

NewGlass

Review 27



The Corning Museum of Glass

NewGlass Review 27

The Corning Museum of Glass
Corning, New York
2006

Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2004, and October 1, 2005.

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

The Corning Museum of Glass
GlassMarket
One Museum Way
Corning, New York 14830-2253
U.S.A.
Telephone: (800) 723-9156
Fax: (607) 974-7365
E-mail: glassmarket@cmog.org
Web site: www.cmog.org

To Our Readers

In 2005, more than 6,000 copies of the *New Glass Review* 27 prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 903 individuals and companies representing 39 countries submitted 2,429 slides. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Research Library, 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 GlassMarket. Copies of *New Glass Review* 3 (1982), 22 (2001), 23 (2002), 24 (2003), 25 (2004), and 26 (2005) are still available from the GlassMarket, 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 Dan Klein, Joel Philip Myers, and Fred Tschida. Special thanks are due to those who made this publication possible: Donna Ayers, Mary Chervenak, Marie-Luise Cöln, Andrew Fortune, 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 GlassMarket of The Corning Museum of Glass (see address, above).

Cover: *Present*

Nicole Chesney (American, b. 1971)

United States, Cranston, Rhode Island, 2005

Sandblasted mirror; oil paint

H. 172.8 cm, W. 203.2 cm, D. 5.1 cm

The Corning Museum of Glass (2005.4.162, the 20th Rakow Commission)

All rights reserved, 2006

The Corning Museum of Glass
Corning, New York 14830-2253
United States of America

Standard Book Number 0-87290-162-9

ISSN: 0275-469X

Library of Congress Control Number 81-641214

Table of Contents

4	Artists and Objects
68	Jury Statements
77	Jurors' Choice
101	Notes
109	Recent Important Acquisitions

Artists and Objects



1. Bernice Akamine
United States
Nassarius
Hot-worked glass; beads, copper wire,
paper
H. 5 cm, W. 7.5 cm, D. 7 cm
TO



2. Sean Albert
United States
Intentionally Random Line Study
Blown and cast glass
H. 30.5 cm, W. 30.5 cm, D. 7 cm
DK, TO, FT

3. Elizabeth Alexander

United States

They Found Her

in the Wall #2

Sandblasted and
slumped sheet glass

H. 304.8 cm,

W. 90.44 cm,

D. 17.78 cm

TO, FT



4. Tom Armbruster
United States
Glass Vessel #2005-1
Cast glass
H. 43 cm, W. 21 cm, D. 23 cm
JPM



5. Nicole Ayliffe
Australia
Optical Landscape 1
Blown glass; gel medium photography
H. 20 cm, W. 20 cm, D. 7 cm
DK, JPM



6. Patrizia Baldan

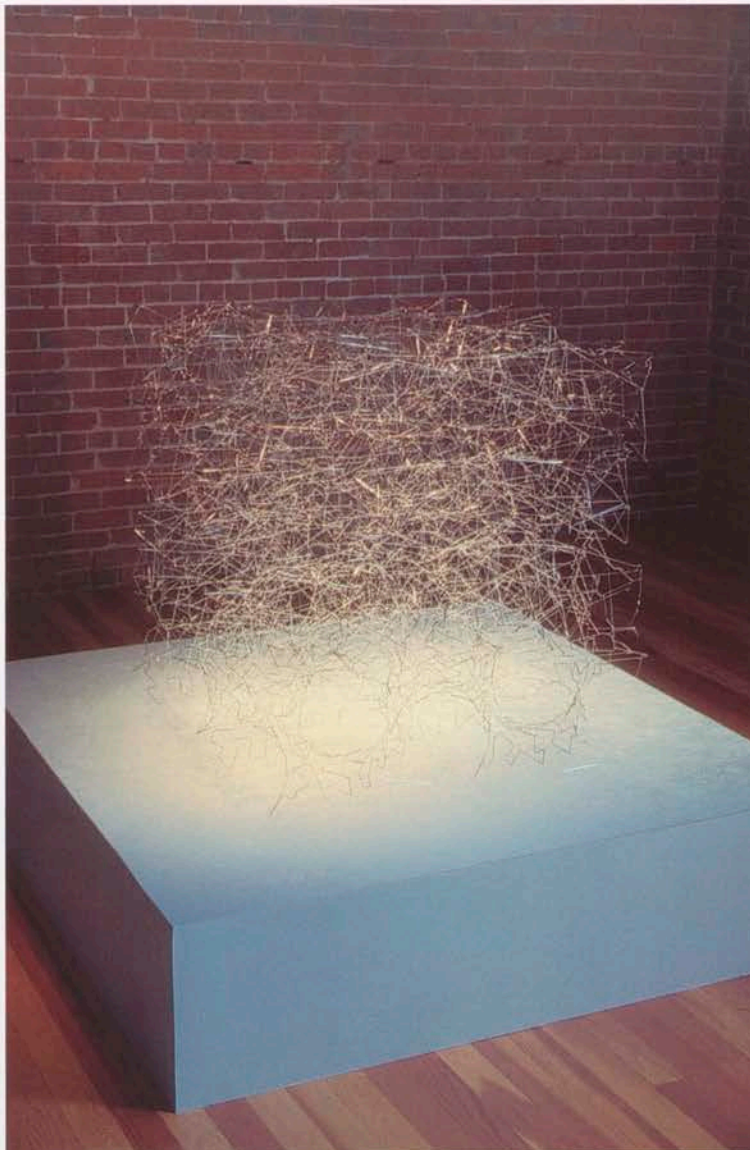
Italy

Black Drop

Blown glass, cut

H. 18 cm, W. 26 cm, D. 18 cm

JPM



7. Bennett Battaile

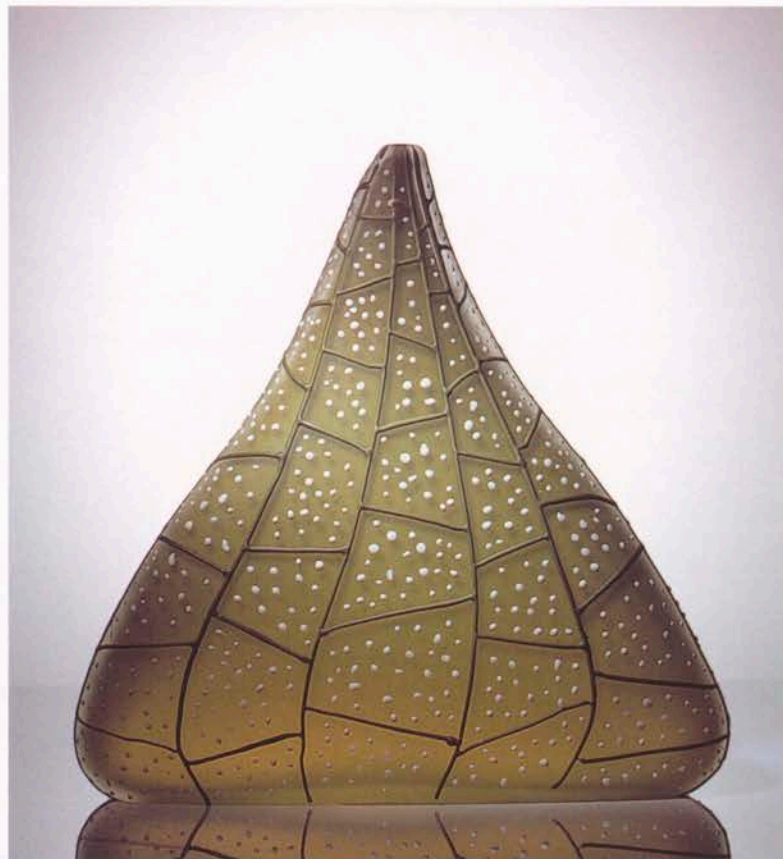
United States

History

Flameworked glass

H. 92 cm, W. 91 cm, D. 91 cm

TO, FT



8. Clare Belfrage

Australia

Segment #3

Blown glass; cane drawing, acid-etched

H. 38 cm, W. 38 cm, D. 9 cm

DK, JPM, TO



9. Cristiano Bianchin

Italy

Chrysalis-simulacrum

Blown glass; hand-braided string

H. 78 cm, Diam. 14 cm

DK, JPM, TO, FT

10. Frances Binnington

British, working in the United States

Six Kilometers There and Back

Blown glass, painted, gilded

H. 230 cm, Diam. 160 cm

TO, FT



11. Gabriella Bisetto

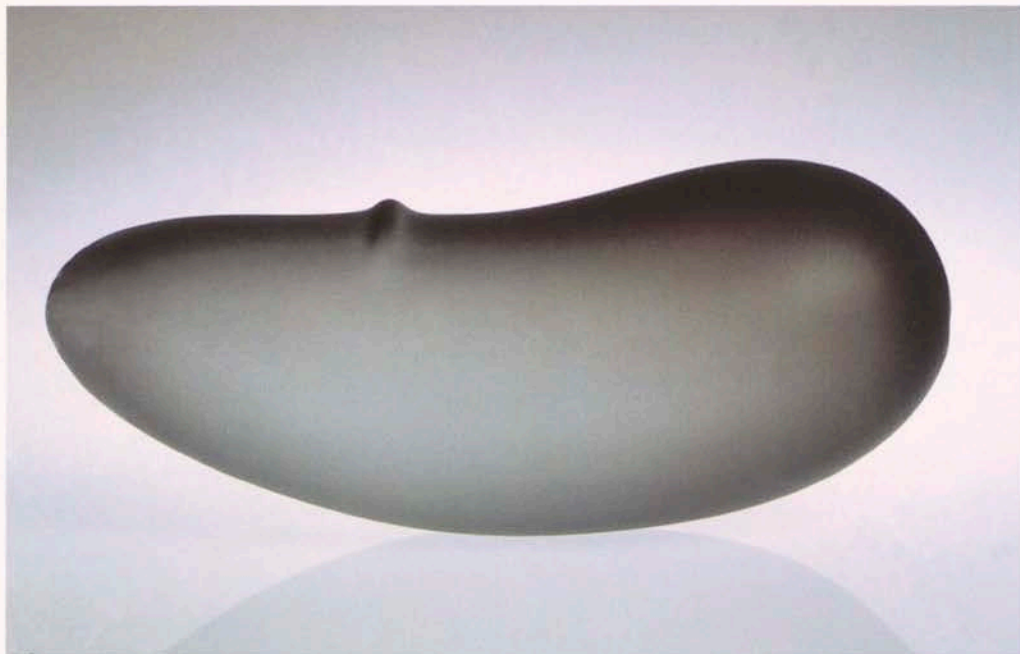
Australia

Swell

Blown glass

H. 22 cm, W. 50 cm, D. 20 cm

DK, JPM, TO



12. Chuck Boux

United States

Bird Island

Blown and cased glass

H. 50.8 cm, W. 48.2 cm, D. 25.4 cm

JPM, TO



13. Joan Brigham

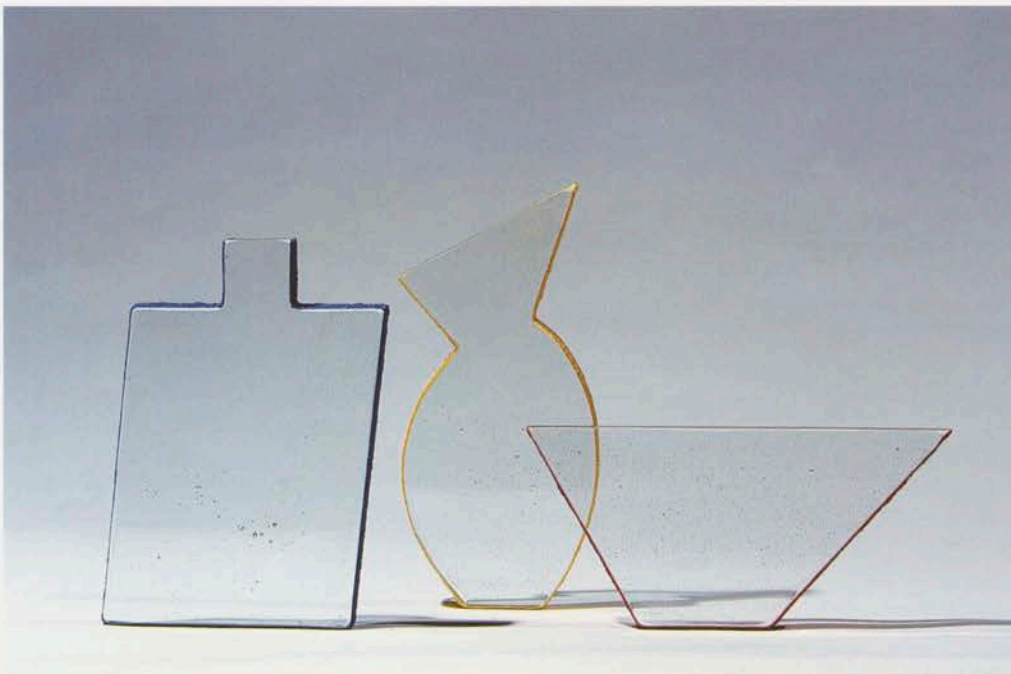
United States

Medusa

Pyrex glass, cast glass base;
alcohol fuel, distilled water, steam

H. 35.5 cm, Diam. 25.4 cm

TO, FT



14. Jane Bruce

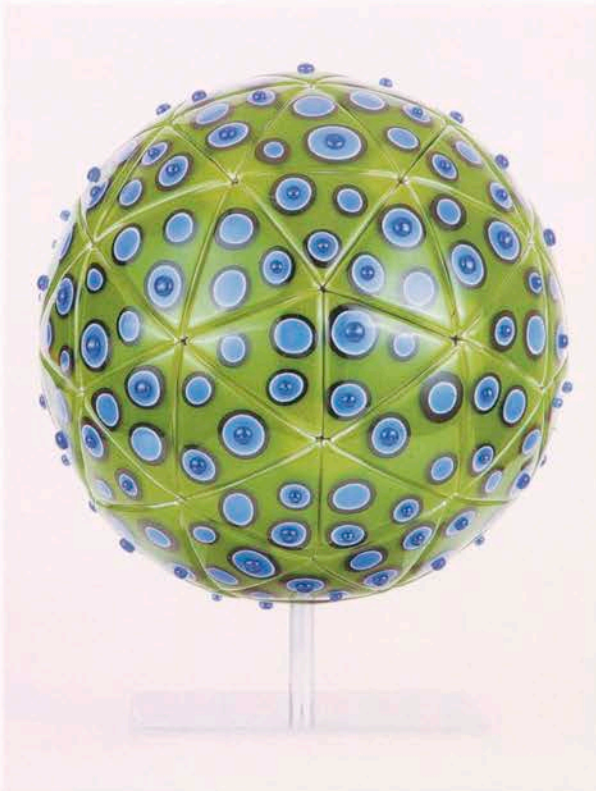
British, working in the United States

Bottle, Vase, Bowl

Cast and cold-worked glass,
enameled

H. 25 cm, W. 55 cm, D. 18 cm

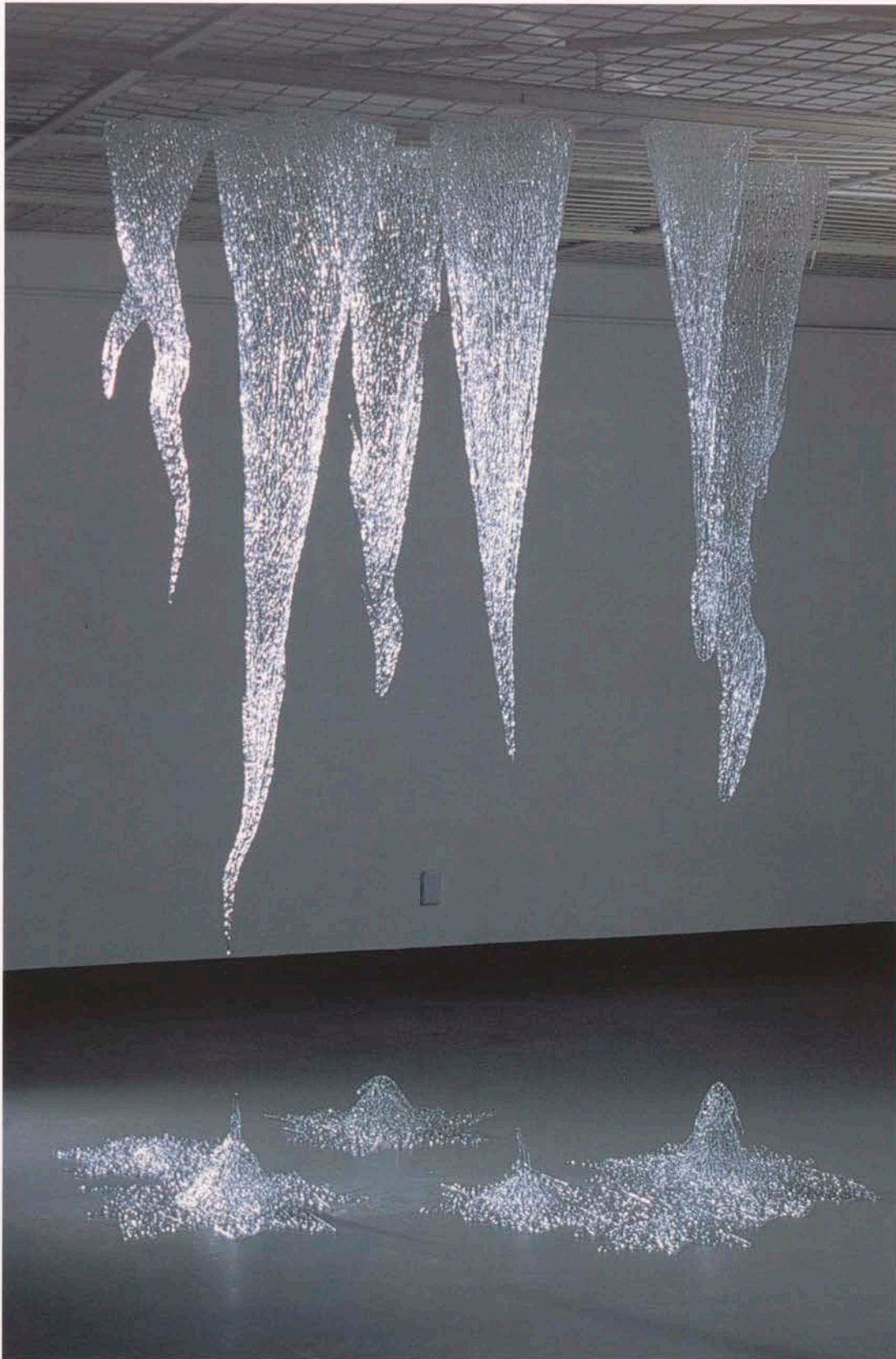
DK, JPM



15. Amy Buchwald
American, working in Canada
Magnified
Kiln-formed glass
H. 56 cm, Diam. 46 cm
FT

16. Yoshiaki Chikada
Japan
Nest
Hot-worked glass
H. 30 cm, Diam. 50 cm
TO, FT





17. Kyung-ok Choi
Korean, working in the
United States
A Time of Ordeal
Frameworked glass
H. 320 cm, W. 200 cm
TO



18. Oh Shin Choi

Korean, working in France

Rosace No. 5

Mirror, window glass

H. 65 cm, W. 65 cm, D. 0.5 cm

TO



19. Jon Clark, Angus Powers, and Jesse Daniels

United States

Quantum

More than 4,000 pieces of blown glass, digital projection, poplar tree

H. 600 cm, W. 900 cm, D. 1,000 cm

TO, FT

20. Brian Clarke

United Kingdom

Lamina

Triple-laminated float glass, dot matrix

H. 366 cm, W. 3,000 cm

DK, TO

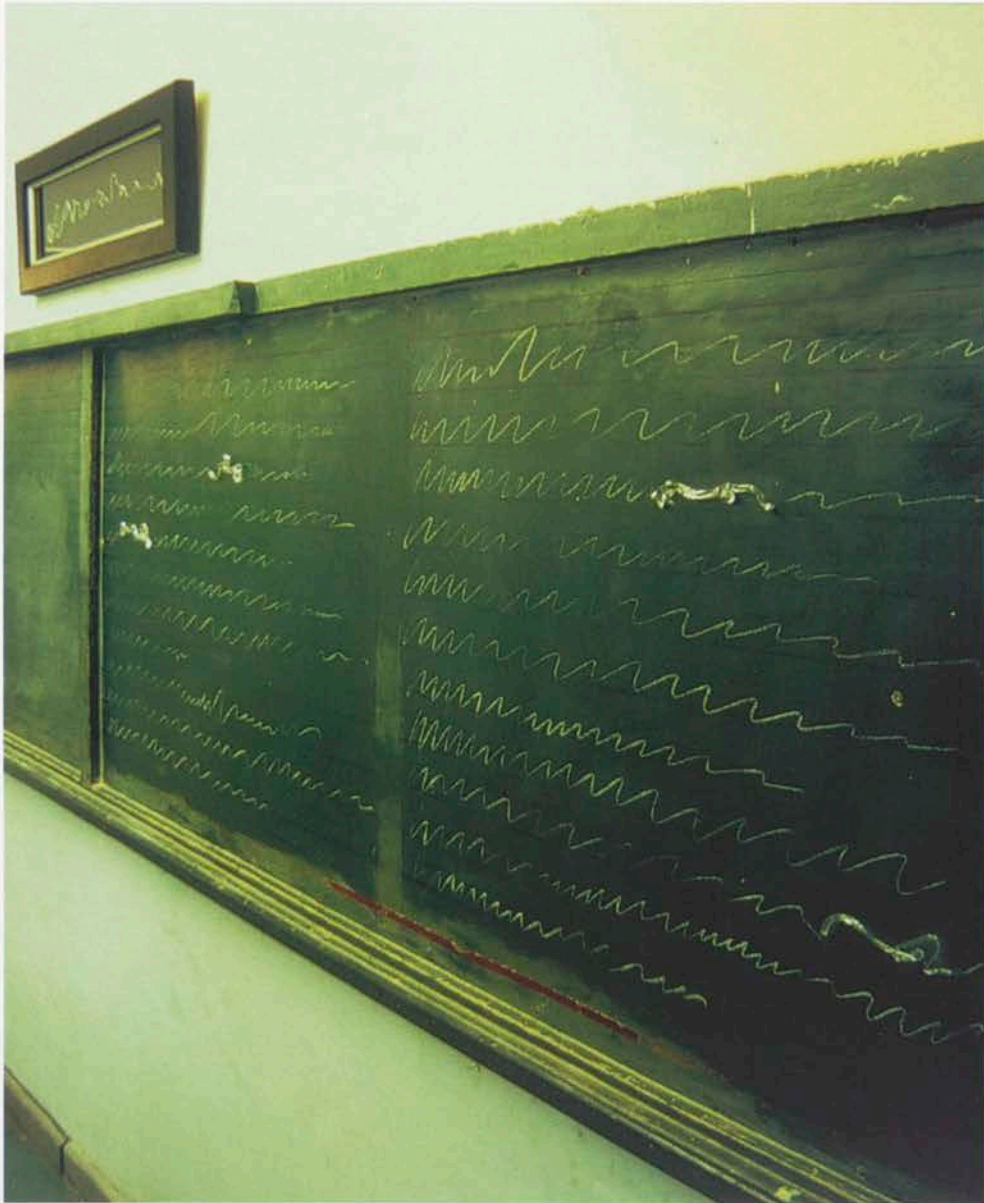


21. Shirley Cloete
Republic of South Africa
Pyramid of Glass on Urn
Blown glass; metal support
H. 115 cm, W. 45 cm
FT



22. Katharine Coleman
United Kingdom
Cemetery Letters from Strathmore
Sheet glass, cut, sandblasted,
engraved, enameled; slate, ribbon
H. 7 cm, W. 15 cm, D. 26 cm
DK, TO, FT





23. Elmarie Costandius
Republic of South Africa
Precious Words (detail)
Glass, school board, chalk
H. 110 cm, W. 240 cm
DK, JPM, TO, FT



24. Lut De Vogelaere

Belgium

Women Dis(ma)nt(le)ment (three of six window panels)

Stained photoprints on glass, double-glazed

H. 250 cm, W. 380 cm, D. 2.5 cm

TO, FT

25. Tim Edwards

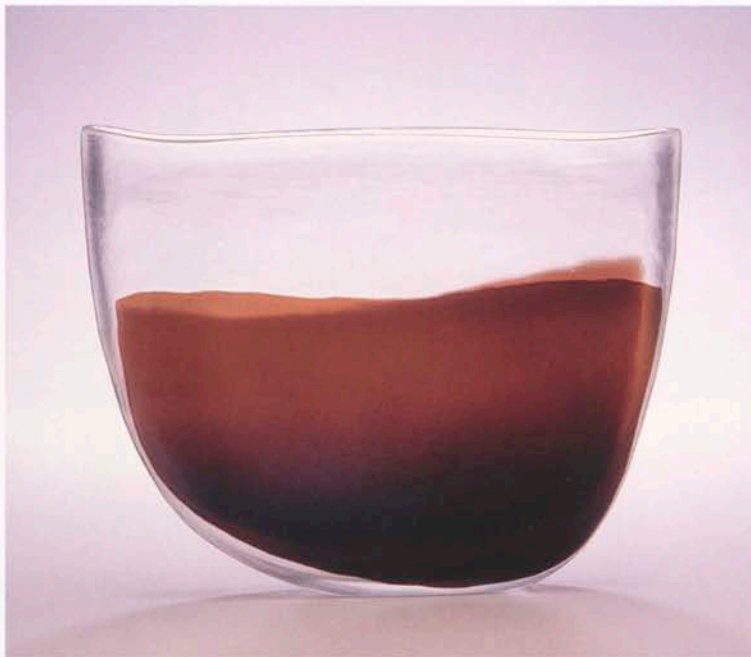
Australia

Diffuse

Blown glass, cut

H. 31 cm, W. 39 cm, D. 5 cm

TO



26. Taku Eiki

Japan

The Man in the Moon

Blown and kiln-formed glass; brass

H. 100 cm, Diam. 50 cm

DK, TO

27. Wendy Fairclough

New Zealander, working in Australia

Australian Landscape

Blown glass, sandblasted; chair

H. 47 cm, W. 600 cm, D. 350 cm

DK, JPM, TO





28. Stephen Gillies and Kate Jones
United Kingdom
Aesculus Blue over Yellow 2005/03
Blown glass, cased, cut, sand-carved
H. 20 cm, W. 30 cm
DK, JPM

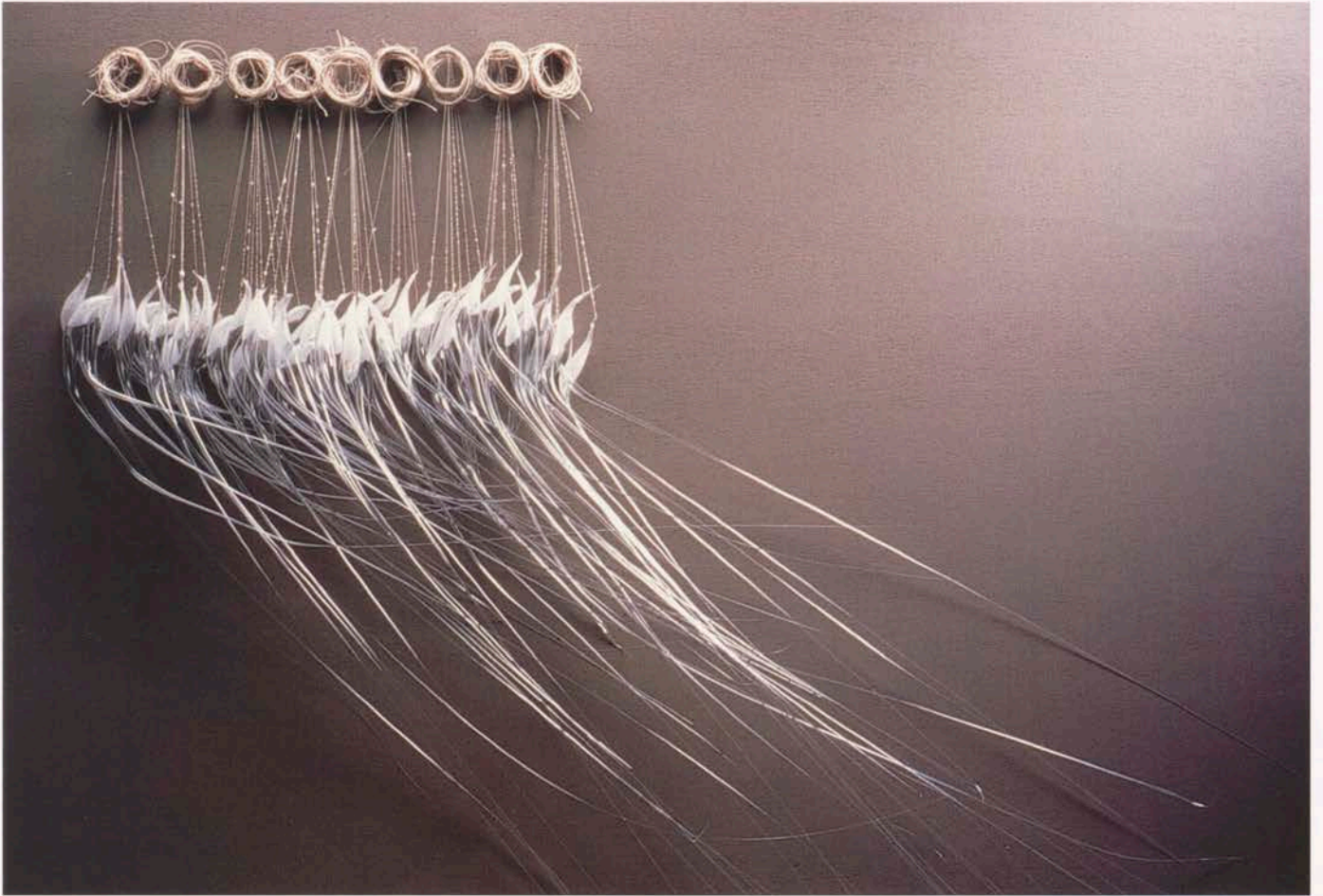


29. Holly Grace
Australia
Clearing
Blown glass, sandblasted, engraved
Larger: H. 65 cm, W. 33 cm, D. 15 cm
TO

30. Wilfried Grootens
Germany
Untitled 1
Cast glass; basalt
H. 80 cm, Diam. 28 cm
FT



31. Jiří Hrcuba
Czech Republic
Arthur Schopenhauer
Hot-formed Bullseye glass, engraved
Diam. 26 cm
DK, JPM, TO



32. Natasha Harrison

United States

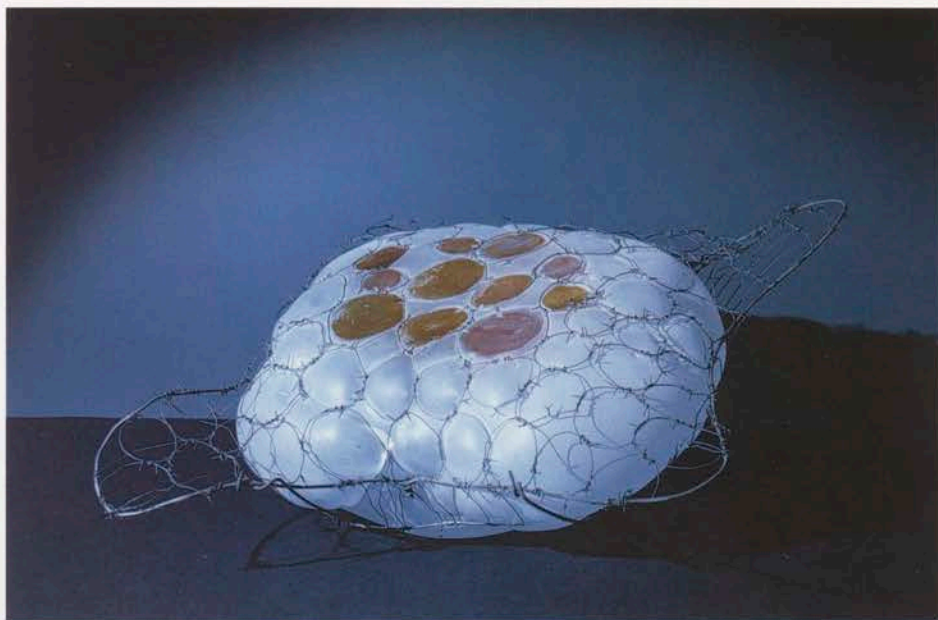
Wound Chrysalis

Flameworked glass; thread, wax

H. 105 cm, W. 100 cm, D. 3 cm

DK, TO

33. Tevita Havea
Tongan, working in Australia
Push and Pull
Blown glass, sandblasted; twine, wood
H. 25 cm, W. 13 cm, D. 10 cm
DK, JPM, TO

