

NewGlass

Review 31



The Corning Museum of Glass

NewGlass Review 31

The Corning Museum of Glass
Corning, New York
2010

Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2008, and October 1, 2009.

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To Our Readers

In 2009, more than 6,000 copies of the *New Glass Review 31* prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 888 individuals and companies from 43 countries submitted 2,503 digital images. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All images submitted to *New Glass Review* are retained in the Rakow Research Library, where they may be viewed by the public. Copies of *New Glass Review 22* (2001), *24* (2003), *25* (2004), *26* (2005), *27* (2006), *28* (2007), *29* (2008), and *30* (2009) are still available from the Corning Museum's 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 images to *New Glass Review* for consideration, as well as guest jurors Jon Clark, Rosa Barovier Mentasti, and Zesty Meyers. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Christy Cook, Andrew Fortune, Vanessa Karaçuha, Uta M. Klotz, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Monica Rumsey, Jacolyn Saunders, Melissa White, Nicholas Williams, Shana Wilson, and Violet Wilson.

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Cover: *Rey del cenote*

Isabel De Obaldía (Panamanian, b. United States, 1957)
Republic of Panama, Panama City, and United States, Millville,
New Jersey, WheatonArts, 2009

Sand-cast glass, glass powders, cut, engraved; steel base
H. 182.8 cm, W. 35.5 cm, D. 35.5 cm (with base)

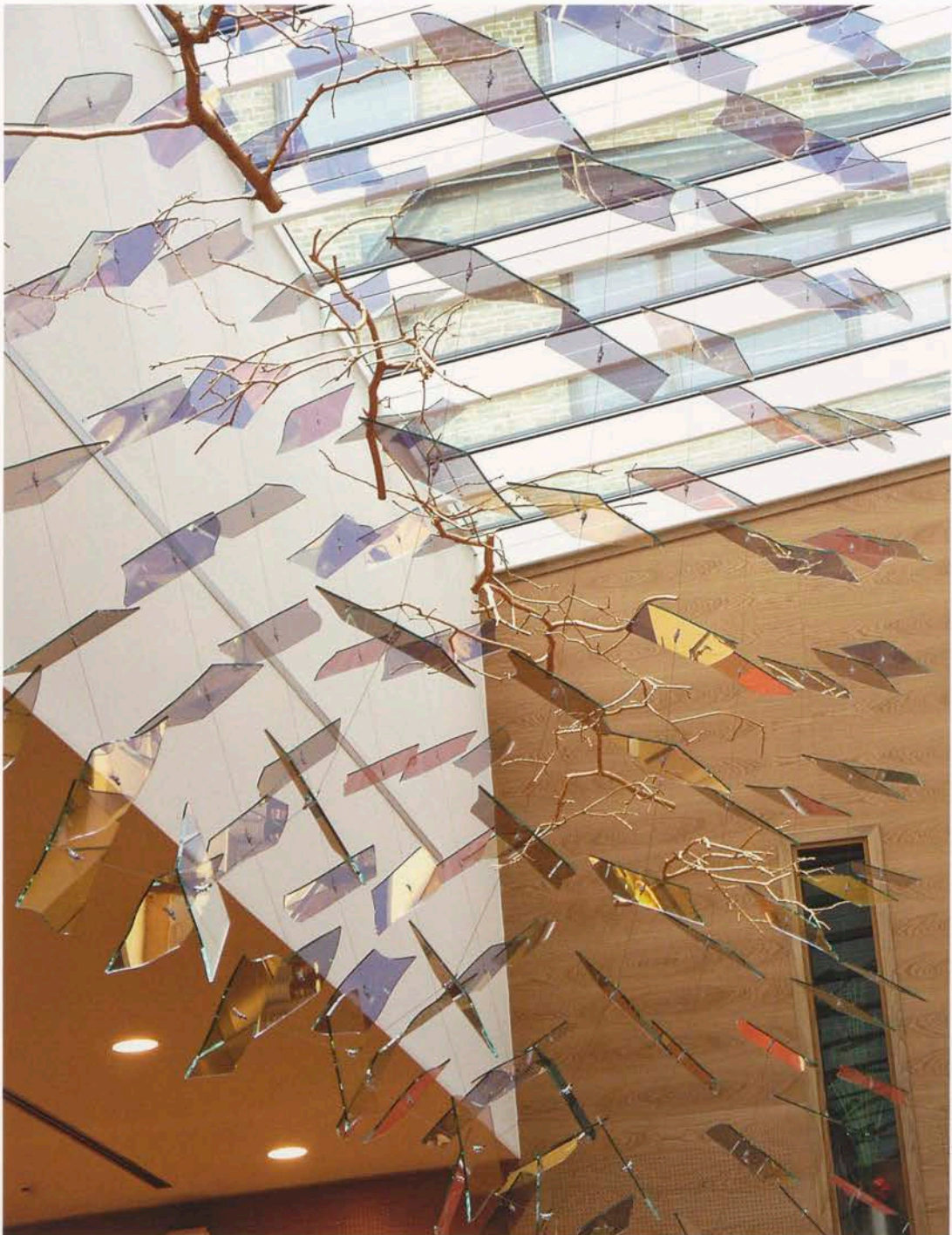
The Corning Museum of Glass (2009.5.2, the 24th Rakow Commission)

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Artists and Objects



1. Birgitta Ahlin and Sirkka Lehtonen

Sweden

Sun Reflections and Reflections 1

Cut glass, dichroic coating

H. 600 cm, W. 750 cm, D. 300 cm

TO



2. Kristina Arnold

United States

Surrogate

Blown and flameworked glass; cast candy,
nylon stockings, Plexiglas, sugar water, wood

H. 457 cm, Diam. 305 cm

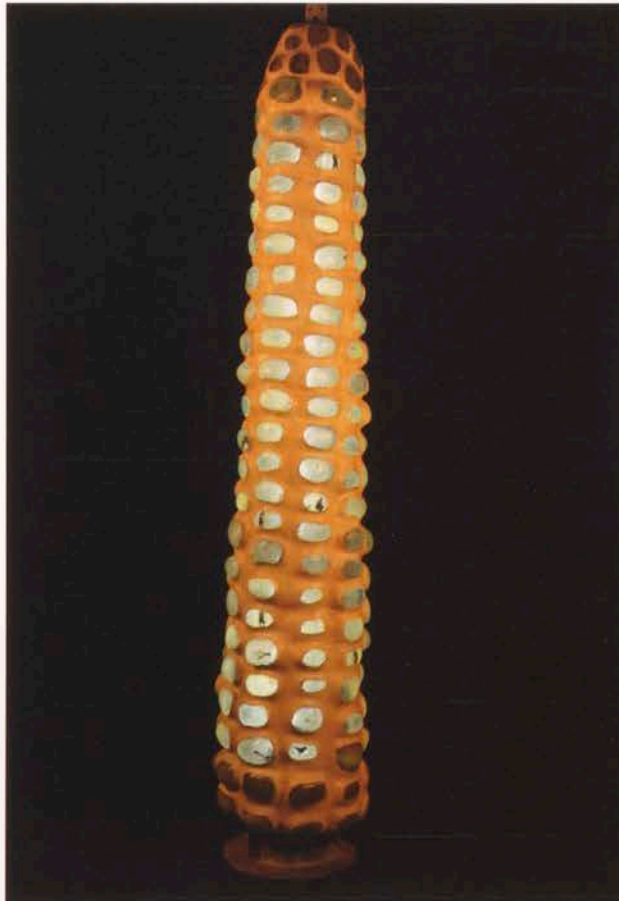
TO



3. Inguna Audere
 Latvia
Still Life with Venus
 Cast glass; paper
 H. 4 cm, L. 26 cm, D. 17 cm
 RBM



4. Patrizia Baldan
 Italy
Blanche
 Blown glass, mirrored, cut
 H. 55 cm, W. 28 cm, D. 12 cm
 Photo: Barbara Baroncelli
 RBM



5. Hemi Bawa
India
The Flowering
Cast glass, pigments;
copper fiber
H. 230 cm, Diam. 46 cm
TO

6. Veronika Beckh
Germany
Blossom III
Blown glass, mirrored, cut;
silver-leaf plating
H. 19 cm, Diam. 36 cm
Photo: Peter Huebbe
TO





7. Cristiano Bianchin

Italy

Chrysalislike, Thought

Blown glass, ground, polished;

nylon thread, elm wood

H. 46.5 cm, Diam. 13 cm

Photo: Claudio Franzini

RBM



8. Lisbeth Biger

Israel

Paper 1

Pâte de verre, using recycled,
crushed bottles

H. 29.5 cm, W. 21 cm

RBM, TO



9. Gabriella Bisetto

Australia

Three Minutes of Breath

Blown glass; performance (with video)
measuring three minutes of breathing hot glass

Dimensions variable

Photo: Christopher Boha

ZM, TO



10. Antoine Brodin
France
Trace
Hot-worked glass,
sandblasted, bonded
L. 178 cm, D. 45 cm
Photo: François Golfier
RBM

11. Sergey Bunkov
Israel
Holiday
Sandblasted glass,
paint
H. 60 cm, W. 80 cm
Photo: Ran Erde
JC





12. Moshe Bursuker

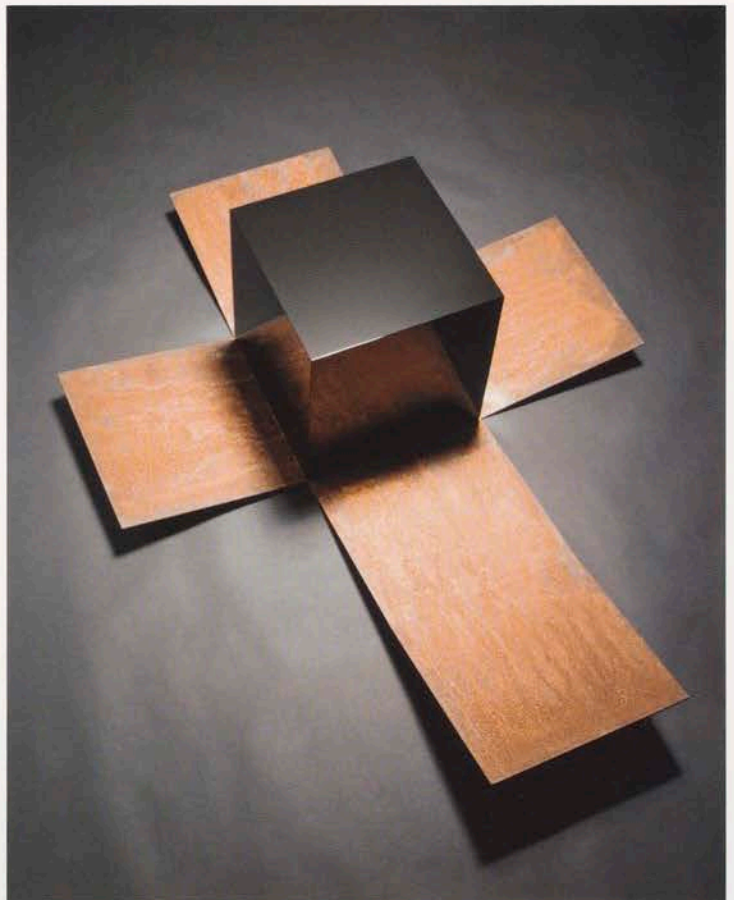
United States

Winter Woods

Cased and blown glass, cut,
sandblasted, polished

H. 62 cm, W. 95 cm

RBM, TO



13. Charles Butcher

Australia

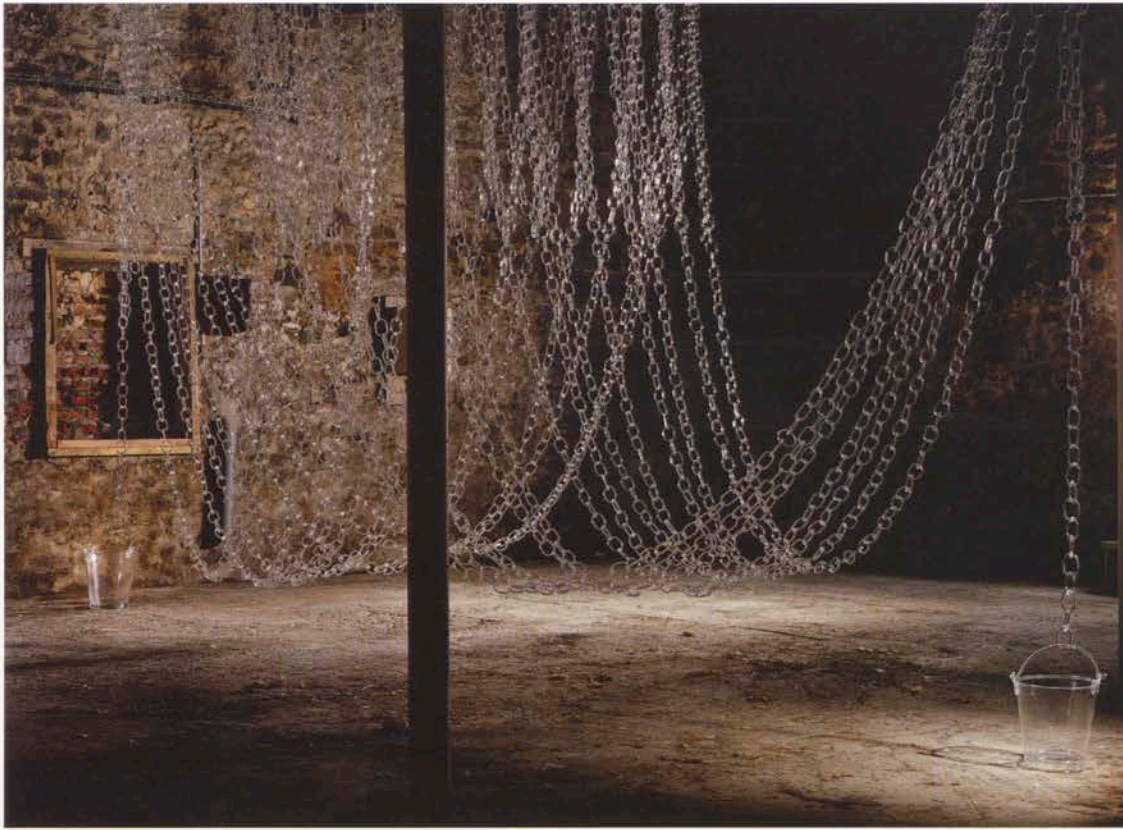
After the Object 1

Cast glass, cold-worked; steel

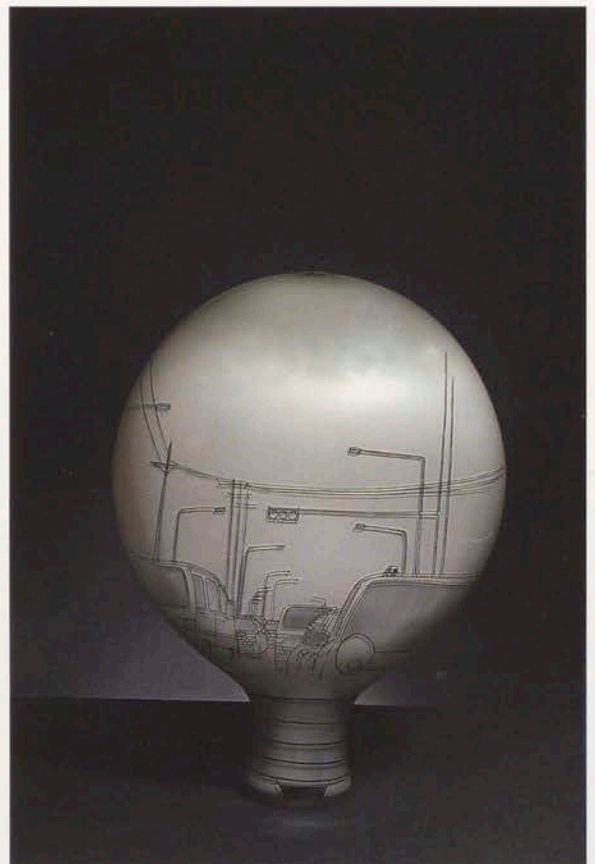
H. 30 cm, L. 120 cm, D. 90 cm

Photo: Greg Piper

ZM, TO



14. Scott Chaseling
 Australian, working in Germany
The Font
 Blown and hot-worked glass
 Dimensions variable
 Photo: Paul Louis
 JC, TO



15. Hyunsung Cho
 Korean, working in the United States
Living in the Light Bulb
 Blown glass, enameled
 H. 43 cm, W. 33 cm, D. 13 cm
 ZM

16. Sage Churchill-Foster

United States

Ghosts of Summer

Blown glass, cut, sandblasted, painted

H. 14 cm, Diam. 18 cm

Photo: Scott Foster

JC



17. Cirque de Verre

**(Kim Harty, Charlotte Potter,
and Rika Hawes)**

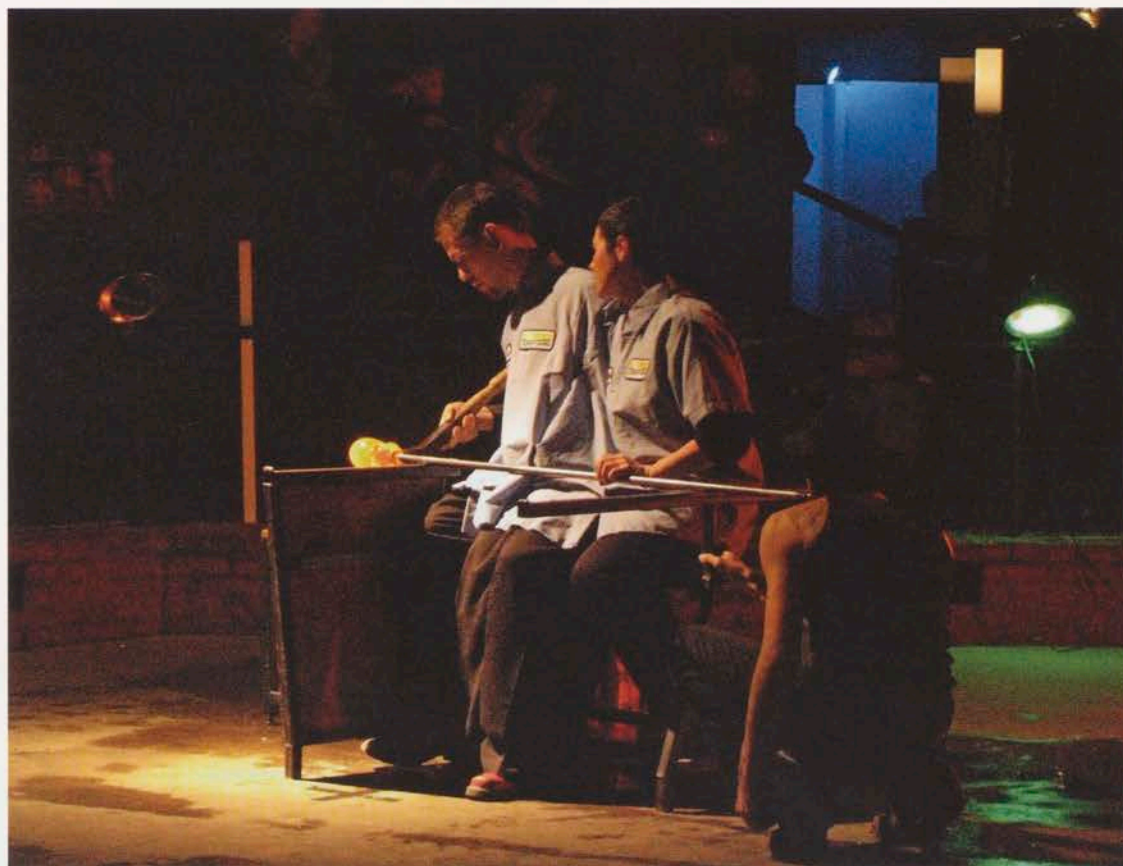
United States

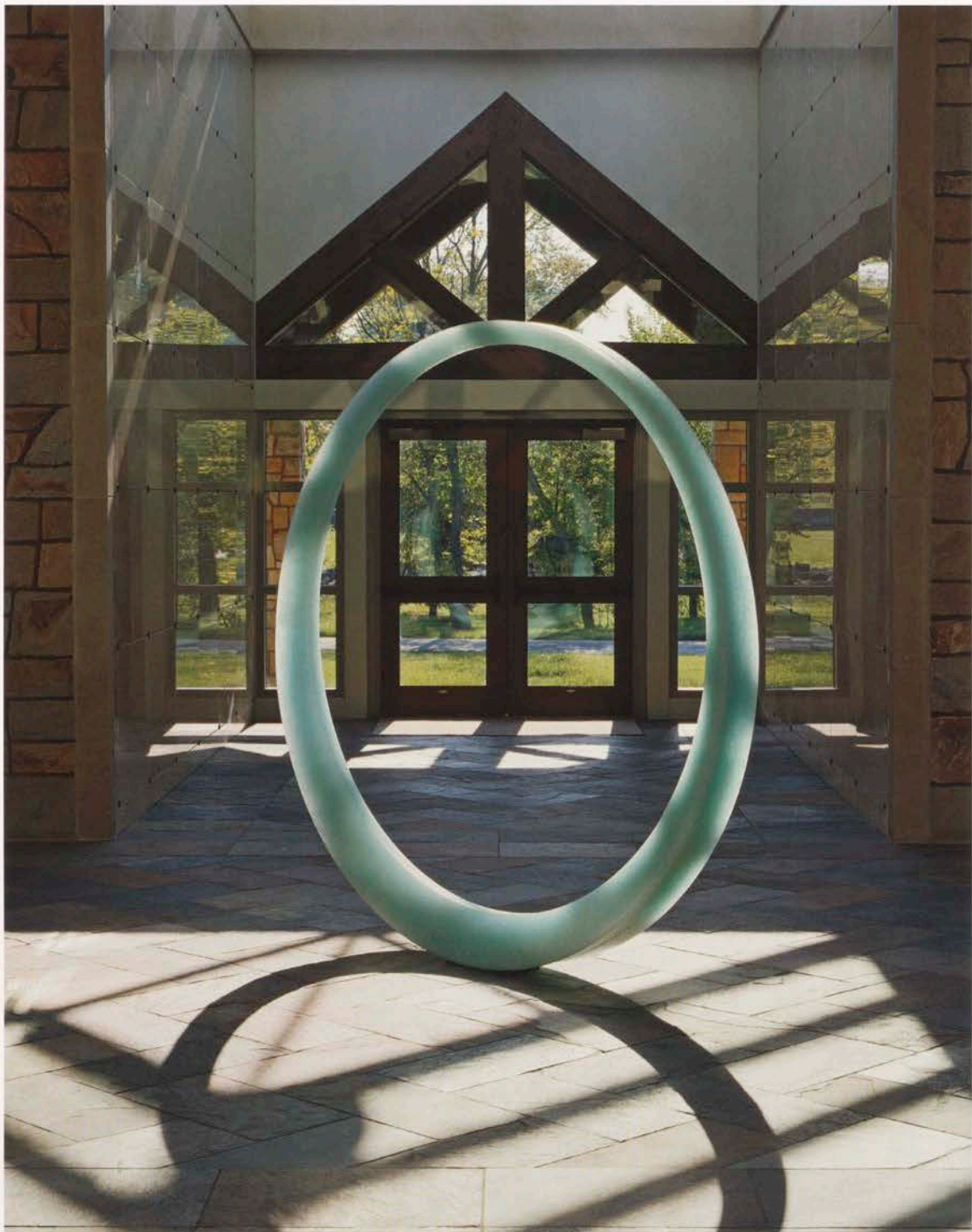
Cirque de Verre: Two-Headed Glassblower

Performance

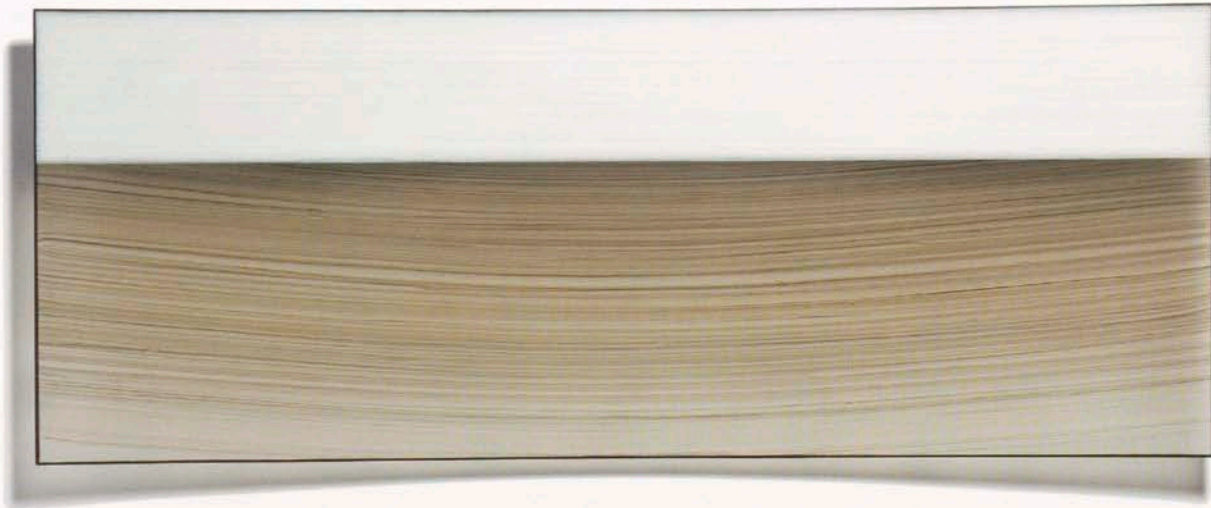
Photo: Richard Potter

JC, TO





18. Daniel Clayman
United States
Colure
Cast glass, bonded
Diam. 213 cm
Photo: Mark Johnston
RBM, ZM, TO



19. Cobi Cockburn

Australia

Standing Alone

Fused and kiln-formed glass, cold-worked

H. 50 cm, W. 127 cm

Photo: Greg Piper

JC, RBM

20. Erin Conron

Australia

Vestige #2

Blown glass, cold-worked, enameled

H. 19 cm, W. 24 cm, D. 13 cm

Photo: Stephen Cummings

RBM





21. Mandy Eilbeck

Australia

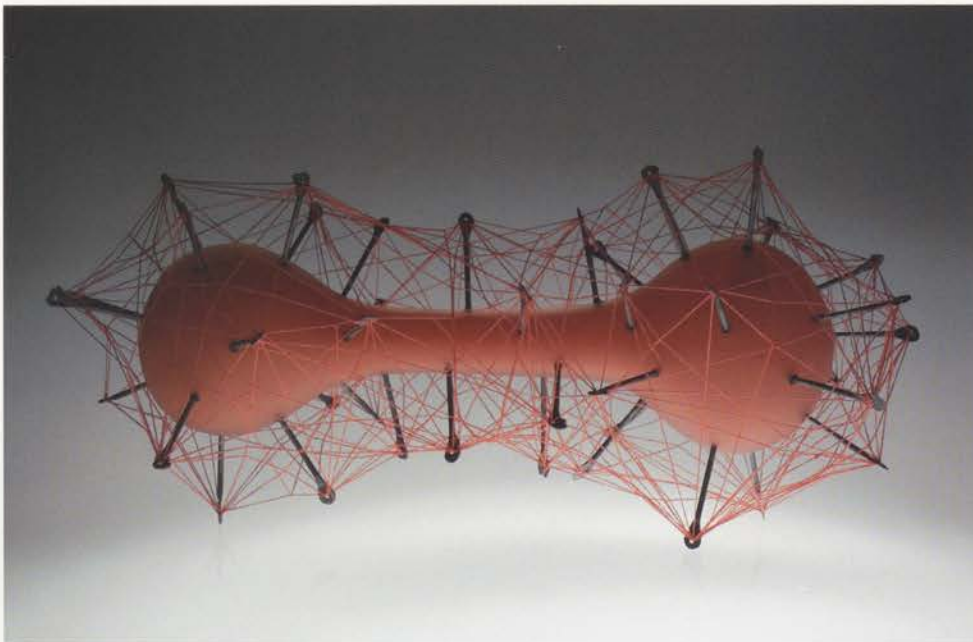
Bric-a-Brac

Cast glass, cold-worked

H. 10 cm, W. 29 cm, D. 9 cm

Photo: Greg Piper

RBM, ZM



22. Seth Fairweather

United States

The Gimp

Blown glass; string

H. 27 cm, W. 150 cm, D. 30 cm

JC



23. Ana Paula Ferrua

Argentina

Jaula (Cage)

Blown glass and mixed media

Cage and stand: H. 150 cm, Diam. 36 cm

Photo: Gabriela Gargiulo

ZM, TO



24. Chelsea Foehr

United States

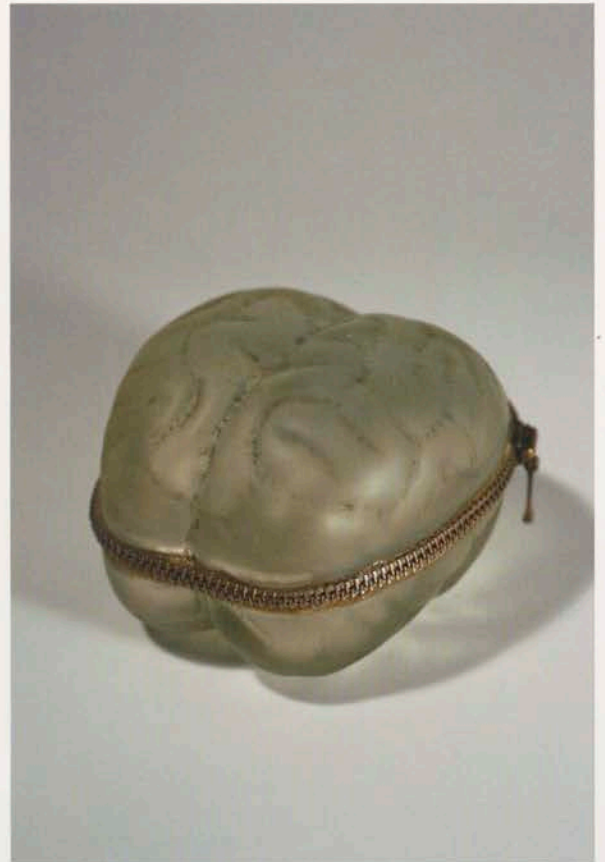
Roots

Cast glass, pigment

H. 40.6 cm, W. 45.7 cm, D. 33 cm

Photo: ETC Photography

JC, RBM, TO



25. Emi Fujiwara

Japan

Everything Is in . . .

