19. Nancy Cohen
Passenger
Glass, handmade
paper, epoxy;
assembled
H. 12.7 cm,
W. 25.4 cm,
D. 12.7 cm
UIN, MR



20. Elizabeth M. Coleman
Facade
Kiln-cast lead glass;
manganese, fumed
brick
H. 45.5 cm,
W. 61 cm, D. 10 cm
TO
Photo by
Bryan Heaton





21. Brad Copping

Reflecting

Hot-worked glass, cut, enameled; wood, steel
H. 180 cm, W. 196.5 cm, D. 13 cm

TO



22. Jill Henrietta Davis

Lipstick Lamps, 2003

Blown glass; gold leaf, wood, electrical fixtures
Taller: H. 39 cm, W. 13 cm, D. 13 cm

TO



23. Róisín de Buitléar

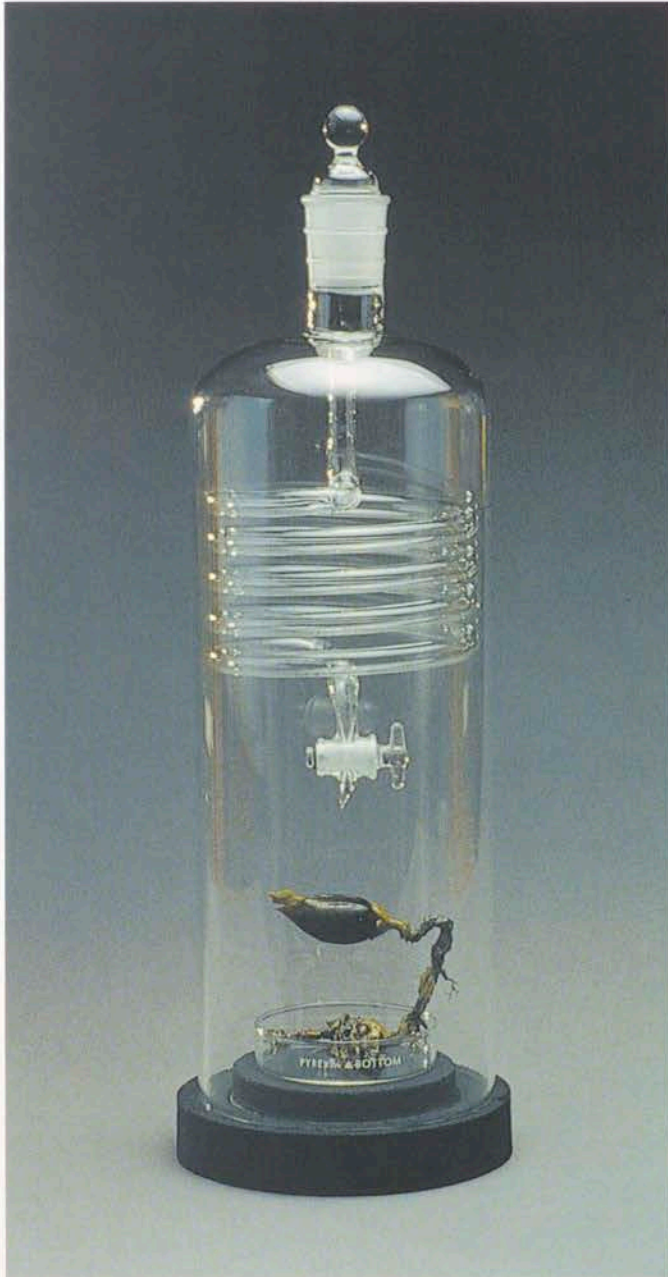
Lios

(Enclave or Protected Place)

Hot-worked glass

H. 13 cm, Diam. 140 cm

TO



24. Paul DeMarco

*Genetic Engineering Department:
 pisum sativum periculum. Experiment #2603402*
 Frameworked glass
 H. 52 cm, W. 22.5 cm, D. 22.5 cm
 MR



25. Jim Dennison and Leanne Williams

Slaughtered
 Cast glass; stainless steel, silicone
 H. 141 cm, W. 35 cm, D. 44 cm
 UIN, FM&JK, TO, MR



26. Laura Donefer
Bereft (installation)
 300 blown glass jars; mixed media,
 waxed burlap
 H. 240 cm, W. 390 cm, D. 45 cm
 FM&JK, TO, MR



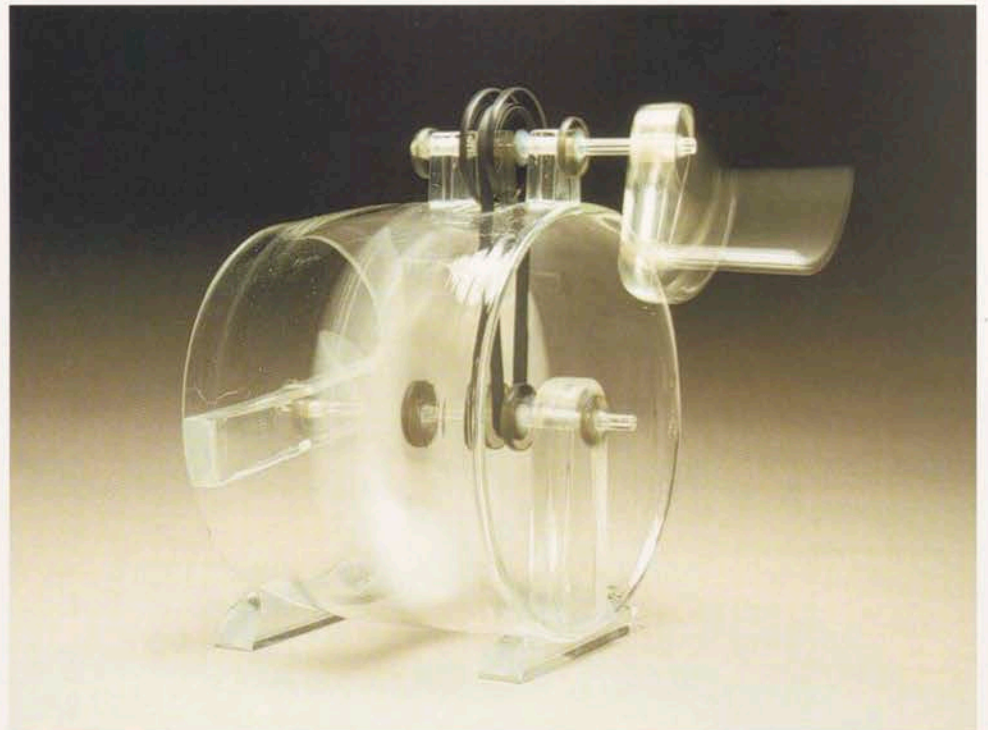
27. Tim Drier
Decanter and Goblets
 Frameworked borosilicate glass
 H. 61 cm, W. 25.4 cm, D. 15.2 cm
 TO



28. Ilze Dudina
The Archetype 2
 Blown glass; textile
 H. 86 cm, W. 34 cm, D. 36 cm
 MR



30. Matthew Eskuche
Jetsons Apartment Buildings #2
 Flameworked borosilicate glass
 Tallest: H. 75 cm, W. 15 cm, D. 15 cm
 TO



29. Christopher Duffy
Hand-Powered Fan
 Blown glass, slumped,
 cold-worked; rubber fan belt
 H. 35 cm, W. 40 cm, D. 30 cm
 UIN, FM&JK, MR



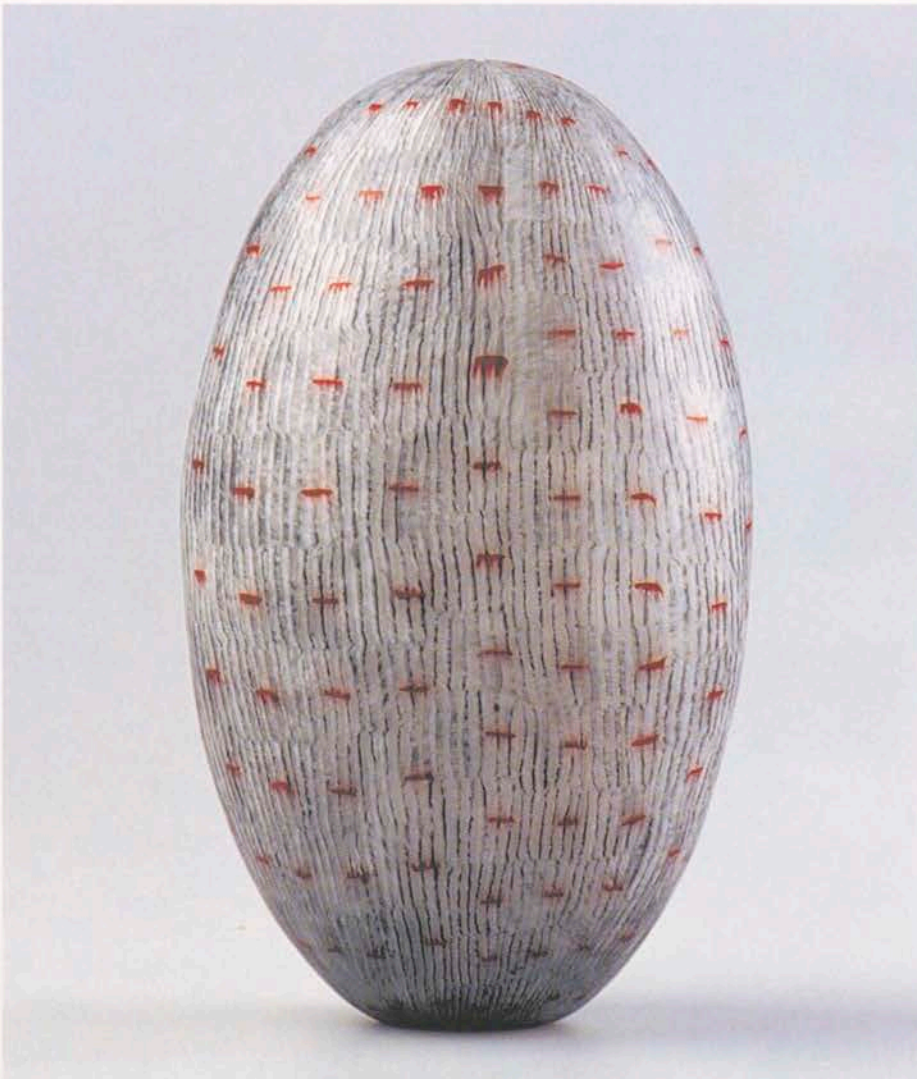
31. Wendy Fairclough

Untitled Still Life #2

Blown glass, sandblasted;
metal bucket handles

H. 30 cm, W. 120 cm, D. 110 cm

UIN, TO, MR



32. Diego Feuer

Red Signs 5

Fused and blown glass, wheel-cut

H. 29 cm, W. 17 cm, D. 17 cm

TO

33. Simone Fezer

Bound Circling (flesh and spirit)

Mold-blown glass;
nylon, mixed media

Diam. 120 cm

UIN, FM&JK, TO, MR



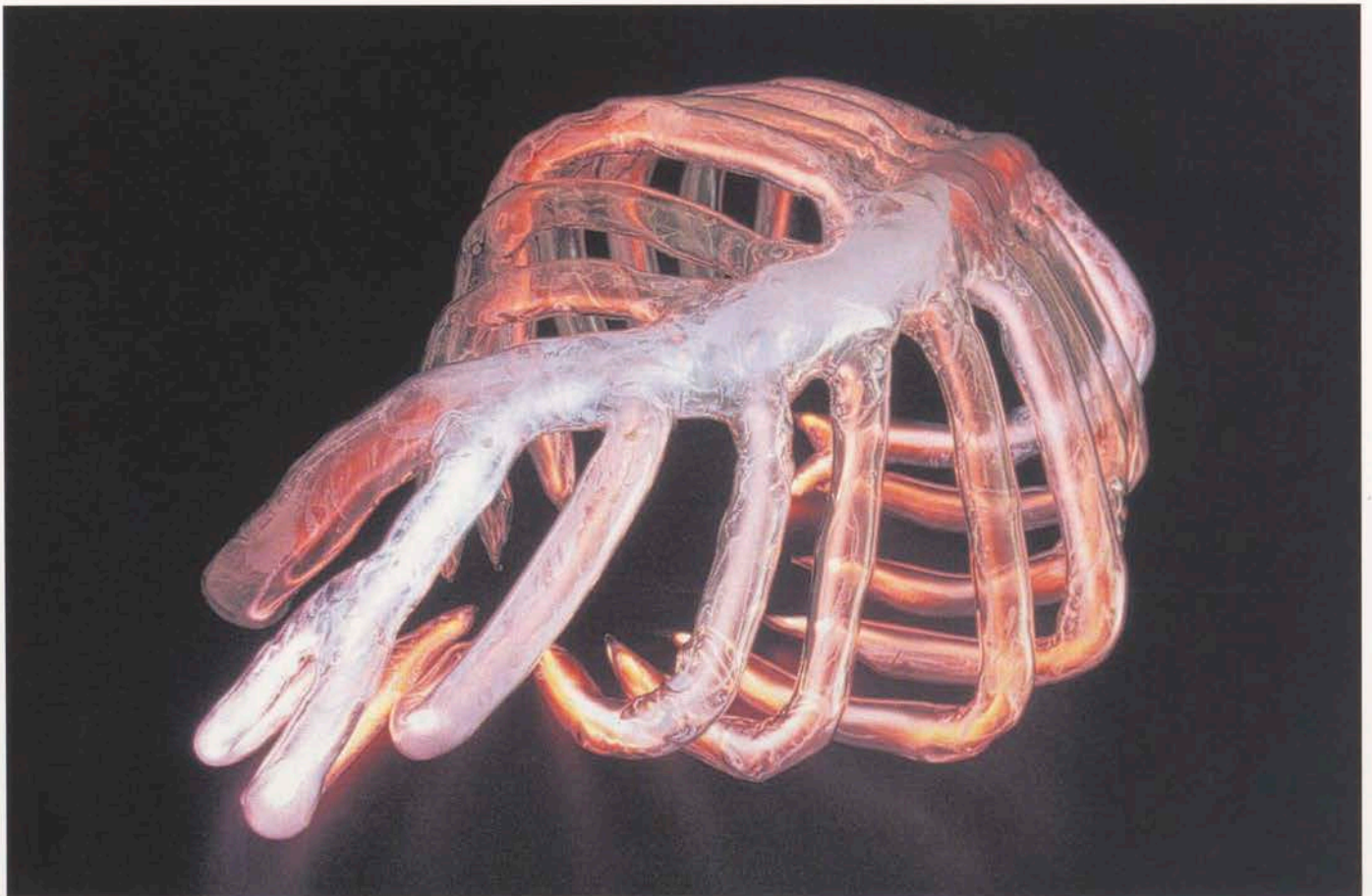
34. Eric Franklin

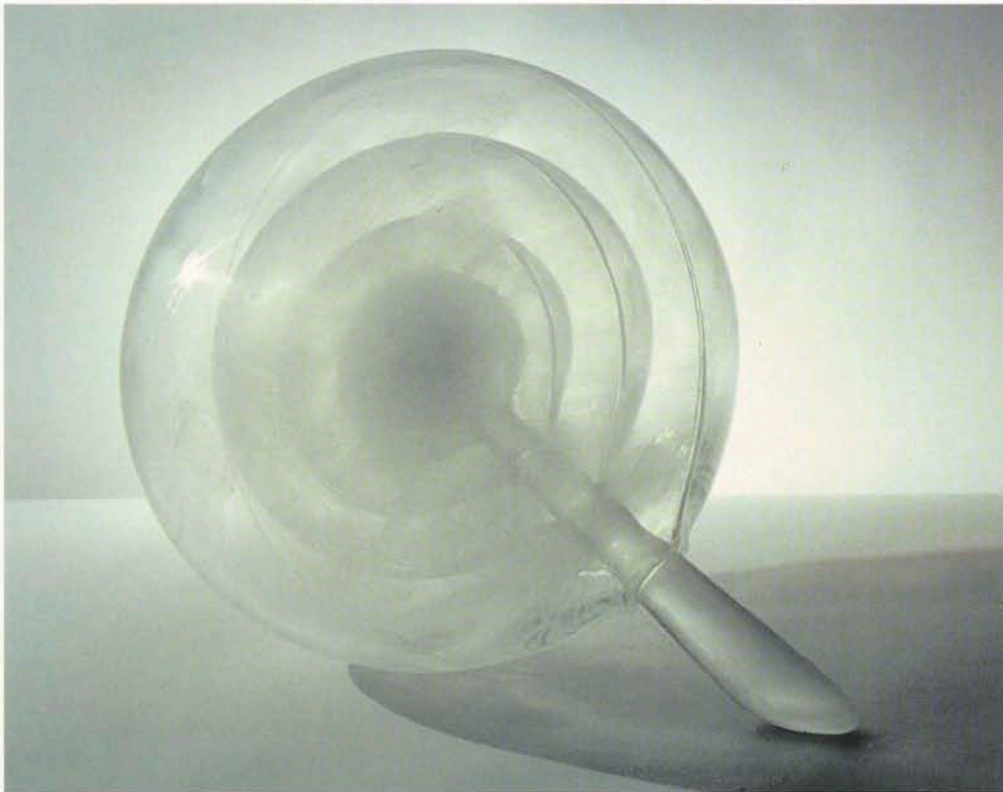
Thorax

Flameworked luminous glass

H. 26 cm, W. 60 cm, D. 38 cm

UIN, TO





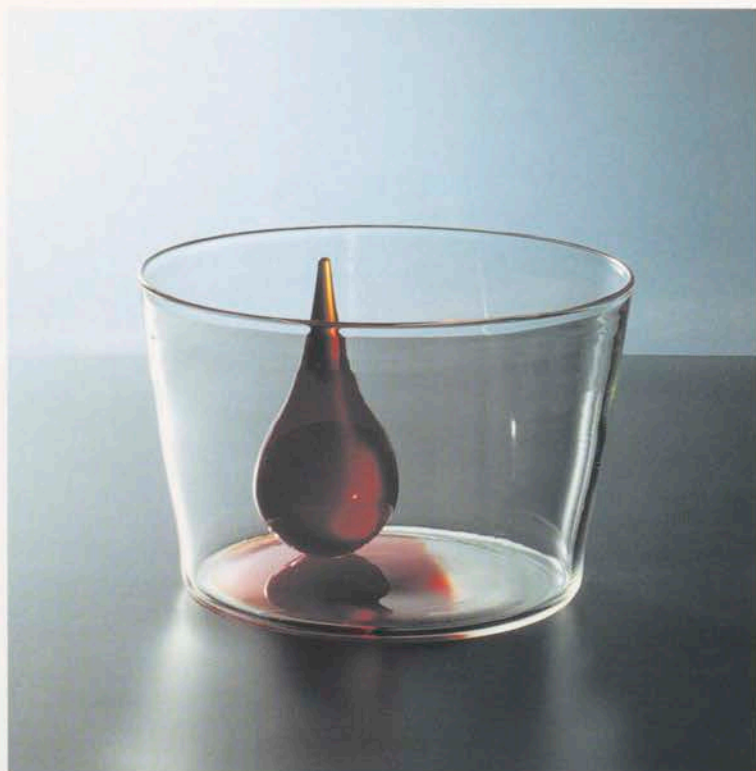
35. Brian Frus
Nurturing Shells
Hot- and cold-worked glass
H. 36 cm, W. 42 cm, D. 36 cm
FM&JK, TO, MR

36. Julie Gibb
Familial: Study #1 (detail)
Blown glass, enameled
Tallest: H. 7.5 cm
TO





37. Marta Gibiete
 XXX
 Cut mirror; glue
 H. 170 cm,
 W. 320 cm, D. 10 cm
 UIN, FM&JK, TO, MR



38. Katherine Gray
 Untitled (red drop)
 Blown glass
 H. 20 cm, W. 30 cm, D. 30 cm
 FM&JK, TO, MR



39. Jens Gussek

Private Ocean

Cast glass; steel, plastic

H. 50 cm, W. 82 cm, D. 22 cm

UIN, MR



40. Jerome Harrington

Untitled 2002

Flameworked glass; found statuette

H. 20 cm, W. 5 cm, D. 8 cm

UIN, TO, MR

Photo by Ron Zijlstra

41. Hitoshi Hongo

*Can Technology Lighten the
Darkness?*

Mirror, steel, glow-in-the-dark
sheet

Diam. 300 cm

UIN, TO, MR



42. Peter Hornemann

Ghost Feet

Cast glass; shoes

H. 20 cm, W. 7 cm,

D. 25 cm

MR





43. Tsuyoshi Inoue

0 < 1 < 0

Cast glass, assembled

H. 21 cm, W. 69 cm, D. 29 cm

UIN, MR

44. Tsugumi Ishigami

Somewhere

Cast glass, cut; pigment, salt, nails

H. 46 cm, W. 69 cm, D. 22 cm

TO, MR



45. Anja Isphording

#78 2003

Kiln-cast glass, cut
H. 20 cm, W. 22 cm, D. 22 cm

TO



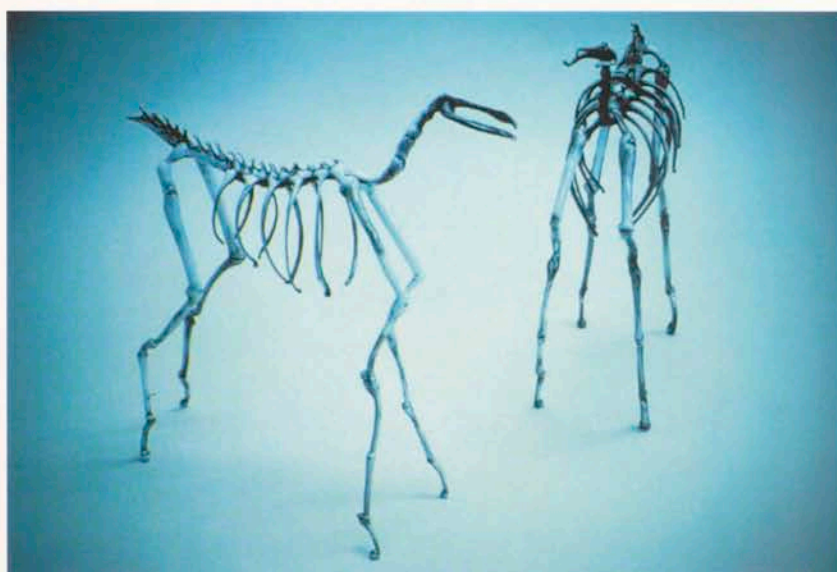
46. Dafna Kaffeman

Horse Skeletons, White Glass

Flameworked glass

H. 22 cm, W. 20 cm, D. 5 cm

TO



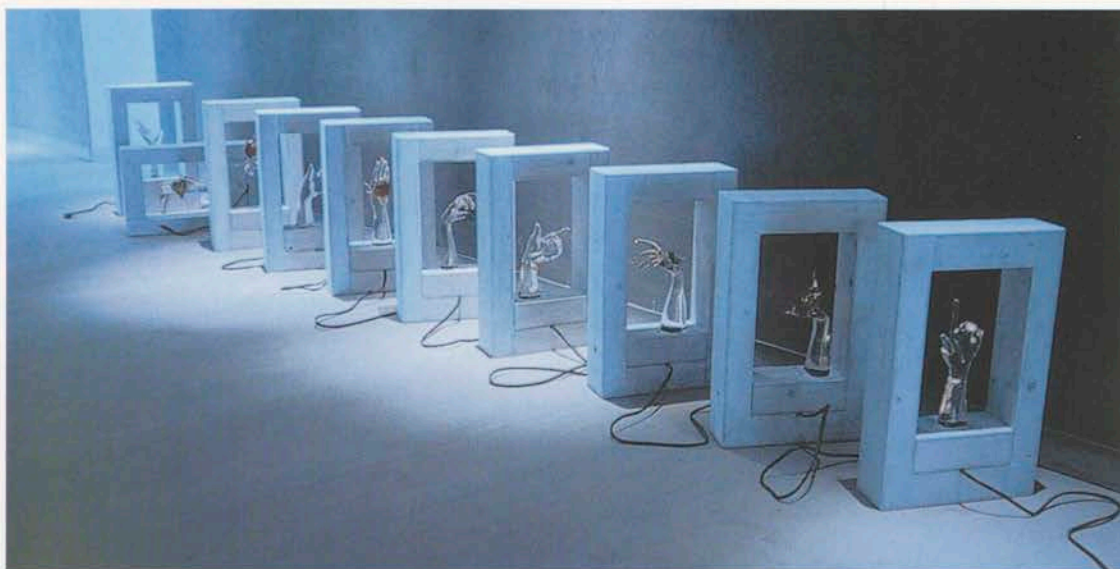
47. Hitoshi Kakizaki

Untitled

Hot-worked glass;
wood, light

Each: H. 45 cm,
W. 28 cm, D. 9 cm

FM&JK



48. Ki-Ra Kim

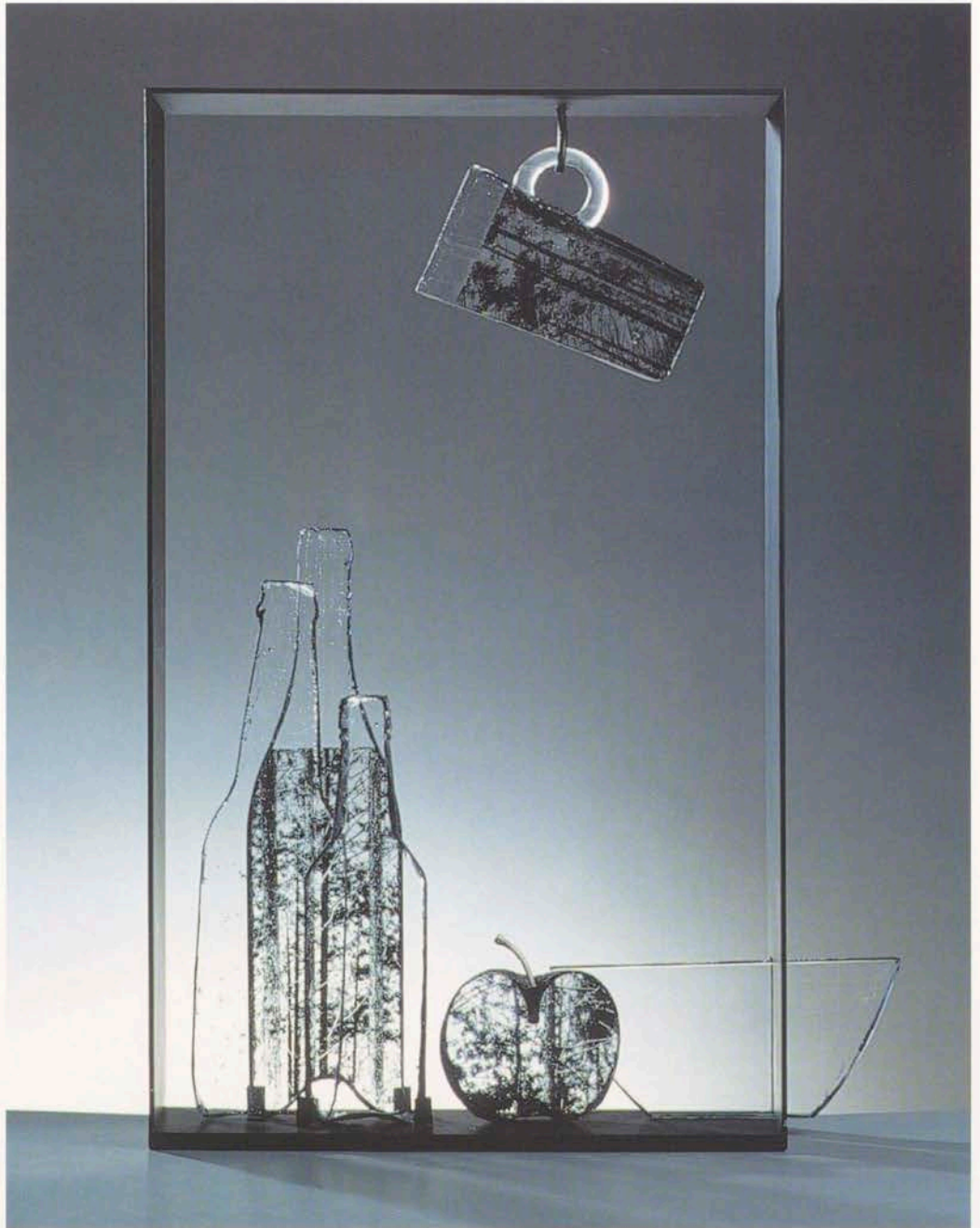
Landscape in Still-Life I

Cast glass, glued,
decal-fired

H. 50 cm, W. 40 cm,

D. 10 cm

FM&JK, MR



49. Alison Kinnaird

*Psalm song with Shadow
Banner*

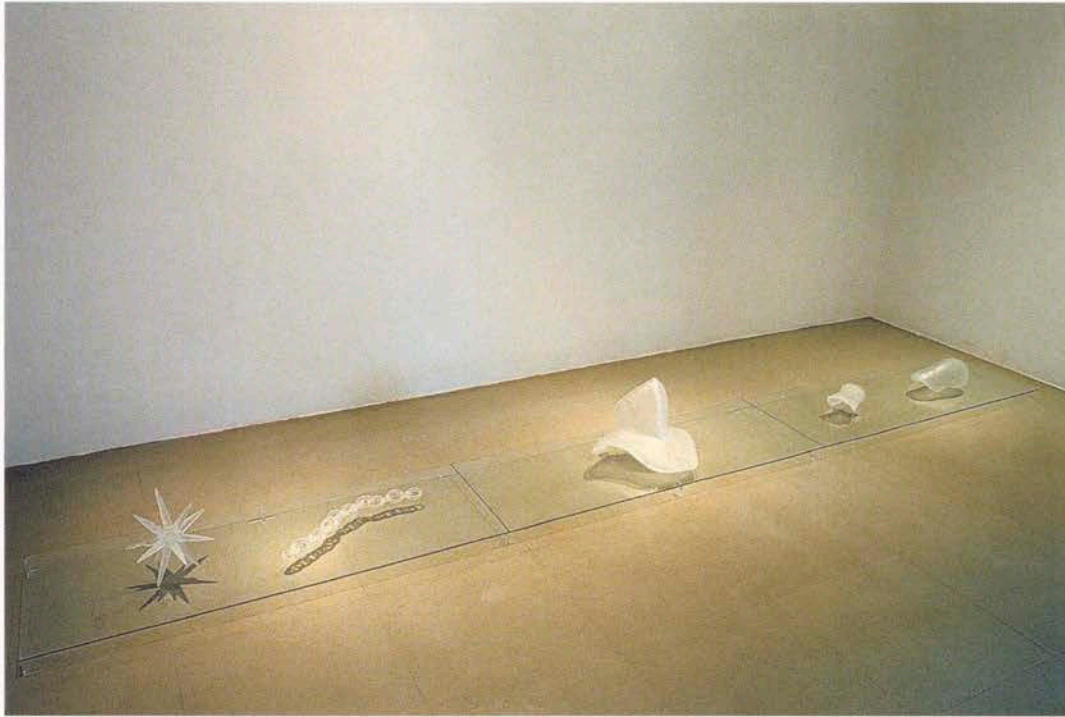
Engraved glass;
digitally printed shadow