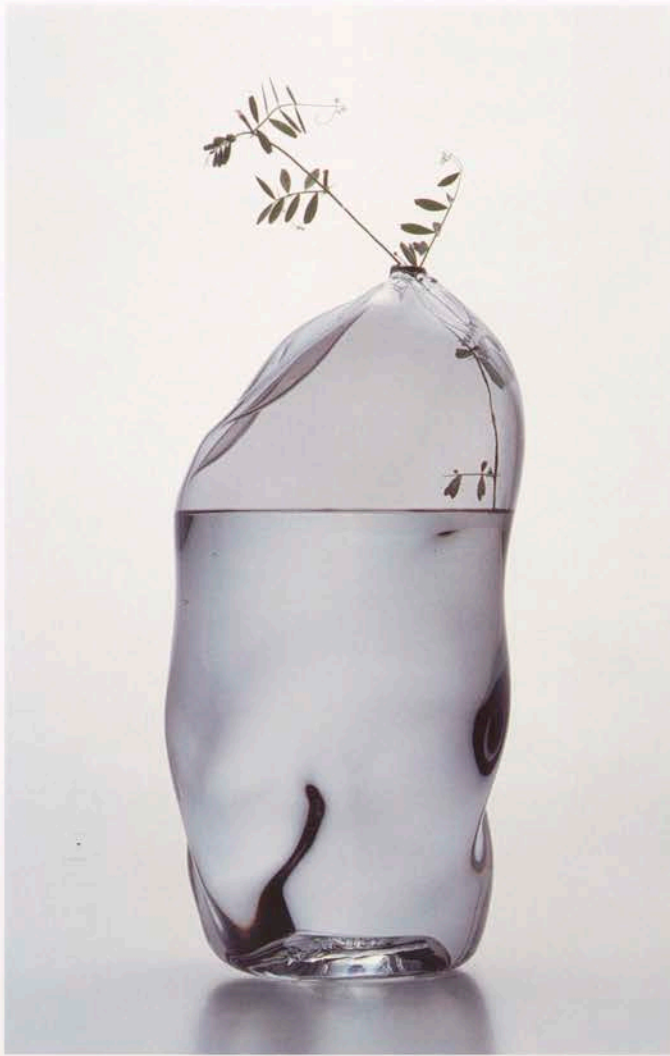


34. Petra Havlíčková
Czech Republic
Makura
Blown glass; wire net
H. 16 cm, Diam. 40 cm
TO

35. Robyn Irwin
New Zealand
Mountain Mood Dusk Silhouette
Cast glass
H. 25 cm, Diam. 25 cm
DK, TO



36. Asuka Ishikawa
Japan
We Live in the Present
Kiln-cast glass, enameled
H. 5 cm, W. 11 cm, D. 3.5 cm
FT



37. Peter Ivy

American, working in Japan

Utsuwa Vase

Blown glass

H. 50 cm, Diam. 27 cm

DK, JPM, FT



38. Angela Jarman

United Kingdom

Creeper

Lost-wax cast glass; steel

H. 67 cm, W. 37 cm, D. 9 cm

DK, TO, FT



39. Yeon Kyung Jeong

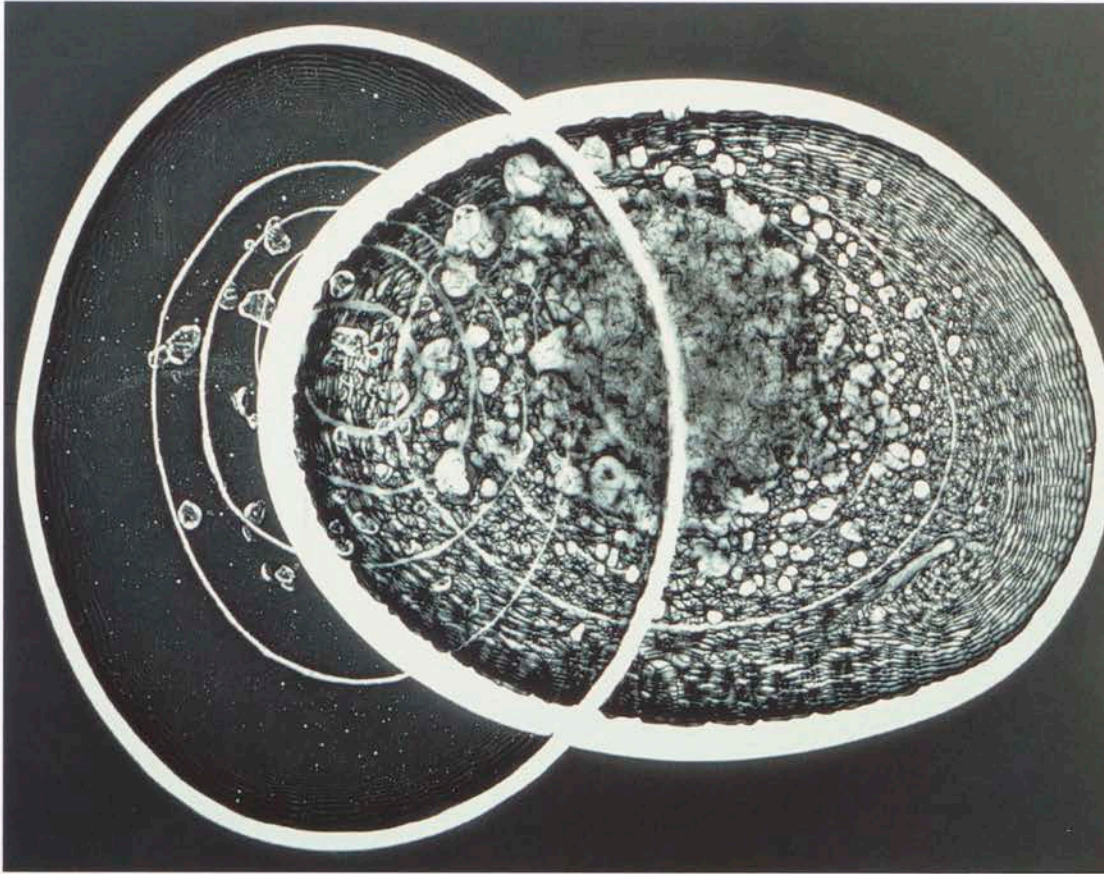
Korean, working in Japan

The Spring

Hot-worked glass

H. 120 cm, W. 80 cm, D. 50 cm

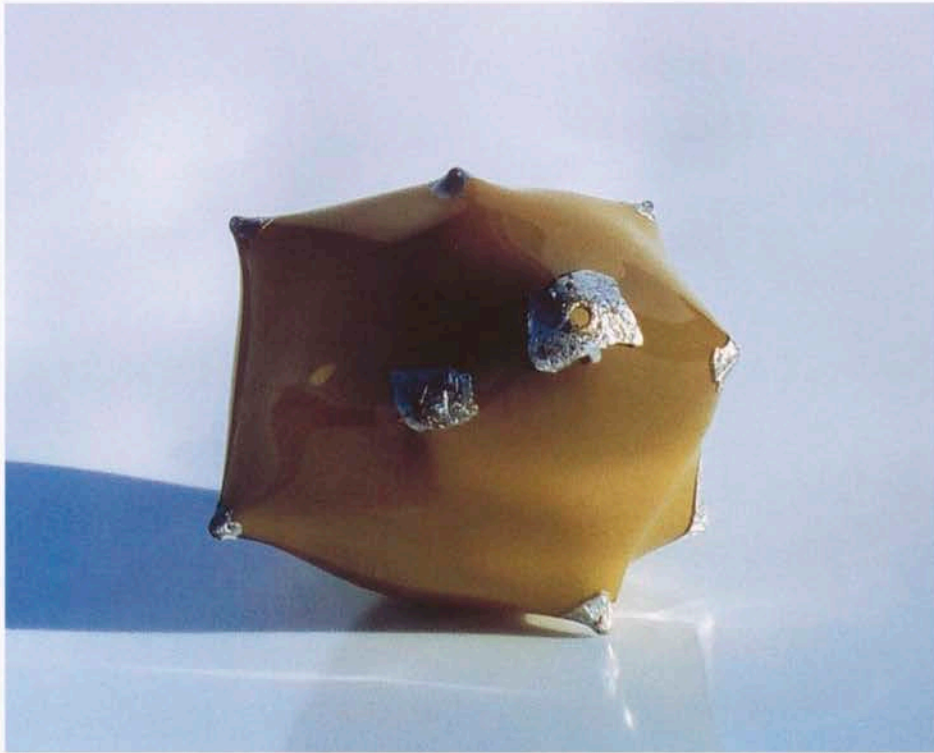
DK, JPM, TO, FT



40. R. J. Johnston
Canadian, working in
the United States
*Right Side Up,
Upside Down, and
Overlapped*
Photogram of cast
and engraved glass
H. 20 cm, W. 25.5 cm
DK, TO, FT



41. Jenny Judge
Canada
FL-Uttering (detail)
80 pieces of lost-wax
cast glass; wire,
thread, fabric, wax
H. 305 cm, W. 305 cm
FT



42. Anne K. Kalsgaard
Denmark
Strange Pistachio Fish
Blown glass; aluminum
H. 17 cm, Diam. 19 cm
JPM, TO

43. Eeva Käsper
Estonia
Slowly Sinking I-III
Slumped glass; copper wire
Each: H. 60 cm, W. 34 cm, D. 22 cm
JPM, TO





44. Ray King

United States

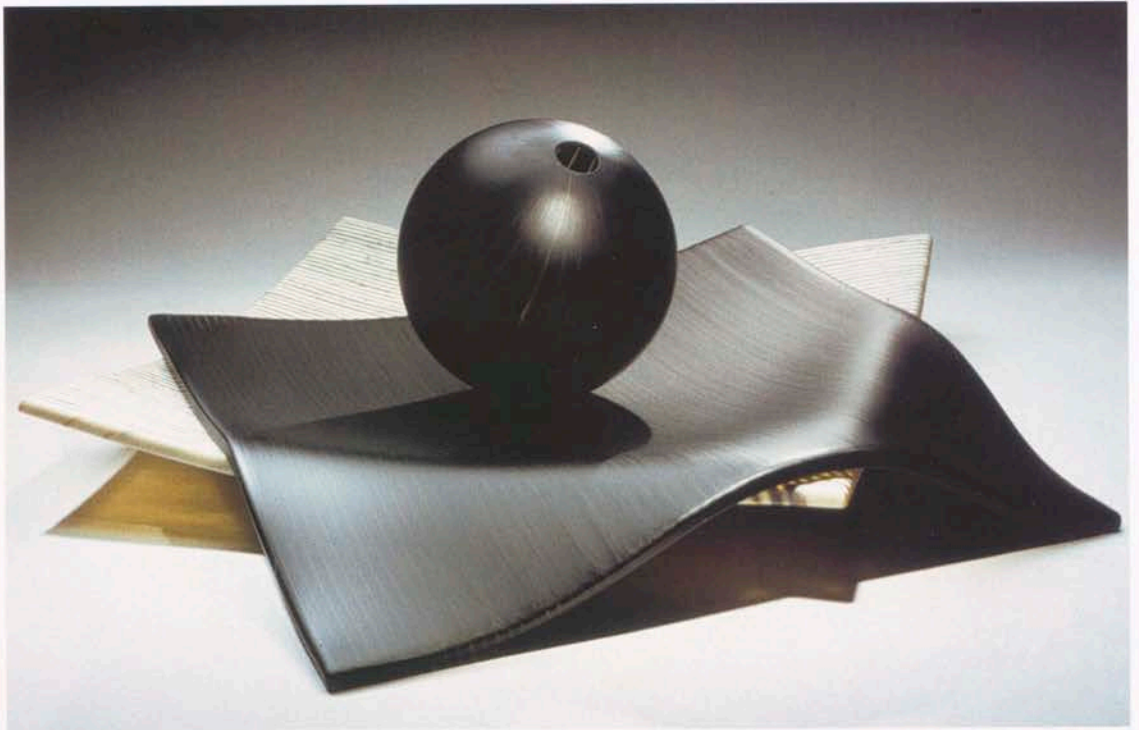
Sun Wall

Laminated holographic glass facets

H. 1,006 cm, W. 1,828 cm, D. 30 cm

FT

45. Steve Klein
United States
Returning II
Blown and kiln-
formed glass
H. 22 cm, W. 68 cm,
D. 68 cm
DK, JPM



46. Nancy Klimley
United States
Grass Skirts
Kiln-cast glass
H. 15 cm, W. 19 cm,
D. 5 cm
JPM

47. Yoshiaki Kojiro

Japan

Be

Kiln-cast and slumped glass

H. 53.5 cm, W. 48 cm,

D. 15.5 cm

DK, TO



48. Therese Lahaie

United States

Silver Gray Nocturne Triptych

2005

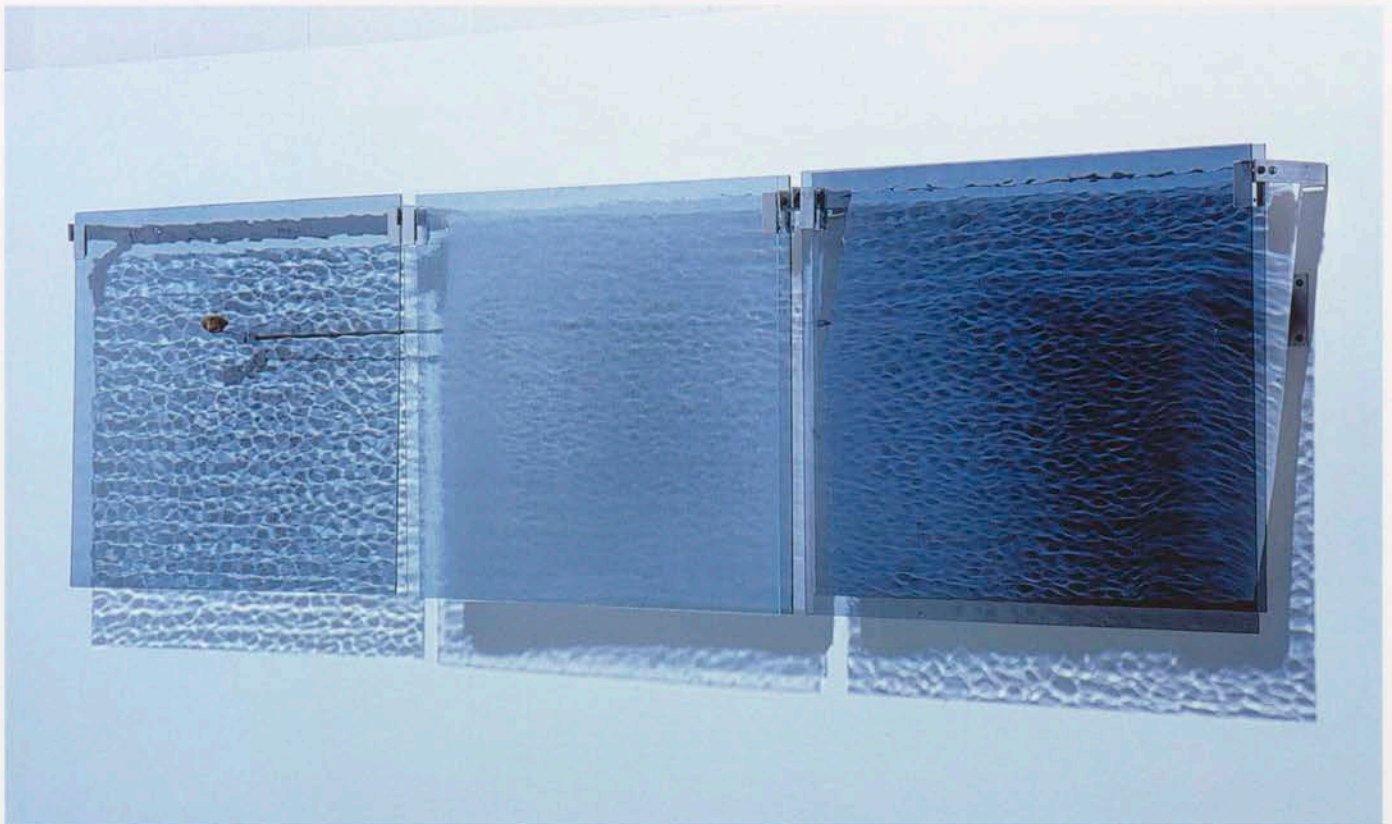
Sheet glass; steel, brushes,

low-r.p.m. motor, fabric

H. 53.3 cm, W. 193 cm,

D. 15.9 cm

DK, JPM, TO



49. Danny Lane
American, working in
the United Kingdom
Stairway 2005
Float glass; steel
H. 600 cm, W. 190 cm,
D. 418 cm
DK, JPM, TO





50. Hethre Larivee

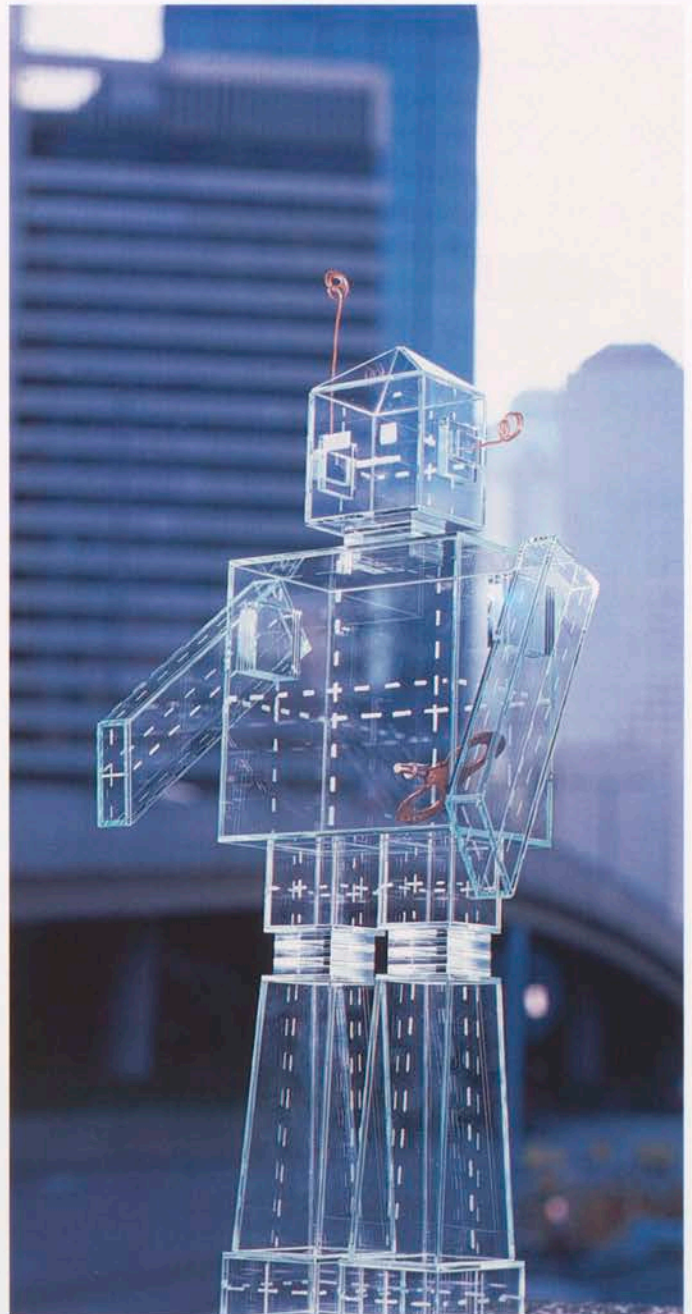
United States

Candy Head

Flameworked and slumped borosilicate glass

H. 38.1 cm, W. 22.86 cm, D. 12.7 cm

FT



51. Carol Meikuen Lee

People's Republic of China

Robot's Headache

Cut and engraved glass; copper, assembled

H. 40 cm, W. 18 cm, D. 20 cm

JPM, TO

52. Ringo Lee

People's Republic of
China

The Dog / No. 1

Glass beads

H. 22.5 cm, W. 20.5 cm,

D. 20.5 cm

TO, FT



53. Jessica Loughlin

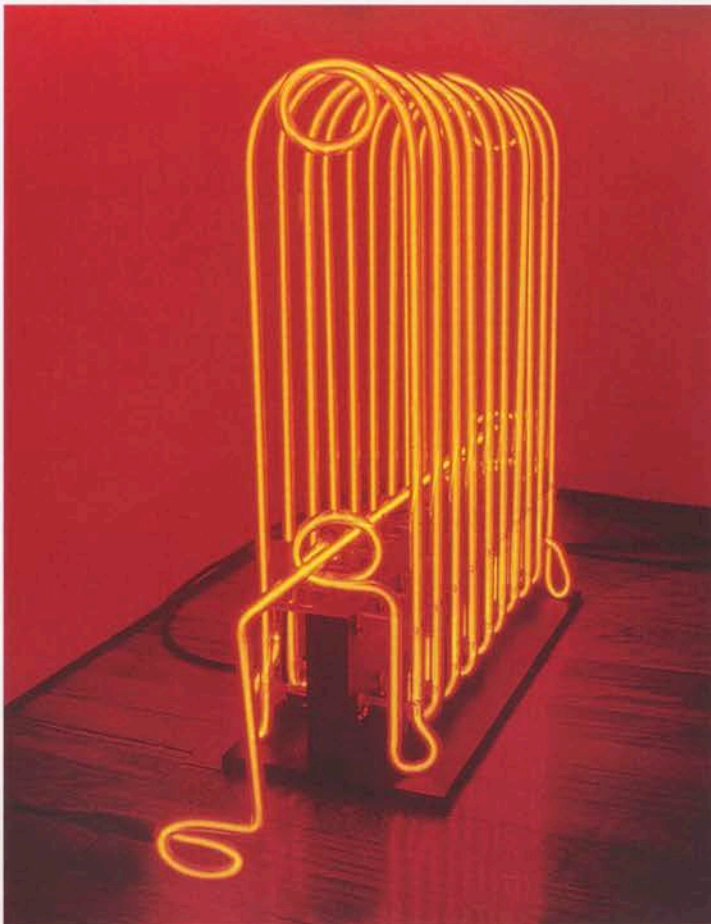
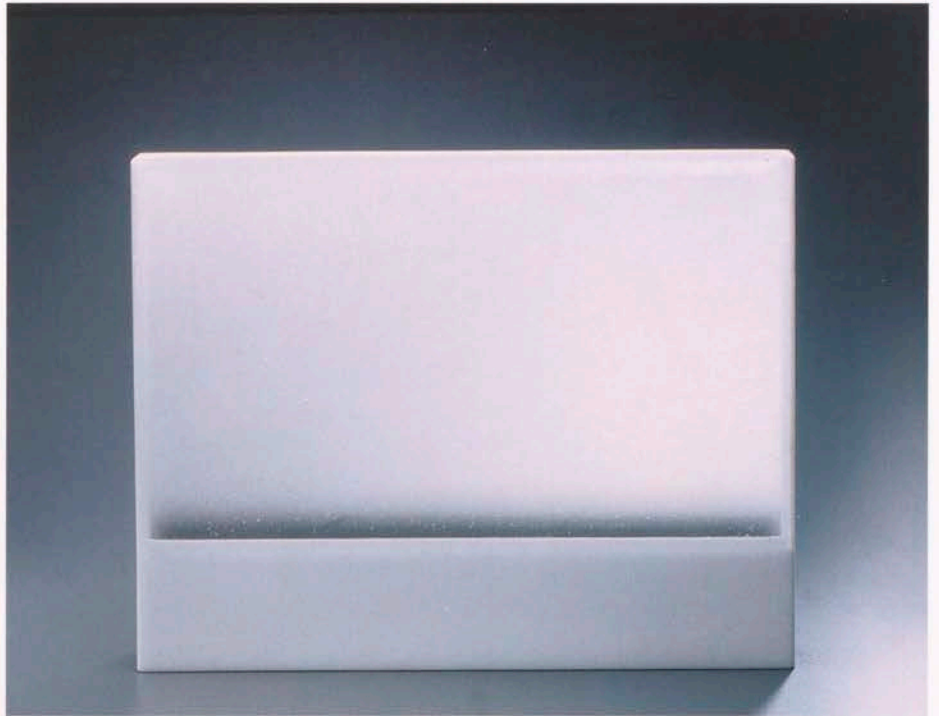
Australia

Space Between 6

Kiln-formed glass, cut

H. 40 cm, W. 50 cm, D. 5 cm

DK, JPM, TO



54. Damon MacNaught

United States

Lite Radiator

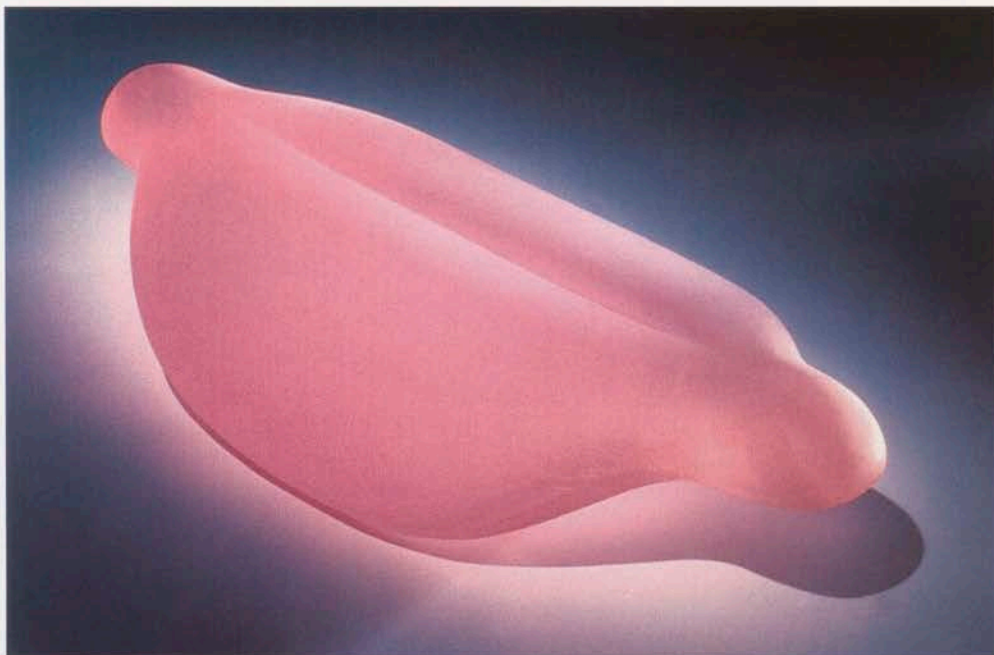
Neon, MDF board

H. 58.42 cm, W. 66.04 cm, D. 17.78 cm

JPM, TO



55. Eino Maelt
Estonia
Deep Altitudes
Painted glass
Diam. 46 cm
DK, JPM



56. Paul Marioni
United States
Pink Rider (Kinetic)
Cast glass
H. 14 cm, W. 64 cm, D. 28 cm
FT



57. Katrin Maurer

Austrian, working in the Netherlands

When the Wind Blows

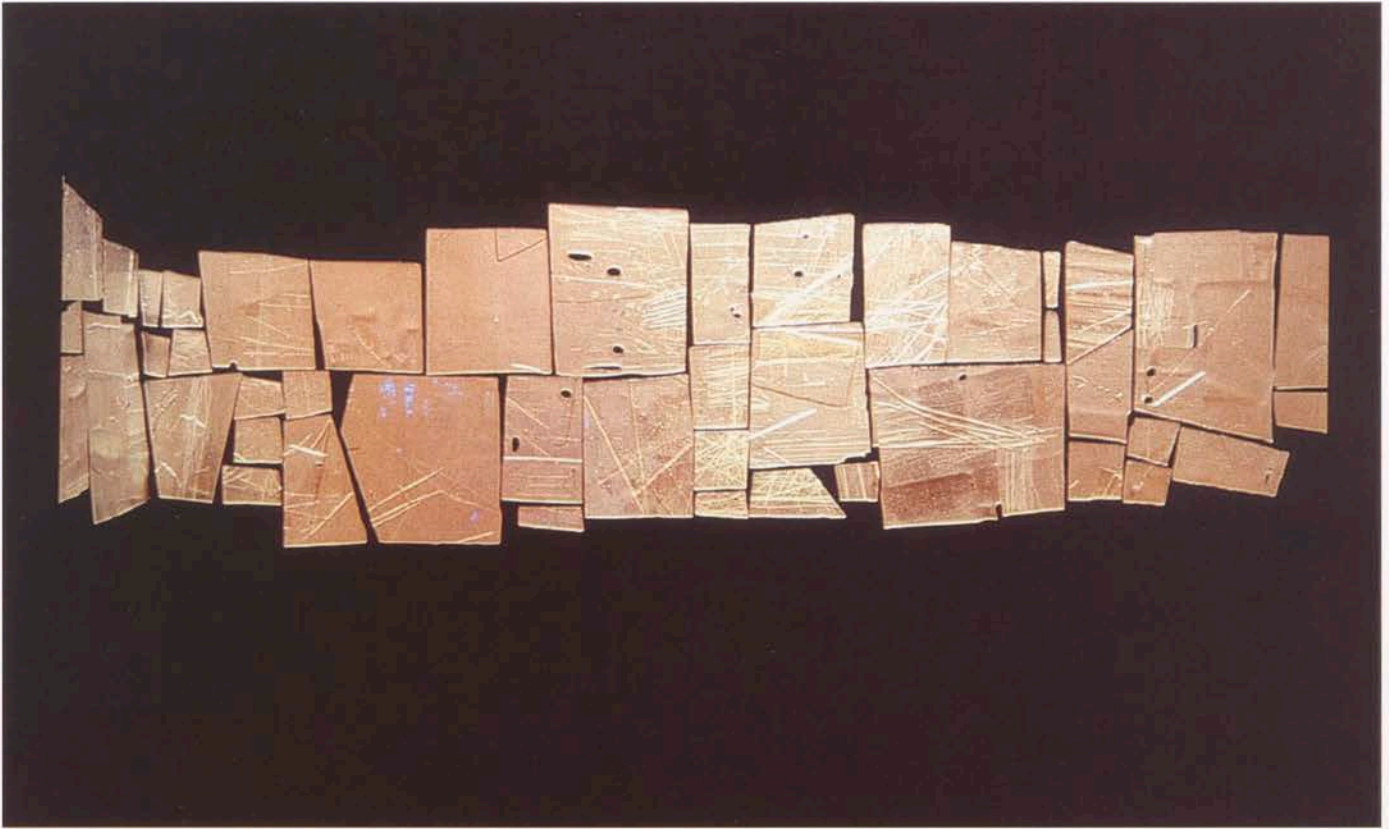
Flameworked glass, found glass; cart

H. 100 cm, W. 70 cm, D. 40 cm

DK, JPM



58. Eraldo Mauro
Italy
3 – *Details* (installation of
three pieces, different
grays)
Fused glass; plexiglass
frame
Each: H. 20 cm,
W. 20 cm, D. 2 cm
TO