Blown glass, cut, painted;
metal zipper

H. 11 cm, W. 10 cm, D. 8 cm

JC



26. Doreen Garner
United States
I See Red
Stained glass
H. 25 cm, W. 30.5 cm
JC, ZM, TO

27. Sarah Gilbert
United States
Drink Me
Blown glass
H. 8 cm, Diam. 4 cm
JC, RBM, ZM, TO





28. Katherine Gray

United States

Forest Glass

Found glass, shelving; assembled

Largest: H. 290 cm, W. 160 cm, D. 76 cm

Photo: Courtesy of Chrysler Museum of Art

JC, ZM, TO



29. Wilfried Grootens

Germany

Heaven on Earth 2008

Cut glass; assembled on forest floor

L. 600 cm, D. 400 cm

RBM, ZM, TO



30. Carrie Gula

United States

Mustard Floral Geo Cylinder

Cased and blown glass, cut

H. 20.3 cm, Diam. 11.4 cm

Photo: Stephen Vest

ZM



31. Charlotte Hughes-Martin

United Kingdom

Milk Bottle

Found glass, engraved

H. 17 cm, Diam. 10 cm

ZM, TO



32. Etsuko Ichikawa

Japanese, working in the United States

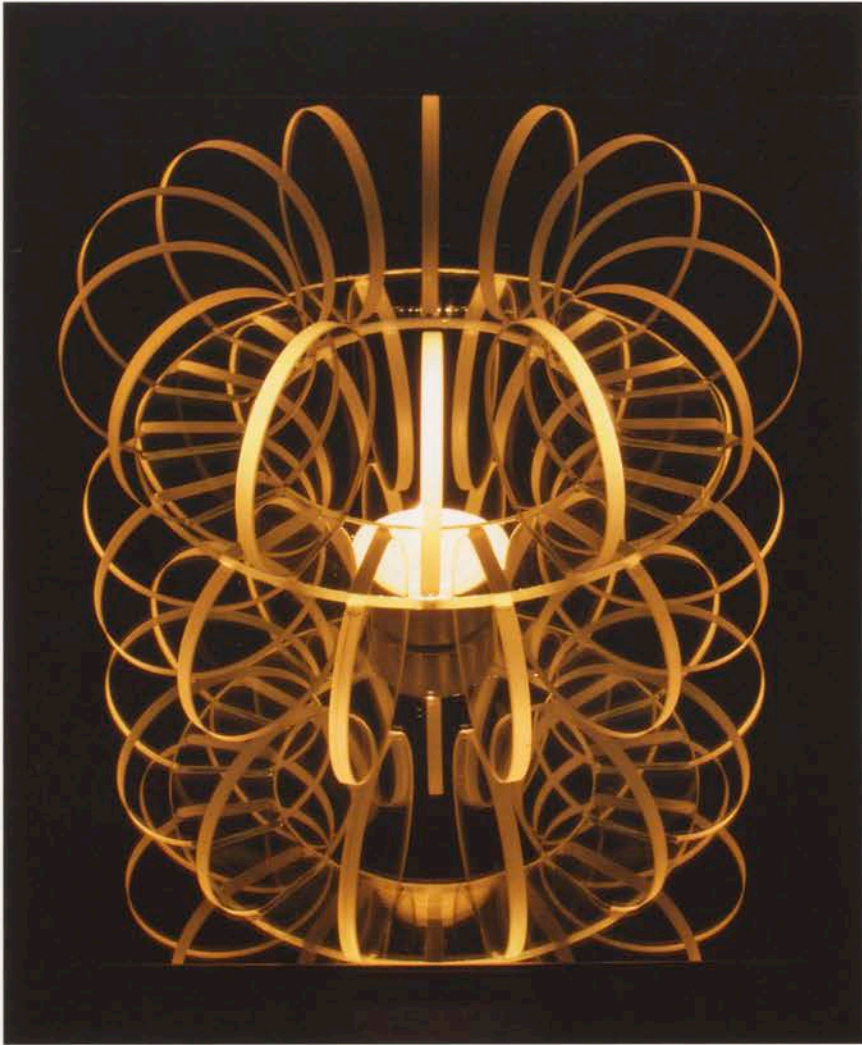
Walk with Mist

Blown glass; video, glass pyrograph on paper

Dimensions variable

Photo: Richard Nicol

ZM, TO



33. Naruhito Inoue

Japan

Trace Space

Cut glass, cold-worked, bonded;
mirror, candle

H. 11 cm, Diam. 23 cm

ZM

34. Takashi Ishizeki

Japan

Rolling Fog 1

Glass; mixed media

H. 46 cm, W. 107 cm, D. 21 cm

RBM, ZM, TO





35. Anja Isphording

German, working in Canada

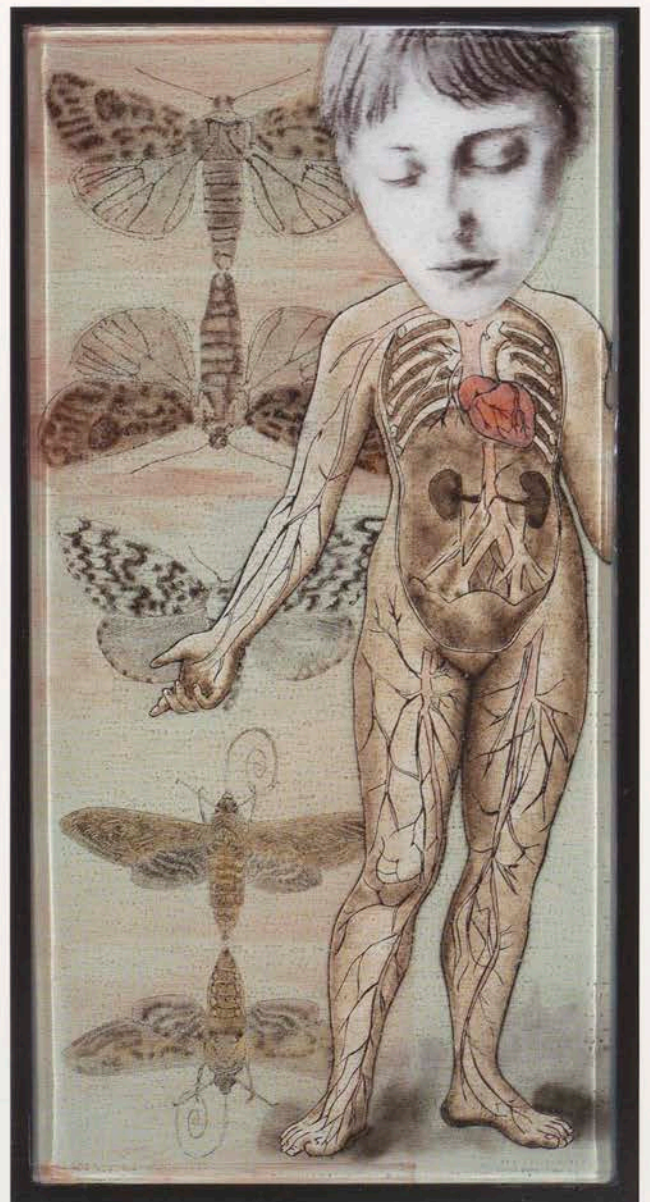
#125

Kiln-cast glass (lost wax), cut, polished

H. 35 cm, Diam. 28 cm

Photo: Ken Mayer

RBM, TO



36. Michael Janis

United States

Touching with a Lighter Hand

Kiln-formed glass, glass powders; steel

H. 95 cm, W. 50 cm, D. 7 cm

Photo: AnythingPhotographic.net

JC, TO



37. Johanna Jansson
 Sweden
Guilty Pleasure
 (Graffiti Birch Tree Vases)
 Cased and blown glass,
 cut, ground, polished
 Tallest: H. 65 cm,
 Diam. 12 cm
 TO



38. Te Rongo Kirkwood
 New Zealand
Te Tau Hou
 Fused and slumped glass
 H. 16 cm, W. 63 cm, D. 37 cm
 Photo: Howard Williams
 RBM, TO

39. Ireneusz Kizinski
 (1939–2008)
 Poland
Heart in Flames
 Mold-blown glass;
 wood, ceramic, metal;
 assembled
 H. 206 cm,
 Diam. 162 cm
 TO





40. Bernd Kniel

German, working in Switzerland

Kreis Vier

Fused fiberglass wool

Diam. 250 cm

Photo: Benjamin Kniel

JC, RBM, ZM, TO



41. Yukako Kojima

Japan

Layers of Light-Moon-#6

Cut glass, laminated, cold-worked

H. 6 cm, Diam. 29.5 cm

JC, RBM

42. Yoshiaki Kojiro

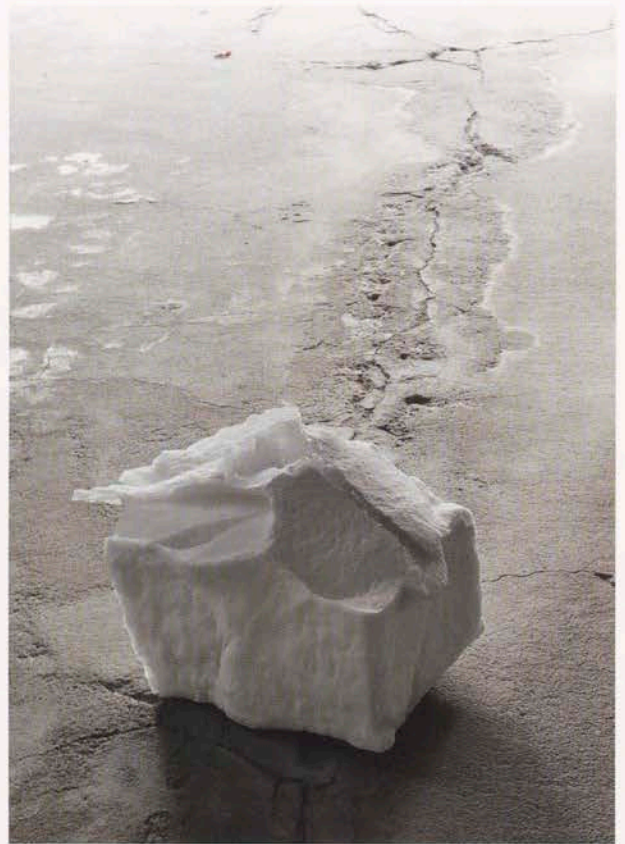
Japan

Shiro, Former #2

Kiln-formed glass, slumped

H. 25.5 cm, W. 39 cm, D. 25 cm

JC, TO



43. Pavel Korbička

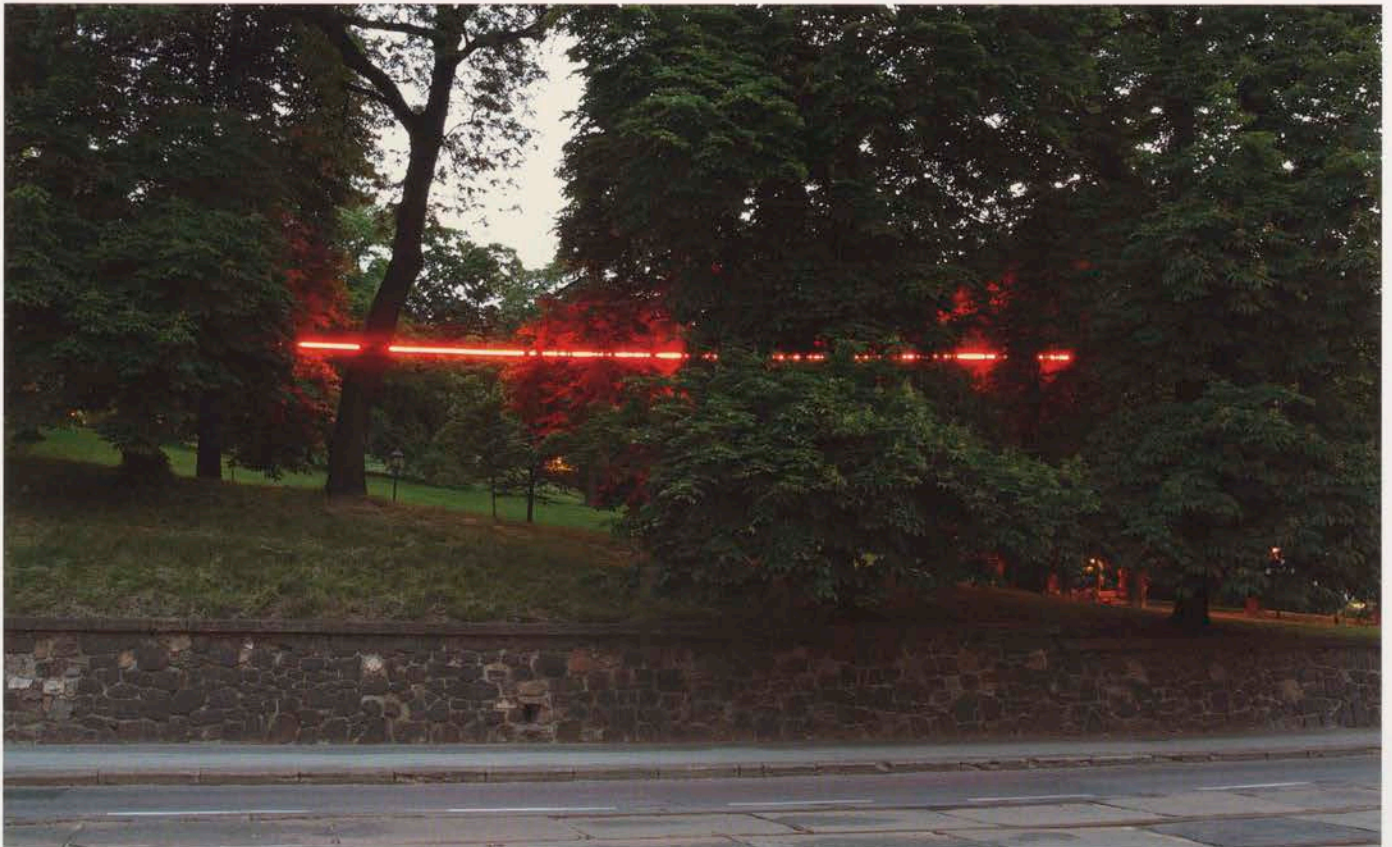
Czech Republic

North Line

Glass tubes, neon; assembled

Dimensions variable

JC, ZM, TO





44. Karen Lise Krabbe

Denmark

The Gift (2)

Sand-cast glass; copper

H. 4 cm, W. 22 cm, D. 6 cm

Photo: Janne Nørgaard

JC, RBM, TO



45. Sachi Kudo

Japan

Onion Rings

Kiln-formed glass

Each: H. 1 cm, W. 5 cm, D. 3 cm

JC, ZM



46. James Labold

United States

Self-Portrait

Blown glass; mixed media

Diam. 40 cm, D. 18 cm

Photo: Adam Rosenberg

JC

47. Chadd Lacy

United States

Bust of a Woman

Blown and hot-worked glass

H. 25.4 cm, W. 27.9 cm,

D. 30.5 cm

JC, ZM



48. Riikka Latva-Somppi

Finland

Golden Bottles 1

Blown glass; metal leaf

H. 76 cm, Diam. 35 cm

RBM, TO





49. Silvia Levenson

Italy

Everyone Has Somebody but Me

Kiln-cast glass

H. 20 cm, W. 32 cm, D. 8 cm

Photo: Endos

RBM, TO

50. Jacqueline Lillie

Austria

Blue Flat Necklace in Two Segments, Interchangeable

Clasps in Corian

Glass beads; thread, Corian

L. 45 cm, D. 2.7 cm

Photo: Petr Dvorak

RBM

51. Jacob Lungholt

Denmark

Dog on Horse

Cased and blown glass, sandblasted, ground, polished

H. 45 cm, Diam. 35 cm

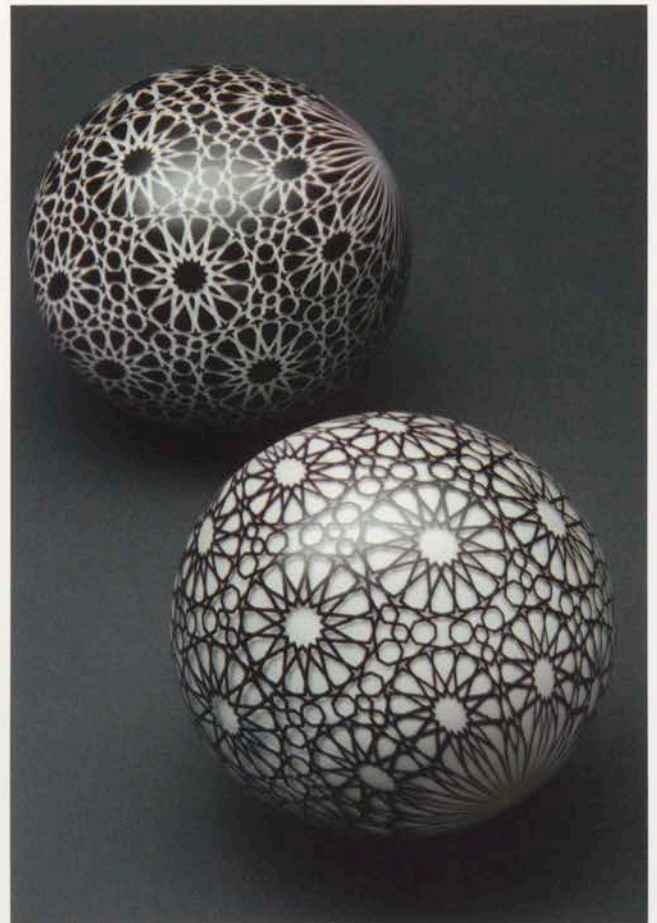
Photo: Mette Duedahl

ZM, TO





52. Paul Marioni
United States
Lake Crescent
Blown glass, enameled
H. 23 cm, Diam. 12 cm
Photo: Russell Johnson
JC, RBM



53. Mark Matthews
United States
Arabesque Spheres
Blown Graal glass
Each: Diam. 9.8 cm
RBM, ZM, TO



54. Emily McBride

United States

Bone

Hot-worked glass; gold leaf

H. 25 cm, W. 30 cm, D. 25 cm

JC, TO

55. Christopher McElroy

United States

Proclivities

Flameworked borosilicate glass; raw silk

H. 19.1 cm, W. 31.8 cm, D. 20.3 cm

JC, ZM, TO





56. Emma McGarvie
 United Kingdom
 Cow
 Float glass, sandblasted, painted
 H. 48 cm, W. 70 cm
 RBM, ZM



57. Michael Meilahn
 United States
 Voyage II-Boat Series
 Blown glass; bronze
 H. 25.5 cm, W. 76.2 cm, D. 38.2 cm
 Photo: Shane Van Boxtel
 JC

58. Richard Meitner

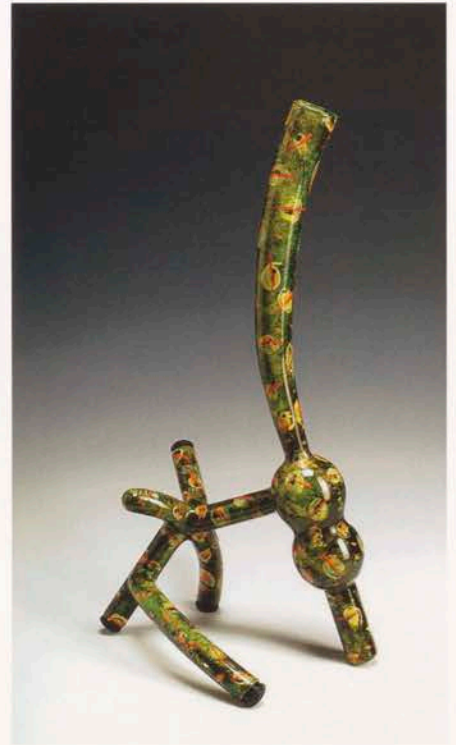
American, working in the Netherlands

The Researcher

Flameworked borosilicate glass, enameled

H. 66 cm, W. 21.5 cm, D. 25.4 cm

JC, RBM, TO



59. Peter Miko

Slovak, working in the United Kingdom

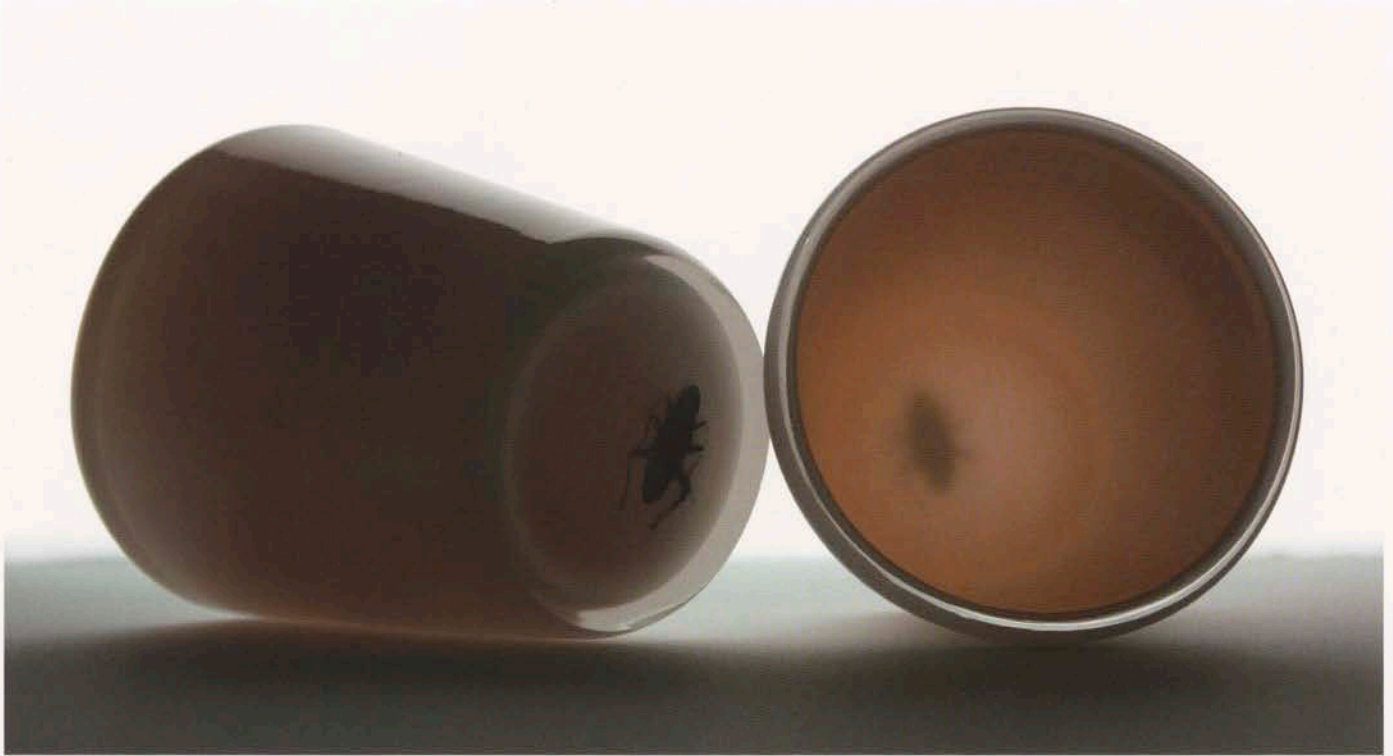
Vicious Circle

Broken sheet glass, enameled; silicone

H. 120 cm, W. 107 cm

RBM





60. Jessi Moore

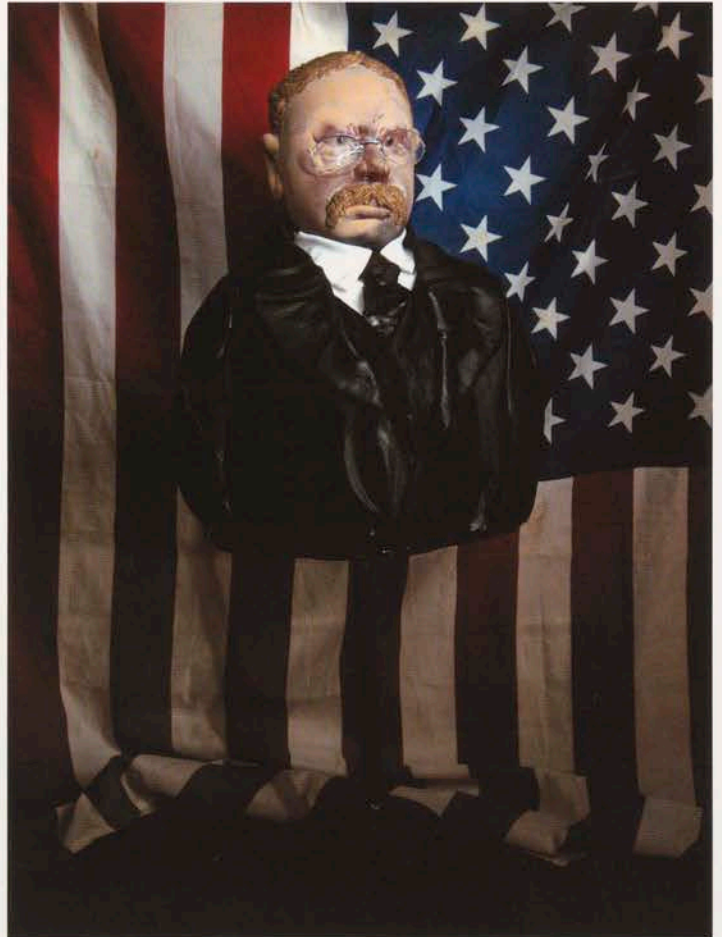
United States

Roach Surprise

Blown glass, enameled

Each: H. 12.7 cm, Diam. 10 cm

RBM, ZM, TO



61. John Moran

United States

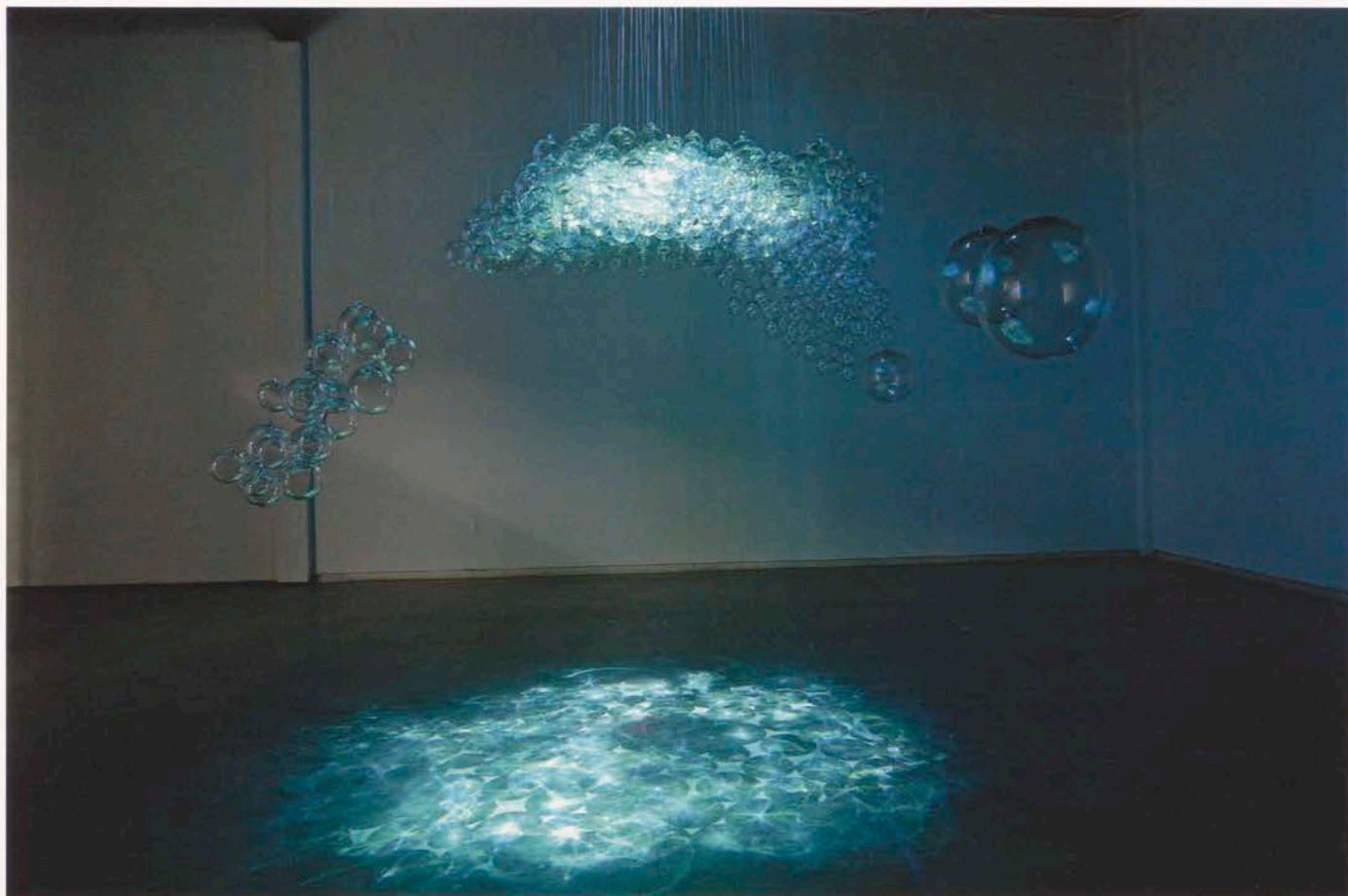
TED—Theodore Roosevelt

Blown and hot-worked glass;
mixed media

H. 86.5 cm, W. 35.5 cm, D. 20.5 cm

Photo: Brandon Smith

JC



62. David Murphy and Sharon McJannet

American and British, working in the United States

The Tales of a Few

500 blown glass bubbles; nylon filament, light

Dimensions variable

Artists who assisted with this project were: Jennifer Bermudez, Bryan Fumo, Anastasia Macukhlenko, Nathan Saldana, John Sharvin, Kelsey Warner, and Alisha Wright