H. 120 cm, W. 450 cm,

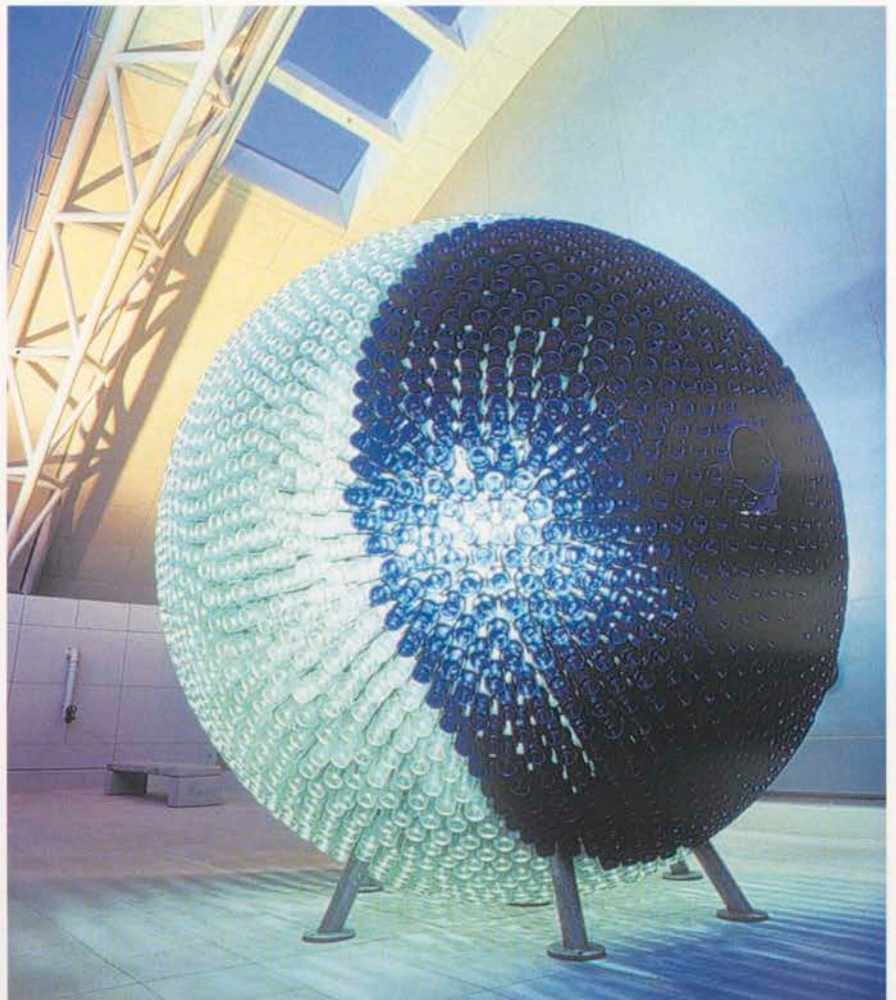
D. 50 cm

UIN, FM&JK, TO



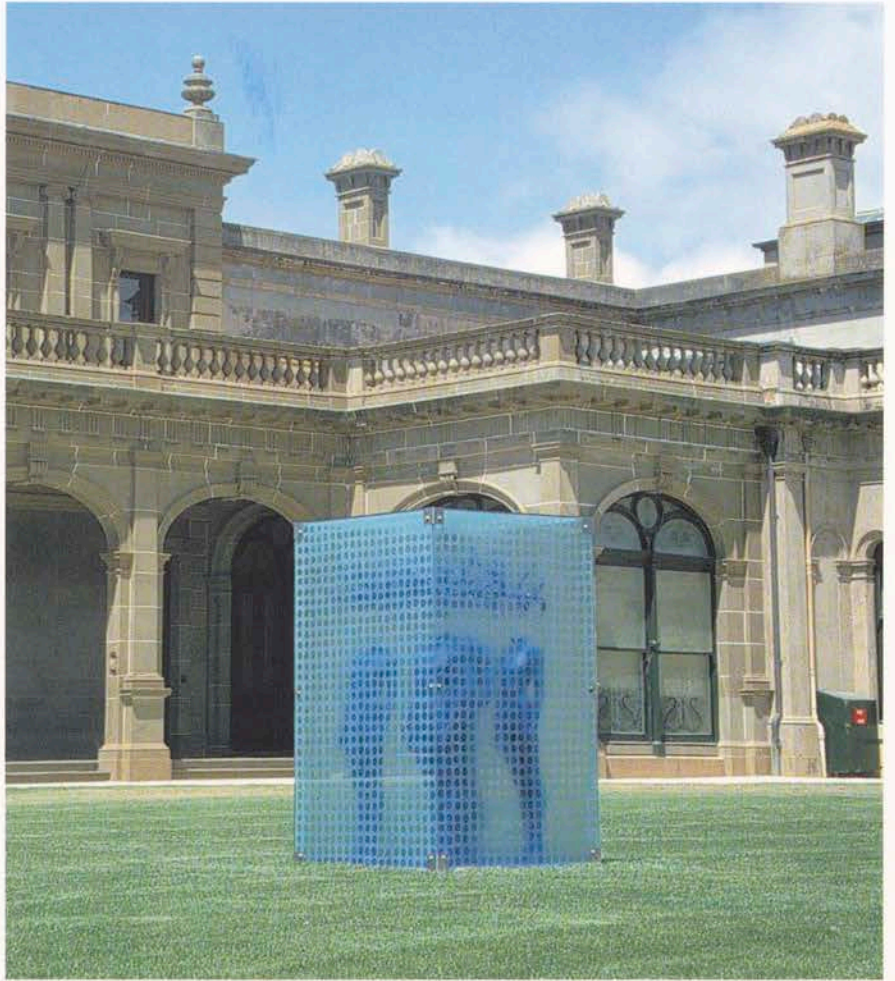


50. Shima Koike
Arms and Armor
Cast glass, plate glass
H. 30 cm, W. 360 cm,
D. 45 cm
MR



51. Gregor Kregar
OKO 2
Glass wine bottles, steel
Diam. 350 cm
TO

52. Warren Langley
The Collective Memory
Glass, wood, fiberglass
H. 240 cm, W. 150 cm, D. 150 cm
FM&JK, TO, MR



53. Geoff Lee
Resonance (installation)
Glass, wood, steel, rice,
gold leaf, paper
H. 366 cm, W. 304 cm,
D. 609 cm
FM&JK, TO, MR



54. Denise Stillwaggon Leone
Passing Through
Sandblasted and laminated glass;
vitreous paint
H. 63 cm, W. 45 cm, D. 2.25 cm
TO

55. Jeremy Lepisto
When It Dawns, Bridge Series
Kiln-formed glass
H. 10 cm, W. 89 cm, D. 2.5 cm
TO, MR

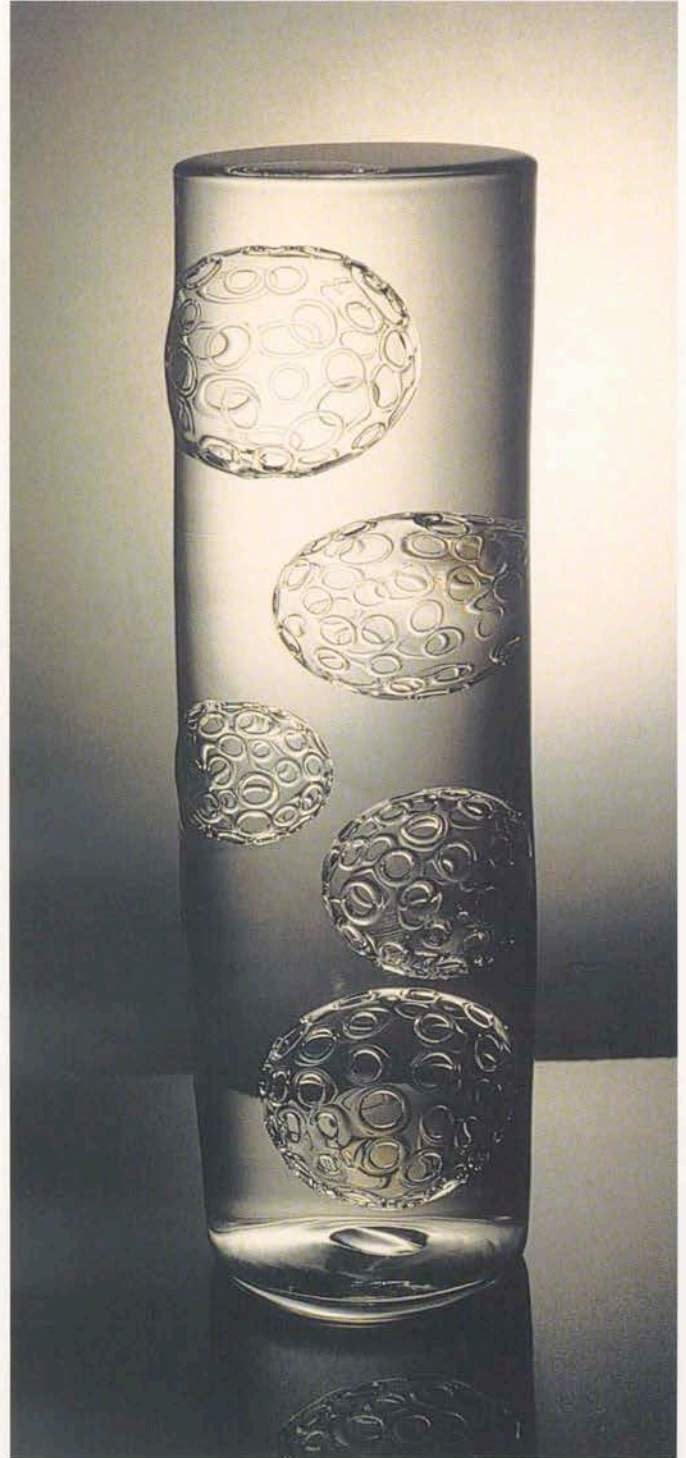




56. Silvia Levenson
Amor-Dolor-Perdón-Rencor
 Kiln-formed glass
 H. 15 cm, W. 100 cm, D. 18 cm
 TO, MR



57. Luzia Lippert
Bag, No. 5
 Broken glass; steel, wire
 H. 48 cm, W. 40 cm, D. 30 cm
 TO, MR



58. Eigo Mabuchi
Superstition
 Blown glass
 H. 40 cm, W. 16 cm, D. 16 cm
 MR



59. Linda MacNeil
Minute Secret, Floral Series 31-02 (brooch)
Pâte de verre; cold-worked, acid-polished,
and sandblasted glass; metal
 H. 10.1 cm, W. 5 cm, D. 1.9 cm
 UIN



60. Uta Majmudar
Basket II
 Glass rods, steel net
 H. 40 cm, W. 38 cm, D. 38 cm
 UIN, FM&JK



61. Koichi Matsufuji
Installation at Samurai Residence
of the Old Uchiyama Family
 Cast glass; iron, Japanese black
 and red ink
 H. 30 cm, W. 22 cm, D. 19 cm
 TO, MR

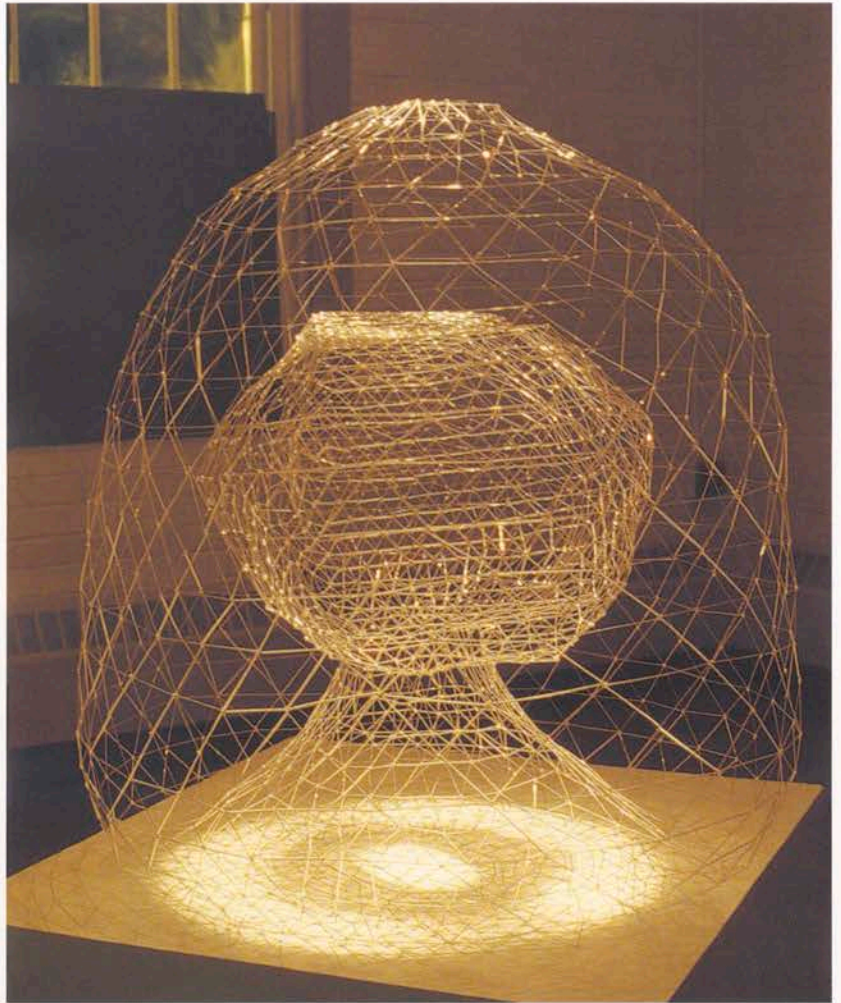
62. Stephanie McKay

Womb

Flameworked glass

H. 90 cm, W. 75 cm, D. 75 cm

FM&JK, MR



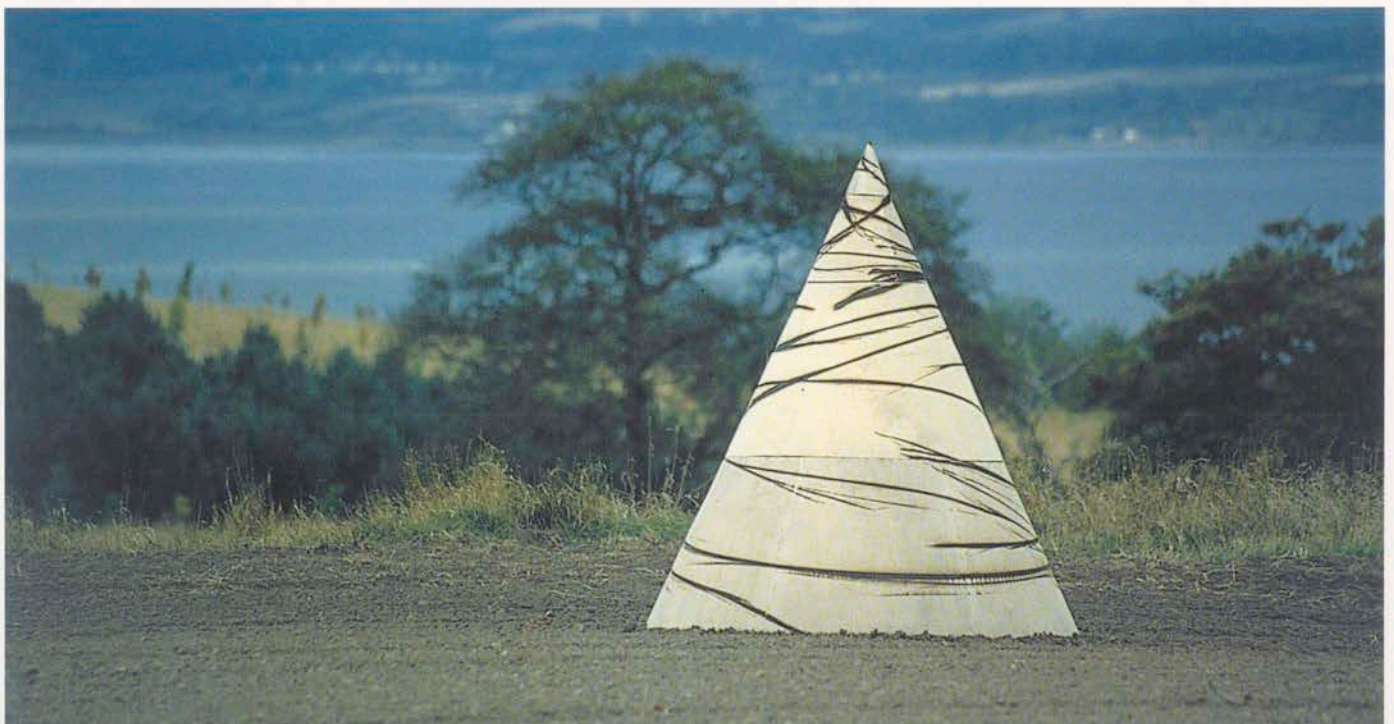
63. Adrienne McStay

Conidae Traces

Hot glass used as a drawing tool on wood

Base: Diam. 170 cm

FM&JK, TO





64. Charlotte Meyer

Repair, 2003

Sand-cast and kiln-cast glass; iron

H. 245 cm, W. 240 cm, D. 120 cm

UIN, TO, MR



One month



Two months



Four months



Six months



Eight months

65. Eva Milinkovic

Growth (series of photographs)

Blown glass; potassium aluminum sulfate crystals,
digital photo

H. 20 cm, W. 30 cm, D. 20 cm

FM&JK, TO, MR



66. Benjamin P. Moore and Louis Mueller

Rondel Chandelier

Blown glass; bronze

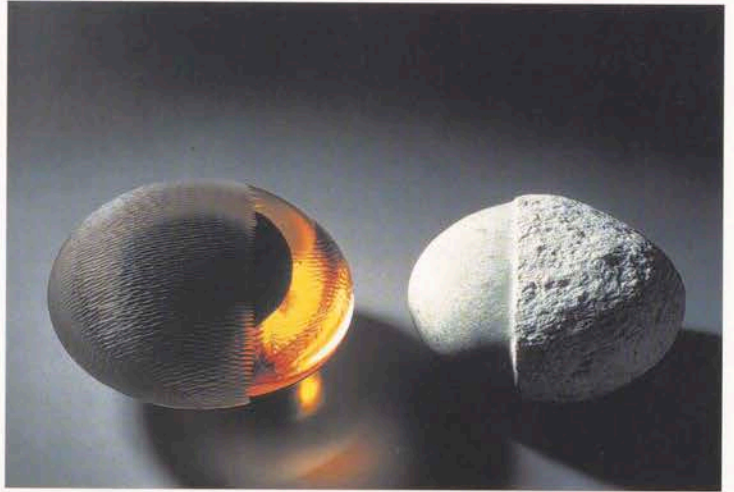
H. 104 cm, W. 81.2 cm, D. 81.2 cm

UIN, FM&JK, TO

67. Eva Moosbrugger

Yes, I Do Know You

Blown, hot-worked, cold-worked,
and engraved glass; granite
Glass: H. 13.6 cm, L. 28 cm
UIN, FM&JK, TO



68. Kyoko Murakami

Pot

Kiln-cast glass

H. 30 cm, W. 45 cm, D. 45 cm

FM&JK, TO, MR

69. Ioan Nemtoi

Consciousness

Blown glass

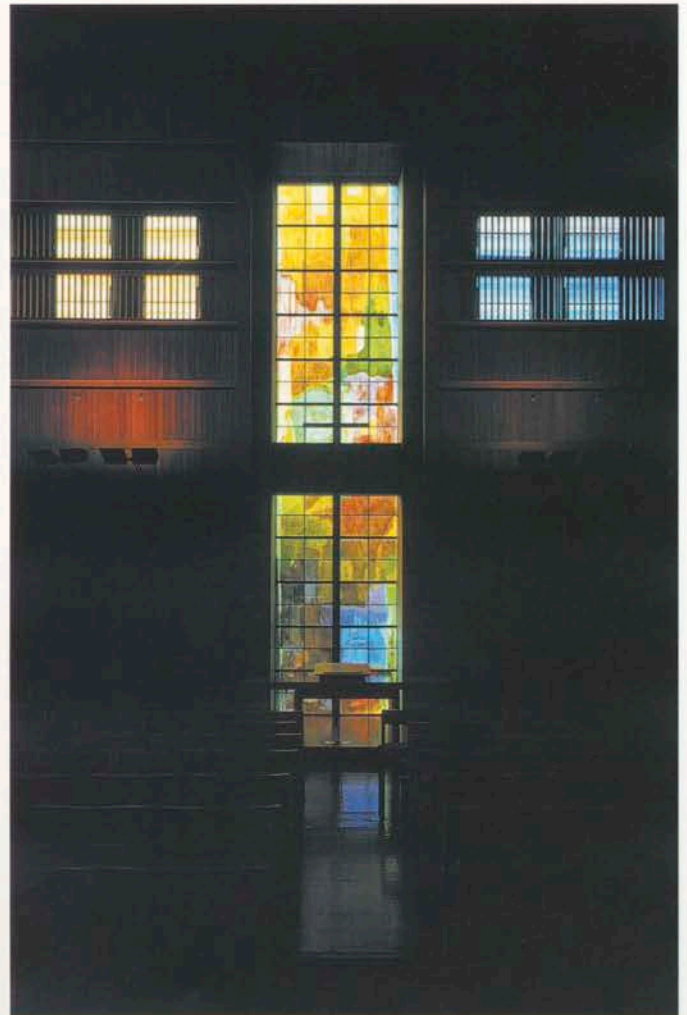
H. 200 cm, W. 250 cm, D. 250 cm

UIN, FM&JK, TO, MR





70. Hiroki Niimi
Boats
Slumped glass
Each: H. 30 cm,
W. 160 cm, D. 70 cm
FM&JK, TO, MR



71. Noriko Omura
The Path of Life
Kiln-cast and stained glass
H. 700 cm, W. 153 cm, D. 1 cm
UIN



72. Dylan Palmer
5,929 Square Inches
 Sheet glass, rubber stamp, ink
 H. 174 cm, W. 174 cm
 TO, MR



73. Elizabeth Perkins
Resuscitations
 Slumped glass; porcelain
 H. 46 cm, W. 518 cm, D. 244 cm
 UIN, TO, MR



74. Katja Prins
Anatorium #2
 Blown glass
 H. 10 cm, W. 40 cm,
 D. 20 cm
 UIN, FM&JK, TO, MR
 Photo by
 Eddo Hartmann



75. Susan Rankin
Breath
 Blown glass; wire
 H. 36 cm, W. 25 cm, D. 30 cm
 FM&JK



77. Louise Rice
Cagey

Mold-blown and sandblasted glass; mirrors, wooden stools
 Each: H. 45 cm, Diam. 25 cm

FM&JK, TO, MR

Photo by Ron Zijlstra



76. Gerhard Ribka
Flowers Slide
 Kiln-cast glass; wire mesh, papier-mâché, pigment
 H. 17 cm, W. 16 cm, D. 15 cm
 MR

78. Jeffrey Sarmiento

Map/Tongue

Cast glass, enameled
H. 30 cm, W. 20 cm, D. 3 cm
UIN, TO, MR



79. Akiko Sasaki

Engrenage/Solitude (installation)