59. Sarah McNicol
United Kingdom
Mirror Mirror

Kiln-formed Bullseye glass, silvered
H. 280 cm, W. 450 cm, D. 0.6 cm
DK

60. Mayumi Miyake

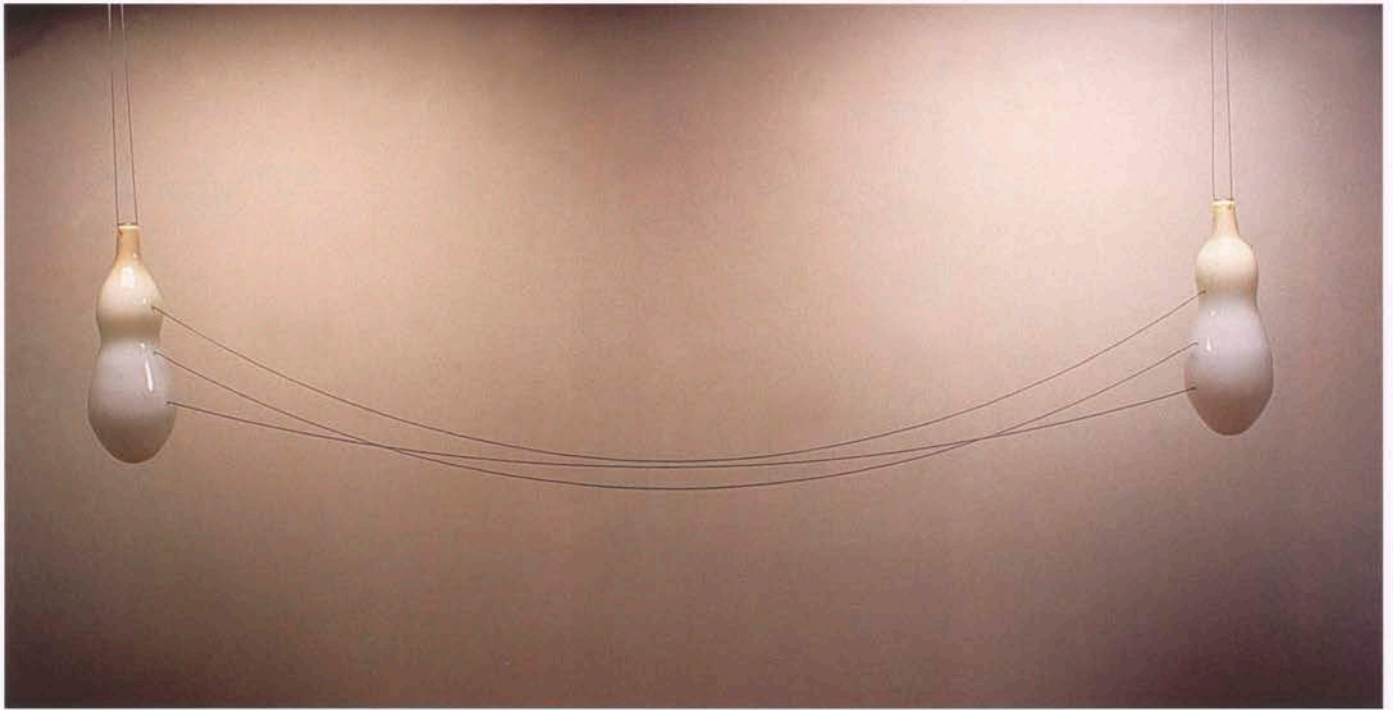
Japan
Inward

Sand-cast glass

H. 7 cm, W. 18.5 cm, D. 14 cm

FT





61. Rachel Moore

United States

Current

Blown glass; elastic cord, metal

H. 56 cm, W. 275 cm, D. 21 cm

DK, JPM, TO, FT



62. Ralph Mossman

United States

Vanishing Friends—Two Chairs

Fused, blown, and cased glass

H. 25 cm, W. 25 cm, D. 11 cm

DK, JPM



63. Frederic Munoz Ruiz
France
Le Mutant
Blown and hot-worked glass
H. 31 cm, W. 20 cm, D. 16 cm
JPM

64. Rebecca Newnham
United Kingdom
Bud
Enameled and cut glass; fiberglass form
H. 80 cm, W. 80 cm, D. 60 cm
JPM, TO



65. Satsuki Nitta
Japan
The Bird of Freedom
Kiln-cast glass
H. 28.5 cm, Diam. 14 cm
TO, FT



66. Massimo Nordio
Italy
Secrets Teller
Blown, fused, slumped, and cut glass
H. 14 cm, W. 20 cm, L. 64 cm
JPM



67. Kanami Ogata

Japan

My Sweet Riddle

Blown and hot-worked glass, enameled

H. 10 cm, W. 50 cm, D. 50 cm

JPM



68. Mica Okuno

Japan

Pockets

Kiln-cast glass

Overall: H. 40 cm, W. 70 cm, D. 20 cm

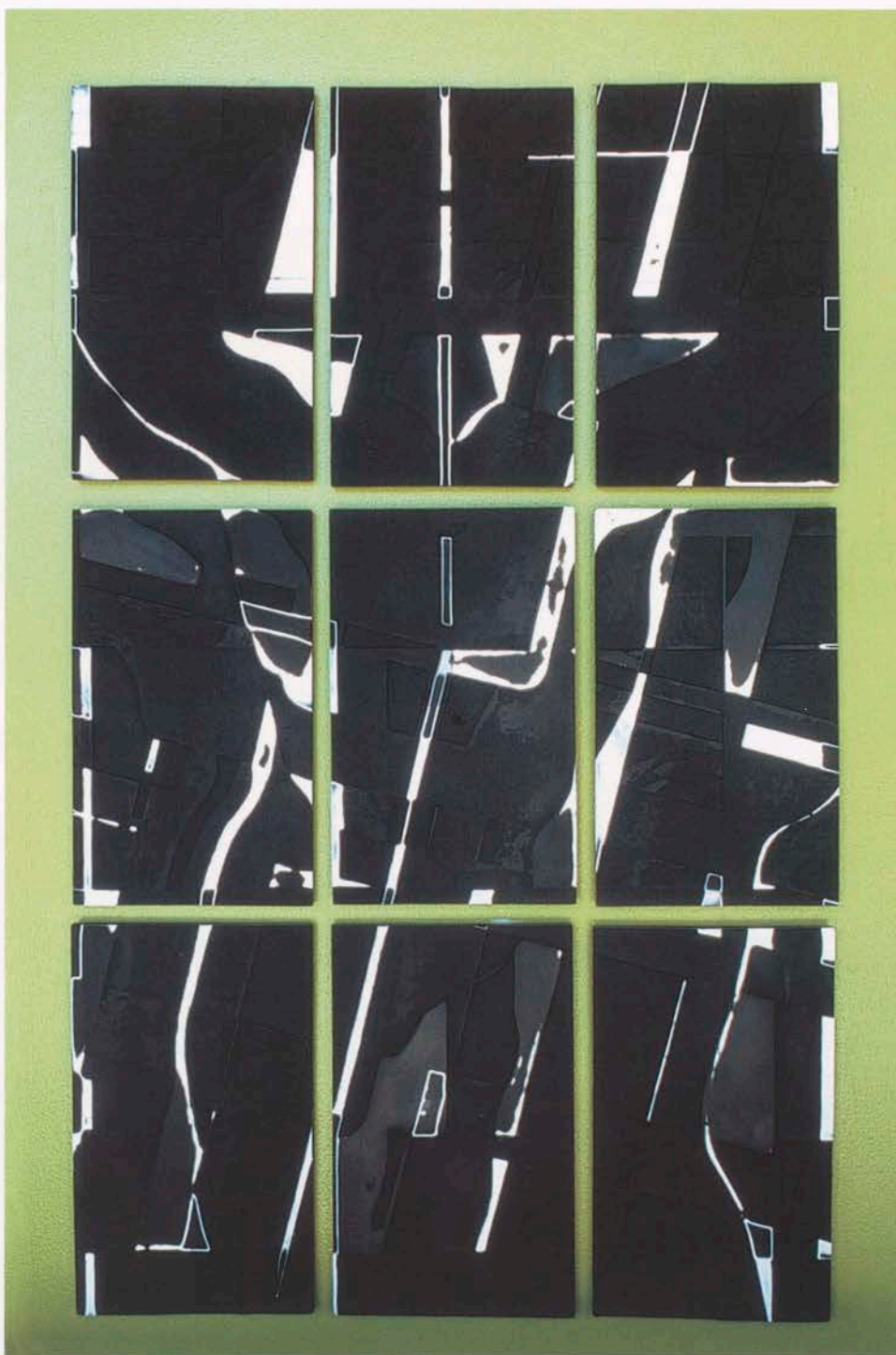
JPM, FT



69. Sean O'Neill
United States
Olla
Blown glass, cut
H. 20 cm, Diam. 35 cm
JPM

70. Edison Osorio-Zapata
Colombian, working in Japan
Revelando Chismes
Blown glass, sandblasted; monotype print on textile
H. 1,800 cm, W. 230 cm
DK, TO, FT





71. Richard Parrish

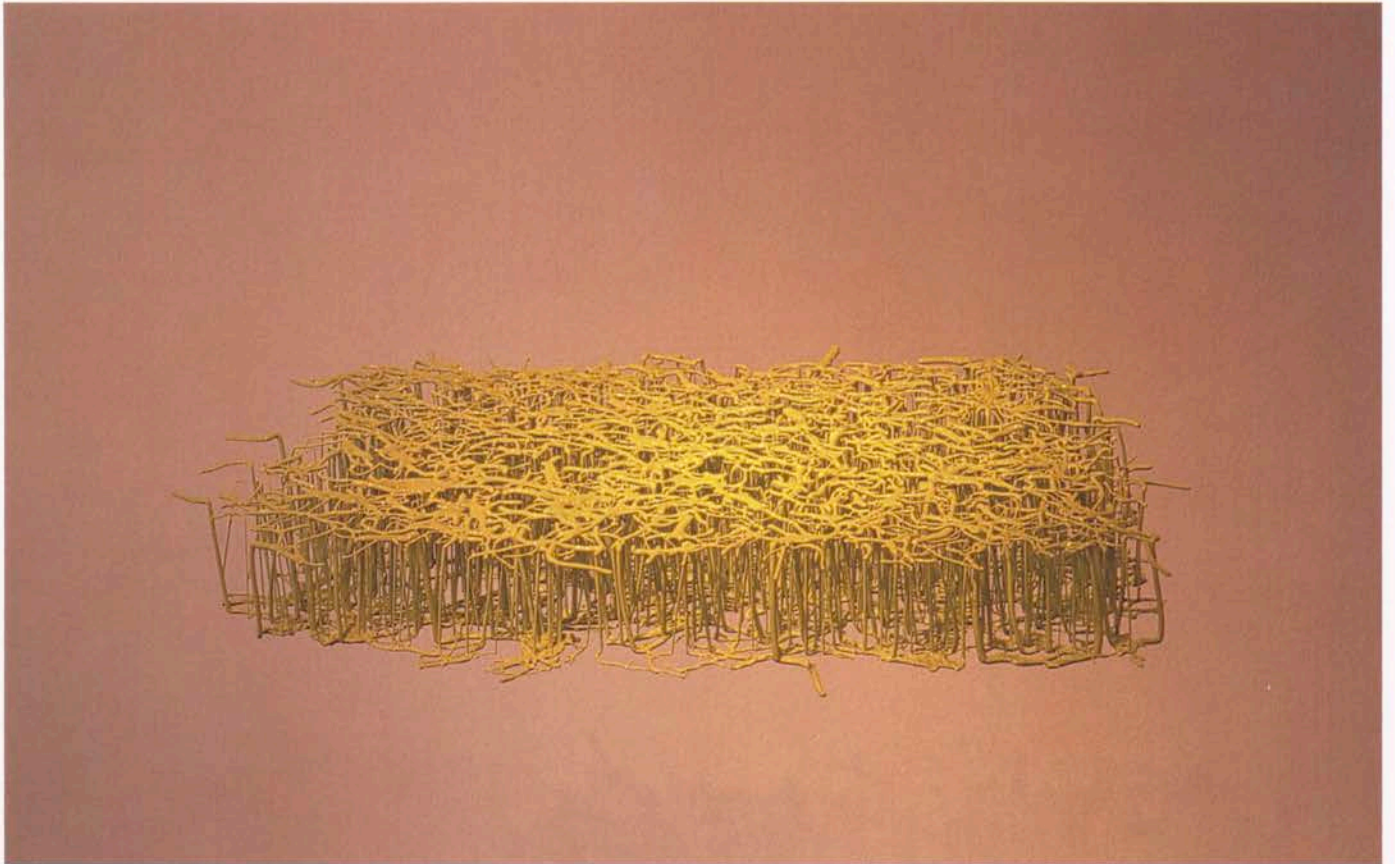
United States

In Plane Site

Kiln-formed and cold-worked glass

Overall: H. 106.75 cm, W. 66 cm, D. 2 cm

JPM, TO



72. Kathrin Partelli
Italian, working in Germany
Untitled
Kiln-formed glass
H. 10 cm, W. 85 cm, D. 60 cm
FT



73. Mark C. Peiser
United States
Cold Stream Cast Bowl
Cast glass
H. 13.3 cm, Diam. 46.4 cm
JPM, FT

74. Martine Perrin and Jacki Perrin

France

Brick

Cast glass with enamel inclusions

H. 12 cm, W. 18 cm, D. 30 cm

DK, JPM



75. Catherine Pochylski

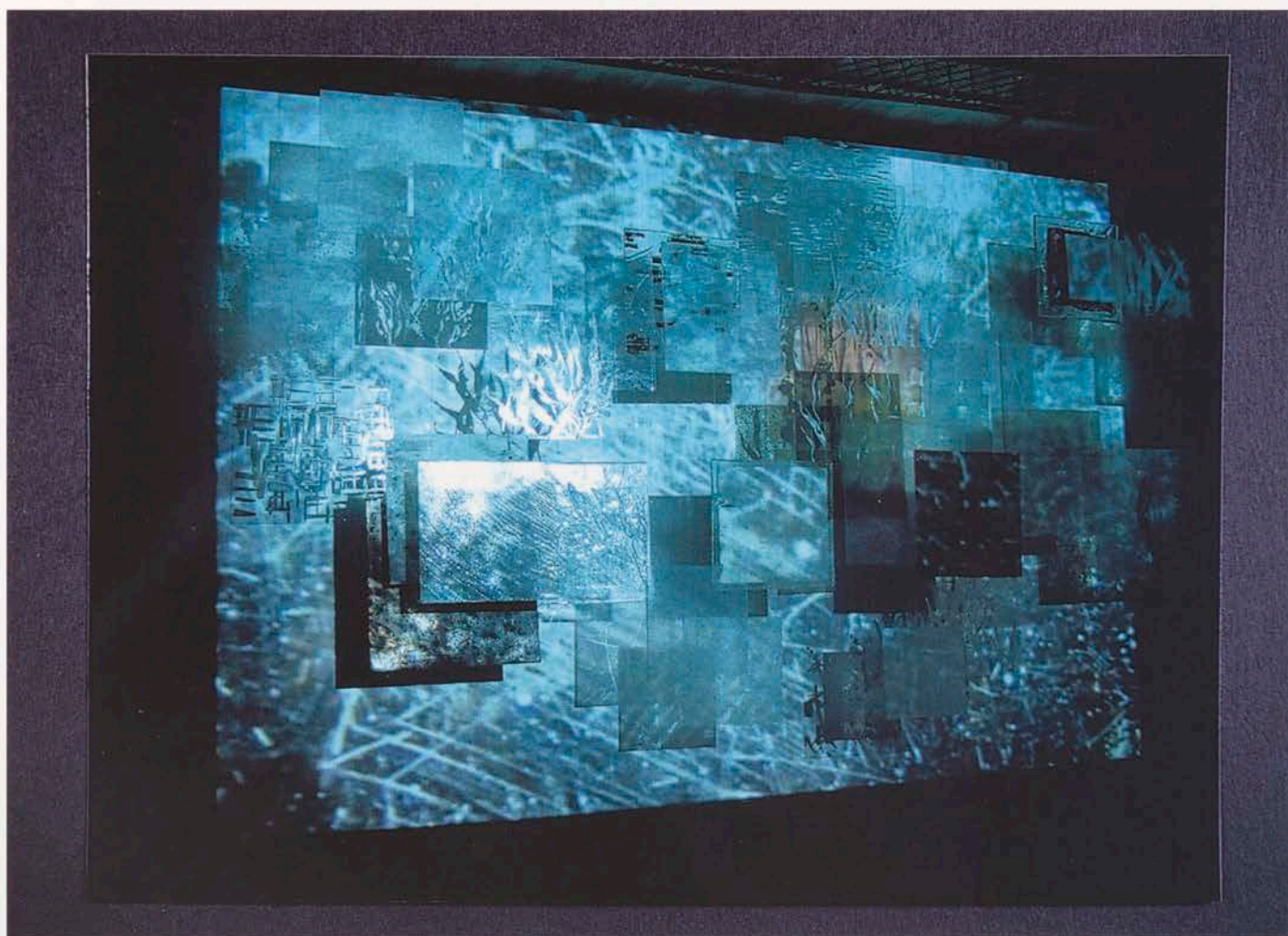
France

Installation, 2005

Glass, paint, enamel, acid embossing, diamond-point engraving,
lead foil engraving, video projection, photographs

H. 300 cm, W. 180 cm

DK, TO





76. Jeremy Popelka

United States

Balzac

Sand-cast glass, assembled

H. 48 cm, W. 18 cm, D. 18 cm

DK, JPM



77. Kait Rhoads

United States

Kelp (Dictyoneuropsis)

Blown glass, cut; copper wire, steel

H. 157.48 cm, W. 43.18 cm, D. 35.56 cm

TO, FT

78. Gerhard Ribka

Germany

Two Stations of the Cross,
Church of St. Josef,
Münster, Germany
(model)

Float glass, silkscreened,
painted

H. 80 cm, W. 50 cm

TO



79. Sally Rogers

United States

Genesis

Pâte de verre, steel, bronze

H. 92 cm, W. 42 cm, D. 45 cm

JPM



80. Erica Rosenfeld

United States

Family Tree

Fused, blown, and hot-worked sheet glass, cut, woven

H. 45 cm, W. 0.4 cm, D. 46 cm

DK



81. Amy Rueffert

United States

Untitled

Flameworked glass in fabricated setting,
digital print

H. 45.72 cm, W. 40 cm

TO



82. Yuichi Saito

Japan

Light and Shade

Blown glass, engraved

H. 21 cm, W. 38 cm, D. 41 cm

DK, JPM

83. Naomi Shioya

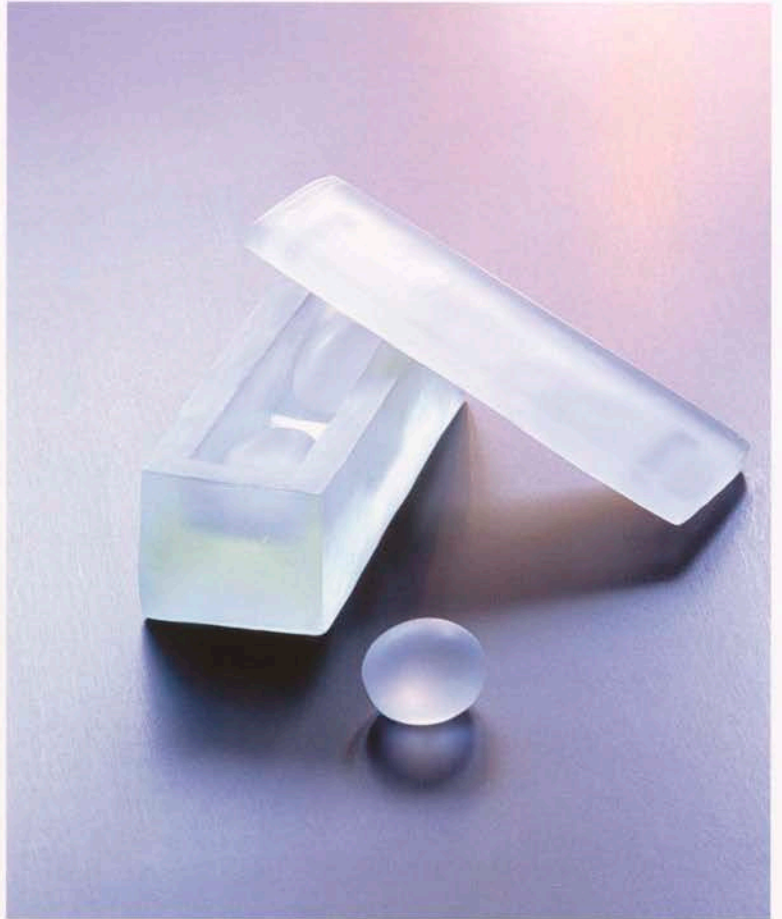
Japan

3 Stones in a Box

Cast glass

H. 11 cm, W. 32 cm, D. 11 cm

FT



84. Tomoe Shizumi

Korean, working in Japan

Shidukuni

Fused and slumped glass

H. 69 cm, W. 70 cm, D. 9.5 cm

DK, TO, FT





85. Susan Stinsmuehlen Amend
 United States
Chores
 Slumped glass; kiln-fired paint; wood
 H. 60 cm, W. 87.5 cm, D. 5 cm
 DK, TO, FT



86. Elizabeth Swinburne
 British, working
 in the Netherlands
Fruition
 Blown and kiln-cast glass
 H. 11 cm, W. 38 cm, D. 47 cm
 JPM



87. Keith Syda
United States
Zoomorphic Toy
Slumped glass; brass
H. 11 cm, W. 10 cm, L. 30 cm
JPM, FT

88. Kazue Taguchi
Japanese, working in the United States
The Landscape in Mind
Mirror, two slide projectors, slides
H. 350 cm, W. 300 cm, D. 800 cm
TO, FT





89. Atsuko Tajima

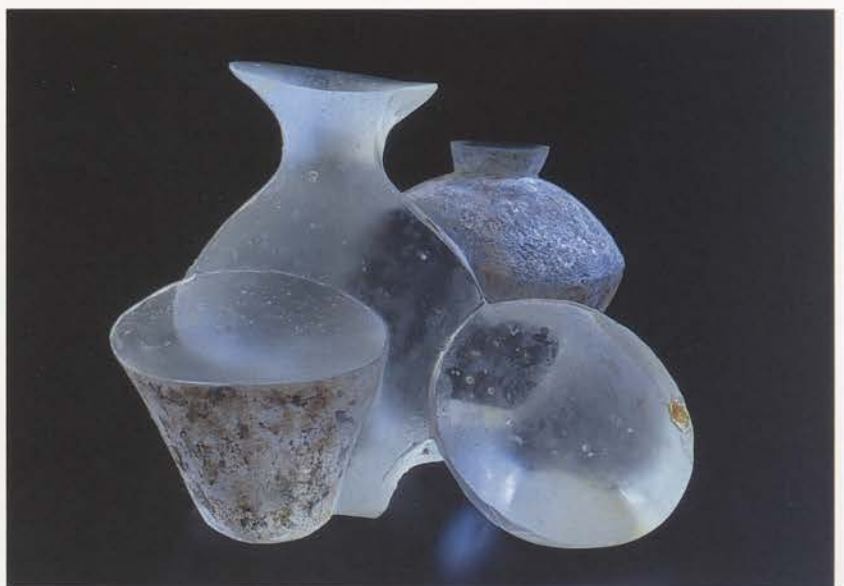
Japanese, working in the United States

Old City

Reverse painting on glass, slumped;
patinated metal frame

H. 76 cm, W. 51 cm, D. 3.5 cm

DK, JPM, TO, FT



90. Aki Takemoto

Japan

Silent

Cast glass, enameled, painted

H. 22 cm, W. 32 cm, D. 23 cm

DK, FT

91. Itzell Tazzyman

Australia

*Absence Binds Us like a Blind Girl's
Shadow*

Blown glass, cut; wood

H. 185 cm, W. 320 cm, D. 95 cm

DK, JPM, TO



92. Daniela Turrin

Australia

Entwine

Cast glass

H. 35 cm, W. 150 cm, D. 7 cm

DK, TO





93. Eleonora Valeri

Italy

Thank You, Water

Kiln-formed glass letters in a river

H. 120 cm, W. 90 cm

FT

94. Kate Van der Ploeg

United States

Fireplace

Cast glass; fireplace grate, wood ash, fireplace

H. 10 cm, W. 50.5 cm, D. 30.5 cm

DK, TO



95. Christopher Vicini

United States

Infernal Topographics #1

Cast glass

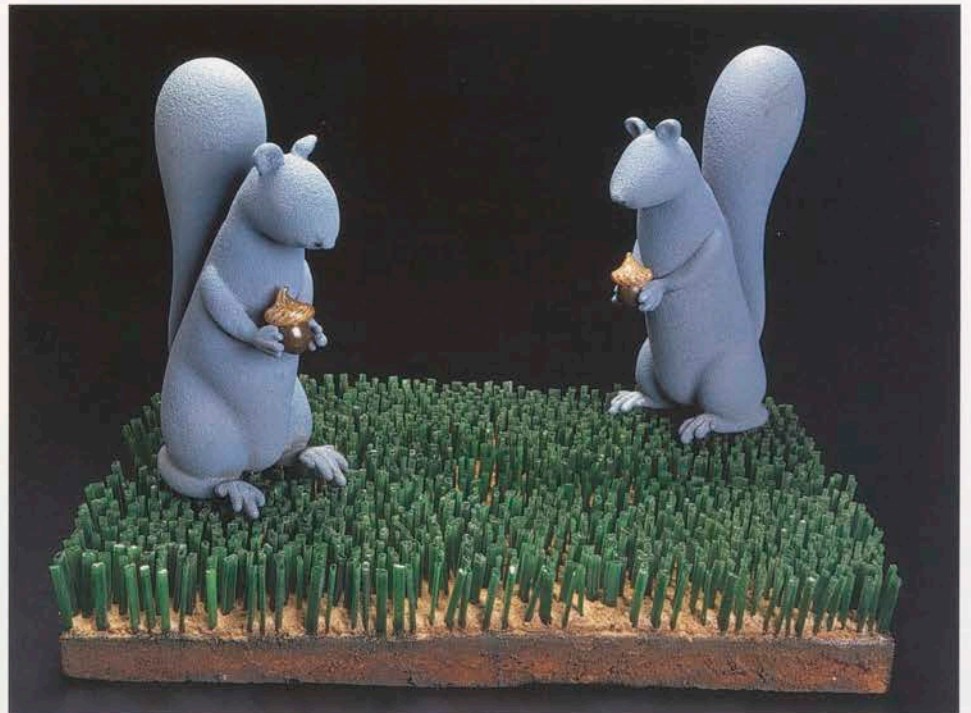
H. 15 cm, W. 90 cm, D. 90 cm

TO, FT





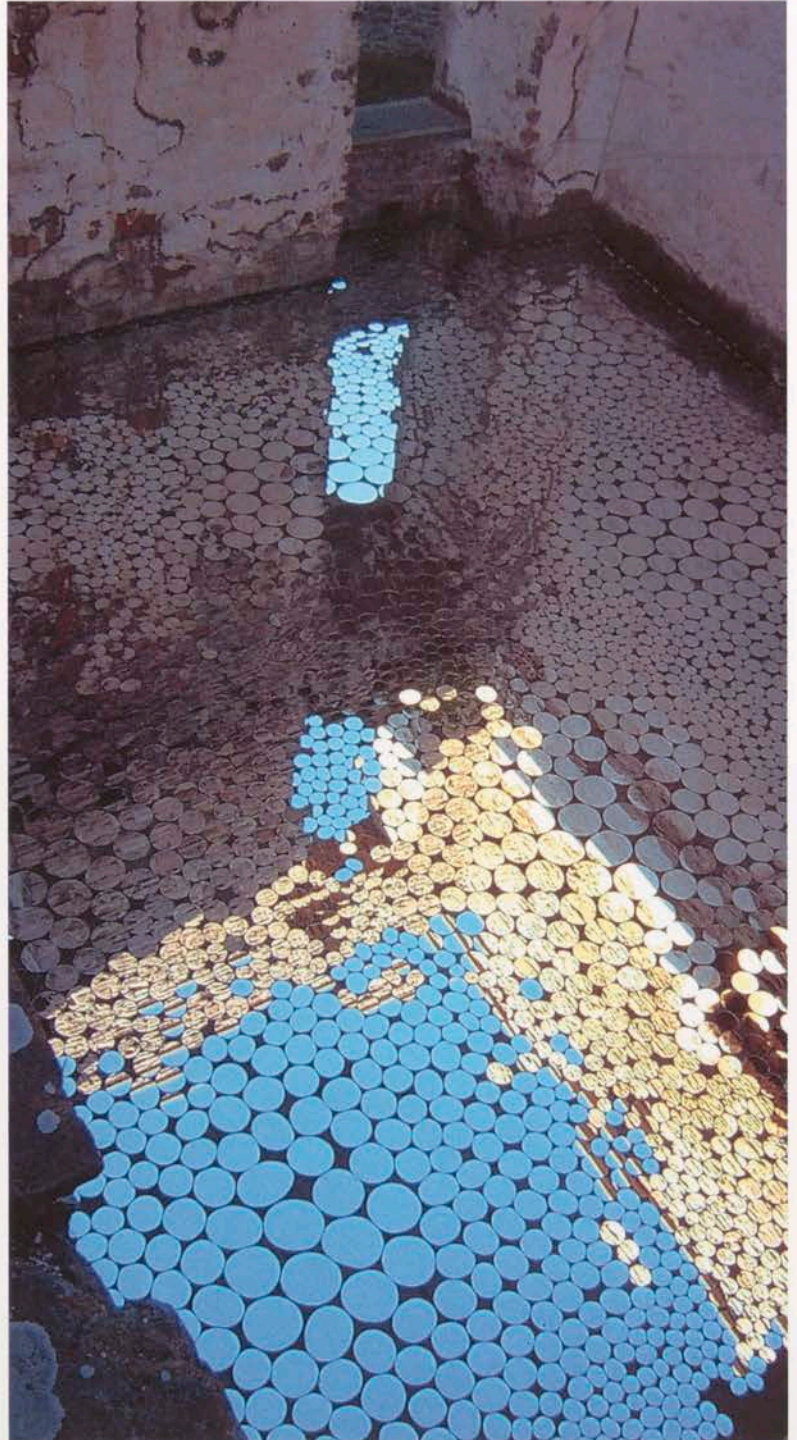
96. Richard Whiteley
 Australia
Distilled
 Cast glass; metal table
 H. 126 cm, W. 55 cm, D. 280 cm
 TO



97. Erich Woll
 United States
*It's a Fine Line between
 Love and Hate*
 Blown and sand-cast glass
 H. 40 cm, W. 55 cm, D. 38 cm
 FT



98. Brent Kee Young
assisted by Harve Shimomoto
United States
Matrix Series: Trap . . .
Flameworked Pyrex glass
H. 117 cm, Diam. 38 cm
DK, FT



99. Harumi Yukutake
Japan
Untitled
Mirror
Dimensions variable
TO, FT



100. Mark Zirpel
United States
Broken Eye Chart
Kiln-formed glass
H. 76.2 cm, W. 50.8 cm, D. 1.2 cm
DK, TO, FT

Countries Represented

Australia

Ayliffe, Nicole
Belfrage, Clare
Bisetto, Gabriella
Edwards, Tim
Fairclough, Wendy (working in)
Grace, Holly
Havea, Tevita (working in)
Loughlin, Jessica
Tazzyman, Itzell
Turrin, Daniela
Whiteley, Richard

Austria

Maurer, Katrin

Belgium

De Vogelaere, Lut

Canada

Buchwald, Amy (working in)
Johnston, R. J.
Judge, Jenny

China, People's Republic of

Lee, Carol Meikuen
Lee, Ringo

Colombia

Osorio-Zapata, Edison

Czech Republic

Harcuba, Jiří
Havlíčková, Petra

Denmark

Kalsgaard, Anne K.

