

NewGlass

Review 33



The Corning Museum of Glass

NewGlass Review 33

The Corning Museum of Glass
Corning, New York
2012

Cover:

Five Pods

Ann Gardner (American, b. 1947)

United States, Seattle, Washington, 2004

Glass mosaic tiles, concrete, composite material,
steel, rope

Diam. (max.) 198.1 cm, D. 15.2 cm

The Corning Museum of Glass

(2011.4.70, the 26th Rakow Commission)

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Objects reproduced in this annual review were chosen
with the understanding that they were designed and
made between October 1, 2010, and October 1, 2011.

To Our Readers

In 2011, more than 6,000 copies of the *New Glass Review 33* prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 911 individuals and companies from 47 countries submitted 2,554 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), *30* (2009), *31* (2010), and *32* (2011) are still available from the Corning Museum's GlassMarket.

The Museum thanks all of the artists and designers who submitted their images to *New Glass Review* for consideration, as well as guest jurors Eric Meek, Andrew Page, and Ché Rhodes. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Christy Cook, Andrew Fortune, Adrienne Gennett, Uta Klotz, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Barbara Ritterbach, Monica Rumsey, Emily Salmon, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

All of the photographs of Corning Museum of Glass objects in this publication are by Nicholas Williams and Andrew Fortune. Jurors' photographs are by Allison Lavine. Unless otherwise indicated, photographs in the "Artists and Objects" section are courtesy of the artists.

* * *

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* * *

Beginning in 2012, an online database of past *New Glass Review* winners will be available on the Web site of The Corning Museum of Glass (www.cmog.org). Winning submissions published in the current issue of the *Review* will be available online one year after the printed publication is issued.

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Artists and Objects



1. Victoria Ahmadizadeh

United States

Dermatographic Urticaria

Hot-worked glass, cold-worked

Largest fingernail: H. 2 cm,

W. 1.4 cm, D. 0.3 cm

Photo: David King

AP, CR



2. Jessica Amarnek

United States

Soft Glass

Hot-sculpted and flameworked
glass, cold-worked

H. 6.4 cm, W. 15.2 cm, D. 28 cm

Photo: Nathan J. Shaulis

AP, CR

3. Christine Atkins

Australia

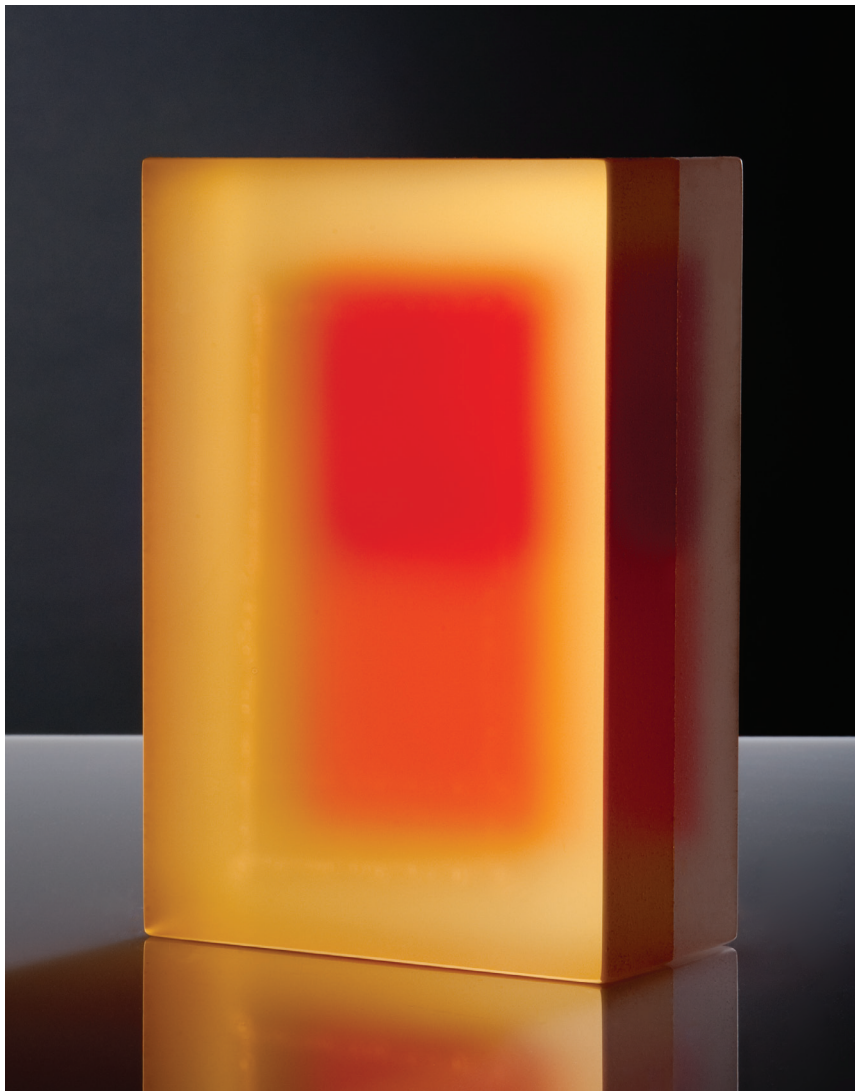
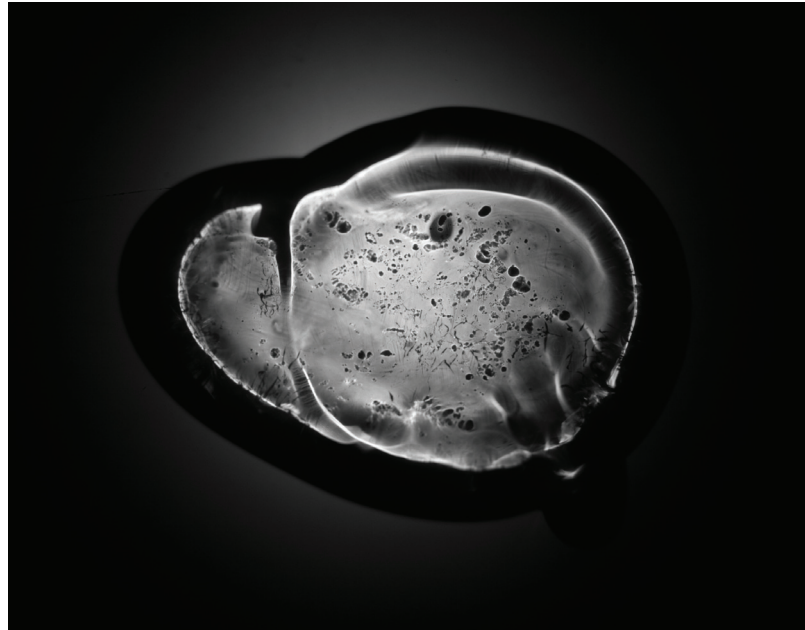
Looking Through III

Digital print; made by shining
LED light through hot-sculpted
glass onto laminated glass

Dimensions vary

Photo: Jeremy Collins

TO, AP



4. Rhoda Baer

United States

Red and Orange Squares

Optical glass, cut,
laminated, cold-worked
H. 19.7 cm, W. 13.3 cm,
D. 7.6 cm

EM, AP



5. Philippa Beveridge

British, working in Spain

In Flight

Ground float glass, fused, kiln-
formed, cold-worked; photograph

Dimensions vary

TO, AP



6. Alexandra Paijmans Bremers

The Netherlands
Alpha & Omega: Lou Loves to Laugh Longer
Pâte de verre; metal, ceramic plug
H. 85 cm, W. 90 cm, D. 46 cm
Photo: Paul Niessen
TO, CR

7. Tillie Burden

Australian, working in Denmark
Flash Mob
Blown glass, sandblasted, wheel-polished
H. 26 cm, W. 120 cm, D. 120 cm
Photo: Mikkel Mortensen
EM, AP, CR





8. Nadine Busque

Canada

Combinare 1, 2, 3

Screen-printed glass, enameled, acid-etched; needle-felted wool; mixed media

Each: H. 28 cm, W. 23 cm, D. 4 cm

Photo: Idra Labrie

EM, AP



9. Pavlína Čambalová

Czech, working in Austria
Glasses with Inhabitants

Blown glass, cut; engraved optical lenses; bonded

Each: H. 9 cm, Diam. 6 cm

Photo: Petr Fiala

EM, CR



10. Sydney Cash

United States

Light Show at the Falcon Jazz Club

Wall installation made with glass,
mirror, lights, steel rod

H. 304 cm, W. 488 cm, D. 25 cm

EM, TO



11. Robin Cass

United States

Crested Ocular Cluster

Blown and hot-sculpted glass;
paint, mixed media

H. 75 cm, W. 70 cm, D. 26 cm

Photo: Elizabeth Lamark

EM, TO, AP, CR

12. Keith Cerone

United States

Standing Wave

Recycled glass cast in
wooden mold and slumped

H. 70 cm, W. 78 cm, D. 47 cm

EM, AP



13. Seo-Jeon Cho

Republic of Korea

Inconvenient Truth .01

Flameworked borosilicate glass;
light, mixed media

H. 80 cm, W. 180 cm, D. 80 cm

Photo: In-Kyu Oh

TO, AP, CR

14. Oh Shin Choi

Korean, working in France

Les Enfants disparus (Missing children)

Screen-printed glass, acid-etched;
wood; assembled

H. 91 cm, W. 183 cm, D. 15 cm

Photo: André Jacob

AP



15. Elin Christopherson

United States

Laurel Cluster 2

Glass, enameled, glued

Dimensions vary

Photo: Hans-Jürgen Bergmann

AP



16. Julia Cornell
United States
Pelt
Slumped and fused glass
H. 22.9 cm, W. 44.5 cm,
D. 10.2 cm
AP

17. Amber Cowan
United States
Basket
Flameworked glass, recycled
pressed glass; mixed media
Diam. 91 cm, D. 33 cm
Photo: Matt Hollerbush
EM, TO, AP, CR