Kiln-cast glass; steel, screen
W. 1,100 cm, D. 850 cm
FM&JK, TO, MR





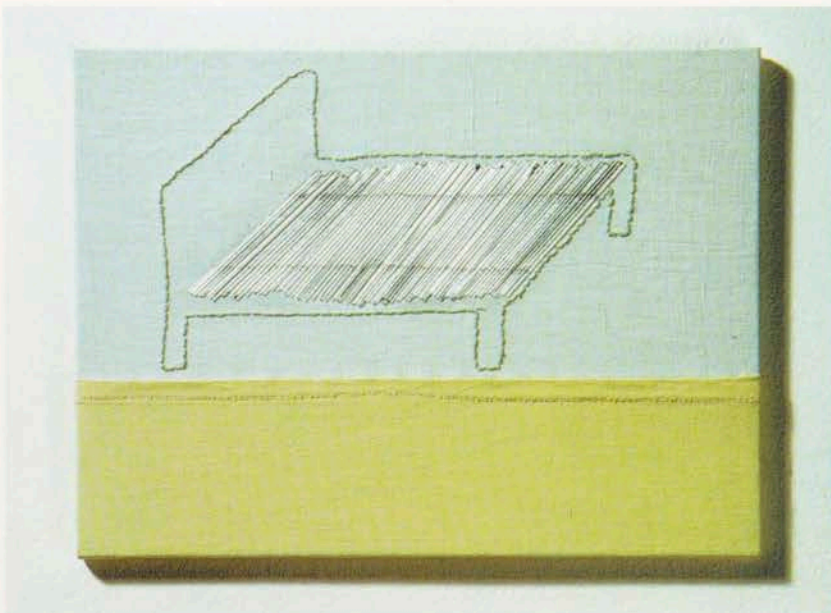
80. Judith A. Schaechter

Donkey Ducky Dream

Stained glass, sandblasted, engraved, enameled; copper foil, paint

H. 64 cm, W. 89 cm

UIN, TO, MR



81. Dorothee Schmidinger

No. 7, 2003

Pulled cane; fabric, thread

H. 20 cm, W. 27 cm, D. 0.7 cm

UIN, FM&JK, TO, MR



82. Boris Shpeizman

Tin Cans

Blown glass; tin cans

Tallest: H. 18 cm, W. 8 cm, D. 18 cm

TO, MR



83. Catherine Sintès

Le Verre est dans le bois

Cast glass, wood

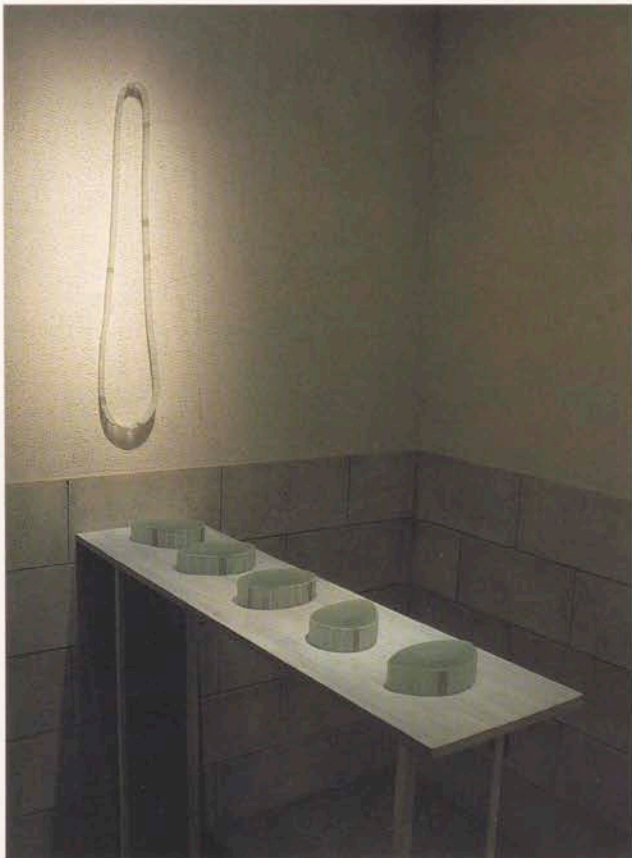
H. 75 cm, W. 225 cm, D. 68 cm

UIN, FM&JK, TO, MR

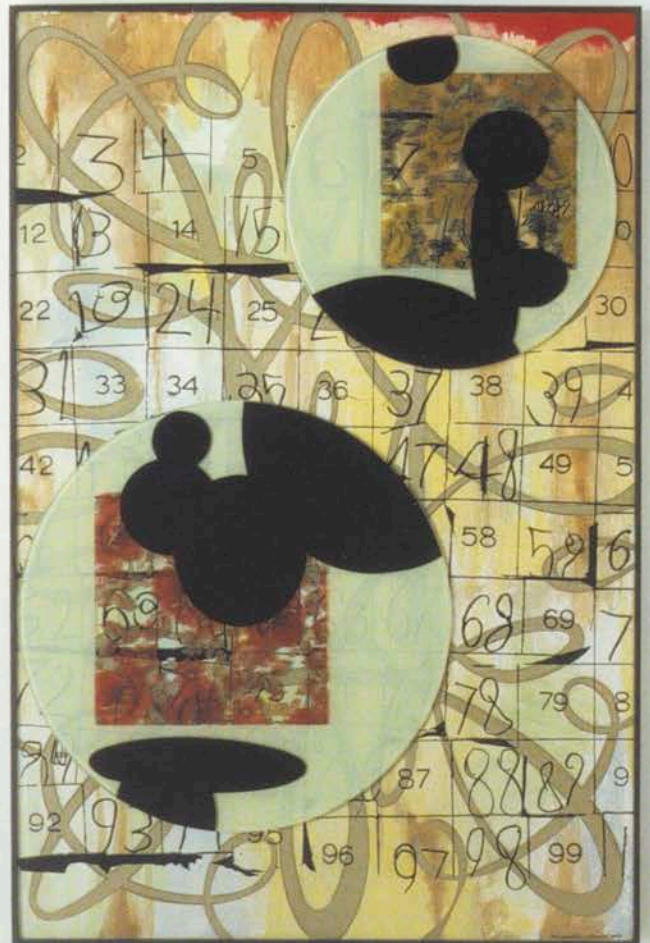


84. Mirosław Stankiewicz and Rafał Gałazka
Dolly-like Theater
 Cased glass, stained with metal oxides, engraved, sculpted, sandblasted, glued
 H. 28 cm, W. 32 cm, D. 11 cm
 UIN
 Photo by Jacek Śliweczyński

85. Susan Stinsmuehlen-Amend
Consequential Progression
 Kiln-fired paint and decals on glass;
 painting and drawing on wood panels
 H. 60 cm, W. 40 cm, D. 2.5 cm
 UIN, FM&JK, TO, MR

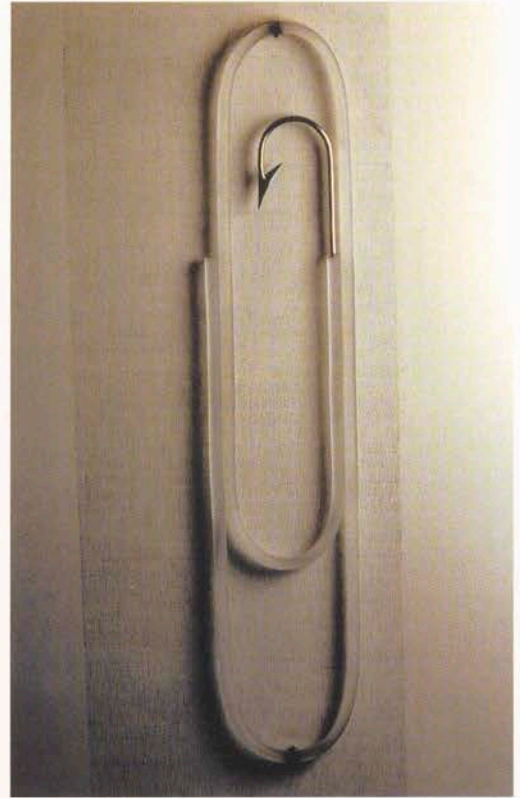


86. Ayane Takeuchi
Orgone Box
 Cut and etched glass
 H. 188 cm, W. 30 cm, D. 120 cm
 TO, MR

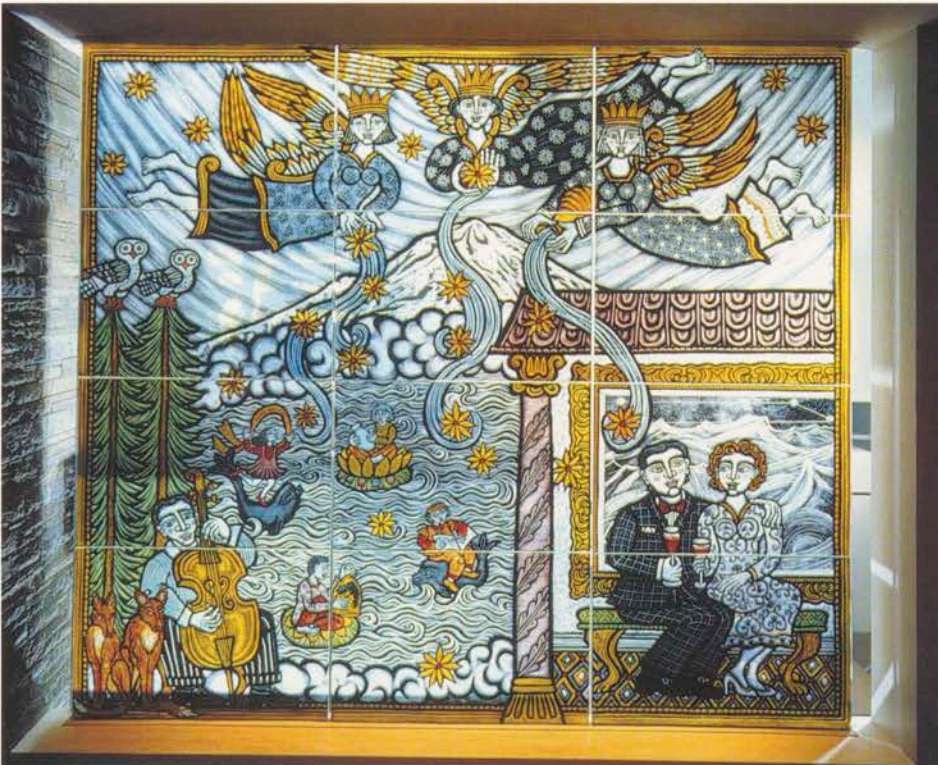




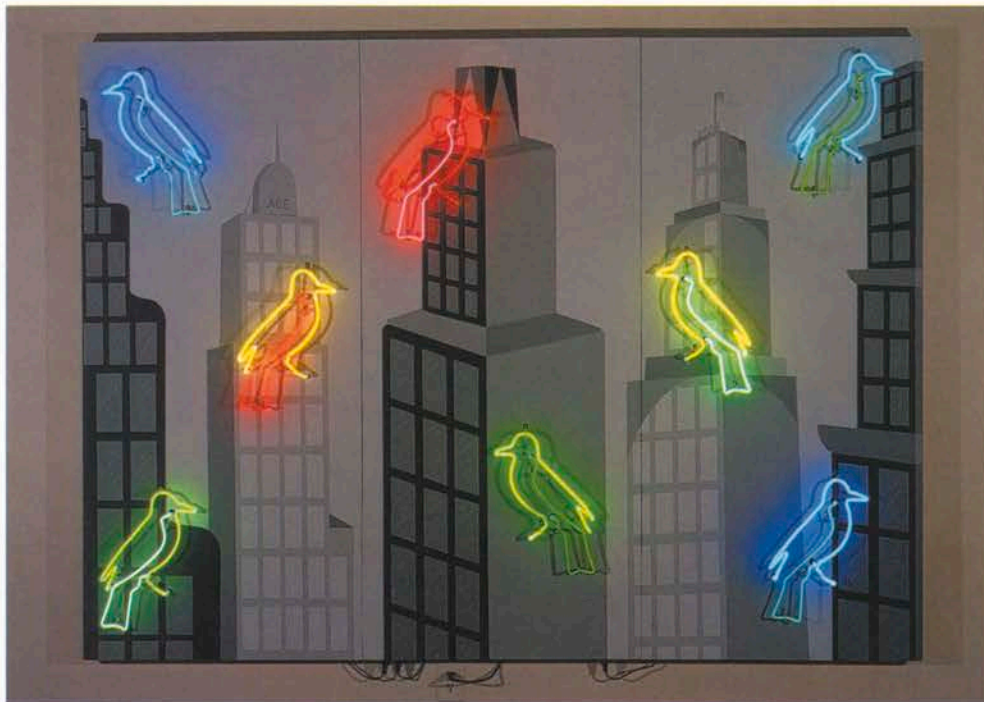
87. Haruko Tanizawa
Blue Time
 Kiln-cast glass
 H. 34 cm, W. 34 cm, D. 34 cm
 UIN, FM&JK, TO



89. Daniela Turrin
Fishing Expedition
 Kiln-cast glass; stainless steel hook
 H. 100 cm, W. 20 cm, D. 1 cm
 MR



88. Cappy Thompson
The Muses Bestowing Blessings on the Pacific Northwest
 Opalescent glass, laminated float glass, vitreous enamels
 H. 219 cm, W. 250 cm, D. 08 cm
 UIN, FM&JK, TO, MR



90. Willem Volkersz

Silent City

Flameworked glass;
neon, painted wood

H. 185 cm, W. 251 cm, D. 15 cm

UIN

92. Tim Wagner

Coupled

Kiln-cast glass; adhesive, wax

H. 187 cm, W. 92 cm, D. 103 cm

MR



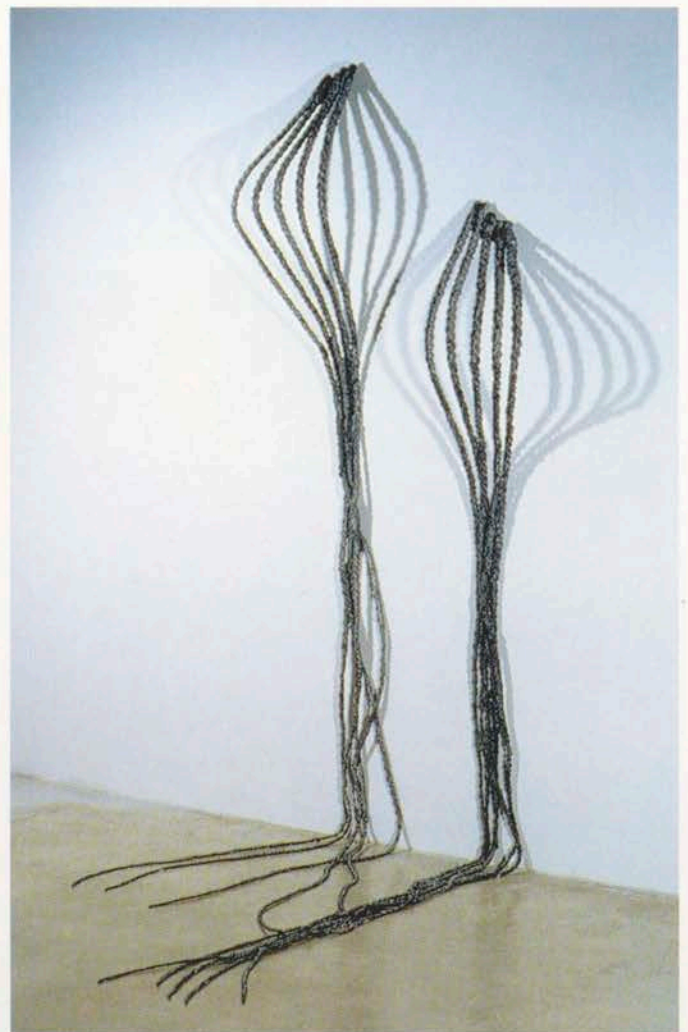
91. Claudia von Funcke

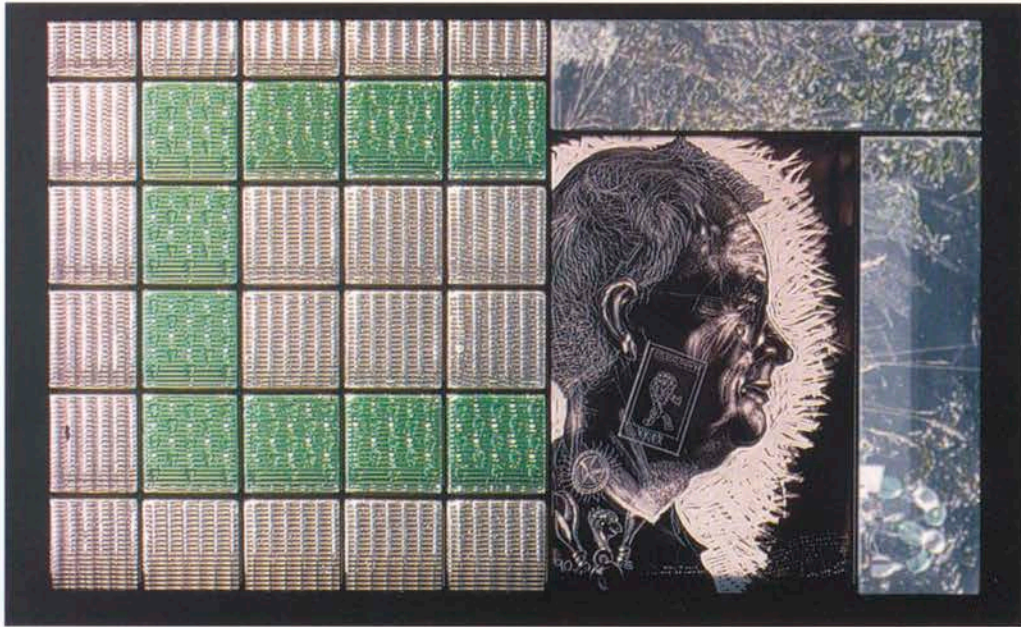
Ocular Objective, 2002

2,000 optical glass lenses, steel, plastic

H. 280 cm, W. 170 cm, D. 100 cm

FM&JK





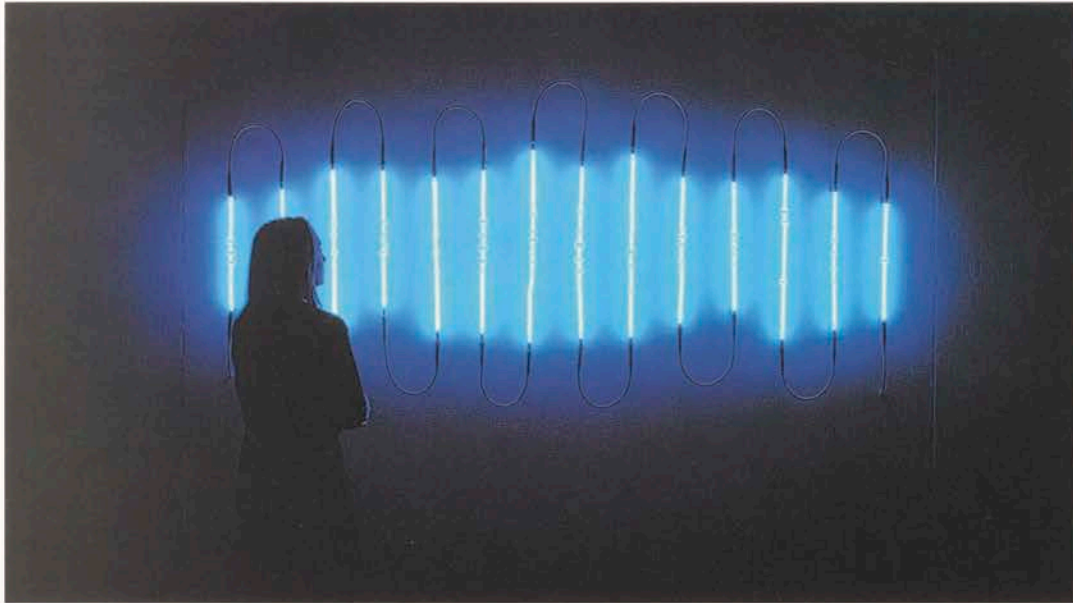
93. Dick Weiss
Self-Portrait Window
 Painted and fired glass,
 leaded
 H. 65 cm, W. 113 cm, D. 4 cm
 UIN, FM&JK, TO, MR



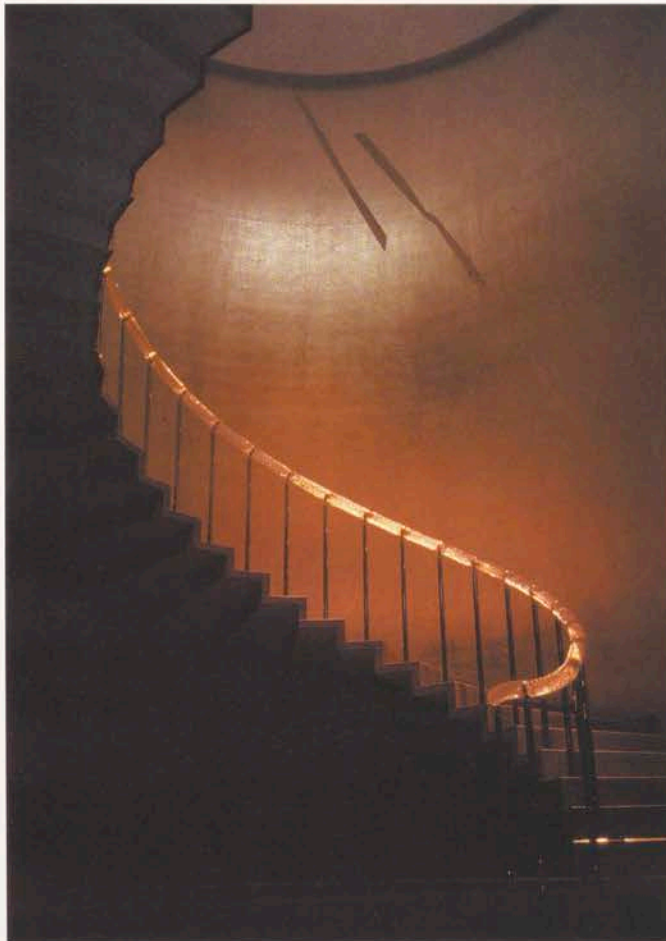
94. Maureen Williams
Obscured Landscape 3
 Blown glass, wheel-cut; paint
 H. 52 cm, W. 21 cm, D. 21 cm
 UIN, TO



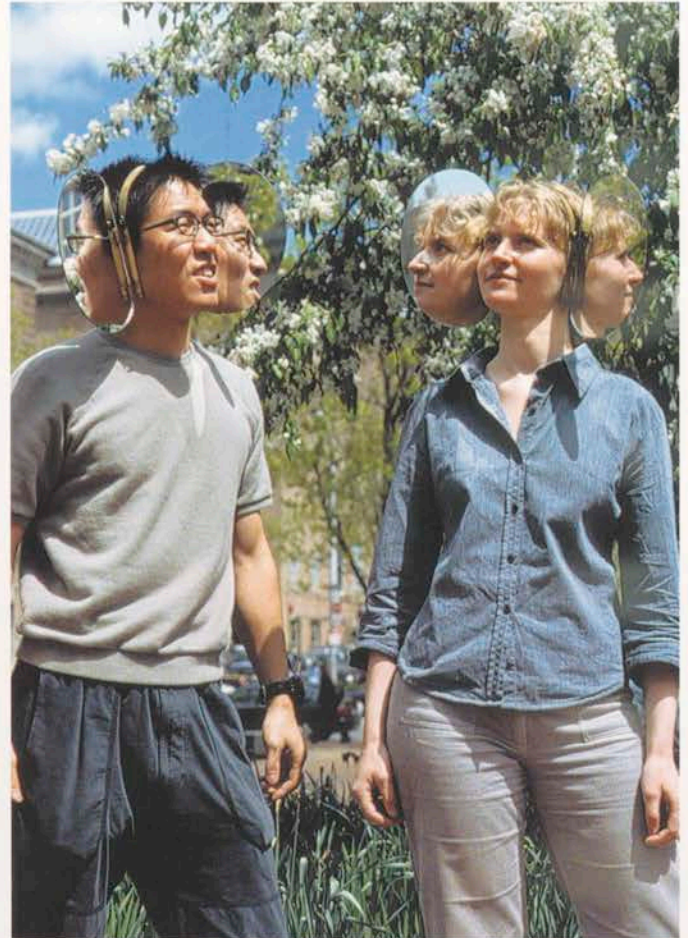
95. Kevin D. Wills
Self-Portrait No. 2
 Blown and hot-worked glass; wood, wire, painted letters
 H. 20 cm, W. 46 cm, D. 15 cm
 UIN, FM&JK, MR



96. Karen E. Woodward
Milieu
 Blown glass; argon
 H. 105 cm, W. 202 cm,
 D. 6.5 cm
 UIN, TO



97. Naoto Yokoyama
Glass Handrail of Spiral Staircase
 Hot-worked glass, assembled
 L. 10 m
 FM&JK, TO



98. Bohyun Yoon
Mirror Mask
 Mirror, brass, hinge
 H. 25 cm, W. 37 cm
 UIN, TO, MR

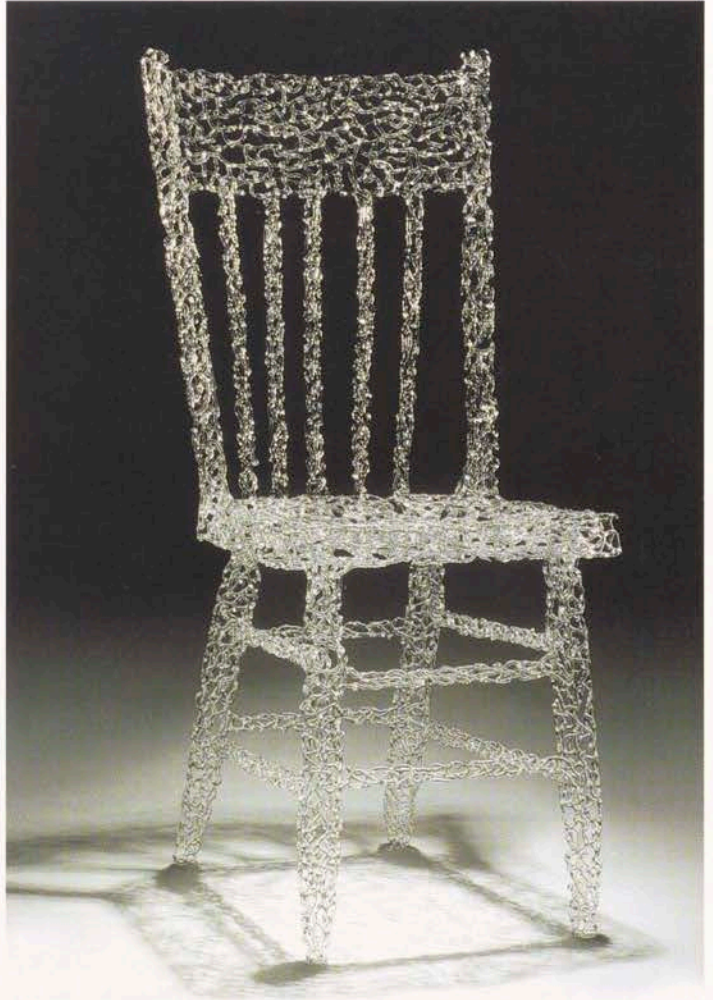
99. Brent Kee Young

Sit

Flameworked borosilicate glass

H. 99 cm, W. 46 cm, D. 53 cm

UIN, TO, MR



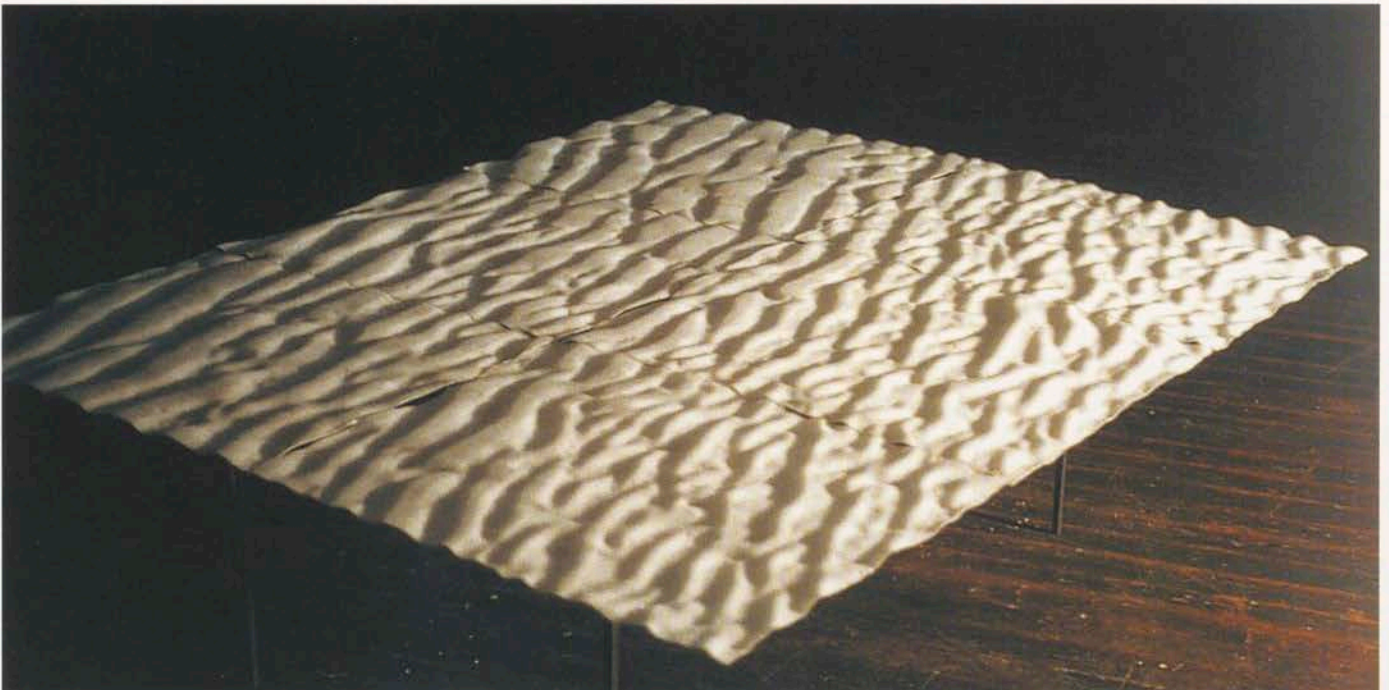
100. Mark Zirpel

Camano Island Low Tide 5/27/02 10:57 p.m.