Estonia

Käsper, Eeva
Maelt, Eino

France

Choi, Oh Shin (working in)
Munoz Ruiz, Frederic
Perrin, Martine and Jacki Perrin (74)
Pochylski, Catherine

Germany

Grootens, Wilfried
Partelli, Kathrin (working in)
Ribka, Gerhard

Italy

Baldan, Patrizia
Bianchin, Cristiano
Mauro, Eraldo
Nordio, Massimo
Partelli, Kathrin
Valeri, Eleonora

Japan

Chikada, Yoshiaki
Eiki, Taku
Ishikawa, Asuka
Ivy, Peter (working in)
Jeong, Yeon Kyung (working in)
Kojiro, Yoshiaki
Miyake, Mayumi
Nitta, Satsuki
Ogata, Kanami
Okuno, Mica
Osorio-Zapata, Edison (working in)
Saito, Yuichi
Shioya, Naomi
Shizumi, Tomoe (working in)
Taguchi, Kazue
Tajima, Atsuko
Takemoto, Aki
Yukutake, Harumi

Korea, Republic of

Choi, Kyung-ok
Choi, Oh Shin
Jeong, Yeon Kyung
Shizumi, Tomoe

Netherlands, The

Maurer, Katrin (working in)
Swinburne, Elizabeth (working in)

New Zealand

Fairclough, Wendy
Irwin, Robyn

South Africa, Republic of

Cloete, Shirley
Costandius, Elmarie

Tonga

Havea, Tevita

United Kingdom

Binnington, Frances
Bruce, Jane
Clarke, Brian

Coleman, Katharine
Gillies, Stephen and Kate Jones (28)
Jarman, Angela
Lane, Danny (working in)
McNicol, Sarah
Newnham, Rebecca
Swinburne, Elizabeth

United States

Akamine, Bernice
Albert, Sean
Alexander, Elizabeth
Armbruster, Tom
Battaile, Bennett
Binnington, Frances (working in)
Boux, Chuck
Brigham, Joan
Bruce, Jane (working in)
Buchwald, Amy
Choi, Kyung-ok (working in)
Clark, Jon and Angus Powers and
Jesse Daniels (19)
Harrison, Natasha
Ivy, Peter
Johnston, R. J. (working in)
King, Ray
Klein, Steve
Klimley, Nancy
Lahaie, Therese
Lane, Danny
Larivee, Hethre
MacNaught, Damon
Marioni, Paul
Moore, Rachel
Mossman, Ralph
O'Neill, Sean
Parrish, Richard
Peiser, Mark C.
Popelka, Jeremy
Rhoads, Kait
Rogers, Sally
Rosenfeld, Erica
Rueffert, Amy
Stinsmuehlen Amend, Susan
Syda, Keith
Taguchi, Kazue (working in)
Tajima, Atsuko (working in)
Van der Ploeg, Kate
Vicini, Christopher
Woll, Erich
Young, Brent Kee
Zirpel, Mark

Artists' Contact Information

- 1. Bernice Akamine**
P.O. Box 6391
Kaneohe, Hawaii 96744
E-mail: keolamanloaonalani@yahoo.com
- 2. Sean Albert**
William Traver Gallery
110 Union Street, Second Floor
Seattle, Washington 98101
- 3. Elizabeth Alexander**
134 Irving Avenue, #1
Providence, Rhode Island 02906
- 4. Tom Armbruster**
Hudson, Ohio
- 5. Nicole Ayliffe**
Fenns Place
SA 5000 Adelaide, Australia
- 6. Patrizia Baldan**
Via Sant'Anna 1/A
34074 Monfalcone, Italy
E-mail: patti.bi@libero.it
- 7. Bennett Battaile**
Portland, Oregon
- 8. Clare Belfrage**
40 Regent Street
SA 5068 Kensington, Australia
E-mail: belfrage@iinet.net.au
- 9. Cristiano Bianchin**
Marina Barovier
Salizada S. Samuele 3216
S. Marco, 30124 Venice, Italy
E-mail: cristianobianchin@aliceposta.it
- 10. Frances Binnington**
45 Augustus Road, #2
London SW19 6LW, England, U.K.
E-mail: francesbin@earthlink.net
Web site: www.gilding.net
- 11. Gabriella Bisetto**
Fenns Place
SA 5001 Adelaide, Australia
E-mail: gabriella.bisetto@unisa.edu.au
- 12. Chuck Boux**
St. Petersburg, Florida
- 13. Joan Brigham**
45 Mount Pleasant Street
Cambridge, Massachusetts 02140
E-mail: joanbrigham@yahoo.com
- 14. Jane Bruce**
387 Grand Street, #K1006
New York, New York 10002
E-mail: jbruce99ny@aol.com
- 15. Amy Buchwald**
Salt Spring Island, British Columbia, Canada
E-mail: amyb@saltspring.com
Web site: www.amybuchwaldglass.com
- 16. Yoshiaki Chikada**
Ekusuterune 103
4-6 Nishiharu-cho Tokushige Aza
Kosaki
Nishikasugai-gun, Aichi-ken
481-0038, Japan
- 17. Kyung-ok Choi**
Rochester, New York
E-mail: kyok0819@hotmail.com
- 18. Oh Shin Choi**
12, rue Paul Janet
67000 Strasbourg, France
- 19. Jon Clark, Angus Powers, and Jesse Daniels**
Elkins Park, Pennsylvania
- 20. Brian Clarke**
London, England, U.K.
Web site: www.brianclarke.co.uk
- 21. Shirley Cloete**
Somerset West, Republic of South Africa
E-mail: info@shirleycloeteglass.com
- 22. Katharine Coleman**
Unit 19, Cornwell House, Clerkenwell Green
London EC2Y 8DD, England, U.K.
- 23. Elmarie Costandius**
Somerset West, Republic of South Africa
E-mail: elmarie@stellenboschacademy.co.za
- 24. Lut De Vogelaere**
Ghent, Belgium
- 25. Tim Edwards**
40 Regent Street
SA 5068 Kensington, Australia
E-mail: tbedwards@iinet.net.au
- 26. Taku Eiki**
3641, 210 Miyahara, Fujisawa
Kanagawa 252-0826, Japan
- 27. Wendy Fairclough**
Bridgewater, Australia
E-mail: wfairclough@iprimus.com.au
- 28. Stephen Gillies and Kate Jones**
Rosedale Abbey
Pickering, North Yorkshire YO18 8SA, England, U.K.
Web site: www.gilliesjonesglass.co.uk
- 29. Holly Grace**
East Perth, Australia
Web site: www.hollygrace.com
- 30. Wilfried Grootens**
Van-Den-Berghstrasse 6A
D-47533 Kleve, Germany
- 31. Jiří Harcuba**
Prague, Czech Republic
- 32. Natasha Harrison**
24 Almy Street
Newport, Rhode Island 02840-1810
E-mail: natlambh@aol.com
Web site: www.natashaharrison.com
- 33. Tevita Havea**
3 Lee Place, MacGregor
ACT 2615 Canberra, Australia

- 34. Petra Havlíčková**
Glass Art School Nový Bor
Wolkerova 316
473 01 Nový Bor, Czech Republic
- 35. Robyn Irwin**
Auckland, New Zealand
- 36. Asuka Ishikawa**
947-1, 4-2-305, Hazawa, Kanagawa-ku
Yokohama, Kanagawa 221-0863, Japan
- 37. Peter Ivy**
Seto-shi, Aichi-ken, Japan
- 38. Angela Jarman**
London, England, U.K.
Web site: www.angelajarman.com
- 39. Yeon Kyung Jeong**
Tokyo, Japan
E-mail: glass731@za.cyberhome.ne.jp
- 40. R. J. Johnston**
Elkins Park, Pennsylvania
- 41. Jenny Judge**
North Vancouver, British Columbia, Canada
- 42. Anne K. Kalsgaard**
Nibe, Denmark
- 43. Eeva Käsper**
Tallinn, Estonia
E-mail: eeva@glass.ee
- 44. Ray King**
835 North Third Street
Philadelphia, Pennsylvania 19123
- 45. Steve Klein**
1650 North Glassell, Studio U
Orange, California 92867
E-mail: dksk@earthlink.net
- 46. Nancy Klimley**
Bellingham, Washington
E-mail: nancyklimley@earthlink.net
- 47. Yoshiaki Kojiro**
2-12-26 Katsuragi, Chuo-ku
Chiba 260-0853, Japan
- 48. Therese Lahaie**
Emeryville, California
Web site: www.thereselahaie.com
- 49. Danny Lane**
London, England, U.K.
- 50. Hethre Larivee**
Funky Fusion Glass
1606 Route 114, P.O. Box 213
North Sutton, New Hampshire 03260
E-mail: funkyfusionglass@yahoo.com
- 51. Carol Meikuen Lee**
Flat 7, 5/F, Chai Wan Industrial City Phase I
60 Wing Tai Road, Chai Wan Hong Kong, People's Republic of China
E-mail: cleemk@yahoo.com
- 52. Ringo Lee**
Hong Kong, People's Republic of China
E-mail: pengchau04@yahoo.com.hk
- 53. Jessica Loughlin**
Adelaide, Australia
E-mail: jessloughlin@bigpond.com
- 54. Damon MacNaught**
Champaign, Illinois
- 55. Eino Maelt**
Trummi str. 7A
12616 Tallinn, Estonia
- 56. Paul Marioni**
4136 Meridian Avenue North
Seattle, Washington 98103
- 57. Katrin Maurer**
Kuipersstraat 72-1
Amsterdam 1074EN, The Netherlands
E-mail: katrinou@gmx.at
Web site: www.katrinschaos.com
- 58. Eraldo Mauro**
Cannaregio 1812
30121 Venice, Italy
E-mail: eraldomauro@alice.it
- 59. Sarah McNicol**
The Works, 32-40 Carrington Street
Nottingham NG1 7FG, England, U.K.
- 60. Mayumi Miyake**
Toyama, Japan
- 61. Rachel Moore**
Seattle, Washington
Web site: www.rachelrosemoore.com
- 62. Ralph Mossman**
P.O. Box 458
Driggs, Idaho 83422
- 63. Frederic Munoz Ruiz**
Grasse, France
- 64. Rebecca Newnham**
Palmerston, Kingston Ringwood, Hampshire BM24 3BG, England, U.K.
Web site: www.rebeccanewnham.co.uk
- 65. Satsuki Nitta**
Vira Ishihara B-103, 1-8-7 Magari-matsu
Hadano-shi, Kanagawa-ken 259-1321, Japan
- 66. Massimo Nordio**
Castello 5121
30122 Venice, Italy
Web site: www.massimonordio.com
- 67. Kanami Ogata**
2-6-5 Akebono, Ishinomaki Miyagi 986-0862, Japan
E-mail: kanamix@hotmail.co.jp
- 68. Mica Okuno**
Yokohama, Japan
Web site: www.009.upp.so-net.ne.jp/mica-glass
- 69. Sean O'Neill**
Seattle, Washington
- 70. Edison Osorio-Zapata**
Tamagawa 7-31-8-201, Chofu-shi Tokyo 182-0025, Japan
E-mail: eopata@mac.com and uncleddy@hotmail.com

- 71. Richard Parrish**
Bozeman, Montana
- 72. Kathrin Partelli**
Kirchenstrasse 96
D-81675 Munich, Germany
- 73. Mark C. Peiser**
Penland, North Carolina
E-mail: mcpinc@direcway.com
- 74. Martine Perrin and
Jacki Perrin**
Paris, France
E-mail: perrinetperrin@free.fr
- 75. Catherine Pochylski**
Paris, France
- 76. Jeremy Popelka**
Sturgeon Bay, Wisconsin
- 77. Kait Rhoads**
Seattle, Washington
- 78. Gerhard Ribka**
Irsee, Germany
E-mail: info@gerhardribka.de
- 79. Sally Rogers**
P.O. Box 48
Penland, North Carolina 28765-
0048
- 80. Erica Rosenfeld**
16 Saint Mark's Place
Brooklyn, New York 11217
- 81. Amy Rueffert**
San Francisco, California
E-mail: amyrueffert@mac.com
- 82. Yuichi Saito**
2205, Masuho-cho Nagasawa
Yamanashi, Minamikomagun 400-
0505, Japan
- 83. Naomi Shioya**
1430-5 Tokudacho
Hitachiota, Ibaraki 311-0502,
Japan
- 84. Tomoe Shizumi**
41-1 Utatsumachi
Kanazawa, Ishikawa 920-0832,
Japan
- 85. Susan Stinsmuehlen Amend**
291 Avenida Del Recreo
Ojai, California 93023
E-mail: amend@pobox.com
- 86. Elizabeth Swinburne**
Amsterdam, The Netherlands
E-mail: liz@elizabethswinburne.
fol.nl
- 87. Keith Syda**
1043 10th Avenue
Sacramento, California 95818-
4006
- 88. Kazue Taguchi**
Richmond, Virginia
E-mail: kazuetaguchi@hotmail.
com
- 89. Atsuko Tajima**
Allentown, Pennsylvania
- 90. Aki Takemoto**
1-9-18 Aobadai
Dazaifu, Fukuoka 818-0137,
Japan
- 91. Itzell Tazzyman**
96 Atherton Street, Downer
ACT 2602 Canberra, Australia
- 92. Daniela Turrin**
10A Moorefield Avenue
NSW 2110 Hunters Hill, Australia
E-mail: dattyni@ozemail.com.au
- 93. Eleonora Valeri**
Via XX Settembre, 11
05035 Narni (Terni), Italy
Web site: www.eleonora-valeri.ch
- 94. Kate Van der Ploeg**
Providence, Rhode Island
E-mail: katevanderploeg@gmail.
com
- 95. Christopher Vicini**
Somerset, Massachusetts
- 96. Richard Whiteley**
Australian National University
Building 105
ACT 0200 Canberra, Australia
- 97. Erich Woll**
Seattle, Washington
- 98. Brent Kee Young**
Cleveland Heights, Ohio
- 99. Harumi Yukutake**
Tokyo, Japan
- 100. Mark Zirpel**
315 North 36th Street
Seattle, Washington 98103
E-mail: kramlepriz@yahoo.com

Jury Statements

New Glass Review is an important *Dokument seiner Zeit* (document of its time) and a powerful research resource for anybody who is interested in contemporary glass, whether makers, collectors, curators, or writers. Now in its 27th year, it remains something of a unique gold standard for evaluating what has been worth recording worldwide for posterity in any given year. Of course, the jurors' choice depends largely on who has taken the trouble to send in slides for the competition. Jurors are as excited to see unfamiliar developments from known artists as they are to detect new talent. All of us were knocked out by Jiří Harcuba's engraved portrait of Schopenhauer, as we were by Cristiano Bianchin's hand-blown glass and woven hemp structure and Yeon Kyung Jeong's installation made with fragile glass coils of different colors. Harcuba was born in 1928, and he is one of the great masters of our time; Bianchin (b. 1963) is in mid-career and going from strength to strength; Jeong (b. 1977) is a student setting out on what will hopefully be a successful career path. *New Glass Review* thrives on a mixture of the familiar and the unknown, and it will always do so. The stronger the competition, the more impressive the overall result will be, and for this reason, my juror's statement is a plea to artists at all stages in their careers to send in images of work for consideration.

On a panel of jurors, one feels an individual as well as joint responsibility toward the art form one is judging. In the process of narrowing down nearly a thousand entries to 100, it was fascinating to see what it was we agreed upon most easily and most fervently. A lack of making skills resulted in a unanimous chorus of "next slide!" Glass skills cannot be fudged, and a lack of them stares one in the face. For all of us, technical control emerged as an unspoken *sine qua non*. It is at the heart of glass art, whether it is the kind that involves the use of traditional tools such as the blowpipe or the kind that employs the newest digital paraphernalia. Sean Albert's *Intentionally Random Line Study* and Clare Belfrage's *Segment #3* displayed the kind of mastery that one loves to see. Both of these artists blow their own glass to perfection. It is a talent that remains second to none within the art of glass, and it will always be of importance, aesthetically speaking. It was encouraging to discover so much excellence in this vein, some relying purely on the blowpipe and traditional shaping tools, some within the context of mixed-media work, some involving mixed techniques, and all of it now noticeably less reliant on Venetian precedent.

In contrast to previous years, hardly any "mold-melted" glass was chosen, and there was none of it from the Czech Republic, once the epicenter of cast forms. Perhaps its close relative, kiln forming, has taken over with new, compatible glass colors now widely available, and drawing artists to explore their potential. New fields of

exploration always spawn a new aesthetic. Color compatibility does not always encourage stark color contrasts in kiln-formed work: a monochrome piece such as Jessica Loughlin's *Space Between 6* was among the most expressive and poetic of this year's offerings.

As always, there were conceptual pieces in which the idea is the piece. Ideas are more difficult to communicate, and risk-taking is more evident in this kind of work. The high risk factor leads more often to failure than to success. Where an idea succeeds, contact is perhaps on a more personal and emotional level. Personal taste becomes the deciding factor, and for that reason, it was conceptual work that generated the most discussion among the jurors. To a certain extent, concept is always a part of the equation. But sometimes the idea is the dominant feature. In Danny Lane's *Stairway 2005*, a monumental float glass and steel staircase leading nowhere but to the sky, the idea was self-evident and the piece itself something of a show-stopper, a really winning combination.

Because the first run-through of slides brought to light work that simply did not pass muster, one was initially left wondering whether the language of contemporary glass had had its say. The amount of work that was quite simply bad was discouraging, but on reflection one remembers the words of G. K. Chesterton: "If a thing is worth doing, it is worth doing badly." Part of the success story of contemporary glass is the amount of interest new glass has generated over the last 25 years. One has only to look at the recent Corning Museum of Glass publication *25 Years of New Glass Review* to see the dramatic way in which glass history has changed. Glass art has made a considerable impact on museum curators and the spaces they now allocate to it, with pride of place given to work by contemporary glass artists. It is seriously and passionately collected and copiously documented in print and in cyberspace. This brand of self-expression has never before assumed such a front-line presence in the art world.

With so many practitioners now competing to be noticed, one must accept failure as part of the success story. In the end, this year's final choice of work is evidence that contemporary glass is still alive and well. But in order for standards to be maintained, it is important that those who have already earned their laurels continue to submit work to *New Glass Review*. It is only by their doing so that this much-needed and much-loved annual overview will continue to be meaningful in the future.

* * *

With so much to choose from, limiting one's choice to a handful of objects for "Jurors' Choice" is a real headache. I chose, on impulse, things that have remained in my mind for one reason or another. Surveying my selec-

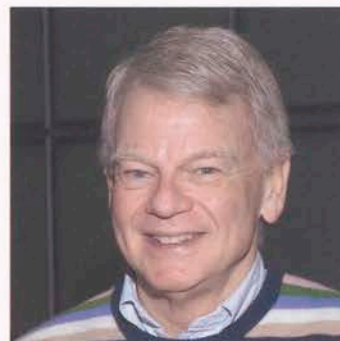
tions, I came to the conclusion that while I am as likely to go for the figurative as for the abstract, what matters most is the transmission of a thought, a mood, or a revealing reflection on something that is familiar to us, but expressed in a new way. The sensuous simplicity of Mel Douglas just grabs you. Jiřina Žertová's three-dimensional abstraction is a surprisingly powerful mood statement. Sybille Peretti, David Reekie, and Gareth Noel Williams have all chosen the human predicament as their subject matter, moving us to tears or to laughter, as the case may be! I greatly enjoyed the way in which Marya Kazoun used her whole being in her performance piece. Cristiano Bianchin's giant necklace was, for me, the show-stopping piece of 2005. There are two older pieces among my choices of objects, one by Kevin Coates, and the other by perhaps the greatest glassmaker of all time, Emile Gallé. Coates is a jeweler who uses every conceivable kind of stone, metal, and (sometimes) glass in his work. He is amazingly skilled, and he has both endless imagination and the power to move us with what he makes. Lastly,

In 1963, I made the decision to pursue a career in glass—a decision that would shape my life. My entire career, during the ensuing 43 years, has been in the field of contemporary glass as a designer, an artist, and a teacher. This long and intense involvement with glass arms me with the visual background to judge the work selected for the 27th *New Glass Review*. Each juror brings his or her unique vision to the jurying process, and it is important that a jury's composition reflect diversity. Tina Oldknow chose Fred Tschida and me, two artists with greatly diverse careers, and the glass historian and critic Dan Klein. Tina, as the Corning Museum's curator of modern glass, is the *Review's* permanent juror and our guiding light. I have had the pleasure of serving on many juries, but not one of them was ever as enjoyable or as satisfying as this one. The four jurors know one another from occasions far and wide, but until now, we had not spent quality time together. We have the good fortune to like and respect one another, which made us comfortable as a group. All of us are confident in our own judgment and respectful of the other jurors' judgment. In most instances, we reached consensus on 150 or so works, from which we were to select the final 100. When the final 100 were chosen, I felt no disappointment. All of these works met my standards of "new" glass as I interpret the term.

In determining the artistic value of work, I look for certain standards of excellence in form, concept/idea, originality, resolution, and craftsmanship when applicable.

there is Gallé's vase *Les Pins* (Pines), which is quite simply one of the most beautiful objects in the Corning Museum's collection—or anywhere, for that matter.

Dan Klein (DK)
Owner, Dan Klein Associates
London, England
and Founding Director
North Lands Creative Glass
Caithness, Scotland



Sometimes, I find a piece so intriguing, yet so elusive that it defies category and description. Some pieces represent something I feel but cannot define.

In my opinion, the ultimate compliment to artists is the good opinion of their peers, and inclusion in the yearly *Corning Review* is just that. Furthermore, inclusion in the *Review* gives other artists, as well as galleries, museums, and patrons, the opportunity to see an artist's latest work in print. Young, emerging artists need the encouragement and support afforded by acceptance, and established artists need and deserve praise no less than the young and unknown. The more mature artists who find their pieces rejected may wish to look at their work more critically.

During a critique years ago, a graduate student parried my criticism of his work with the comment, "That's one well-qualified person's opinion." There are four well-qualified opinions on this jury, and we all mean well!

Reviewing 2,429 slides from 903 artists from 39 countries proved to me the obvious: the field of glass is flourishing. Having participated in the birth of the contemporary glass art movement as one of the "pioneers," I think it is marvelous to realize the maturity and strength the movement has reached today. The globalization of glass is impressive, and it is still no surprise that the largest number of entries were from the United States, while Japan, with 331 entries, represented the second largest group of entries.

In 1978, Kyohei Fujita and I were coordinators of the glass program at the World Crafts Council's international conference in Kyoto, Japan. At that conference, glass was shown to the Japanese public for the first time. Since then, it has been a great joy of mine to follow the development of glass in Japan.

In some respects, the quality of work submitted to Corning by the 903 artists was disappointing. Evidently, a number of applicants, whom I would call amateurs (including, regrettably, many students), miscalculated the high level of achievement necessary for inclusion in the *Review*. However, the number of excellent works far surpassed the mediocre. I could not detect any trend or style that could be called unique to a particular country, but in some cases, the influence of teachers could be detected.

I would have enjoyed seeing more industrial glass product design and more architectural installations.

A note regarding photography: If your work is very difficult to photograph and you feel strongly about submitting the piece, have a professional photographer take the pictures. The jury expects professional artists to submit professional documentation! In reviewing some of the accepted works, I wonder how the pieces would look apart from an image on a 35-millimeter slide. I suspect that some pieces have greatly benefited from excellent photographic editing, which I applaud. After all, that too is an artistic decision.

Due to space restrictions, I am limiting my comments here to works with which I feel the strongest connection. I have divided these works into categories: vessels, drawings, sculptures, and installations.

Vessels

Peter Ivy's *Utsuwa Vase* is so "simple" and modest, yet it is full of life. Its sensuous, gently puffed "softness" is poetic and lyrical. *Segment #3* by Clare Belfrage is an elegantly subtle, minimally blown vessel on which the etched pattern adds an impression of gentle swelling and swaying from base to rim. There is a beautiful synthesis of surface enrichment and form, making this a deliciously understated piece. Tom Armbruster's cast *Glass Vessel #2005-1* relies on an aesthetic that obviously suggests Georges Braque. However, I applaud the search for new structures in the vessel genre. Light penetrating the varied wall thicknesses makes the piece glow with life. Mark Peiser's continual and almost dogged search for new form is evident in *Cold Stream Cast Bowl*. Mark has devised a new and "secret" method of creating unique, undulating, flowing, glowingly colored vessel forms. It is good to see an established artist who is still searching—in Mark's own unique manner.

Drawings

When you see what, in your eyes, is a masterpiece, you want to sing. Jiří Harcuba's *Arthur Schopenhauer* is that for me! Jiří, whose well-known portrait engravings in

crystal have been his signature work, has now brought color into his pieces in such a dramatic manner as to strengthen the abstract power of the image. Such power in so few telling lines!

Sculptures

Cristiano Bianchin's *Chrysalis-simulacrum* is an extraordinarily powerful "large" piece of sculpture, yet it is only 78 centimeters tall. The piece is a perfect example of something small becoming monumental. The delicate, textural basket perched precariously atop the abstract human form creates a beautifully sculpted piece with overtones of Arp and Brancusi. It is a small masterpiece of plastic form and intrigue. It is a joy to see such a truly unique work emerge from Venice. Bravissimo! Danny Lane's *Stairway 2005* really is monumental, and it is meant to be so. It is a wonderful, ambitious, large-scale sculpture inside of which we are invited to take a walk. I consider this work to be a true synthesis of concept and execution. It is powerful, evocative, and original. Gabriella Bisetto's *Swell* is more than swell. It is gorgeous—a beautiful, sensuous swelling of air within a bulbous skin. Jane Bruce's *Bottle, Vase, Bowl*, a striking trio of solid, planar vessel-suggestive forms with colored edges, appeals directly to my design sensibilities. Edges have always appealed to me, as well as purity of form. I wonder where you will go from here with this idea, Jane. Yoshiaki Kojiro makes me feel the body of *Be*. Perhaps I am merely seduced by the textural and tactile qualities of the white, immobile torso-like form. Keith Syda's *Zoomorphic Toy* is fun in a strong package. I sometimes find it difficult to "read," and even to appreciate, aspects of funk art, but this delightfully colorful, special, new breed of dog is so whimsical, so amusing, and so very well rendered that it needs no reading to be appreciated.

Installations

Out of South Africa comes a piece that actually thrilled me: Elmarie Costandius's *Precious Words*. I love the bold idea of the work: a schoolroom blackboard with line after line of unintelligible chalk scribbles interspersed, here and there, with a small, startling glass scribble. It may be the graphic nature of the image, as much as the surprising use of glass, that makes the piece so appealing to me.

Rebecca Newnham's *Bud* is a wonderfully edited sepia photograph of a woodland scene with a strange white, organic form that is almost, but not quite, in its center. It gives the impression of some beautiful and exotic new species of plant form that has sprung up miraculously. Yeon Kyung Jeong's wonderful lyrical installation *The Spring* makes me wish I could experience the sounds and rhythms implied in the title and in the image of a myriad of delicate glass spirals.

* * *

One group of my “Jurors’ Choice” selections was compiled surprisingly easily by my recent—and immensely inspiring—visit to The Corning Museum of Glass, where the history of glass is so effectively brought to life. I have great esteem for the glass artists of the past, and I wish to honor five artist-designers whose work, to me, represents an exceptionally creative use of glass: Walter Dorwin Teague (“Bluebird” Radio), René-André Coulon (Illuminated Glass Radiator), Gerrit Rietveld (Hanging Lamp), Auguste-Claude Heiligenstein (Vase), and Gino Colucci (*Space-man*).