18. Mordieb D'avadona

United States

Conformity

Kiln-cast glass

H. 18 cm, W. 22 cm,

D. 15 cm

Photo: Mike Right

TO, CR



19. Anna Dickinson

United Kingdom

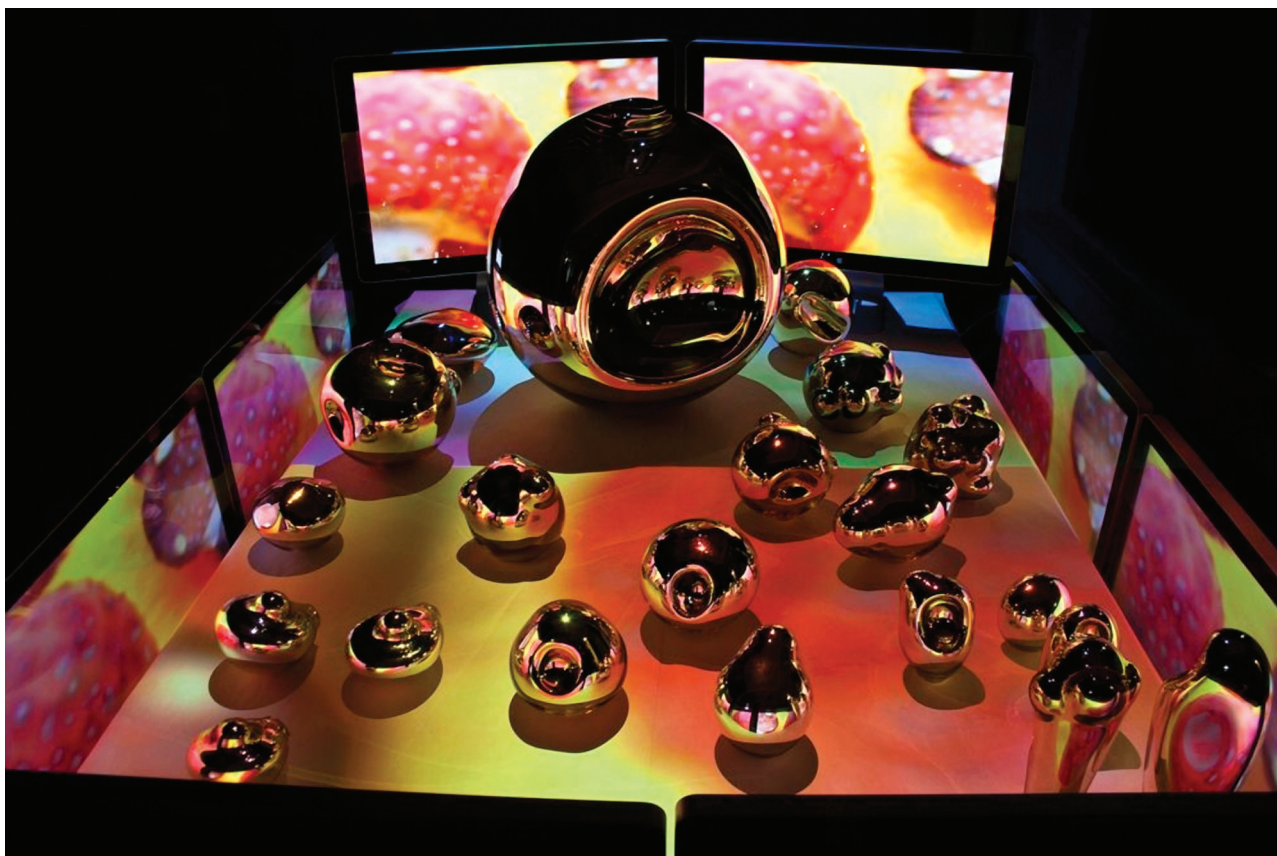
Clear Vessel with Steel Liner

Cast glass, mirror; steel liner

H. 21.5 cm, Diam. 36 cm

Photo: Robert Hall

EM, TO



20. Andrew Erdos
United States
Expansion Regeneration Candy Rot
Blown glass, mirrored; video
H. 91 cm, W. 91 cm, D. 91 cm
Photo: Institute for Electronic Arts
EM, TO, AP



21. Maria Bang Espersen

Denmark

Truth 1

Blown glass, cut, ground, polished

H. 20 cm, W. 25 cm, D. 7 cm

EM, AP, CR



22. Sally Fawkes

United Kingdom

Crossing I, II, III

Cast glass, mirrored, painted

Tallest: H. 8.8 cm, W. 7 cm,

D. 11.5 cm

Photo: Richard Jackson

EM

23. Carrie Fertig

American, working in the United Kingdom

Alchemic Object: Rejection/Muse

Flameworked borosilicate glass; horsetail, blood, symbolic and historical found objects from Scotland

H. 140 cm, W. 40 cm, D. 25 cm

Photo: Simon Bruntnell

AP



24. Ngaio Fitzpatrick

Australia

Triptych 3

Digital video stills

Dimensions vary

Photo: Conan Fitzpatrick

TO, AP

25. Damien François

French, working in Denmark

Foam Glass

Pâte de verre

Largest: H. 8 cm, W. 16.5 cm,

D. 14.4 cm

EM



26. Sachi Fujikake

Japan

Vestiges

Hot-worked glass

H. 42 cm, W. 140 cm,

D. 80 cm

EM, TO, AP, CR



27. Sayo Fujita
 Japan
Speech Balloons
 Cast and slumped
 window glass shards
 H. 33 cm, W. 55 cm,
 D. 9 cm
 EM, AP

28. Ann Gardner
 United States
Lyric Drawing (White)
 Glass mosaic tiles, concrete,
 epoxy, plaster, wire
 H. 61 cm, W. 40.6 cm,
 D. 17.1 cm
 Photo: Lisa Jacoby
 TO, AP



29. Mel George

Australia

Wednesday

Kiln-formed glass

H. 8.5 cm, W. 17 cm, D. 0.6 cm

Photo: Stuart Hay

TO, AP, CR



30. Katherine Gray

United States

Sun Study

Blown glass; acrylic

H. 11 cm, Diam. 18 cm

Photo: Gene Ogami

TO, AP, CR

31. Emilie Haman

France

Once Upon a Time . . .

Lost-wax cast glass; cord

H. 10 cm, W. 6 cm, D. 16 cm

Photo: François Golfier

EM, TO, AP, CR



32. Jamie Harris

United States

Diptych Infusion Block

Blown, hot-worked, and kiln-cast glass, cold-worked; steel

H. 38 cm, W. 86 cm, D. 10 cm

Photo: D. James Dee

EM, TO, AP





33. Siobhan Healy

United Kingdom

Herbarium

Flameworked borosilicate glass
and slumped glass, engraved; paper,
salt print, gold leaf, projected images

H. 70 cm, W. 90 cm, D. 60 cm

Photo: Ian Marshall

AP



34. Kyoko Hirako

Japan

Afterimage

Blown glass; wax, steel wire,
wire netting

H. 40 cm, L. 500 cm, D. 40 cm

Photo: Shungo Hayashi

TO, CR

35. Ayako Hirogaki

Japan

Imaginary Friend

Glass rods; wax

H. 29 cm, W. 16 cm, D. 17 cm

EM, AP, CR





36. Jin Hongo

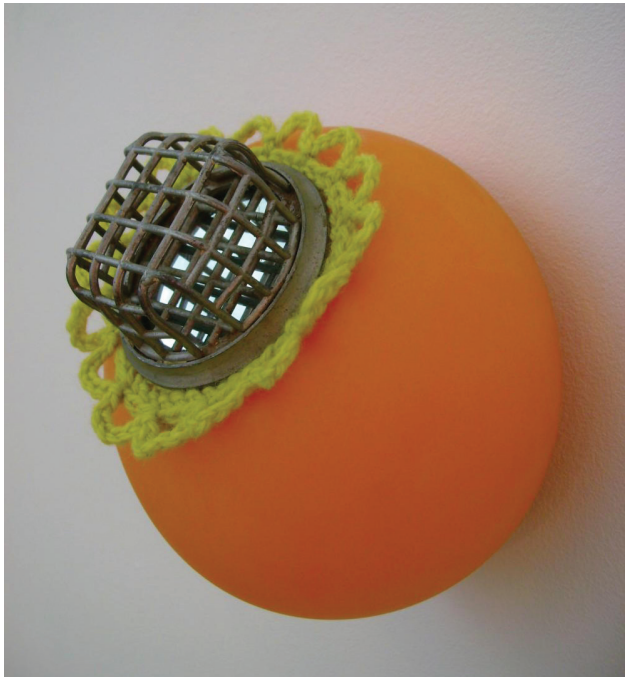
Japan

The Shape of Vision

Mirror, assembled

H. 90 cm, W. 50 cm, D. 30 cm

TO



37. Megan Hughes

United States

Hey Pooky

Blown glass; yarn,
found object

H. 30 cm, Diam. 18 cm

CR



38. Misao Hunahashi

Japan

Ring

Hot-worked glass

L. 195 cm, Diam. 35 cm

EM, TO, CR



39. Maki Imoto

Japan

Tub

Blown and kiln-formed glass
H. 20 cm, W. 41 cm, D. 22 cm
EM, TO, AP, CR

**40. Max Jacquard and
Marion Mack**

British and German, working
in the United Kingdom
Abgabe Flaschen (Dispensing
bottles)

Cast optical glass, enameled
inclusions; LED-lighted slate
base; assembled
H. 15 cm, W. 40 cm, D. 10 cm
AP





41. Martin Janecky

Czech, working in the United States

Juggler

Blown and hot-sculpted glass

H. 64 cm, W. 31 cm, D. 20 cm

EM, CR



42. Hyung-min Ji
Republic of Korea
Distort My Eyes
Blown glass, mirror; inkjet print
on paper
H. 145 cm, W. 173 cm, D. 15 cm
CR



43. Michael Joo
Korean, working in Italy
Expanded Access
Hot-worked borosilicate
glass, mirrored
H. 155 cm, W. 290 cm,
D. 290 cm
Photo: Francesco Allegretto
TO, AP, CR



44. Joon-Yong Kim
Republic of Korea
Green Leaf
Blown glass, cold-worked
H. 29 cm, Diam. 42 cm
Photo: KC Studio
EM, TO



45. Jennifer Ashley King

Australia

Torsion

Kiln-formed glass

H. 28 cm, W. 53 cm, D. 69 cm

Photo: Christopher Sanders

EM



46. Pirjo Kivimäki-Krouvila

Finland

Flower Net

Fused and slumped glass,
sandblasted, fire-polished

H. 8 cm, Diam. 50 cm

Photo: Rauno Traskelin

EM



47. Lisa Koch

United States

Time-Inalienability

("Commodification" Series)

Flameworked glass tubes; neon

H. 5 cm, W. 280 cm, D. 152 cm

EM, AP

48. Pavel Korbička

Czech Republic

Vertical 01

Six glass tubes, neon;
assembled

H. 10.8 m

EM, TO, AP, CR



49. Maria Koshenkova

Russian, working in Denmark

Black Hearts

Blown glass; porcelain plates, table

Overall: H. 100 cm, W. 75 cm,

D. 120 cm

Photo: Lars Kaae

TO, AP



50. Warren Langley

Australia

Closed System (Land)

Altered digital print; glass
and light construction

H. 160 cm, W. 140 cm, D. 6 cm

Photo: Craig Bryant (original
image by Richard Glover)