Slumped glass, enameled

H. 182.9 cm, W. 152.4 cm, D. 7.6 cm

UIN, FM&JK, TO, MR



Countries Represented

Australia

Fairclough, Wendy
Langley, Warren
Turrin, Daniela
Williams, Maureen

Austria

Moosbrugger, Eva

Belgium

Aerts, Leo

Canada

Beaulieu, Claire
Copping, Brad
Donefer, Laura
Gibb, Julie
Isphording, Anja
Milinkovic, Eva
Rankin, Susan
Sasaki, Akiko

Czech Republic

Ambrůz, Jan

France

Sintès, Catherine

Germany

Fezer, Simone
Gussek, Jens
Lippert, Luzia
Majmudar, Uta
Ribka, Gerhard
Schmidinger, Dorothee
Von Funcke, Claudia

Ireland, Republic of

De Buitléar, Róisín

Israel

Kaffeman, Dafna

Italy

Levenson, Silvia

Japan

Hongo, Hitoshi
Inoue, Tsuyoshi
Ishigami, Tsugumi
Kakizaki, Hitoshi
Koike, Shima
Mabuchi, Eigo

Matsufuji, Koichi
Murakami, Kyoko
Niimi, Hiroki
Omura, Noriko
Takeuchi, Ayane
Tanizawa, Haruko
Yokoyama, Naoto

Korea, Republic of

Kim, Ki-Ra

Latvia

Dudina, Ilze
Gibiete, Marta

The Netherlands

Harrington, Jerome
Prins, Katja
Rice, Louise

New Zealand

Dennison, Jim and
Leanne Williams (25)
Kregar, Gregor

Poland

Stankiewicz, Mirosław and
Rafał Gałązka (84)

Romania

Anghelache, Laurentiu
Nemtoi, Ioan

Switzerland

Feurer, Diego

United Kingdom

Brodie, Anne
Clarke, Brian
Coffey, Yvonne
Kinnaird, Alison
McStay, Adrienne

United States

Albert, Sean
Alland, Julie
Bernstein, William
Biddle, Megan
Bueno, Thor
Capone, Lisa
Cavalieri, Joseph
Chatt, David
Chiarizia, Victor

Cioe, Anthony
Clark, Jon F.
Cohen, Nancy
Coleman, Elizabeth M.
Davis, Jill Henrietta
DeMarco, Paul
Drier, Tim
Duffy, Christopher
Eskuche, Matthew
Franklin, Eric
Frus, Brian
Gray, Katherine
Hornemann, Peter
Lee, Geoff
Leone, Denise Stillwaggon
Lepisto, Jeremy
MacNeil, Linda
McKay, Stephanie
Meyer, Charlotte
Moore, Benjamin P. and
Louis Mueller (66)
Palmer, Dylan
Perkins, Elizabeth
Sarmiento, Jeffrey
Schaechter, Judith A.
Shpeizman, Boris
Stinsmuehlen-Amend, Susan
Thompson, Cappy
Volkersz, Willem
Wagner, Tim
Weiss, Dick
Wills, Kevin D.
Woodward, Karen E.
Yoon, Bohyun
Young, Brent Kee
Zirpel, Mark

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- 16. Jon F. Clark**
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Elkins Park, Pennsylvania 19027
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- 19. Nancy Cohen**
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- 20. Elizabeth M. Coleman**
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- 26. Laura Donefer**
Harrowsmith, Ontario, Canada
- 27. Tim Drier**
Sanford, Michigan
- 28. Ilze Dudina**
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LV 1050 Riga, Latvia
- 29. Christopher Duffy**
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Pittsburgh, Pennsylvania 15206

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- 69. Ioan Nemtoi**
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Jury Statements

Over two days in December, I was one of four jurors who selected works for the 25th-anniversary issue of the Corning Museum's *New Glass Review*. The experience was at once demanding and exhilarating as we looked at more than 2,500 slides from 946 entrants from 44 countries. With Tina Oldknow's sure hand and the assistance of a supportive and well-organized staff, we critiqued the entries from our different points of view and winnowed them down to 100 final selections. After making some general observations, I will try to communicate something of the kaleidoscopic nature of the selection process in brief "snapshots" of the works I chose.

General Observations

Looking back over the last 25 years of the *Review*, one appreciates the major changes that have taken place in the field—from works more firmly rooted in traditional glassmaking to the greater emphasis on the conceptual and sculptural in many of the current selections. This is a reflection of contemporary trends that are dissolving borders in the fine arts and eliminating hierarchies of media, thereby subjecting them to criticism. The use of traditional forms and techniques remains strong, however, and I considered those entries in the context of glassmaking history, perhaps with more attention to mastery of materials and techniques.

With few exceptions, it was virtually impossible to determine the country of origin by looking at the works, an indication of the broad and rapid dissemination of ideas and images throughout the international glass community, and a testimony to the gradual disappearance of national characteristics in design and execution. Ultimately, the works themselves made the experience very rewarding, as glass continues to attract highly creative people from a wide range of backgrounds and approaches, a diversity and energy that augur well for the next 25 years of the *New Glass Review*.

My Choices

Having just curated an exhibition that focused on corporal identity, I responded to a number of powerful entries in which the artist uses the inherent qualities of glass to suggest the same qualities in the human body—sensuousness, fluidity, strength, and fragility. These included Simone Fezer's *Bound Circling (flesh and spirit)*, a powerful metaphor of a damaged circular form being held together by a blood-soaked bandage; Eric Franklin's *Thorax*, which uses illuminated glass to project a ghostly X-ray image; Katja Prins's *Anatorium #2*, in which the artist suggests medical manipulations of the body by using red sealing wax to join organically shaped hand-blown glass with laboratory instruments; and Kevin D. Wills's *Self Portrait No. 2*, which humorously fuses a glass

ear with what it is receiving from the outside world. Less literally, Eva Moosbrugger's diptych *Yes, I Do Know You* subtly sets hand-polished, glacial erratic granite against a glowing amber glass form, using spatial and formal relations to suggest human interactions.

In four of my selections, the poetic interaction of concept and craftsmanship is primary in the work of mature artists who are reinvigorating the medieval and technically demanding art form of stained glass. Belying the complexity of the process, Judith A. Schaechter places delightfully doodled dream balloons above a carefully painted sleeping child to create a contemporary narrative. Joseph Cavalieri (*Two Nanny Goats*) and Dick Weiss (*Self-Portrait Window*) also bring a contemporary sensibility to their labor-intensive stained glass windows. Taking a radical departure in *Transillumination*, Brian Clarke transforms stained glass by removing the borders between panels and by choosing a series of male swimsuit models as his subject. My final stained glass selection was Noriko Omura's *The Path of Life*—colorful, abstract, two-story windows in their architectural setting in the chapel of Japan's Ferris University.

Several of my choices featured painting on two-dimensional glass. For many years, Cappy Thompson has refined her distinctive iconographic style, and her painted glass wall *The Muses Bestowing Blessings on the Pacific Northwest* has the impact of a medieval mural, with her patrons given prominence in the forefront of the scene. In *Consequential Progression*, Susan Stinsmuehlen-Amend continues her accomplished work combining kiln-fired paint and decals on glass with painting and drawing to create visual and textural interest. Alison Kinnaird focuses on the human body in her skillful and ambitious glass engraving installation *Psalmsong with Shadow Banner*, a large work that I am certain is far better appreciated in its actual size than through a slide. Although, in the end, these works succeed through the artists' skills as painters, the use of glass is an integral part of their visions.

A number of vessel forms made strong impressions without necessarily breaking new ground. William Bernstein's *Figure Study* is a striking torso in vitreous enamel on a blown glass bottle. The beautifully sculpted closed form *Obscured Landscape 3* by Maureen Williams is complemented by the vibrancy of her surface painting, which may relate to aboriginal patterns from her native Australia. Wendy Fairclough creates well-balanced formal relationships in her *Untitled Still Life #2*, an installation of subtly colored sandblasted vessels that are elegant in their modernist shapes. The delicately flameworked colorless glass *Decanter and Goblets* of Tim Drier stood out for its unflinching tribute to the ceremonial role of glass. I was also impressed with the formal strength of Uta Majmudar's *Basket II*, which uses glass rods and steel net to

create the unusual combination of glass and the basket form.

Setting off in new directions were two installations that took glass outdoors. Catherine Sintès's *Le Verre est dans le bois* (The glass is in the wood) interposes glass rods between layers of a rough-hewed log that allows light to penetrate the wood like worms of glass. The title takes advantage of the homophonic play on the French words for worm (*ver*) and glass (*verre*). Marta Gibiete's *XXX* combines mirror, mosaic, and concrete to transform a neglected fishing pier in Latvia into a statement about transience and decay. Two very effective uses of slumped glass in gallery installations were Mark Zirpel's *Camano Island Low Tide 5/27/02 10:57 p.m.*, in which ebb-and-flow ripples in sand are literally frozen in glass, and the evocative shrouds that Elizabeth Perkins creates by slumping glass over porcelain mummified forms in *Resuscitations*. Period sewing machines and fabrics are cast in crystal and frozen in time by Charlotte Meyer, whose tableaux form intimate portraits evoking memories and the sensibilities of women's work of bygone eras.

My "Jurors' Choice" selections range from the intimate to the monumental. I have been following what I perceive to be the increased use of glass in contemporary jewelry, as more glass artists are making jewelry today, just as more jewelers are featuring glass prominently in their works. In his *Gorgoglio* (2002), the Italian artist Giorgio Vigna uses aquamarine blown glass bubbles to create a stunning necklace that bridges the worlds of art and fashion. Linda MacNeil's elegant jewelry, such as *Minute Secret*, a jury selection, sets carved *pâte de verre* elements in gold as if they were gemstones. Civilization's detritus is central to the subversive jewelry by the Swiss artist Bernhard Schobinger: broken-off bottle necks in his notorious *Bottlenecklace* (1988) and old, hand-blown poison bottles in his necklace *Schadelkrone I* (Cranium crown I). Ingenious and startling, these influential works juxtapose disparate objects and are rich with pungent social criticism.

Mona Hatoum explores issues of cultural identity and alienation in a wide range of works extending from performance art and video to installations. In the psychologically charged *Silence* (1994), a child's crib made of thin glass tubing projects a poignant sense of neglect, for this crib has no floor, no bedding, and nothing to offer support or protection.

Josiah McElheny is a master glassblower who has catapulted to the top of the art world. In *Buckminster Fuller's Proposal to Isamu Noguchi for the New Abstraction of Total Reflection* (2003), McElheny gives mesmerizing visible form to Fuller's notion of an "abstraction of total reflection" by creating a group of Noguchi-like sculptures on a mirrored pedestal. By mixing historical references with skilled glassblowing, McElheny adroitly and seamlessly joins craft to concept.

Finally, I have included the 240-meter Petuel Tunnel Protective Housing in my native Munich, which won the prestigious DuPont Benedictus Award in the "industrial" category. Designed by Fritz Auer of the German architectural firm Auer + Weber, this dramatic structure of protective laminated glass adds brilliant light to a normally grimy and claustrophobic tunnel while shielding the surrounding neighborhood from noise and exhaust emissions.

I was honored to be a member of the 25th *New Glass Review* jury and to join a long line of distinguished colleagues who have had the privilege and responsibility of reviewing the "state of the art" in glass. I returned home with hot ideas for new exhibitions that not even a New York blizzard could cool.

Ursula Ilse-Neuman (UIN)
Curator
Museum of Arts and Design
New York, New York



* * *

When Tina Oldknow asked Flora and me to participate as jurors for *New Glass Review*, I was hesitant, having long suspected that we had had our heads down in our own studio for too long to be fully informed about the current state of glass. On the flight to Corning, I was looking forward to my first-ever trip to the Museum. I tried to make a mental list of where we turn for inspiration and information in our own work (in glass and other materials), thinking that this might inform our choices. Neither of us looks to a place inside the so-called glass movement or to the rules of glass in order to mine our Muse, and I was quickly assured that our own selections for the *Review* need not come only from our knowledge of glass.

Today, glass can be experienced through a broad field of study. We might read *The Bottle and Glass Handbook*, which reminds us of "the everyday place glass serves in our lives," or look at a John Buck sculpture, in which memory and metaphor are found in the form of a glass vessel, and then consider everything in between. Therefore, our intention, going into the viewing of more than 2,500 slides, was to look as broadly in making our choices as we do in making our art. We did not want only to apply criteria reflecting technique and the other labels associated with glass, but also to be open to anything that might intrigue or move us, and to look for the new.

As we entered the darkened room to view the slides, which were wonderfully organized by a superb group from the Museum, we were concerned that there might not be enough inspired work from which to select 100 entries. When we began to view the slides, we were immediately struck by the absolute earnestness of the participants' presentations. It is not altogether impossible to think that some pieces were chosen because of the entrants' courage in submitting their work at all. There is a certain leveling of the playing field, an equal opportunity for all of the artists, when the slides are presented—hugely—in front of us. However, that opportunity is often wasted when the work, whether good or bad, is represented by horrible slides! It helps to show scale, dimension, and enough light to actually see a work. The small piece often looked large, and the large piece often seemed small. On occasion, good work was not selected merely because a slide was of poor quality or misrepresented the object (more on this later).

Were our fears of not finding enough quality work justified? Well, we were certainly reminded that there are unlimited ways of working within the limits of glass—limits being defined as a mental attitude that reflects an artist's state of mind. Some of the work was not very inspired. At times, one of the jurors would observe that a piece demonstrated good design, while technique and other labels were sometimes discussed more than the desirability of the work itself. Ultimately, submissions were rejected on that basis. There seemed to be too little evidence of a personal vocabulary as opposed to a general glass vocabulary, and in some cases a concept was too dependent on technique rather than merged with a good idea. The glass was just too much glass, if you know what I mean.

Happily, however, there were works that stayed with us long after we escaped the darkened room. And, as is always the case in reviewing, we made choices that we later wished we had not made, as well as selections that, upon further reflection, we actually like better than we did at the time. (Some works initially landed in the reject pile until the persistent memory of the images forced us to call them back onto the screen. These became some of our favorite works.) Thor Bueno's use of the reflective qualities of glass in his installation *Conical View*, coupled with an idea that transcended those qualities, was what we were looking for. Works by Adrienne McStay and Eva Milinkovic are other good examples of using the qualities of glass to create work that rises above itself as glass when it is accompanied by a good idea. These pieces become larger than the definition of those qualities alone.

We loved Marta Gibiete's mosaic installation from Latvia, which presents glass in an unusual location. Mixed with other materials, the glass is exploited to bring the whole world into the piece, and it's wonderful. Lest the reader think that we like only large, sculptural work, we want to mention two other pieces that we found irresistible. Victor Chiarizia's lampworked *The Optimist* reminded

us of something from early Surrealist worlds, and Simone Fezer's *Bound Circling (flesh and spirit)* indeed had a spirit that drew all of the jurors to it.

Another work selected by all of the jurors was also the most controversial. With the many advances that our technical world has made in referencing images (almost all of which Flora and I hardly understand), we are all confronted with the question: Is it real? We spent a good 30 minutes trying to determine whether the slide of Ioan Nemtoi's *Consciousness* represented actual glass pieces installed in a real space, or whether they had simply been put there through the magic of Photoshop. If they appeared there as if by magic, were they legitimate? The *Review* will certainly have to grapple with issues relating to new technology in the future. But for now, based on our best guess (and some sleuthing as we pulled up additional views of the work), we decided that it had to be real, and that it was quite wonderful. This brings us back to where we started. Good slides present an artist's work in such a manner that viewers understand what they are looking at, and this is just as essential as renting a hot shop or kiln in which to make the work.

While contemplating our "Jurors' Choice" selections, we were initially determined to stay within the more traditional glass community. Our first choice was Harumi Yukutake. Although she is not among the 100 selections in this *Review*, Harumi continues to build incredible sculptures that reveal an exciting understanding of space, dimension, and materials. By the time we had finished our essay, however, we had convinced ourselves to be more inclusive toward those outside the glass community. Therefore, we have decided to include artists who use glass in their work—work that we have much enjoyed over the last several years. Ironically, part of what attracts us to Tony Cragg, Louise Bourgeois, Martin Puryear, and John Buck is their use of what we all relate to in glass: the vessel form. Each of these artists sometimes uses the idea of the vessel as a sculptural element. The vessel evokes personal and figurative memories, and it reflects our common history and the metaphors that bring us to the present.

Our one regret as jurors was that we missed participating with Tom Buechner, who started it all. His reputation as a juror was often voiced in the room, but having worked with Tom in a hot shop 20 years ago, we are fully aware of just how much we missed! However, Tina was altogether generous, enthusiastic, serious (in a good way), and organized. It was a pleasure to work with her.

In the end, the incredibly broad range of work found under the umbrella that is called "glass" is both exciting and problematic. Many of us wish that more established artists would participate in the *Review*, but we recognize that some of them are trying to get out from under this umbrella. We came away thinking that the *Review* is the very place for total inclusivity. It is the beauty of this publication that it offers an opportunity that is unlikely to be

duplicated in any other formal setting. Here, the good, the bad, and the ugly can stand slide by slide, where they can be reviewed over the course of two days, once a year, in a darkened room. If there is one thing we know for sure, it is that everything will change again next year.

Joey Kirkpatrick

Flora C. Mace and Joey Kirkpatrick (FM&JK)

Artists

Seattle, Washington



* * *

New Glass Review is 25! At least, the *Review* has appeared as a book for 25 years. It actually began in 1976, but for the first three years, it was documented only on microfiche. *New Glass Review 1* (1979) was a 14-page publication with 100 color photographs, 10 to a half page. *New Glass Review 3* (1981) added a bibliography, and by *New Glass Review 4* (1982), larger photographs appeared five to a page. *New Glass Review 6* (1984) was the first volume published with *Neues Glas* magazine, which appeared in English and German. The *Review* has generally followed this format to the present. Jurors' statements have gradually become lengthier, and they were, for a few years, supplemented by a fine series of articles on recent glass by former Corning Museum of Glass curator Susanne Frantz.

If this is your first *Review*, you will not be aware of its new features. *New Glass Review 25* runs 96 pages, but the number of selected entries remains at 100. Remarkably, the number of artists who submit has not changed that dramatically over the years. Although only 397 artists submitted to *New Glass Review 1*, the number jumped to 790 for *New Glass Review 5*. In the *Review*'s 10th-anniversary year, 890 artists participated. Fifteen years later, the number of submissions seems to be stabilizing at about 900 to 950. As for the 100 selected, my hope is that the choices will become stronger (in quality) and more challenging (for the jurors), and I also hope that the number of artists submitting will grow, making *New Glass Review* an increasingly useful publication.

The most important change made in this year's *Review* is the significantly larger images. The comprehensive bibliography, an essential resource compiled by the Corning Museum's Rakow Research Library, is now available

online, along with the rest of the Library's holdings. This development has yielded an unexpected bonus: by deleting the bibliography, *New Glass Review* could expand considerably and remain on budget. The German translations have also been eliminated, allowing even more space to show glass.¹

Two new sections in the *Review* are "Notes" and "Recent Important Acquisitions," which previously appeared in the *Journal of Glass Studies*, another annual publication of The Corning Museum of Glass. The *Journal* will now focus solely on glass made from antiquity to 1945. The new sections in the *Review* are a welcome addition to the recently included "Jurors' Choice." While the submitted entries remain the publication's centerpiece, the supplemental sections provide a broader picture of contemporary glass.

Finally, the *Review* will continue to be published with *Neues Glas*, but it will be a separate volume and no longer contained within the pages of the German magazine.

* * *

Each year, as I prepare to write about the 100 selections, I make a pile of the works that attract me or about which I have something to say (they are not always the same). I then divide the pile into categories that vary from technique to type of object. These categories are subdivided again by themes or characteristics.

While I have often commented on objects discussed by the other jurors, I have tried not to do so this year. I classified my chosen works by scale and type: design, vessels, painting, small and large sculptures, and installations. In each group, I allowed myself to comment on only five pieces. Because I like my essay to encompass as much work as possible, this task was harder than it sounds.

Category-based issues were immediately evident. So much in glass resists definition, and the work wants to cross boundaries. But I remained firm, and I committed my first heresy with *Sit* by Brent Kee Young, which I understand as a chair, and therefore as design. But can design be nonfunctional? My answer is that if architecture can be nonfunctional (and it can), so can design. Being theoretically functional is enough, and that is one reason I am attracted to Young's dematerializing chair that both subverts and denies function.

Attraction, seduction, and function make Jill Davis's *Lipstick Lamps* and Naoto Yokoyama's glass banister particularly effective. Glass can glow fire-engine red-hot, or it can shimmer, cool and luminous, and it is nice to see this range of nuance in items designed for the home. In *Familial: Study #1*, Julie Gibb tells her childhood stories in

¹ Although the bilingual text of *New Glass Review* gave the publication a more international character, we have chosen to return to an English-only format. In addition, many artists do not realize that application fees do not pay for the *Review*. Instead, they cover honorariums and travel and lodging expenses for jurors, as well as the extra staff needed to organize and process the entry information and slides.

simple enameled glasses inspired by giveaway and promotional wares of the 1950s. Design with content is the staple of the artist-designed multiple, and why isn't there more of it? Tim Drier's *Decanter and Goblets* exhibits a self-confidence and consciousness of design trends that is refreshing to find in American flameworking, where funk proudly lives on.

My next category, vessels, occupies a liminal space between design and sculpture. If you press just a little on the edges of those definitions, the objects can go either way. Sean Albert's *White on White, Black on Black* is a lovely formalist study about positive and negative space and optical illusion. In Wendy Fairclough's *Untitled Still Life #2*, the beauty and purity of the humblest household tools—pans and buckets—are unmasked, Cinderella-like, in translucent sandblasted glass. The prodigious scale of *Boats* by Hiroki Niimi makes me think of these vessels as sculpture, yet their formal associations with design are robust.

Katja Prins's *Anatorium #2* is a delightful hybrid. The soft bottle forms and sandblasted surface are at odds with the clinical apparatus that joins them. These bottles seem vaguely medical and perhaps of scientific-glass parentage, but with a warm, anthropomorphic, intuitive character.

Obscured Landscape 3 by Maureen Williams landed in my "vessels" rather than "painting" category, and it could go in either of them. I love the harsh, burned lines and aridity of this vessel, which is inspired by the Australian landscape and aboriginal painting. William Bernstein's *Figure Study*, on the other hand, sits solidly in the "painting" category. This is a notable piece, not because it is an entirely new idea, but because the idea and execution are seamlessly integrated. Each of the jurors wanted to own it. Why? Perhaps, as Judith Schaechter observed in her *New Glass Review 15* juror's statement, there are "pieces that seem so crucial and obvious—I can't remember a time without them." It is as if these crucial objects came into being because they needed to be made.

Schaechter's work appears often in the *Review* because, in addition to being powerful, it is consistently fresh and technically evolving. In *Donkey Ducky Dream*, we are presented with a child lying in a brightly papered room, wrapped in a golden yellow sheet, and sleeping the deep, abandoned sleep of the young. The child's dream is innocent, rich, and multilayered. Schaechter has always used stained glass in a painterly way, but she has gradually freed herself from the structure of the window without losing the traditional techniques of the medium or the strong narrative style of historical stained glass. Susan Stinsmuehlen-Amend, another influential artist who has worked for many years in flat glass, fuses paint and enamel decals onto glass in *Consequential Progression*. I had not seen her work for many years, and it was an unexpected pleasure to view her new, abstract collages that explore patterns in nature, numbers, and other signs.

With its simple black-and-white format, reminiscent of ancient grisaille, Denise Stillwaggon Leone's *Passing Through* feels closer to drypoint etching or photography than to painted glass. Eva Milinkovic's *Growth* documents the development of crystals in handmade glass containers over a period of months. In works that combine glass and photography, photography is generally used to project something onto the glass, such as a video or a photo transfer. Milinkovic uses photography differently. As in a video, her work takes place over time, and she uses the photographic image as a vehicle to realize her ideas in glass.

In the category of small sculpture, Dafna Kaffeman's tiny, skeletal horses have a grace and elegance that I do not often find in flameworking. Cast glass, on the other hand, is an innately elegant medium. Anja Isphording's fossillike accretion (*#78 2003*) and Jeremy Lepisto's bridge (*When It Dawns, Bridge Series*) have a softness, inner light, texture, and warmth that are the real magic of glass.

Fabric also lends warmth and texture to glass, as it does in *Bound Circling (flesh and spirit)* by Simone Fezer. This was another object coveted by the jurors, perhaps both for its honesty and for its anxiety, but surely for its wonderfully complex tactile quality. Jerome Harrington's found plastic Virgin Mary in a lampworked tube is simplistic, but I like it anyway. It has somehow avoided being trite, and maybe this has to do with the object's unquestionable sincerity.

In the category of large sculpture, Alison Kinnaird's *Psalmsong with Shadow Banner* is surprising. She usually works in the small, enclosed, and private world of the glass engraver, and it is impressive to see her cut such a large visual swath with this work, which is enhanced by its digitally printed shadow. Engravers are often left out of an art world in which size counts, and it is refreshing to see an artist who chooses to work on a small scale comfortably taking on a larger one.

Two sculptures that address memory and the passage of time are Elizabeth Perkins's *Resuscitations* and Warren Langley's *The Collective Memory*. Langley's blue goddesses are both ancient totem and science fiction. Enclosed in a glass time capsule, the crowned but headless effigies remind us of where we have come from or where we are going; the reference to past or future is ambiguous.

Perkins, on the other hand, refers to the preservation of the past in her porcelain bundles, which were formed in molds made from her grandfather's last handmade bales of hay. The slumped glass pieces protectively enshroud the fragile relics, some of which have been removed for our inspection. Once memory fades away, objects like these will be the proof that life was once lived differently.

In sculpture, context can be everything, and this is particularly evident in work that must exist in a certain context in order to be meaningful. Ioan Nemtoi's *Consciousness* is built of dangerously stacked cylinders that have some sort of acid- or sand-etched surface. They are

photographed inside an expanse of brick vaulting that suggests ancient Roman baths. At first glance, the cylinders appear to reach up inside the arches. The jury immediately became suspicious of the scale and checked the application information. Had we been digitally duped? The answer is no. The dimensions provided were believable, and we found the same sculpture in another slide that was shot in the same location. This was clearly a work that had been artistically photographed (probably from the ground), so that it interacted with the architecture in a significant way. Did this matter? The jury's unanimous decision was a relieved "no" for this sculpture, which everyone admired for its concept, use of material, and execution.

Adrienne McStay's tepee-like *Conidae Traces* is positioned in the landscape of the artist's Scottish homeland, and beautifully lit. Like Nemtoi's sculpture, it would not be as compelling or as understandable in a neutral gallery space. McStay uses hot glass as a tool to draw on wood, and while many artists have experimented with hot-glass drawing on wood and paper, it has remained drawing rather than sculpture. The wooden cone, covered with burned "branches," suggests a mountain rather than a tree. It is abstract and geometric, yet when we see it in the landscape, we can appreciate how abstract and geometric nature is. Good art always enables the viewer to see things in new ways, and McStay's sculpture is especially satisfying in that regard.

In my category of installations, I was impressed by the use of broken glass in Luzia Lippert's *Bag, No. 5* and Marta Gibiete's *XXX*. Lippert's bag is a seemingly dangerous object that has exploded all over the room in which it sits. Associations with bombs in backpacks are inevitable, but this work may be a formal statement instead of a political one. A glass and steel container is dematerializing before our eyes. The broken glass exposes the underlying structural threads of steel, much as a worn and frayed carpet exposes its warp and weft. Like Young's dematerializing chair, this is an object in transition.

XXX shows what can happen when one "picks up the pieces." Mirror is a wonderful medium when it is used for more than simple reflection, and here it is employed to amplify the landscape. Gibiete's mosaic creates a rich surface texture that mimics rough concrete and the shimmering edges of light on water. She takes advantage of the mirror's ability to create space where there is none, and its reflection of the water makes the massive dock literally disappear. Themes of nature, light, reflection, and illusion, which are commonly found in painting and photography, are also found in glass in the work of such artists as Larry Bell and Marian Karel. Yet Gibiete's approach is unique, and although it is disarmingly simple, it is also highly successful.