Photo: Richard Harned

ZM, TO

63. Wakako Nakano

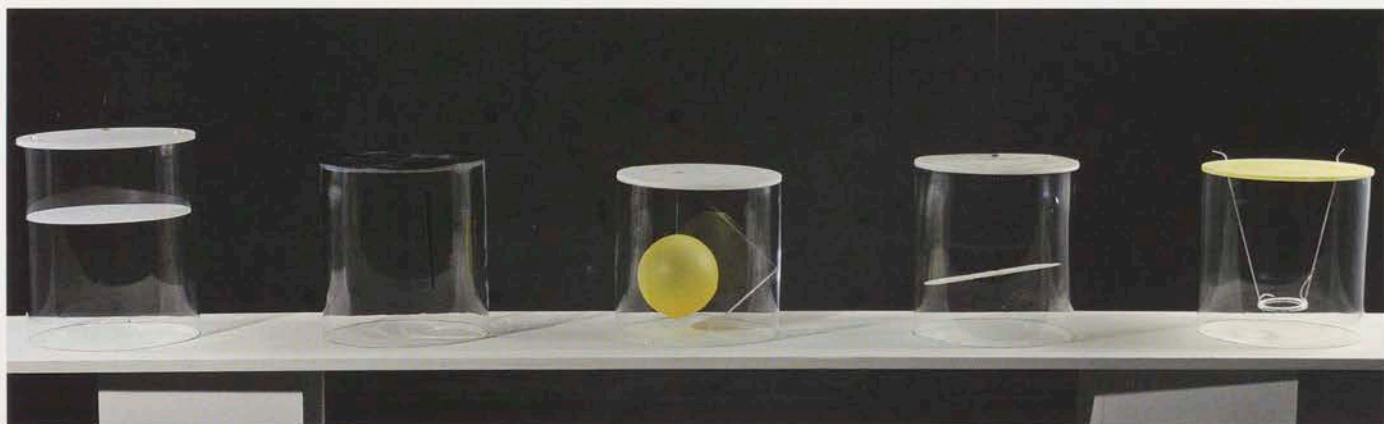
Japan

Space between the Lines

Blown and cast glass, polished; mixed media

L. 144 cm

JC, ZM





64. Carine Neutjens

Belgium

Red/Black Object

Pâte de verre

H. 17 cm, W. 30 cm,

D. 29 cm

Photo: Sprazzo

JC, RBM, TO

65. Catharine Newell

United States

Unkindness

Kiln-formed glass,

glass powders

Installation: H. 218.4 cm,

W. 478.8 cm, D. 19.1 cm

Photo: Paul Foster

RBM, TO



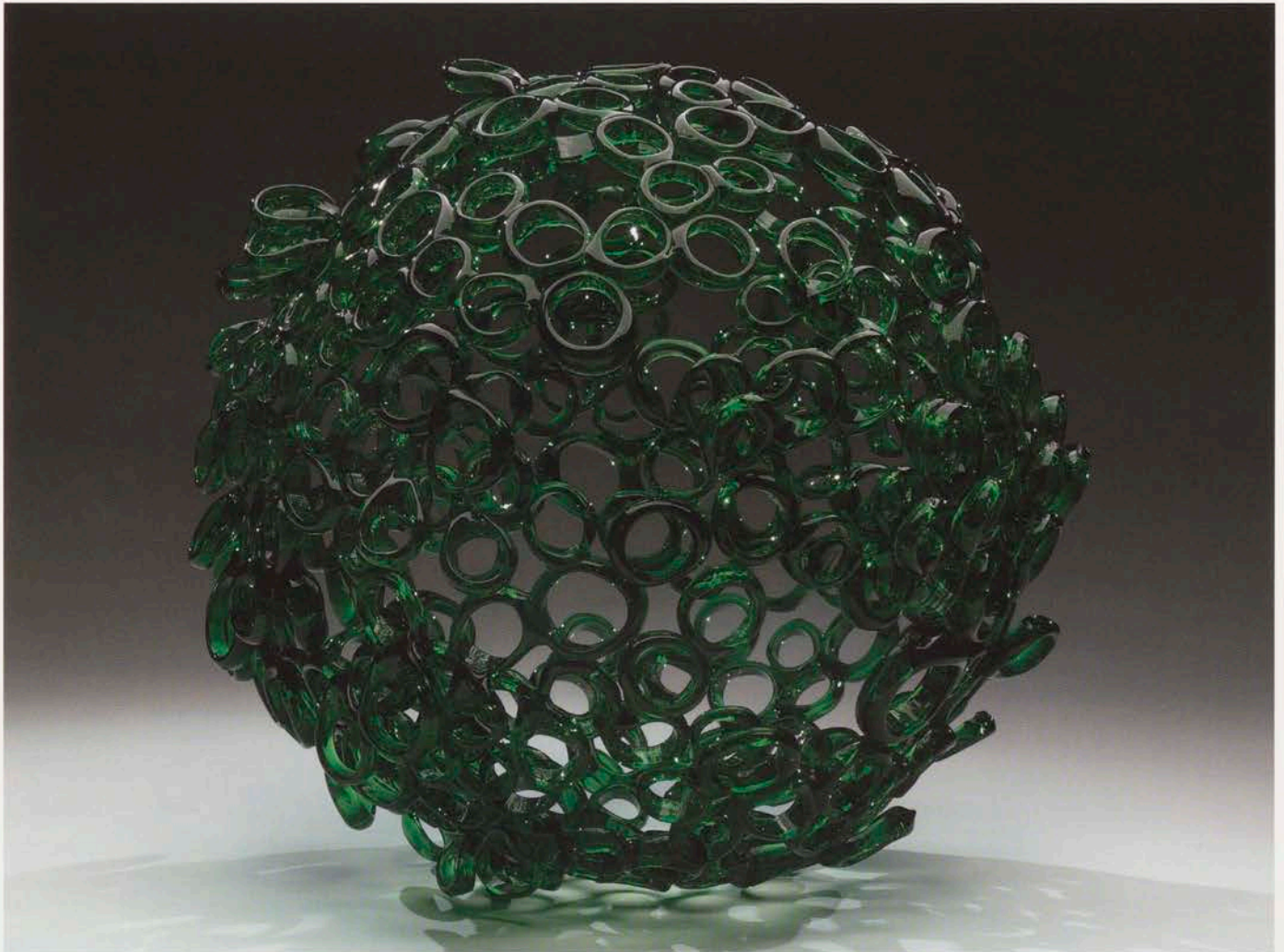


66. Massimo Nordio
Italy
Uranus (Totem)
Blown glass, mirrored, cut
H. 240 cm, Diam. 40 cm
RBM

67. Dylan Palmer
United States
Tire
Cast glass
Dimensions variable
ZM, TO



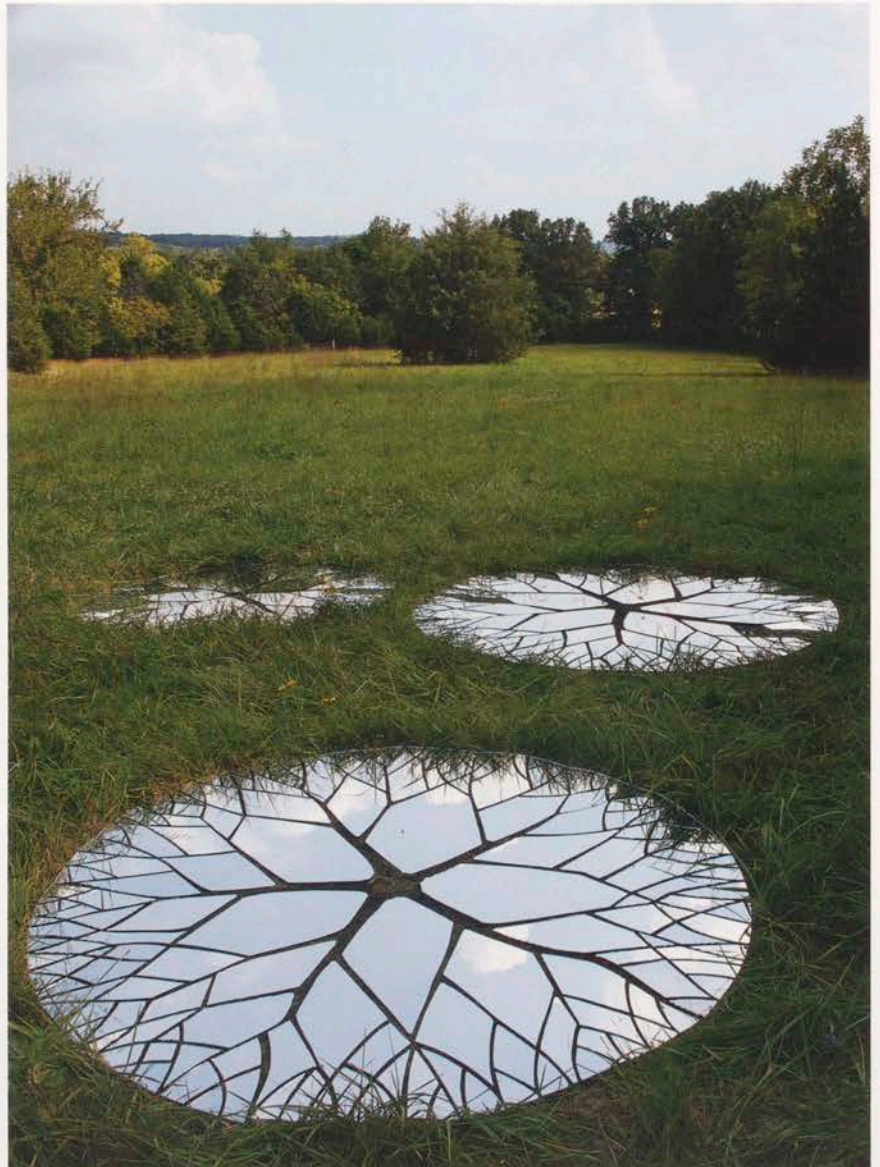
68. Kiara Pelissier
United States
Bottle Sphere
Recycled beer bottles,
hot-worked and cold-worked
Diam. 50 cm
Photo: Jaime Pelissier
TO





69. Elizabeth Perkins
United States
Glass Lace Mural
Pâte de verre
Dimensions variable
TO

70. Mary A. Phillips
United States
Reflecting Place 5-Skylight
Mirrored glass, cut; steel mesh
Dimensions variable
RBM, TO





71. Charlotte Potter
United States
Bottled Emotion
Blown glass; performance
Photo: Adrien Broom
JC, ZM, TO

72. Angus M. Powers
United States
Mercury
Glass tubes, neon; steel,
digital projection
H. 121 cm, Diam. 240 cm
JC, ZM, TO





73. Gillian Preston

United States

The Girls

Fused and cast glass; aluminum

Diam. 40 cm, D. 7 cm

RBM, ZM



74. Caroline Prisse

Belgian, working in the Netherlands

With the assistance of Edwin Dieperink and Cees Laan

Transformation House

Blown and frameworked borosilicate glass; metal structure

H. 200 cm, W. 180 cm, D. 300 cm

Photo: Courtesy of Gemeentemuseum, The Hague

JC, RBM, TO



75. Kirstie Rea

Australia

On the Outside of Inside

Blown glass; painted steel

H. 79 cm, W. 42 cm, D. 32 cm

Photo: David Paterson

RBM, ZM, TO

76. Barbara Rehus

American, working in Canada

Fly By

Kiln-formed glass tiles, enameled,
screen-printed; wire

H. 183 cm, W. 549 cm, D. 76 cm

ZM



77. Kait Rhoads

United States

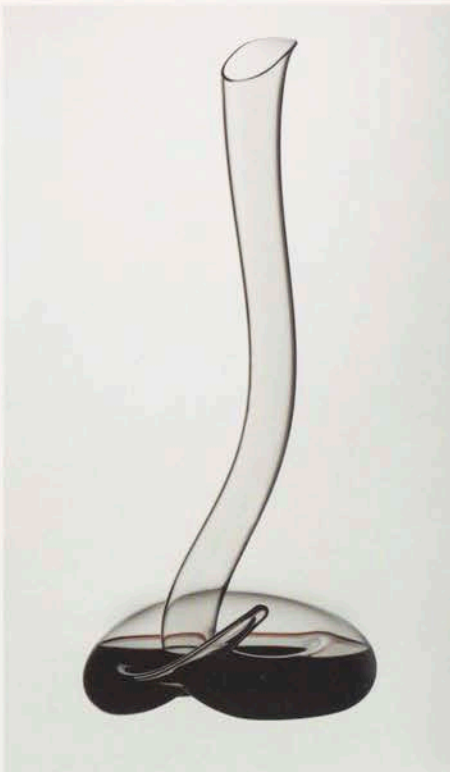
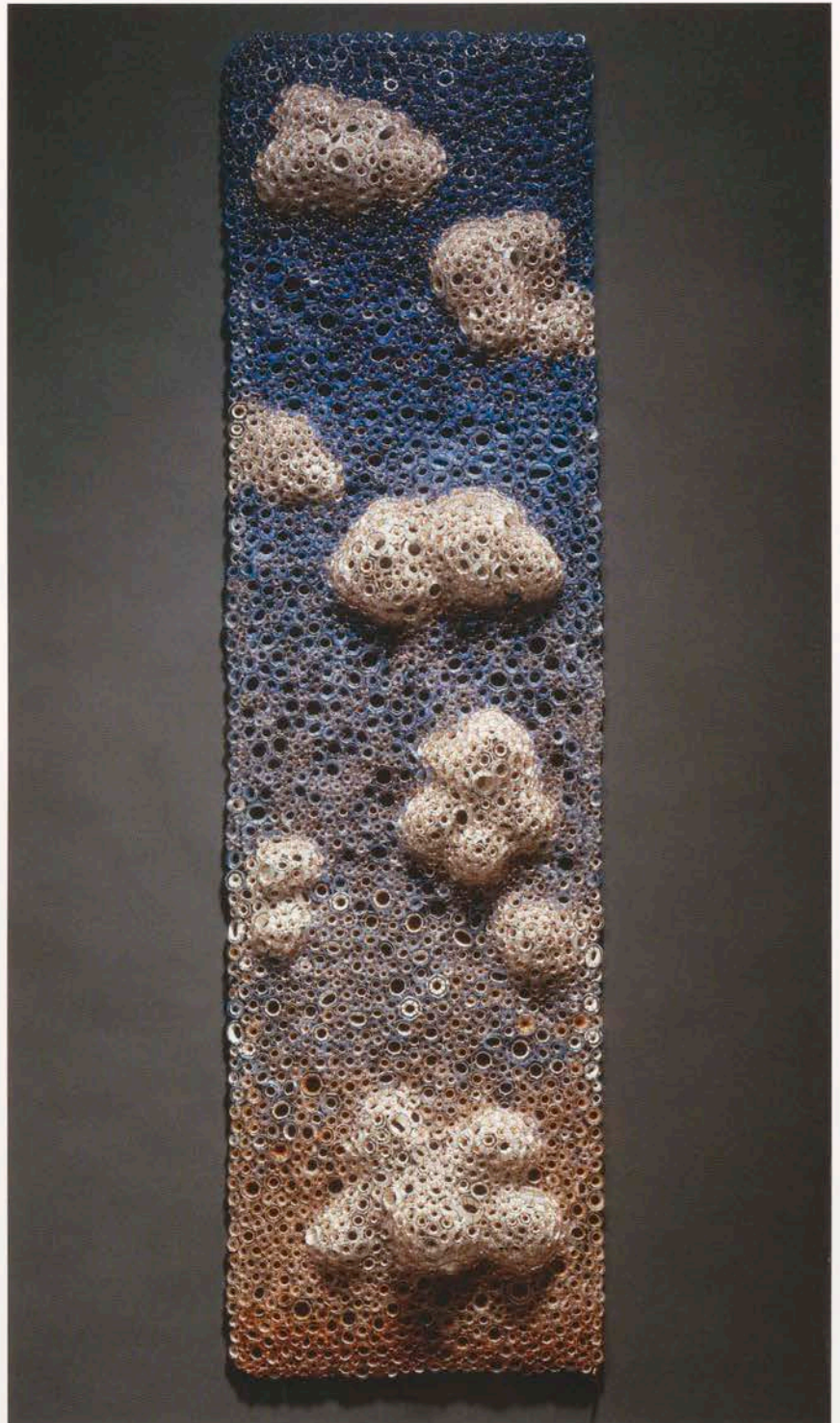
Sunset

Blown glass, cut, polished; copper, steel

H. 115.6 cm, W. 33 cm, D. 7.6 cm

Photo: Robert Vinnedge

JC, RBM, ZM, TO



78. Maximilian Riedel

Tiroler Glashütte

Austria

Decanter, *Eve*

Blown glass

H. 60 cm

JC, TO



79. Erica Rosenfeld

United States

Fulton Street at 1 a.m.

Hot-worked glass, cut;
wire mesh, fabric; assembled
H. 71.1 cm, W. 93.4 cm

Photo: James Dee

RBM, TO



80. Silvano Rubino

Italy

Addizione Sottrattiva

Waterjet-cut glass; steel

H. 80 cm, L. 400 cm, D. 100 cm

Photo: Francesco Allegretto

RBM

81. Amy Rueffert

United States

Little Fruit (Dogs and Butterflies)

Blown glass and Vitrolite, cut; decals

H. 27.9 cm, Diam. 10.2 cm

Photo: Chris Brown

TO



82. Maret Sarapu

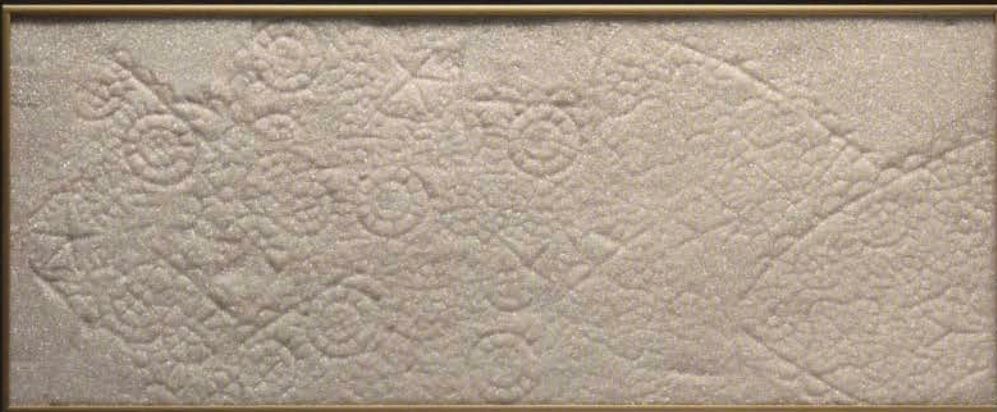
Estonia

Mulgi Mountains

Pâte de verre

H. 30 cm, W. 75 cm

JC, RBM





83. Masahiro Sasaki

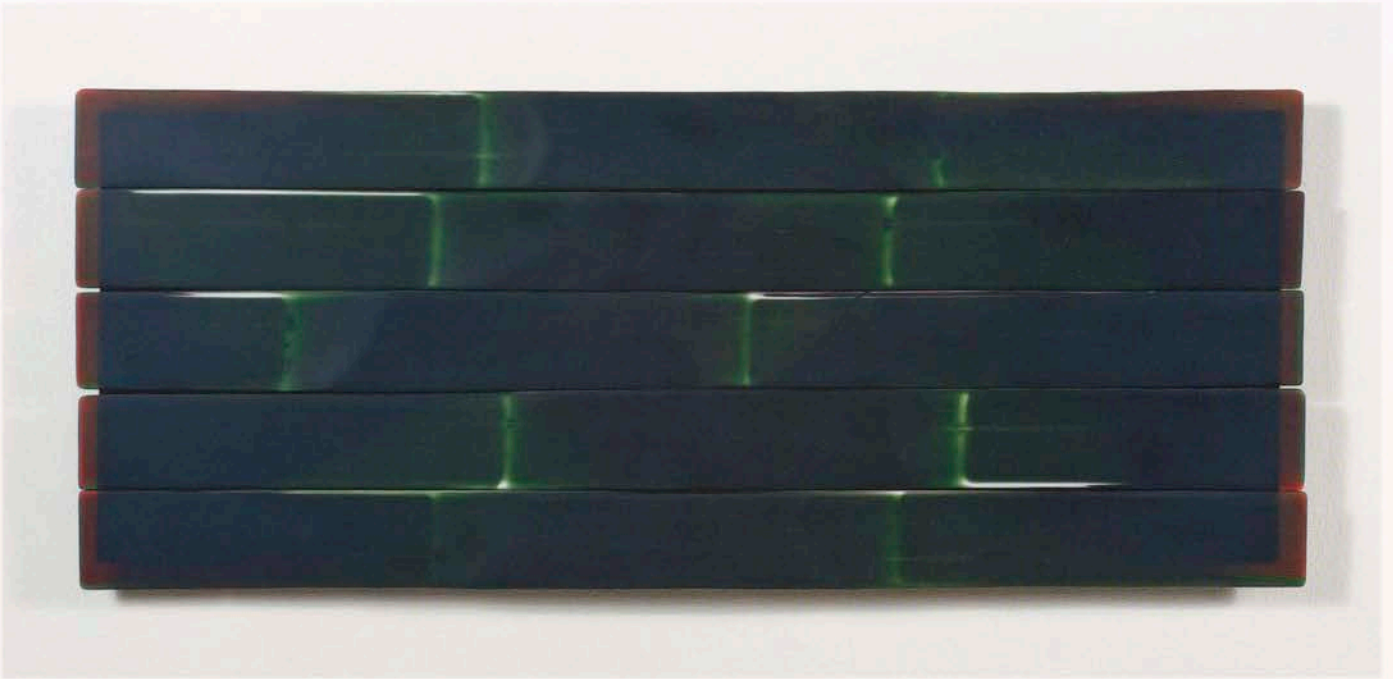
Japan

Tensei

Blown glass, sandblasted

H. 18 cm, W. 76 cm, D. 19 cm

JC, RBM, ZM, TO



84. Amy Schleif

American, working in Australia

Emergence

Kiln-formed glass, cold-worked

H. 40 cm, W. 100 cm, D. 3.5 cm

Photo: David Paterson

JC



85. Balázs Sipos

Hungary

Yummy

Kiln-cast glass, cut, ground, polished

H. 29 cm, W. 16 cm, D. 13 cm

Photo: Gergoe Nagy

JC



86. Keunae Song
 Korean, working in the United States
Trained Eye
 Blown glass; video projection
 H. 40 cm, W. 70 cm
 TO

87. Anjali Srinivasan
 Indian, working in the United States
42 Handshakes in Two Days/Glass Glove Greetings
 Glass, silicone; medium-sized glove; performance
 Photo: Renee Skanko
 TO

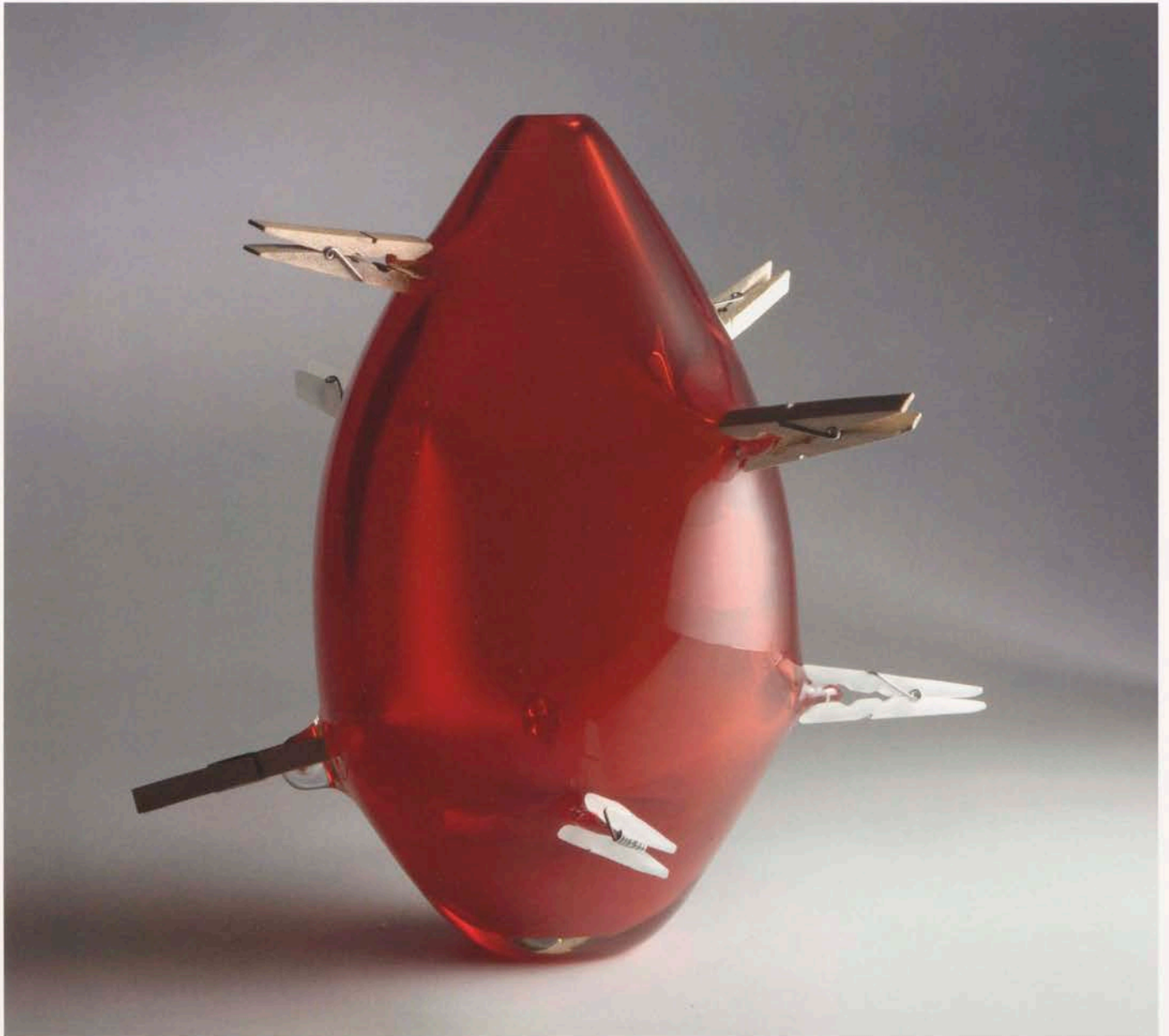




88. Kenzo Takada
Japan
Silence Form–Vessel
Kiln-cast glass; glue
H. 40 cm, Diam. 60 cm
RBM



89. J. Ryan Tanner
United States
The Queen's Garden
Kiln-cast glass; mixed media
H. 14 cm, Diam. 19 cm
Photo: Jerry Bates
ZM, TO