TO, AP

51. Jeremy Lepisto

American, working in Australia

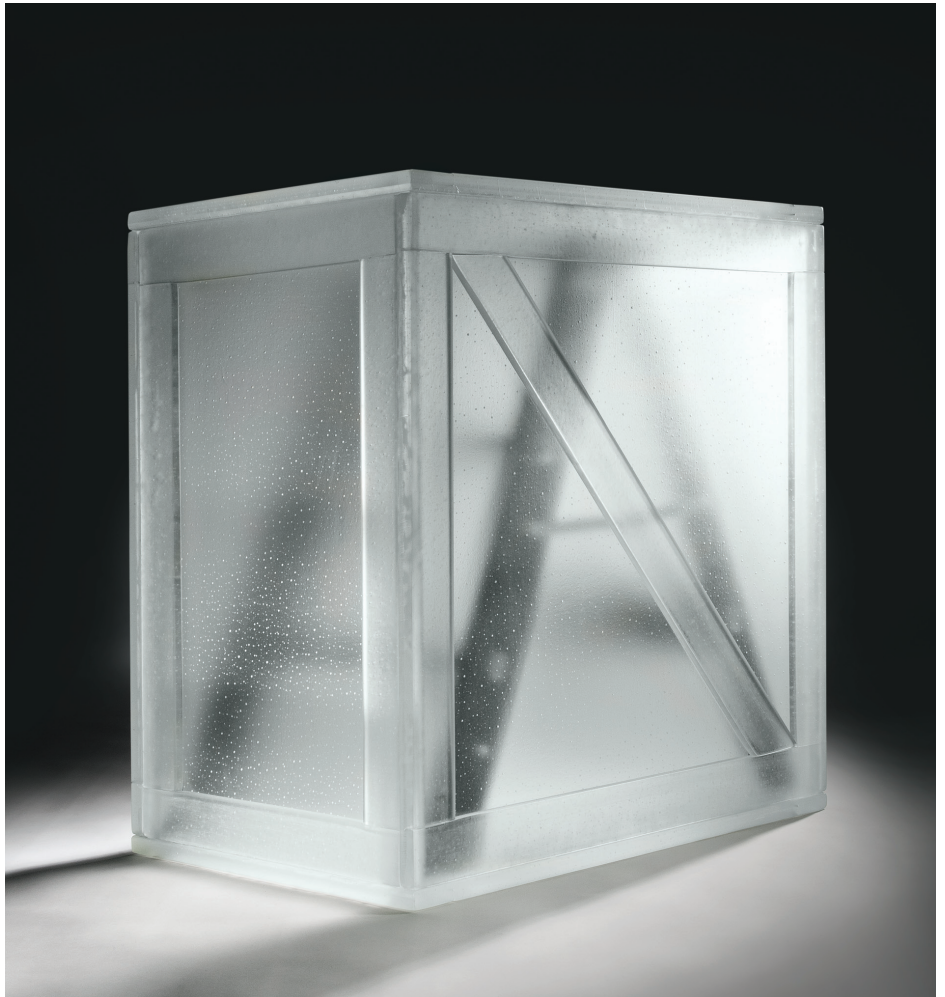
Reach ("Crate" Series)

Kiln-formed glass, assembled;
found object

H. 63.5 cm, W. 59.7 cm, D. 42 cm

Photo: Rob Little

TO, AP, CR



52. Alison Lowry

United Kingdom

Jack Fell Down

Pâte de verre, sandblasted

H. 16 cm, W. 17 cm, D. 18 cm

Photo: Glenn Norwood

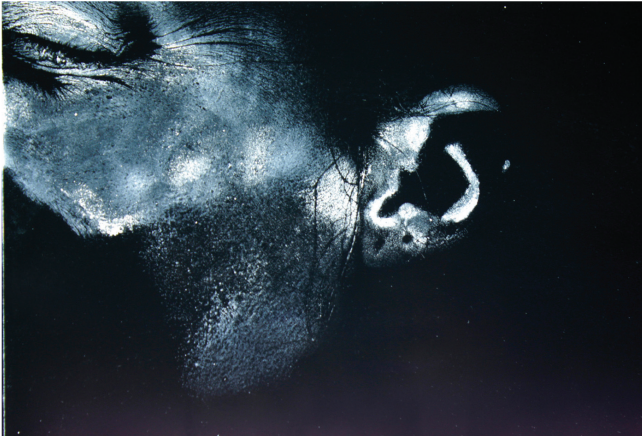
CR



53. Carmen Lozar
United States
Shower
Flameworked glass; mixed media
H. 33 cm, W. 15.2 cm, D. 15.2 cm
Photo: Rick Kessinger
EM, CR



54. Yosuke Miyao
Japan
Hamon
Kiln-formed float glass
H. 100 cm, W. 93 cm,
D. 5 cm
EM, TO, CR



55. Anna Mlasowsky

Germany

From Eye to Ear

Natural body fat fired onto sheet
glass; metal holders, electronic
components, fluorescent light

Dimensions vary

EM, TO, AP

56. Vik Muniz

Brazilian, working in Italy

Untitled

Blown glass; brick, wood, steel

H. 108 cm, Diam. 52 cm

Photo: Francesco Allegretto

TO, AP, CR





57. Catharine Newell
United States
*Presence of Absence:
John Thompson I*
Kiln-formed glass;
powder, enamel
H. 78.1 cm, W. 58.4 cm,
D. 3.8 cm
Photo: Paul Foster
EM

58. Noriko Nishimura
Japan
A Light
Sand-cast glass, cold-worked
H. 11 cm, W. 22 cm, D. 17 cm
EM, AP





59. Elisabeth Oertel
Germany
Untitled
Hot-worked glass
H. 60 cm, W. 65 cm,
D. 70 cm
TO, AP

60. Yasuo Okuda
Japan
Hibiki: Chorus 10
Kiln-cast glass; stoneware
ceramic
H. 20 cm, Diam. 40 cm
TO, CR





61. Tanja Pak
Slovenia
Dreaming Away
Pâte de verre (135 boats), light, music, stones, shredded rubber; assembled
H. 8 m, L. 30 m, D. 6 m
Photo: Boris Gaberščik
TO, AP

62. Liz Peet
United States
Home
Glass tube, argon; snow
H. 43 cm, W. 46 cm, D. 5 cm
AP



63. Javier Pérez

Spanish, working in Italy

Carroña (Carrion)

Blown glass; taxidermied crows

H. 120 cm, W. 235 cm, D. 300 cm

Photo: Francesco Allegretto

EM, TO



64. Anne Petters

Germany

Disegno I (Drawing I)

Kiln-cast glass; plaster, wood table

H. 118 cm, W. 132 cm, D. 71 cm

TO

65. Mary Phillips

United States

Air Drawing No. 3

Glass bead drawing on wire mesh

H. 120 cm, W. 900 cm, D. 540 cm

TO, AP



66. Heather Joy Puskarich

United States

Avalon

Kiln-formed and slumped glass;
fusible film

H. 63.5 cm, W. 121.9 cm, D. 0.2 cm

Photo: Ann Cady

EM, TO



67. Wang Qin

People's Republic of China

Landscape IV

Mold-melted glass, ground,
polished

Each: H. 6 cm, W. 45 cm,
D. 32 cm

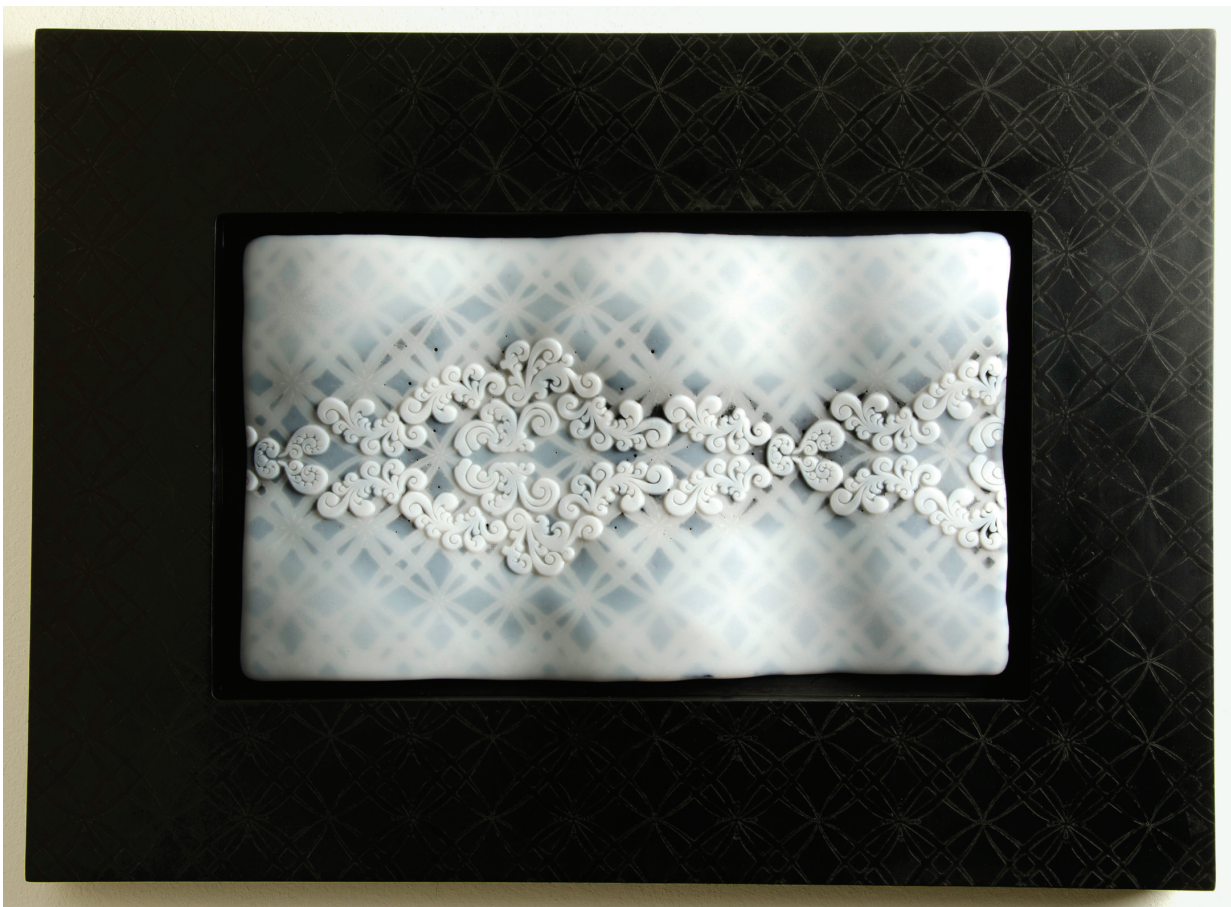
Photo: Ji Yifeng

TO, CR



68. Steven A. Ramsey
United States
Strange Pet
Pâte de verre, enameled
glass; lead, steel
Diam. 25 cm, D. 5 cm
Photo: Dennis Burnett
EM, TO

69. Luisa Restrepo
Colombian, working in Mexico
Untitled
Fused, sandblasted, and
slumped glass; wood
H. 47 cm, W. 65 cm, D. 4 cm
Photo: Ernesto Torres
CR





70. Amy Ritter

United States

Unqualified Triumph

Blown glass; assembled
on chairs

Dimensions vary

Photo: Alexia Serpentine

TO, AP, CR

71. Katherine Rutecki

American, working
in New Zealand

Grey

Lost-wax cast glass;
steel

H. 20 cm, W. 36 cm,

D. 25 cm

Photo: Jason Berge

TO, CR





72. Emma Salamon

French, working
in the United States

Taking Out

Sheet glass, mirror, ink;
assembled

Overall: H. 1.9 cm, W. 121 cm,
D. 243 cm

TO, CR



73. Sean Salstrom

American, working in Japan

Indefinity Box (performance)