The remainder of my selected artists have one thing in common: they are all well-respected, mature, successful artists who have not rested on their laurels, unlike many of their peers. All four are still pushing themselves to develop new ideas and to reinvent their images as artists. I smile at Flo Perkins’s *Pinfrontation*. José Char-diet’s finely crafted, jewellike pitcher form *Hope Street Silver* is a beautiful combination of metal and glass. Richard Meitner’s work is often mystifying to me, but the amusing references in *Camion Africain* are quite clear. I recently saw Michael Pavlík and Vladimíra Klumpar’s sculpture *The Drop* at the Marx-Saunders Gallery and was pleasantly surprised by its beautiful, organic form—so much more alive than the geometry of their past work.

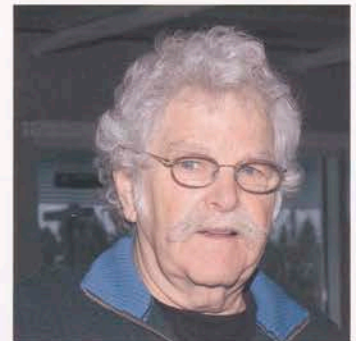
Ann Wolff is my last selection. I have known Ann since 1972, when she had just stepped down after 10 years as a successful designer for Kosta. I have followed her career since then, and I was blown away by her retrospective, “Observations,” which was presented last sum-

mer at the Glasmuseum Ebeltoft in Denmark. One sees here the metamorphosis of a designer becoming a significant *artist*. What a shame it was that so few saw her exhibition! The range of work is impressive, from delicate glass drawings on blown forms to the latest dramatic solid glass works, as expressed in *Des Femmes*.

* * *

In conclusion, I urge any applicants who were not included in this year’s “Artists and Objects” selections to conscientiously and critically look at their work. If they believe in the artistic worth of their work, they should try submitting again next year. Perhaps a new jury will see something we missed.

Joel Philip Myers (JPM)
Artist
Marietta, Pennsylvania



Readers of *New Glass Review* will be interested to know that, in late 2005, The Corning Museum of Glass published *25 Years of New Glass Review*. This hardcover book presents 200 images of contemporary glass that I chose from the 25 years of the *Review* that appeared between 1980 and 2004. Each entry includes the names of the jurors who originally selected the work, as well as the issue of the *Review* in which the work was published.

Selecting 200 images from 2,500 for the book was a challenge, and no one will be surprised to learn that much good work did not make it into the final count. Some works were chosen for their historical value, but they had to be objects that have stood up well to time, remaining fresh. I found that a lot of the earlier pieces seemed too familiar because they have been relatively widely published, so there are many more recent than historical works included in the overview. For me, the book is not about what or who is best in glass. It is about what I think

has been significant in the field and who I think has made an important contribution to it, as reflected in the pages of *New Glass Review*.

Another *New Glass Review* milestone is that, beginning in 2006, we will accept digital images for the jurying process. Working our way from slides to an all-digital format will take a few years, but it will happen. Many artists have already made the switch to digital photography, and we expect that the number will rapidly increase. For directions on how to submit digital images, please visit the “Research, Teach and Learn/Call for Entries” section of the Museum’s Web site (www.cmog.org).

The *New Glass Review 27* jurors were an easygoing and decisive group, and it was a pleasure to work with them. Dan Klein is known to many, but not all of our readers may know that his knowledge of glass extends beyond contemporary to include all of the 20th century. As early as 1983, for example, Dan organized the first gallery

show of postwar Czech glass in England, which revealed the important developments of the Czechs in relation to the nascent Studio Glass movement. Dan is the author of several widely read books on contemporary glass, and he continues to be very active in the field.

Joel Philip Myers is an artist whom I have admired for years. He has created some unforgettable vessels over the course of his long and prolific career, and he has not been afraid to take new, and sometimes dramatically different, directions in his work. Fred Tschida has been a mainstay of the influential glass program at Alfred University, and his work, which involves light, gravity, electricity, mass, and atmosphere, is always inventive and exciting. Alfred's annual "Outdoor Light Exhibition," masterminded by Fred and executed by his students, is an event that I try never to miss.

* * *

In an effort to avoid saying the same thing every year, I will make no remarks about the consistently bad photographs that are submitted to *New Glass Review*.

I think that all of the jurors were surprised by the overall quality of the works that were submitted to *New Glass Review* this year. There seemed to be more beginning student pieces and fewer original and well-executed objects and installations than in previous years. I might have ignored this had I not had a similar experience at Coburg, where I was invited to be a juror for the Coburg Glaspreis. The Coburg Glaspreis, which has been revived after 20 years, awards substantial prize money. The quality of many of the submissions, however, would suggest that professional artists in Europe don't need much funding. Obviously, I know this is not true, but I also know that there are many talented European artists who did not submit their work to Coburg.

I presume that a similar thing may be happening with *New Glass Review*: artists, and especially sculptors, are perhaps identifying less with the material and more with what they are trying to accomplish with it. If so, this is good. A less desirable explanation is that more and more artists submitting to *New Glass Review* are not attending art schools, but receive all of their training in the host of non-academic glass programs, both across the country and around the world, that offer instruction in technique but little in the way of individual artistic (that is, intellectual and aesthetic) development. If so, this is not good. For those of you who think you might be off the hook on this one, please remember that the most lasting and ultimately influential designers and craftspeople—and not just sculptors—have a wide range of knowledge, and their work is supported and sustained by a well-defined intellectual and aesthetic framework.

You might think, from the preceding paragraphs, that I was unhappy with this year's *New Glass Review*. Not so! As happens every year, there was some great work to be

enthralled by and to keep my interest in glass alive and flourishing. What may not always be apparent in the jurors' statements is that *New Glass Review* is fun. Not many jobs that involve sitting in a dark room all day are invigorating, but I, at least, get a lot out of it. For my essay, I decided to pick 20 objects to write about, and then group them into thematic categories. Perhaps not surprisingly, I ended up with categories consisting of the things that most interest me in glass: landscape (that is, glass that reflects aspects of the natural world), material (as in the skillful use of material), and glass that refers to another thing or time (such as art, literature, and science in general, as well as the specific history of glass). Abstraction, another favorite category, was not present among my selections this year.

Questioning my choices has resulted in an increasing awareness of my biases, and perhaps the strongest one is my fondness for glass that reflects aspects of the natural world. Both Brian Clarke and Kazuo Taguchi created installations that may be considered as landscapes in themselves. Clarke's undulating wall of glass panels printed with images of autumn trees, titled *Lamina*, wove through the rooms of London's Gagosian Gallery, breaking out onto the street facade in an unexpected and thought-provoking move. Only Clarke, so far, has been able to communicate this way with architectural "stained" glass, a medium that he has led the way in reinventing and redefining. Taguchi's *The Landscape in Mind* takes place in a dark, windowless room in which images of landscape are projected onto a pile of mirrors and subsequently fragmented and scattered onto the walls and ceiling. It evokes a dreamlike memory of landscape, rather than a physical, spatial sensation of it.

Therese Lahaie, Amy Rueffert, and Eeva Käsper focus on aspects of landscape, but in very different ways. In her mesmerizing kinetic sculptures, Lahaie re-creates the bewitching play of light on, and movement of, water. Käsper and Rueffert situate their glass outside: Käsper's organic forms look unexpectedly natural in their environment of marsh grasses. Rueffert's saplike drops of glass appear off-center in her soft photographic closeups of flowers. At first, the drop represents a minor disturbance, but its presence gradually creates confusion and a questioning of the entire truth of the representation. I admire the quiet way in which Rueffert effects this manipulation.

Kait Rhoads and Angela Jarman make kelp and leaves that are so much better than what I could ever find. Rhoads's sculpture, constructed from small pieces of glass meticulously wired together, reminds me of the leaf skeletons that I used to find and treasure as a child (and still do treasure). Jarman's muscular flat black leaves look wonderfully vigorous, otherworldly, and kind of scary in the way that those giant pods were in the Cold War science-fiction classic *The Invasion of the Body Snatchers*. Speaking of suspicious, replicant-containing pods, I found

Rebecca Newnham's *Bud* to be completely charming, mysterious, and attractively luminous in its forest setting.

Texture in nature is a rich source of inspiration that Holly Grace and Natasha Harrison put to good use. Grace's sculptural vessels are sandblasted and engraved with scattered, seemingly random lines of varying thickness that evoke the tangled undergrowth of the woods. Harrison's *Wound Chrysalis*, though more abstract, comes from a natural source, perhaps a sea or land plant, or an insect construction, as the title suggests.

Even molds and other unpleasant types of growth can be interpreted in meaningful ways, such as in Elizabeth Alexander's *They Found Her in the Wall #2*. The bursting wallpaper that reveals the spreading seepage of broken glass is a strong image that is both beautiful and frightening. R. J. Johnston's large photogram of engraved cast glass, which looks like a photograph of tiny organisms seen through a microscope, is similarly convincing. What I continue to find fascinating is that no matter how prosaic an object or shard of glass may be, its behavior in light is always extraordinary.

There are artists who are interested in what glass does, and then there are artists who are interested in what glass is. Works that demonstrate the diverse qualities specific to glass are always intriguing to me, which may explain my tireless affection for broken glass. In *History*, Bennett Battaile seems to be going somewhere new with a flameworking technique that is no longer dependent on the well-known weaving methods of Anna Skibaska and Susan Plum. In spite of the terrible photograph, the ephemerality and transparency of glass—its ability to be simultaneously visible and invisible—are deftly captured in this piece, which is probably much sturdier than it looks. Yoshiaki Kojiro, on the other hand, shuns transparency to focus on the plasticity of the material and its ability to mimic other materials. In *Be*, we see a creased chunk of opaque glass that appears almost plasterlike, but which, in person, must be cold and hard to the touch, like marble, rather than powdery and tepid.

Harumi Yukutake and Jon Clark, Angus Powers, and Jesse Daniels use light and glass to create entire environments. Clark, Powers, and Daniels combine more than 4,000 blown glass forms with digital projection and a poplar tree in *Quantum*. They create a quasi-celestial experience out of a sensory environment that is more a performance than it is a landscape. Yukutake no longer makes objects, preferring to devote her energies to site-specific interventions, and her work with reflection is marvelous, in all senses of the word. Mirror, as a material for sculpture and installations, is increasingly popular, but it is trickier than it looks. While anyone can do cool things with silvered glass, it is much more difficult to make something—be it an object or an environment—that overrides our attention to the material itself.

Contemporary glass that refers to other things, rather than copying them, is always of interest to me, especially

when the reference is to the history and traditions of glass. Gerhard Ribka uses a very contemporary approach to the tradition-bound medium of sacred stained glass. His seemingly hesitant, sophisticated yet sometimes childlike drawings remind me of the work of so-called outsider artists. Ribka is clearly very confident in what he does, and the way in which he enlivens oft-repeated subject matter, such as in his treatment of *The Stations of the Cross* for a church in Münster, Germany, is always refreshing and original. Frances Binnington gives us scenarios that may seem traditional at first glance, but they can be edgy, a little perverse, and somewhat dark. Binnington, who has employed her *verre églomisé* painting techniques on panels, has recently begun to work with vessels, and I like the reference to historical *Zwischengoldgläser* in pieces such as *Six Kilometers There and Back*.

Glass used as an instrument for alchemy relates to the general idea that glass can act as an agent for change, an intriguing notion that was promoted by the surrealists. Richard Whiteley pays homage to the alchemical nature of glass in *Distilled*, his most beautiful and accomplished sculpture to date. Mark Zirpel, whose unorthodox work often involves the observation and tracking of natural phenomena, also refers to surrealist notions. Here, he presents the paradox of a Braille eye chart, a sculptural panel that is an intriguing exercise in abstraction.

* * *

My selections for the "Jurors' Choice" section were quite varied. Some of them are objects from exhibitions that impressed me, and all of them represent artists who I think are treating glass in significant ways.

Some of my favorite glass-related exhibitions that I attended in 2005 were "Larry Bell: The Sixties" at Pace Wildenstein in New York, represented here by Bell's groundbreaking illusionistic sculpture *60/40*; the extraordinary Dan Flavin retrospective at the Museum of Contemporary Art in Chicago, organized by Michael Govan, director of the Los Angeles County Museum of Art, and Tiffany Bell, director of the Dan Flavin catalogue raisonné; and a small installation of sculptures from the last, very spiritual series by Stanislav Libenský and Jaroslava Brychtová in the pilgrim church of San Gallo in Venice, organized by Caterina Tognon.

Groundbreaking exhibitions that I spent some time studying in catalogs and photographs, since I did not see them in person, were "Thing: New Sculpture from Los Angeles," organized by James Elaine at the Hammer Museum in Los Angeles; "Part Object Part Sculpture," organized by Helen Molesworth at the Wexner Center for the Arts in Columbus, Ohio; and the "Snow Show," organized by Lance Fung, which has become a global phenomenon. These important contemporary art exhibitions gave me new insight into how unorthodox materials (including craft-associated media) have been and are being used

in avant-garde sculpture. (Kimberley Hart's bead and chenille *Swarm* is just one illustration of how the contemporary sculpture/craft boundary is more of a membrane than a barrier.)

The glass-specific exhibitions that I particularly enjoyed included "Well Hung," a show of chandeliers organized by Kathleen Mulcahy and Ron Desmett at the Pittsburgh Glass Center, which is represented here by Gavin Benjamin's *Deconstructing Venus*. "Sybille Peretti—Lieve Van Stappen," organized by Mieke Groot at the Glasmuseum Alter Hof Herding—Ernsting Stiftung in Germany, brought together the work about children that these two artists have been independently developing. That exhibition is represented here by a detail from Van Stappen's installation *Empty Children*, and by one of Peretti's sculptures that is related to those shown in the exhibition: *Geschwister*, which was the choice of juror Dan Klein. Other solo exhibitions and surveys of particular interest to me included "Particle Theories: International Pâte de Verre and Other Cast Glass Granulations," curated by Susanne Frantz for the Museum of American Glass in Wheaton Village; and "Einar and Jamex de la Torre: Intersecting Time and Place," "Debora Moore: Natural Reflections," "Tom Patti: Illuminating the Invisible," and "Karen LaMonte: Absence Adorned," all at the Museum of Glass: International Center for Contemporary Art in Tacoma.

"Glass, Seriously," organized by Lilly Wei for the Dorsky Gallery in Long Island City, will hopefully pave the way for more exhibitions that explore the territory of "fine" artists working in glass. While sculptors such as Kiki Smith, Christopher Wilmarth, and Iran do Espirito Santo were well known to me, others were not, and it was stimulating to see new work. I was especially glad to learn of the work of Arlene Shechet, and a detail from her installation *Out of the Blue* is shown here. While the cast glass rope idea is hardly new, I thought that the way Shechet used it to communicate a Buddhist practice was successful and meaningful: the sections of cast rope are arranged in a broken but continuous line along the walls, winding through the rooms of the gallery like a meandering thought or mantra that appears, disappears, and then reappears during meditation.

Every year, I look at the new class of Fellows on the MacArthur Foundation Web site and I read about the accomplishments of the deserving individuals whose talents are so generously rewarded. I am particularly interested, of course, in the artists who have been chosen, and as I looked up the work of 2005 Fellow Teresita Fernandez, who employs different industrial and synthetic materials in her investigations of art and landscape, I was pleased to discover *Burnout*, an installation in glass that evokes the

setting sun. I think it is important for me and for others in studio glass, including artists, to be equally aware of the ways in which glass is treated by "outsiders" and those "inside" the glass world.

Michele Oka Doner's elegant *Signature Bowl* and April Surgent's kiln-formed cameo glass panel *A Newfangled Notion of Home* refer to historical precedents. Surgent's cityscape follows in the footsteps of the ritual landscapes of the ancient Romans and the classicizing reveries of 18th-century British cameo glass engravers. Surgent's less dreamy, grittier approach infuses this ancient technique with a contemporary relevance and veracity. Oka Doner mused over historical Venetian and German glasses covered with signatures in the Corning Museum's collection, and she ended up designing a contemporary version for Steuben, complete with a silver diamond stylus. What is most surprising about Oka Doner's design, for me, was that no one had thought to do it before. It seems so natural, and so well suited to the current interest for design that is not anonymously mass-produced but personalized or otherwise made unique.

Finally, I will mention two artists whose indulgence of material I find exciting and inspiring. Tara Donovan sees the potential for beauty and monumentality in such ignored and shunned materials as Styrofoam cups, tarpaper, and plastic drinking straws. Her cubes, made of toothpicks, steel pins, and broken glass, held together only by friction and gravity, are pure celebrations of material shaped, for a fixed time, into transitory sculptures. The black-and-white photograph of a glass sculpture on a city street was made in the late 1960s by the Czech art photographer Jan Svoboda with the sculptor Václav Cigler. The image inspired me throughout 2005 with its strong concept and simplicity, with its beauty and humility, and, most of all, with the limitless poetic potential for glass that it demonstrates.

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



Over the years, both in the making of my own work and in teaching students in art school, I have formed some strong curiosities as well as strong opinions about work that is being created in glass. When I was first invited to participate on the jury for *New Glass Review* in 2005, I was excited to see the newest work being done in glass today (new in the sense that it is fresh and exciting, as well as recent). I was also flattered by the invitation to share my opinions.

As a juror, I selected works that were a creative expression of my opinions and experiences. Although my experiences with glass as an expressive material guided my choices, my intuition and beliefs played a role as well. My own interests center around the use of glass as a material for visual expression. A creative idea can be conceptual, push boundaries, or be technically inventive. When a work displayed evidence that a creative idea was the impetus to make the work, this made the work stand out and gave me a basis for making that selection. I was especially interested in work that demonstrated vision beyond using glass simply to make pretty new objects.

After selecting individual works from the more than 2,400 slides, I realized that the works I chose fall into four basic thematic categories: works that take advantage of the atmospheric possibilities of glass (including the use of light), works that exploit the fluidity of glass to address the organic; works that investigate the optical potential of glass as a material, and works that are narrative and use glass to tell a story. My choices range from beautiful objects to ethereal installations. I was not concerned with potential market success of the individual works in making my selections.

Two examples of strong narrative work that emit an aura of fantasy are Atsuko Tajima's *Old City*, a dreamy atmospheric narrative, and Frances Binnington's *Six Kilometers There and Back*, a magical trip through the forest. Other narrative work addresses the everyday rather than the fantastic. Lut De Vogelaere's *Women Dis(ma)nt(le)ment* effectively uses glass as a nonprecious material in presenting translucent images of figures in a composition reminiscent of collections we might exhibit on our refrigerators. Susan Stinsmuehlen Amend's *Chores* is a visualization of the domestic aspects of everyday life. Katharine Coleman's *Cemetery Letters from Strathmore* and Elizabeth Alexander's *They Found Her in the Wall #2* round out the narrative examples with work that effectively realizes the organic potential of glass. Coleman's sandblasted opaque ivory glass captures the text in a timeless narrative that both contrasts and complements the slate shards. Alexander's organic glass seepage transforms a nondescript sheet rock wall into a nostalgic mystery.

Tomoe Shizumi's *Shidukuni* and Kathrin Partelli's untitled work are constructions that fuse glass parts to form an organic whole. Shizumi's piece is an organic representation of time as a collection of strata similar to geologic

strata of stone and earth. The work can be interpreted either micro- or macrocosmically: as stone or earth. Conceptually similar but visually distinct, Partelli's yellow cane construction is both an individual object and a section of a much larger entity. It appears to be both self-contained and modular. Cristiano Bianchin's *Chrysalis-simulacrum* exhibits a lusciousness of surface and a soft biomorphic form that are complemented by the hand-braided thread vessel. At the same time, the vessel contrasts the weight and solidity of the raven-like form. In this case, the care in the handcrafting increases the beauty of the work tremendously.

The organic is also present in several of the works that I chose for their atmospheric explorations. R. J. Johnston's photogram *Right Side Up, Upside Down, and Overlapped* and Bennett Battaile's *History* are formally organic. Battaile's asymmetrical structure could be the crystallized sculpture of a recreational spider. Johnston's photogram can be interpreted as the annual rings of a celestial tree. Kazue Taguchi's *The Landscape in Mind* and *Quantum*, the collaborative work by Jon Clark, Angus Powers, and Jesse Daniels, address environmental concerns. Taguchi's use of projection and reflection effectively marries the capabilities of light and glass to create a fragmented landscape that is both two- and three-dimensional. The daytime scene is transformed into a nighttime sky, in which the fragmented landscape becomes a broken constellation of earthly places. *Quantum* also uses the projection of light, but this time in an actual landscape. Constellation and Earth meet on a magical horizon we somehow land on as viewers.

Eleonora Valeri's *Thank You Water* has narrative, organic, and atmospheric characteristics, and it also makes subtle use of the optical qualities of glass. The clear, unadorned fused letters submerged in creek water fit the site so naturally as to appear as both a reflection and a shadow. Additional works that explore the potential of glass as an optical material are Aki Takemoto's *Silent*, Satsuki Nitta's *The Bird of Freedom*, Wilfried Grootens's "Untitled 1," and Kathrin Partelli's untitled piece. Takemoto's still life of four vessels uses optics to conceptually and physically allow each vessel to retain its three-dimensional symmetrical integrity while invading/containing a neighboring vessel. Nitta takes advantage of optics to present an object that is simultaneously free from and trapped within itself. Grootens's basalt and glass object also uses optics to present simultaneity—in this case, of absence and presence, of solidity and clarity.

Narrative, atmospheric, optical, and organic, Joan Brigham's *Medusa* is a work that embodies aspects of all four of my thematic categories. It "works" through the exploitation of the physical properties of the glass (specifically, Pyrex). Thermostatically, it can withstand dramatic temperature fluctuations. Optically, it is clear, allowing for a presentation of a kinetic apparatus that is visually atmospheric. This futuristic female jellyfish, tantalizingly titled

Medusa, catalyzes a narrative exploration. The work creates its own mythology as it spins under the energy of its alcohol fuel.

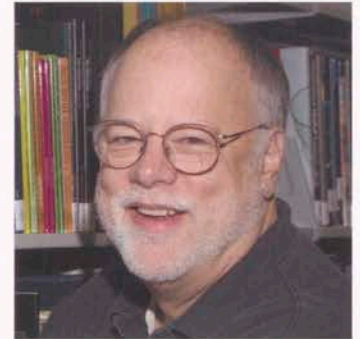
* * *

In addition to selecting work from the juried entries, I chose new work by artists who are exploring the boundaries of possibility in glass. Deborah Dohne and Cork Marcheschi present alternative environments in which light becomes an effective tool for questioning as well as an environmental element. Dohne's *Gene Pool: Constructing Identity* is a visually stimulating atmospheric and futuristic narrative with a scientific theme. Her installation questions the origins of our identity as individuals, presented as neon chromosomes in the process of being collected in large glass jars. A makeshift laboratory sits on the edge of a turquoise pool of light representing the gene pool. This work effectively uses glass and light to emphasize the artificiality of genetic manipulation. Marcheschi's *Cosmic Space Fruit* is also an installation that incorporates neon light as a primary element. The work has a scale that sends the viewer into a science-fiction wonderland. The colorful elements create a celebratory tone and encourage the viewer to ask the optimistic question, What

if?—suggesting that there is a world beyond Alice's famous door.

Glass has an incredible amount of expressive potential. In the same way that *Medusa* creates its own mythology, and Dohne and Marcheschi ask, What if?, artists who are sensitive to the myriad material possibilities of glass can create their own mythologies as well as contribute to the collective spirit of the material. As a juror, I am honored to have been part of this evolving collective spirit.

Fred Tschida (FT)
Professor of Glass
Alfred University
Alfred, 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 27 jury.

Selections

Unless otherwise indicated, photographs are courtesy of the artist.

Dan Klein (DK)

Cristiano Bianchin
Kevin Coates
Mel Douglas
Emile Gallé
Marya Kazoun
Sybille Peretti
David Reekie
Gareth Noel Williams
Jiřina Žertová

Joel Philip Myers (JPM)

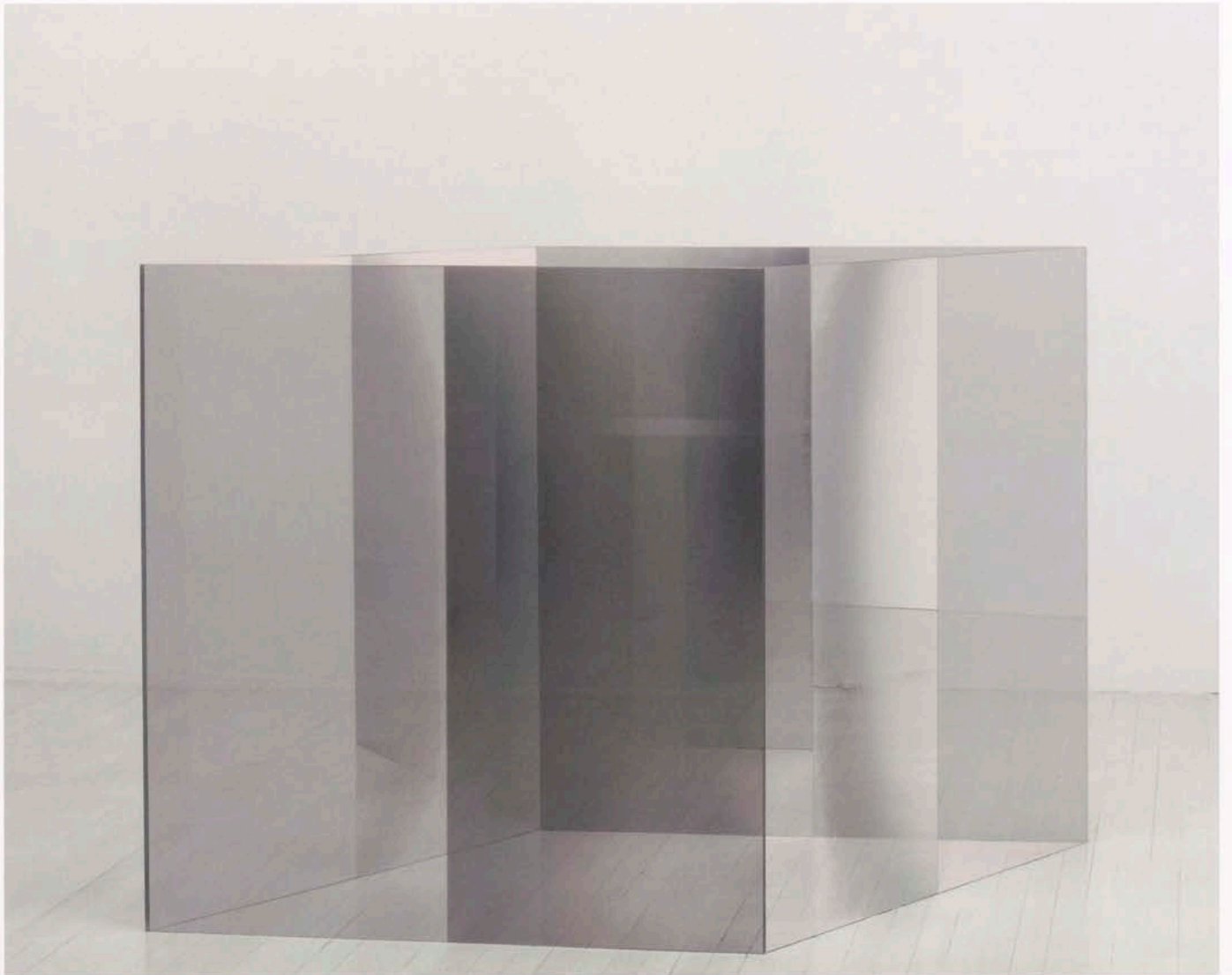
José Chardiet
Gino Colucci
René-André Coulon
Auguste-Claude Heiligenstein
Richard Meitner
Michael Pavlík and Vladimíra Klumpar
Flo Perkins
Gerrit Rietveld
Walter Dorwin Teague
Ann Wolff

Tina Oldknow (TO)

Larry Bell
Gavin Benjamin
Václav Cigler
Tara Donovan
Teresita Fernandez
Kimberley Hart
Michele Oka Doner
Arlene Shechet
April Surgent
Lieve Van Stappen

Fred Tschida (FT)

Deborah Dohne
Steve Feren
Cork Marcheschi
Mark O. Naylor



Larry Bell (American, b. 1939)

60/40

United States, Los Angeles, California, 1969

Mineral-coated plate glass; four panels

Each panel: H. 111.7 cm, W. 119.3 cm

Photo: courtesy Pace Wildenstein, New York, New York

TO



Gavin Benjamin (Guyanese, b. 1971)

With the assistance of Duff O'Brien

Deconstructing Venus

United States, Pittsburgh, Pennsylvania, 2005

Blown glass; sand, lacquered paper

H. 91.4 cm, Diam. 60.9 cm

Photo: John Beale, courtesy Pittsburgh Glass Center, Pittsburgh,
Pennsylvania

TO



Cristiano Bianchin (Italian, b. 1963)
Amuleto (Amulet)
Italy, Venice, 2005
Blown glass; found wood spools,
twisted hemp thread;
36 glass and wood elements
L. 400 cm
DK



José Chardiet (Cuban, b. 1956)
Hope Street Silver
United States, Providence, Rhode Island, 2005
Hot-worked glass; electroplated silver
H. 35.5 cm, W. 22.8 cm, D. 5 cm
Photo: courtesy Marx-Saunders Gallery, Chicago, Illinois
JPM



Václav Cigler (Czech, b. 1929)

Untitled

Czechoslovakia, Prague, 1961–1964

Cast optical glass, cut

H. 19.2 cm, Diam. 27.6 cm

Collection of The Steinberg Foundation, Vaduz, Liechtenstein

Photo: Jan Svoboda (Czech, 1934–1990), about 1968, courtesy of The Steinberg Foundation

TO

Kevin Coates (British, b. 1950)
Tree of Knowledge
(*Rosebowl Centerpiece*)
United Kingdom, London,
England, 1988

Patinated silver-gilt purple heart
glass; carved coral, gold leaf
H. 21.5 cm, Diam. 40.3 cm
Collection of the Worshipful
Company of Goldsmiths, London,
England
Photo: courtesy the Worshipful
Company of Goldsmiths
DK



Gino Colucci
(Italian, date of birth unknown)
Spaceman
Italy, 1950s
Joined Duralex bowls; paints
H. 27.4 cm, W. 30.5 cm
Collection of The Corning Museum of
Glass (84.3.3), Corning, New York
Photo: Nicholas Williams,
The Corning Museum of Glass
JPM



René-André Coulon (French, 1908–1997)

Illuminated Glass Radiator

France, Saint Gobain, 1937

Glass panels, metal filament, nickel-plated uprights, molded glass base

H. 52.4 cm, W. 42.8 cm, D. 13 cm

Collection of The Corning Museum of Glass (97.3.77), Corning, New York

Photo: Nicholas Williams, The Corning Museum of Glass

JPM

Deborah Dohne (American, b. 1964)
Gene Pool: Constructing Identity
United States, Syracuse, New York, 2005
Neon, glass, electrical components, wood, paint
Dimensions variable
FT





Tara Donovan (American, b. 1969)

Untitled

United States, New York, New York, 2001

Shattered stacked tempered glass, steel pins, and toothpicks, held by friction and gravity