90. Suzannah Terauds

Australia

Domestic Elation

Blown and cast glass; wooden pegs

H. 30 cm, Diam. 30 cm

Photo: Screaming Pixel

TO



91. Michaela Venclová

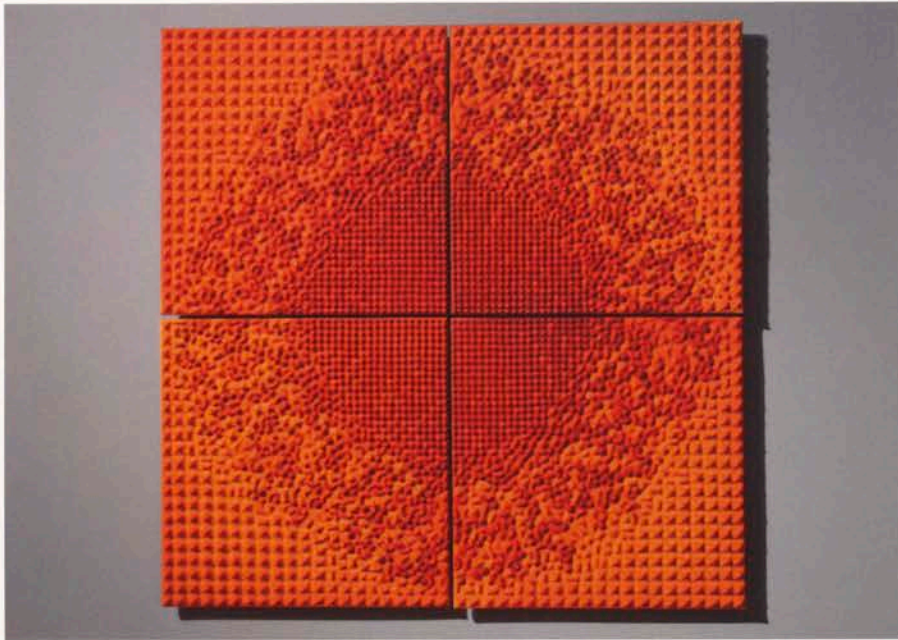
Czech Republic

Untitled I

Mirrors; wood, aluminum; assembled

Dimensions variable

TO



92. Carmen Vetter

United States

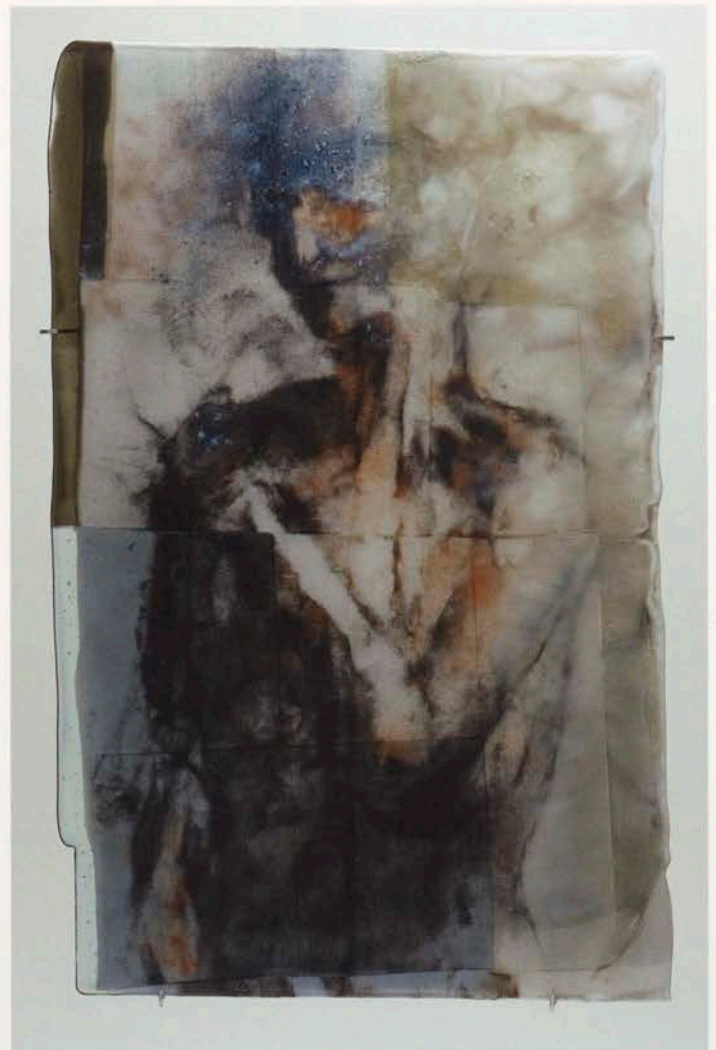
Will the Circle Be Unbroken

Kiln-formed glass

H. 108 cm, W. 108 cm, D. 3.8 cm

Photo: Paul Foster

RBM, ZM, TO



93. Jeff Wallin

United States

Study with Dissolving Girl

Kiln-formed glass, glass powders

H. 75 cm, W. 48 cm

Photo: Michael Schmitt

RBM



94. Nancy Weisser

United States

Broken Memories

Kiln-formed glass; assembled

H. 305 cm, W. 762 cm

Photo: Greg Staley

TO



95. David Willis

United States

A Weed in My Garden

Flameworked borosilicate glass;
digital print

H. 31.8 cm, W. 21 cm, D. 16.5 cm

TO

96. Rachael Wong

Canada

Red Effect

Blown and flameworked glass; paint

Dimensions variable

ZM, TO



97. Hye Yeon Yoo

Republic of Korea

Flower Shadow

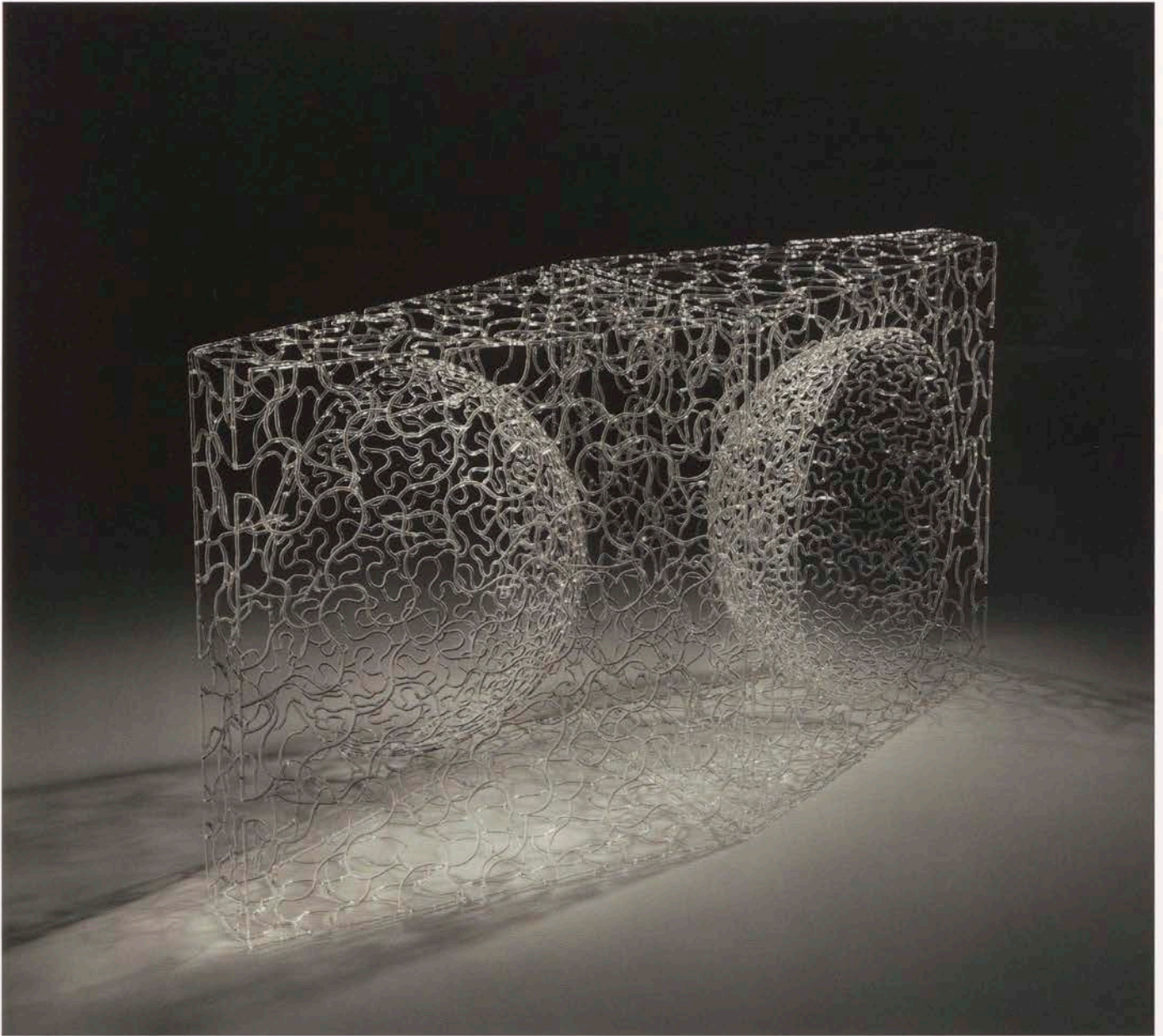
Pâte de verre, fused and slumped glass

Each: H. 10 cm, Diam. 100 cm

Photo: Yo Sub Lee

TO





98. Brent Kee Young

United States

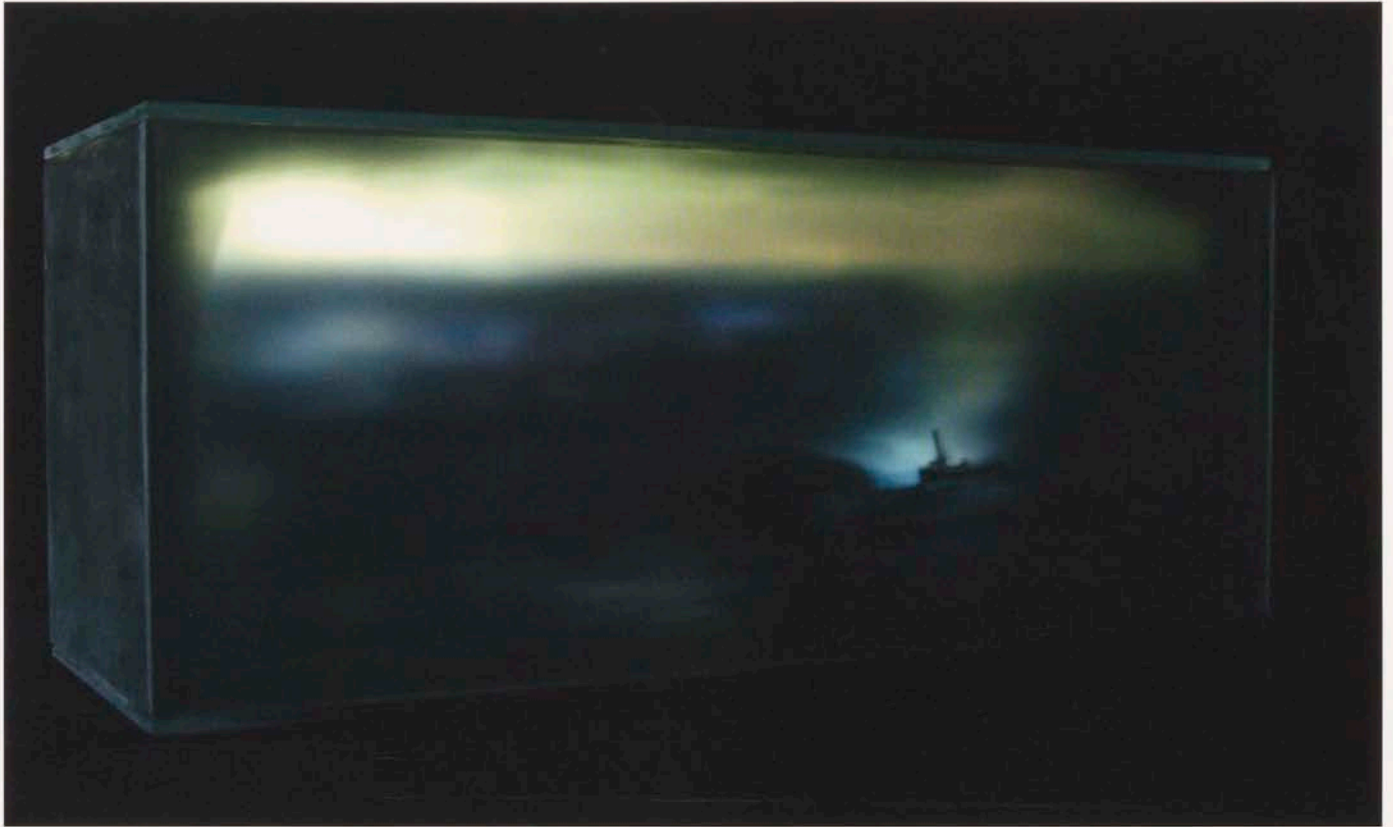
Matrix Series: Cubism I . . . The Essence of Study

Flameworked borosilicate glass

H. 68 cm, W. 152 cm, D. 51 cm

Photo: Dan Fox, Lumina

JC



99. Jeff Zimmer

American, working in the United Kingdom

1/1000th the Distance between Me and You (in a Deadrise)

21 layers of enameled and sandblasted glass in glass light box

H. 21 cm, W. 54.5 cm, D. 22.5 cm

JC, ZM, TO



100. Mark Zirpel

United States

Cochlea

Blown glass

H. 30 cm, W. 46 cm, D. 18 cm

JC, ZM, TO

Countries Represented

Argentina

Ferrua, Ana Paula

Australia

Bisetto, Gabriella
Butcher, Charles
Chaseling, Scott
Cockburn, Cobi
Conron, Erin
Eilbeck, Mandy
Rea, Kirstie
Schleif, Amy (working in)
Terauds, Suzannah

Austria

Lillie, Jacqueline
Riedel, Maximilian

Belgium

Neutjens, Carine
Prisse, Caroline

Canada

Isphording, Anja (working in)
Rehus, Barbara (working in)
Wong, Rachael

Czech Republic

Korbička, Pavel
Venclová, Michaela

Denmark

Krabbe, Karen Lise
Lungholt, Jacob

Estonia

Sarapu, Maret

Finland

Latva-Somppi, Riikka

France

Brodin, Antoine

Germany

Beckh, Veronika
Chaseling, Scott (working in)
Grootens, Wilfried
Isphording, Anja
Kniel, Bernd

Hungary

Sipos, Balázs

India

Bawa, Hemi
Srinivasan, Anjali

Israel

Biger, Lisbeth
Bunkov, Sergey

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Baldan, Patrizia
Bianchin, Cristiano
Levenson, Silvia
Nordio, Massimo
Rubino, Silvano

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Fujiwara, Emi
Ichikawa, Etsuko
Inoue, Naruhito
Ishizeki, Takashi
Kojima, Yukako
Kojiro, Yoshiaki
Kudo, Sachi
Nakano, Wakako
Sasaki, Masahiro
Takada, Kenzo

Korea, Republic of

Cho, Hyunsung
Song, Keunae
Yoo, Hye Yeon

Latvia

Audere, Inguna

The Netherlands

Meitner, Richard (working in)
Prisse, Caroline (working in)

New Zealand

Kirkwood, Te Rongo

Poland

Kizinski, Ireneusz

Slovakia

Miko, Peter

Sweden

Ahlin, Birgitta and Sirkka Lehtonen
Jansson, Johanna

Switzerland

Kniel, Bernd (working in)

United Kingdom

Hughes-Martin, Charlotte
McGarvie, Emma
McJannet, Sharon
Miko, Peter (working in)
Zimmer, Jeff (working in)

United States

Arnold, Kristina
Bursucker, Moshe
Cho, Hyunsung (working in)
Churchill-Foster, Sage
Cirque de Verre (Kim Harty, Charlotte Potter, and Rika Hawes)
Clayman, Daniel
Fairweather, Seth
Foehr, Chelsea
Garner, Doreen
Gilbert, Sarah
Gray, Katherine
Gruła, Carrie
Ichikawa, Etsuko (working in)
Janis, Michael
Labold, James
Lacy, Chadd
Marioni, Paul
Matthews, Mark
McBride, Emily
McElroy, Christopher
McJannet, Sharon (working in)
Meilahn, Michael
Meitner, Richard
Moore, Jessi
Moran, John
Murphy, David
Newell, Catharine
Palmer, Dylan
Pelissier, Kiara
Perkins, Elizabeth
Phillips, Mary A.
Potter, Charlotte
Powers, Angus M.
Preston, Gillian
Rehus, Barbara
Rhoads, Kait
Rosenfeld, Erica
Rueffert, Amy
Schleif, Amy
Song, Keunae (working in)
Srinivasan, Anjali (working in)
Tanner, J. Ryan
Vetter, Carmen
Wallin, Jeff
Weisser, Nancy
Willis, David
Young, Brent Kee
Zimmer, Jeff
Zirpel, Mark

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Jury Statements

New Glass Review is a unique publication that focuses on and documents glass made, designed, or produced each year. It has presented a visual culture in glass, in the form of 100 new images printed in a catalog, for the past 31 years. Each year, it reveals the variations of ideas, trends, and attitudes of people working from within many countries, regions, and schools of thought from around the world. I look forward to the annual call for entries from The Corning Museum of Glass for *New Glass Review*. I believe that this vehicle is so important that I used it for many years as a departure point for one of my assignments in my classes when I taught at the Tyler School of Art. I used the invitation for submissions to *New Glass Review* as a way of teaching the professional responsibilities of photo documentation and visual composition for portfolio development. The limitations and challenges of creating an object or experience that will translate into a printed image that must inform and reveal were central to the objective I had in mind. Each fall semester, I would put my collection of *New Glass Reviews* on reserve in the library for my majors to read and review. These catalogs would serve as a primary research tool. We discussed the new work, the diverse styles and cultural attitudes, the invention of form, and the content that the students selected from images published in *New Glass Review* in prior years. They were instructed to select and prepare 20 images for a slide lecture (and later a PowerPoint presentation) and, having developed personal opinions based on visual research, to write about the works, why they were chosen, and how their aesthetic criteria affected their selection.

The selection process for *New Glass Review 31* took place in early December 2009. I arrived in Corning mid-afternoon on a Sunday, and I went directly to The Corning Museum of Glass to visit “old friends” in the collection. I also looked forward to discovering new pieces to add to my personal favorites. This year, I found new work by Scarpa, the Blaschkas, and Vízner.

Early Monday morning, I was greeted by Violet Wilson, the point person for Tina Oldknow and *New Glass Review*. The entire support team that assists Tina with this process is a tight-knit group. I proceeded to meet with Tina, Zesty, and Rosa. It appeared that we would have a good mix of opinions.

Tina began by setting the agenda, informing us of the parameters, and enlightening us with her knowledge of the history of *New Glass Review*. She gave us objectives and guidelines for the selection process. It is important to reiterate a point that Tina emphasized before we began our process: “No detail images will be published.”

Let the viewing begin.

Initially, there was an overwhelming number of images to consider, but as we reviewed them for the third time,

the works revealed themselves. The diverse and complicated landscape of images sent from around the world ended up in a selection of about 175 images.

We noted and commented on the evolving and interesting work from Turkey, Mexico, South America, and India. We discussed the work from Japan, which often seems so serene and transcendental. The other style of work from Japan vibrates as cute pop objects. You might see these in your bathroom or at a shop for tourists. We often commented on “masters” sending excellent but not new work. We discussed the “visual residue” of performance work from art schools and workshop collectives. This style of work was held to the same standard. If we thought it was visually interesting, we could select it. We were not responsible for deciphering the content. Installations were fascinating, and they looked new, but often they could not be read or understood. The work coming out of Ohio State University was noteworthy for taking risks, but it requires better photography and documentation.

The jury made 100 final selections, which I believe embrace most aspects of modern glassmaking (and thinking). As I reviewed these images many times, I was particularly interested in the following pieces/objects/installations:

Katherine Gray continues to make work that is at the forefront of our field. *Forest Glass* is a reorganized collection of unrelated glass objects. These objects possess a rich diversity of forms from previous lives. They create a landscape of three natural shapes. I would like to walk by this piece. I would like to examine it closely. I would like to experience it. I imagine a shift as my point of view changes in relationship to light and the objects. These found glass vessels, with their variations of color, texture, and shape, appear to visually collide as they reveal and create a new form.

Tensei by Masahiro Sasaki, *Bone* by Emily McBride, *The Gift (2)* by Karen Lise Krabbe, *Kreis Vier* by Bernd Kniel, *Proclivities* by Christopher McElroy, and *The Researcher* by Richard Meitner have a compelling quality. They are seductive visually. Form and surface interaction are sometimes inherent and sometimes applied, but the pieces always work. Most of them succeed in the relationship between form and surface. Most of these artists employ an organic form language that is developed with material appreciation and aesthetic variation. The surfaces are developed through individual processes. Many of these “objects” are of a similar (collectible) size and easy to deal with, and their makers are working within a well-established framework of the “decorative/craft object.”

Mulgi Mountains by Maret Sarapu created a visual composition of something memorable and intimate but enigmatic.

The use of opacity, translucency, pattern, and light creates an emotional potential in *Emergence* by Amy Schleif. It vibrates with a mysterious energy.

I See Red by Doreen Garner made me want to look closely to find out how horrifying the image is. While the work seems terrifying and difficult to look at, the image encourages empathy. The regular shapes, with smears and stains that surround the brutal image, are clues to its visual history. One must contend with it because once you see the figure's eyes, questions arise. The image wants to break out, but it is held fast.

* * *

I have had the good fortune of visiting major public and private glass collections around the world. While I was in graduate school at The Royal College of Art in London, I spent plenty of time looking at the vast glass collections in The British Museum and the Victoria and Albert Museum. These collections, with pieces from all over the world, sparked my imagination. This historical, technical, and visual research has had a profound influence on my creative work and my teaching. From this research and experience, I have developed personal insight into the cultures that have created masterpieces from ancient times to the present. It has formed both my personal aesthetic and a framework for evaluating and enjoying glass from all eras and cultures. The jurors are invited to select 10 images of glass works from all of history. This was going to be challenging.

I soon realized that my short list was actually a very long list of objects and images that have impressed and even haunted me over these 40 years of dedicated glass research. I decided I would select five works made between 1500 B.C. and the mid-20th century, and five contemporary works. I faced difficult choices because of the unbelievable number of creative masterpieces made during those times.

To make the first five selections seemed almost impossible. I have a deep respect for the glass produced in the ancient Middle East, and I have spent countless hours researching, observing public and private collections, and reading about the glass made before the blowpipe was introduced around the first century B.C. I am particularly fond of core-formed vessels and their proportions. The size of a small kohl flask or a palm column vessel appears monumental, as it references the figure or an architectural element. My first two selections of ancient glass from the Corning Museum's collection are a core-formed vessel (a palm column flask) and a cast glass sculpture of Venus. Both of these works—an architectural vessel and a figure cast in glass—are exquisite. They produce an intimate monumentality in my mind.

My next selection is a Roman mold-blown vessel that I first saw in the Corning Museum and that was later published in *Glass of the Caesars*. While I was in London in

1972, I often visited the mold-blown pieces in The British Museum. These objects proved to be so influential that my own research and studio practice incorporated some of the methods and applications of mold-forming with hot glass.

The *Römer* I selected is akin to many pieces I saw in German and Dutch museums when I traveled throughout northern Europe and Italy in and after the fall of 1969. This is a marvelous piece of *Waldglas* made in the Germanic states during the medieval period. I was originally fascinated with the robust form, exquisite technique, direct decoration, and sensuous functional interaction when the object was used. The powerful aesthetic proportions that were defined and explored during the Middle Ages were retained and developed even as the powerful influence of Venetian glass swept across the Continent. I often wonder why this glass style, rich in its form and proportions, has not influenced contemporary glass, as a few other styles have.

The Industrial Revolution and industrial glassmaking have caught my attention over the years. As I pursued information about glassmaking, melting, and industrial processes for forming glass, I came upon a product catalog from the Pittsburgh Plate Glass Company that was published in 1923. I selected a sequence of images printed in the plate glass section of that book because they were evocative and mesmerizing and captured my imagination: (A) "The Bait" shows the big blowpipes being dipped into the molten mass and then raised gradually, while the glassmakers blow steadily into the glass that adheres to them. This is the first step in the "machine-made" process. (B) In "Forming the Cylinders," the shining cylinders of blown glass have partly emerged from the tanks of fluid batch. When they have reached a length of approximately 40 feet, the racks, shown in the foreground, will be raised to receive and lower them, as is illustrated in the picture on the next page. (C) "Lowering the Cylinders" shows the process of lowering the fragile cylinders of glass after blowing. My recollection of what a dynamic process this must have been still vibrates in my mind when I look at these images today.

The work of Erwin Eisch is my first contemporary selection. Erwin is an Abstract Expressionist painter, glassworker, and designer who was introduced to me by Harvey Littleton in the late 1960s. Erwin revealed to me that it was O.K. to use any and all materials necessary for one's vision. He is someone who has used glass as a powerful and personal creative medium for almost 50 years, and he has had a profound influence on my creative philosophy and on my work with glass. His installation *Fountain of Youth* was very provocative and enlightening when I first experienced it in the late 1960s. Erwin's work has often incorporated mold-blown glass, painted glass, and found objects, all assembled to create surrealistic and magical moments. I chose his installation from the Corning Incorporated collection "Sixteen Heads and the Space In Between" as representative of his work and ideas.

The next contemporary artist that I chose is Marvin Lipofsky. He, too, was very influential in my early work. When I was just starting to make glass objects in 1968, I tried to find out everything I could about his work, his methods, and his ideas. Marvin's inventive use of surface applications over a modified hot glass form was very inspiring. His work revealed to me that idea and content are most important and that artists are responsible for developing a personal vocabulary of form for their work. The piece I selected is from the "California Loop Series." Marvin comments: "This series is the result of watching the early efforts of the glass movement and noticing the tendencies for people to make heavy, clumsy glass objects. This is my sculptural attempt to raise the glass off the pedestal, using positive and negative shapes as well as color and texture which were foreign to the material of glass."

When I first saw the Corning Incorporated collection in the late 1990s, Donald Lipski's *Farm Tool* stopped me dead in my tracks. That is what I call presentation! The juxtaposition of this residue of a science experiment and a nostalgic delivery vehicle creates a feeling of romantic elegance. It just seemed right. The scale, the point of view, and the reality of it are spot on! This piece is real.

A couple of years ago, I was in Washington, D.C., to visit an invitational exhibition at the Renwick Gallery called "From the Ground Up." What I was drawn to was *Bancketje*, an installation by Beth Lipman. This narrative

When a team of curators, less frequently only one curator, plans an exhibition and its catalog or a book about contemporary art or contemporary glass, they don't consider each artist as an individual set apart, but they try instead to establish a good balance among artists and their works. This is easier when the exhibition or the book has a defined subject; that is, it concerns a particular art movement, the development of a specific technique, or different interpretations of a single theme. Even in the case of an invitational exhibition, in which the success of a submission is based, not on style or content or medium, but on quality, the balance between the artists and their works is an objective pursued by the curators. Large exhibitions, like some international biennials of contemporary art, are highly praised when they are characterized by a good balance among established artists, new names, and (this undertaking is often intriguing) a few recovered old names. Perception and experience help curators base their selections on a global vision.

When curators are invited to participate as jurors for the New Glass Review competition, they have to get rid of this outlook because every artist and every work has to be considered as an isolated case. Being a juror is not an expression of one's personality or taste, as planning an exhibition unavoidably is. Instead, the juror has to try

work was astounding. It shimmered with a visual sensation and intensity that only 400-plus glass objects can conjure. All of these objects appeared positioned for this moment. The impression it gave was of a special engagement, or the memory of it, still in the air. The piece is an experience. It is also about an experience, one that almost allows you to taste it. Yes, it's tasty indeed!

UrbanGlass in Brooklyn sponsors an annual competition for recent M.F.A. graduates from across the country. The process selects and publishes the best new work, and the winner of the top prize is awarded an exhibition at UrbanGlass. I have visited most of the recent exhibitions from this series. The installation *Object and Atmosphere* by Andrew Newbold was presented a few years ago. The serene yet dynamic space created for this installation, along with the bold scale and the control of light within the space, was very impressive. I chose Andrew's piece titled *The Stack*. It possesses an imposing scale, and it seems to combine an elusive familiarity with a seductive attitude. It is both powerfully engaging and elegantly elusive.

Jon Clark (JC)
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to understand the artist's intentions and to judge if glass as a medium has been appropriately used.

No one can escape his own story. I grew up in a family that had been involved in glass manufacturing since the Middle Ages, a family of glassblowers and glass entrepreneurs. I lived on Murano, where glassworks were familiar places and the best blowers on the island were close friends. As a child, I listened to stories about the glass skills of some grandfather or great-grandfather. Consequently, when I look at a piece of glass, I can't help considering its technical qualities. I'm aware that this is one of my limitations, but sometimes it also helps me.

At the same time, my studies in the history of art have shown me that glass art has always been an expression of the global artistic sensibility of any period, which is what Alois Riegl called *Kunstwollen* in his important book about late Roman applied arts, published in 1901. This is the reason I want to bring three exceptional pieces from the collection of The Corning Museum of Glass to the attention of readers. One is a small bowl in *lattimo* (milk white glass, acc. no. 76.3.17), made in Venice between 1500 and 1510. Its shape, which is perfect, derives from the forms of Chinese porcelain, for which Venice had been one of the main emporiums since the first half of the 15th century. Certainly the bowl was made by a master,

and the quality of the *lattimo* (invented on Murano in the mid-15th century) is superb. The bowl is enameled with a bust-length profile of a handsome young man. In front of him is a scroll inscribed "EGO VOBIS SERVO SON" (I am your slave), addressed to his beloved lady, which recalls some Venetian sonnets from the beginning of the 16th century. The refined colors of the enamel decoration are the Venetian colors of the Renaissance, which influenced so much European painting from the 16th century onward. The young man resembles some elegant figures painted by Carpaccio in the late 15th and early 16th centuries, but he is not copied directly from Carpaccio's canvases. The bowl may have been commissioned by a Venetian noble and kept, together with paintings by Giovanni Bellini or by Carpaccio himself, in a palace overlooking the Grand Canal or in the castle of Isabella d'Este, who was fond of Venetian glass.

Another piece I chose expresses an absolutely different feeling for glass: glass as a sculptural medium, glass imitating rock crystal, glass fit for engraving and cutting. It's an engraved vase showing a warrior between goddesses, which was designed for J. & L. Lobmeyr by Jaroslav Horejc in 1924 (acc. no. 78.3.12). Horejc gave a forceful interpretation of the classicism that characterized Western art in the 1920s. I believe this vase is one of the best expressions of the glass style that began at the court of Rudolf II in Prague at the start of the 17th century, a style opposed to that of Venice.

In regard to the northern European glass tradition, I have always considered the *Kantarelli* vase, designed by Tapio Wirkkala in 1946, to be an iconic symbol of Finnish glass art (acc. no. 89.3.33). It's a pure organic masterpiece, manufactured with consummate skill. The icy appearance of the glasses Wirkkala designed for Iittala, made by Finnish blowers and cutters, reflects the nature of his homeland and Lapland. Nevertheless, when the artist was called to Murano by Venini, his sensitivity enabled him to use colors and techniques that were authentically Venetian because he could capture in them the soft tones of the lagoon.

Over the course of centuries, different art traditions have developed, each identifiable by its own style and techniques. All of them are worthy of our appreciation, even if they are seldom prolific and successful at the same time. I love a particular still life, *Frutta, cristalli e strumento* (Fruits, crystal glasses, and a musical instrument), which is in the prince of Liechtenstein's collection. It is signed by the Roman painter Gabriele Salci and dated 1716. Salci painted two pieces of glass side by side: a flamboyant Venetian masterpiece in filigree and a simpler cut and engraved Bohemian or German beaker. The first object symbolizes the last years of the golden age of Venetian glass, while the second belongs to a glassmaking tradition that would dominate the international market for more than a century.

As for contemporary glass artists, I appreciate and admire many of them, but it is difficult for me to select only a few names because too many of them are close friends and good acquaintances. Recently, however, I have been intrigued by artists who do not belong strictly to the world of glass, but who sometimes use glass as a medium. Among the artists included in the exhibition "Glasstress," sponsored by the Venice Biennale 2009, for which I served as co-curator, were Lucio Fontana, Mona Hatoum, Anne Peabody, and Fred Wilson. Fontana, who died in 1968, was the founder of the *Spazialismo* movement in 1946. In the manifesto of the movement, he imagined the use in spatial art of a "luminous and malleable substance" similar to glass. He sometimes used glass combined with other materials, as one could see in the wonderful exhibition "Lucio Fontana Venezia/New York," which was displayed at the Peggy Guggenheim Collection in Venice in 2006. For "Glasstress," the curators selected an impressive panel made of copper with red blown glass bubbles.

Mona Hatoum, a well-known British artist of Palestinian origin, creates works on the subjects of violence, oppression, and the vulnerability of human bodies, using an unconventional range of media and often showing a surrealist sense of humor. "Glasstress" exhibited her *Nature morte aux grenades*, which in French means "Still life with pomegranates" but can also mean "Dead nature with hand grenades." At first glance, one sees pleasant, brightly colored glass fruits, similar to pomegranates, on a wheeled steel table. Then one realizes that they are hand grenades displayed on the type of table commonly used in morgues.

Anne Peabody's work was delicate and oneiric, but not in any way simply "decorative." It consisted of several sheets of *verre églomisé*, beneath which were small squares of silver leaf engraved with a stylus. Engraved images, as well as surrounding people and things mirrored in the sheets, produce indeterminate results, like vanishing or emerging memories. Artists have always been intrigued by mirrors, which not only reveal hidden details of the world, but also distort it. In earlier periods, painters reproduced mirrors in their canvases, and recently the mirror itself has become a medium for art. Fred Wilson is an American artist who tackles social, cultural, and ideological issues, most frequently racism. He created *Iago's Mirror*, a mirror richly decorated in 18th-century Venetian style, with a surface and a glass frame that are completely black. All of the people and things it reflects become black.

Some of the works submitted to New Glass Review, representing a very broad range of techniques and artistic aims, were based on the artists' deliberate attempts to manipulate objective reality through mirrored surfaces and reflections. Being invited to serve as a juror for the Review gave me the rare opportunity to survey what is going on

in the field of glass art today. I'm not referring to the greatest achievements or to established artists whose works are readily available in museums and exhibitions, but to the wider world that includes novices and students.

After flying from Venice to New York and then on to Corning, I met the other members of the jury. Tina Oldknow is a longstanding friend with whom I have also collaborated professionally, but I had never met the other two jurors, Jon Clark and Zesty Meyers. Jon is a retired professor at the Tyler School of Art near Philadelphia and a glass artist whose works I do not know. I hope to meet him again soon in his studio. Zesty, a former blower and performance artist, is now co-owner of the R20th Century gallery in Manhattan. When I returned to New York from Corning, I visited Zesty's gallery, where I saw the beautiful exhibition "Drawings in Glass," which presented a collection of vases, lamps, and chandeliers by Jeff Zimmerman. The simple yet scenographic organic chandeliers of the "Vine" series are really terrific.

Our team of four worked well together, even if we come from different educational and professional backgrounds and have different tastes and points of view. Some pieces were so interesting that we all agreed on their unquestionable quality, but the rules of the selection process allow each juror to be truly independent. In any case, arriving at 100 pieces from an initial 2,503 images, submitted by 888 artists, was not easy because we were painfully aware that the quality of the photos influenced our perception.

The final selection could not be well balanced in terms of the countries from which the selected artists come. Numerically, entries signed by Americans prevailed. Many artists from Australia and the Far East entered the competition, while artists representing Italy, for example, were very few even though Italy boasts an excellent glass tradition. Perhaps New Glass Review is little known or there are few artists and students interested in glass in Italy. Glass schools and glass programs in the universities and academies of my country are very few, and certainly good courses and charismatic teachers are the most exciting incentives for young people. Currently, the only active glass school is the small Vetroricerca in Bolzano. Czech artists were also very few, even though the educational level is good in the Czech Republic.

Two of the selected works are based on reflections and interaction with the surrounding world: *Reflecting Place 5-Skylight* by the American artist Mary A. Phillips and *Heaven on Earth 2008* by the German artist Wilfried Grootens. Unlike some contemporary mirrored glass installations, which interact with urban environments and architecture, these mingle poetically with nature.

I appreciate the Australian artist Erin Conron's vase *Vestige #2*, whose graphic surface is made with painted enamel. Perhaps this old-fashioned technique has a future, as the renowned Dutch artist Mieke Groot has already proved in her own manner. Sometimes pieces that

belong to the traditional category of containers—that is, goblets, beakers, vases, and bottles—turn out to be new and fresh, being inspired by a rare sense of humor. This is the case of the goblets titled *Drink Me* by the American artist Sarah Gilbert, of *Golden Bottles 1* by the Finnish artist Riikka Latva-Somppi, and of the *Roach Surprise* drinking glasses by the American artist Jessi Moore. Australia's Mandy Eilbeck (*Bric-a-Brac*) and Italy's Silvia Levenson (*Everyone Has Somebody but Me*) pay functional bottles their respects by making them into something else. Levenson's cast works, reproducing things that surround housewives in their daily life, always express women's personal and social issues.

I also appreciated the blue flat necklace by the Austrian artist Jacqueline Lillie, which I perceive as a small sculptural object as well as a refined jewel.