Blown glass, assembled;

water, balloons, helium,

monofilament

Dimensions vary

EM, TO, AP

74. Leo Sasaki

Japan

Tsutsumu (To wrap)

Glass, cut; paper, string

H. 5.5 cm, W. 7 cm, D. 3 cm

Photo: Makoto Matsuda

EM, TO, AP, CR





75. Alexia Serpentine and Heather Bauer
United States
Good News
(performance)
Glass shards,
bonded; digital print
Print: H. 20.3 cm,
W. 30.5 cm
EM, AP, CR

76. Yong Shi
Chinese, working
in Italy
*The Moon's Hues
Are Teasing*
Glass, fabric,
metal; assembled
Dimensions vary
Photo: Francesco
Allegretto
CR





77. Cathryn Shilling

United Kingdom

Duality

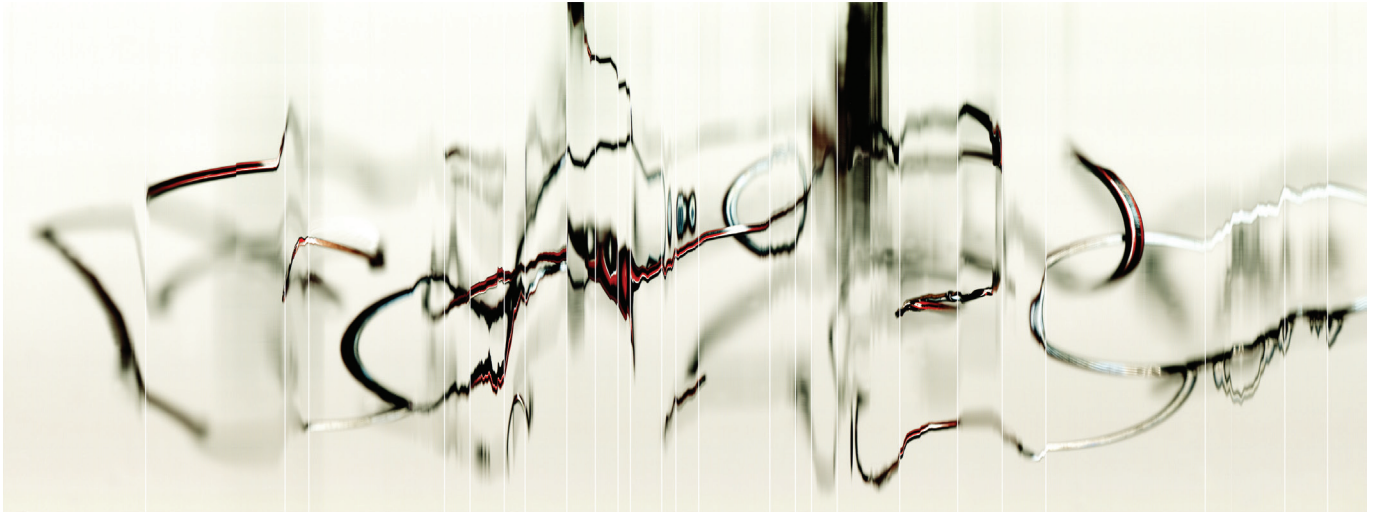
Fused and slumped glass

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

D. 15 cm

Photo: Ester Segarra

AP



78. Anjali Srinivasan

India

Impossible Objects #1.2011

Digital print of glass bangles

on colorless glass (two layers)

H. 46 cm, W. 122 cm, D. 2.5 cm

TO, AP, CR



79. Rikke Stenholt

Denmark

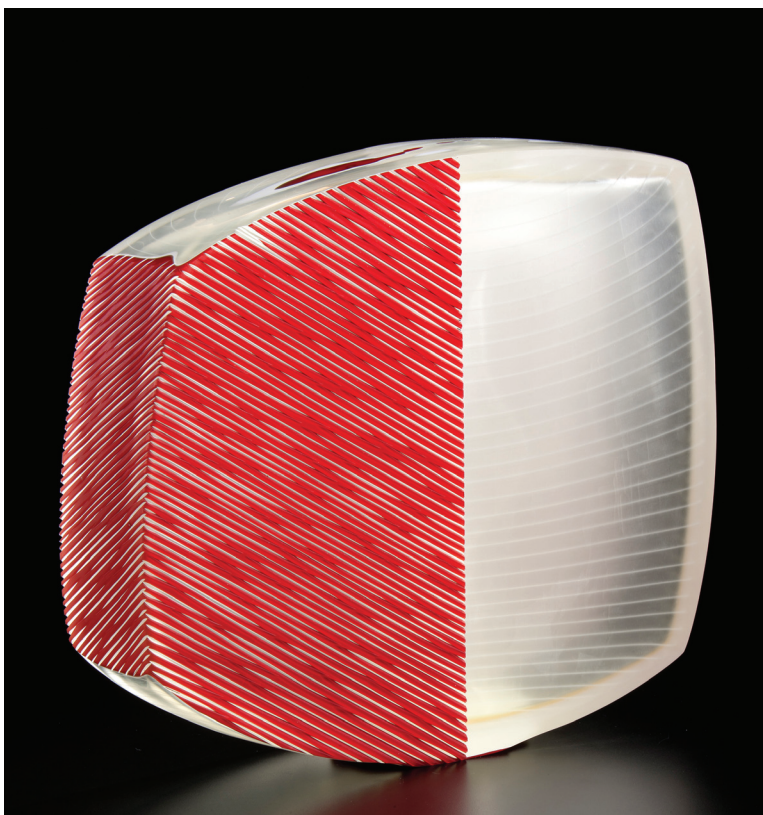
Stool

Cast glass, sandblasted,
polished; concrete

Each: H. 50 cm, W. 40 cm,
D. 40 cm

Photo: Erik Zappon

TO



80. Ethan Stern

United States

Changing Light (Red)

Blown glass, engraved

H. 28 cm, W. 30 cm, D. 8 cm

Photo: Russell Johnson

EM, TO, CR



81. Rob Stewart

Australia

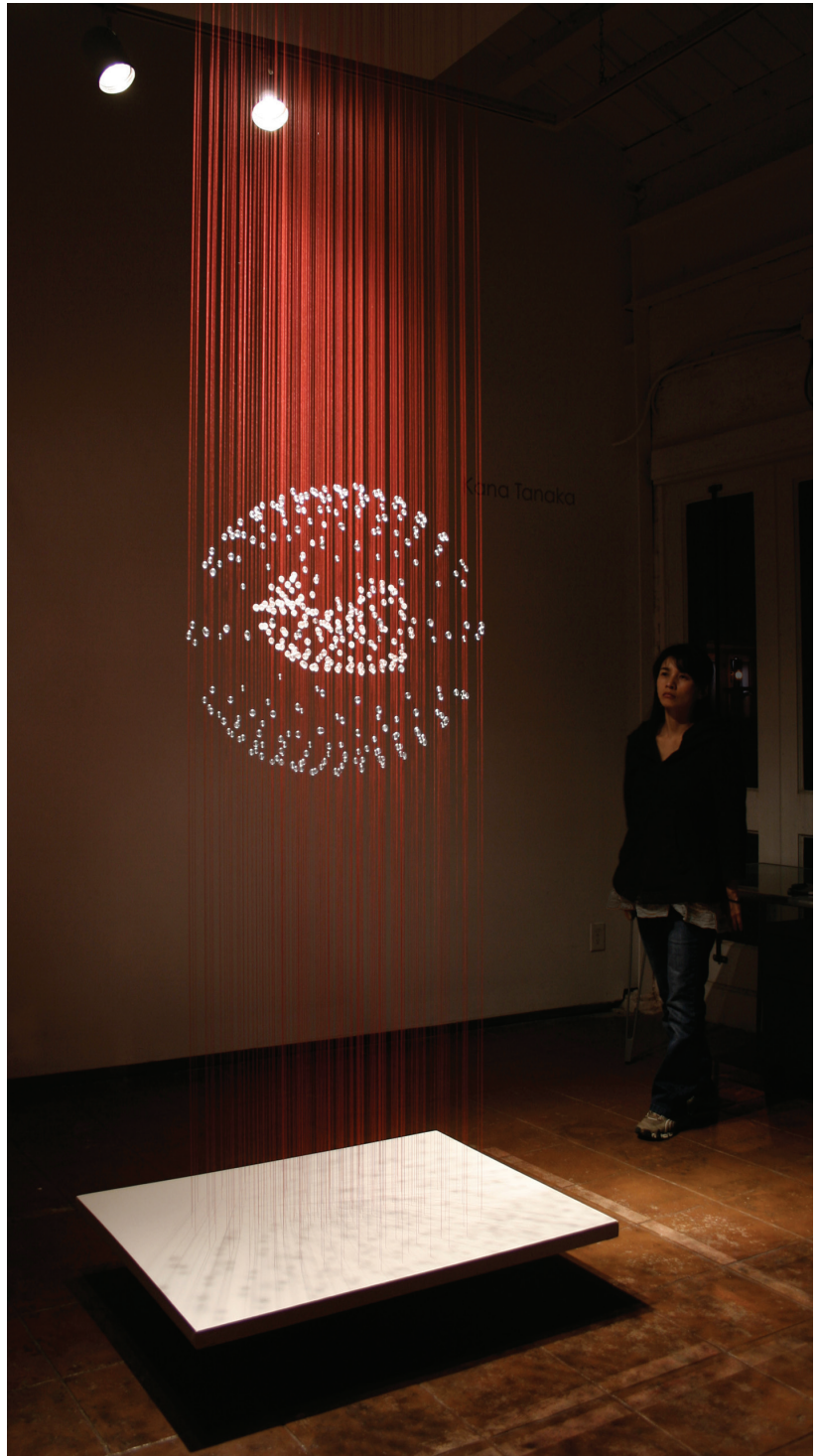
One Two

Cast glass

H. 11 cm, W. 40 cm, D. 25 cm

Photo: Greg Piper

EM, TO



82. Kana Tanaka

Japanese, working in the
United States

Expectations

Flameworked glass; thread,
base; assembled

Overall: H. 320 cm, W. 101 cm,
D. 76 cm

EM, TO, CR



83. Janine Tanzer

Australia

Little Black, a Pony

Painted glass; lead came, light

H. 142 cm, W. 76 cm, D. 5 cm

Photo: Terence Bogue

TO



84. Jesse Townsley, Joshua Steindler, and Chris Roesinger

United States

Fly Ash (from a coal-burning power plant smokestack)

Flameworked borosilicate glass, fused frits, marbles; fired-on enamels, stoneware ceramic

H. 15.5 cm, W. 12 cm, D. 12 cm

Photo: Cascadilla Photography

EM

85. Jenny Trinks

German, working in France

Stockage par accumulation

(Stock storage)