H. 88.9 cm, W. 88.9 cm, D. 88.9 cm

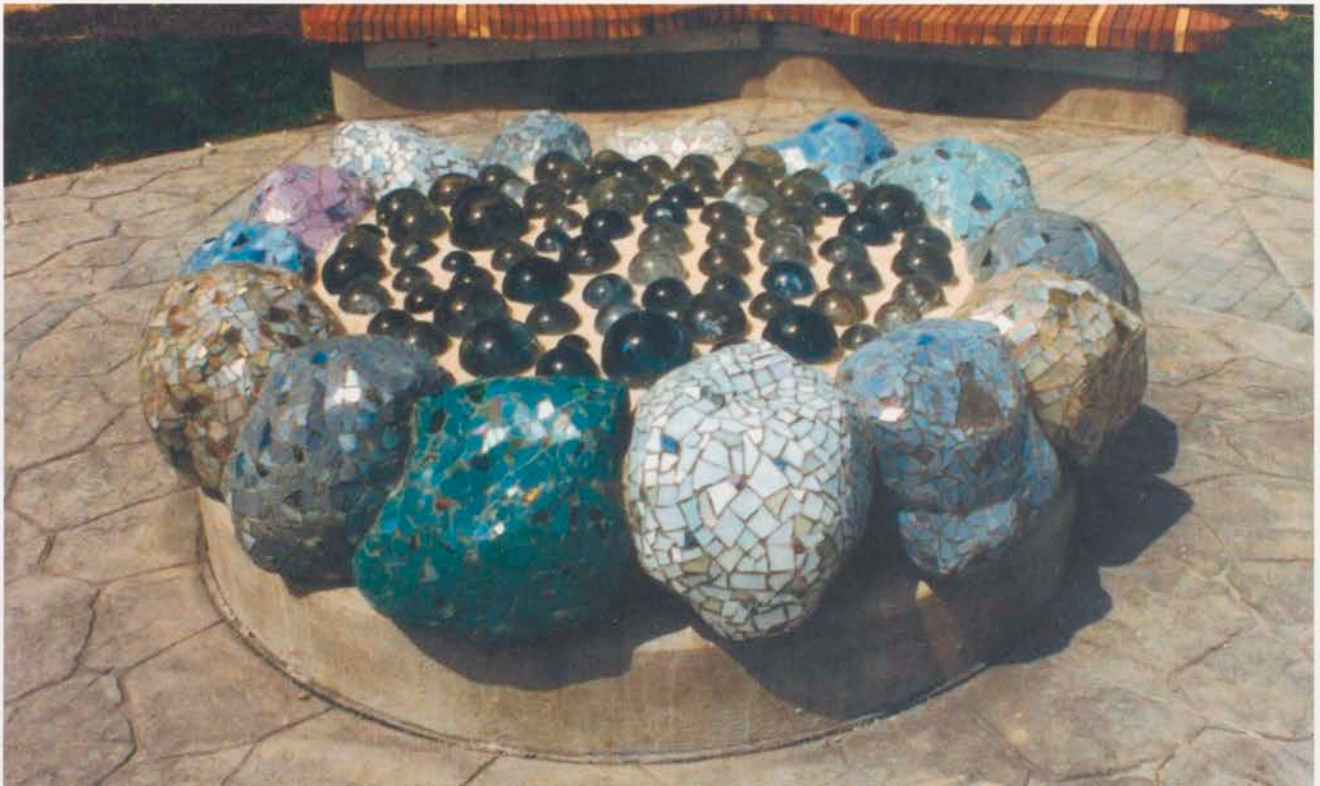
Photo: courtesy Ace Gallery, Beverly Hills, California

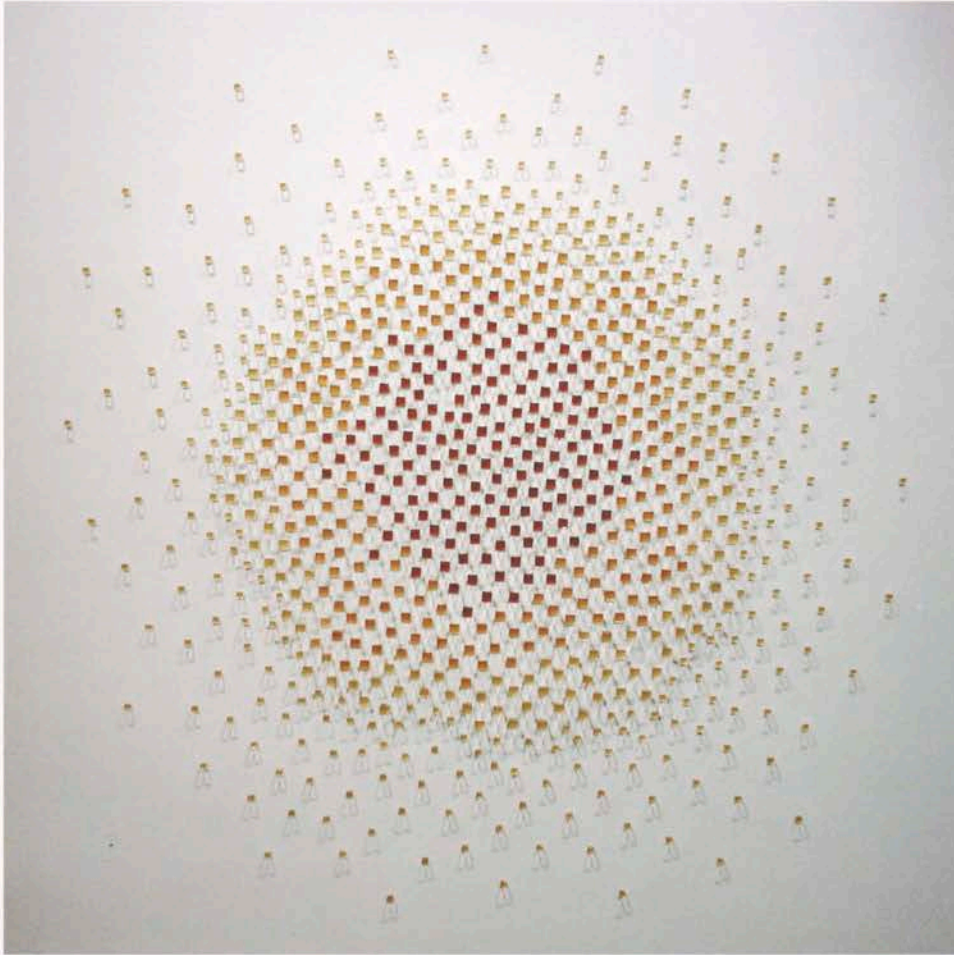
TO



Mel Douglas (Australian, b. 1978)
Feather III
Australia, Canberra, Australian Capital Territory, 2005
Blown and cold-worked glass, engraved
H. 13.9 cm, Diam. 33 cm
Collection of The Corning Museum of Glass (2005.6.5), Corning, New York
Photo: Nicholas Williams, The Corning Museum of Glass
DK

Steve Feren (American, b. 1951)
Bellefaire
United States, Cleveland, Ohio, 1992
Glass, concrete, glass mosaic, brass, fiber-optic lighting
Dimensions variable
FT





Teresita Fernandez
 (American, b. 1968)
Burnout
 United States, New York,
 New York, 2005
 Cast glass
 Dimensions variable
 Photo: courtesy Lehman Maupin
 Gallery, New York, New York
 TO

Emile Gallé (French, 1846–1904)

Les Pins (Pines)

France, Nancy, Cristallerie Emile Gallé, 1903
 Blown glass, hot-applied and inlaid decorative
 elements (marquetry), iridized, cut, engraved

H. 17.8 cm, Diam. 15.1 cm

Collection of The Corning Museum of Glass
 (88.3.31, purchased with the assistance of the
 Clara S. Peck Endowment, the Houghton
 Endowment, and a special grant),

Corning, New York

Photo: Nicholas Williams, The Corning
 Museum of Glass

DK



Kimberley Hart (American, b. 1968)

Swarm

United States, New York, New York, 2004

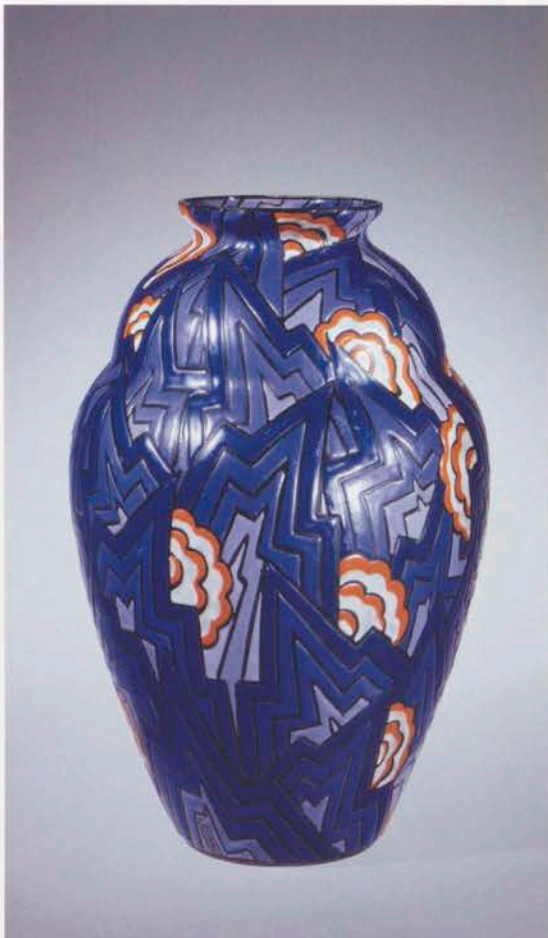
Glass beads; chenille stems, assembled

Dimensions variable

Photo: courtesy Bellwether Gallery,

New York, New York

TO



Auguste-Claude Heiligenstein (French, 1891–1976)

Vase

France, Paris, about 1923–1926

Blown glass, enameled

H. 24.7 cm, Diam. 16.4 cm

Collection of The Corning Museum of Glass (84.3.36),
Corning, New York

Photo: Nicholas Williams, The Corning Museum of Glass

JPM



Marya Kazoun (Lebanese, b. 1976)

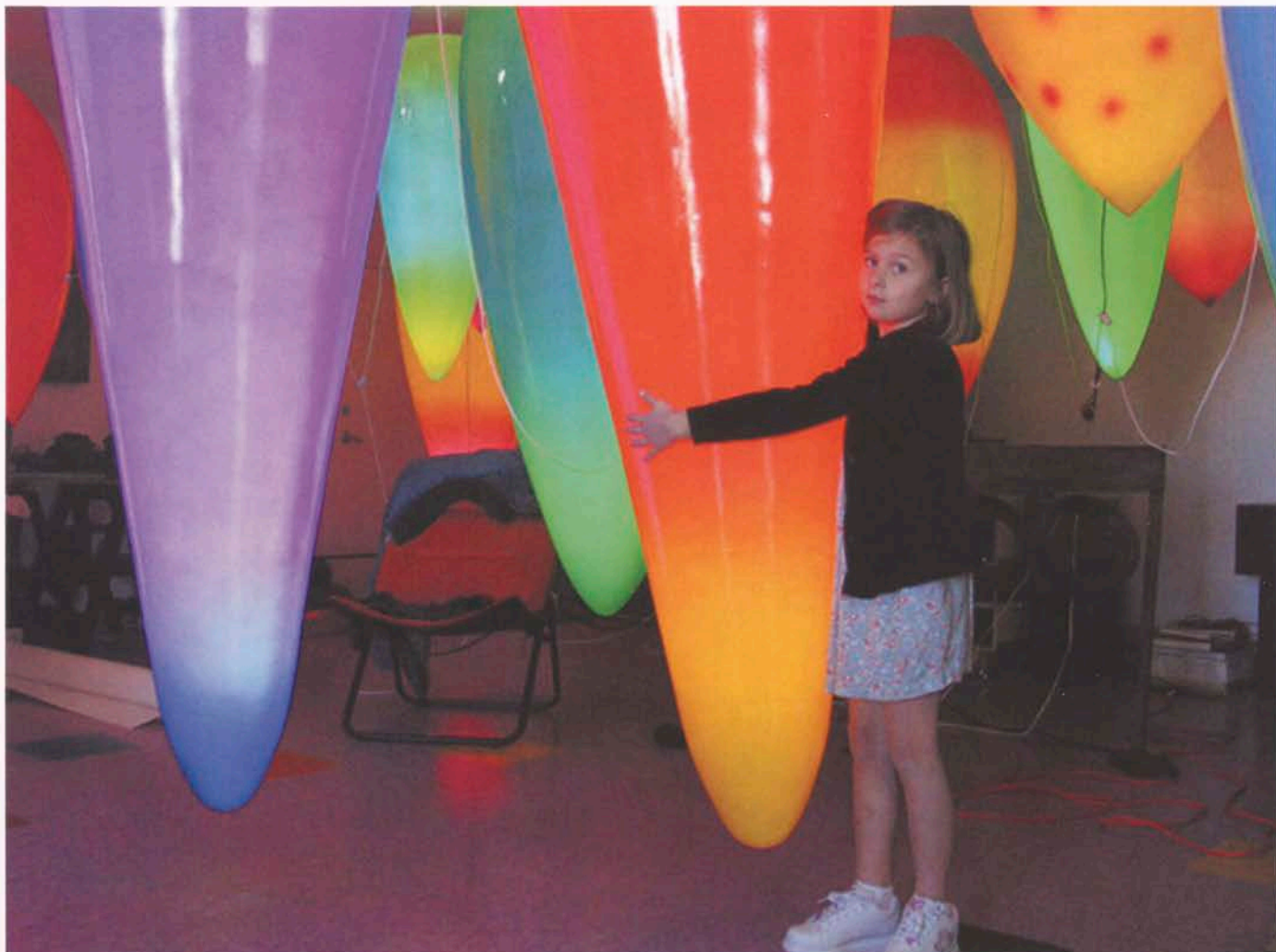
Self-Portrait

Italy, Murano, and United States, New York, New York, 2005

Blown and hot-worked glass; fabric, stuffing

Dimensions variable

DK

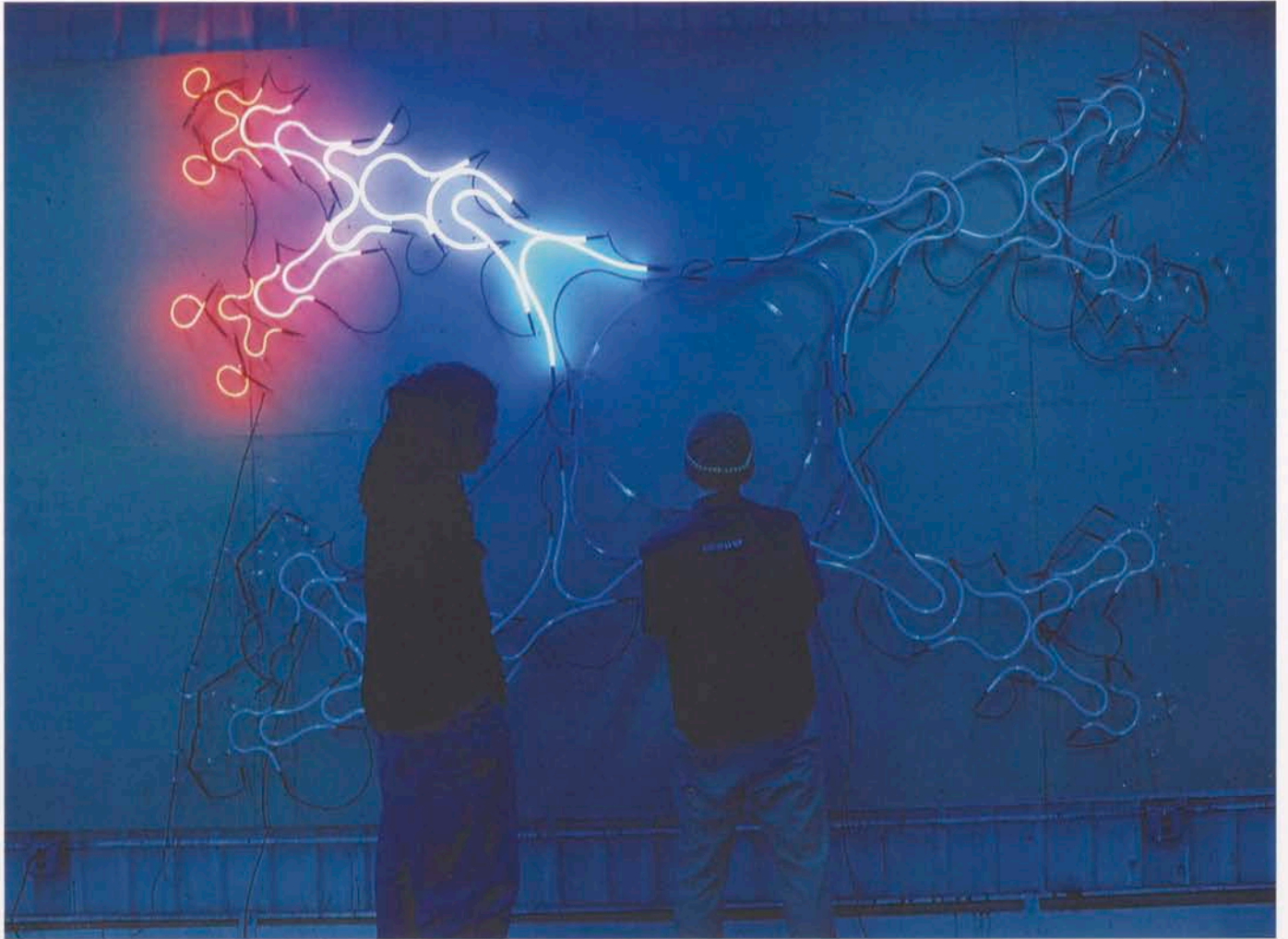


Cork Marcheschi (American, b. 1945)
Cosmic Space Fruit (detail installation, with Lily)
 United States, Reno, Nevada, 2004
 Fiberglass, stainless steel cable, aluminum, neon tubes
 H. (max.) 7 feet
 FT



Richard Meitner (American, b. 1949)
Camion Africain (African Truck)
 The Netherlands, Amsterdam, 2005
 Blown glass; metal
 H. 62 cm, W. 38 cm
 Photo: courtesy Braggiotti Gallery, Amsterdam,
 The Netherlands
 JPM

Mark O. Naylor (American, b. 1982)
Radial Synapses
United States, Alfred, New York, 2005
Animated neon
H. 182.9 cm, W. 304.8 cm
FT





Michele Oka Doner

(American, b. 1945)

Signature Bowl

United States, Corning, New York,
Steuben Glass, 2005

Blown glass; sterling silver diamond-
point stylus

Diam. (bowl) 23.4 cm

Photo: courtesy Steuben Glass,
Corning, New York

TO

Michael Pavlík (Czech, b. 1941) and
Vladimíra Klumpar (Czech, b. 1954)

The Drop

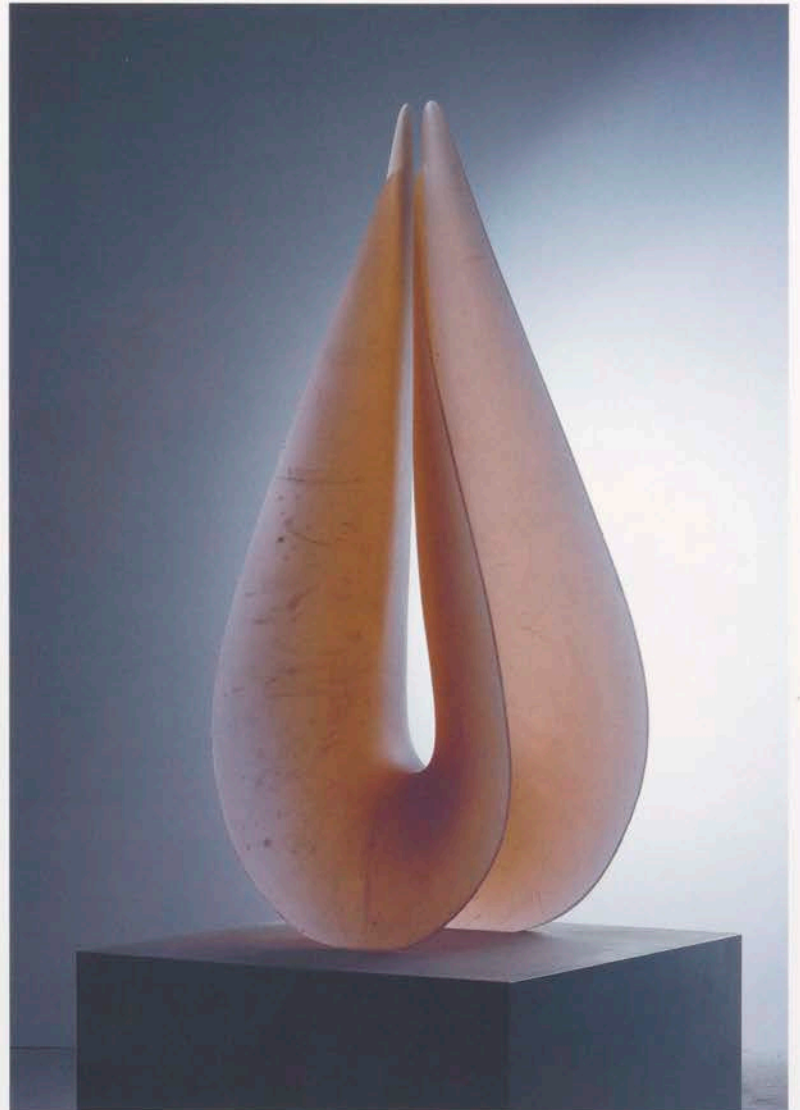
Czech Republic, Železný Brod, 2003

Mold-melted glass

H. 137.1 cm, W. 71.1 cm, D. 40.6 cm

Photo: courtesy Marx-Saunders Gallery,
Chicago, Illinois

JPM





Sybille Peretti (German, b. 1964)

Geschwister (Siblings)

United States, New Orleans, Louisiana, 2005

Mold-melted glass, hot-worked glass drops; nylon threads

H. 40 cm, W. 49 cm, D. 33 cm

Photo: courtesy Uta Klotz, *Neues Glas* magazine, Frechen, Germany

DK



Flo Perkins (American, b. 1951)

Pinfrontation

United States, Santa Fe,
New Mexico, 2005

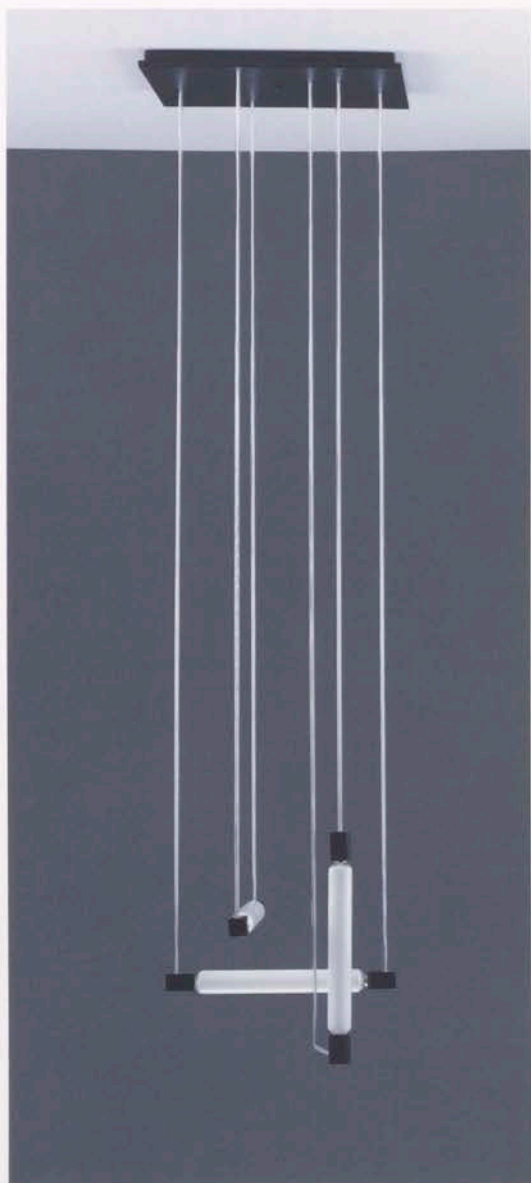
Blown glass; wood

H. 35.5 cm, W. 60.9 cm,

D. 25.4 cm

JPM

David Reekie (British, b. 1947)
It's All in the Eyes III
United Kingdom, Norwich, England, 2005
Lost-wax cast, cast, and hot-worked glass,
enameled
H. 39 cm, W. 38 cm, D. 20 cm
DK



Gerrit Rietveld (Dutch, 1888–1964)
Hanging Lamp
The Netherlands, Amsterdam, G. A. van de Groenekan,
designed about 1920–1924, remade by van de Groenekan in 1976
Glass tubes enclosing electrical cord, incandescent light bulbs,
painted wood sockets
H. 156.4 cm, W. 40 cm, D. 40 cm
Collection of The Corning Museum of Glass (96.3.41), Corning, New York
Photo: Nicholas Williams, The Corning Museum of Glass
JPM



Arlene Shechet (American, b. 1958)

Out of the Blue

United States, New York, New York, 2004

Cast glass

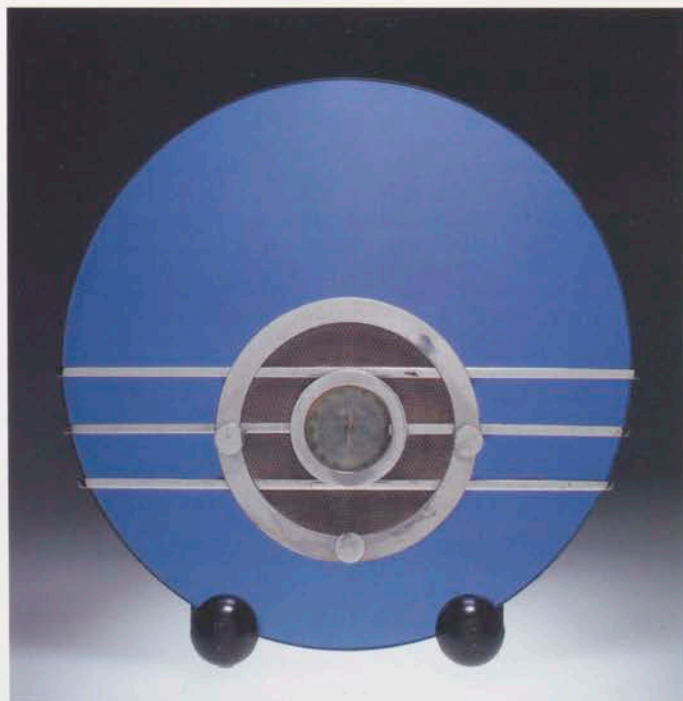
Dimensions variable

Photo: courtesy Shoshana Wayne Gallery, Santa Monica, California

TO

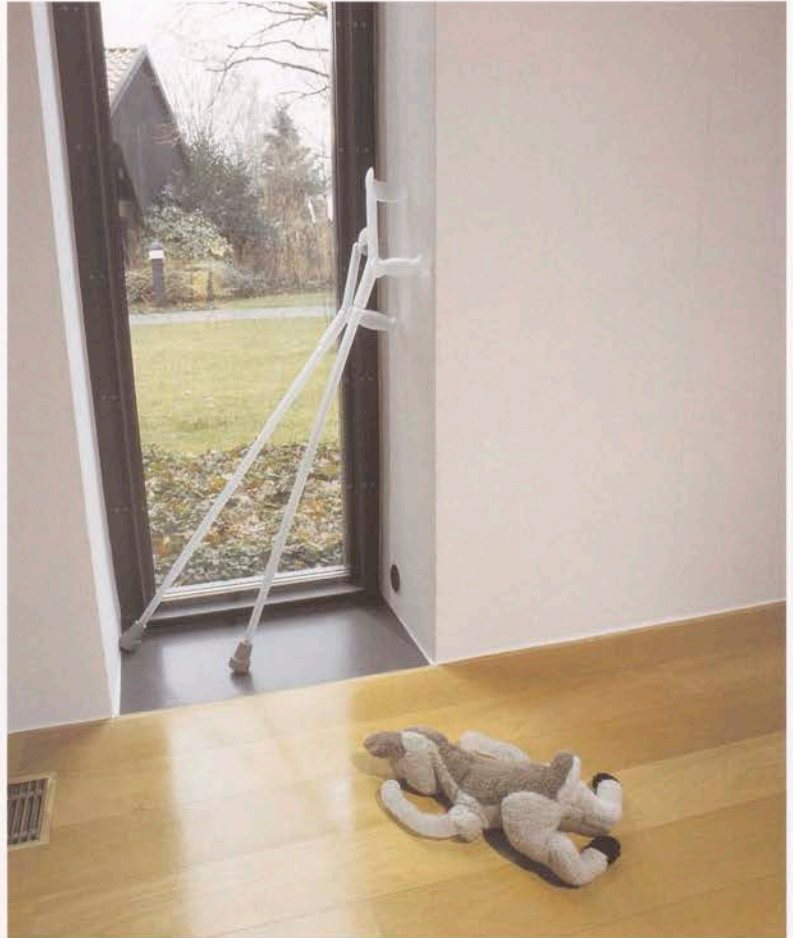


April Surgent (American, b. 1982)
A Newfangled Notion of Home
 United States, Bothell, Washington, 2005
 Kiln-formed glass, engraved
 H. 68.5 cm, W. 58.7 cm, D. 5.3 cm
 Photo: Jeff Curtis, courtesy The Bullseye
 Connection Gallery, Portland, Oregon
 TO



Walter Dorwin Teague (American, 1883–1960)
 “Bluebird” Radio
 United States, Jackson, Michigan,
 Sparton Corporation, 1934
 Mirror, chrome-plated metal, fabric, painted wood,
 electronics
 H. 36.1 cm, W. 37.3 cm, D. 18.8 cm
 Collection of The Corning Museum of Glass (2004.4.59),
 Corning, New York
 Photo: Nicholas Williams, The Corning Museum of Glass
 JPM

Lieve Van Stappen (Belgian, b. 1958)
Empty Children (installation detail)
Germany, Coesfeld, Glasmuseum Alter Hof
Herding–Ernsting Stiftung, 2005
Cast glass; altered found object
Life-size
Photo: Ron Zijlstra
TO



Gareth Noel Williams (Welsh, b. 1970)
Whippersnapper
The Netherlands, Amsterdam, 2005
Blown glass; textile
H. 85 cm, W. 38 cm, D. 21 cm
Photo: Ron Zijlstra, courtesy Uta Klotz, *Neues Glas* magazine,
Frechen, Germany
DK



Ann Wolff (German, b. 1937)
Des Femmes (Of Women)
 Sweden, Transjö, 2000
 Cast glass
 H. 29 cm, L. 60 cm, D. 28 cm
 JPM



Jiřina Žertová (Czech, b. 1932)
 Object
 Czechoslovakia, Nový Bor, 1978
 Blown, cased, and hot-worked glass;
 acrylic, metal
 H. 31.5 cm
 Photo: Horst Kolberg, courtesy Museum
 Kunst Palast, Düsseldorf, Germany
 DK

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 Antony B. Snow (1977)*, Thomas S. Buechner (1977–2001)*, William Warmus (1980–1984), Susanne K. Frantz (1986–1998), and Tina Oldknow (2001–2006). Visiting jurors are:

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

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

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

2005: **Jane Bruce**, artistic director, North Lands Creative Glass, Caithness, Scotland; **Martha Drexler Lynn**, independent curator and writer, Carmel, California; **Ruth T. Summers**, executive director, Grove Arcade Restoration, LLC, Asheville, North Carolina.