The Venetian artist Cristiano Bianchin's organic sculpture, based on his deep sense of the essential qualities of the material, looks monumental in spite of its size. On the contrary, Massimo Nordio's *Uranus (Totem)*, made of blown mirrored glass in the shape of a huge screw, actually is a monumental piece of Pop Art. The group of Italian artists is very heterogeneous, even though almost all of them work on Murano. Silvano Rubino submitted a conceptual crystal table on whose surface the silhouettes of dishes and flatware have been cut. Finally, I want to point out the organic crystal work by the young artist Patrizia Baldan, whose professional life is not easily divided between the glass industry on the mainland and the glass studios on Murano.

Cast glass is always a strong medium for sculpture, as Japan's Kenzo Takada and the American Daniel Clayman show. Clayman's huge *Colure* is a perfectly balanced form. Even though it is not mobile, it still suggests movement, as does *On the Outside of Inside* by the Australian artist Kirstie Rea. The delicate, sandblasted *Tensei* by Masahiro Sasaki won approval from all of the jurors.

I was intrigued by two works that claim the delicacy of olden times: *Still Life with Venus* by the Latvian artist Inguna Audere and the playful *Arabesque Spheres* by the American Mark Matthews.

The range of panels was really remarkable, both for technical variety and for aesthetic results. It is impossible to single out each one. The mosaic panel, which is not actually mosaic work, by Erica Rosenfeld is moved by light, which interacts with the bright glass tesserae. The *Sunset* panel by Kait Rhoads is, on the contrary, an organic surface that alternately reflects and absorbs light. The fragile white *Paper 1* by Lisbeth Biger gets life from the apparently casual creases.

I end my statement by expressing my esteem for the established artists who submitted images of their works to New Glass Review even though they do not need any acknowledgment or promotion. I believe this attitude means they are always experimenting and looking for new expression, laying themselves open to criticism. Among

them was the renowned artist Richard Meitner, whose enigmatic works were shown in the exhibition “Masters of Studio Glass: Richard Craig Meitner” at The Corning Museum of Glass in 2009.

I am drawn to glassmaking that moves the viewer beyond the limitations inherent in using a single material to express a single idea. Glass is unique in that it's so volatile, so mercurial, that each experience feels new and presents different challenges. Attempting to tame and constrain glass in a desired form is a pursuit that maestros spend a lifetime working to perfect. While I am moved by a maestro's representation of perfection, on a daily basis I am more intrigued by glass work that investigates the formal properties of the material, redefines historical ideas about glass, explores and experiments with the interaction between artist and material, and, lastly, reveals a sense of humor. The following pieces—only a selection from the many included in this *Review*—each possess some of this alchemy.

Pavel Korbička's *North Line* is an exceptional, mysterious installation in neon and glass tubing. A glowing red line appears, as if out of nowhere, in a grove. The quality of light, the gauzy halo created around the tube, could be made only in glass. I appreciate how the artist uses the singular properties of glass to generate a man-made phenomenon that appears natural, spontaneous, and even mystical.

Mustard Floral Geo Cylinder, a sheet glass vessel by Carrie Grula, evokes ancient ways of using glass in decorative motifs. The precisely executed repeating pattern and the ocher color call to mind early Italian mosaic work. However, realizing the piece as a three-dimensional vessel allows Grula to control the way light moves through the piece, introducing sharpness where the light is most intense and a shadowed softness elsewhere. I am excited by contemporary work that pulls from history in this way, as an inspiration for a piece that comes to life beyond the traditional. Sarah Gilbert's *Drink Me*—a pair of stemmed drinking glasses in the shape of breasts—also draws from a long and venerated glass tradition, the art of goblet making, but pushes it forward into this new century by touching on ideas about fetishism, toxicity, and sexuality. Likewise, Hyunsung Cho's *Living in the Light Bulb* tells a story on glass, an ancient way of communicating narrative. In his piece, the viewer is reflected in the enameled surface, which bends around the bulbous shape showing an endless stretch of traffic and streetlights. At once a crystal ball and a commentary on the everyday banalities of life, this is a creative and well-executed piece that pushes glassmaking beyond standard boundaries.

Charlotte Potter's *Bottled Emotion* is one of the most exciting pieces I've seen in a long time. Getting personal with the performative aspect of glassblowing, Potter

Rosa Barovier Mentasti (RBM)
Independent Art Historian,
Curator, and Critic
Venice, Italy



channels her emotions through her breath and produces a beautiful object imbued with narrative and meaning. She uses cultural ideas about femininity and expression of feelings to create a powerful sensory experience in glass.

Mark Zirpel's *Cochlea*, named for the spiral shape of the inner ear, is a wonderfully whimsical blown glass sculpture that shows off the artist's impressive skill and perhaps even more impressive ability to have fun with an extremely precise, focus-oriented way of working in glass. This piece reminds me of stories I always heard about maestros on Murano making less serious pieces on their lunch breaks and after-hours to push their technical skills and to challenge one another beyond the confines of their production work. There is also a delicacy to the piece as it sits on an improbably small trumpet shape with another, much larger trumpet announcing itself seemingly beyond the point of proper balance. This animated, suspenseful play with the fragility of the material is something that can be done only in glass.

The Italian company Mazzega produced glass lighting during the 1960s and 1970s. Exquisitely made, these are among my favorite designs from this era. The way in which the light moves through the subtle gradations of translucency in the interlocking glass shades makes the form appear to be underwater, like phosphorescent prehistoric jellyfish specimens. This piece, by Carlo Nason, is a fantastic example of a beautiful industrial use of glass to create a functional object with a sense of fluidity and elegance.

Iran do Espírito Santo is a Brazilian artist who works in a number of different materials to create incredible minimalist works. He often employs glass to create pieces with very subtle elements that establish three-dimensionality—different reflective properties stacked atop one another give a space a different architectural geometry; an installation placed at an unexpected viewing plane draws the viewers in, forcing them to interact with the piece. In his *Water Glass 2*, Iran takes a very common, everyday glass object whose making and material are generally completely overlooked, if not taken for granted, and has it produced in crystal, entirely by machine, with the human touch completely excised from the process. Iran creates an inspiring aura of worship around this common object, which is never to be touched. This is a brilliant demonstration of how inverting the way in which a seemingly ordinary glass object is made can completely change the way it is understood and viewed.

In his most recent pieces, Jeff Zimmerman manipulates the glass by hand, working with what he refers to as “controlled accidents” to design in response to the material’s unstable nature. With these “drawings in glass,” Jeff employs his impressive talent as a glassblower by downplaying it, allowing the material to guide him and inform his decisions. He is at the point as an artist that he can return to an informed infancy in his craft, experimenting with the material as if for the first time but allowing his experience to shape these experiments into stunning glass objects and illuminated sculptures.

Kidrobot’s *Crystal Dunny* is a series of collectible figurines in the same cartoonish silhouette realized by different artists. In a genius marriage of the venerated glass tradition and this youthful pop culture icon, Kidrobot teamed up with Steuben Glass to produce a two-foot-tall solid crystal, hand-blown *Dunny*. I love how this piece, aside from being an absolutely gorgeous handmade glass object, establishes a very 21st-century concept of “irreverent reverence”—an intelligent, humorous, and elegant

It seems to me that with every passing year, art, architecture, craft, and design in glass are becoming increasingly recognized by the general public: I see more artists and designers working with glass, I read about more exhibitions including it, I hear of more museums acquiring it, and I am told about more architects exploring it. I think that the next decade will be a very exciting one for glass if the current democratizing trends in art, craft, and design continue.

The three jurors that I invited to participate in New Glass Review 31 come from different backgrounds, but they are all very familiar with glass. Jon Clark recently retired as head of the well-known glass program that he established in 1973 at Temple University’s Tyler School of Art. Many of Jon’s graduates have gone on to build successful careers, and it is no wonder that Tyler’s program is a respected one. Jon has been an object-maker for most of his working life, but his most recent creations take the form of kinetic installations that explore glass, light, and sound inspired by the natural world.

Rosa Barovier Mentasti comes from a famous Murano glassmaking family whose roots may be traced back to the Middle Ages. A student of the famous Venetian scholar Luigi Zecchin, Rosa is a leading historian of Italian glass, and her work is known worldwide. She has produced many books, articles, and essays on Venetian glass, ranging from the rare enameled glasses of the Renaissance to Murano’s groundbreaking mid-20th-century designs. In recent years, she has applied her vast expertise to contemporary glass, and although she focuses on Italian glass, her scope is international. In 2009, she co-curated the important exhibition “Glasstress,” which was held during the Venice Biennale.

evocation of the permanence and tradition of glassmaking while elevating a toy object, otherwise seen as disposable, to a perch of luxury and sophistication.

An influential member of the Arte Povera movement, the Italian artist Mario Merz created a series of glass igloos and installations of piled sheet glass that have always struck me as beautiful and simple ways to use common materials to make an arresting visual. In the igloo installations, glass becomes a shelter. In the glass piles, the light reflecting off the panels and edges of the glass brings the material to life in a way that makes the room move almost like a video installation. I think it is important for any glass artist creating installations to consider this work.



Zesty Meyers (ZM)
Principal
R20th Century
New York, New York

Zesty Meyers began his career as a glassblower, and it was not long before he extended that activity into the realm of performance with his brainchild The B Team. His business partner Evan Snyderman, the glassblower Jeff Zimmerman, and a host of other brave artists made The B Team’s remarkable hot-glass “happenings” unforgettable and pioneering events. In 1997, Zesty and Evan founded their highly regarded Manhattan gallery, R20th Century, which shows an innovative and distinctive mix of international vintage and contemporary design and craft.

During the slide viewing this year, one thought returned to my mind repeatedly: “new formats.” I am always interested in work that expands the ways in which glass may be used, not only conceptually but also physically. I began by noticing nontraditional presentations on the wall. Kait Rhoads’s *Sunset* is a bas-relief made of blown and cut glass elements that are meticulously wired together. This work is audaciously labor-intensive, as is Erica Rosenfeld’s sculptural glass “textile” *Fulton Street at 1 a.m.* I see both pieces as somewhat miraculous in the way that they extend the boundaries of glass sculpture, and that takes much effort.

Other wall presentations that impressed me were Elizabeth Perkins’s *Glass Lace Mural*, Catharine Newell’s *Unkindness*, and Nancy Weisser’s *Broken Memories*. I admired Perkins’s composition for its seeming spontaneity. Small and precious, her whole, fragmented, and broken *pâte de verre* elements acquire new meaning when they are removed from the contexts of clothing and furniture and are placed on a neutral wall.

I have watched the work of Catharine Newell for several years now, and I think that her success in separating objects

made of kiln-formed glass from the basic square and rectangle should be noted. Newell is constantly developing new vehicles for kiln-formed glass, from her crumpled leaves and stacked sheets to these remarkable bird silhouettes.

Nancy Weisser's accouterments of a room—chair, bed, window, and door—are re-created, life-size, in two dimensions and applied directly onto the wall. Who sees glass being used like this? The idea of such murals—since that is, more or less, what all three of these works are—has its roots in glass (and stone) mosaics. However, the methods by which they are produced and what they achieve visually and aesthetically are pioneering.

Etsuko Ichikawa's installation *Walk with Mist* is all about glass, but the glass itself is hidden, which is a surprising turn. Ichikawa uses round glass balls as a surface onto which a video is projected, and the walls are covered with pyrographs, or drawings made with hot glass. Similarly, glass is not immediately apparent in Jeff Zimmer's *1/1000th the Distance between Me and You (in a Deadrise)*, but it is an essential part of the work. A dark and dramatic object, it is constructed of 22 layers of enameled and sandblasted glass in a light box. In the obscured photograph, an object in the distance that emerges from black clouds under a clearing sky can be faintly discerned: is it a ship or something else? Using a box of cut glass sheets, Zimmer creates the depth and luminosity of a painting, but it is an image that undoubtedly changes every time it is viewed, depending on the angle and the ambient light.

A more straightforward image is offered by David Willis in his *A Weed in My Garden*. What struck me about this work was the combination of a photographic print with applied frameworked glass flowers. Amy Rueffert and Silvia Levenson have also made photographs with three-dimensional glass elements that I find fascinating.

In connection with photography, I want to draw attention to Keunae Song's *Trained Eye*. The video artist Tony Oursler is well known for his stuffed dolls with oversize (often glass) heads that are used as a screen onto which videos of expressive eyes and talking mouths are projected. I felt some uneasiness about the relationship to Oursler when I first looked at Song's work. But Oursler is not the only artist to use the technique, and Song's accomplished and elegant still life could not be more different in concept from Oursler's animations. I think the possibilities for combining glass and video and glass and photography are very exciting, and I hope to see more work in this vein.

Documentation of process and performance are two activities that have become increasingly associated with the hot shop. At the Glass Art Society conference last summer in Corning, the panel with "post-glass" artists Rika Hawes, Angus Powers, Jocelyne Prince, and Anjali Srinivasan was electrifying, and the room was filled to overflowing. These artists are expanding our notions of what glass can be, do, and become, and I think their work is highly important.

This group was represented in *New Glass Review* this year by Hawes (Cirque de Verre), Powers, and Srinivasan. I was particularly intrigued by Srinivasan's performances with glass used as an extension of her body, such as the project *42 Handshakes in Two Days/Glass Glove Greetings*. (The photograph shows Srinivasan shaking hands with Richard Harned.)

Jocelyne Prince is well known for her experiments in the hot shop (with sound, for example) and her documentation of those experiments in the form of glass objects. I am pleased to see more artists exploring this direction, such as Gabriella Bisetto and Charlene Potter. Bisetto's *Three Minutes of Breath* is a physical realization of an ephemeral material, three minutes of which she captures inside glass bubbles. Potter's *Bottled Emotion* is represented by a video still that shows the artist attempting to influence glass—a material that scientists say remembers every impact—with the strength of her feelings. I like the idea of something felt so intensely inside the mind and body being contained or manifested outside the body. Much art, of course, is about this, although glass is unique in that it can be physically affected by the human voice.

For me, the opposite of "new formats" in glass are historical forms. There were quite a few examples of artists using traditional shapes and decoration in novel and clever ways. Jacob Lungholt gave basic casing and cutting a sophisticated twist in *Dog on Horse*. His images remind me of the silhouettes of Kara Walker: on first seeing them, you expect to be presented with subject matter that is, well, quaint. On closer inspection, the images, thrillingly, are not at all what you anticipated.

Another work that took me aback was Suzannah Terauds's *Domestic Elation*. We all know that glass and clay may be pinched, like skin, and Terauds gives us an immediate sense of this in an object that is edgy and erotically charged.

Mark Zirpel pays tribute to the trick glasses and the complicated scientific apparatus that are part of the heritage of glass in his footed vessel *Cochlea*, which is inspired by the construction of the ear. Silvia Levenson uses the perfume bottle, a potent symbol of romantic fantasy, to make a statement about the difficulties of love in *Everyone Has Somebody but Me*.

Glass, that shape-shifting material, has been employed through the ages to mimic other, usually more costly and rare materials. Dylan Palmer exploits this ability in *Tire*, using glass to reproduce the kind of large rubber remnants that are often encountered on the interstate. I also see this work as a nod to the famous (in the glass world, anyway) tires made by Robert Rauschenberg.

Katherine Gray explores the history of glassmaking and its attendant environmental issues in her installation *Forest Glass*. Using hundreds of "pre-existing" drinking glasses and transparent Plexiglas shelving, Gray organizes her thrift-store finds into the shape of trees. Trees—in fact, forests—

were obliterated over the centuries so that their wood could be used as fuel for glass furnaces. Gray reconstructs some of these trees out of the material that destroyed them—in effect, recycling the trees with recycled glass.

Speaking of trees, I admit (again) to my bias for glass used in conjunction with, or as an agent to explore, nature. Mary A. Phillips uses circles of broken mirrors to suggest large, branching trees occupying an open field in *Reflecting Place 5–Skylight*. Trees figure prominently, again, in Pavel Korbička's *North Line*, in which a straight, glowing line of red makes an everyday urban park extraordinary.

In her sculpture *Transformation House*, Caroline Prisse presents a glass greenhouse filled with curious vinelike and branching glass plants “growing” out of test tubes. Combining nature and science, Prisse's installation brings to mind thoughts of disturbing present-day practices, such as cloned and genetically engineered foods. This photograph was taken in one of the exquisitely decorated rooms of the Gemeentemuseum in The Hague, where Prisse's sculpture was on view as part of an exhibition presenting the work of students and faculty who have participated in the glass program at the Gerrit Rietveld Academie in Amsterdam during the past 40 years.

I will end my discussion of the submitted works with the ritualistic fire totems of Ireneusz Kizinski. His installation *Heart in Flames* reflects his longstanding passion for glass, and I am drawn to the elemental, ancient, and tribal aspects of it. (Sadly, the artist died last year; this piece was completed shortly before his death.)

Last year was one of celebration and loss in the glass world. Losses included the attempted closing of the Broadfield House Glass Museum in the United Kingdom (which was reversed due to international petition and local activism) and the announced closings of the Orrefors Museum in Sweden and the Specialized School for Glassmaking in Kamenický Šenov (the German Steinschönau), the oldest glassmaking school in the Czech Republic. The fate of the school, which has sister institutions in Nový Bor (Haida) and Železný Brod, still hangs in the balance. Are the remaining schools next?

Other irreplaceable losses are two individuals who have done much for modern and contemporary glass in the United States and Europe and who will be missed by many: Anna Venini Diaz de Santillana, daughter of Venini glassworks founder Paolo Venini, and Dan Klein, champion of British glass. Anna Venini spent the last years of her life organizing exhibitions about Venini glass and producing important publications chronicling the company's renowned production.

Dan Klein was a prolific author on contemporary glass and an indefatigable organizer. Some of the institutions that he worked to establish in the United Kingdom, and to

which he dedicated much time, are the glass program at the University of Sunderland, Sunderland's National Glass Centre, and North Lands Creative Glass in Lybster. He was also instrumental in establishing London's growing marketplace for contemporary craft, Collect.

Celebrations in 2009 included many exhibitions of contemporary glass, four of which were presented at the Corning Museum: “Voices of Contemporary Glass: The Heineman Collection,” “Masters of Studio Glass: František Vízner,” “Masters of Studio Glass: Richard Craig Meitner,” and “Favorites from the Contemporary Glass Collection.” One of my “Jurors' Choice” selections is Dale Chihuly's 1975 cylinder *In Honor of Jackson Pollock and Ruth Kligman*. I picked it in honor of Ben and Natalie Heineman and their extraordinary gift to the Museum, which was discussed in the pages of *New Glass Reviews* 28 and 29.

My other “Jurors' Choice” selections also refer to special exhibitions in 2009. Foremost among these exhibitions have to be the shows connected with the 53rd Venice Biennale. For her “Jurors' Choice” selections, Rosa Barovier Mentasti picked several sculptures from the important show “Glasstress,” which she co-curated with Laura Matioli Rossi. The exhibition was organized by Adriano Berengo of Berengo Fine Arts, and it took place at the gorgeous Palazzo Cavalli-Franchetti, which is now the home of Venice's Institute of Science, Letters, and Art.

Rosa has eloquently written about the works of Lucio Fontana, Mona Hatoum, and Fred Wilson, which I admired and wished that the Corning Museum owned. Another object of desire for me was an evocative framed glass ampule, a Surrealist “object-poem” by Man Ray. The show included works by other seminal artists, including Jean (Hans) Arp, Louise Bourgeois, Zhen Chen, Richard Hamilton, Jannis Kounellis, Anton Pevsner, Robert Rauschenberg, and Kiki Smith. Among the lesser-known artists whose work I noted were Jan Fabre, Marya Kazoun, Anne Peabody (also discussed by Rosa), and Silvano Rubino, whose provocative glass table appears in the “Artists and Objects” section of this *Review*.

A pendant to this show was the exhibition that took place in the Padiglione di Venezia in the Giardini, titled “. . . fa come natura face in foco.” Artists represented in this attractively located but badly lighted and organized space included Cristiano Bianchin, Dale Chihuly, Alessandro Diaz de Santillana and his sister Laura de Santillana, Ritsue Mishima, Yoichi Ohira, Maria Grazia Rosin, Lino Tagliapietra (whose elegant grouping of glass “boats” appeared in “Glasstress”), and, a bit oddly, Toni Zuccheri. I picked Maria Grazia Rosin's installation *Gelatine lux* as the most successful of this exhibition. Rosin describes her work as “luminescent suspensions in glass,” which I find appropriate and poetic.

It is unfortunate that this show, with its high visibility, could not have been more ambitious and refined. How-

ever, it turned out admirably, considering that the organizers were given the space at the last minute, and the artists and curator had only a few weeks to pull it together.

I should mention that glass was not confined to these two venues at the Biennale, but also appeared at the Arsenale. I very much enjoyed seeing the work of Alberto Baraya, who assembled his wall piece on-site using Murano glass at hand; Blinky Palermo, whose minimalist steel and colored glass beams were mysteriously accompanied by invoices from the Murano glasshouses that supplied the glass; and Michelangelo Pistoletto, who performed his room of *Twenty-Two Less Two* mirrors at the vernissage by taking a mallet to 20 of them.

The fresh and inspiring exhibition “Glas/s: Gerrit Rietveld Academie Amsterdam, 1969–2009,” organized by the Rietveld and the Gemeentemuseum in The Hague, also deserves special attention. I did not pick a specific work from this exhibition for “Jurors’ Choice,” but sculptures by two of the artists represented—Caroline Prisse and Richard Meitner—appear in the “Artists and Objects” section. The exhibition was curated by Prisse, head of the Rietveld’s glass department, and Titus Eliëns, head of collections at the Gemeentemuseum. It reflects the groundbreaking directions taken by the Rietveld’s *Werkgroep Glas* (Glass Work Group) since its founding by Sybren Valkema in 1969.

Some artists whose work impressed me, and which was relatively unknown to me, include Prisse, Lisa Gherardi, and Mia Lerssi (all current Rietveld faculty members), as well as Jerome Harrington, Esther Jiskoot, Helena Kagebrand, Marianne Lammersen, Sabrina Metselaar, and Jens Pfeifer. Among the more widely known artists are Bert Frijns, Mieke Groot, Laura Heyworth, Richard Meitner, Durk Valkema, Bert van Loo, and Gareth Noel Williams. For this ambitious exhibition, the curators had the daunting task of presenting a vast array of work, ranging from vessels to conceptual installations, in a multitude of scales. It was eclectic, and maybe a little quirky at moments, but for me it was very successful, giving me the sense of elation and inspiration that good art always does.

I will briefly mention other exhibitions that inspired me and inspired my selections for “Jurors’ Choice.” At SOFA Chicago, I was brought to a halt at the door by a beautiful installation of an artist who has not received enough attention: Václav Cigler. The new Litvak Gallery, headquartered in Tel Aviv, worked with the artist to present *Spheres*, a project that demonstrates Cigler’s characteristic intellect, spirituality, and professionalism. I was also surprised by the new offerings in architectural glass by Bullseye Studios, which included a remarkable desk and stair treads by Jessica Loughlin and Michael Rogers, respectively, and luscious wall panels/room dividers by Giles Bettison and Ted Sawyer.

An abridged version of “Breakthrough Ideas in Global Glass,” organized by the glass program and Urban Arts

Space at Ohio State University with Hawk Galleries in Columbus, occupied a central space at SOFA. Since I was one of the jurors (with Lino Tagliapietra and Tom Hawk) for this exhibition showcasing emerging talent, I do not want to say too much about it. Instead, I will just point out that vessels by Veronika Beckh and Johanna Jansson (in “Artists and Objects”) and sculpture by Andrew Newbold (in “Jurors’ Choice”) were some of the more significant pieces chosen from about 400 submissions.

Other outstanding shows that I saw in the fall of 2009, and which are reflected in my selections for “Jurors’ Choice,” were “Bauhaus, 1919–1933: Workshops for Modernity” at the Museum of Modern Art and “Venice. 3 Visions in Glass” (Cristiano Bianchin, Yoichi Ohira, and Laura de Santillana) at Barry Friedman Ltd., both in New York City. From the Bauhaus show—which was so well done and so informative—I chose a small, ingenious assemblage of glass and wire by Josef Albers, and from the Barry Friedman show, I picked the installation *Meteors* by Laura de Santillana. Like Cigler’s *Spheres*, *Meteors* is cosmological, and the theme represents a new and compelling direction for both artists.

My remaining selections were experienced in photographs only. These include the sculpture *Pink Tons* by Roni Horn, an astonishing mass of color and light; *Zugunruhe* by Rachel Berwick, an elegant mixed-media study about bird migrations and extinctions, focusing on the passenger pigeon; and one of the monumental outdoor constructions of Jan Ambrůz, another underappreciated sculptor who has changed the way in which we understand glass.

I end my essay looking at the upcoming generation of artists who will continue to develop new formats for glass, transforming it into as yet unimagined objects and narratives.

In *Truths We Forgot to Lie About*, Elias Hansen and Joey Piecuch use glass to preserve and present, almost reliquary-like, symbolic materials such as Western red cedar, brick fragments from Ted Bundy’s childhood home in Tacoma, coyote blood, butterfly wings, soil from Lewis and Clark’s Cape Disappointment campsite on Washington’s Long Beach peninsula, and paint chips from Kurt Cobain’s home in Seattle. These scraps represent documentary evidence, collected and distilled from countless Northwest places and stories, some historical and others apocryphal. In this work, Hansen and Piecuch explore how the identity of a region may be shaped and transformed, taking a material snapshot of a moment in time.

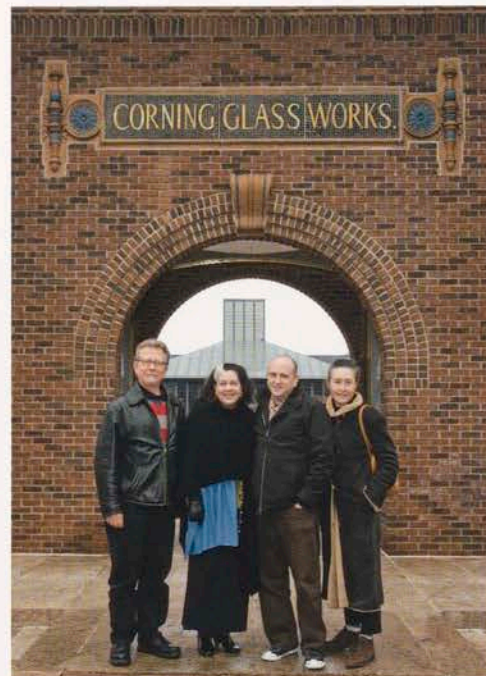
Tina Oldknow (TO)
Curator of Modern Glass
The Corning Museum of Glass



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 select up to 10 examples of work in glass, either recent or historical, that impressed them during the year. While the main responsibility of the jurors is to review and make selections from submitted images, these 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.

The *New Glass Review* 31 jury:
Jon Clark, Tina Oldknow, Zesty Meyers,
and Rosa Barovier Mentasti



Selections

The selections are arranged by juror, and then alphabetically by artist. Unless otherwise indicated, photographs are courtesy of the artists.