Fused glass, sandblasted, cut, glued; steel

H. 60 cm, W. 106 cm, D. 240 cm

Photo: Olivier Diaz De Zarate

EM, TO, AP, CR



86. Wes Valdez

United States

Last Words of the Living

Cast glass, frameworked glass;

velvet, nickel

H. 5 cm, W. 7.5 cm, D. 3.8 cm

TO, AP, CR



87. Joep van Lieshout

Dutch, working in Italy

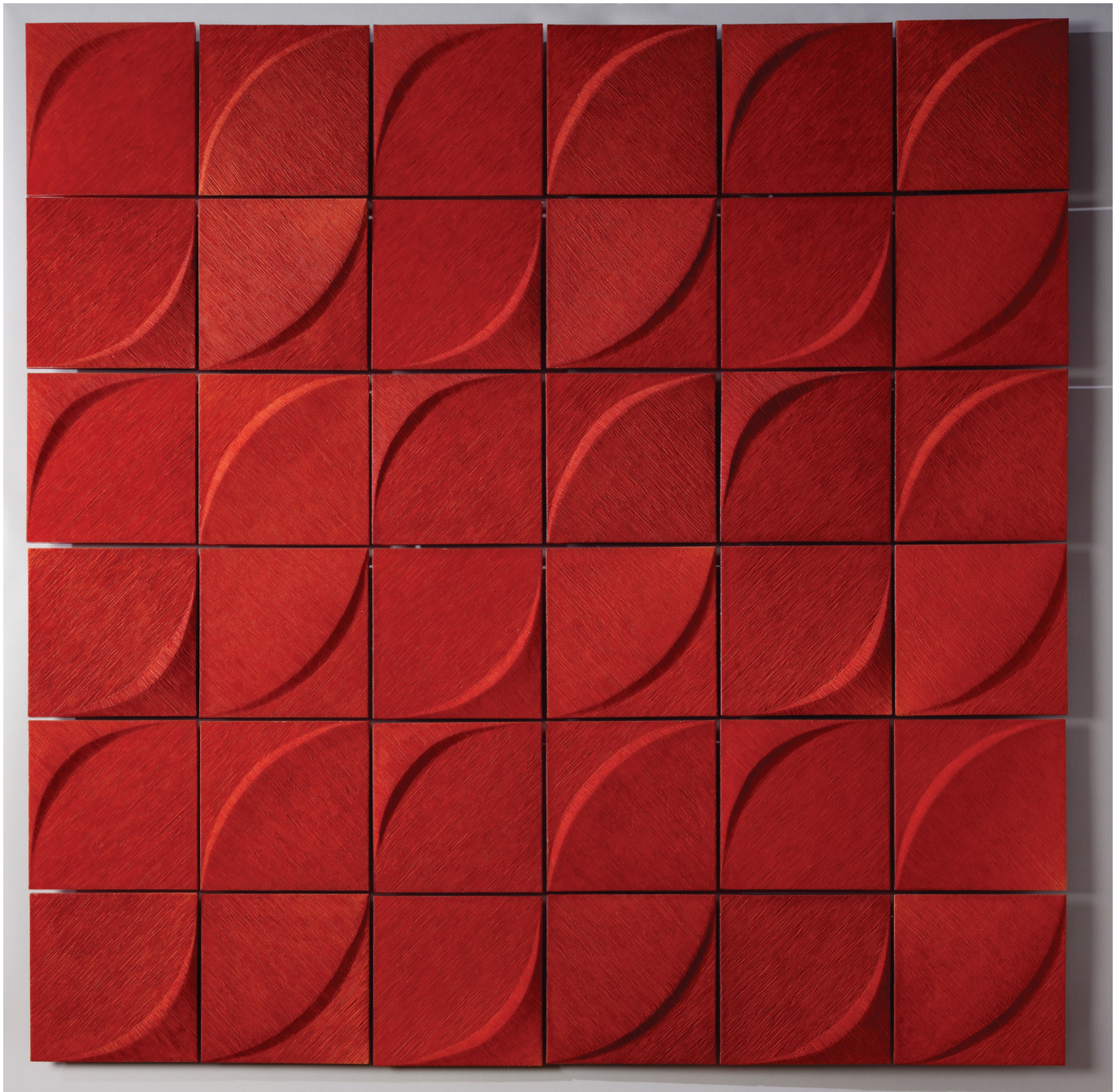
Excrementorium

Blown glass; epoxy

H. 130 cm, W. 190 cm, D. 136 cm

Photo: Francesco Allegretto

AP



88. Carmen Vetter

United States

Swale

Kiln-formed glass

Overall: H. 162.6 cm,
W. 162.6 cm, D. 4.4 cm

EM

89. Sofia Villamarin

Argentina

Abriendose paso (Breaking through)