Silvia Levenson's *Amor-Dolor-Perdón-Rencor* (Love-pain-forgiveness-resentment) and Claire Beaulieu's *Reflexion* are narrative works, but the resemblance stops there. Beaulieu has a pleasingly light touch in her carefully com-

posed installations of small things, which often include elements of dress such as the necklaces in this work. Although these objects are abstract, we sense that a story is being told, not in words but in three-dimensional objects. On the white wall/page of visual noun, verb, and adjective, there is the sudden drama of captured and reflected light. This turn of events has the impact of a car accident in a novel, touching all of the characters and rearranging their relationships. Then life gradually returns to normal.

Levenson's work explores childhood memory and domesticity. In this installation, pairs of cast glass children's shoes are neatly arranged on the floor, labeled with different emotions. The barb in the heel acts as a physical/visual reminder of emotional pain. Happiness, and especially the idea of childhood as a happy time, is taken apart and examined, and its underlying emotional currents are separated and defined. Levenson's insights into childhood remind us to investigate all of our memories because it is only by uncovering and addressing conflicting emotions that they can be resolved.

Laura Donefer's *Bereft* is a heartfelt and fitting tribute to Daniel Crichton, an inspired and influential artist who headed the glass program at Sheridan College in Oakville, near Toronto, for 23 years. A recipient of the Prix Saidye Bronfman, Canada's highest award for excellence in the arts, Crichton kept a full teaching schedule, but he never neglected the growth and development of the strong, precious alchemical vessels that were his life's work. Donefer's reliquaries, filled with various materials, preserve fragments—symbolic or real, or both—of knowing Crichton and of experiencing his influence, his ideas, his warmth, his creativity, and his teaching.

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I am horrified by the length of my essay, which is a good sign. It means that the work in *New Glass Review 25* is sparking a flood of thoughts and ideas. I also wanted to remark, somewhere, that I am encouraged by the incursion of "craft" into such traditionally unfriendly contexts as the 2003 Cooper-Hewitt National Design Triennial and Summer 2004 British Fashion Week (which took place in September 2003). It appears that craft is an increasingly welcome antidote to the relentless commercial branding that has characterized life in the 2000s.

I am always interested in glass that is somehow related to landscape, and so it is not surprising that this type of work tends to appear in my "Jurors' Choice" selections. I am pushing the edges of this category, however, with Warren Langley and Peter Aldridge. In *Strata*, Langley uses remote source lighting, with admittedly tenuous connections to glass, and Aldridge's *Rite of Spring* exists only as a digital photograph, even though it was conceived as a sculpture. However, it is rare when glass approaches the scale of land art, and I was intrigued.

Langley daringly uses the landscape like a canvas to which he applies his brushstrokes of light, while Aldridge's

glass elements act as conductors to awaken and rearrange energies in the landscape. Stacey Neff's sculptures, on the other hand, are objects inspired by landscape rather than acting in landscape. Her flowing, organic forms are lovely and poetic, and if you have not seen them, you may not realize that they stand five to eight feet high. Slightly threatening in their size, these plant forms have an alien, primeval quality that is both comforting and disturbing.

Lux Lucis Lumen by Margo Sawyer and *Untitled (Spectrum)* by Siobahn Liddell use glass to create abstract landscapes of color and light. The geometry and range of color in Liddell's rainbow heptagon refer to the building blocks that create the natural world. Sawyer's pinpoint lights on glass vessels, arranged in a vast blackness, form a nightscape that can refer to a starry sky or to the scattered lights of a faraway suburb.

The works of Maria Grazia Rosin and Einar and Jamex de la Torre are represented by two genuinely idiosyncratic and highly alluring objects. *Medusiano* is one of Rosin's colorful squid and octopus chandeliers that are blown by Pino Signoretto. Several of these whimsical fixtures/sculptures were installed in the intimate 19th-century rooms of the Caffè Florian, Venice's oldest coffeehouse. Rosin's marine creatures are a truly innovative and worthy addition to the long and complex history of glass chandeliers in Venice.

Tula Frontera Sur (Tula south border) is inspired by, and made in homage to, the stone Tula warriors that were constructed by the Toltecs. Its glass body encloses a variety of mixed-media tourist souvenirs (including my favorite Michoacán pottery and stuffed frog mariachis) and the ubiquitous Mexican beer bottles. Guns, in the form of arms (an interesting play on words), and Catholicism, in the form of a video image of Christ crowned with thorns, complete the assemblage by the de la Torres about Mexican-American culture and identity.

Giles Bettison and Ann Wolff have taken unexpected directions in recent work. It is particularly interesting to see how Bettison's palette changed after he moved from Australia to New York City. (He has since moved back.) His blocky, architectonic sculptures emanate a luminosity that is much different from the rich glow of his softer, colorful vessels. Wolff's panels, which she began following her move to Berlin after 40 years in Sweden, are really paintings, and they have some of the colorful, narrative qualities of her early bowls.

Throughout her career, Cappy Thompson has explored painting on glass in the form of panels and vessels, but she recently increased her scale in a dramatic way for two commissions in the Northwest. One, *The Muses Bestowing Blessings on the Pacific Northwest*, was commissioned by the Museum of Glass: An International Center for Contemporary Art in Tacoma, and it is included among the 100 juried submissions. The other, *I Was Dreaming of Spirit Animals*, was a major commission for the Seattle-

Tacoma International Airport. (Since it is not yet open to the public, I have only an installation image.) It is especially gratifying to see a versatile artist such as Thompson rise to the aesthetic and technical challenges of large scale while preserving the intimacy, materiality, and honesty of her roots in craft.

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



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New Glass Review is a comprehensive document that annually records the pulse of the glass/art world. Compiling this document is a complex task because for every inclusion there are several exclusions. Going back over the last five years of the *Review* gave me a somewhat clearer picture of the flow of contemporary glass, an experience somewhat like "never stepping into the same river twice." However, as jurors, it was not our task to gauge the flow, but to take a current sample.

There were no designated categories. Jurors were directed simply to choose quality work that represented new directions in the field and, with established artists, new directions in their work. After I had participated in this process of distillation and assessment, it became evident to me that glass is becoming progressively assimilated into the larger field of fine art. "Glass art" is now becoming art with glass.

Increasingly, the artist's intention is at the forefront, with ideas and concepts generating the work. As jurors, we found ourselves discussing what the work was communicating to the viewer, and this seemed to be a very healthy sign. Artists are so technically adept, and their material sensibilities are so developed and refined, that they are now concentrating on what they want to say with a visual language. In the context of this language, material and technique become a type of grammar. This familiarity with the material enables artists to create with fewer restrictions, which represents progress.

Although I initially defined no categories, they eventually began to appear. Some of these categories include sculpture and sculptural installations, which more and more involve multiple media. Other categories are two-dimensional hybrids, such as stained glass and new-

media processes that have more in common with contemporary painting than with the traditions of the past. There is site-specific work, as well as work that involves performance.

In terms of multimedia installations, Charlotte Meyer's *Repair, 2003*, with its cast glass sewing machines mounted on cast-iron frames, created a nostalgic atmosphere, or ghostly past, in which some work of poetic reconciliation was taking place. The machines sew a continuous strand of cloth, giving a poignant meaning to the multiple associations of the word *repair*.

Silvia Levenson is no stranger to the installation format, and she is an established artist in command of her medium and subject matter. *Amor-Dolor-Perdón-Rencor* sets up a psychological situation in which memory is intertwined with innocence and threat. There is an edge to Levenson's work that is not usually associated with glass. Fully cognizant of the beauty and seductiveness of the material, she uses these aspects as bait, drawing viewers in and then leaving them to discern the difference between attraction and the content that lies beneath the surface.

Shima Koike's *Arms and Armor* is an extremely poetic sculptural rebus in which objects, emerging on the edge of consciousness, read like words that form a sentence. Koike understands the space between her objects and how they are dependent on one another to create meaning. The objects, clearly articulated in cast glass, cast equally distinctive shadows. They have the same common surface of plate glass, which is at once there and not there, elevating the objects just enough so that they appear to float over their shadows, suspended in space.

Wendy Fairclough's *Untitled Still Life #2* is a quiet grouping of common household objects expertly translated into translucent glass. Fairclough has successfully made the ordinary extraordinary, and the result is anything but mundane. These objects appear to be sharing a secret, an alchemical elegance in which beauty, light, and shadow are inseparable from the forms that create them. Julie Alland's *Break-Time Trophy—Tuesday Morning* is another example of a successfully translated object speaking of its previous existence in reality as a Styrofoam cup, while standing resolutely apart in its new, luminous existence in cast glass.

Jeffrey Sarmiento's *Map/Tongue* brings to mind a visual representation of "speaking in tongues," a mapping of dialect and how any language can be altered in relationship to our experience of place.

Akiko Sasaki's installation *Engrenage/Solitude* is stunning in its theatrical presentation and lighting, elevating mass and making it appear weightless. By placing structures within structures, Sasaki extends the physical boundaries of her work, along with our perception of space and transparency.

Ayane Takeuchi's *Orgone Box* creates a subtle and nuanced atmosphere through thoughtful presentation and a delicate and sensitive use of material. Her work is a

quiet, reflective contemplation of the relationship between a human being, ritual, and objects that invoke the memory of that interaction.

Other engaging and ambitious installations include Lisa Capone's *Deluge*, Tim Wagner's *Coupled*, and Elizabeth Perkins's *Resuscitations*. Singularly remarkable is the site-specific work *XXX* by Marta Gibiete. This piece is surprising in its ability to dissolve concrete reality and mirror its environment, using the material as a fabric of light and reflection. The work uses common materials with astounding import through the artist's intention.

I greatly appreciated Dorothee Schmidinger's *No. 7, 2003*, in which muted cloth on board provides a surface for the delicately hand-stitched, beaded lines that form a bed with a glass cane blanket. This work elicits the viewer's empathy through its honesty, and it is disarming in its simplicity and directness. Few artists risk this openness and vulnerability, which speak so sensitively of the value of the human voice over misconceived notions of perfection, proving that a small work can have considerable impact.

Jerome Harrington's *Virgin Mary* encapsulated in a lampworked tube (*Untitled 2002*) takes a trivialized object loaded with associations and manages to bring it back to life by returning it to a place of reverence. Harrington imbues this statue with a voice, animating it with a meaning that can emanate only from objects to which we ascribe power. Is this piece speaking simultaneously about the power and the limitations of prayer? More than revealing any truths, this work is asking questions and thus preserving mystery.

Jens Gussek consistently proves that art can transcend material and technique. In *Private Ocean*, his language is clear, and only what is essential to convey the narrative is included. This appears to be an "if the shoe fits, wear it" commentary on the game of world politics, power, persuasion, and the will for domination that crosses all barriers of time and national borders.

Koichi Matsufuji's strong figural/narrative sculptural installation makes him an artist whose work I appreciate now and eagerly anticipate in the future. He carefully selects the context in which his work is viewed and perceived. In this case, a cast glass baby exhaling a small bird is placed at the residence of the old Uchiyama family of samurai. The image of the bird could refer to the "swallow" deck planks, which are loosened slightly from their nails so that an intruder's steps are announced by the birdlike sound of the boards working against the nails. The ghost child sits silently on the deck, announcing his presence with an inaudible sound, more seen than heard.

Gerhard Ribka's *Flowers Slide* resonates poetically as a lone apparition. It is not child or flower or earth. Instead, it becomes something else: a new invention that is more than the sum of its parts.

Catherine Sintès's *Le Verre est dans le bois* is a powerful sculptural statement. Here, cast glass bars separate

the log, allowing space and light to permeate what once was whole. The glass bars accentuate and reiterate the rhythmic pattern of space and light between the wooden planks. The material is being processed while it stubbornly retains memory of its previous existence as a tree. The glass bars bring a metaphysical and ritualistic reverence to the process of harvesting and the tree that once was.

Hiroki Niimi's *Boats* appears to contain the medium that keeps the vessels afloat, and so they become a metaphor for all that supports vehicles of motion and makes their passage possible. Impressive in their sculptural scale and simplicity, these works are convincing in that there is nothing to detract from the illusion created. Niimi refuses to compromise or to accept limitations of technique and scale.

In considering the material sensibility that is realized when glass is subtly accentuated and complemented with another material, I would like to mention the sculptural works of Laurentiu Anghelache, Ilze Dudina, and Simone Fezer. Mature, painterly works in stained glass and mixed media have reached an extremely high level of sophistication, as is evidenced by the works of such established artists as Judith Schaechter, Dick Weiss, Susan Stinsmuehlen-Amend, and Cappy Thompson, and those of the emerging artist Joseph Cavaliere.

In the category of new-media expressions, there is the series of digital photographs by Eva Milinkovic titled *Growth*. These photographs document glass as containers of crystal states that develop over time. The artist sets experimentation into aesthetic play in her process of gathering and generating visual information in the form of a record. Other progressive works on the new-media and site-specific-installation frontier include the phenomenal work *Transillumination* by Brian Clarke, and Warren Langley's *The Collective Memory*. Finally, I would like to acknowledge Brent Kee Young, Jon Clark, and William Bernstein, established artists who continue to take risks and push the edges of the envelope with their new work.

If *New Glass Review* can be seen as a sampling of the glass spectrum for any one year, I must conclude that 2003 was an extremely good year, and one that bodes well for the state of the art.

* * *

My selection of artists for the "Jurors' Choice" section is based on what I perceive these artists bring to glass and how they use it to embody ideas and relay them to the viewer. While imparting a comprehensive understanding of the material's potential, these works tend to transcend material and technique, becoming a vehicle of communication.

Richard Meitner is a mercurial artist who has consistently refused to compromise. His work reflects transformation, experimentation, and risk, and he continually embarks on new aesthetic territory. *Guanajuato Miner* is part of a body of new work that was recently exhibited at Galerie Braggiotti in Amsterdam. The artist used 10

pieces from this exhibition to generate "dream images," and he wrote accompanying texts in creating his unique book, *Falling from Grace*. While many associations and stories are possible with Meitner's works, his writings give a whole new life to them.

Eve Andrée Laramée is an exceptional artist, and the sheer breadth of her projects defies representation by any one image. Her installation *Instrument to Communicate with Kepler's Ghost* was sited both inside and outside the High Museum of Art in Atlanta. The image I chose is a detail of a keyboard device showing the keys engraved with letters of the alphabet. Using simple telegraph technology, visitors to the museum could depress the keys to "send messages" to Kepler's ghost via the museum's large skylight, which, through the application of copper diagrams, was effectively transformed into an "antenna." Laramée has collaborated and consulted with a range of scientists—physicists, chemists, historians of science, biologists, geologists, computer scientists, and geographers—in developing projects that question the idea that art and science occupy completely unrelated realms, drawing attention to the role human subjectivity and fallibility play in both processes.

Jack Wax is an erudite artist whose work in glass continues to evolve. There is a process of distillation and refinement evident in it. He uses traditional techniques in an atypical manner, and his arrival at forms often results in the development of new techniques. He pares his extensive visual vocabulary to its essentials, leaving no extraneous elements, which results in a visual poetry that can be achieved only by artists who are fully engaged with their senses. *Fugitive* appears to have been made in a way that implies natural processes, such as those devised by the architects of webs, nests, and hives. There is the sense that Wax works at the edge of language, a place where literal definitions evaporate, leaving traces of authentic experience. Like other works by this artist, *Fugitive* refers to so many sources that constellations of thought are generated in the viewer's mind. In this case, the human figure is referred to in parts: what might once have been flesh and bone becomes a hollow husk. Light and air penetrate these forms, which appear to have a reflexive memory that brings to mind animating breath. Wax has made an invaluable contribution to glass, not only through his mastery of material and content, but perhaps even more through the sophisticated development of his aesthetic sensibilities and his ability to convey complex visual narratives with glass.

Susan Bane Holland deserves recognition for her poignantly beautiful and conceptually intriguing work. *Purkinje's Kitchen* is a perfect example of her installations that combine glass and other media. It is based on the research of the 19th-century physiologist Jan Purkinje, who described how light patterns are formed by pressing on closed eyelids, the experiences of light generated by pressure in the body being recorded in the form of pat-

tered diagrams. Holland uses this fascinating process as a metaphor for personal memories of visual experiences, such as the childhood fear of the dark. Her installation consists of reflecting mirrored bowls that miniaturize prone pestles with matted photographic images, and mortars with patterned *murrine* figures.

Lance Friedman is one of the most versatile and talented sculptors working with glass today. His particular genius lies in translating personal experience into visually compelling narratives that are characterized by an uncompromising commitment to the integration of the various sculptural elements of the work. *Transplant*, he says, is about the mutability of environment, about the transferring of memories and objects in order to modify new surroundings.

I see Jackie Pancari as a phenomenologist. Her work involves a careful orchestration of phenomena that springs from optical explorations of a scientific nature. She sees her studio as a laboratory for experimentation, and she follows her curiosity to logical and illogical conclusions. The creative process within this laboratory/studio becomes a way for her to be “in the moment,” to harvest the epiphanies associated with the sense of awe and discovery. *Mirroring* is an excellent example of work evolving from her process of aesthetic investigation. It is through this process that she contemplates the parallels between her observations in the studio and her experience of natural phenomena in the world at large.

Robert Wiley’s installation *100 lbs. of Work* is brilliant in its ability to place a glass object or objects within the context of their surroundings. Here, the glass object mimics various other parts of its environment. Because of its translucency, it stands apart, but because of its sense of place, it remains integral to the whole. The winding threads of glass obsessively surrounding the form are evidence of an action that is paused and perhaps never completed. This implied endless action, which is manipulated and controlled by Wiley, is repeated throughout the installation in various media. Within this context, the glass object appears as an impossibility, a product of metaphysics and transformation that has its own inherent logic.

Jocelyne Prince is an exceptional conceptual artist, and her work reflects an intellectual rigor and focus that are rarely experienced in glass sculpture. She uses glass as a material to record various obscure phenomena. In *Chill Factor*, the bottom halves of the glass spheres are made by pouring hot glass onto an artificially chilled steel surface. The temperature of the steel is noted before the pour, and it is marked on the sphere with a grease pencil. A close look at the spheres and their projected shadows reveals that the chill marks are affected by temperature, and that each one thus becomes a thumbprint of a given temperature. The thumbprints are recorded using a historical process of cyanotype contact printing. The photos are then mounted on the wall for comparative scrutiny. Prince says, “I enjoy this abstract displacement of shock

and stress that we, as humans, experience to a material that reacts with such visual subtlety, yet where actual stress damage occurs on the molecular level.”

Alan Klein is an established artist who uses glass as a purely sculptural medium. *Return* employs foundry processes in which molten glass is poured into steel or graphite molds. The resulting solid glass forms retain trace evidence of this process, giving them integrity and honesty. Surfaces take on the character of translucent skin, or capture the fluid, reflective nature of the material in suspended animation. Found industrial copper cables or other elements are carefully selected and inserted into the glass at the exact moment that it is ready to receive them, creating an integral bond in which both materials carry equal visual significance. Klein intuitively composes and flawlessly arranges the formal aspects of his sculptural vocabulary. Mass, scale, proportion, and material are assimilated into a highly developed sensibility. The wall is engaged as an architectural extension of the work, and in this way it gives the work a sense of place.

Hitoshi Hongo submitted an exceptional work for the main section of the *Review*, and I thought it was important to see a detail of it in the “Jurors’ Choice” section. In *Can Technology Lighten the Darkness?*, Hongo has created a mirrored reflection chamber that is meant to be entered by one person. Upon entering, the viewer becomes a participant and must contend with endless fractal images of the body. This work may be a vehicle for introspection, or perhaps a machine for altering the senses and engaging us in a process of changing perceptions of self.

Selecting 10 artists for “Jurors’ Choice” felt like the process of dowsing for precious ore—it is not an exact science. I tended to choose artists who defy commodification, and whose commitment to ideas has led them to the use of glass. I am most interested in what animating force or personal impetus draws these artists to the material and, ultimately, what the material draws from the individual. I suspect this essence is the most precious ore of all.

Michael Rogers (MR)
Associate Professor and Chairman
School for American Crafts
Rochester Institute of Technology
Rochester, New York



Jurors' Choice

One of the goals of *New Glass Review* is to present the widest possible range of art (and architecture and design) using glass. This section of the *Review* allows jurors to pick up to 10 examples of work in glass, either recent or historical, that impressed them during the year. While the 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.



New Glass Review 25 jury.

Selections

Ursula Ilse-Neuman (UIN)

Auer + Weber + Architekten
Mona Hatoum
Josiah McElheny
Bernhard Schobinger
Giorgio Vigna

Flora Mace and Joey Kirkpatrick (FM&JK)

Louise Bourgeois
John Buck
Tony Cragg
Martin Puryear
Harumi Yukutake

Tina Oldknow (TO)

Peter Aldridge
Giles Bettison
Einar and Jamex de la Torre
Warren Langley
Siobahn Liddell
Stacey Neff
Maria Grazia Rosin
Margo Sawyer
Cappy Thompson
Ann Wolff

Michael Rogers (MR)

Lance Friedman
Susan Bane Holland
Hitoshi Hongo
Alan Klein
Eve Andrée Laramée
Richard Meitner
Jackie Pancari
Jocelyne Prince
Jack Wax
Robert Wiley



Peter Aldridge (British, b. 1947)
Rite of Spring
United States, Corning, New York, 2003
Dichroic glass installation; digital print
TO

Auer + Weber + Architekten
Petuel Tunnel Protective Housing
Project team: Fritz Auer, Stephan Suxdorf, Moritz Auer,
Christian Dürr, Markus Jatsch
Client: City of Munich
Germany, Munich, completed in 2002
Laminated glass
Photo: courtesy Auer + Weber + Architekten, Munich
UIN





Giles Bettison (Australian, b. 1966)

Grid #4

United States, Brooklyn, New York, 2003

Cast glass; steel block

H. 38.1 cm, W. 27.9 cm, D. 6.3 cm

Photo: J. Heale, courtesy Bullseye Connection Gallery, Portland
TO

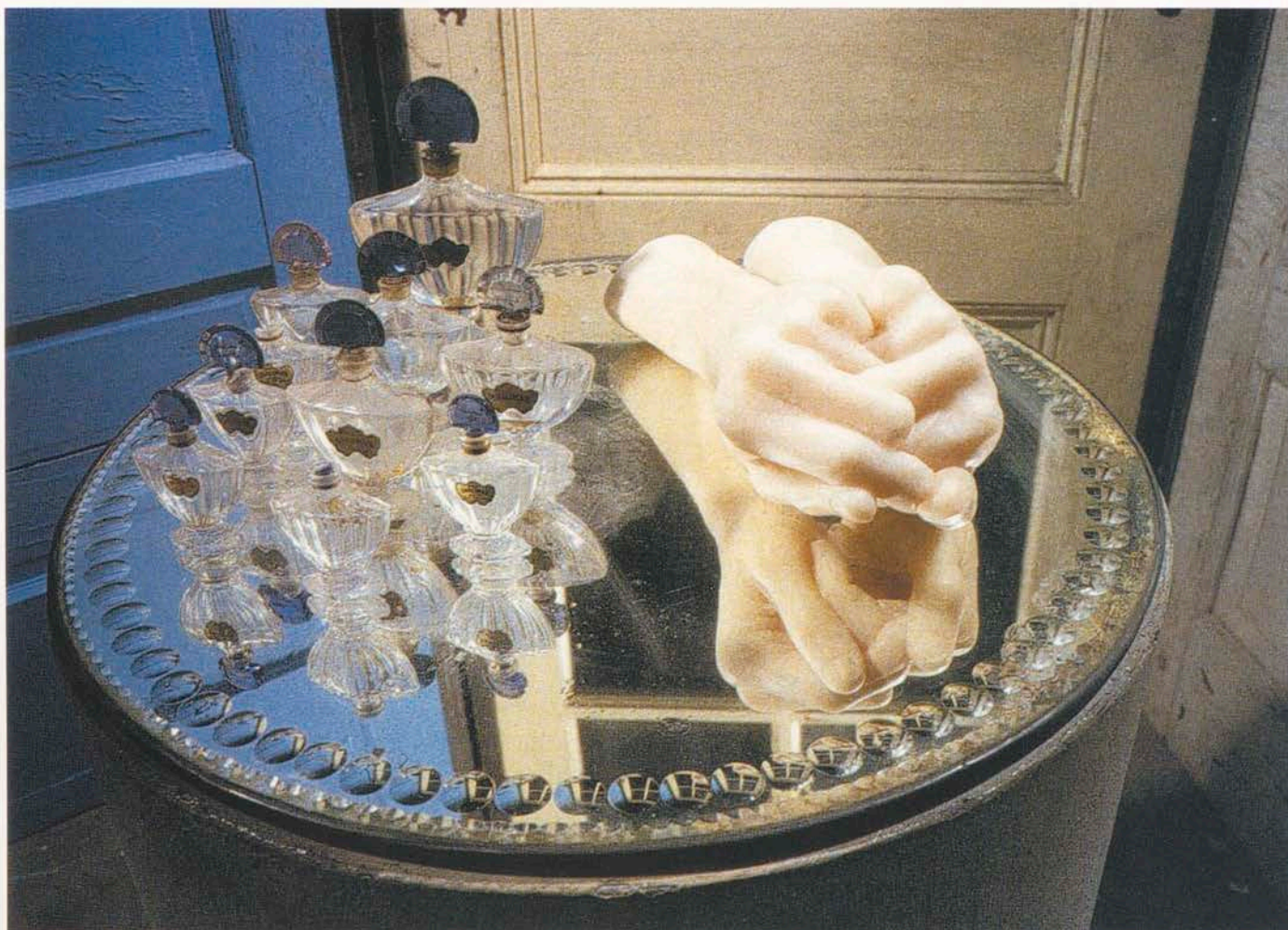
Louise Bourgeois (American, born in France, 1911)

Cell II (detail)

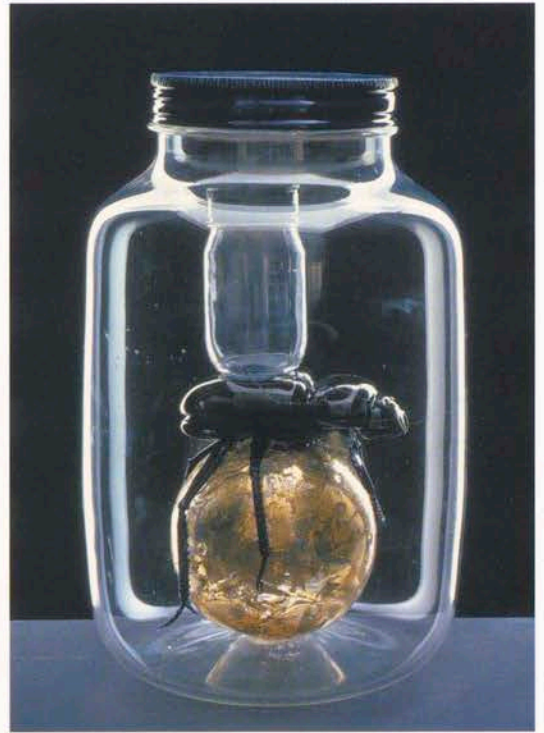
United States, New York, New York, 1991

Found doors, mirror, glass, stone

FM&JK



John Buck (American, b. 1946)
Big Egypt
United States, Seattle, Washington, 1997
Blown and lampworked glass
H. 45.7 cm, Diam. 27.9 cm
Photo: courtesy Greg Kucera Gallery, Seattle
FM&JK

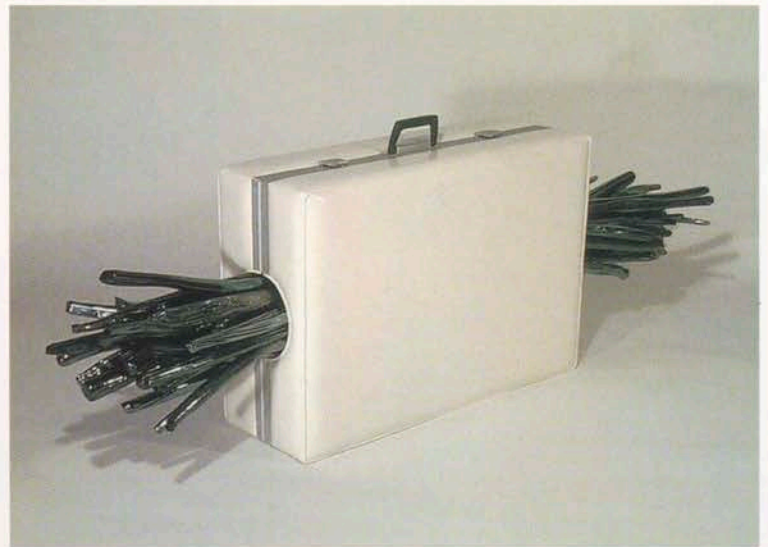


Tony Cragg (British, b. 1949)
Grey Container
Germany, Düsseldorf, 1980
Mixed media
H. 172.7 cm, W. 182.8 cm, D. 49.5 cm
FM&JK