Jon Clark (JC)

Flask
Venus
Head flask
Römer
Window glass cylinders
Erwin Eisch
Beth Lipman
Marvin Lipofsky
Donald Lipski
Andrew Newbold

Rosa Barovier Mentasti (RBM)

The Rothschild Bowl
Lucio Fontana
Mona Hatoum
Jaroslav Horejc
Anne Peabody
Gabriele Salci
Fred Wilson
Tapio Wirkkala

Zesty Meyers (ZM)

Iran do Espírito Santo
Kidrobot for Steuben
Mario Merz
Carlo Nason for A.V. Mazzega
Jeff Zimmerman

Tina Oldknow (TO)

Josef Albers
Jan Ambrůz
Rachel Berwick
Giles Bettison
Dale Chihuly
Václav Cigler
Elias Hansen
Roni Horn
Jessica Loughlin
Joey Piecuch
Michael Rogers
Maria Grazia Rosin
Laura de Santillana
Ted Sawyer



Flask Shaped like a Palm Column
Egypt, late 18th to 19th Dynasty, 1400–1240 B.C.
Core-formed glass, trail-decorated, tooled
H. 8.8 cm, Diam. 2.6 cm
Collection of The Corning Museum of Glass (71.1.4)
JC

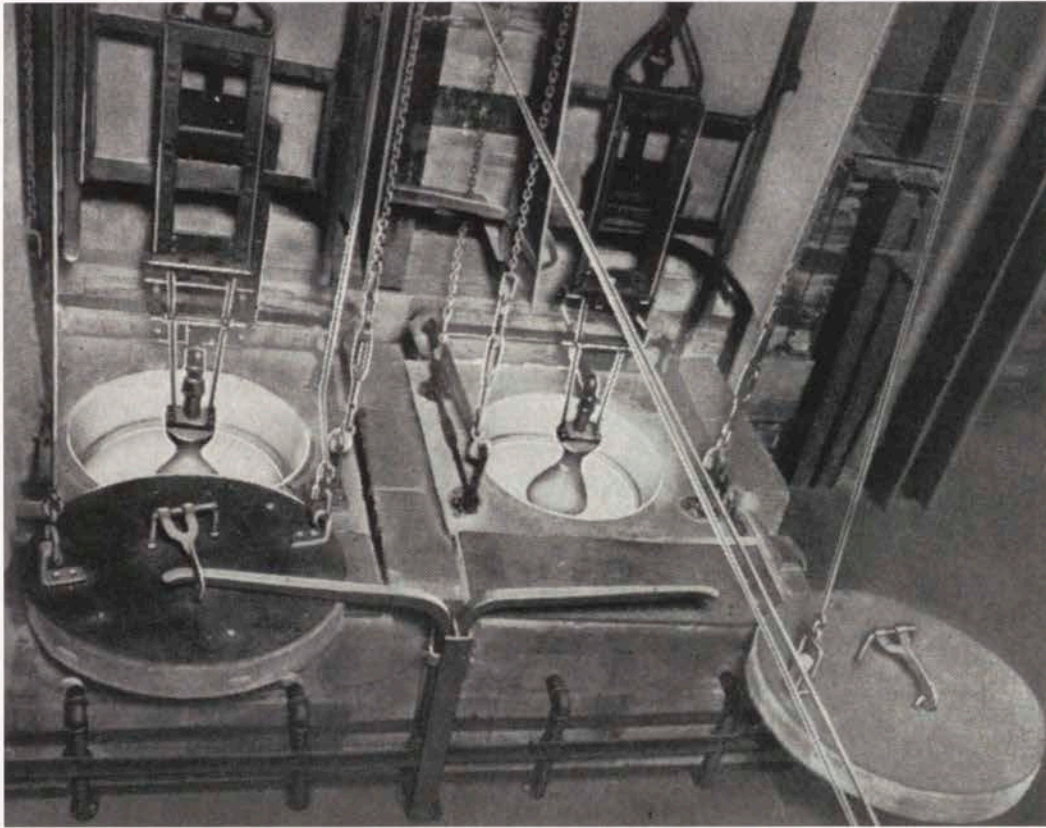


Figure of Venus
Roman Empire, eastern Mediterranean or Italy,
probably second century A.D.
Cast glass
H. 9.4 cm, W. 4.5 cm
Collection of The Corning Museum of Glass (55.1.84)
JC

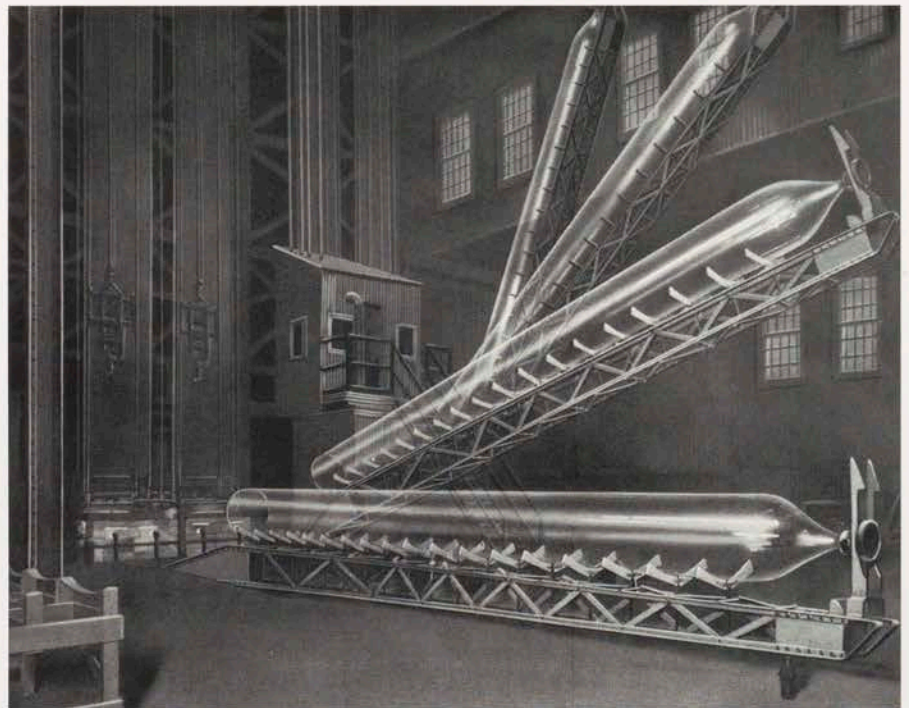
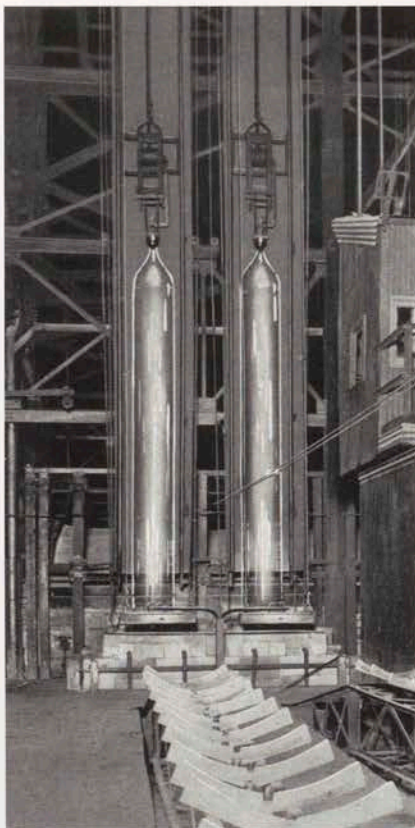
Head Flask
Roman Empire, fourth to fifth century
Mold-blown glass, applied foot and handle
H. 19.6 cm, W. 7.7 cm
Collection of The Corning Museum of Glass
(59.1.150)
JC



Römer
Germany or the Netherlands,
probably first quarter of the 17th century
Blown glass, applied decoration
H. 27.8 cm, Diam. 11.6 cm
Collection of The Corning Museum of Glass (64.3.92)
JC



Process for Forming Window Glass Cylinders
United States, Pittsburgh,
Pennsylvania, Pittsburgh
Plate Glass Company,
about 1923
Illustrations on forming
methods from *Glass:
Paints, Varnishes and
Brushes*, Pittsburgh:
Pittsburgh Plate Glass
Company, 1923
JC





Sixteen Heads and the Space In Between

Erwin Eisch (German, b. 1927)

Germany, Frauenau, 1998–1999

Mold-blown glass, manipulated, engraved, enameled;
mixed media

Collection of Corning Incorporated, Corning, New York
JC

Banquetje (Banquet)

Beth Lipman (American, b. 1971)

United States, Millville, New Jersey,

2003–2004

Blown glass; mixed media

H. 182.9 cm, W. 609.6 cm, D. 83.8 cm

Collection of the Smithsonian American

Art Museum, Washington, D.C. (2007.21,

gift of the James Renwick Alliance)

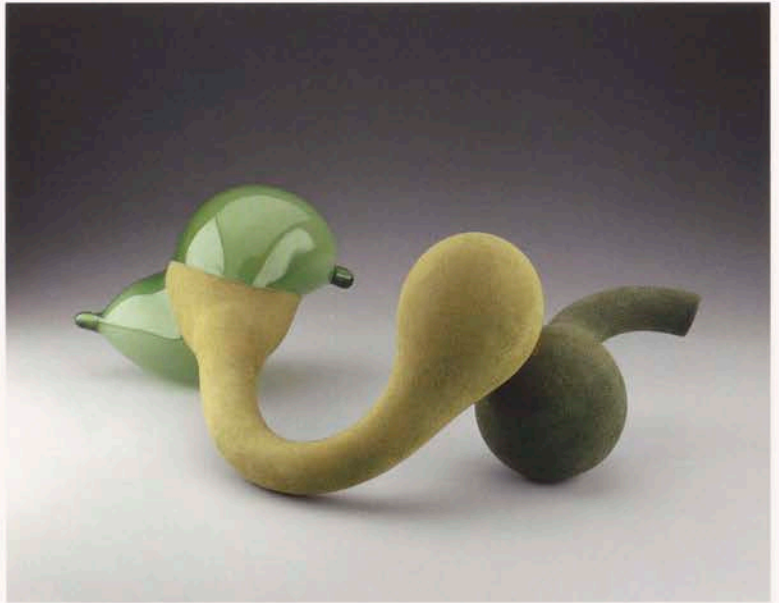
Photo: courtesy of Smithsonian American

Art Museum

JC



California Loop Series 1970 #17
Marvin Lipofsky (American, b. 1938)
United States, Berkeley, California,
University of California, 1970
Blown glass, enameled, sandblasted;
rayon flocking, dowel
H. 22.8 cm, W. 68.5 cm, D. 45.7 cm
JC



Farm Tool

Donald Lipski (American, b. 1947)
United States, New York, New York, 1993
1932 Ford truck, four 200-liter Corning Pyrex boiling flasks,
and yucca plants in a preservative solution
Collection of Corning Incorporated, Corning, New York
JC





The Stack

Andrew Newbold (American, b. 1975)

United States, Columbus, Ohio, 2007

Mold-blown glass

H. 175.2 cm, Diam. 122 cm

Exhibited at "Breakthrough Ideas in Global Glass (BIGG),"

Urban Arts Space, Ohio State University, Columbus, Ohio, 2009

JC



Lattimo Bowl, "The Rothschild Bowl"

Italy, Venice, about 1500–1510

Blown glass, enameled, gilded

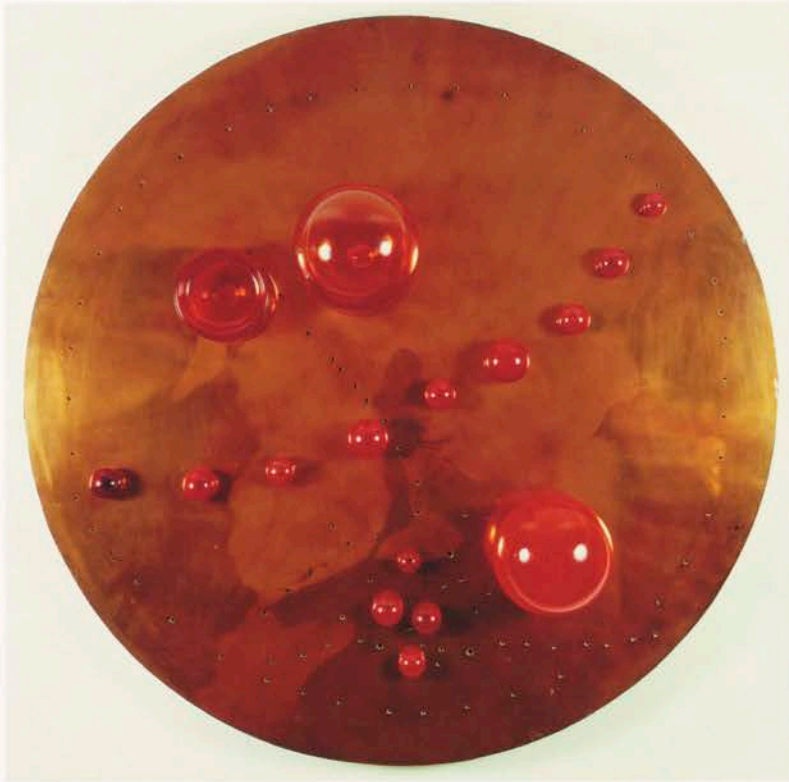
H. 5.9 cm, Diam. 14.1 cm

Collection of The Corning Museum of Glass

(76.3.17, purchased with funds from

the Houghton Endowment Fund)

RBM



Pannello

Lucio Fontana (Italian, 1899–1968) and

Egidio Costantini (Italian, 1912–2007)

Italy, Murano, Fucina degli Angeli, 1965

Blown glass; copper

Diam. 124.5 cm

Exhibited at "Glasstress," 53rd International Art Exhibition, La Biennale di Venezia, Venice, Italy, 2009

Photo: Francesco Allegretto and Oliviero Zane, courtesy of Berengo Fine Arts, Murano, Italy, and private collection, Bassano, Italy

RBM

Nature morte aux grenades

Mona Hatoum (Palestinian, b. 1952)

United Kingdom, London,

2006–2007

Crystal, soft steel, rubber

H. 95 cm, W. 208 cm, D. 70 cm

Exhibited at "Glasstress,"

53rd International Art Exhibition,

La Biennale di Venezia,

Venice, Italy, 2009

Photo: Ela Bialkowska,

courtesy of Galleria Continua,

San Gimignano, Italy,

and private collection,

Bassano, Italy

RBM



Vase with Warrior between Goddesses
Jaroslav Horejc (Czech, 1886–1983)
Czechoslovakia, Kamenický Šenov (Steinschönau)
for J. & L. Lobmeyr, Vienna, Austria, 1924
Mold-blown glass, cut, engraved
H. 20.5 cm, Diam. 15.4 cm
Collection of The Corning Museum of Glass (78.3.12)
RBM



My Sidewalk

Anne Peabody (American, b. 1967)
United States, Brooklyn, New York, 2004
Plate glass, *verre églomisé*
W. 533.4 cm, D. 213.6 cm
Exhibited at "Glasstress," 53rd International Art Exhibition,
La Biennale di Venezia, Venice, Italy, 2009
Photo: Chris Amaral, courtesy of Berengo Fine Arts,
Murano, Italy, and the artist
RBM





Frutta, cristalli e strumento

(Fruits, crystal glasses, and a musical instrument)

Gabriele Salci (Italian, active 1700–1750)

Italy, 1716

Oil on canvas

Collection of the prince of Liechtenstein, Vienna, Austria

RBM



Iago's Mirror

Fred Wilson (American, b. 1954)

United States, New York, New York, and Italy, Murano, 2009

Blown Murano glass, sheet glass, cut, assembled

H. 200 cm, W. 130 cm, D. 20 cm

Exhibited at "Glasstress," 53rd International Art Exhibition,

La Biennale di Venezia, Venice, Italy, 2009

Photo: Francesco Allegretto, © Fred Wilson,

courtesy of PaceWildenstein, New York, New York

RBM

Kantarelli (Chanterelles) Vase

Tapio Wirkkala (Finnish, 1915–1985)

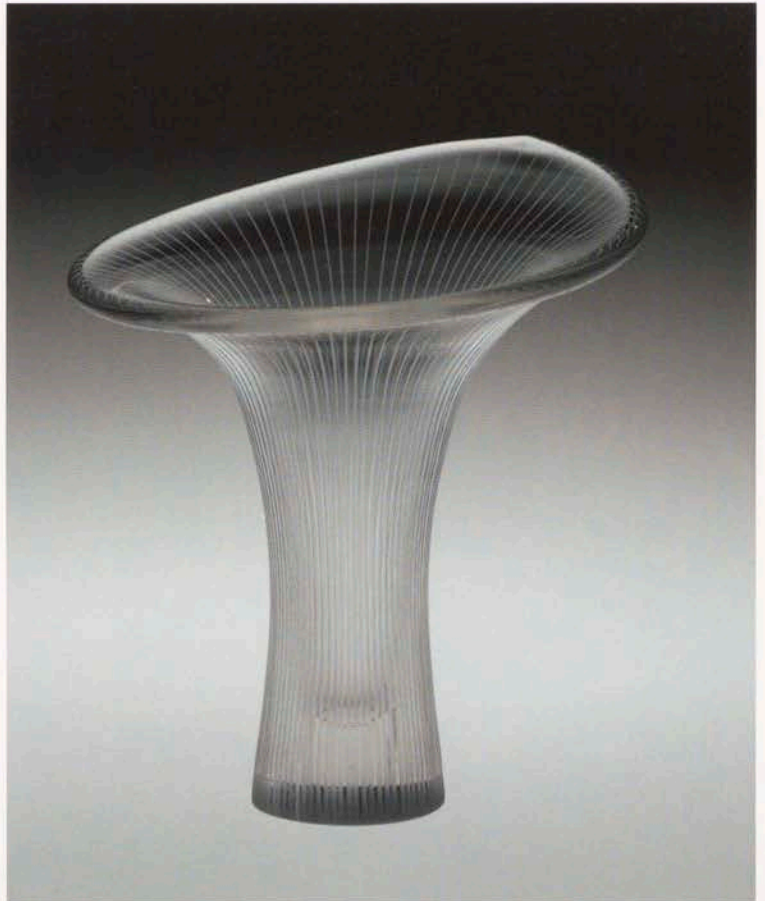
Finland, Karhula, Karhula-littala Glassworks, designed
in 1946 and made between 1947 and 1960

Blown glass

H. 12.2 cm, W. 10.9 cm, D. 10.7 cm

Collection of The Corning Museum of Glass
(89.3.33, gift of Mr. and Mrs. Thomas P. Dimitroff)

RBM



Restless 18

Iran do Espírito Santo

(Brazilian, b. 1963)

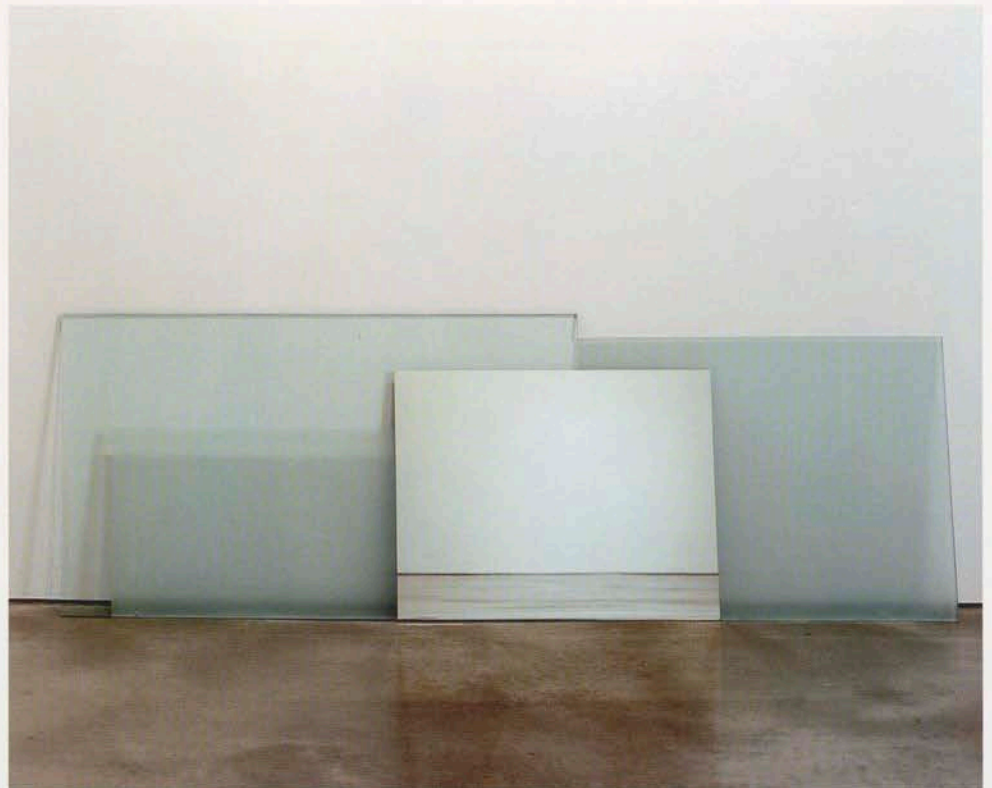
Brazil, São Paulo, 2004

Plate glass, cut,
sandblasted; mirror

H. 65 cm, W. 192 cm

Photo: courtesy of the artist
and Sean Kelly Gallery,
New York, New York

ZM





Water Glass 2

Iran do Espírito Santo (Brazilian, b. 1963)

Brazil, São Paulo, 2008

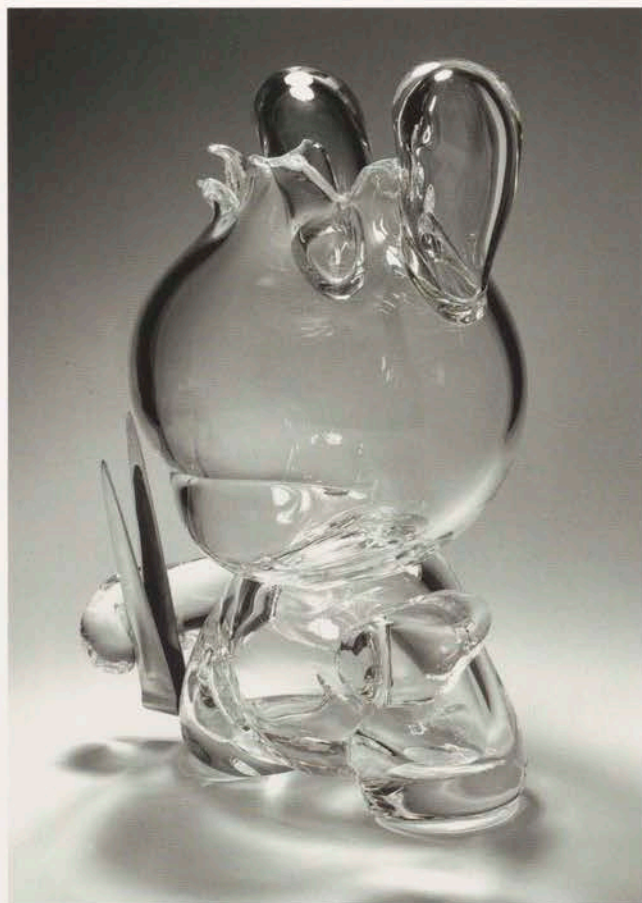
Solid crystal

H. 14 cm, Diam. 8.5 cm

Edition of 25

Photo: Jason Wyche, courtesy of the artist and
Sean Kelly Gallery, New York, New York

ZM



Crystal Dunny

Kidrobot

With the assistance of Joel Smith (American, b. 1960)
United States, Corning, New York, Steuben Glass, 2004

Blown glass

H. 60.9 cm

Photo: courtesy of Steuben Glass, Corning, New York

ZM



La goccia d'acqua
(The drop of water)
Mario Merz (Italian, 1925–2003)
Italy, Milan, 1987
Glass, metal, neon light
Diam. 12 m
Photo: Bildarchiv Preussischer
Kulturbesitz/Art Resource, NY
ZM

Hanging Lamp
Carlo Nason (Italian, b. 1936)
Italy, Murano, A.V. Mazzega, 1969
Mold-blown glass; chrome
H. 58 cm, Diam. 38 cm
Photo: courtesy of R20th Century,
New York, New York
ZM





"Bubble Cluster" Hanging Illuminated Sculpture
Jeff Zimmerman (American, b. 1968)
United States, Brooklyn, New York, 2008
Blown glass; wire
H. 142.2 cm, W. 81.2 cm
Photo: Sherry Griffin, courtesy of R20th Century,
New York, New York
ZM

"Serpentine" Light Sculpture
Jeff Zimmerman (American, b. 1968)
United States, Brooklyn, New York, 2009
Blown glass
Greatest H. 22.8 cm, L. 53.3 cm
Photo: Sherry Griffin, courtesy of
R20th Century, New York, New York
ZM

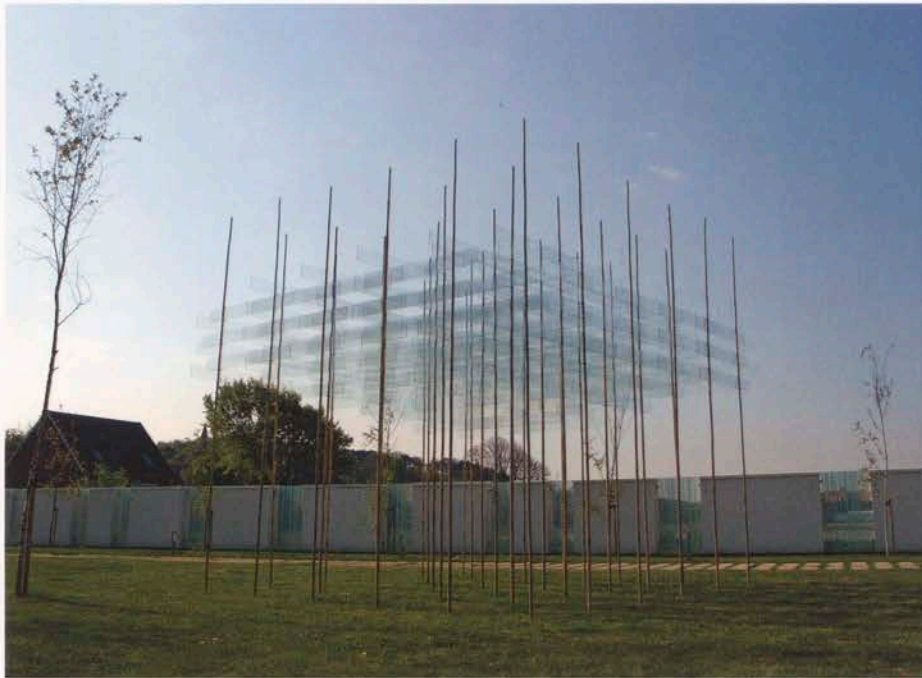




“Vine” Illuminated Sculpture and
 “Silver Surfer Tears” Wall Sculpture
Jeff Zimmerman (American, b. 1968)
 United States, Brooklyn, New York, 2009
 Blown opaline glass; metal; blown silvered glass
 Dimensions variable
 Exhibited at “Drawings in Glass,” R20th Century,
 New York, New York, 2009
 Photo: Sherry Griffin, courtesy of R20th Century, New York
 ZM



Glass Assemblage
Josef Albers (American, b. Germany, 1888–1976)
 Germany, Weimar, Bauhaus, about 1921
 Colored glass, cut; metal, wire; assembled
 H. 37.5 cm, W. 29.8 cm
 Exhibited at “Bauhaus, 1919–1933:
 Workshops for Modernity,” Museum of Modern Art,
 New York, New York, 2009–2010
 Photo: Tim Nighswander,
 courtesy of Albers Foundation/Art Resource, New York
 TO



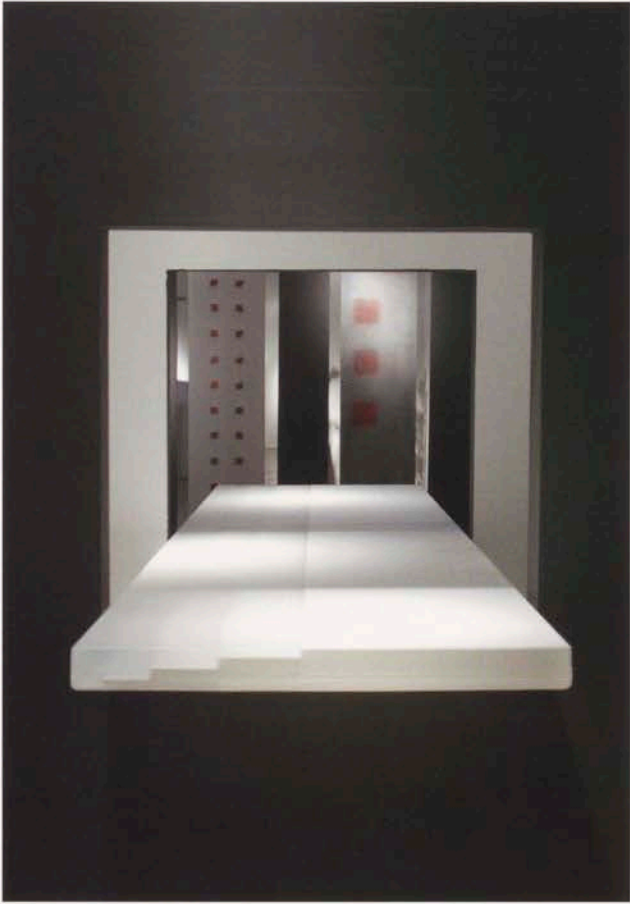
Cloud

Jan Ambrůz (Czech, b. 1956)
 Czech Republic, Brno, and
 Denmark, Ebeltoft, 2009
 Plate glass, cut; wood poles,
 metal supports
 Exhibited at "Crossing Borders,"
 Glasmuseet Ebeltoft, Ebeltoft,
 Denmark, 2009
 TO

Zugunruhe

Rachel Berwick (American, b. 1962)
 United States, Providence, Rhode Island, 2009
 Cast copal (resin), mirror, moss, metal, polyester resin
 Exhibited at David Winton Bell Gallery, Brown University, Providence, Rhode Island, 2009
 H. 274 cm, Diam. 304 cm
 Photo: John Groo, courtesy of David Winton Bell Gallery, Brown University
 TO





Bullseye Architectural Glass:
Wall Panels, Desk, and Stairs
Giles Bettison (Australian, b. 1966),
Ted Sawyer (American, b. 1970),
Jessica Loughlin (Australian, b. 1975),
and **Michael Rogers** (American, b. 1955)
United States, Portland, Oregon, Bullseye Studios, 2009
Kiln-formed glass
Exhibited at Bullseye Gallery, SOFA Chicago,
Chicago, Illinois, 2009
Photos: Ryan Watson, courtesy of Bullseye Glass,
Portland, Oregon
TO





In Honor of Jackson Pollock and Ruth Kligman
Dale Chihuly (American, b. 1941)
United States, Providence, Rhode Island,
Rhode Island School of Design, 1975
Blown glass, assembled threads picked up while hot
H. 25.4 cm, Diam. 17.9 cm
Collection of The Corning Museum of Glass
(2007.4.139, gift of the Ben W. Heineman Sr. Family)
TO



Spheres
Václav Cigler (Czech, b. 1929)
Czech Republic, Prague, 2009
Cast glass; mixed media
Exhibited at Litvak Gallery, SOFA Chicago,
Chicago, Illinois, 2009
Photo: courtesy of Litvak Gallery, Tel Aviv, Israel
TO



Truths We Forgot to Lie About
Elias Hansen (American, b. 1979) and
Joey Piccuch (American, b. 1978)
 United States, Tacoma, Washington, 2009
 Glass, mixed media
 Exhibited at the Helm Gallery, Tacoma,
 Washington, 2008
 TO

Pink Tons
Roni Horn (American, b. 1955)
 United States, New York, New York,
 and Germany, Mainz, Schott (glass), 2008
 Cast glass
 H. 122 cm, W. 122 cm, D. 122 cm (five tons)
 Exhibited at "Roni Horn aka Roni Horn,"
 Tate Modern, London, U.K., 2009
 Photo: Peter Macdiarmid/Getty Images
 TO





Gelatine lux

Maria Grazia Rosin (Italian, b. 1958)

With the assistance of Sergio Tiozzo

Italy, Murano, 2009

Blown glass; LED and fiber-optic lighting; video, audio

Video: *Black Hole*, 2009, design 3d, directed by Andrew Quinn

Audio: Visnadi & Camomatic

Exhibited at “. . . fa come natura face in foco,”

53rd International Art Exhibition, La Biennale di Venezia,
Venice, Italy, 2009

Photo: Francesco Allegretto, courtesy of Caterina Tognon Arte
Contemporanea, Venice, Italy

TO

Meteors

Laura de Santillana

(Italian, b. 1955)

Italy, Murano, and United States,

Tacoma, Washington, 2009

Blown glass; metal

Exhibited at “Venice. 3 Visions

in Glass,” Barry Friedman Ltd.,

New York, New York, 2009

Photo: Spencer Tsai, courtesy of

Barry Friedman Ltd., New York

TO



Note

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.

Over the years, recipients of the Rakow Commission have ranged from emerging to established artists. Currently, 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.

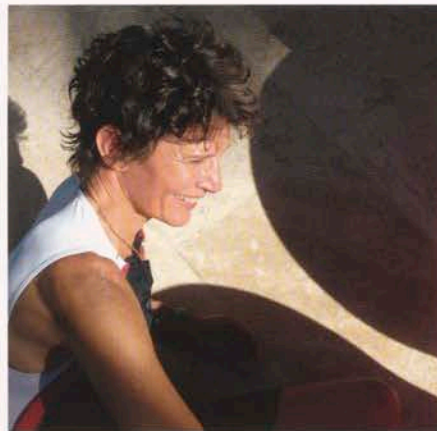
Artists who have received the Rakow Commission are Isabel De Obaldía (2009), Zora Palová (2008), Debora Moore (2007), Tim Edwards (2006), Nicole Chesney (2005), Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Hrcuba (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 2009 Rakow Commission: Isabel De Obaldía

Isabel De Obaldía was born in Washington, D.C., in 1957, and she was raised in Panama by French and Panamanian parents. She studied architecture at the University of Panama and drawing at the Ecole des Beaux-Arts in Paris before receiving a B.F.A. in graphic design and cinematography from the Rhode Island School of Design, Providence, in 1979. De Obaldía continued her studies in art at the Art Students League in New York City in 1982. In 1987, she began to work with glass at the Pilchuck Glass School in Washington State, where she studied glassblowing and engraving, and then glass casting, for over a decade. She now lives and works in Panama City, Panama.

De Obaldía has held solo gallery exhibitions regularly since 1977, and she has participated in group exhibitions worldwide. She shows with the prestigious Latin American art gallery Mary-Anne Martin Fine Art in New York City.

A successful painter and printmaker, De Obaldía creates images that reflect those of a long line of modern



Isabel De Obaldía

“primitive” painters—from Paul Gauguin to Diego Rivera—who explored the art of ancient and tribal cultures. Beginning with paintings of landscapes and her family, she moved on to mysterious, symbolic depictions of human and animal figures. While working with her oils and glazes, she became interested in transparency. This inspired her to look at glass, specifically the French Art Nouveau and Art Deco objects by Daum Frères and Emile Gallé.

De Obaldía's first experiments with glass involved engraving her images onto blown forms. “I went to Pilchuck for the first time in 1987, and I took a glassblowing course,” she says. “I realized then to do glassblowing, you needed a team and a hot shop. At that time in Panama, we had the problem with the dictatorship of Manuel Noriega, so I didn't think about glass for a while.” However, she was attracted to an engraving class at Pilchuck offered by Jiří Hrcuba. “I fell in love with the ability of being able to enamel and engrave on glass,” she adds. “But most of these pieces were decorative pieces; they were vessels. It was difficult for me to really concentrate on what I wanted to do with glass.”