2006: **Dan Klein**, owner of Dan Klein Associates, London, England, and founding director of North Lands Creative Glass, Caithness, Scotland; **Joel Philip Myers**, artist, Marietta, Pennsylvania; **Fred Tschida**, professor of glass, Alfred University, Alfred, New York.

* From 1977 to 1979, *New Glass Review* was published as *Contemporary Glass* in color microfiche. The first numbered issue of the *Review* appeared in 1980.

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 Nicole Chesney (2005), Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Harcuba (1995), Ursula Huth (1994), Fritz Dreisbach (1993), Jacqueline Lillie (1992), Hiroshi Yamano (1991), Lyubov Ivanovna Savelyeva (1990), Diana Hobson (1989), Toots Zynsky (1988), Howard Ben Tré (1987), and Doug Anderson (1986).

The 2005 Rakow Commission: Nicole Chesney

Born and raised in New Jersey, Nicole Chesney pursued her undergraduate studies in light metals and then glass at the California College of Arts and Crafts in Oakland (1992–1994). She left California to continue her glass studies at the Massachusetts College of Art in Boston, where she earned her Bachelor of Fine Arts degree in 1997. From Boston, she moved to Canberra, Australia, where she received a Master of Arts degree in the glass program at the Canberra School of Art of the Australian National University in 2000. She now lives and works as an independent studio artist near Providence, Rhode Island.



Nicole Chesney

Chesney is captivated by the magical qualities of glass, rather than by the material itself. In other words, she is not so concerned with what glass is as she is with what it does. This is an interesting distinction, and Chesney's work is full of such subtlety. All of her pieces begin with light, and it is light that is her primary influence. Glass is used as a tool to manipulate light, and the manner in which light is expressed, rather than the physicality of the object, is the focus of the work.

In her investigations of light, space, perception, and imagination, Chesney has been deeply inspired by the writings of the French philosopher Gaston Bachelard (1885–1962). Bachelard is well known for his books on the philosophy of modern science, but he also addresses the subject of the poetic image in his increasingly popular writings: *Water and Dreams* (1942), *Air and Dreams* (1943), *The Poetics of Space* (1958), and *The Poetics of Reverie* (1960). Chesney's art is very much driven by content, and specific references are made to Bachelard's ideas about reverie, dreaming, imagination, and other spaces of the interior landscape where the soul finds its expression.

Bachelard's *Water and Dreams* and *The Right to Dream* (1970), a collection of essays on visual art and literature written between 1939 and 1962, have had special meaning for Chesney in the development of her "Sky/Water" series, to which *Present*, the Museum's 2005 Rakow Commission, belongs. In this series, Chesney continues her study of Bachelard's cloudless sky, of what he calls the "unsilvered mirror," which refers both to the exterior sky and to the "interior skies of dreams." "The space in which we spend our nocturnal hours has no perspective, no distance," says Bachelard, "and the skies we soar through are wholly interior." These skies are the "landscapes of the soul ... infinite like space and time ... landscapes without features, living in gentle, changing colors, like memory."

Although Chesney's work can be understood without knowledge of its philosophical background, the depth and richness of her visual expression are best appreciated in the context of Bachelard's writings.

Present

Present, a waterscape or skyscape, is a large oil painting on sandblasted mirror. It is an abstract, dreamlike depiction of fog or clouds, a poetic visual interpretation of the union of the elements of air and water. Like glass, air is transparent, and like glass, water is reflective. In the "Sky/Water" paintings, Chesney seeks to join air and water, illustrating Bachelard's vision of the "infinite, seamless unsilvered mirror, where the horizon ceases and the beyond continues." The "unsilvered mirror" is Bachelard's oneiric space of reverie and imagination. Using glass as her canvas, Chesney achieves a luminosity, depth, transparency, and reflection that no other material affords.

Chesney's panels are not literal depictions of a specific skyscape or landscape, and this is not her aim. *Present* can appear to be a section of a cloud in closeup, or it can represent a distant sky. In this contradiction, allusion is made to Bachelard's idea that "a space that has lost its horizons draws in on itself." Like the vast sky that we look into, and the borderless space of the dream, there is no perspective and there are no moorings in *Present*. The space of *Present* reflects both interior and exterior space, imaginative and physical experience.

In her approach to color, Chesney succeeds in reproducing the delicate and shifting hues of air and water.

Present, like the artist's other panels, was built up of superimposed sheer layers of seemingly fugitive color. In her studio, Chesney spends her mornings applying paint onto glass, and she spends her afternoons removing it. She examines each finished layer to see how it reacts to light, which echoes Bachelard's observation that "color lives from a constant interchange between matter and light." Other references to Bachelard that we may appreciate in *Present* are the juxtaposition of the presence and absence of color, and the movement captured in the application of the paint. "The white takes on a pink flush," Bachelard notes, "without which it would be unaware of its whiteness." And, "in losing color, an artist can and must discover movement."

Present is meditative and reverie-inducing, and this is the artist's intent. The goal of meditation is the awareness of the present, where, in the absence of the fear of the past and the future, there is security and repose. One of the hallmarks of the aesthetic experience—that ephemeral moment of rapture occasioned by an object or image—is the experience of living wholly in the moment. *Present* allows us to experience that moment of atemporality, encouraging us to enter a landscape of "gentle, changing colors" that is the space of reverie, dream, and wonder.

Chesney was an artist in residence at the Corning Museum's Studio in 2003, and she was a visiting artist at the Massachusetts College of Art in 2001, 2002, and 2004. She received the Jutta Cuny-Franz Foundation Supporting Award in 2001 and the UrbanGlass Award for New Talent in 2004.



Present

Nicole Chesney (American, b. 1971)
United States, Cranston,
Rhode Island, 2005
Sandblasted mirror; oil paint
H. 172.8 cm, W. 203.2 cm, D. 5.1 cm
The Corning Museum of Glass
(2005.4.162, the 20th Rakow Com-
mission)

Important New Acquisitions at The Corning Museum of Glass

Throughout the year 2005 and into January 2006, The Corning Museum of Glass pursued a number of important acquisitions that will have a dramatic impact on the scope and quality of its permanent collection of contemporary glass. These acquisitions, both purchases and gifts, were made possible through the exceptional generosity of individuals who have repeatedly demonstrated their commitment to the Museum and to contemporary glass, and we are deeply grateful for their support.

The most important gift in 2005–2006 came from the Ben W. Heineman Sr. Family. In 2005, Barry Friedman of Barry Friedman Ltd. also made a significant gift, and Lino Tagliapietra and Heller Gallery, New York City, made it possible for the Museum to pursue the acquisition of the large installation *Endeavor*. The individuals, foundations, and companies that donated funds toward the purchase of *Endeavor* include Corning Incorporated, the members of the Museum's Ennion Society, The Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Mr. and Mrs. James R. Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, E. Marie McKee and Robert Cole Jr., the Honorable and Mrs. Amory Houghton Jr., and Peter and Cathy Volanakis. These dedicated donors have been instrumental in enabling the Museum to acquire important examples of contemporary art in glass.

Ben W. Heineman Sr. Family Donates Collection of Contemporary Glass to Corning

Over the course of 20 years, Ben W. Heineman Sr., an American art collector and the former chairman and chief executive officer of Northwest Industries, and his wife, Natalie G. Heineman, have thoughtfully assembled one of the largest and finest private collections of contemporary studio glass in the United States. In January 2006, the Heinemans announced that their collection will be donated in its entirety to The Corning Museum of Glass.

Mr. Heineman, a trustee emeritus, and his wife have supported the Museum for more than a decade in acquiring important works of art in glass. The objects they have bought or helped to buy for the Museum include sculptures by Jon Clark, Bernard Dejonghe, Stanislav Libenský and Jaroslava Brychtová, Sherry Markovitz, Thomas Patti, Clifford Rainey, Christopher Wilmarth, and Betty Woodman. These outstanding works will soon be joined by many others of equally high caliber. Together, they will significantly alter the character and add to the distinction of the Museum's permanent collection.

The Heineman Collection, which numbers about 250 objects, is distinguished by its high quality and breadth.

The Heinemans have collected works by many leading studio glass artists dating from the 1960s to today. Some of these artists are represented in the collection by multiple works, constituting individual collections within the larger collection. Artists with numerous and/or major pieces in the Heineman Collection include Howard Ben Tré, Dale Chihuly, Dan Dailey, Michael Glancy, Eric Hilton, Pavel Hlava, David Huchthausen, Kreg Kallenberger, Stanislav Libenský and Jaroslava Brychtová, Harvey Littleton, Richard Marquis, Klaus Moje, Joel Philip Myers, Thomas Patti, Michael Pavlík, Mark Peiser, Mary Shaffer, Lino Tagliapietra, Bertil Vallien, František Vízner, Steven Weinberg, and Toots Zynsky.

Other internationally known artists represented in the Heineman Collection are Peter Aldridge, Tina Aufiero, Martin Blank, Zoltan Bohus, Jane Bruce, Robert Carlson, William Carlson, Sydney Cash, José Chardiet, Daniel Clayman, Michael Cohn, KéKé Cribbs, Bohumil Eliáš, Kyohei Fujita, Henry Halem, Marian Karel, Jon Kuhn, Dominick Labino, Antoine Leperlier, Etienne Leperlier, Marvin Lipofsky, Maria Lugossy, Flora Mace and Joey Kirkpatrick, Dante Marioni, William Morris, Clifford Rainey, Seth Randal, Colin Reid, Richard Ritter, Ginny Ruffner, Jack Schmidt, Livio Seguso, Paul Stankard, Karla Trinkley, Aleš Vašíček, James Watkins, Ann Wolff, Hiroshi Yamano, Dana Zámečnicková, Yan Zoritchak, and Czesław Zuber.

Heineman Collection rarities include a stunning group of thermal-formed sculptures by Thomas Patti, an important compilation of Dale Chihuly's peachblow *Blanket Cylinders*, significant mold-melted sculptures by Stanislav Libenský and Jaroslava Brychtová, and poetic assemblages of early vessels by David Huchthausen and Mark Peiser that have been passionately brought together over several years. Eric Hilton's monumental *Life Sanctuary* is the "partner" of the Museum's Steuben masterwork *Innerness*, while *Cargo Seed*, a huge sand-cast boat by Bertil Vallien, is one of the largest boats the artist has created.

The Corning Museum collects comprehensively, and because it focuses its collecting on a specific material, it has the unusual opportunity to accumulate an artist's work in a range that might not be possible in a general art, craft, or design museum. The Heineman Collection complements and develops the Museum's collection in essential ways. For some artists, such as Dale Chihuly, Michael Glancy, Harvey Littleton, Richard Marquis, Tom Patti, and Lino Tagliapietra, the Museum will gain a considerable number of objects. In building the permanent collection at Corning, a significant representation of the artists who are groundbreaking pioneers of the Studio Glass movement is of vital importance. In this specific way, and in the expansion of our holdings in general, the Heineman Collection enables the Museum to effectively continue its role as the leading caretaker of the evolving history of glass used as a medium for art.

In honor of the Heinemans' extraordinary contribution, the Museum will designate its large contemporary glass

gallery "The Ben W. Heineman Sr. Family Gallery." A smaller named gallery, inspired by the Heinemans' interest in collecting artists' works in depth, will present solo exhibitions focusing on artists' careers, as shown by objects drawn from the Museum's permanent collection. Because an artist is not usually represented by more than one piece in the main contemporary gallery, the focus gallery will enable the Museum to display all of the works by an individual artist in its collection, and to develop educational programming about the artist.

A presentation of the entire Ben W. Heineman Sr. Family Collection will be the Museum's special summer

exhibition in 2009, and a fully illustrated catalog of the complete collection will be published at that time. The book will document the collection and explore the Heinemans' abiding passion for art and artists.

The Heineman Collection will make the Corning Museum the world's leading repository of contemporary art in glass. The collection significantly augments our holdings, and it includes what will be some of the finest works in our permanent collection. In its documentation of the careers of key artists, the Heineman Collection is a magnificent legacy both to the Museum and to the field of contemporary glass worldwide.



Dedicant 11

Howard Ben Tré (American, b. 1949)

United States, Providence, Rhode Island, 1988

Cast glass; brass, copper leaf, gold leaf, patina

H. 121.9 cm, W. 38.1 cm, D. 26.6 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family



Gray, Blue and Lavender Persian Set

Dale Chihuly (American, b. 1941)

United States, Seattle, Washington, 1988

Blown and hot-worked glass, assembled

H. 43.1 cm, W. 53.3 cm, D. 33 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family



Crystal Concentration

Michael Glancy (American, b. 1952)

United States, Rehoboth, Massachusetts, 1985

Blown glass, sandblasted; copper-electroformed, silver-plated

Vase: H. 17.7 cm, Diam. 11.4 cm; largest base: H. 1.2 cm, W. 37.4 cm, D. 46.9 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family



Head IV

Stanislav Libenský (Czech, 1921–2002) and

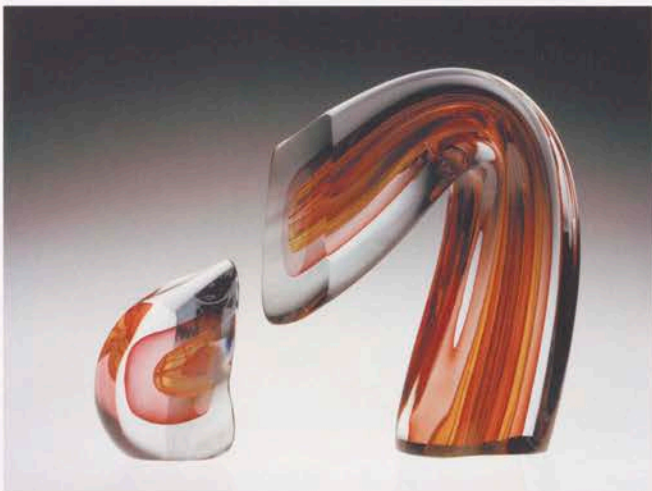
Jaroslava Brychtová (Czech, b. 1924)

Czechoslovakia, Železný Brod, 1986

Mold-melted glass, cut

H. 53.3 cm, W. 28.5 cm, D. 20.3 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family



Red/Amber Sliced Descending Form

Harvey K. Littleton (American, b. 1922)

United States, Spruce Pine, North Carolina, 1981–1984

Blown glass, cased, cut

Larger: H. 35.5 cm, W. 29.2 cm, D. 7.6 cm;

smaller: H. 18.4 cm, W. 11.4 cm, D. 7.6 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family

#17

Klaus Moje (German, b. 1936)

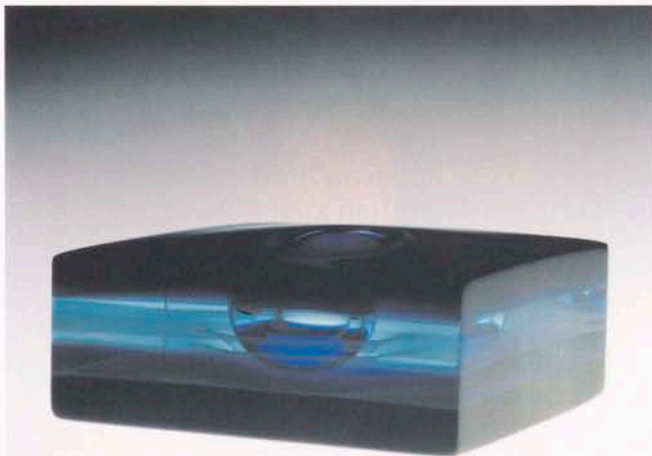
Australia, Canberra, Australian Capital Territory, 1988

Kiln-formed glass

H. 44.4 cm, W. 44.4 cm, D. 7.6 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family





Compacted Horizontal Solarized Blue

Thomas Patti (American, b. 1943)

United States, Plainfield, Massachusetts, 1987

Thermal-formed and electro-metalized glass and polycarbonate

H. 6.9 cm, W. 15.5 cm, D. 10.7 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family



Cargo Seed

Bertil Vallien (Swedish, b. 1938)

Sweden, Kosta, 1988

Sand-cast glass, glass inclusions; wire

H. 11.4 cm, L. 196.2 cm, D. 13.9 cm

The Corning Museum of Glass, promised gift of the Ben W. Heineman Sr. Family

***Endeavor*, an Installation by Lino Tagliapietra**

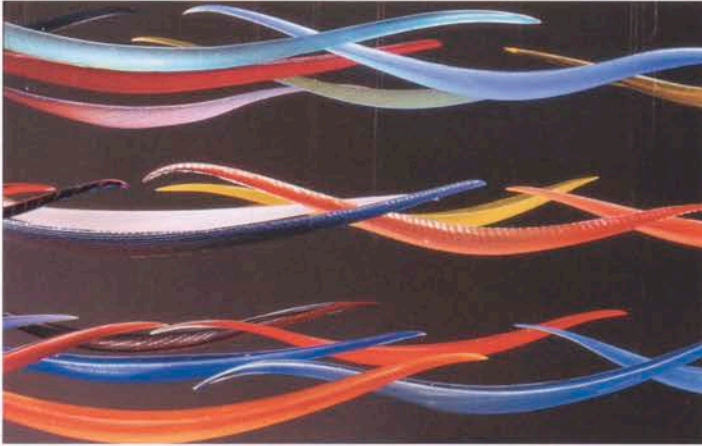
Lino Tagliapietra is considered to be the foremost glassblower in the world today, and his exceptional talent, knowledge, and teaching ability have given direction to the careers of many artists working in glass throughout the world.

In 1979, Tagliapietra boarded his first airplane to come to the United States to teach at the invitation of Dale Chihuly. For Americans, he opened a path onto centuries of craft knowledge—knowledge that was shared, not for the benefit of industry, but for art. By teaching the historic and vibrant language of Venetian glassworking, Tagliapietra has, in fact, preserved its traditions for many future generations.

For most of his career, Tagliapietra has been recognized as an experienced designer and craftsman of the highest technical expertise. In his 50s, he undertook a rigorous re-examination of his practice, and he emerged, in the 1990s, as a powerful artist. Tagliapietra has not been afraid to experiment and to make mistakes, and he has benefited immensely from the risks he has taken with his art.

In 2005, The Corning Museum of Glass acquired *Endeavor*, one of a small but growing collection of masterpieces by the most important artists working in glass today. A major installation by Tagliapietra, *Endeavor* consists of 18 blown and cold-worked boat forms, each approximately four feet long, which are suspended from steel cables. This idea was first explored by the artist in his 1998 installation for the “Venezia Aperto Vetro” exhibition in Venice.

The floating, airy forms and rich colors of *Endeavor* capture the evanescent and mysterious qualities of glass. Tagliapietra has taken the *canoa* (canoe) form—which appeared in Muranese glass throughout the 20th century, most notably in the products of Venini—and he has transformed it. His boats are elegant and natural, impossibly elongated yet beautifully light, strong, and efficient, just like the uniquely proportioned gondolas that navigate the Venetian lagoon. The massing of the boats is an eloquent evocation of the emotional and romantic character of blown glass—and of Venice, its undisputed home.



Endeavor (detail installation)

Lino Tagliapietra (Italian, b. 1934)

United States, Seattle, Washington, 2004

Blown glass, cut, *battuto*-cut; steel cable

Dimensions variable; largest boat: L. 166.3 cm

The Corning Museum of Glass (2005.4.170, purchased with funds from Corning Incorporated, the Ennion Society, The Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Mr. and Mrs. James R. Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, E. Marie McKee and Robert Cole Jr., the Honorable and Mrs. Amory Houghton Jr., Peter and Cathy Volanakis, Lino Tagliapietra, and the Heller Gallery)

Photo: Eva Heyd, courtesy of the artist

Barry Friedman Ltd. Gift

Barry Friedman of the fine and decorative arts gallery Barry Friedman Ltd. in New York City has been a generous supporter and friend of the Museum for many years. In 2002 and 2003, he made major gifts, and his third large gift, in 2005, gives the Museum a fine representation of some of the artists who have been exhibited in his well-known gallery. His interest in Corning has always been appreciated and welcome.

The highlight of Friedman's impressive 2005 donation of 93 works of art in glass is a diverse group of vessels and sculptures made by the Amsterdam-based American artist Richard Meitner. Thanks to Friedman's gifts, the Museum now represents Meitner's career in unusual range and depth.

Richard Meitner is an artist who has been consistently underrecognized in the world of contemporary glass. An "artist's artist," he aims to create contradiction in his work by subverting boundaries and employing multiple meanings. In his *Kimono Vases* of the 1980s, which seek to redefine traditional vessel forms, and in his surrealist sculptures of the 1990s that engage in fantasy, mythology, and science, Meitner always makes his clever, mercurial presence felt. A trickster, he enjoys questions and puzzles, yet he devotes equal energy to elements of mystery and wonder.

The Friedman gift also includes a sizable group of Italianate vessels by the American and Swiss partners Philip Baldwin and Monica Guggisberg. Inspired by the designs of the mid-20th-century Italian architect Carlo Scarpa, Baldwin and Guggisberg's vessels are distinguished by their modernist tapered forms, vivid colors, and intricate surface carving.

An important group of vessels and design drawings from the 1960s and 1970s by the Czech artist František Vizner and color studies by the Dutch artist Mieke Groot are other highlights of the Friedman gift. Groot's explora-

tion of color and texture, inspired and enriched by her frequent trips to West Africa, is beautifully reflected in a set of simple, rounded vessel shapes. The early designs by Vizner, a master of the minimalist sculptural vessel, exhibit a surprising range of forms and techniques.

Some of the objects and sculptures donated by Friedman in 2005 were created by artists he introduced to the Museum's collection in 2003, such as the British sculptor Galia Amsel, who is now working in New Zealand, and the American artist Paul Schwieder. Works by the Australian artists Benjamin Edols and Kathy Elliott, which are also part of the Friedman gift, are new to the Museum's collection in 2005.



Giraffa Molato Piatto

Philip Baldwin (American, b. 1947) and

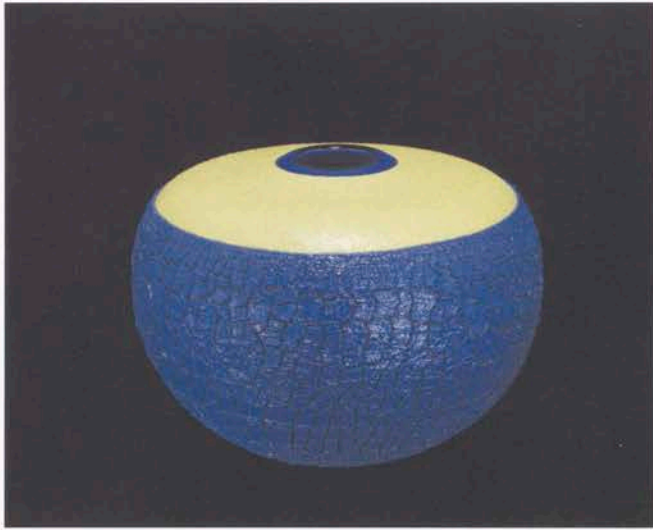
Monica Guggisberg (Swiss, b. 1955)

France, Paris, 2002

Blown glass, cased, cut

H. 32.1 cm, Diam. 24.1 cm

The Corning Museum of Glass (2005.3.47, gift of Barry Friedman Ltd., New York)



Vase

Mieke Groot (Dutch, b. 1949)

The Netherlands, Amsterdam, 1997

Blown glass, enameled

H. 19.1 cm, Diam. 25.4 cm

The Corning Museum of Glass (2005.3.53, gift of Barry Friedman Ltd., New York)

Vase with blue overlay and orange applications

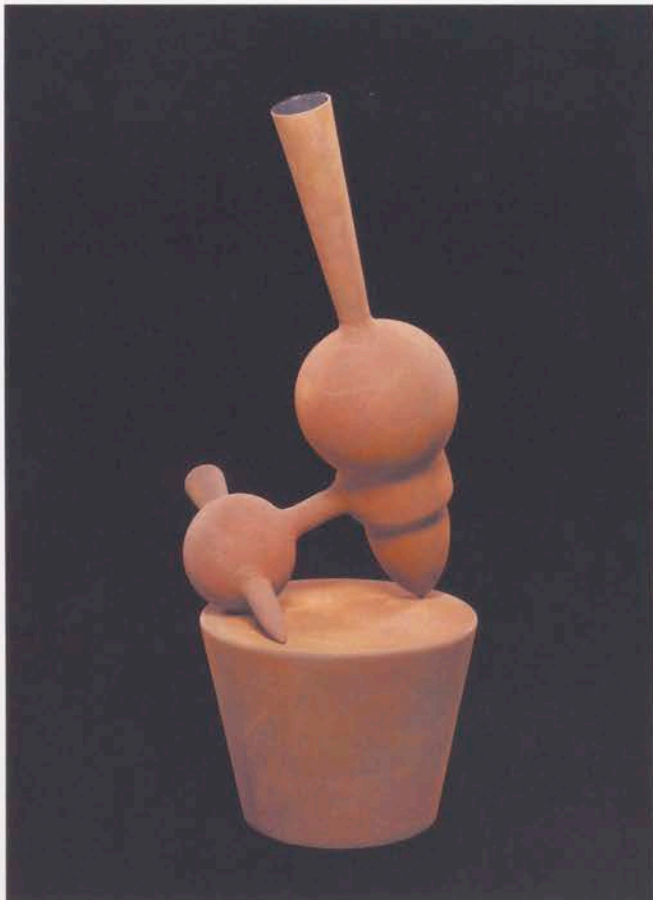
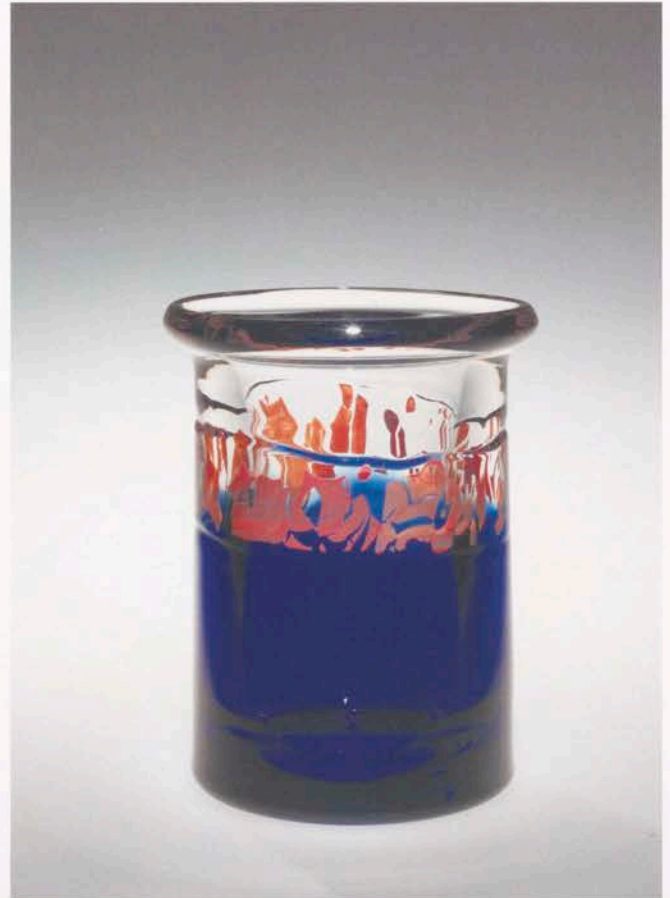
František Vízner (Czech, b. 1936)

Czechoslovakia, Škrdlovice, 1973

Mold-blown and hot-worked glass

H. 19.1 cm, Diam. 14 cm

The Corning Museum of Glass (2005.3.95, gift of Barry Friedman Ltd., New York)



Axis

Richard Meitner (American, b. 1949)

The Netherlands, Amsterdam, 2001

Blown glass; oxidized iron

H. 62.2 cm, W. 25.7 cm

The Corning Museum of Glass (2005.3.63, gift of Barry Friedman Ltd., New York)

Recent Important Acquisitions

This section consists of photographs and descriptions of objects recently added to public and private collections in the United States and abroad. All of these objects were made between 1946 and the present. Caption information has been provided by the owners. Because of the large

number of submissions this year, explanatory notes have been omitted.