Einar de la Torre (Mexican/American, born in Mexico, 1963)
Jamex de la Torre (Mexican/American, born in Mexico, 1960)
Tula Frontera Sur
 United States, San Diego, California, and Mexico,
 Ensenada, Baja California, 2001
 Glass, mixed media
 H. 302 cm, W. 74 cm, D. 81 cm
 TO



Lance Friedman (American, b. 1954)
Transplant
 United States, Chicago, Illinois, 2003
 Glass, polyvinyl, wood, steel
 H. 63 cm, W. 153 cm, D. 26.6 cm
 MR



Mona Hatoum (Palestinian, b. 1952)

Silence

United Kingdom, London, England, 1994

Laboratory glass tubes

H. 127 cm, W. 93 cm, D. 59 cm

Collection of The Museum of Modern Art, New York, Robert B. and Emilie W. Betts Foundation Fund (126.1995)

Photo: D. James Dee, courtesy of Alexander and Bonin, New York

UIN

Susan Bane Holland (American, b. 1954)

Purkinje's Kitchen

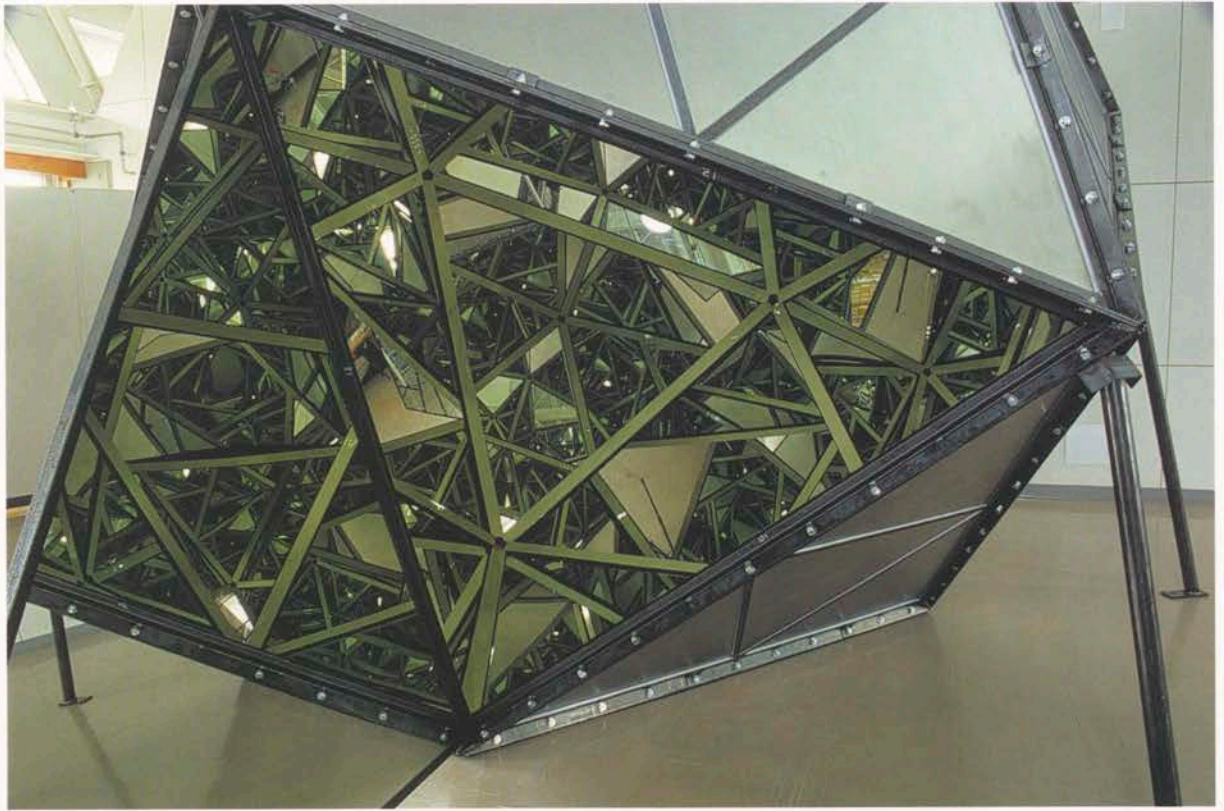
United States, Boston, Massachusetts, 2004

Fused and blown *murrine*; blown silvered glass; cast glass; wood shelf

H. 195 cm, W. 195 cm, D. 50 cm

MR

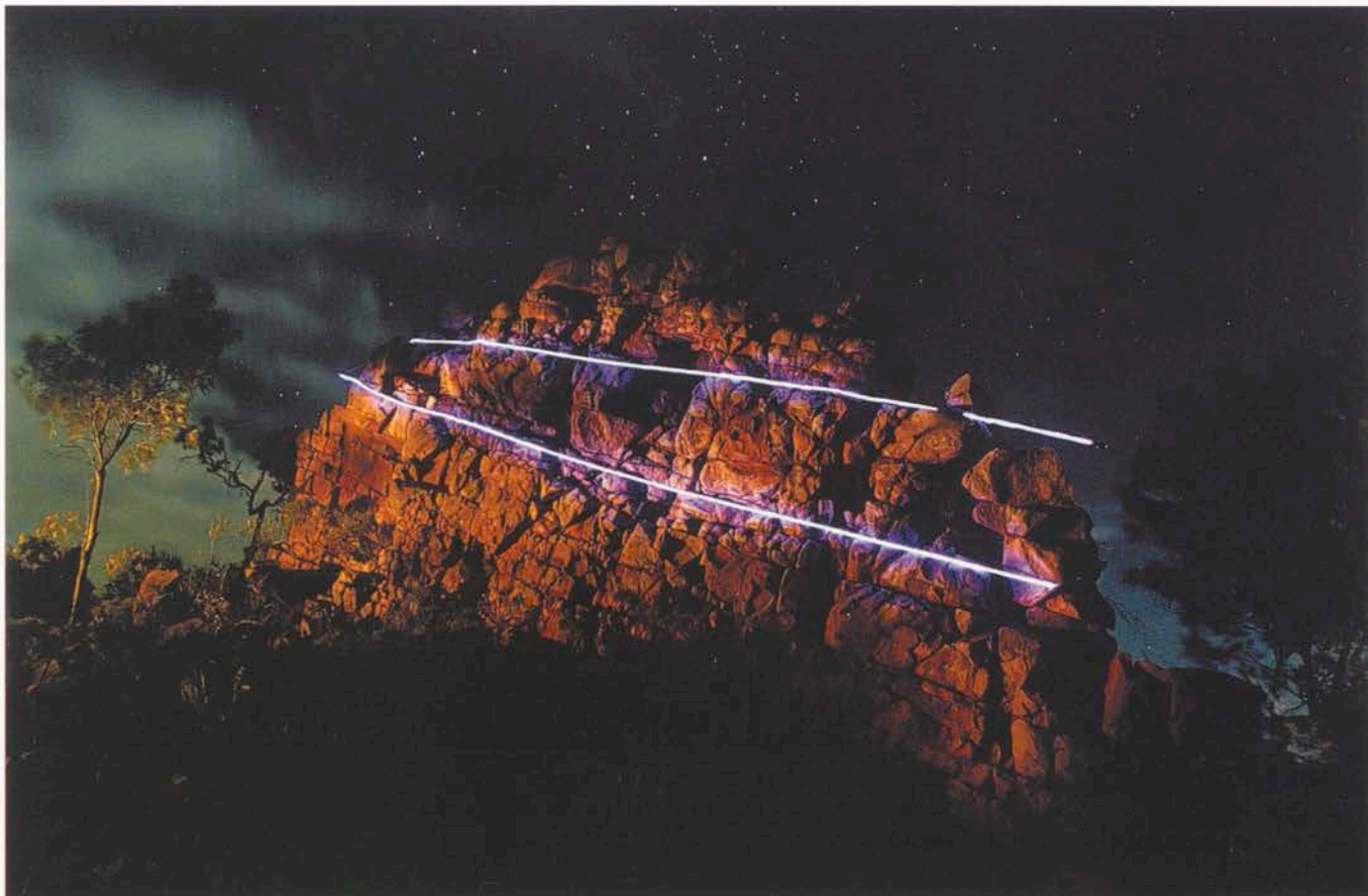




Hitoshi Hongo (Japanese, b. 1964)
Can Technology Lighten the Darkness? (detail)
 Japan, Fuchu-machi, Neigun, 2003
 Mirror, steel, glow-in-the-dark sheet
 Diam. 300 cm
 MR



Alan Klein (American, b. 1947)
Return
 United States, Boston, Massachusetts, 2002
 Cast glass; copper
 H. 76 cm, W. 61 cm, D. 20 cm
 MR



Warren Langley (Australian, b. 1950)

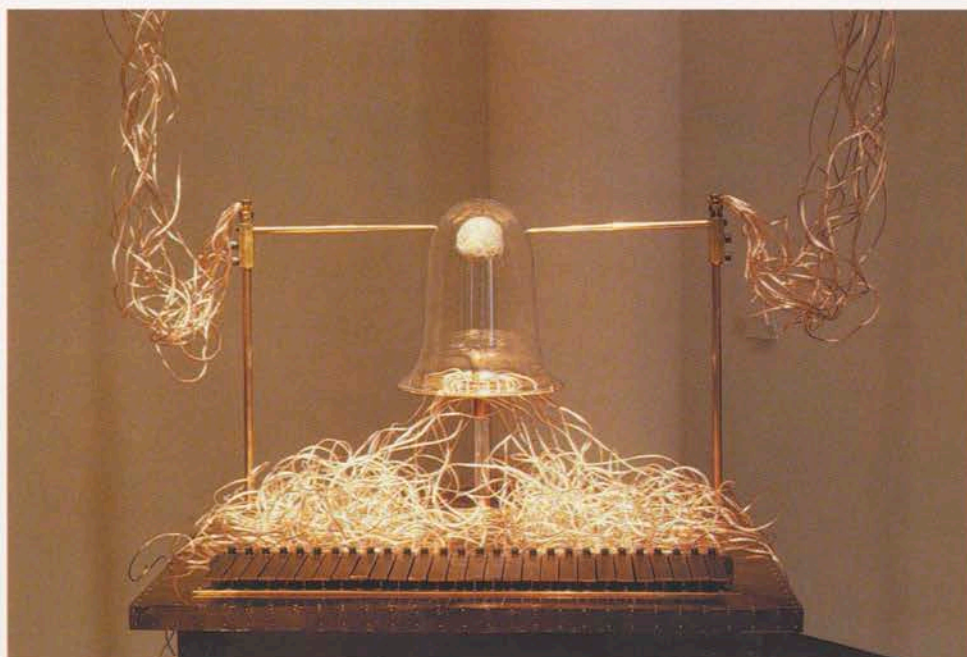
Strata

Australia, Northern Territory, Glen Helen Gorge, 2003

Remote source lighting

Photo: David Hancock

TO



Eve Andrée Laramée

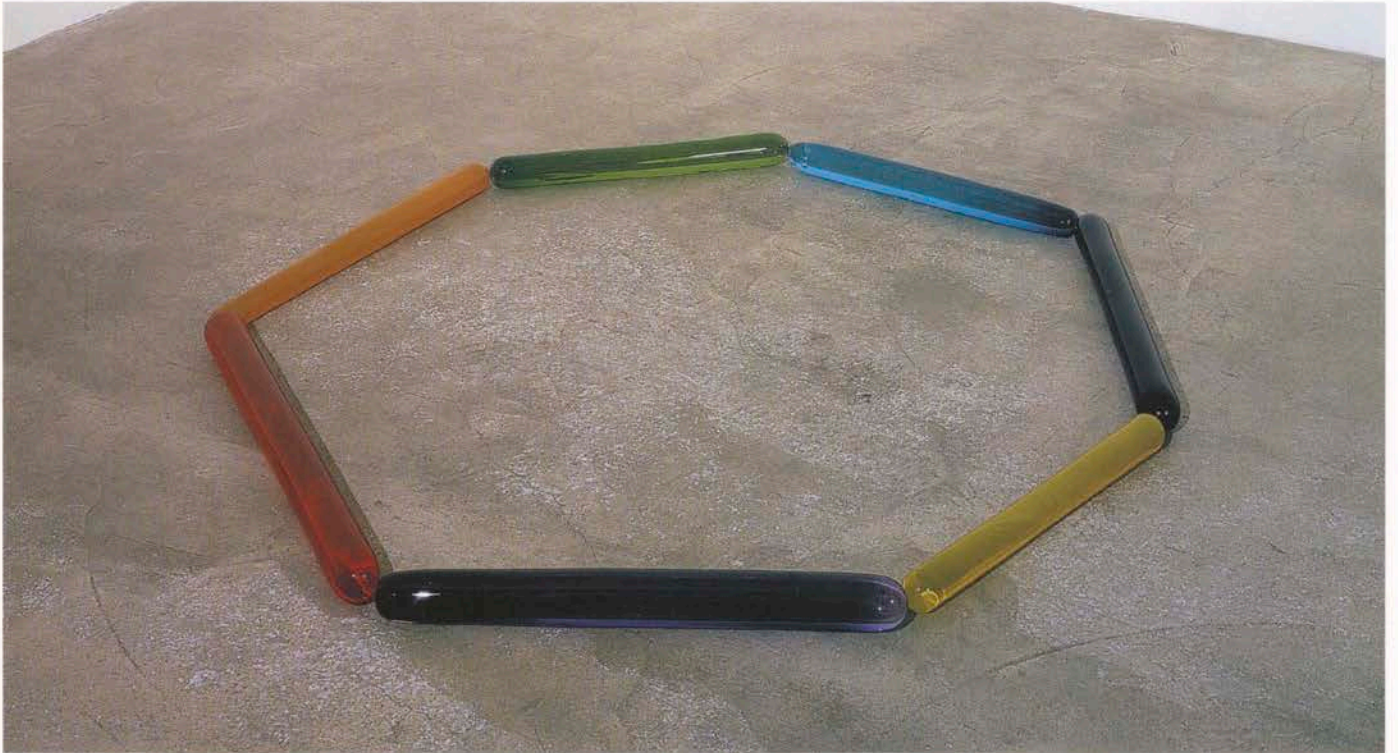
(American, b. 1956)

*Instrument to Communicate with
Kepler's Ghost*

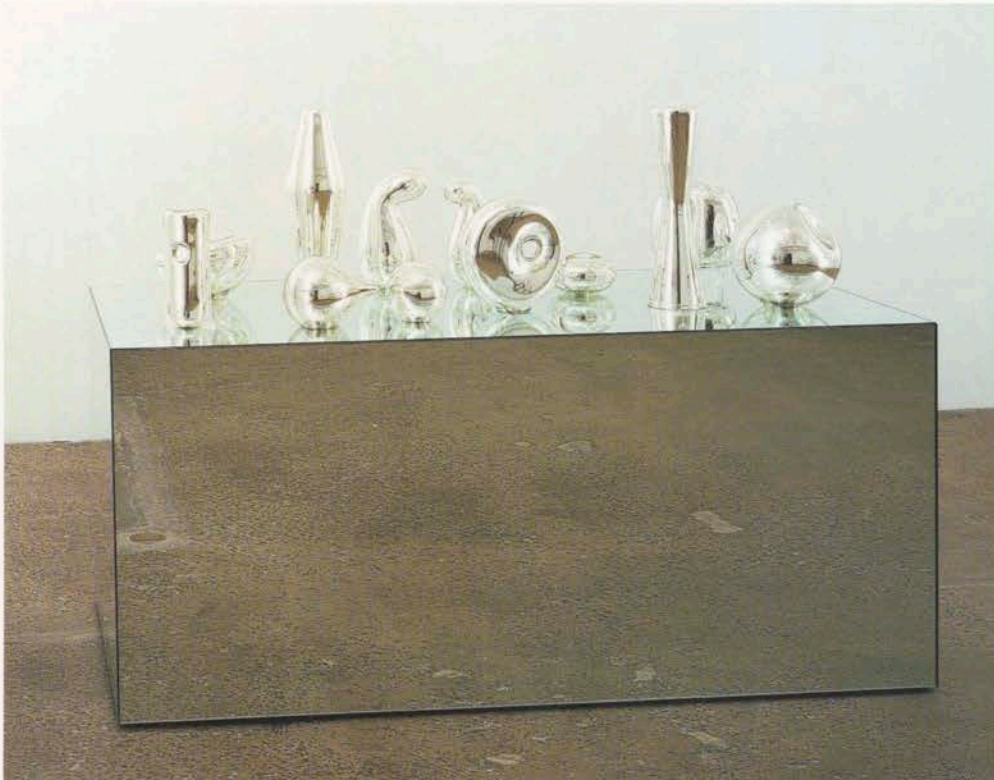
United States, Brooklyn,
New York, 1994

Copper, glass, keyboard telegraph
engraved with alphabet,
dustball effects unit

MR



Siobahn Liddell (British, b. 1965)
Untitled (Spectrum)
United States, New York, New York, 1999
Glass rods
Photo: courtesy CRG Gallery, New York
TO



Josiah McElheny
(American, b. 1966)
Buckminster Fuller's Proposal to Isamu Noguchi for the New Abstraction of Total Reflection
United States, Brooklyn, New York, 2003
Mirror, glass
H. 132.1 cm, W. 182.9 cm, D. 86.4 cm
Photo: courtesy Brent Sikkema Gallery, New York
UIN

Richard Meitner (American, b. 1949)

Guanajuato Miner

The Netherlands, Amsterdam, 2003

Blown and hot-worked glass; mixed media

H. 48 cm

MR



Stacey Neff

(American, b. 1973)

Spatial Negotiation

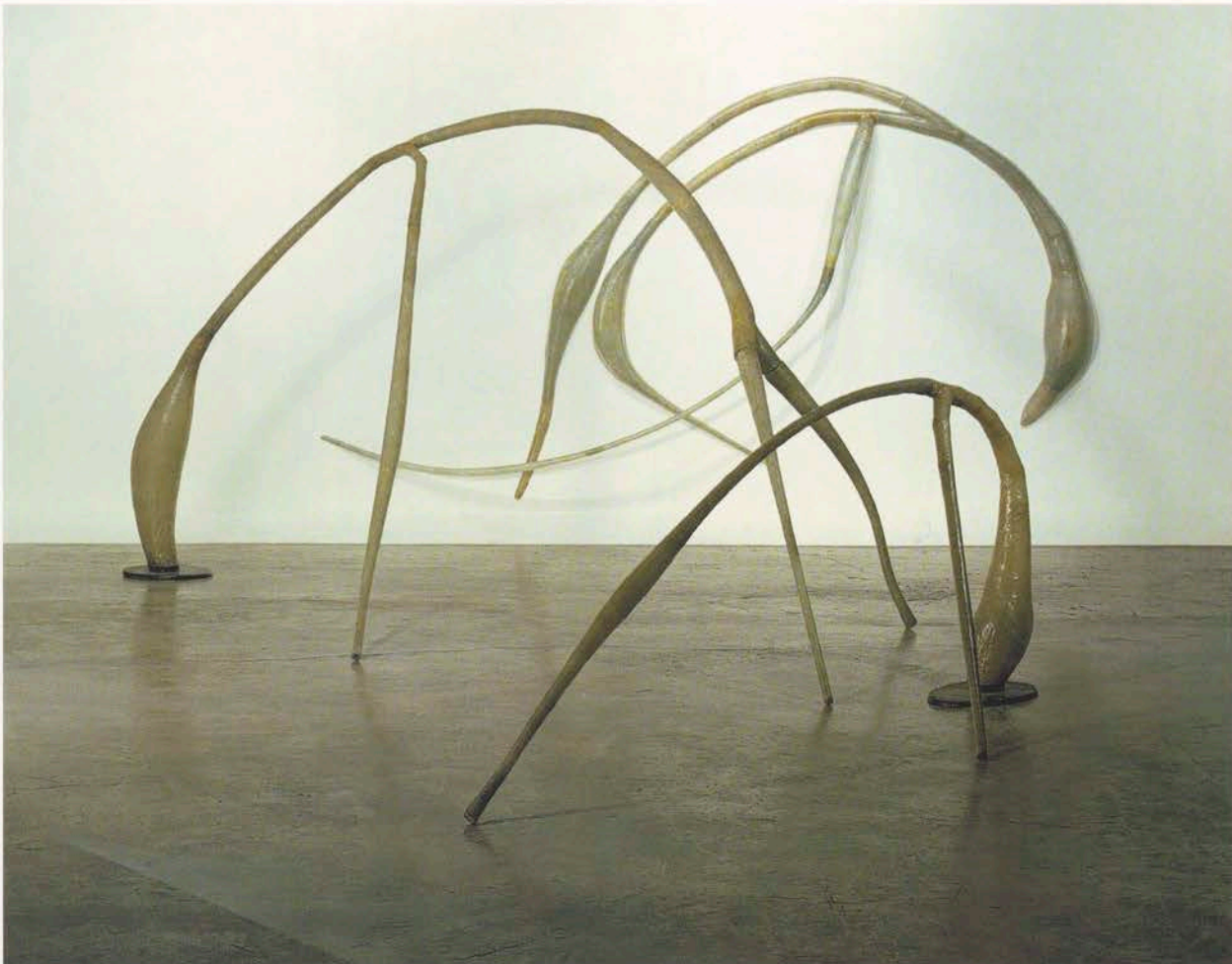
United States, Santa Fe, New Mexico, 2002

Blown glass; steel, mixed media

Largest: H. 205.7 cm, W. 444.5 cm, D. 175.3 cm

Photo: courtesy Neuhoff Gallery, New York

TO





Jackie Pancari (American, b. 1961)

Mirroring

United States, Alfred, New York, 2003

Blown glass; silvering solution

Diam. 30 cm

MR



Jocelyne Prince (American, b. 1963)

Chill Factor

United States, Providence, Rhode Island, 2003

Glass, cyanotype prints

MR



Martin Puryear (American, b. 1941)
Untitled
United States, New York, New York, 1992
Glass, wood
H. 81.2 cm, W. 27.9 cm, D. 35.5 cm
Private collection, Chicago
Photo: courtesy Donald Young Gallery, Chicago
FM&JK



Maria Grazia Rosin (Italian, b. 1958)
Medusiano
Installation at the Caffè Florian, Venice
Italy, Murano, 2003
Blown and hot-worked glass, assembled
Photo: courtesy Caterina Tognon Arte
Contemporanea, Bergamo
TO



Margo Sawyer (American, b. 1958)

Lux Lucis Lumen (detail)

Installation at The Mattress Factory, Pittsburgh
United States, Pittsburgh, Pennsylvania, 2003

Glass, LED lights, steel, dry wall

Photo: courtesy The Mattress Factory, Pittsburgh

TO



Bernhard Schobinger

(Swiss, b. 1946)

Necklace, *Schadelkrone I*

(Cranium crown I)

Switzerland, Zurich, 2000

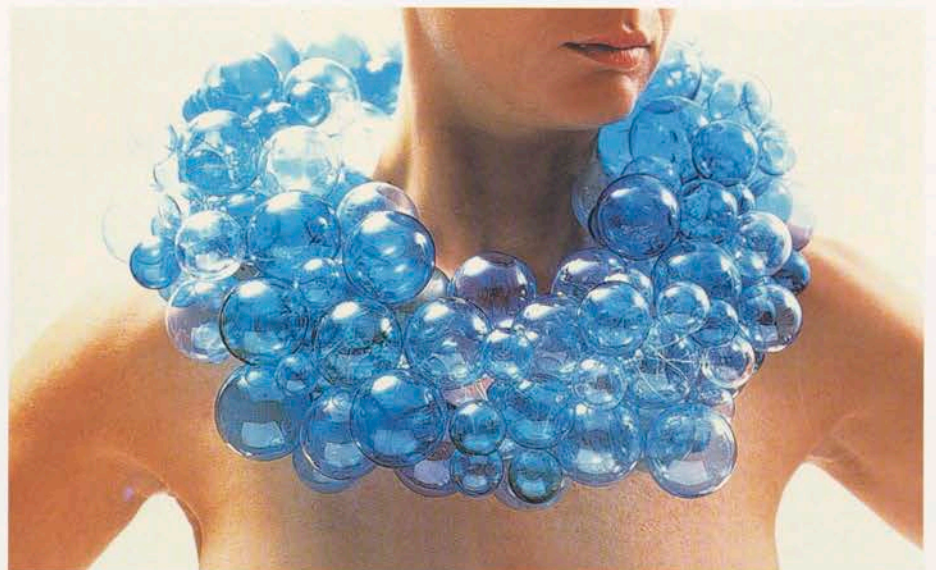
Found glass (from a poison bottle); gold, Keshi pearls

Photo: courtesy Arnoldsche Verlagsanstalt, Stuttgart

UIN



Cappy Thompson (American, b. 1952)
I Was Dreaming of Spirit Animals (detail)
 Commission for Seattle-Tacoma (Washington)
 International Airport, opening in 2004
 Client: Port of Seattle
 Germany, Derix Glasstudios, completed in 2003
 Painted glass wall
 TO



Giorgio Vigna (Italian, b. 1955)
 Necklace, *Gorgoglio*
 Italy, Murano, Venini, 2002
 Blown glass
 Photo: Moscheni-Lorenzi,
 courtesy of Venini, Murano
 UIN

Jack Wax

(American, b. 1954)

Fugitive

United States, Richmond,
Virginia, 2003

Hot-worked glass; pigment
H. 213 cm, W. 274 cm,
D. 48 cm

Collection of The Corning
Museum of Glass
(2004.4.15)

MR



Robert Wiley (American, b. 1970)

100 lbs. of Work

United States, Columbus, Ohio, 2003

Glass, mixed media

MR



Ann Wolff (German, b. 1937)
Anna 4 ("Faces of Berlin" series)

Germany, Berlin, 2002

Cut, painted, and assembled glass; metal frame

H. 50 cm, W. 42 cm, D. 10.5 cm

Photo: Andrea Kroth, courtesy Habatat Galleries,
Royal Oak, Michigan

TO



Harumi Yukutake (Japanese, b. 1966)

Intermediate Domain

Japan, Toyama, 2003

Surface-treated plate glass; stainless steel cable

H. 385 cm, W. 700 cm, D. 300 cm

FM&JK

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 (2001–2004). 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 Sarpaneva**, 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 Zámečnicková**, 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.

2003: **William Gudenrath**, resident adviser, The Studio of The Corning Museum of Glass, Corning, New York; **John Perreault**, independent critic and curator, New York, New York; **Neil Watson**, chief curator, Museum of Glass: International Center for Contemporary Art, Tacoma, Washington.

2004: **Ursula Ilse-Neuman**, curator, Museum of Arts and Design, New York, New York; **Flora Mace and Joey Kirkpatrick**, artists, Seattle, Washington; **Michael Rogers**, associate professor and chairman, School for American Crafts, Rochester Institute of Technology, Rochester, New York.

Notes

By Tina Oldknow
The Corning Museum of Glass

The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass. This program, which provides \$10,000 each year, is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. Each commissioned work is added to the Museum's collection.

The Rakow Commission encourages artists working in glass to venture into new areas that they might otherwise be unable to explore because of financial limitations. Over the years, recipients have ranged from emerging to established artists. Presently, the commission is awarded to professional artists whose work is not yet represented in the Museum's collection. Commissions are nominated by the curator of modern glass, and they are selected by a Museum curatorial staff committee. Additional information on the commission may be obtained by contacting the Museum.

Artists who have received the Rakow Commission are Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Harcuba (1995), Ursula Huth (1994), Fritz Dreisbach (1993), Jacqueline Lillie (1992), Hiroshi Yamano (1991), Lyubov Ivanovna Savelyeva (1990), Diana Hobson (1989), Toots Zynsky (1988), Howard Ben Tré (1987), and Doug Anderson (1986).

The 2003 Rakow Commission: Preston Singletary

The American artist Preston Singletary was awarded the 2003 Rakow Commission for a new work to be added to the collection of The Corning Museum of Glass. This work was presented in October 2003 during the Museum's annual Seminar on Glass.