The dictatorship of Noriega, who was a career soldier and C.I.A. operative for over 20 years, lasted from his promotion to general and commander of the Panamanian National Guard in 1983 to his removal from power by American troops in 1989. Under his regime, Panama experienced continuous crises in its relationships with foreign powers and mounting social unrest.

“I was more involved with what was going on with my country, and most of my painting reflected the violence that was going on,” De Obaldía says. “People did not really understand the small, decorative glass objects that I was making. They were so precious, and at the same time I was working on these huge, aggressive, and violent paintings. All of the turmoil and everything that was going on: it was a time of desperation, and I was not thinking about glass.”

By the early 1990s, life in Panama had dramatically improved with the exit of Noriega. De Obaldía continued to work with glass. “The more I worked with glass, the



Isabel De Obaldía engraving *Rey del cenote*

more I became fascinated with it, but I wanted to go more into sculpture,” she remembers. “I had no training for that. I saw a Pilchuck course offered by Gene Koss that seemed to me to be a perfect introduction to glass casting. He gave us a fast orientation to the different casting techniques. We worked with wooden molds, graphite molds, plaster molds, and sand casting.”

The first piece that De Obaldía made was a sand-cast metate, a glass version of the traditional flat stone mortar used for grinding maize and grains. On seeing it, De Obaldía realized that she had finally found a path in glass that was connected with her painting. “I thought, this is something that has a relationship to my painting, it has a relationship to my culture, and I can really work with this idea,” De Obaldía says. “I really loved the casting, the engraving, and being able to work three-dimensionally with the glass.”

Once De Obaldía was introduced to sand casting, she focused exclusively on that technique to develop her sculptural forms. In this technique, molten glass is ladled into dampened sand beds. The wet sand is malleable and easily takes impressions of objects, the shapes of which will appear, in De Obaldía’s case, on the back of the finished sculptures. During ladling, glass or copper items may be inserted into the hot glass, and when the open sand mold is filled, colored glass powders may be sprinkled onto the molten surface. For large-scale pieces,

which require very large kilns, De Obaldía places her sand molds inside the kiln before ladling the hot glass into them. As in all glass castings, the rate of cooling must be carefully controlled, and the sculptures spend several days inside the kiln before they are removed. Later, De Obaldía cuts and “engraves” her sculptures with a large diamond wheel.

Rey del cenote

*“Massive and even aggressive, De Obaldía’s sculptures immediately bypass any stereotypical notions of glass as a precious or fragile medium. Emissaries from the amoral realm of nature, their presence is fierce and confrontational, and yet also poignant and mesmerizingly beautiful.”—Susan L. Aberth, *Unearthed*, New York: Mary-Anne Martin Fine Art, 2008, n.p.*

After the metates, De Obaldía began a series of cast glass torsos, adding copper and silver foil to her engraved decoration. Beginning small, she gradually scaled the torsos up to life-size. In 2006, she spent three months at WheatonArts in Millville, New Jersey, as a Creative Glass Center of America artist in residence. There she began again with small castings, gradually working up to pieces of larger scale.

De Obaldía returned to WheatonArts in 2008 to make a series of large sand-cast animals and sculptures in the

form of stacked human and animal heads. These formed the corpus of her show “Unearthed” at Mary-Anne Martin Fine Art in New York. In this show, she made a major and powerful step forward in her work in terms of scale, presence, and meaning. Seeing it, I was captivated by the pieces and by her interest in the ancient art of indigenous Central and South American cultures. I thought that De Obaldía would be an especially interesting candidate for the Rakow Commission because her sculpture would provide a refreshing counterpoint to the Euro-American emphasis of the commissions, and to the Museum’s contemporary collection in general.

Inspired by ancient and tribal art, De Obaldía’s large totemic sand-cast sculptures, colored with glass powders and engraved with deep cuts and gashes, are semi-magical in feeling, with a powerful, almost shamanic presence. De Obaldía likes to emphasize the strong, raw, and earthy quality of her animals, which she describes as “shining.”

Isabel De Obaldía, *Rey del cenote*

Isabel De Obaldía,
Rey del cenote
(detail)



The title of the Rakow Commission—*Rey del cenote*—refers to the crocodile as the king of the cenote, a deep natural well. In ancient times, sacrifices to the gods often took place at a cenote, which included throwing objects of great value into its bottomless depths. The thin, staff-like form of De Obaldía’s crocodile alludes to the partly submerged body of the crocodile in water, as well as to the ceremonial batons used by a number of indigenous peoples of Panama. The weathered-looking surface gives the sculpture an air of antiquity, as if it had been excavated after centuries of burial.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass



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. They include glass

design, craft, sculpture, installations, and architectural projects. Mixed-media art works are included only if a significant part of the work is made of glass. Caption information has been provided by the owners.

Cure

Markus Åkesson (Swedish, b. 1975)

Sweden, Pukeberg, 2009

Cased and blown glass, engraved

W. 31 cm, Diam. 10 cm

Smålands Museum – Swedish Glass Museum, Växjö, Sweden

Photo: Jörgen Ludvigsson, Smålands Museum – Swedish Glass Museum



Wrapped Light 3/3

Howard Ben Tré (American, b. 1949)

United States, Pawtucket, Rhode Island, 2009

Cast glass; copper

H. 11.5 cm, W. 4 cm, D. 2.5 cm

Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.5.1)



Fluent Steps

Martin Blank (American, b. 1962)

United States, Seattle, Washington, 2008

Hot-sculpted glass; steel

H. 4.57 m, W. 54.9 m, D. 9.1 m

Museum of Glass, Tacoma, Washington (2009.19)

Photo: Chuck Lysen

Water & Sand

Peter Bremers (Dutch, b. 1957)

Czech Republic, 2005

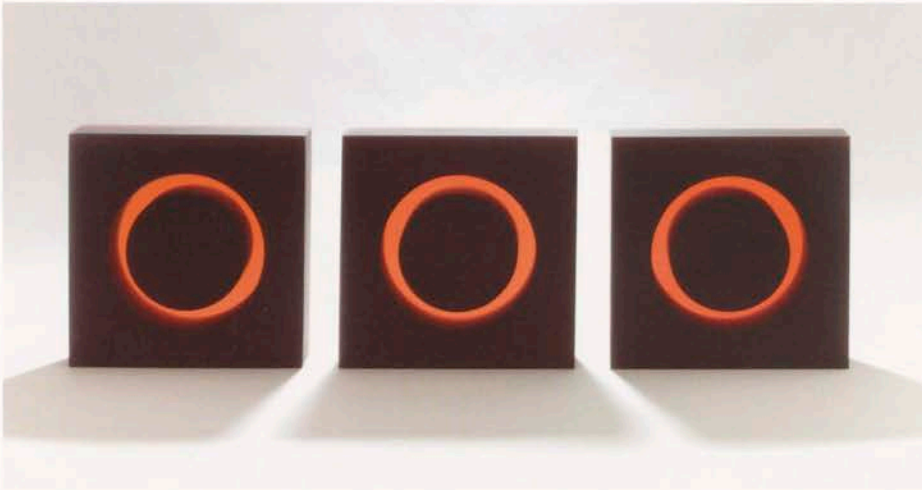
Kiln-cast glass

Each: H. 9 cm, W. 66 cm, D. 53 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark
(626-2009)

Photo: Paul Niessen





Fundamentally Red
Charles Butcher (Australian, b. 1976)
 Australia, Wollongong,
 New South Wales, 2008
 Cast glass, cold-worked
 Each: H. 30 cm, W. 30 cm, D. 9 cm
Art Gallery of Western Australia, Perth
 (2009/0023.a-c, purchased
 through the Tom Malone Prize)
 Photo: Greg Piper

Flight of the Lobster
Nancy Callan (American, b. 1964)
 United States, Seattle, Washington, 2008
 Blown glass, acid-etched
 H. 68.6 cm, W. 30.5 cm, D. 20.3 cm
Muskegon Museum of Art, Muskegon, Michigan (2009.11)
 Photo: © Muskegon Museum of Art



Erbium Chandelier
Dale Chihuly (American, b. 1941)
 With the assistance of Lino Tagliapietra (Italian, b. 1934),
 Josiah McElheny (American, b. 1966), and Bryan Rubino
 (American, b. 1958)
 United States, Portland, Oregon, 1993
 Blown erbium glass; metal; assembled
 H. 81.2 cm, Diam. 121.9 cm
The Corning Museum of Glass, Corning, New York
 (2008.4.2, gift of Bullseye Glass Company)



Wine Vessel

Dale Chihuly (American, b. 1941)

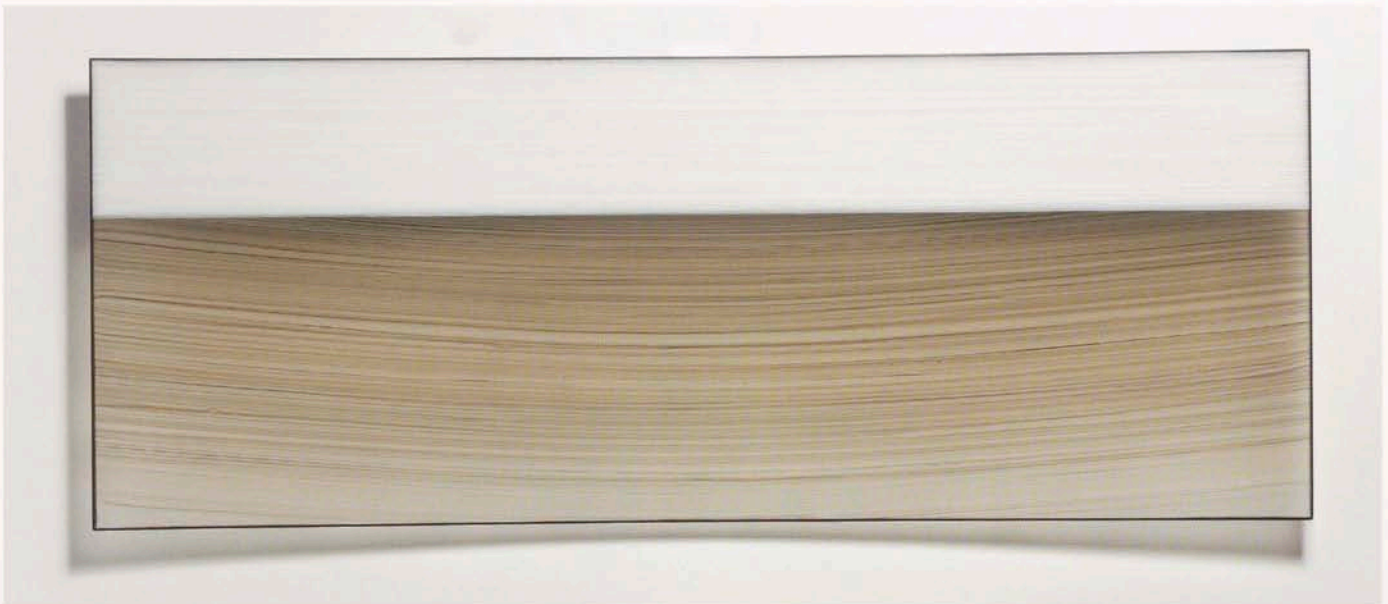
United States, Madison, Wisconsin, about 1965

Blown glass

H. 28.5 cm, W. 22.9 cm, D. 14.0 cm

Racine Art Museum, Racine, Wisconsin (2008.187)

Photo: Michael Tropea



Standing Alone

Cobi Cockburn (Australian, b. 1979)

Australia, Queanbeyan, New South Wales, 2008

Kiln-formed glass

H. 50 cm, W. 126.5 cm, D. 8 cm

Art Gallery of Western Australia, Perth

(2009/0024, purchased through the Tom Malone Prize)

Photo: Greg Piper



Cemetery Letters from Strathmore

Katharine Coleman (British, b. 1949)

United Kingdom, London, 2004

Sheet glass, cut, sandblasted, engraved,
enameled; slate, ribbon

H. 5 cm, W. 19 cm, D. 9 cm

Alexander Tutsek-Stiftung, Munich, Germany

Photo: H.-J. Becker, © Alexander Tutsek-Stiftung



Merge

Brian Corr (American, b. 1976)

Australia, Canberra, Australian Capital Territory, 2008

Kiln-formed glass, cold-worked

H. 20 cm, W. 95 cm, D. 70 cm

Art Gallery of Western Australia, Perth

(2009/0025.a, b, purchased through the Leah Jane Cohen Bequest)

Untitled

Joan Crous (Italian, b. 1962)

France, Sars-Poteries, 2008

Pâte de verre

H. 40 cm, W. 56 cm

Musée-Atelier Départemental du Verre

à Sars-Poteries, Sars-Poteries, France (2009.1.1)

Photo: Paul Louis



Amber Constructed Bowl

Matthew Curtis (Australian, b. 1964)

Australia, Queanbeyan, New South Wales, 2007

Blown and constructed sheet glass,

bonded; stainless steel rim

H. 19 cm, Diam. 41 cm

Wagga Wagga Art Gallery, Wagga Wagga,

New South Wales, Australia (2009.051)

Photo: Drew Halyday



Vase

Franco Deboni (Italian, b. 1950)

Italy, Murano, 2005

Cased and blown glass

H. 26.4 cm, Diam. 29 cm

Museum Boijmans Van Beuningen, Rotterdam,
the Netherlands (2074)

Photo: Tom Haartsen

Amphora: Western Civilization, Fighting Men Series I

Viola Frey (American, 1933–2004)

With the assistance of Charles Vannatta (American, b. 1967)

United States, Oakland, California, 2002

Blown glass, Paradise paints

H. 46.7 cm, W. 29 cm, D. 26.5 cm

The Corning Museum of Glass,
Corning, New York (2009.4.41)





Matt Rose

Bert Frijns (Dutch, b. 1953)

The Netherlands, Zeeland, 2006

Kiln-slumped glass

H. 14 cm, Diam. 26 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark (699-2008)

Photo: Tijn Orlando Frijns



Lamp Sculpture

Max Ingrand (French, 1908–1969)

Italy, Milan, Fontana Arte, 1957

Plate glass, bronze, ebonized wood

H. 43 cm, W. 27 cm

Los Angeles County Museum of Art

(M.2009.108, purchased with funds provided by the Buddy

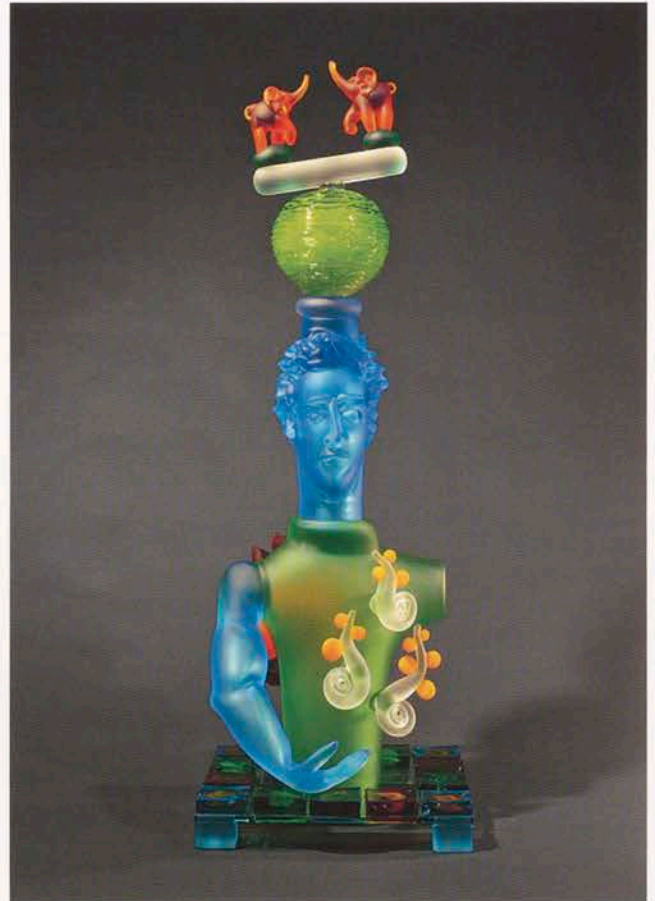
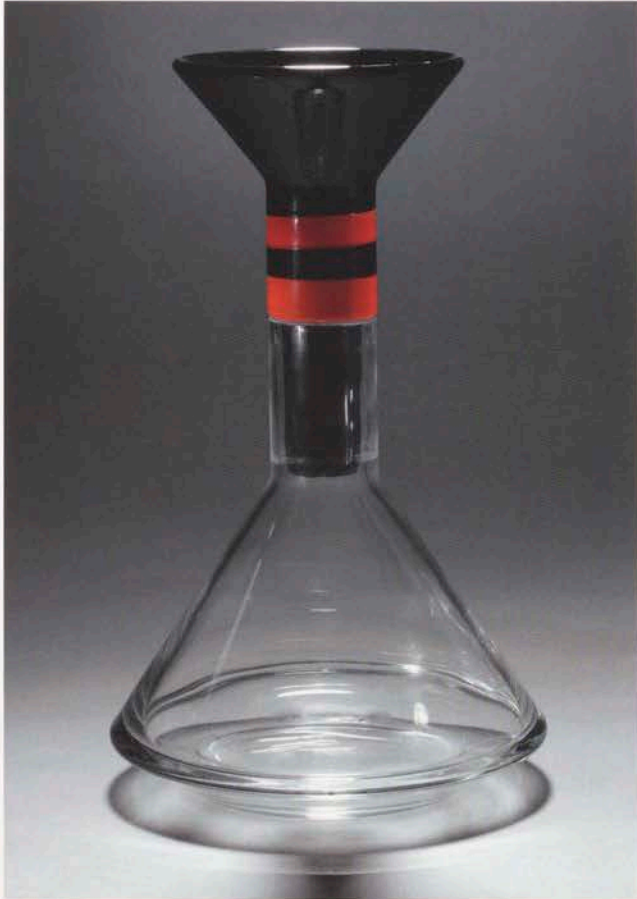
Taub Foundation, Jill and Dennis Roach, directors)

Photo: Mathieu Ferrier, by permission of

Galerie Jacques Lacoste

Elephant Walk

Richard Jolley (American, b. 1952)
United States, Knoxville, Tennessee, 2007
Hot-sculpted glass
H. 121.9 cm, W. 54.6 cm, D. 33 cm
The Dayton Art Institute, Dayton, Ohio
(2008.7, museum purchase with funds
provided by the James F. Dicke Family)



Bottle with Stopper

Zsófia Kanyák (Hungarian, 1944–1975)

Germany, Rosenthal AG, about 1972

Mold-blown glass

H. 23 cm, Diam. 13.8 cm

Museum of Applied Arts, Budapest, Hungary (2009.50.1.1-2)

Vessels

Zsófia Kanyák (Hungarian, 1944–1975)

Germany, Rosenthal Studio, about 1972

Blown glass

Taller: H. 13.2 cm, Diam. 14.5 cm

Museum of Applied Arts, Budapest,

Hungary (2009.48.1, .49.1)





The Morning Walk, after Thomas Gainsborough, 1785

Marta Klonowska (Polish, b. 1964)

Germany, Düsseldorf, 2004

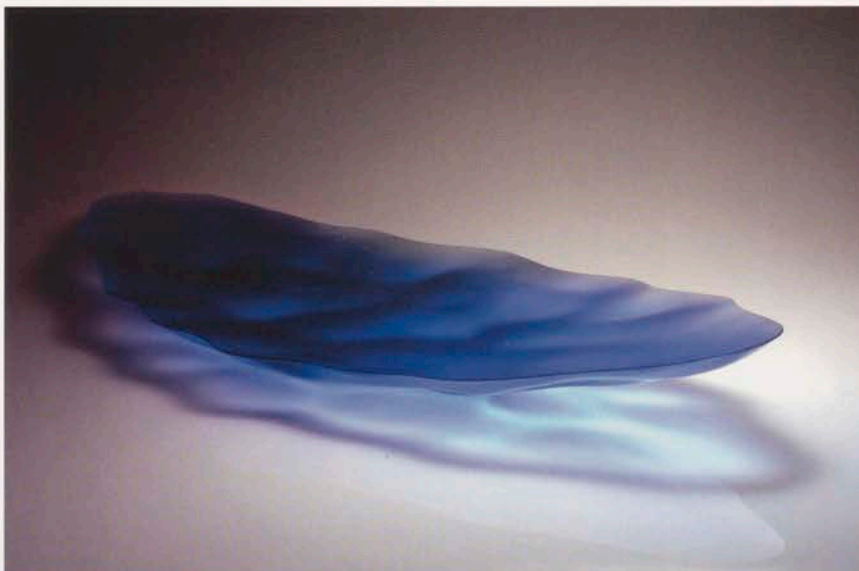
Glass, metal, photo print on Dibond

Print: H. 236 cm, W. 179 cm; sculpture (dog):

H. 78 cm, W. 80 cm, D. 43 cm

Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 5738/09)

Photo: Lutz Naumann, © Kunstsammlungen der Veste Coburg



Mizutamari

Takahito Komure (Japanese, b. 1962)

Japan, 2008

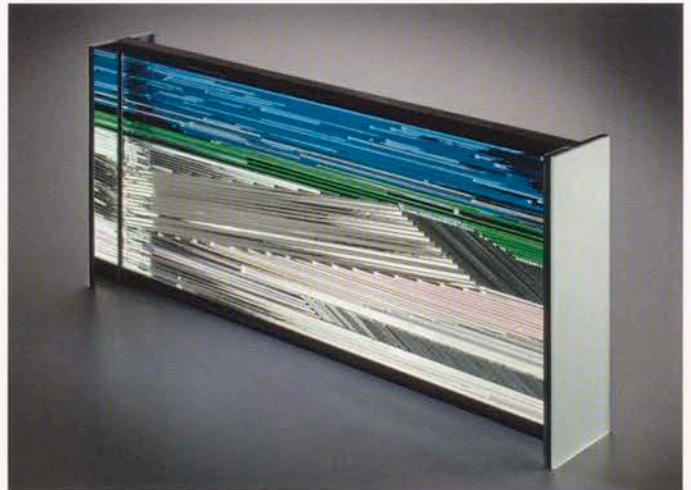
Cast glass, cold-worked

H. 8 cm, W. 78 cm, D. 24 cm

Koganezaki Crystal Park Glass Museum,

Kamo-gun, Shizuoka-ken, Japan

Avebury before a Storm
Kateřina Krausová (Czech, b. 1978)
 Czech Republic, Jablonec nad Nisou, 2006
 Cut sheet glass, bonded
 H. 31 cm, W. 72 cm
 Museum of Decorative Arts, Prague,
 Czech Republic (DE 11523)
 Photo: Gabriel Urbánek



Reclining Drapery Impression
Karen LaMonte (American, b. 1967)
 Czech Republic, Železný Brod, 2009
 Cast glass, sandblasted, acid-polished
 H. 45.7 cm, W. 156.2 cm, D. 57.7 cm
 Chrysler Museum of Art, Norfolk,
 Virginia (2009.15)
 Photo: Ed Pollard



Undine
Karen LaMonte (American, b. 1967)
 Czech Republic, Železný Brod, 2009
 Cast glass, sandblasted, acid-polished
 H. 156.2 cm, W. 48.2 cm, D. 60.9 cm
 Edition of three
 Anna and Joe Mendel, Montreal, Quebec, Canada



Blue Prints

Xavier Le Normand (French, b. 1978)

France, Paris, 2008

Cased and blown glass, cut

H. 19 cm, Diam. 33 cm

Musée des Arts Décoratifs, Paris, France

(2009.171.1, purchased through "Les Amis des Arts Décoratifs" with the support of the artist)

Photo: Jean Tholance



Each Unto Its Own

Jeremy Lepisto (American, b. 1974)

United States, Portland, Oregon, 2009

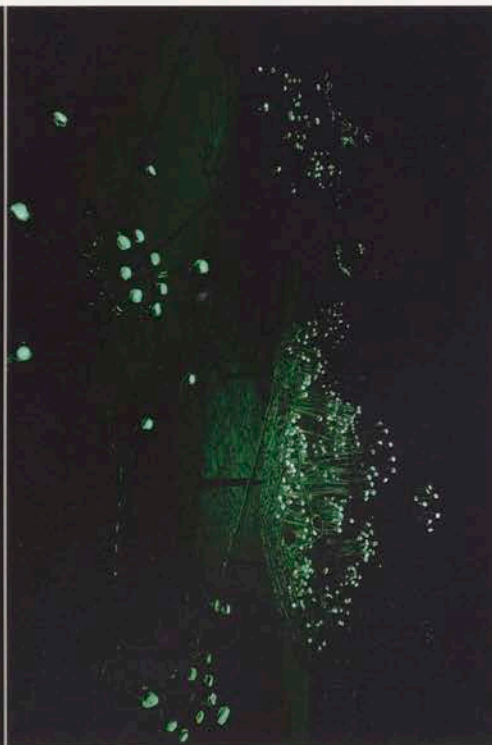
Blown glass, enameled; fabricated steel

H. 42.5 cm, W. 20.3 cm, D. 20.3 cm

Museum of Glass, Tacoma, Washington

(2009.5, gift of the artist)

Photo: Paul Foster



Lau a Meo (Two Views)

Susan Liebold

(German, b. 1977)

Germany, Sonnenberg,

Thuringia, 2008

Flameworked borosilicate glass,
photoluminescent powder

H. 22.7 m

Kunstsammlungen

der Veste Coburg, Coburg,

Germany (a.S. 5712/09)

Photo: Lutz Naumann,

© *Kunstsammlungen*

der Veste Coburg

Mixed Fruit Centerpiece (III)

Beth Lipman (American, b. 1971)

United States, Sheboygan, Wisconsin,
and Providence, Rhode Island, 2008

Blown and hot-worked glass

H. 53.3 cm, W. 26.7 cm, D. 23.5 cm

Museum of Art, Rhode Island School of Design,
Providence, Rhode Island (RISDM 2009.18)

Photo: Erik Gould, © Beth Lipman, courtesy of the Museum of Art,
Rhode Island School of Design, Providence



California Loop Series 1970 #2

Marvin Lipofsky (American, b. 1938)

United States, Berkeley, California, 1969–1970

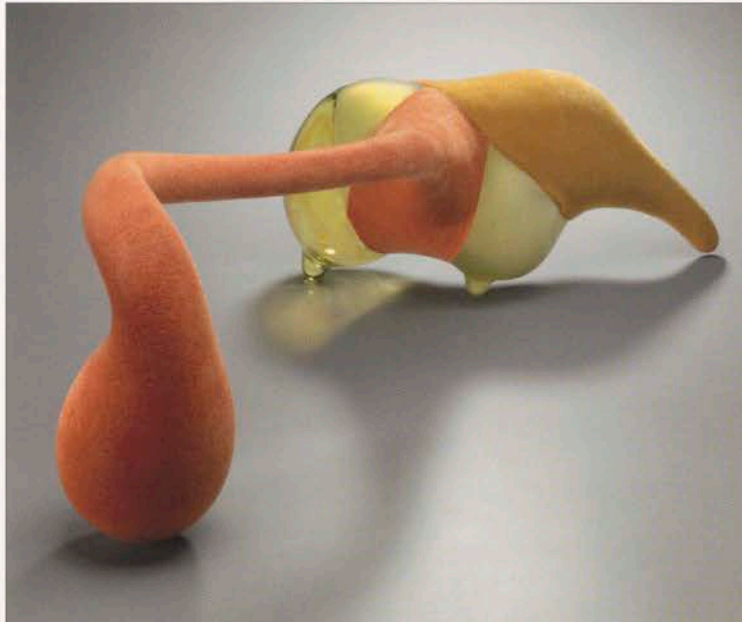
Blown glass, enameled, sandblasted; rayon flocking,
dowel

H. 30.5 cm, W. 21.6 cm, D. 63.5 cm

Yale University Art Gallery, New Haven, Connecticut

(2009.135.1, purchased with funds from
The Janet and Simeon Braguin Fund)

Photo: Yale University Art Gallery



Russian Group #7

Marvin Lipofsky (American, b. 1938)

United States, Berkeley, California, 2006–2007

Blown glass, acid-etched

Largest: H. 31.4 cm, W. 49.2 cm, D. 36.5 cm

The Dayton Art Institute, Dayton, Ohio

(2008.8, museum purchase with funds provided by
Jim and Eilleen Dicke in memory of their friends
Ted and Judy Goldenberg)



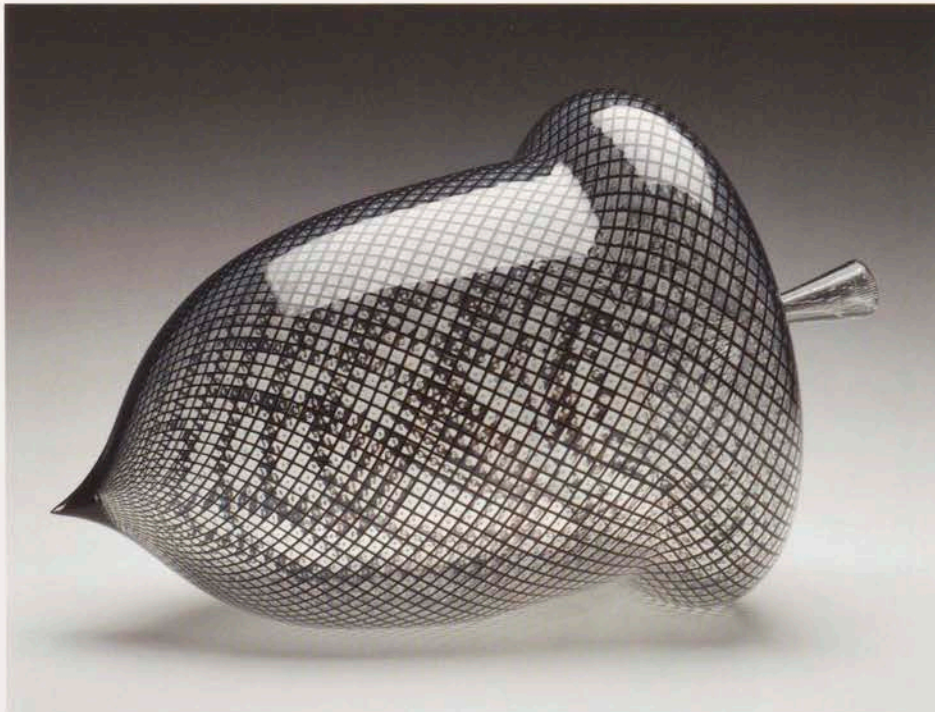
Exploded Green Vase

Harvey K. Littleton (American, b. 1922)
United States, Vernon, Wisconsin, 1965
Blown glass

H. 28.6 cm, W. 15.9 cm, D. 10.8 cm

Yale University Art Gallery, New Haven, Connecticut
(2009.22.1, purchased with funds from
The Janet and Simeon Braguin Fund)

Photo: Yale University Art Gallery



Black Reticello Acorn

Dante Marioni (American, b. 1964)
United States, Seattle,
Washington, 2007

Blown glass

H. 30.5 cm, W. 35.6 cm

Mint Museum of Craft + Design,
Charlotte, North Carolina (2008.83)