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



Crisaliforme

Cristiano Bianchin (Italian, b. 1963)

Italy, Murano, 2004

Blown glass, wheel-ground, cut, polished; elm wood base

H. 71.9 cm

Victoria and Albert Museum, London, England

(C.46-2005, gift of the artist)

Photo: Ken Jackson



Pragnanz

William Carlson (American, b. 1950)

United States, Urbana-Champaign, Illinois, about 1990

Glass, granite, embedded wire

H. 94.6 cm, W. 49.5 cm, D. 35.5 cm

The Cleveland Museum of Art (2005.186a-c, gift of Francine and Benson Pilloff)



Trifold

Sydney Cash (American, b. 1941)

United States, Marlboro, New York, about 1990

Sheet glass, slumped; metal wire, printed paper, metal frame with wooden backing

H. 37.2 cm, W. 26.8 cm, D. 18.5 cm

The Cleveland Museum of Art (2005.184, gift of Francine and Benson Pilloff)



Chausette (Dark Purple)

Nadège Desgenétez (French, b. 1973)

United States, Pittsburgh, Pennsylvania, 2004

Blown *incalmo* glass

H. 62.23 cm, W. 22.22 cm, D. 11.43 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania

(2005.7, purchased with funds from the

Helen Johnston Acquisition Fund)



Lidded Trunk Vessel #1

Ron Desmett (American, b. 1948)

United States, Pittsburgh, Pennsylvania, 2002

Blown glass, sandblasted

H. 74.3 cm, W. 39.37 cm, D. 43.2 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania

(2005.58a, b)



Opaline Bottle and Stopper

Fritz Dreisbach (American, b. 1941)

United States, Providence, Rhode Island, Rhode Island School of Design, 1970

Blown and hot-worked opaline glass

H. 34.4 cm, W. 18.7 cm, D. 10.1 cm

The Corning Museum of Glass (2005.4.174)

Anonymous Connections VI

Sally Fawkes (British, b. 1968)

United Kingdom, London, England, 2005

Cast glass, polished, mirrored

H. 16 cm, W. 23 cm, L. 54 cm

Shipley Art Gallery, Gateshead, U.K. (2005.131)





Bottle with Cockerel Stopper

Kaj Franck (Finnish, 1911–1989)

Finland, designed in 1958, made by the Nuutajärvi glass factory in 1962

Blown glass

H. 32.4 cm, Diam. 11.7 cm

Philadelphia Museum of Art (2004-167-1a, b, purchased with funds from the Bloomfield Moore Fund)

Photo: Graydon Wood



Plaque with Portrait of Samuel Beckett

Jiří Halcuba (Czech, b. 1928)

Czech Republic, Prague, 2000

Engraved glass

H. 19.7 cm

Museum of Decorative Arts in Prague

(102.328, gift of Pokorna Gallery, Prague)

Photo: Ondřej Kocourek



Yellow, Inclusion

Henry J. Hillman Jr. (American, b. 1951)

United States, Portland, Oregon, 2003

Cast glass

H. 52.71 cm, W. 25.4 cm, D. 15.2 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania

(2005.16, purchased with funds from the Decorative Arts

Purchase Fund)



Stackable Bowls from "Europa" Series

Margarete Jahny and **Erich Müller**

for VEB Glaswerk Schwepnitz, 1965

Pressed glass

Larger: H. 4.5 cm, D. 12 cm

Museum für Kunsthandwerk, Leipzig, Germany

(2004.205, purchased with funds from

the Kulturstiftung des Freistaates Sachsen

and the Kulturstiftung der Länder)

Photo: Christoph Sandig



Planglasväv (Plate Glass Texture)

Annika Jarring (Swedish, b. 1967)

Sweden, Urshult, 2003

Plate glass; silicon

H. 66 cm, Diam. (max.) 60 cm

Smålands Museum, Växjö, Sweden

Horse Skeleton

Dafna Kaffeman (Israeli, b. 1972)

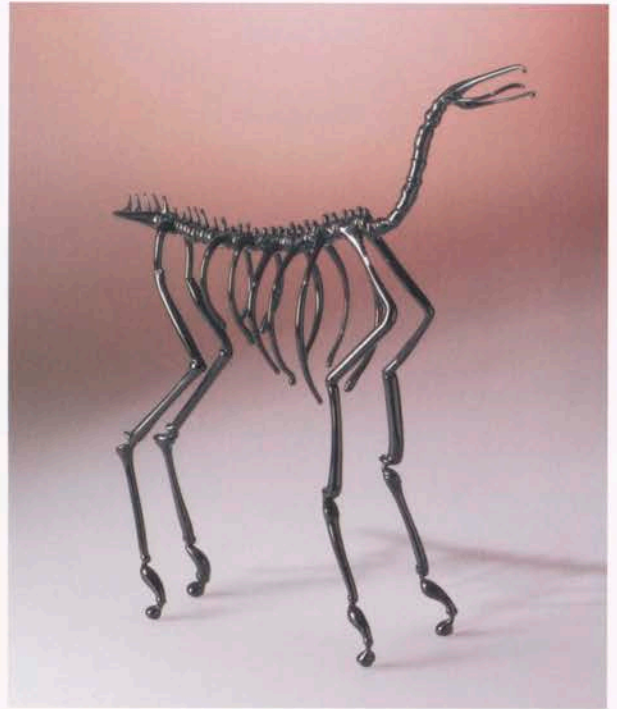
Israel, Jerusalem, 2003

Flameworked glass

H. 24 cm, W. 21 cm, D. 6 cm

The Corning Museum of Glass

(2005.3.22, gift of Dale and Doug Anderson)



Streetwise

Alison Kinnaird (Scottish, b. 1949)

United Kingdom, Scotland, 2003

Engraved dichroic glass panels, optical fiber lighting

H. 150 cm, W. 150 cm, D. 2 cm

Alexander Tutsek-Stiftung, Munich, Germany





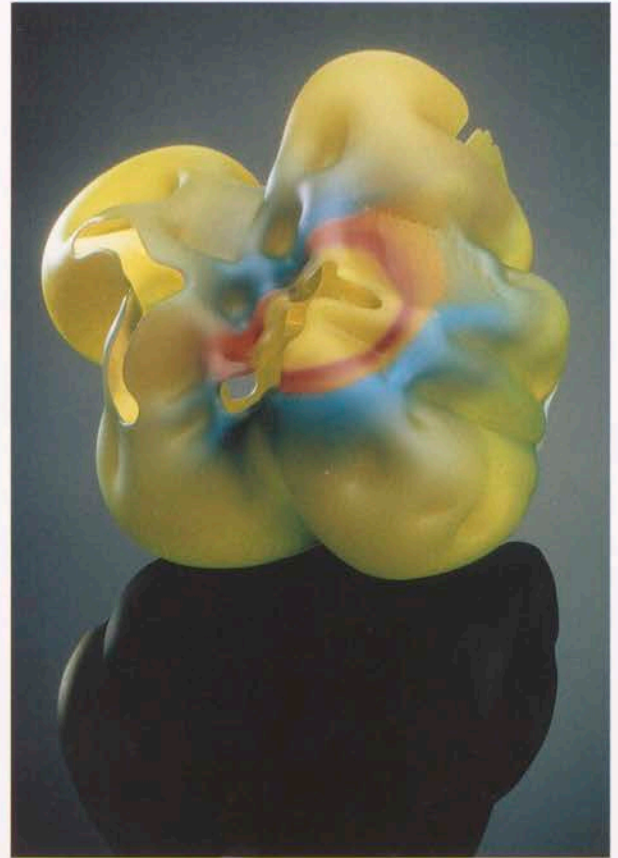
Evening Dress with Shawl

Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod, 2004
Mold-melted glass
H. 150 cm

The Corning Museum of Glass

(2005.3.21, gift in part of the Ennion Society)

Photo: Gabriel Urbánek and Ondřej Kocourek, courtesy of the artist



Pilchuck Summer Series #20

Marvin Lipofsky (American, b. 1938)
United States, Stanwood, Washington, Pilchuck Glass
School, 1988–1991

Mold-blown glass, cut, sandblasted, acid-polished
H. 35.6 cm, Diam. 40.6 cm

Tacoma Art Museum, Tacoma, Washington
(gift of Anne Gould Hauberg)

Photo: M. Lee Fatherree



Venini Series 1972, #7

Marvin Lipofsky (American, b. 1938)
Italy, Murano, Venini, 1972
Blown glass

H. 21.59 cm, W. 30.5 cm, D. 25.4 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania (2005.48)



Pear

Flora C. Mace (American, b. 1949) and
Joey Kirkpatrick (American, b. 1952)
 United States, Seattle, Washington, 1997
 Fused and blown glass
 H. 67.3 cm, Diam. 41.9 cm
The Cleveland Museum of Art
 (2005.182, gift of Francine and Benson Pilloff)



Tajemné vejce (Mysterious Egg)

Jan Mareš (Czech, 1953–2005)
 Czech Republic, Nový Bor, 2004
 Cut glass; coated mirror, black basalt
 H. 29.8 cm, Diam. 22.4 cm
The Corning Museum of Glass (2005.3.4)



*Double-Handled Vessel, Double Bubble Vessel,
 and Trapezoidal Bottle*

Richard Marquis (American, b. 1945)
 United States, Berkeley, California, University of California,
 1967–1968
 Blown glass; paint (trapezoidal bottle)
 Largest: H. 25.4 cm, W. 12.7 cm, D. 5 cm
The Corning Museum of Glass
 (2005.4.169; .167, gift of Johanna Nitzke Marquis; .168)

Standing Stone
William Morris (American, b. 1957)
United States, Seattle, Washington, 1989
Mold-blown glass
H. 121.5 cm, W. 35.5 cm, D. 23 cm
The Cleveland Museum of Art
(2005.185, gift of Francine and Benson Pilloff)



Necklace, *Guirlandes*
(Garlands)

Evert Nijland (Dutch, b. 1971)
The Netherlands, Amsterdam,
2004

Lampworked glass;
silver, elastic, sealing wax
L. 42 cm

Mint Museum of Craft + Design,
Charlotte, North Carolina
(2005.50.4, purchased with
funds from the Windgate Fund)



La Gola Azzurra

Yoichi Ohira (Japanese, b. 1946)

Italy, Murano, 2004

Blown glass canes with *murrine*, aventurine, and powder inserts; partial *inciso* and polished surface

H. 63.5 cm, W. 65.4 cm, D. 8.3 cm

Museum of Arts & Design, New York, New York
(2005.26, purchased with funds provided by an anonymous foundation)

Dorothy, from Oz Suite

Charles Parriott (American, b. 1952)

Czech Republic, Turnov, 1999

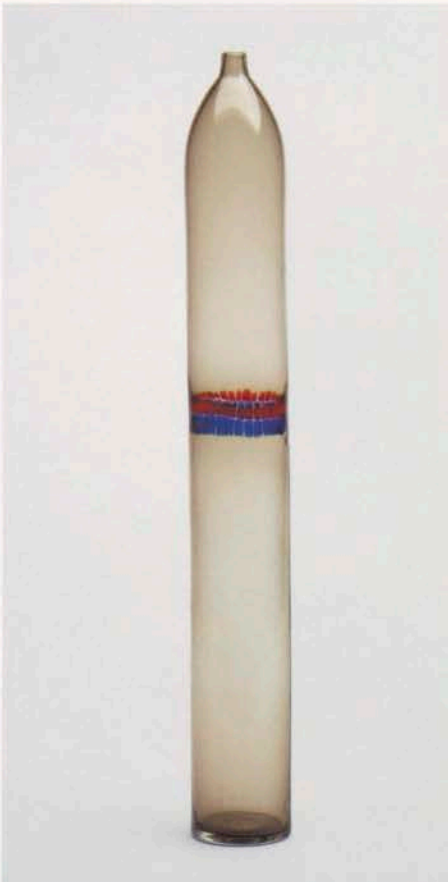
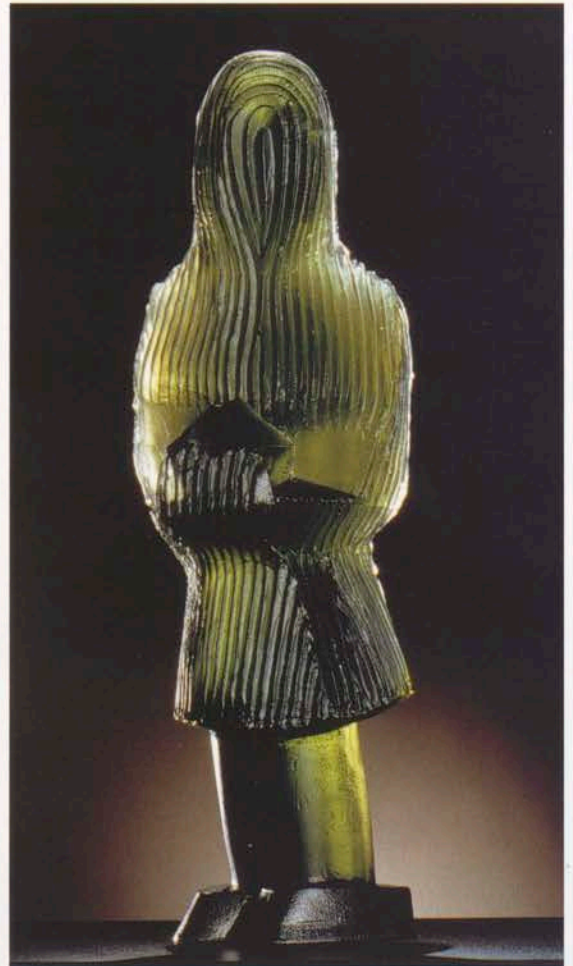
Cast glass

H. 45.7 cm, W. 15.2 cm, D. 12.7 cm

Tacoma Art Museum, Tacoma, Washington

(purchased with funds provided by Anne Gould Hauberg)

Photo: Russell Johnson



Bottle

Peter Pelzel (Italian, b. 1937)

Italy, Murano, Vistosi, about 1962

Blown glass with bands of *murrine*

H. 46.7 cm, Diam. 6.7 cm

Philadelphia Museum of Art (2004-168-1)



Twins

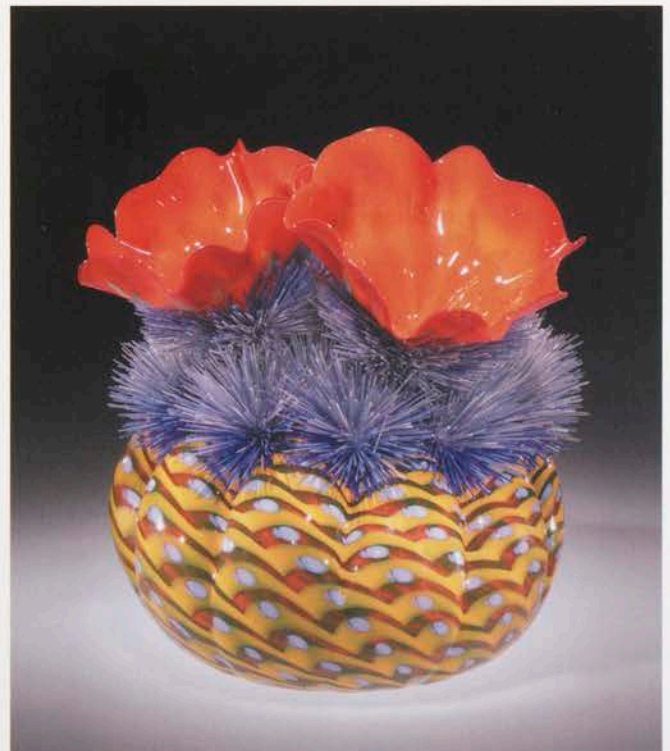
Sibylle Peretti (German, b. 1964)

Germany, 2002

Pâte de verre, glass drops

H. 27 cm, W. 23 cm, D. 13 cm

Alexander Tutsek-Stiftung, Munich, Germany



53 Year Old Cactus

Flo Perkins (American, b. 1951)

United States, Santa Fe, New Mexico, 2004

Blown glass, assembled

H. 27.9 cm, W. 33 cm, D. 38.1 cm

The Corning Museum of Glass
(2005.4.20, gift of William C. Agnew)

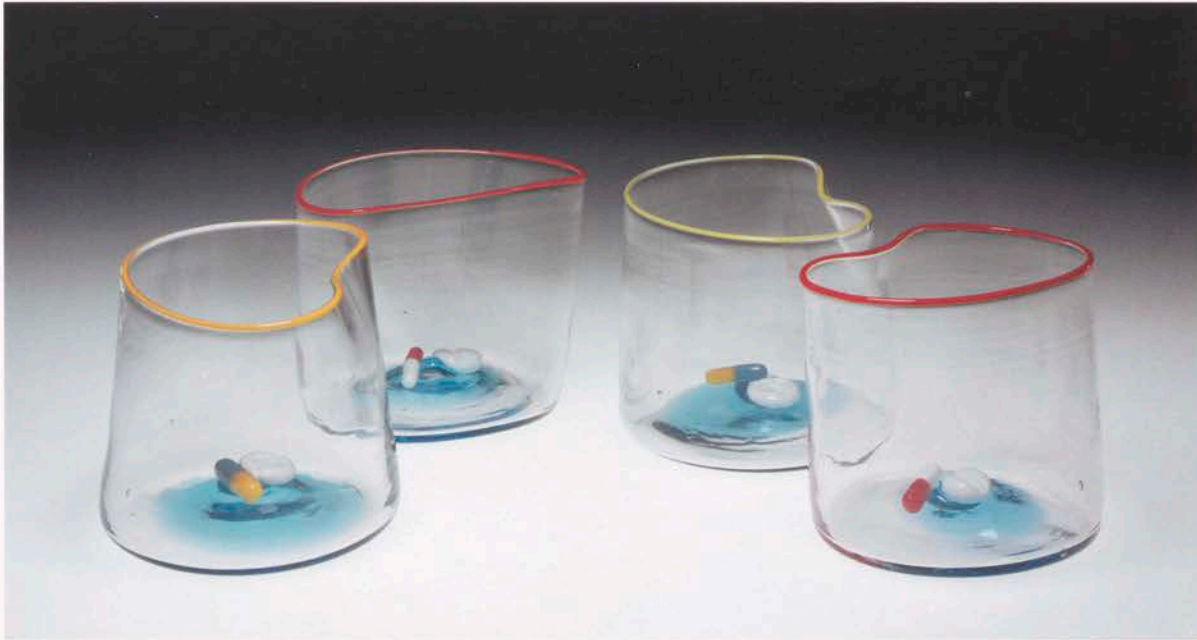
Return
Susan Point (Canadian, b. 1952)
Canada, Vancouver, British Columbia, 2003
Cast glass; stainless steel, acrylic paint, red cedar
H. 73.7 cm, W. 81.3 cm, D. 91.4 cm
Museum of Arts & Design, New York, New York
(2005.31, purchased with funds provided by an
anonymous foundation)



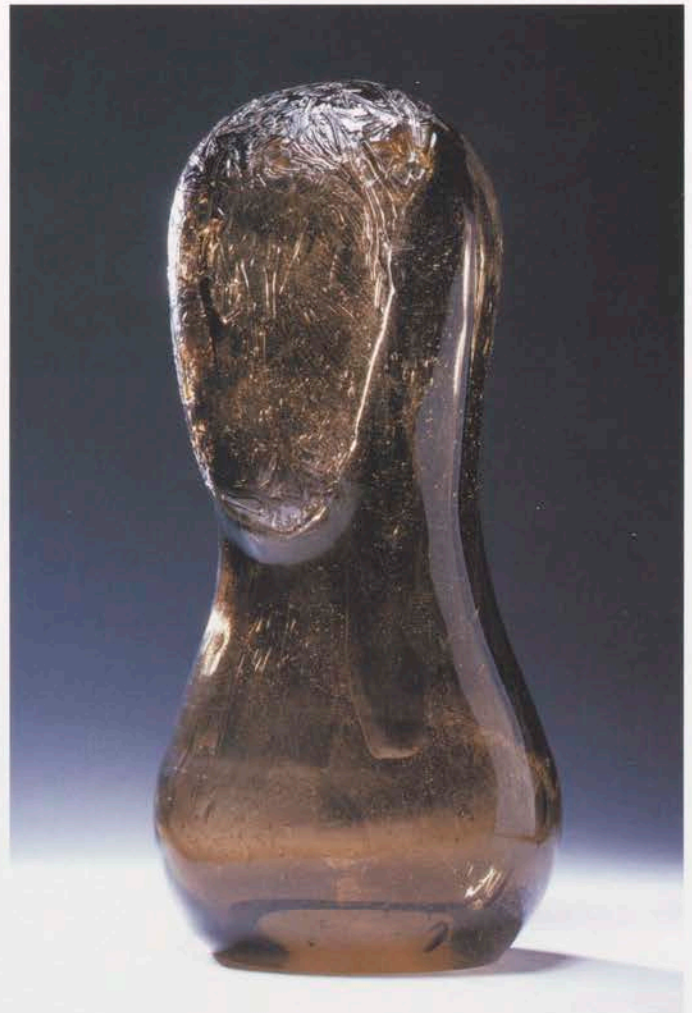
Lurid Gasp Johnson
Stephen Rolfe Powell (American, b. 1951)
United States, Danville, Kentucky, 1999
Blown glass
H. 95.3 cm, W. 67.6 cm, D. 16.8 cm
Muskegon Museum of Art, Muskegon, Michigan
(2005.1, gift of Robert D. and C. Corcoran Tuttle)

Vase, Views Through
Václav Řezáč (Czech, b. 1977)
Czech Republic, Kamenický Šenov,
Bratři Jílkové Glassworks, 2003
Blown glass, sandblasted, cut, etched
H. 30 cm
Museum of Decorative Arts in Prague
(DE 10781, gift of the artist)
Photo: Ondřej Kocourek





Set of Four Drinking Glasses, *Glasses and Pills*
Maria Grazia Rosin (Italian, b. 1958)
 Italy, Murano, designed in 2000 and made in 2005
 Blown and flameworked glass
 Largest: H. 7.6 cm, W. 10.3 cm, D. 8.6 cm
The Corning Museum of Glass
 (2005.3.37, gift of the artist)



Hlava
René Roubíček (Czech, b. 1922)
 Made by Josef Rozínek
 Czechoslovakia, Nový Bor, 1977
 Blown glass, trailed decoration
 H. 56.2 cm, W. 27.7 cm
Victoria and Albert Museum, London, England
 (C.18-2005, purchased with funds from members
 of the museum)
 Photo: Ken Jackson



Untitled
René Roubíček (Czech, b. 1922)
Czechoslovakia, Škrdlovice, dated 1971
Blown and hot-worked glass
H. 55 cm, W. 24.3 cm, D. 21.5 cm
The Corning Museum of Glass (2005.3.18)



Ball (of Thread)
Miluše Roubíčková (Czech, b. 1922)
Czech Republic, Lindava, Ajeto Glassworks, 2003
Blown and hot-worked glass
Diam. 45 cm
Museum of Decorative Arts in Prague
(DE 10855/1, gift of the artist)
Photo: Ondřej Kocourek



Murrine Plate
Carlo Scarpa (Italian, 1906–1978)
Italy, Murano, about 1940
Blown *murrine* with *battuto* surface
H. 5.71 cm, Diam. 26.67 cm
Carnegie Museum of Art,
Pittsburgh, Pennsylvania (2005.47)



Dreams of the Fisherman's Wife

Judith Schaechter (American, b. 1961)

United States, Philadelphia, Pennsylvania, 2004

Stained glass in a light box

H. 85.09 cm, W. 132.1 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania

(2005.6, purchased with funds from the Ailsa Mellon Bruce Fund)



Hemophilia

Judith Schaechter (American, b. 1961)

United States, Philadelphia, Pennsylvania, 2004

Flash glass, sandblasted, engraved, kiln-fired, layered; enamel, silver

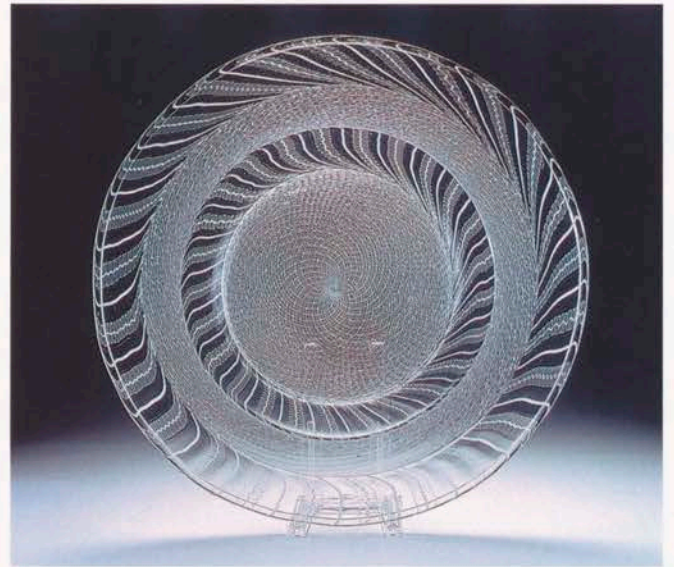
H. 118 cm, W. 65 cm, D. 17 cm

Mint Museum of Craft + Design, Charlotte, North Carolina

(2005.34, purchased with funds from the Windgate Fund)



The Patron Saint of Circus Apes Day Parade
Judith Schaechter (American, b. 1961)
 United States, Philadelphia, Pennsylvania, 2000
 Stained glass
 H. 55.9 cm, W. 167.6 cm, D. 15.2 cm
Museum of Arts & Design, New York, New York



Platter
Archimede Seguso (Italian, 1909–1999)
 Italy, Murano, 1950s
 Blown *incalmo*, *reticello*, and *zanfirico* glass
 H. 5.71 cm, Diam. 55.9 cm
Carnegie Museum of Art, Pittsburgh, Pennsylvania
 (2005.29, purchased with funds from
 the James L. Winokur Fund)



Oystercatcher Rattle
Preston Singletary (American, b. 1963)
 United States, Seattle, Washington, 2005
 Blown glass, sandblasted
 H. 47 cm, W. 40.6 cm, D. 15.2 cm
Museum of Arts & Design, New York, New York
 (2005.28, purchased with funds provided by an anonymous
 foundation)
 Photo: Russell Johnson

Relik/Fetisch VIII
Björn Stern (Swedish, b. 1969)
 Sweden, 1989–1990
 Blown glass; *pâte de verre*
 H. 30 cm, Diam. (cup) 10 cm
Smålands Museum, Växjö, Sweden



Bulb VI and Bulb III
Ann Wåhlström (Swedish, b. 1957)
 United States, Tacoma, Washington, 2003
 Blown glass
 Larger: H. 54.6 cm, Diam. 26.6 cm
The Corning Museum of Glass
 (2005.4.8, .9, gift of the artist and Elliott
 Brown Gallery, Seattle)



Pioneer
Gareth Noel Williams (Welsh, b. 1970)
 The Netherlands, Amsterdam, 2004
 Blown glass; sewn cotton; polyurethane
 H. 36 cm, W. 34 cm, L. 63 cm
Victoria and Albert Museum, London, England
 (C.50-2005, anonymous gift)
 Photo: Ken Jackson



Bowl, *Coreano*

Tapio Wirkkala (Finnish, 1915–1985)

Italy, Murano, Venini, 1966

Blown glass

H. 12 cm, Diam. 30.2 cm

Stedelijk Museum, Amsterdam, The Netherlands
(2005.1.0100)



Vase, *Bolle*

Tapio Wirkkala (Finnish, 1915–1985)

Italy, Murano, Venini, 1967

Blown *incalmo* glass

H. 25 cm, Diam. 15 cm

Stedelijk Museum, Amsterdam, The Netherlands
(2005.1.0179)



Persona

Ann Wolff (German, b. 1937)

Germany, Berlin, 2004

Mold-melted glass, cut, polished

H. 34 cm, W. 33 cm, D. 23 cm

Alexander Tutsek-Stiftung, Munich, Germany

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

New Glass Review 28

Jedes Jahr veranstaltet das Corning Museum of Glass, N.Y./USA, einen internationalen Wettbewerb, um 100 Dias von neuen Werken aus Glas auszuwählen. Eine internationale Jury trifft die Auswahl. Die 100 ausgewählten Arbeiten werden im Frühjahr 2007 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 2005 und dem 15. September 2006 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 vollständig ausfüllen und insgesamt drei Farbdias oder Digitalbilder beifügen, die eine bis drei 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 Namen des Künstlers und dem Titel des Objekts tragen sowie die Angabe „oben“ enthalten. Verwenden Sie für Digitalaufnahmen die höchste Auflösung Ihres Fotoapparates. Digitalbilder sind auf CD-ROM einzusenden und müssen den Namen des Künstlers und den Titel des Werks tragen. Bewerbungen per E-Mail werden nicht akzeptiert. Die Qualität der Abbildungen hängt von der Qualität der Dias ab. Alle Abbildungen werden Eigentum des Corning Museum of Glass. Sie werden in das umfangreiche audiovisuelle Archiv der Rakow Library 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 **1. Oktober 2006** (Poststempel). Unterlagen an:

Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 slides of new works in glass. The selection is made by an international jury. The 100 works chosen will be published in Spring 2007. 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, 2005, and September 15, 2006, 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 or digital images illustrating one to three works. The size of the slides should be 35 mm, 5,1 x 5,1 cm. The slides must be labeled with the artist's name and the title of the piece, and must also indicate "top" of object. Digital images should be made using the highest-resolution setting on your camera. Please submit digital images on CD-ROM, labeled with the artist's name and the title of the piece. E-mail submissions will not be accepted. The quality of the reproductions depends on the quality of the images. All images become the property of The Corning Museum of Glass. They will be added to the Rakow Library's extensive audiovisual archive, 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 1, 2006**, and addressed to:

Chaque année, le Corning Museum of Glass, N.Y./U.S.A., organise un concours international afin de choisir 100 diapositives des nouveaux ouvrages en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés en printemps 2007. 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 2005 et le 15me septembre 2006.

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

Conditions: Les participants doivent remplir le formulaire de candidature suivant à la présente sur tous les points et y annexer au total trois diapositives en couleurs ou images numériques présentant entre une et trois de leurs ouvrages. Les diapositives auront une dimension de 35 mm, 5,1 x 5,1 cm. Elles seront munies d'une étiquette adhésive portant le nom de l'artiste et le titre de l'ouvrage, ainsi que l'indication «en haut». Les images numériques doivent être faites en utilisant la plus haute résolution qui est possible avec votre appareil-photo. Les images numériques doivent être soumises sur CD-ROM et porter le nom de l'artiste et le titre de l'ouvrage. Les soumissions par email ne seront pas acceptées. La qualité des reproductions dépend de la qualité des diapositives. Toutes les images seront la propriété du Corning Museum of Glass. Elles trouveront un bon accueil aux importantes archives de la Rakow Library qui est à la disposition de tous intéressés, étudiants, marchands, collectionneurs et 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 **1er octobre 2006** (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>
Applications are also available online at the Museum's Web site.

ANMELDUNG/APPLICATION/CANDIDATURE

Deadline: October 1, 2006

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/Digitalbilder/Slides/Digital images/Diapositives/Images numériques

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		
		Höhe/Height/ Hauteur	Breite/Width/ Largeur	Tiefe/Depth/ Profondeur
1.		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 2005 und dem 15. September 2006 entworfen gestaltet (eins oder beides ankreuzen) habe. Ich bin damit einverstanden, dass meine Bewerbung nicht berücksichtigt werden kann, wenn sie nach dem Bewerbungsschluss am 1. Oktober 2006 abgestempelt ist, und dass es die U.S. Copyright-Bestimmung, gültig seit 1. Januar 1978, erforderlich macht, dass ich dieses Formular unterschreibe, und hiermit dem Corning Museum of Glass gestatte, Dias oder Digitalaufnahmen jedweder Art meiner für *New Glass Review 28* eingereichten Arbeiten zu reproduzieren und diese Reproduktionen in jeglicher Form und ohne Vergütung an mich zu verkaufen. Diese Genehmigung wird nicht uneingeschränkt erteilt, um die Nutzungsrechte des Künstlers zu schützen. Ich bin weiterhin damit einverstanden, dass alle eingereichten Dias und Digitalaufnahmen 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, 2005, and September 15, 2006. I understand that my entry cannot be considered if it is postmarked after the October 1, 2006, 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 or digital images of my objects submitted for *New Glass Review 28*, and to sell those reproductions in any form on the Museum's behalf and without compensation to me. This permission is granted on a non-exclusive basis to protect the artist's right of use. I also understand that all slides or digital images 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 2005 et le 15 septembre 2006. J'approuve que ma sollicitation ne sera pas considérée si elle est oblitérée après le 1er octobre 2006 – 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 ou images numériques de mes ouvrages que j'ai remises pour *New Glass Review 28* 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 ou images numériques 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: _____