Born in San Francisco in 1963, Singletary lives and works in Seattle, Washington. His work is imbued with the sophisticated and vibrant Native American artistic traditions of the Pacific Northwest Coast. He studies ancient Northwest Coast designs made in traditional materials, such as cedar, shell, bone, bark, and roots, and he re-creates them in a modern, nontraditional medium: glass.

Singletary is descended from a southeastern Alaskan Tlingit clan. (A close pronunciation of *Tlingit* is "klink-it.")

The Tlingit are one of several tribes whose homeland is the Northwest Coast, which extends from southern Alaska to Oregon. Living in a landscape abundant in natural resources, early Native Americans of the Northwest Coast had the means to develop an extraordinary artistic legacy that is illustrated by their complex textiles and elaborately carved and painted vessels, masks, architectural elements, and totem poles.

Heavy black ovoids and U-shaped forms, often accented with red, are characteristic of Northwest Coast art. They are part of a design canon that is called *formline*. Singletary began his research into Northwest Coast art and his cultural heritage by focusing on the rules of traditional *formline*. "Working with these designs gives me a sense of purpose, and allows me to pay homage to my family and my ancestors," he says. "In researching my roots of family and tribe, and comparing an ancient understanding of the world and how it works to my current notion of society, I have gained a strong foundation."¹

A good example of Singletary's ability to reinterpret form while retaining meaning is his signature footed bowl. He took the traditional form of the crest hat and flipped it over to create a vessel. This sounds simple and looks natural, but the ability to conceptualize and implement this idea requires a solid grounding in glassblowing and in Native Northwest Coast culture and the functions and aesthetic of its art.

Singletary does not just copy the designs of ancient objects and then execute them in glass. Rather, he has used ancient traditions to inform his art at the most basic level, and through this investigation of the ancient and living culture that is part of his personal history, he has transformed himself. Singletary thus uses art as many ancient peoples understood it—as a technology, a way to effect change and to manifest energy. He has successfully charted an artistic path that connects him to a vibrant cultural current. This infuses his vessels and objects with energy so that they are not lifeless copies. They appear natural rather than stiff, sincere rather than slick.

Although much of Singletary's activity is centered in the cold shop, where he sandblasts and cuts his complex *formline* designs, he is an accomplished glassblower. He learned glassblowing in the most traditional way: as an apprentice, with the help of his high-school friend, Dante Marioni.

Through Marioni and his father, the studio glass pioneer Paul Marioni, Singletary was introduced to Pilchuck Glass School, and to the creative mix of artists who congregate there. "In a roundabout way," he observes, "the school brought me closer to my cultural identity."² Being at Pilchuck, and working with the Seattle artist Benjamin Moore, Singletary was introduced to the leading artists in the field. He became enamored of Italian and Swedish

glassblowing. His early work was dominated by the refined silhouettes of mid-20th-century Italian and Swedish design that he executed in the dense, nontraditional colors characteristic of the work of Dante Marioni.

The Native American glassblower Tony Jojola was the first to suggest to Singletary that he explore his background in his work. Although Singletary knew where his family had originated, he had grown up outside the Tlingit region. "It was hard to know where to begin," he says.³ In 1987, he tried for the first time to incorporate Northwest Coast designs into his work, but it took him a decade to begin to fully realize them. He met David Svenson, an Alaskan artist working in wood and neon, and, later, Joe David, a Nuu-chah-nulth (Nootka) master carver from Vancouver Island in British Columbia. Both of these artists provided insights into traditional woodcarving and Northwest Coast culture.

Singletary asked other Native American artists to critique his designs, and he received much encouragement from them. He proceeded slowly in his new work, respecting the rules of traditional formline design and those of traditional glassblowing. He was careful to develop images that related to the totem of his family, his clan, and his tribe's cosmology. "You can't do the work without understanding on a deeper level where it comes from in the culture," he says. "I like to think that there is a genetic memory that exists in us, and I like to think that this shows me ways to develop new designs."⁴

Singletary's work in glass has received much attention in recent years, and he has participated in group exhibitions and solo shows. In 2001, he and Svenson organized an important commission: the *Pilchuck Totem Pole*. This work is an extraordinary tribute to the founders of Pilchuck Glass School, Dale Chihuly and the Seattle art patrons Anne Gould Hauberg and John Hauberg. They championed studio glass in the Pacific Northwest, and with their support and promotion, they influenced the movement around the world. *Pilchuck Totem Pole* is the first pole to combine traditional red cedar with cast, etched, and blown glass components, and subtle neon lighting.⁵

Singletary's work has made a significant impact in the field of contemporary glass. In 1974, Chihuly was invited to teach at the Institute of American Indian Arts in Santa Fe, New Mexico. This experience led to his development of the *Blanket Cylinders*, inspired by traditional Navajo textiles. In 1977, Jojola started a glass program in Santa Fe, but until recently, Native American glass was relatively unrecognized.⁶ With his connections to Pilchuck and the international glass community, and through his exceptional work, which is both technically and intellectually accomplished, Singletary has brought much-needed attention to Native American glass. He has galvanized the medium on the Northwest Coast, especially among the Tlingit. The introduction of glass in this artistically rich culture will doubtless result in the use of the material in new and unexpected ways.



Preston Singletary

Never twice the same (Tlingit storage box)

For the Rakow Commission, Singletary created a new version of a form that he has used before: the traditional cedar storage box. Rather than painting the shimmering, honey-colored glass in the manner that the red and black formline decorations are painted on cedar boxes, he used the very modern method of sandblasting, which rendered his designs crisply and subtly on the surface. Singletary is aware that glass is a medium of light. His decoration does not overshadow the form, but allows the color of the glass, and the light passing through it, to animate the designs. The effect is somewhat ghostly and ephemeral, as if the contemporary box were something dreamed or manifested rather than made.

¹ Preston Singletary, "Glassblowing," *Glass Art Society Journal*, 1999, p. 95. This biography was first published in the *Journal of Glass Studies*, v. 45, 2003, pp. 194–196.

² Preston Singletary, "From the Fire Pit of the Canoe People," in *Fusing Traditions: Transformations in Glass by Native American Artists*, ed. Carolyn Kastner, San Francisco: Museum of Craft and Folk Art, 2002, p. 20.

³ *Ibid.*, p. 18.

⁴ Sean Carmen, "Vision Quest" (review), *Art Access*, December 2002/January 2003; Singletary [note 2], p. 83.

⁵ For a description of the project, see Gary Wyatt, "Cross-Cultural Fusion: Pilchuck Glass School Honors Founders with Multi-Media Totem Pole," *Native Peoples*, November/December 2001. *Pilchuck Totem Pole* was carved by Alaska Indian Arts carvers David Svenson, John Hagen, Greg Horner, and Wayne Price, who have worked together for 30 years. The glass elements were conceived and executed by Singletary, with help from Steve Brown and Joe David. The project was completed with the assistance of Clifford Thomas, Irma Brown, Bill Lynch, Marvin Oliver, and the students in Singletary's 2001 "Glass and Wood" class at Pilchuck Glass School.

⁶ Kate Morris, "'Anxious Objects': Glass in the Context of Contemporary Native American Art," in *Fusing Traditions* [note 2], p. 21.

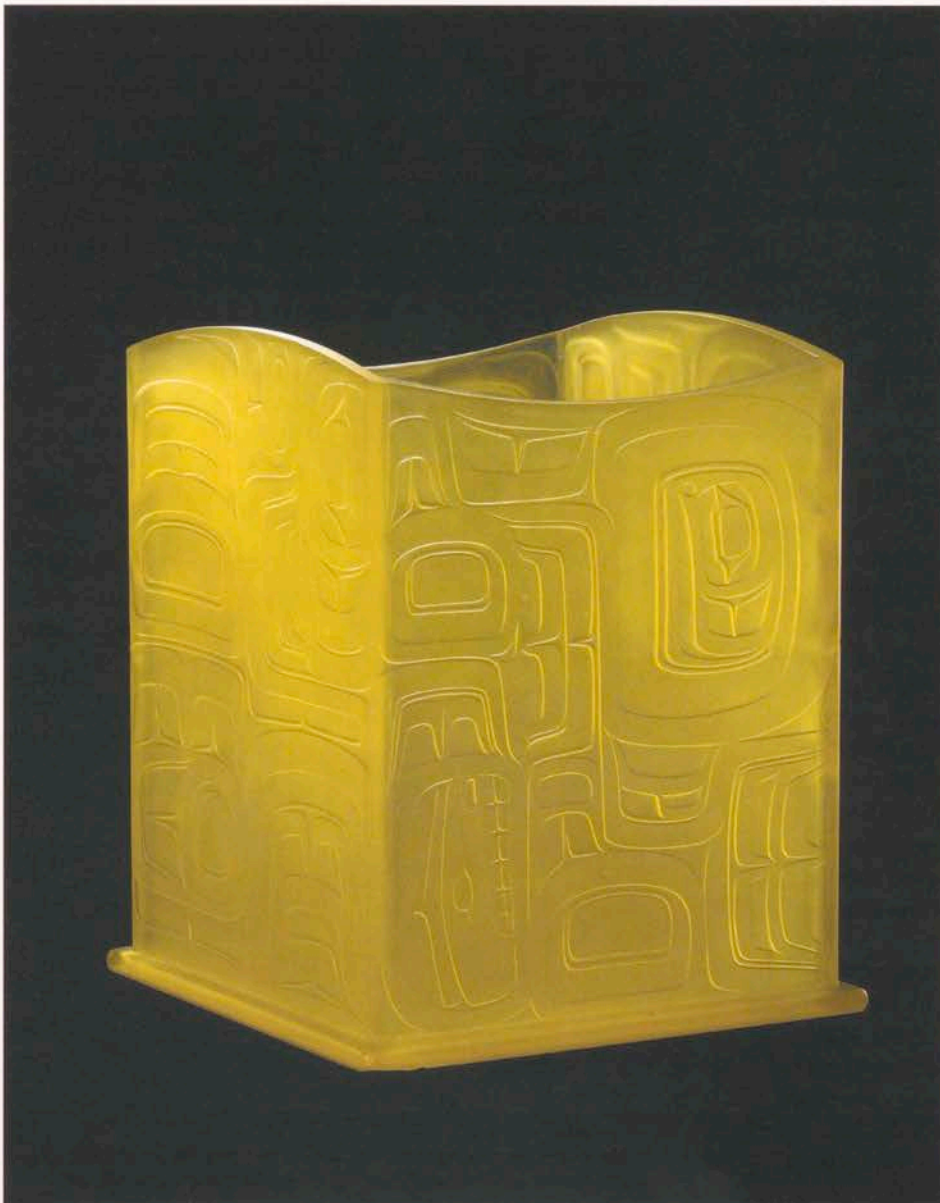
The decoration of *Never twice the same* is a formline design with no particular symbolic meaning. It is intended merely to be aesthetically pleasing. This intentional “deactivation” of the decoration was traditionally employed when an object was made for trade, in which case it would not be appropriate to give away a design that belonged to a specific family or clan.

Singletary considers the designs used in *Never twice the same* to be similar to a jazz improvisation, which explains his choice of title. Although there are rules in formline regarding the flow of the line, as well as its thickness and balance, there are also cultural and personal styles. Formline design may be compared with calligraphy, in which there are many variations, and in which a unique, personal style might begin to emerge after years of refining the art.

Never twice the same was cast with sheets of Bullseye glass that were then waterjet-cut, glued, and ground to soften the edges. This work was done with the assistance of Ray Algren. The glass box was then masked, stenciled, cut, and sandblasted, and finished with a coat of oil-based sealer.

* * *

The 2004 Rakow Commission has been awarded to the Argentinian artist Silvia Levenson, who lives and works near Milan, Italy. Levenson uses cast glass and mixed media in the creation of her poetic and incisive sculpture and installations that explore childhood memory and domestic reality. A biography of the artist and a discussion of her work will appear in *New Glass Review 26*.



Never twice the same
(Tlingit storage box)

Preston Singletary

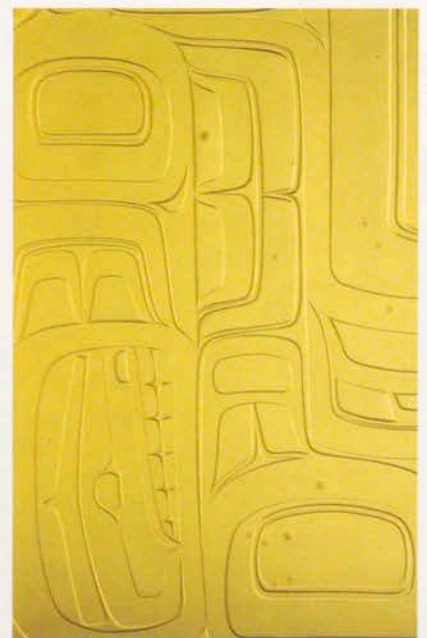
(American, b. 1963)

United States, Seattle, Washington,
2003)

Cast, waterjet-cut, and sandblasted
glass; assembled

H 47.3 cm, W. 39.5 cm, D. 39.5 cm

The Corning Museum of Glass
(2003.4.83, the 18th Rakow Com-
mission)



Never twice the same (detail)

Barry Friedman Gives 44 Works to The Corning Museum of Glass

A large and important gift of contemporary glass came to The Corning Museum of Glass in 2002 and 2003 from the fine-arts dealer Barry Friedman of Barry Friedman Ltd. in New York City. Friedman has been a generous supporter and friend of the Museum for many years. The highlight of his impressive donation of 44 works of art is a diverse group of 23 sculptures and vessels made by the Amsterdam-based American artist Richard Meitner. The Meitner gift enables the Museum to present the work of an individual artist in unusual range and depth.

Meitner's work focuses on the relationship between science and art. The artist considers these two fields of inquiry to be complementary, or points on the same continuum that utilize similar methods of investigation. "The connection between science and art is much closer than we realize," he says. "We are used to thinking of science as the pursuit of absolute and universal truths which we can demonstrate, while we see art as a pursuit about what we know on a personal, more relative, and emotional level. Perhaps we can say that art and science are attempts, by very different methods, to get at the same truths."⁷

The four-part, mixed-media sculpture *Ognico, Sahala, Suasta, Gione* ("For Everything There Is a Season" series) is Meitner's take on the perennial theme of the four seasons. When the jumbled words are correctly reconfigured as *Ogni coSa ha la Sua staGione*, Italian for "everything has its season," the title's meaning is revealed. Meitner's love of ambiguity, double entendre, metaphor, and surreal juxtaposition is revealed in this humorous and quixotic work, which was made for the 1998 Venezia Aperto Vetro. Summer is represented by *Ognico*, a blown and enameled human/animal composite that is aggressively posed atop a base made of glass tiles decorated with enamel transfers. Autumn, which is *Sahala*, takes the form of a clown-like male figure who holds a tray filled with flameworked glass animals. *Suasta*, or Winter, features a large goblet with a stem in the form of a charming little bird perched on a branch. This ensemble, like the others, is supported by a base covered in enameled glass tiles. Spring is represented by *Gione*, a composite human/plant figure made of blown glass covered with a layer of rusted iron, whose rooted feet and branching arm herald the season of renewal.

Many of the objects and sculptures donated by Friedman are the work of artists who are new to the Museum's collection. They include Galia Amsel (U.K.), Ilja Bilek (Czech Republic), Petr Hora (Czech Republic), and Koen Vanderstukken (Belgium), all of whom make cast glass sculpture; and Marie Aimée Grimaldi (France), Paul Schwieder (U.S.), and Emma Wood (U.K.), who work in *pâte de verre*. The exquisite blown and *battuto*-cut sculp-

tural vessels of Cristiano Bianchin (Italy) are also a much needed addition. His *battuto* (beaten) surface removes the shine from the glass, giving the material a softer, more translucent character. The surface cutting adds texture to his sculptures, which are inspired by gourds and other natural forms.

The representation of artists already in the Museum's collection was significantly broadened with the addition of new works dating from the 1980s and 1990s. These include glass and mixed-media sculpture by Hank Murta Adams (U.S.), cast sculpture by Tessa Clegg (U.K.) and Franz X. Höller (Germany), blown and cut objects by Jane Bruce (Australia) and Philip Baldwin and Monica Guggisberg (Switzerland), and a blown, cased, cut, and engraved vase by Stanislav Borowski (Germany).

Höller's juxtaposed pair of inflated forms recalls the simple, reduced shapes of the influential Romanian sculptor Constantin Brancusi, a pioneer in the development of 20th-century abstraction. Höller prefers to use colorless glass, taking away the hard shine of the material by acid etching the surface. His decoration is subtle and quiet. His sculptures are inspired by the natural world, combining elements of landscape and vegetation.

Three blown and enameled vessels by Mieke Groot (The Netherlands) are welcome additions, as is a fused *murrine canoa* (boat form) by Laura de Santillana (Italy). The gift of *Red Microworld*, a cut, painted, and laminated plate glass sculpture by Bohumil Eliáš (Czech Republic), is especially meaningful, since only the artist's early career had been represented at the Museum. As the Museum's glass and design drawings from the late 1950s attest, Eliáš has always been an innovative painter interested in exploring abstraction. *Red Microworld* continues this exploration in sculpture as the artist experiments with the paradoxical nature of his material.

Finally, the earlier history of the Studio Glass movement is represented in the Friedman gift by a small vase blown by the pioneering artist and glass researcher Dominick Labino (U.S.) in 1976.

⁷ Richard Meitner, "Trying to Do Something Important in Glass When Your Aunt Discovered Nuclear Fission II," *Glass Art Society Journal*, 2001, p. 66.



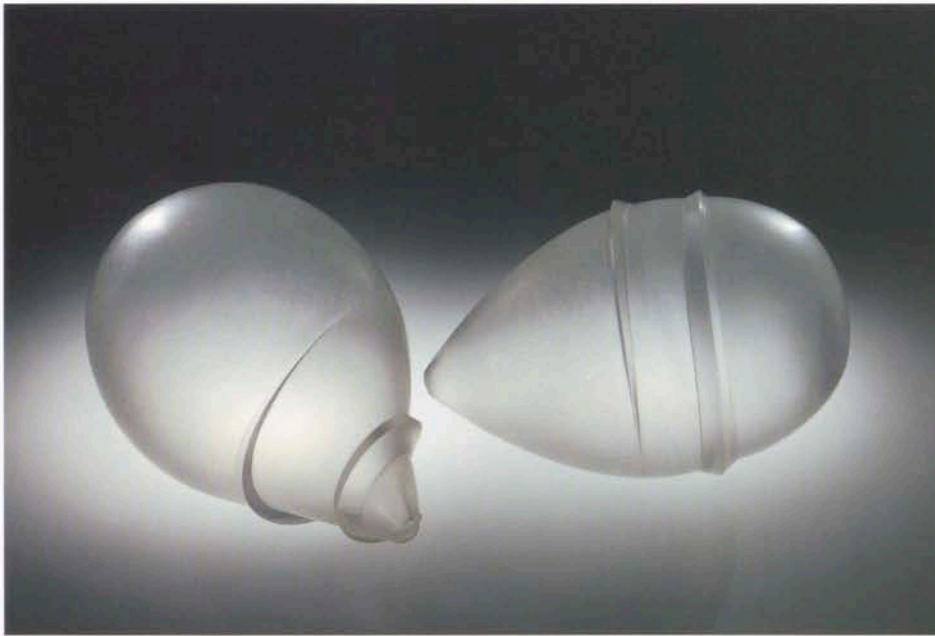
Clockwise from top, left: *Ognico*, *Sahala*, *Suasta*, *Gione*
 ("For Everything There Is a Season" series)

Richard Craig Meitner (American, b. 1949)
 The Netherlands, Amsterdam, 1998

Blown and enameled glass, assembled; wood, oxidized iron
 Greatest dimensions: H. 138.7 cm, W. 51.4 cm, D. 41 cm

The Corning Museum of Glass

(2003.3.3, .12, .11, .2, gift of Barry Friedman Ltd., New York)



Pair

Franz Xaver Höller

(German, b. 1950)

Germany, Zwiesel, 1997

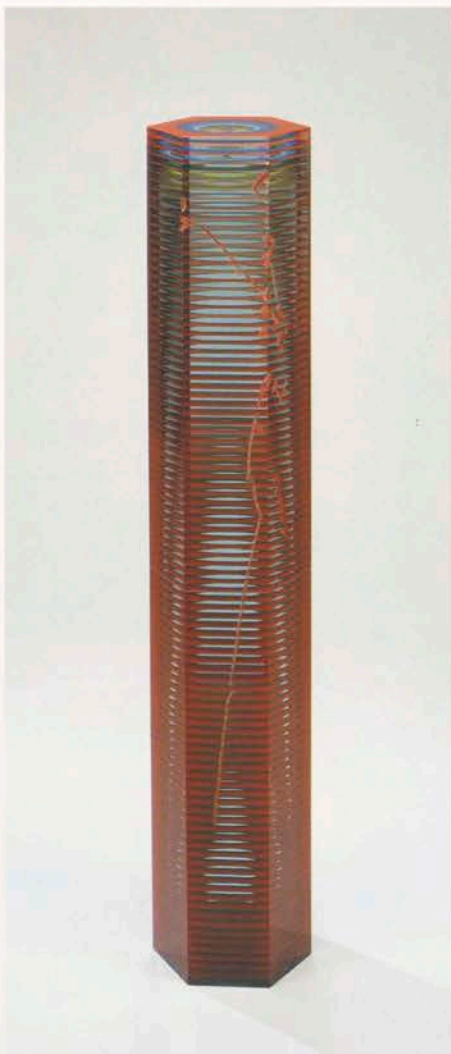
Blown, cut, and etched glass

A: W. 30.6 cm, Diam. (max.) 22.4 cm;

B: W. 33.6 cm, Diam. (max.) 23 cm

The Corning Museum of Glass

(2003.3.14A, B, gift of Barry Friedman Ltd., New York)



Red Microworld

Bohumil Eliáš (Czech, b. 1937)

Czech Republic, Prague, 1998

Sheet glass, cut, laminated, painted, assembled

H. 74.6 cm, W. 14.3 cm

The Corning Museum of Glass

(2002.3.41, gift of Barry Friedman Ltd., New York)



Riposapesi

Cristiano Bianchin (Italian, b. 1963)

Italy, Murano, 1999

Blown and *battuto*-cut glass

A: H. 9.4 cm, L. 40.3 cm; B: H. 9.3 cm, L. 39.6 cm

The Corning Museum of Glass

(2002.3.43A, B, gift of Barry Friedman Ltd., New York)

Museum Receives 28 Sculptures, Other Works by Robert Willson

In 2001 and 2003, The Corning Museum of Glass was the recipient of a large portion of the Robert Willson estate, thanks to the artist's widow, Margaret Pace Willson.⁸ The gift includes 28 large, solid glass sculptures and 13 watercolors, as well as hundreds of drawings and an assortment of slides, publications, and correspondence.

Robert Willson (1912–2000) was a sculptor, “half Texan and half Choctaw Indian,” as he liked to describe himself. A maverick in art and in life, he worked outside the mainstream. Willson is considered an important figure in the American studio glass movement, even though he was never directly connected with it. He was one of the few Americans working with hot glass in the 1950s, and he was one of the first to travel to Murano.

Born in Mertzon, Texas, Willson earned his B.F.A. degree from the University of Texas in Austin, and he did his postgraduate work in art at the University of Mexico in San Miguel Allende. In Mexico, he was exposed to the revolutionary painters José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo, as well as to pre-Columbian art. From 1952 to 1977, Willson taught at the University of Miami. He became interested in glass as a material for sculpture, and he applied for a scholarship to study glass at The Corning Museum of Glass in 1956. His first trip to Murano was partly funded by this scholarship.

After his initial trip in 1956, Willson returned to Murano almost every year. He worked well into the 1990s before his death in San Antonio at the age of 88. Willson's work in glass was relatively little known in the United States, although early studio artists tended to seek him out. On Murano, he worked with famous glassblowers, such as Alfredo Barbini, in addition to those who would become famous in America, such as Loredano Rosin and Pino Signoretto. In the making of Willson's sculpture, these masters practiced the complex technique of *a massiccio* sculpting on the pipe, an Italian method of furnace sculpting “in the mass” that did not catch on in the United States until the late 1980s. Willson's work with Barbini in the development of this technique is especially noteworthy.

Willson's sculpture explores themes inspired by ancient mythologies, pre-Columbian and other Native American art, and the American West. It is a unique and visually arresting blend of European tradition and Southwestern American temperament. “I make a simple form with a symbolic meaning, much as primitive people do,” Willson said.⁹ Grounded in everyday human experience, his subjects address individuality, community, history, and place.

The massive form of Willson's *Ranch Doll* recalls the blocky stone sculpture of the pre-Columbian Toltecs, such as the warrior columns from Tula, and the Aztec



Ranch Doll

Robert Willson (1912–2000),

with the assistance of Pino Signoretto
Italy, Murano, Vetreria Pino Signoretto, 1984

Hot-worked glass; gold foil

H. 52.9 cm, W. 17.8 cm, D. 13.3 cm

The Corning Museum of Glass

(2001.3.34, gift of Margaret Pace Willson)

representations of the water goddess Chalchiuhtlicue. It is also recognizably European in the characteristically Italian handling of the glass by its maker, the master *a massiccio* sculptor Pino Signoretto (b. 1944). The tension between Old and New World traditions is what gives Willson's sculpture much of its charm, as does his use of child-like images, such as the stick figures on *Builders Cube IV*. A wonderfully watery cube with bright, liquid colors, this sculpture illustrates Willson's lifelong passion for glass and his second medium of choice, watercolor.

The monumental sculpture *New Doors of Life* is composed of 16 solid glass blocks, weighing from 25 to 45 pounds each, that are assembled onto a steel structure. With its male and female symbols, the sculpture makes reference to the most basic mysteries of human experi-

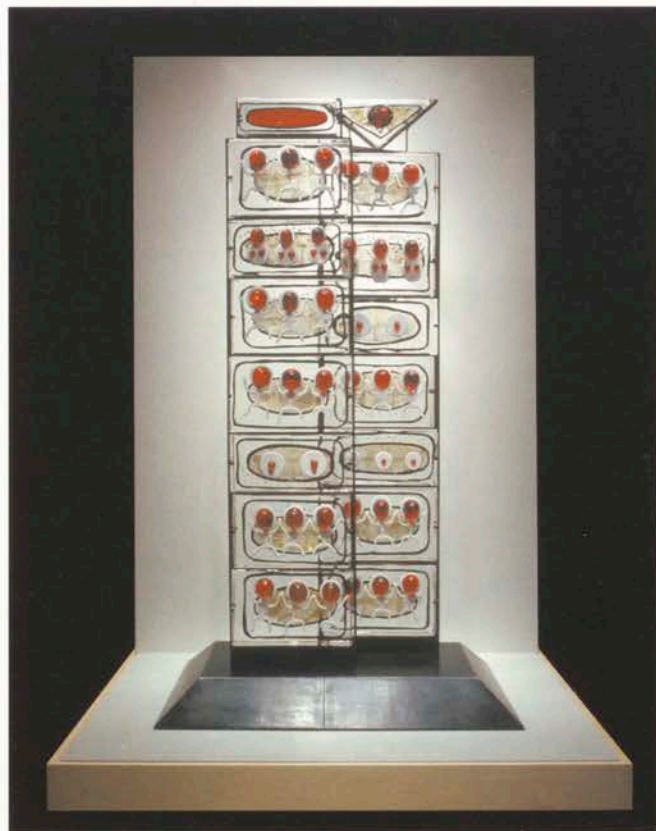
⁸ This article was first published in the *Journal of Glass Studies*, v. 44, 2002, pp. 204–205. It has been updated to reflect the additional gifts that came to the Museum in 2003.

⁹ *Robert Willson: Sculpture in Glass*, videotape, New Orleans: New Orleans Museum of Art, 1990.

ence: birth and death. Willson found “force and meaning” in ancient and tribal art, and he preferred the simple stick figures of Greek Geometric-period art and ancient Native American petroglyphs to more naturalistic representations of the human figure. *New Doors of Life* was made when Willson was 84, during his next-to-last working trip to Murano. It is impressive that Willson, who was always passionate about his work, tackled some of the most ambitious projects of his career at the end of his life.