Photo: David Ramsey



Yellow and Blue

Dante Marioni (American, b. 1964)
United States, Seattle, Washington, 2002
Blown glass; wood
H. 78.7 cm, W. 48.3 cm, D. 14 cm
Museum of Glass, Tacoma, Washington (2009.22, gift of the artist)
Photo: Roger Schreiber

Sleeping Zero

Anna Matoušková (Czech, b. 1963)
Czech Republic, Prague, 2008
Mold-melted glass, cut, ground, polished
H. 18.3 cm, W. 52.5 cm, D. 15.2 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2009.7.1)
Photo: Paul Louis





Chromatic Modernism (Yellow, Red, Blue)

Josiah McElheny (American, b. 1966)

United States, Brooklyn, New York, 2008

Blown, colored laminated sheet, and low-iron sheet glass;
anodized aluminum, electrical components

H. 213.4 cm, W. 173.7 cm, D. 48.9 cm

Art Gallery of Western Australia, Perth (2009/0011,
purchased with funds from the Leah Jane Cohen Bequest)
Photo: Stephen White, courtesy of Jay Jopling, White Cube,
London



Glacier

Sebastian Menschhorn (Austrian, b. 1971)

Austria, Vienna, J. & L. Lobmeyr, 2004

Blown glass, cut, semipolished; oil finish

H. 22.7 cm, Diam. 19 cm

*Smithsonian Institution, Cooper-Hewitt, National Design
Museum*, New York, New York (2009.18.149)

Vase

Ritsue Mishima (Japanese, b. 1962)

Italy, Murano, 2008

Blown and hot-worked glass

H. 42 cm, Diam. 38 cm

Museum Boijmans Van Beuningen,
Rotterdam, the Netherlands (2077)

Photo: Tom Haartsen



Untitled 2

Klaus Moje (German, b. 1936)

Australia, Canberra,

Australian Capital Territory, 2006

Kiln-formed glass, cut, ground, polished

Installed: H. 150 cm, W. 150 cm

Each panel: H. 43 cm, W. 43 cm

The Corning Museum of Glass, Corning,

New York (2009.6.8, gift of the Ennion Society)

Photo: Rob Little, courtesy of Bullseye Gallery,
Portland, Oregon



Suspended Artifact: Urn with Lashed Tusks
William Morris (American, b. 1957)
 United States, Stanwood, Washington, 1995
 Blown and hot-worked glass, applied glass powders,
 acid-etched; painted steel stand
 H. 68.6 cm, W. 68.6 cm, D. 12.7 cm
The Corning Museum of Glass,
 Corning, New York (2009.4.90)



Decanter with Stopper and Engraved Butterfly (No. 279)
Ted Muehling (American, b. 1953)
 Austria, Vienna, J. & L. Lobmeyr, 2007
 Blown glass, engraved
 H. 32.8 cm, Diam. 12.8 cm
Smithsonian Institution, Cooper-Hewitt, National Design
Museum, New York, New York (2009.18.131)

Tumblers with Painted Butterflies (No. 279)
Ted Muehling
 (American, b. 1953)
 Austria, Vienna, J. & L.
 Lobmeyr, 2007
 Blown glass, enameled
 Largest: H. 14.5 cm,
 Diam. 8.6 cm
Smithsonian Institution,
Cooper-Hewitt,
National Design Museum,
 New York, New York
 (2009.18.123–126, 130)





Addiction

Karl-Magnus Nilsson (Swedish, b. 1977)

Denmark, Copenhagen, 2008

Mold-blown and cast glass

H. 28 cm, Diam. 20.5 cm

Smålands Museum – Swedish Glass Museum,
Växjö, Sweden

Photo: Jörgen Ludvigsson,

Smålands Museum – Swedish Glass Museum



Untitled

Mica Okuno (Japanese, b. 1965)

Japan, 2008

Cast glass

H. 84 cm, W. 38 cm, D. 14 cm

Museum Jan van der Togt,
Amstelveen, the Netherlands



Clear Air-Frame with Pinstripes

Thomas Patti (American, b. 1943)

United States, Savoy, Massachusetts, 1978

Stacked, fused, and blown glass, polished

H. 11.4 cm, W. 8.3 cm, D. 8.3 cm

Yale University Art Gallery, New Haven, Connecticut

(2009.21.1, purchased with funds from
The Janet and Simeon Braguin Fund)

Photo: Yale University Art Gallery

Section One, Veils, from the Palomar Series

Mark Peiser (American, b. 1938)

United States, Penland, North Carolina, 2009

Cast glass; aluminum stand

H. 56.5 cm, W. 27.9 cm, D. 27.9 cm

The Corning Museum of Glass, Corning, New York (2009.4.341A, B)



Pearl Collectors

Sibylle Peretti (German, b. 1964)

United States, New Orleans, Louisiana, 2008

Cast glass; mixed media

Taller: H. 34.9 cm, W. 33 cm, D. 15.2 cm

The Speed Art Museum, Louisville, Kentucky (2009.7.4a, b)

Photo: courtesy of Heller Gallery, New York, New York



Ligne de fond III

Perrin & Perrin

France, Paris, 2008

Mold-melted glass

H. 15 cm, W. 170 cm

*Musée-Atelier Départemental du Verre
à Sars-Poteries, Sars-Poteries, France
(2009.2.1)*

Photo: Paul Louis





“Josephine” Bedside Bottle

Studio Polka

Austria, Vienna, J. & L. Lobmeyr, 2006

Blown glass

H. 32.5 cm, Diam. 9.8 cm

*Smithsonian Institution, Cooper-Hewitt,
National Design Museum, New York,
New York (2009.18.144)*



Untitled

Patrick Primeau (Canadian, b. 1974)

Canada, Montreal, Quebec, 2009

Blown *incalmo* glass

H. 79 cm, Diam. 28 cm

*The Montreal Museum of Fine Arts, Montreal,
Quebec, Canada (688.2009)*



“Alpha” Lidded Flower Bowl
and Five Stacked Tumblers (No. 267)

Hans Harald Rath (Austrian, 1904–1968)

Austria, Vienna, J. & L. Lobmeyr, 1952

Blown glass

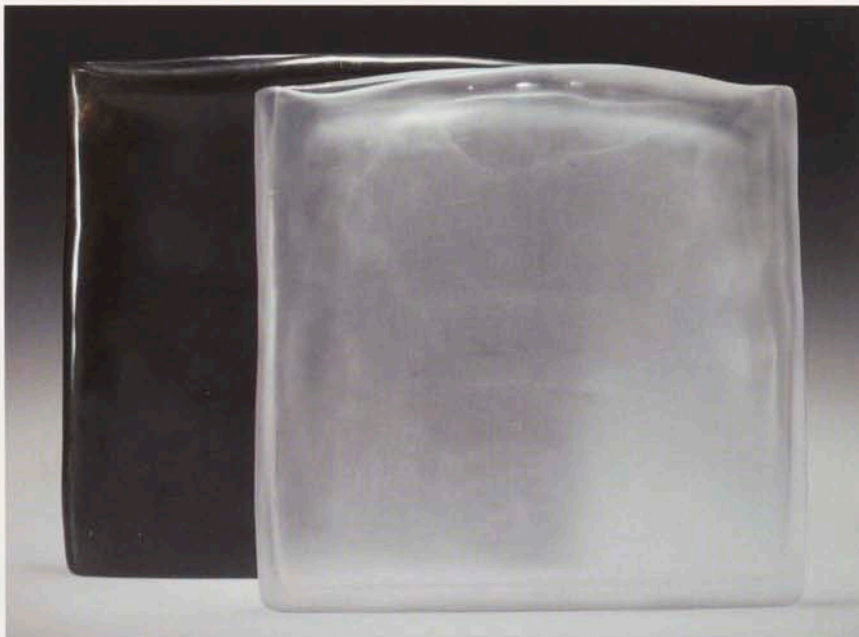
Bowl: H. 10 cm, Diam. 12.3 cm

*Smithsonian Institution, Cooper-Hewitt,
National Design Museum, New York,
New York (2009.18.111–116)*



The Murmur of Bees
Michael Rogers
 (American, b. 1955)
 United States, Rochester,
 New York, 2006
 Vintage wood and glass display
 case, engraved, applied lamp-
 black; embroidered fabric, silver
 H. 111.7 cm, L. 274.3 cm, D. 91.4 cm
The Corning Museum of Glass,
 Corning, New York (2009.4.81)

Hat and Cap
Eliška Rožátová (Czech, b. 1940)
 Czechoslovakia, Nový Bor,
 Crystalex Glassworks, 1982–1983
 Blown and hot-worked glass
 H. 21 cm, Diam. 20.5 cm;
 H. 16 cm, W. 32 cm
Museum of Decorative Arts,
 Prague, Czech Republic
 (DE 11528/1, DE 11528/3)
 Photo: Gabriel Urbánek



Cristallo e bronzo
Laura de Santillana (Italian, b. 1955)
 With the assistance of Simone Cenedese
 (glass) and Rudolfo Brustolin (bronze)
 Italy, Murano, Vetreria Simone Cenedese,
 and Verona, Fonderia Artistica Brustolin, 2007
 Blown, cased, fumed, and hot-worked
 glass, polished; cast bronze
 Each: H. 45 cm, W. 65 cm, D. 14 cm
The Corning Museum of Glass,
 Corning, New York (2009.3.75)

Bibliothek

Jeffrey Sarmiento (American, b. 1974)

United Kingdom, Newcastle, 2008

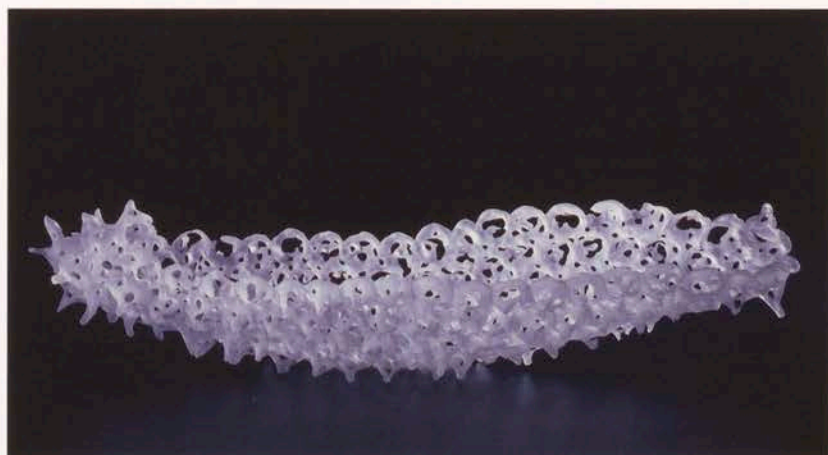
Fused glass, enameled, waterjet-cut

H. 128 cm, W. 60.3 cm, D. 3.8 cm

The Speed Art Museum, Louisville,

Kentucky (2009.7.1)

Photo: D. Williams, courtesy of Bullseye Gallery



Tensei

Masahiro Sasaki (Japanese, b. 1969)

Japan, 2008

Blown glass, sandblasted

H. 19 cm, W. 76 cm, D. 18 cm

Koganezaki Crystal Park Glass Museum,

Kamo-gun, Shizuoka-ken, Japan

Seeing Is Believing

Judith Schaechter (American, b. 1961)

United States, Philadelphia, Pennsylvania, 2008

Stained glass, sandblasted, engraved, enameled;

copper foil; assembled

H. 299.7 cm, W. 264.2 cm

Museum of Arts and Design, New York, New York

(2009.15, purchased with funds provided by the

Charina Endowment Fund

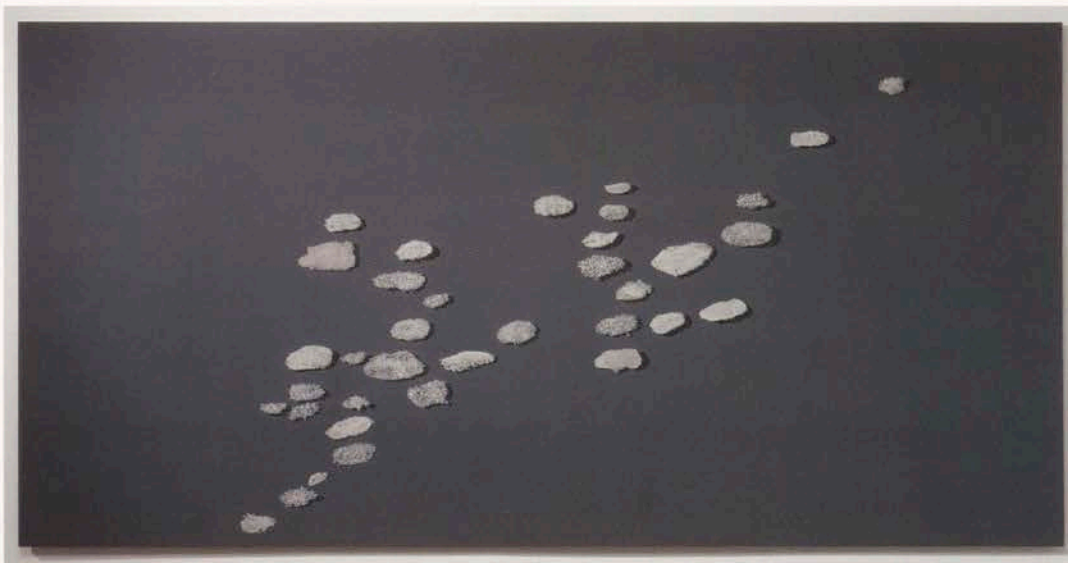
Photo: Matthew Cox





Clan House

Preston Singletary (American, b. 1963)
 United States, Seattle, Washington, 2008
 Kiln-cast glass, sand-carved, waterjet-cut;
 inlaid and laminated medallion
 H. 304.8 cm, W. 487.7 cm, D. 6.4 cm
 Museum of Glass, Tacoma, Washington
 (2009.15, funds provided by the Leonard and
 Norma Klorfine Foundation)
 Photo: Russell Johnson



Lumière flottante II

Mé linda Sipos (Hungarian, b. 1979)
 France, Sars-Poteries, 2008
 Fused glass
 W. 100 cm, D. 200 cm
 Musée-Atelier Départemental du Verre à Sars-Poteries,
 Sars-Poteries, France (2009.6.1)
 Photo: Paul Louis

Head, Blue in Red
Gerd Sonntag (German, b. 1954)
 Germany, Berlin, 2008
 Float glass, cut, fused
 H. 69.5 cm

Kunstsammlungen der Veste Coburg, Coburg,
 Germany (a.S. 5734/09)
 Photo: Lutz Naumann, © Kunstsammlungen
 der Veste Coburg



Crystal Radio

Per B. Sundberg (Swedish, b. 1964)

Sweden, Orrefors, 2004

Cut glass; radio

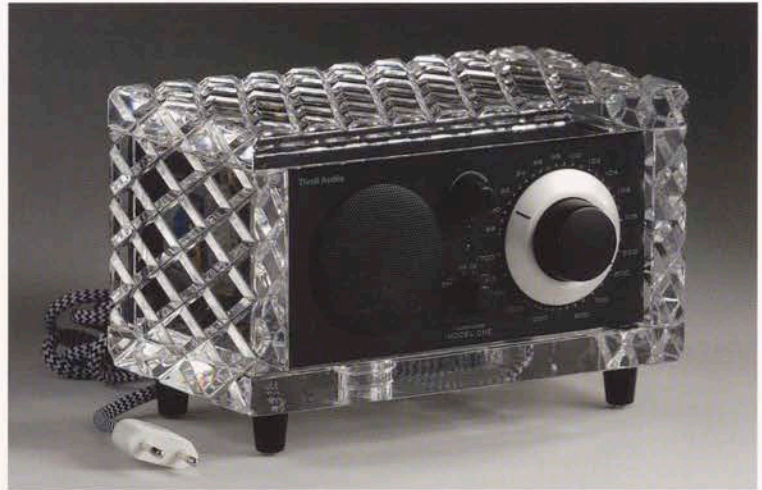
H. 15 cm, W. 23.5 cm

Smålands Museum – Swedish Glass Museum,

Växjö, Sweden

Photo: Jörgen Ludwigsson,

Smålands Museum – Swedish Glass Museum



Manhattan Sunset

Lino Tagliapietra (Italian, b. 1934)

United States, Seattle, Washington,

and Italy, Murano, 1997

Blown glass with cane pick-ups,

battuto and *inciso* cut; steel and glass base

H. 170.2 cm, W. 152.4 cm, D. 50.8 cm

Museum of Glass, Tacoma, Washington (1998.1)

Photo: courtesy of the Smithsonian American Art Museum



Gathering the Light

Cappy Thompson (American, b. 1952)

United States, Seattle, Washington, 2003

Blown sheet glass, reverse-painted with vitreous enamels, laminated onto stainless steel

H. 350.5 cm, W. 457.2 cm

Museum of Glass, Tacoma, Washington

(2003.17, gift of George F. Russell Jr.)



Lost Home III
Dana Vachtová (Czech, b. 1937)
 Czechoslovakia, Prague, 1989
 Mold-melted glass; silver
 H. 39 cm, W. 52 cm, D. 40 cm
 Museum of Decorative Arts, Prague,
 Czech Republic (DE 11502)
 Photo: Gabriel Urbánek

Entrance III
Bertil Vallien (Swedish, b. 1938)
 Sweden, Åfors, 1994
 Cast glass; metal
 H. 53.3 cm, W. 48.3 cm, D. 10.2 cm
 Museum of Arts and Design, New York, New York
 (2009.36.1, gift of Sylvia Elsessor)
 Photo: Ben Blackwell

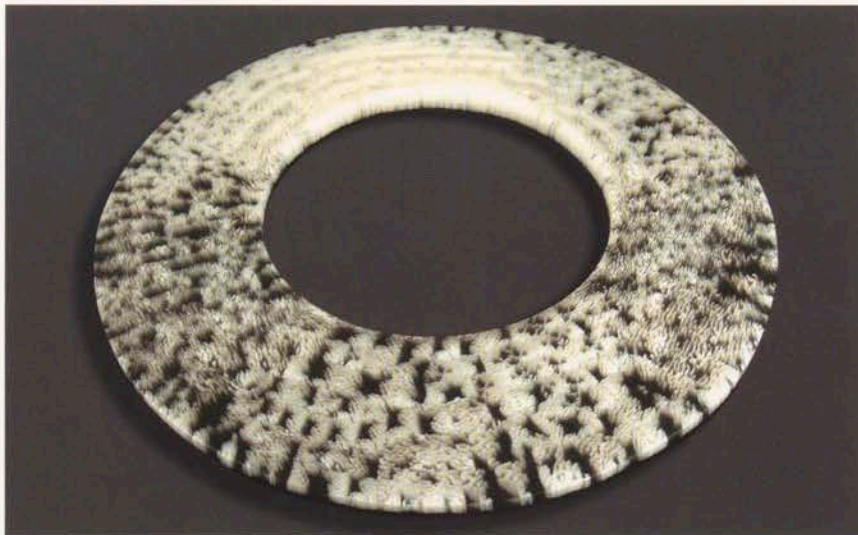


Faces
Koen Vanderstukken (Belgian, b. 1964)
 Belgium, Niel, 2001
 Sand-cast glass
 H. 70 cm, W. 50 cm, D. 16 cm
 Musée-Atelier Départemental du Verre
 à Sars-Poteries, Sars-Poteries, France (2009.4.1)
 Photo: Paul Louis





Gorgolio Necklace
Giorgio Vigna (Italian, b. 1955)
 Italy, Murano, 2002
 Blown glass; copper, silver
 H. 15.2 cm, L. 40 cm
Museum of Arts and Design, New York,
 New York (2009.4, gift of the artist)
 Photo: Moscheni-Lorenzi



Vibration
Janice Vitkovsky
 (Australian, b. 1977)
 Australia, Adelaide,
 South Australia, 2008
Murrine, fused,
 carved, hand-finished
 H. 9 cm, Diam. 62 cm
Wagga Wagga
Art Gallery,
 Wagga Wagga,
 New South Wales,
 Australia (2009.050)
 Photo: Drew Halyday

Bowl
František Vízner (Czech, b. 1936)
 Czech Republic, Žd'ár nad Sázavou, 2009
 Cast glass, ground, polished
 H. 7 cm, Diam. 34 cm
Musée-Atelier Départemental du Verre
à Sars-Poteries, Sars-Poteries,
 France (2009.3.1)
 Photo: Paul Louis





Red Algae Stopper
Marcel Waddell (Canadian,
 b. Trinidad and Tobago, 1983)
 Canada, Kingston, Ontario, 2007
 Blown and hot-worked glass
 H. 94 cm, Diam. 30 cm
The Montreal Museum of Fine Arts,
 Montreal, Quebec, Canada
 (689.2009.1-3)



Iron
Janusz Walentynowicz (Danish, b. Poland, 1956)
 United States, Clinton, Illinois, 2002
 Kiln-cast glass; bronze, wood, oil paint
 H. 29 cm, W. 19 cm, D. 15 cm
Alexander Tutsek-Stiftung, Munich, Germany
 Photo: H.-J. Becker, © Alexander Tutsek-Stiftung



The Great Curve I
Julius Weiland (German, b. 1971)
 Germany, 2006
 Glass tubes fused in mold
 H. 30 cm, W. 100 cm, D. 40 cm
Glasmuseet Ebeltoft, Ebeltoft,
 Denmark (696-2008)



Behausung

Hans-Jürgen Westphal (German, b. 1952)

Germany, 2006

Lampworked glass

H. 43 cm, W. 35 cm, D. 24 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark (422-2009)



Sampler

Anne Wilson (American, b. 1959)

United States, Stanwood, Washington, and Rochester,
New York, and Tacoma, Washington, 2005–2007

Glass, mixed media

H. 7.6 cm, W. 50.8 cm, D. 43.2 cm

*Museum of Glass, Tacoma, Washington (2007.7, gift of the artist,
dedicated to the artist's mother, Nancy Gawthrop Wilson)*

Photo: Surabhi Ghosh



Five Vases

Tapio Wirkkala (Finnish, 1915–1985)

Finland, Karhula,
Iittala Glassworks, 1948–1954

Blown glass, engraved

Tallest: H. 32 cm

*Musée des Arts Décoratifs, Paris,
France (2009.141.1–5, gift of
Alexandra de Vazeilles)*

Photo: Jean Tholance

Mother Daughter

Ann Wolff (German, b. 1937)

Sweden, Stenhytta, and Germany, Berlin, 2000

Glass, enamel; steel frame

H. 55.2 cm, W. 55.9 cm, D. 11.4 cm

Chrysler Museum of Art, Norfolk, Virginia (2009.1)

Photo: Ed Pollard



"Mexico" Vase

Pierantonio (Toni) Zuccheri (Italian, 1937–2008)

Italy, Murano, Venini & C., 1971

Blown glass, applied trailed decoration

H. 34.6 cm, Diam. 14 cm

Carnegie Museum of Art, Pittsburgh, Pennsylvania (2009.54)

Photo: © Carnegie Museum of Art



Altura II

Toots Zynsky (American, b. 1951)

United States, Providence, Rhode Island, 2008

Fused and thermo-formed glass threads

H. 40 cm, W. 28 cm, D. 21 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark (188-2009)



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

New Glass Review 32

Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 images of new works in glass. The selection is made by an international jury. The 100 works chosen will be published in Spring 2011. 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 that have been designed and made between October 1, 2009, and October 1, 2010, are eligible.

Permitted entries: Vessels, objects, environments, glass paintings and panels, glass windows, architectural glass, and glass design may be submitted. All works should be of excellent quality from every point of view—function, aesthetics, and technique.

Conditions: Participants must complete the attached application form and enclose a total of three digital photographs illustrating one to three works. (**Slides will not be accepted.**) Digital images should be made using the highest-resolution setting on your camera. (For more information on digital photo requirements, see instructions at the Museum's Web site, www.cmog.org, under "New Glass Review.") Please submit digital photographs on CD-ROM, labeled with the artist's name and the title of each piece. The photograph file should be labeled as follows: artist's last name_first name_title.jpg or artist's last name_first name_title.tif. Do not use quotation marks, apostrophes, parentheses, or any characters that are not numbers or letters. **E-mail submissions will not be accepted.** The quality of the reproductions depends on the quality of the digital photographs. Poor-quality photographs will not be selected for publication. 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.

Fee: \$20 USD. 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 no later than **October 1, 2010**, and addressed to:

Jedes Jahr veranstaltet das Corning Museum of Glass, N.Y./U.S.A., einen internationalen Wettbewerb, um 100 Aufnahmen von neuen Werken aus Glas auszuwählen. Eine internationale Jury trifft die Auswahl. Die 100 ausgewählten Arbeiten werden im Frühjahr 2011 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, Deutschland).

Teilnehmer: Alle Glasgestalter sowie Firmen aus aller Welt.

Objekte: Zugelassen sind nur Arbeiten, die zwischen dem 1. Oktober 2009 und dem 1. Oktober 2010 entworfen und gemacht worden sind.

Zulassung: Eingereicht werden können Gefäße, Objekte, Environments, Glasbilder, Glasfenster und architekturbezogenes Glas sowie Glas-Design. Alle Arbeiten sollten in jeder Hinsicht – Funktion, Ästhetik und Technik – höchsten Ansprüchen genügen.

Bedingungen: Teilnehmer müssen das nachfolgende Ausschreibungsformular vollständig ausfüllen und insgesamt drei Digitalaufnahmen beifügen, die bis zu drei Arbeiten zeigen (**Dias werden nicht akzeptiert**). Verwenden Sie für Digitalaufnahmen die höchste Auflösung ihres Fotoapparates (für weitere Informationen zu den Anforderungen an Digitalaufnahmen, folgen Sie den Anleitungen auf der Internetseite des Museums, www.cmog.org, unter „New Glass Review“). Digitalaufnahmen sind auf CD-ROM einzusenden und müssen den Namen des Künstlers und den Titel des Werkes tragen. Die Bilddatei sollte wie folgt benannt werden: Künstlernachname_Vorname_Werktitel.jpg, oder Künstlernachname_Vorname_Werktitel.tif. Verwenden Sie keine Anführungszeichen, Apostroph, Klammern, oder sonstige Sonderzeichen. **Bewerbungen per E-Mail werden nicht akzeptiert.** Die Qualität der Abbildungen hängt von der Qualität der Digitalaufnahmen ab. Nur qualitativ gute Fotos werden publiziert. Alle Aufnahmen werden Eigentum des Corning Museum of Glass. Sie werden in das umfangreiche audiovisuelle Archiv der Rakow Library aufgenommen, die allen Interessierten zur Verfügung steht.

Gebühr: \$20 USD. Zahlungen können in U.S. Schecks erfolgen (Auslandsschecks werden nicht akzeptiert), per U.S. Postanweisung oder Kreditkarte (Visa, MasterCard, American Express oder Discover).

Einsendeschluß: bis spätestens **1. Oktober 2010** (Poststempel). Unterlagen an:

Chaque année, le Corning Museum of Glass, N.Y./U.S.A. organise un concours international afin de choisir 100 images des nouveaux ouvrages en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés en printemps 2011. 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 oeuvres qui sont été conçues et réalisées entre le 1er octobre 2009 et le 1er octobre 2010.

Admission: On pourra présenter des récipients, des objets, des environnements, des images en verre, des vitraux, des verres référés à l'architecture ainsi que le dessin 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 images numériques présentant entre une et trois de leurs ouvrages (**les diapositives ne seront pas acceptées**). Les images numériques doivent être faites en utilisant la plus haute résolution qui est possible avec votre appareil-photo (pour plusieurs informations concernant les conditions pour les images numériques, visitez le Musée au Web à www.cmog.org, et cliquez sur "New Glass Review"). Les images numériques doivent être soumises sur CD-ROM et porter le nom de l'artiste et le titre de l'ouvrage. Le nom du fichier électronique pour chaque image numérique doit être appelé comme le suit: nom de l'artiste_prénom_titre.jpg ou nom de l'artiste_prénom_titre.tif. Veuillez ne pas employer les guillemets, apostrophes, parenthèses ou les caractères/signes qui ne sont pas les numéros ou les lettres. **Les soumissions par e-mail ne seront pas acceptées.** La qualité des reproductions dépend de la qualité des images numériques. Nous acceptons seulement de photos d'une bonne qualité. 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.

Droit: \$20 USD. 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 2010** (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
Applications are also available online at the Museum's Web site, www.cmog.org

APPLICATION/ANMELDUNG/CANDIDATURE

Deadline/Stichtag/Date-limite: October 1, 2010

Applications are also available online at the Museum's Web site, www.cmog.org

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

(First/Vorname/Prénom)

(Last/Nachname/Nom)

(Company Name/Firma/Nom de firme)

Address/Adresse

Telephone

E-mail

Web site

Nationality/Nationalität/Nationalité

Date of Birth

Digital Images/Digitalaufnahmen/Images numériques:

Please submit digital images on CD-ROM only; slides will not be accepted.

Bitte nur Digitalaufnahmen auf CD-ROM einreichen; Dias werden nicht akzeptiert.

Prière de présenter seulement les images numériques sur CD-ROM; les diapositives ne seront pas acceptées.

Title/Titel/Titre

Technique/Technik/Material

Dimensions/Maße/Mésures

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

I certify that I designed / made (check one or both) the work(s) described above between October 1, 2009, and October 1, 2010. I understand that my entry cannot be considered if it is postmarked after the October 1, 2010, 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 images of my objects submitted for *New Glass Review 32*, and to sell those reproductions in any form on the Museum's behalf and without compensation to me. This permission is granted on a nonexclusive basis to protect the artist's right of use. I also understand that all images submitted become the property of The Corning Museum of Glass.

Ich bestätige, dass ich die oben beschriebene(n) Arbeit(en) zwischen dem 1. Oktober 2009 und dem 1. Oktober 2010 entworfen /ausgeführt (eins oder beides ankreuzen) habe. Ich bin damit einverstanden, dass meine Bewerbung nicht berücksichtigt werden kann, wenn sie nach dem Bewerbungsschluss am 1. Oktober 2010 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, Digitalaufnahmen jedweder Art meiner für *New Glass Review 32* 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 Digitalaufnahmen in den Besitz des Corning Museum of Glass übergehen.

Je certifie que j'ai dessiné /exécuté la ou les oeuvres (marquez un ou deux avec une croix) qui est (sont) décrit(s) ci-dessus, entre le 1er octobre 2009 et le 1er octobre 2010. J'approuve que ma sollicitation ne sera pas considérée si elle est soumise après la date-limite du 1er octobre 2010. J'approuve que le décret de 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 images de mes ouvrages que j'ai remises pour *New Glass Review 32* 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 images soumises seront la propriété du Corning Museum of Glass.

Signature/Unterschrift

Date/Datum

\$20 USD entry fee enclosed/Gebühr \$20 USD beigefügt/\$20 USD frais ci-inclus

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 print the address I have provided on the entry form.
- Please do not print or release my address.
- Please print my e-mail address.
- Please print my Web site address.
- Please print the address of my gallery/representative instead of my own.

Das 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 die 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 meine E-mail-Adresse an.
- Bitte geben Sie meine Web-Adresse an.
- Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an.

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 mon adresse électronique.
- Je vous prie d'indiquer mon adresse du Web.
- Je vous prie d'indiquer l'adresse de mon représentant au lieu de la mienne.

Gallery/Galerie – Representative/Repräsentant/Représentatif

Address/Adresse