Glass, grisaille

Overall: H. 26 cm, W. 162 cm

Photo: Federico Coloma

EM, TO, CR



90. Layla Walter

New Zealand

Mistral's Camellia

Cast glass

H. 29 cm, Diam. 16 cm

Photo: Kevin Smith, Foto Arte

EM, TO

91. Carolyn Wang

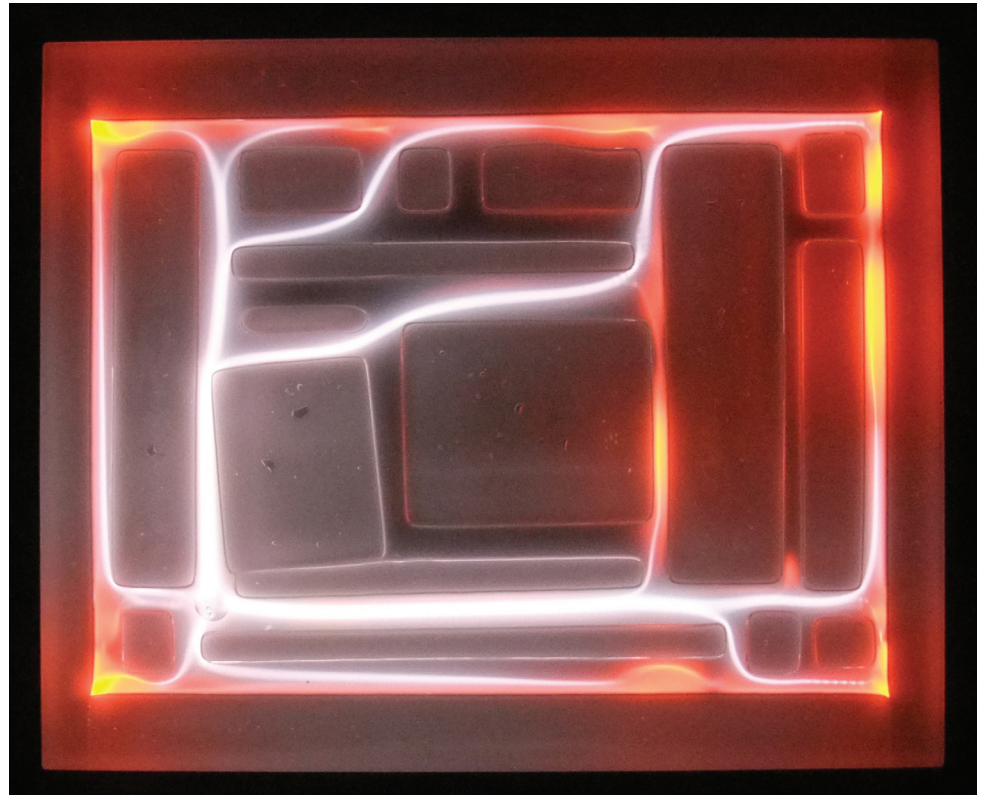
United States

Maze

Fused glass, cold-worked;
plasma

H. 13 cm, W. 16 cm, D. 10 cm

EM, AP



92. Sunny Wang

Taiwanese, working in

People's Republic of China

Poetic Stones

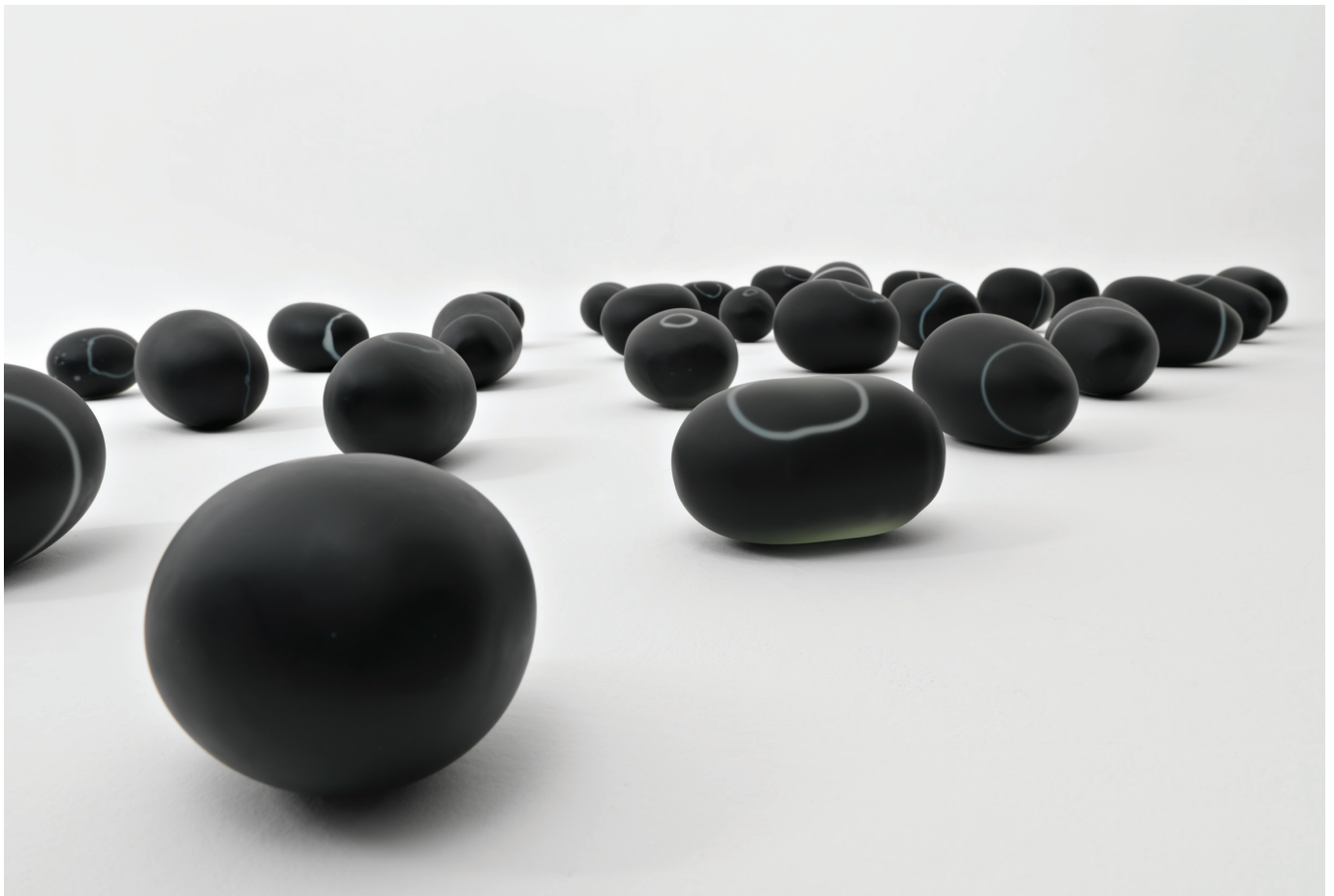
Blown glass, assembled

Overall: H. 25 cm, W. 240 cm,

D. 320 cm

Photo: Grant Hancock

CR





93. Julius Weiland

Germany

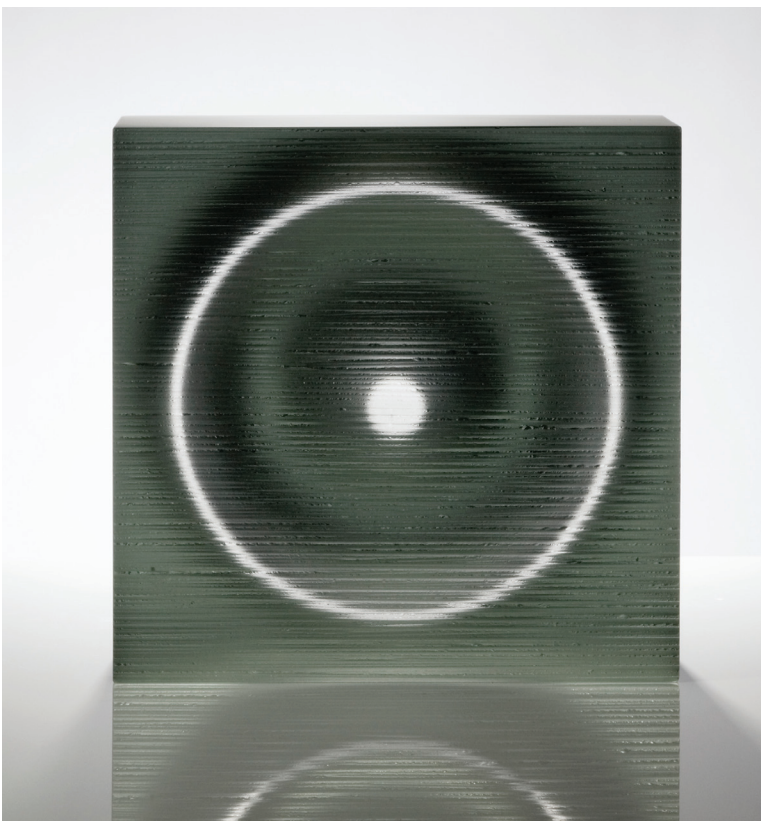
Black Cluster

Fused borosilicate glass

H. 47 cm, W. 70 cm, D. 50 cm

Photo: Wolfgang Selbach

TO, AP



94. Richard Whiteley

Australia

Light Mass

Cast glass

H. 36 cm, W. 36 cm, D. 11.5 cm

Photo: Greg Piper

TO

95. Kathryn Wightman

United Kingdom

Perpetual Pattern

Screen-printed and kiln-formed
glass powder on sheet glass,
blown glass "roll-up"

Each: H. 40 cm, W. about
20 cm, D. 9 cm

Photo: David Williams

TO, CR



96. Fred Wilson

American, working in Italy

Sala longhi

Glass, wooden frames

Dimensions vary

Photo: Francesco Allegretto

TO, AP



97. Tara Woudenberg

The Netherlands

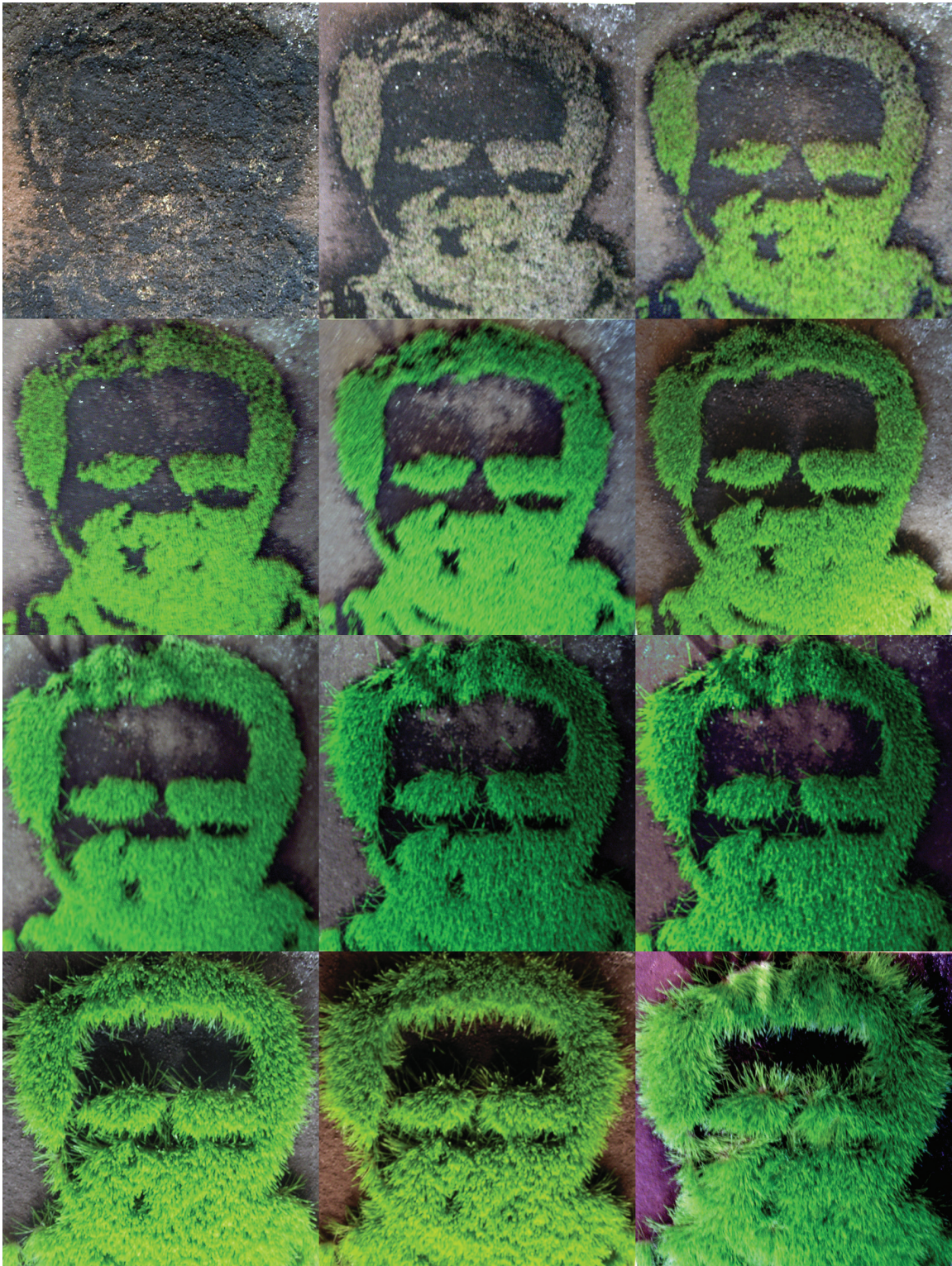
Mother Eye

Drawing composed of 380 black enameled and hand-painted flat glass symbols

H. 200 cm, W. 400 cm, D. 0.3 cm

Photo: Alan J. L. Phillips

TO



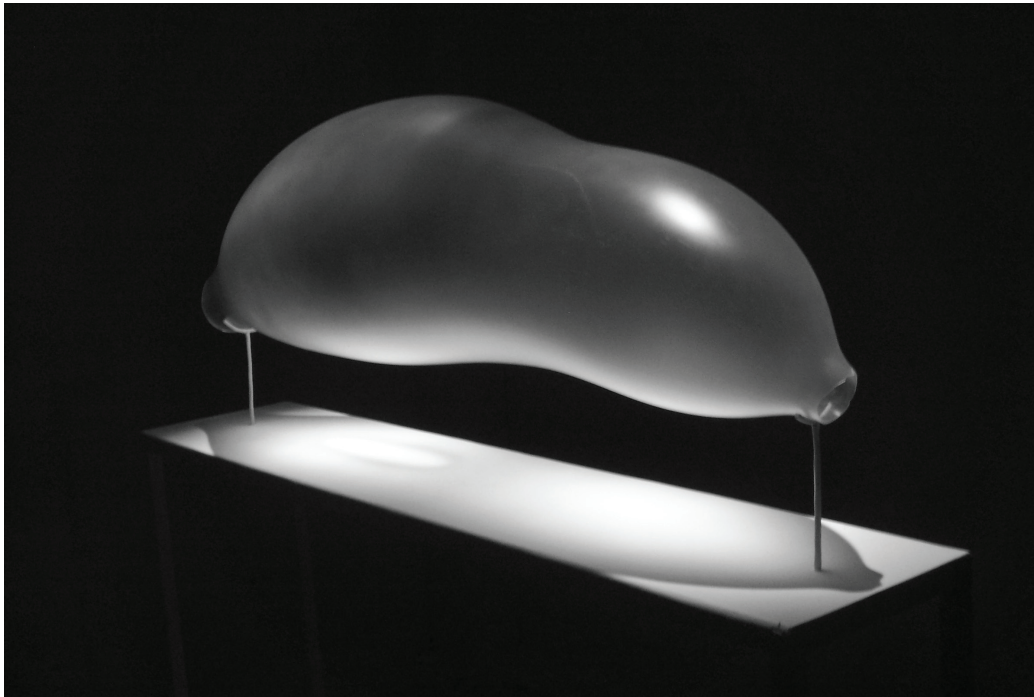
98. Benjamin Wright

United States

Basking

Time-lapse photographs; glass,
paint, light, grass

H. 38.4 m, W. 24.3 m, D. 40.5 m
TO, AP



99. Shohei Yokoyama

Japan

Torpedo Level #03

Blown glass; olive oil;
metal supports

H. 25 cm, W. 75 cm,

D. 20 cm

AP, CR

100. Mark Zirpel

United States

Sibling (performance)

Found borosilicate
beakers, pneumatic
cylinders, water reeds,
latex tubing, motion
sensors; assembled

Overall: H. 150 cm,

W. 300 cm, D. 180 cm

TO, AP



Countries Represented

Argentina

Villamarin, Sofia

Australia

Atkins, Christine
Burden, Tillie
Fitzpatrick, Ngaio
George, Mel
King, Jennifer Ashley
Langley, Warren
Lepisto, Jeremy (working in)
Stewart, Rob
Tanzer, Janine
Whiteley, Richard

Austria

Čambalová, Pavlína (working in)