This Ranch Needs Sun depicts a stormy landscape in Willson’s beloved Texas. The artist worked with the same themes and in the same style throughout his career. His honest, individualistic, and eccentric vision was shaped in Mexico and the American Southwest. His interest in bright colors, and the way he uses color to structure landscape, links him artistically with the work of such influential painters as Rufino Tamayo and Georgia O’Keeffe. Willson’s watercolors are necessary to an understanding of his sculpture in glass, and for this reason alone, they are vital additions to the Museum’s collection.

Robert Willson was the subject of the Museum’s 2003 special exhibition, “Robert Willson: A Texan in Venice,” which was curated by Tina Oldknow. This survey of the artist’s career included 38 glass sculptures, one ceramic sculpture, six watercolors, and 21 preparatory drawings. Sections devoted to “Nature,” “Ranch,” “Antiquity,” “Tribe,” and “Glass” explored different themes in Willson’s work. The exhibition was on view from May 15 to November 9, 2003.



The New Doors of Life
Robert Willson (American, 1912–2000)
 Italy, Murano, Ars Murano, 1996
 Hot-worked glass; gold foil, steel structure
 H. 259.1 cm, W. 133.4 cm, D. 76.2 cm
The Corning Museum of Glass
 (2001.3.41, gift of Margaret Pace Willson)



This Ranch Needs Sun
Robert Willson (American, 1912–2000)
 United States, San Antonio, Texas, 1987
 Watercolor and mixed media on paper
 H. 79 cm, W. 109.5 cm
The Juliette K. and Leonard S. Rakow Research Library,
The Corning Museum of Glass (gift of Margaret Pace Willson)

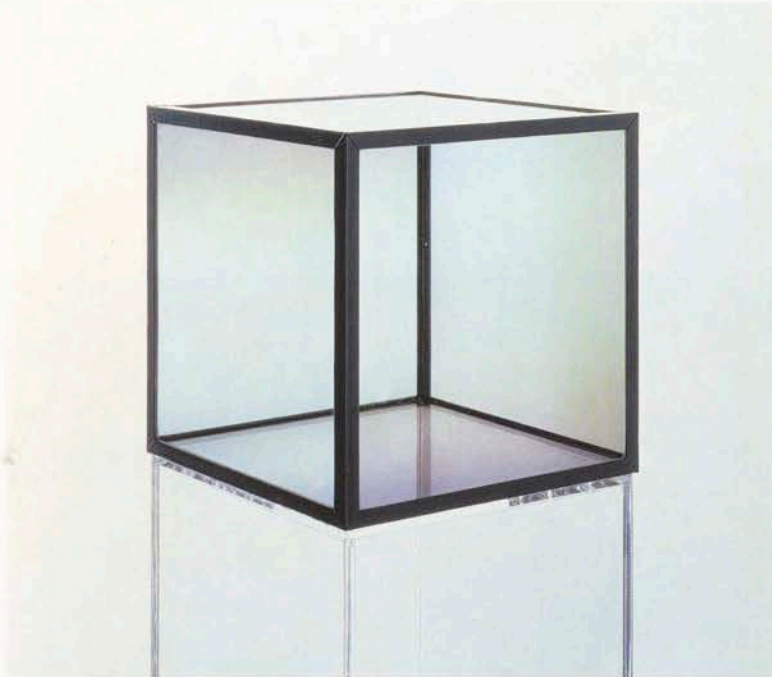


Builder's Cube IV
Robert Willson (American, 1912–2000)
 Italy, Murano, Ars Murano, 1996
 Hot-worked glass
 H. 18.3 cm, W. 19.5 cm, D. 19.2 cm
The Corning Museum of Glass
 (2003.3.60, gift of Margaret Pace Willson)

Recent Important Acquisitions

This section consists of photographs and descriptions of objects added to public and private collections in the United States and abroad during the previous year. All of these objects were made between 1946 and the present.

Acquisitions of objects made before 1946 are published in the *Journal of Glass Studies*, another annual publication of The Corning Museum of Glass.



Glass Cube (Cube en verre)

Larry Bell (American, b. 1939)

1987

Fumed sheet glass; metal, Plexiglas stand

H. 21 cm, W. 21 cm, D. 21 cm

Norton Museum of Art, West Palm Beach, Florida (2003.44, gift of Mr. and Mrs. Gilbert Brownstone)

The works by Bell and Raynaud (no. 20) are part of a large and important gift of Minimalist painting and sculpture from Europe and the United States. Bell is well known for his exploration of transparency, reflection, and illusion in glass.

Maquette

Larry Bell (American, b. 1939)

1985

Fumed sheet glass, cut, laminated

H. 15.2 cm, W. 50.8 cm, D. 12.9 cm

Norton Museum of Art, West Palm Beach, Florida (2003.45, gift of Mr. and Mrs. Gilbert Brownstone)

This maquette realizes an idea for a large-scale environmental sculpture.



Rondo and Orange Rocker

Doris Chase (American, b. 1923)

United States, Stanwood, Washington, Pilchuck Glass School, and Seattle, Washington, 1999

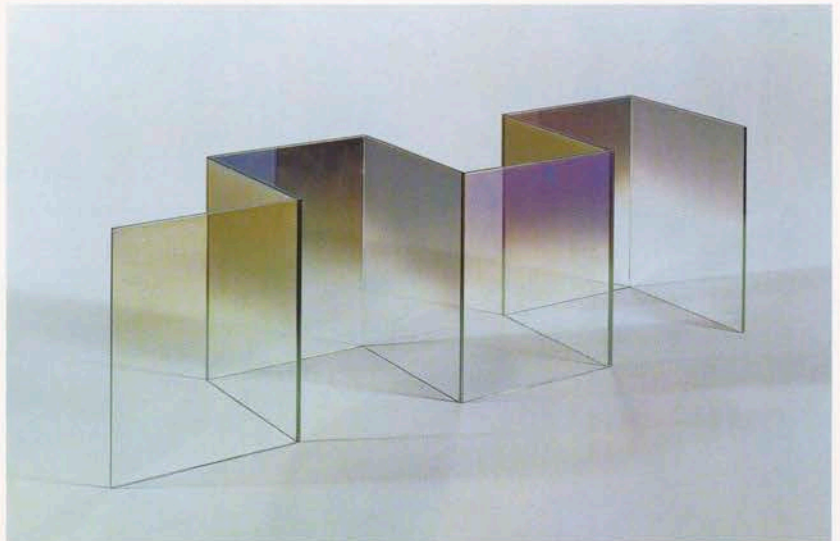
Blown and cased glass; painted steel

Glass: H. 28.4 cm, W. 29.2 cm, D. 11.3 cm;

steel: H. 21.7 cm, W. 36.1 cm, D. 4.5 cm

The Corning Museum of Glass (2003.4.78, gift of the artist)

Chase is a well-known Pacific Northwest sculptor and video artist. The museum collects work by artists coming to glass from outside the medium, as well as by artists whose primary medium is glass.





Tornado Vessel

Dale Chihuly (American, b. 1941), **Italo Scanga** (American, born in Italy, 1932–2001), and **Kate Elliott** (American, b. 1950)
United States, Providence, Rhode Island, Rhode Island School of Design (RISD), 1974

Blown and iridized glass, with applied cane drawing

The Corning Museum of Glass (2003.4.66, gift of Kate Elliott in memory of Italo Scanga)

This collaborative vessel is typical of the experimental work made during the early years of the Studio Glass movement. Scanga, an internationally recognized sculptor and painter, was a frequent visitor to Chihuly's studio at RISD. His painted assemblages of found and recycled objects, and his breadth of cultural and art-historical knowledge, inspired young studio artists to expand the boundaries of craft.



Koja (Nest)

Frida Fjellman

Sweden, Stockholm, 2001

Lampworked borosilicate glass; silicone

150 cm x 150 cm

Smålands Museum (Swedish Glass Museum), Växjö

Photo by Helén Pe

The studio artist Frida Fjellman works with whole landscapes in glass and ceramic.



Fiori (Flowers)

Anzolo Fuga (Italian, b. 1914)

Italy, Murano, Aureliano Toso, about 1968

Transparent glass, *murrine*, multicolored canes

H. (tallest) 47.6 cm

Olnick Spanu Collection, New York

These flowers are prototypes, and they were never produced.



Night Migration

Page Hazlegrove (American, 1956–1997) and

Peter Houk (American, b. 1967)

United States, Cambridge, Massachusetts, Massachusetts Institute of Technology (MIT), 1997

Pâte de verre birds in blown glass bell jar with sandblasted star map
H. 59.4 cm, Diam. (max.) 42.8 cm

The Corning Museum of Glass (2003.4.63, gift of Peter Houk in memory of Page Hazlegrove)

In 1988, Hazlegrove founded the Glass Lab at MIT, which she directed until her death. Working in the demanding technique of *pâte de verre*, she addressed themes of nature and time. This is an unusual example of collaborative work with Peter Houk, the current director of the Lab at MIT. He came to glass from a background in painting and printmaking.



Purple Object

Petr Hora (Czech, b. 1949)

Czech Republic, Zdar nad Sazavou, 2001

Cast, cut, and acid-etched glass

H. 43.4 cm, W. 39 cm, D. 9.8 cm

The Corning Museum of Glass

(2003.3.15, gift of Barry Friedman Ltd., New York)

This is the first sculpture by Hora to enter the museum's collection. His pristine work, like much Czech glass sculpture, explores color and light.



Mind Over Matter

Richard Jolley (American, b. 1952)

United States, Knoxville, Tennessee, 2000

Blown and hot-worked glass, assembled

H. 146.1 cm, Diam. (max.) 41.9 cm

The Corning Museum of Glass (2003.4.5, purchased with funds from Olivia and Harlan Fischer, Elice and Rhodes Haverty, Polly and Buzz Strasser, and Florence and Robert Werner)

This is an important recent work by Jolley. Although the color and ironic humor of the sculpture are appealing, it is the pathos of the animated characters that leaves the most lasting impression.

Effets de la mémoire XXI chaos

Antoine Leperlier (French, b. 1953)

France, Conches-en-Ouche, 2001

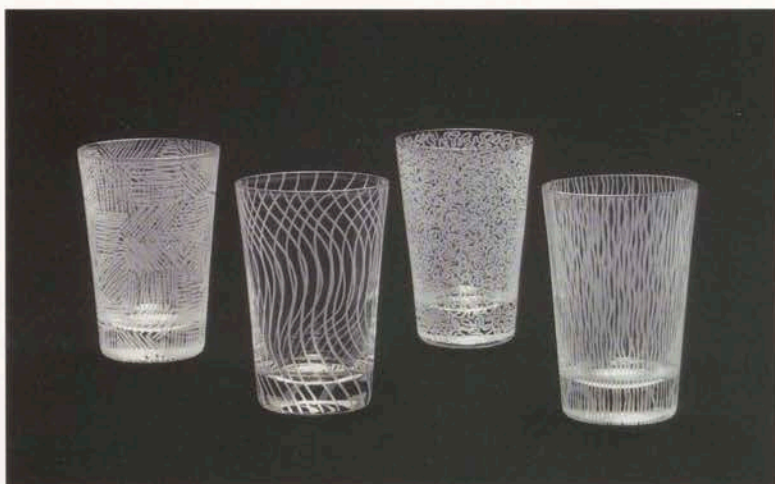
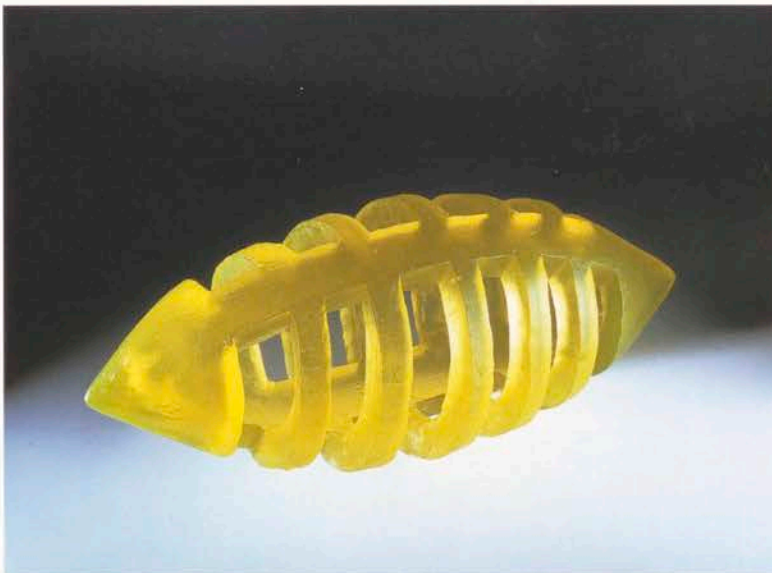
Pâte de verre, with enamel inclusions

H. 25 cm, W. 25 cm, D. 25 cm

Victoria and Albert Museum, London (C.45-2003)

Photo courtesy of the Trustees of the V&A

Leperlier has carried on a family tradition of working in *pâte de verre*, and he has developed this technique considerably. His work also reflects his training in philosophy.



Set of four tumblers

Sol LeWitt (American, b. 1928)

Czech Republic, Artel, 2003

Mold-blown and acid-etched glass

Tallest: H. 12.6 cm, Diam. (max.) 8.5 cm

The Corning Museum of Glass (2003.3.44)

LeWitt is acclaimed for his Minimalist sculptures based on the white cube, and for his wall drawings and prints that manipulate line, color, and geometric volume in space. The designs for this limited-edition set of drinking glasses are based on his prints.

Bottle

Stanislav Libenský (Czech, 1921–2002)

Czechoslovakia, Nový Bor, Crystalex, 1964

Blown and cased glass

H. 39.7 cm

The Corning Museum of Glass

(2003.3.71, gift of the Ben W. Heineman Sr. Family)

This is an important and rare example of design by Libenský, who is best known for the monumental glass sculptures he created with his wife, Jaroslava Brychtová.





Metamorphosis IV

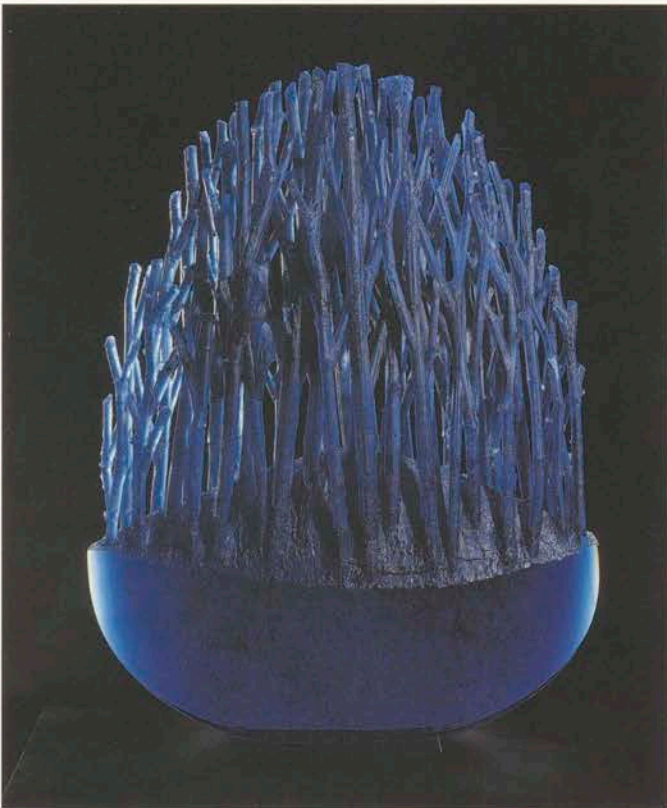
Stanislav Libenský (Czech, 1921–2002) and **Jaroslava Brychtová** (Czech, b. 1924). Czechoslovakia, 1984–1986

Mold-melted glass

H. 85 cm, W. 94 cm, D. 23 cm

The Mint Museums, Charlotte, North Carolina (2003.125, gift of Lisa S. Anderson and Dudley B. Anderson)

Saturating minimal forms with luminous color, Libenský and Brychtová have created a body of sculpture that is powerful and unique.



Archa

Ivan Mareš (Czech, b. 1956). 2003

Cast glass

H. 129.9 cm, W. 100.0 cm, D. 20.6 cm

Collection of Sam and Nancy Kunin, Los Angeles, California

Photo courtesy of Heller Gallery, New York



Vertical Lines 2

Jessica Loughlin (Australian, b. 1975)

United States, Portland, Oregon, Bullseye Glass, 2002

Kiln-formed glass

H. 159.3 cm, W. 142.4 cm

The Corning Museum of Glass (2003.4.25, purchased in part with funds from The Greenberg Foundation—

Dan Greenberg and Susan Steinhäuser, and Robert Cole Jr. and E. Marie McKee)

Photo by Paul Foster, courtesy of Bullseye Connection Gallery, Portland, Oregon

This sculpture is Loughlin's largest work to date. The long, vertical ribs, which gradually disappear, are like the eternal line of the horizon, conveying a sense of endless time.



Wing

Ivan Mareš (Czech, b. 1956)

Czech Republic, 2002

Kiln-cast glass

H. 106 cm, W. 99 cm, D. 30 cm

The Mint Museums, Charlotte, North Carolina

(2003.113, purchased with acquisition exchange funds provided by Dan Greenberg and Susan Steinhauser)

Mareš was trained by Stanislav Libenský at the Academy of Applied Arts in Prague. *Wing* illustrates his ability to create refined, ethereal work on a monumental scale.

*Verzelini's Acts of Faith
(Glass from the Paintings of the Life of Christ)*

Josiah McElheny (American, b. 1966), 1996

Blown glass; text, display

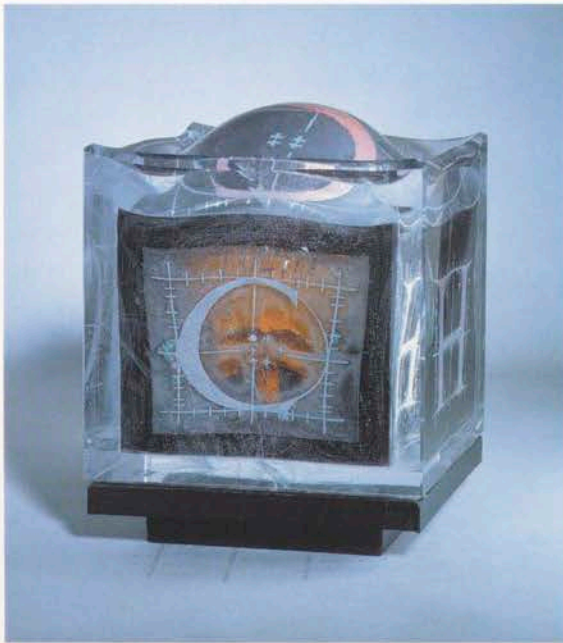
Case: H. 199.4 cm, W. 184.2 cm, D. 37.5 cm

Yale University Art Gallery, New Haven, Connecticut

(2003.109.1, Katherine Ordway Fund)

Photo courtesy of Donald Young Gallery, Chicago

McElheny creates installations of glass objects that are inspired by the history of art, fashion, and literature.



Daisy Seed

Zora Palova (Slovak, b. 1947)

Slovakia, Bratislava, 2000

Kiln-cast glass, ground, sandblasted, acid-polished

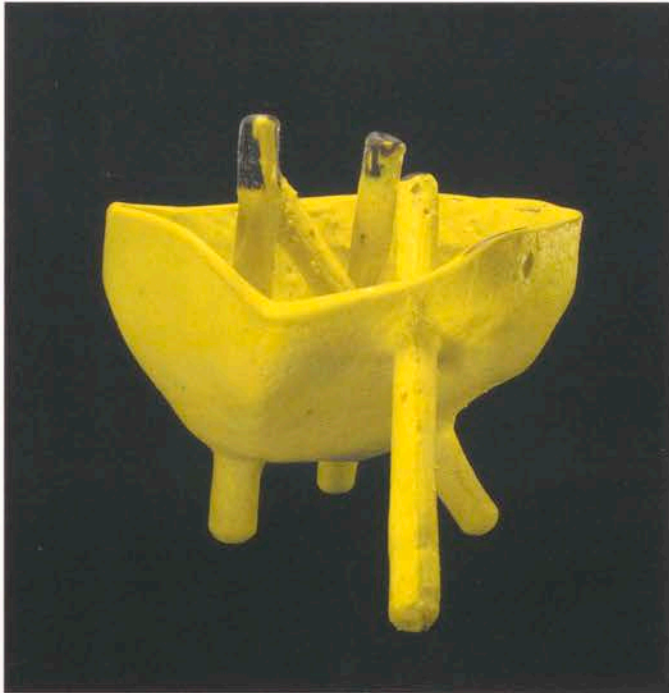
L. 59 cm, W. 24.5 cm

Victoria and Albert Museum, London (C.46-2003)

Photo courtesy of the Trustees of the V&A

Palova understands the behavior of light in cast glass.





Réussite 2 (Success 2)

Gaetano Pesce (Italian, b. 1939)

France, Marseilles, Centre International de Recherche sur le Verre et les Arts Plastiques (CIRVA), 1988–1992

Pâte de verre

H. 20 cm, Diam. 34 cm

The Corning Museum of Glass (2003.3.72)

Pesce is an internationally acclaimed designer who rose to prominence in the 1980s as part of the Italian “New Wave” In his work at CIRVA, he attempted to unite crafts methods and industrial production using industrial and semi-industrial glass, including bottles, flat glass, and various glass frits.

White Cross (Croix blanche-verre depoli)

Jean-Pierre Raynaud (French, b. 1939). 1989

Sandblasted sheet glass, tile

Cross: H. 81.1 cm, W. 81.3 cm, D. 7 cm

Norton Museum of Art, West Palm Beach, Florida

(2003.69.1-.2, gift of Mr. and Mrs. Gilbert Brownstone)

Photo © 2003 Artists Rights Society (ARS), New York/ ADAGP, Paris

Raynaud decontextualizes everyday objects and materials so that our visual, tactile, and intellectual knowledge of them may be broadened. The glass and cross, as they are combined here, have medical associations that Raynaud does not acknowledge or deny. Instead, the way in which the work is presented emphasizes the formal aspects of the composition.



Folpo Nero (Black octopus)

Maria Grazia Rosin (Italian, b. 1958),

with the assistance of Pino Signoretto (Italian, b. 1944)

Italy, Murano, Vetreria Pino Signoretto, 2003

Blown and hot-worked glass, assembled; lighting elements

H. 163.2 cm, W. 132.1 cm

The Corning Museum of Glass (2003.3.45)

Rosin is a young artist from Murano who has applied her inventiveness and humor to two of the most traditional Muranese forms in glass: the chandelier and the table centerpiece. This extraordinary chandelier is both a sculpture and a lighting fixture.



Vase with applied knobs, diatrete vase, and vase with stylized faces

Jean Sala (French, 1895–1976)

France, Paris, about 1935–1950

Blown glass, with applied decoration

Greatest: H. 22.3 cm, Diam. 22.8 cm

The Corning Museum of Glass (2003.3.40, .41, .42)

These vases are from a rare group recently sold by the artist's son, Bernard Sala. Jean Sala is best known today for his animals and vases, made of a bubbly lead glass (called *malfin*, similar to Venetian *pulegoso*) that he blew and hot-worked himself at his studio furnace in Montparnasse.

Clearly Oranges

Therman Statom (b. 1953)

United States, Escondido,
California, 1998

Glass, mixed media

H. 115.4 cm, W. 115.4 cm, D. 11.8 cm

The Corning Museum of Glass
(2003.4.110, gift of the Sidney J. Marx
Family and the Ken Saunders Family)

Statom combines plate glass,
sculptural elements, found objects,
and painted surfaces in his sculpture
and “divided paintings.” Although he
began his career in glass in the 1970s
as a glassblower, he soon began to
experiment with plate glass sculpture.





Vase, *Reliquiario del Doge* (The doge's reliquary)

Thomas Stearns (American, b. 1937)

Italy, Murano, Venini, 1962

Blown glass

H. 15.9 cm

Olnick Spanu Collection, New York (gift of the artist)

This work was designed as a prototype to be submitted to Steuben, but it was never produced.

Animal Faces

Per B. Sundberg (Swedish, b. 1964)

Sweden, Orrefors, 2000

Blown and cased glass, "Fabula" technique

H. 25.6 cm, W. 17.5 cm

Victoria and Albert Museum, London (C.8-2003)

Photo courtesy of the Trustees of the V&A



Vase, *Bilbao*

Lino Tagliapietra (Italian, b. 1934)

Italy, 2001

Blown glass, wheel-cut

H. 79 cm

Victoria and Albert Museum, London

Photo courtesy of the Trustees of the V&A

This is the first work by Tagliapietra to enter the museum's collection, and it demonstrates the artist's spectacular technique.



King's Voyage

Bertil Vallien (Swedish, b. 1938)
Sweden, 1996

Sand-cast glass; copper and glass inclusions
H. 106 cm, W. 99 cm, D. 30 cm

The Mint Museums, Charlotte, North Carolina
(2002.120, gift of Lisa S. and Dudley B. Anderson
in honor of Hugh McColl)

Vallien is well known for his boats that address themes
of the journey, time, and mortality. *King's Voyage* is
remarkable for its ambitious internal ornament
and monumental scale.



Sculptural form, *Light Well*

Richard Whiteley (Australian, b. 1963)
Australia, Canberra, 2003

Cast glass, carved, polished
H. 65.0 cm, W. 64.0 cm, D. 14 cm

Powerhouse Museum, Sydney (2003/180/1)

Photo by Sotha Bourn

Whiteley's work consists of solid and colored cast glass
structures through which he explores the refraction and
reflection of light and the optical manipulation of space.

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

New Glass Review 26

Jedes Jahr veranstaltet das Corning Museum of Glass, N.Y./USA, einen internationalen Wettbewerb, um 100 Dias von innovativen Glasarbeiten zu wählen. Eine internationale Jury trifft die Auswahl. Die 100 ausgewählten Arbeiten werden im Frühjahr 2005 veröffentlicht. Alle Teilnehmer erhalten ein Belegexemplar. (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 2003 und dem 1. Oktober 2004 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. drei Farbdias beifügen, die eine oder mehrere Arbeit/en zeigen. Die Dias sollen eine Größe von 35 mm, 5,1 x 5,1 cm haben. Die Dias müssen einen Aufkleber mit dem Titel tragen sowie die Angabe „oben“ enthalten. Die Qualität der Abbildungen hängt von der Qualität der Dias ab. Alle Dias werden Eigentum des Corning Museum of Glass. Sie werden in die weltgrößte Dia-Sammlung 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. Postanweisungen oder Kreditkarte (Visa, MasterCard, American Express oder Discover).

Termin: bis spätestens **15. Oktober 2004** (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 Spring 2005. 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, 2003, and October 1, 2004, 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 three color slides illustrating one or more works. The size of the slides should be 35 mm, 5,1 x 5,1 cm. The slides must be labeled with the title of the piece, and must also indicate “top” of object. The quality of the reproductions 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, 2004**, 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 en printemps 2005. 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 2003 et le 1er Octobre 2004.

Admission: On pourra présenter des récipients, des objets, des environnements, des images en verre, des vitraux, des verres réifiés 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. trois diapositives en couleur présentant un ou plusieurs ouvrages. Les diapositives auront une dimension de 35 mm, 5,1 x 5,1 cm. Ils seront munies d’une étiquette adhésive portant le titre, ainsi que l’indication «en haut». La qualité des reproductions 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).

Date: Au plus tard jusqu’au **15. Octobre 2004** (Timbre de la poste). Envoyez le matériel justificatif à:

New Glass Review, Curatorial Department, The Corning Museum of Glass, One Museum Way, Corning, New York 14830-2253, USA, URL: <http://www.cmog.org>

ANMELDUNG/APPLICATION/DÉCLARATION

Deadline: October 15, 2004

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 (Please feel free to include your e-mail and/or Web address.)

Telephone

Nationalität/Nationality/Nationalité _____ **Date of Birth** _____

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 2003 und dem 1. Oktober 2004 entworfen /gestaltet (eins oder beides ankreuzen) habe. Ich bin damit einverstanden, dass meine Bewerbung nicht berücksichtigt werden kann, wenn sie nach dem 15. Oktober 2004, 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 26* 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, 2003, and October 1, 2004. I understand that my entry cannot be considered if it is postmarked after the October 15, 2004, 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 26*, 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 2003 et le 1er Octobre 2004. J'approuve que ma sollicitation ne sera pas considérée si elle est oblitérée après le 15e octobre 2004 – 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 remis pour *New Glass Review 26* 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: _____