Brazil

Muniz, Vik

Canada

Busque, Nadine

China, People's Republic of

Qin, Wang
Shi, Yong
Wang, Sunny (working in)

China, Republic of (Taiwan)

Wang, Sunny

Colombia

Restrepo, Luisa

Czech Republic

Čambalová, Pavlína
Janecky, Martin
Korbička, Pavel

Denmark

Burden, Tillie (working in)
Espersen, Maria Bang
François, Damien (working in)
Koshenkova, Maria (working in)
Stenholt, Rikke

Finland

Kivimäki-Krouvila, Pirjo

France

Choi, Oh Shin (working in)
François, Damien
Haman, Emilie
Salamon, Emma
Trinks, Jenny (working in)

Germany

Mack, Marion
Mlasowsky, Anna
Oertel, Elisabeth
Petters, Anne

Trinks, Jenny
Weiland, Julius

India

Srinivasan, Anjali

Italy

Joo, Michael (working in)
Muniz, Vik (working in)
Pérez, Javier (working in)
Shi, Yong (working in)
Van Lieshout, Joep (working in)
Wilson, Fred (working in)

Japan

Fujikake, Sachi
Fujita, Sayo
Hirako, Kyoko
Hirogaki, Ayako
Hongo, Jin
Hunahashi, Misao
Imoto, Maki
Miyao, Yosuke
Nishimura, Noriko
Okuda, Yasuo
Salstrom, Sean (working in)
Sasaki, Leo
Tanaka, Kana
Yokoyama, Shohei

Korea, Republic of

Cho, Seo-Jeon
Choi, Oh Shin
Ji, Hyung-min
Joo, Michael
Kim, Joon-Yong

Mexico

Restrepo, Luisa (working in)

The Netherlands

Bremers, Alexandra Pajmans
Van Lieshout, Joep
Woudenberg, Tara

New Zealand

Rutecki, Katherine (working in)
Walter, Layla

Russia

Koshenkova, Maria

Slovenia

Pak, Tanja

Spain

Beveridge, Philippa (working in)
Pérez, Javier

United Kingdom

Beveridge, Philippa
Dickinson, Anna

Fawkes, Sally
Fertig, Carrie (working in)
Healy, Siobhan
Jacquard, Max
Lowry, Alison
Mack, Marion (working in)
Shilling, Cathryn
Wightman, Kathryn

United States

Ahmadizadeh, Victoria
Amarnek, Jessica
Baer, Rhoda
Bauer, Heather
Cash, Sydney
Cass, Robin
Cerone, Keith
Christopherson, Elin
Cornell, Julia
Cowan, Amber
D'avadona, Mordieb
Erdos, Andrew
Fertig, Carrie
Gardner, Ann
Gray, Katherine
Harris, Jamie
Hughes, Megan
Janecky, Martin (working in)
Koch, Lisa
Lepisto, Jeremy
Lozar, Carmen
Newell, Catharine
Peet, Liz
Phillips, Mary
Puskarich, Heather Joy
Ramsey, Steven A.
Ritter, Amy
Roesinger, Chris
Rutecki, Katherine
Salamon, Emma (working in)
Salstrom, Sean
Serpentini, Alexia
Steindler, Joshua
Stern, Ethan
Tanaka, Kana (working in)
Townesley, Jesse
Valdez, Wes
Vetter, Carmen
Wang, Carolyn
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Wright, Benjamin
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Jury Statements

Twenty years ago, while I was looking at a *New Glass Review* for the first time, my eyes were opened to the world glass community. I was a beginning glass student then and had a very limited view of the potential of the material. Having the opportunity to see so many fresh ideas condensed into this snapshot was hugely influential. Many of those 100 objects are still vivid in my mind, a remnant of an impressionable and optimistic time.

It is with a sense of nostalgia that I approach my task as a juror for *New Glass Review* 33. I am honored to have sat on this panel of jurors and proud of what we have selected to represent progress in glass. It was a surprise for me to be chosen—I was an alternate—so I didn't have much time before we met in December to think about what the selection process must be like. Now, having been through the experience, I can say that the process explains so much about the continuing relevance of this publication. It is up to each individual juror to define "new." There are no set parameters. All of us were asked to express our own experience through our selections. The 100 selections are a collection of 25 from each juror. Consensus was not required, although most pieces were supported by several jurors. The few lone (single-juror) choices add depth to the Review and call attention to those pieces to which the juror has a strong personal connection. Selection by committee is happily avoided through this process.

My approach to selecting work revolved around passion. Art has so many definitions, and glass has tried so hard to legitimize itself as an artist's medium. Reading through jurors' statements over the past 10 to 15 years, one reads over and over about the strides glass is making toward becoming a sculptural material. I don't find, when looking at the images in *New Glass Review* during that same period, a corresponding shift in the conceptual quality of the work. I do see a continuing development in the eloquence of expression, made possible through mastery of material and process, combined with the liberty to explore creative potential. It is, of course, naive to think that we are at any sort of historical high point when it comes to technical mastery of glass. In fact, the perpetual cycle of learning and unlearning of technique is sadly evident with the closing in 2011 of Steuben, which was in operation for 108 years. In many ways, Steuben was glass perfection, noted since the 1930s for its flawless material, its uncompromising quality in blowing and forming, and its incredible engraving. Today, maybe, we seek something more personal than perfection. We seek a connection to things that are an expression of an individual's passion. This desire for connection has helped to create a demand for the incredible work of contemporary glass artists, represented by our 100 selections. In a postindustrial age, we want to be as close to the maker as possible—to maintain a connection to the handwork that is part of everyone's history, but largely absent today. I chose to

judge glass, not on a perceived progress toward being art or technical perfection, but rather on the honesty, originality, and fluency of the creator's vision.

Blown glass may receive the most critical scrutiny before being selected for *New Glass Review*. This is likely the result of oceans of derivative work that is part of today's glass landscape. What can be done that wasn't done better a century ago? Even if this isn't true, glassblowers struggle with the challenge to evolve. Ethan Stern and Joon-Yong Kim meet that challenge with objects that combine technical complexity with aesthetic balance and subtle beauty. Martin Janecky's *Juggler* was a controversial selection. His work is well known, and maybe not new, but I respect Martin as a passionate maker and innovator, and in this piece I see an exciting, self-reflective maturity. Jamie Harris expounds the traditions of Littleton and Labino by using gentle veils of color from blown vessels in his captivating cast work *Diptych Infusion Block*. Maria Bang Espersen's work *Truth 1* reflects playful curiosity that is vital in creative growth. Ideas evolve naturally through the process of making, and this piece is a wonderful testament to that.

A recurring complaint from jurors in the past has been the poor quality of photography, and this year was, not surprisingly, no exception. There were, however, pieces that stood out because of exceptional photography. Alexia Serpentine and Heather Bauer's beautifully shot *Good News* is youthfully enthusiastic and unsettling at the same time. The image of Yosuke Miyao's *Hamon* may not divulge all secrets, but it beautifully conveys the serene spirit of the piece and leaves me wanting more.

Some of my other favorite expressions in glass are Carmen Vetter's rhythmic textural panel *Swale*, Damien François's alluring *Foam Glass*, and Pirjo Kivimäki-Krouvila's evocative *Flower Net*.

If I had to pick what I thought was a jurors' favorite, it would be Sachi Fujikake's *Vestiges*. Ironically, this piece almost didn't make it because of a miscommunication between the jurors and the Corning Museum staff presenting the images. Luckily, Fujikake's piece made such an impression that its unintended absence in the final round was noticed.

* * *

In many ways, selecting work for *New Glass Review* was made difficult, not by the volume of applicants (well over 900 again), but by what we, as jurors and lovers of glass, knew was missing. Thankfully, the "Jurors' Choice" section of the publication addresses this by allowing us to selfishly select a few objects that we think deserve recognition.

I was very impressed by an exhibition of work by Sean O'Neill at the Traver Gallery in Seattle. Intensively cold-worked to reveal texture and color pattern, Sean's pieces start out as flat, blown disks. The cut disks are slumped to achieve the final concave form and to take on a beautiful

fire-polished surface. On *Aiolos*, Sean re-cut the lip and fired the piece a second time, adding to an already incredibly laborious process.

A graduate student of applied arts at the Sandberg Institute in Amsterdam, the American artist and glassmaker Marc Barreda has immersed himself in a culturally and intellectually challenging environment. The work he creates draws from his personal history with glass and handwork, and seeks to explore the connections between people and their environment. Sea glass, bits of glass worn smooth by the ocean's surf, is widely known and collected in the United States but virtually unknown in the Netherlands, a country whose landscape and history are dominated by the sea. Marc's *Zeeglas Machine*, created and positioned to reflect the ceaseless power of the sea, transforms 50 kilos of broken glass into bits that have the potential to become the symbol of a cherished memory.

Preston Singletary is an artist not lacking in attention these days, but I still chose to include his *Killer Whale Wall Panel*. I admire this piece almost purely from a technical standpoint. The Museum of Glass in Tacoma, Washington, presented a solo show of Preston's work, filled with amazing and ambitious creations. In that show, I was most drawn to a simple-looking fused platter. When I noticed the pattern was the same front and back, I knew he had done what many kiln workers only dream of—used a waterjet to cut a precise fused composition.

Jeannet Iskandar's work is amazing. Elegant blown and fused compositions reveal the complexity of what can appear simple from afar.

I wish I knew more about the collaborative partnership and background of Marisa and Alain Bégou. Their work, which consists of beautifully executed forms of impressive scale and pattern, certainly deserves another look.

After assisting some of the best glassblowers in the world for years, John Kiley has recently become known for his own work. In *Oval Separation*, John's dedication to tradition and detail is beautifully embodied in a sculpture of light, color, and form.

Ethan Stern is represented in the jurors' 100 selections, but I wanted to include a reference to his video *Ethan Stern Blowing Glass at BMI* (2010). This delightful "maker's-eye view" process video celebrates the collaborative beauty of glassmaking by rendering the artist invisible. At the same time, it conveys an artistic confidence by sharing all details of the process with anyone who is interested.

My last few selections are a reflection on the 50th anniversary of studio glass in the United States. The Toledo

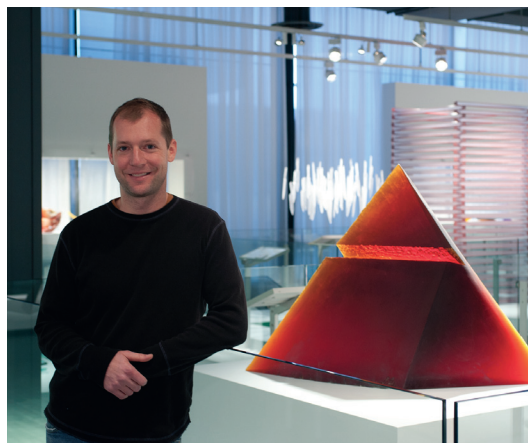
Exhibitions and other celebrations are now taking place throughout the United States for the 50th anniversary of American studio glass. In Corning, the anniversary is being marked with reflective solo shows devoted to Harvey K. Littleton and Erwin Eisch—studio glass pioneers and longtime friends—and an exhibition drawn from the Museum's archives on studio glass co-founder (with Littleton) Dominick Labino. "Making Ideas: Experiments

workshops in 1962 brought together willing but unskilled artists and veterans of the glass industry. Harvey K. Littleton created the *Toledo Bottle* at the second workshop, in June. This is one of the only known pieces from the Toledo gatherings, which may be the only remarkable thing about it. Littleton was surely aware, growing up in Corning as the son of the director of research at the Corning Glass Works, of what individual glassmakers could do. When he was a teenager, Steuben was making its most iconic work, such as Sidney Waugh's *Gazelle Bowl*. But the nine towering stacks of the company's Main Plant must have seemed anything but inviting. Perhaps it was this ominous impression of industrial glass that drove Littleton to create a glass "studio" that was his own. Imagine the wonder he must have felt at the gathering in Toledo after half a life of curiosity. Access to glass and the privilege to create with this wonderful material is now commonplace.

The *Guggenheim Cup*, a technical triumph and a product of dedication, is certainly one example of how far glass has come in 50 years. Urged by his mentor, Elio Quarisa, Jeff Mack set out to create this elaborate historical replica. The result is stunning, and, like the original, it remains an inspiration.

I hope that this edition of *New Glass Review* will inspire. The range and quality of work represented here certainly suggest that glass is in a confident position, ready to be pushed by creative minds. It is a very exciting time to be working with glass!

Eric Meek (EM)
Hot Glass Show Supervisor
The Corning Museum of Glass



in Design at GlassLab," an exhibition about a Corning Museum program that is changing the way glass is designed, honors the spirit of freedom and experimentation with artistic process that characterized the early years of the American Studio Glass movement.

Glass has truly moved out of the factory and into the artist's studio, as Littleton intended. Access to working the material, by professional artists as well as by hobbyists

and the public, is increasing daily, as are opportunities to watch how glass is made. The ways in which art glass is created and sold in the United States have changed dramatically in the past 50 years, and especially in the last decade. Nowhere is this more evident than in Corning, where a factory is being turned into new exhibition space and demonstration areas that address the art and process of contemporary glass.

For those of you who missed it, I just mentioned a factory closing in Corning, and this is a significant milestone. Steuben Glass, founded by Frederick Carder in 1903 and reinvented by Arthur Amory Houghton Jr. in 1933 (with the help of John Monteith Gates and Sidney Waugh), closed its doors for good in November 2011. It was the last great American luxury glass manufacturer.

One of my “Jurors’ Choice” selections, *Trout and Fly* by James Houston, epitomizes Steuben at its best: the extravagant and luxurious material, the perfect and expensive craftsmanship, the meaningful content, and the unique style, imbued with the East Coast sophistication of New York. Steuben provided a variety of ways for its customers to collect by creating an ongoing repertoire of designs. Because its quality and cachet were so widely recognized, Steuben glass was understood to be appropriate for every important social occasion where gift-giving was required. In addition to its notable design and artistic staff, which in recent years included the well-known designers Peter Aldridge and Eric Hilton, as well as the legendary engraver Max Erlacher, Steuben invited painters and sculptors to design its glass, from Isamu Noguchi and Georgia O’Keeffe in 1939 to Kiki Smith in 2008.

Virtually every artist-glassmaker I have talked with over the last several weeks has mourned the loss of Steuben, yet it was the popularity and success of contemporary studio glass—from that made in small production studios to large-scale sculpture and installations created by internationally recognized artists—that foretold its destiny. The Museum’s decision to expand into the space vacated by Steuben, creating new contemporary glass galleries and dramatically increasing the space available for hot-glass workshops and demonstrations, is symptomatic of a paradigm shift that is taking place in art glass and glass art in the United States and around the world.

* * *

With changing rounds of artists and jurors each year, I am never worried that New Glass Review might fall into a rut. The artists’ submissions are always diverse, and each group of jurors is different, with aesthetic questions and concerns that distinguish them from other groups in other years. This year, Andrew Page, Ché Rhodes, and Eric Meek graced the jurors’ table with their fresh perspectives. Anyone reading this essay knows who Andrew Page is. The work that he has done as editor of *GLASS: The UrbanGlass Art Quarterly*, the leading periodical chronicling international contemporary studio glass, is nothing less than remarkable. Andrew seems to be everywhere, all the time, and I am probably not alone in

wondering how he does it. His position at the center to which all glass-related news flows is undoubtedly busy, and we are fortunate that he could take a break from his magazine’s production schedule, and its newsy blog, to kick back, look at a couple of thousand images, and make considered decisions about them.

With one glass-centric journalist and a curator, the jury needed artists, and the educators/makers Ché Rhodes and Eric Meek perfectly fit that bill. (Some will complain that they are both glassblowers, but I wanted that emphasis.) As Eric mentions in his essay, he was an alternate. This is true: Eric stepped in at the last minute to replace the Dutch artist, curator, and educator Caroline Prisse, whose travel plans were rearranged by a bad flu (she is fine now). I was especially interested in the variety of experience, both as a glassblower and as the lead gaffer of the Museum’s GlassLab program, that Eric would bring to the process. I appreciated his comments, both in the jurying room and in his essay.

Ché Rhodes is the head of the glass program at the University of Louisville in Kentucky, and as an educator, he offers a point of view that is especially useful to me. During the 2010 Glass Art Society conference in Louisville, I had the opportunity to become reacquainted with Ché, and to admire the studio and educational programming that he has spearheaded there. His dual roles as an artist and a professor were very much present during the jurying, and his welcome insights added yet another dimension to our work.

Earlier, I mentioned changing paradigms in the world of glass. I was reminded of this as the jury viewed some of the radical works in glass by well-known contemporary artists that were submitted to New Glass Review by Berengo Studio in Venice. Adriano Berengo has organized two gutsy exhibitions in his “GLASSTRESS” series. They debuted in Venice in 2009 and 2011, during one of the most well attended and publicized events in the contemporary art world: the Venice Biennale. Berengo’s aims are ambitious: he wants to infuse glassmaking on Murano with the energy of contemporary art and to further develop glass as a material for fine art. His motivation stems from the years-long crisis facing Murano’s historic glassmaking industry, which is in very real danger of disappearing entirely. Drawing on Murano’s tradition throughout the 20th century as a venue for artists to work in glass, Berengo has changed the formula to bring highly recognizable contemporary artists into focus in his exhibitions and commercial editions. His plans are impressive and expansive, and “GLASSTRESS” is worth following. If you did not make it to Venice, or to the Museum of Arts and Design in New York earlier this year, check out “GLASSTRESS” on Facebook, YouTube, and its Web site at www.glasstress.org.

Of the Berengo Studio submissions, I was attracted to three works: *Expanded Access* by Michael Joo, *Carroña* by Javier Pérez, and an untitled sculpture by Vík Muniz. All three involve everyday objects that have somehow been transformed. Joo’s stanchion posts and ropes,

executed in silvered glass, are precious and useless, as opposed to pedestrian and functional. Instead of delineating space, they expand it infinitely through their mirrored surfaces. Vik Muniz takes the traditional hourglass and scales it up to a size that might measure weeks. Instead of filling it with sand, which gracefully and inexorably charts the passing of time, he places a solid brick inside the glass, which leaves the viewer with the indelible impression of time that has been stopped.

My favorite object of all is Pérez's installation, in which taxidermied crows feed on the remains of a blood-red glass chandelier, lying broken and battered on the ground like the remains of a deer killed, and gradually obliterated, by highway traffic. Kind of a metaphor, you might say, for the state of the glass industry on Murano.

As for the other winners this year, I decided to confine my comments in this essay to works about light. As usual, I offer my regular disclaimer that I could have put my initials on nearly every piece. If you, one of the winning artists, wonder why I did not put my initials on your work, don't wonder. I most likely would have, had I been in the room for another hour. All of the selections were strong, and it was particularly hard to winnow the field.

Anything made of glass is affected by light, and it is impossible, when making work in glass, not to have light involved in some way or another. So the theme of light is actually about the complicity of glass and light, and transparency and reflection are accomplices, too. This connection is immediately apparent in two works that use mirrored surfaces to focus and control beams of light: Jin Hongo's sculpture *The Shape of Vision*, and Sydney Cash's mirror and light environment for the Falcon Jazz Club in upstate New York. In Cash's installation, light is reflected off mirrored shelves, patterned with stencils, that are arranged on a long wall. The color and intensity of the ceiling lights, which are aimed at the mirrors, are controlled by the artist, who can create light shows. The beams seeming to emanate from Hongo's sculpture will also change form, depending on the angle of the light directed at its reflective surface.

Photography is a natural vehicle for the exploration of light. Two submissions joining photography and glass that intrigued me were *Looking Through III* by Christine Atkins, and Warren Langley's *Closed System (Land)*. Atkins's limpid puddle appears to be lighted from within. A seemingly simple image, it reveals the essential nature of glass: molten, frozen, light-filled, and mysteriously visible and invisible at the same time. In his large "glass and light constructions," Langley places a circle, or a triangle, of light inside a digital photograph of sky or water or land. In this instance, a magically illuminated line appears in the landscape like a ghostly crop circle. Or it is an elemental form, emerging from nature, that reminds us that the basis of all three-dimensional form is geometry. This work is related to Langley's well-known digital photographs of remote-source lighting placed in the landscape. Here, the light construction is not extrinsic to the work but intrinsic to it.

The fluorescent tubes used in Pavel Korbička's *Vertical 01* and in Seo-Jeon Cho's *Inconvenient Truth .01* are not my preferred type of lighting. I tend to look away with distress from flickering neon or, worse, the stark, energy-less false brightness of LEDs. The beauty of these images, however, inspires the opposite effect. I want to experience this light, and I begin to be attracted to it for the qualities that I dislike, such as its coldness and its linear emphasis. Korbička's installations are the first I have seen in many years that demonstrate the poetic potential of fluorescents, a medium made justly famous by Dan Flavin.

Other objects that emit light include *Ring*, the glowing cocoon by Misao Hunahashi, and Mel George's *Wednesday*. What's not to like about Hunahashi's long, brittle skein, seemingly humming with energy? The light diffuses through the rods, making the sculpture look silkily soft and downright cozy for glass. Although I know that this is an illusion, that the true nature of this piece is difficult, tangled, and hard to the touch, I enjoy being tricked by the material. Glass is a mimic and a shape-shifter; it is, as they say, mercurial. Look at George's *Wednesday* sky, depicting just another calm, somewhat blank, morning. The accomplishment of this image, which is so reduced, so distilled, is admirable. George's work has never been what you might call animated: she excels in studied flatness and subtlety. Yet, for me, the spaces she creates are alive with possibility. The photograph makes the panel seem monumental. It is, in fact, quite small, which does not detract from its strength.

The presence and absence of color, and their different light effects, are illustrated in two memorable images of studies by Katherine Gray and Ann Gardner. Gray's *Sun Study* is a glowing hemisphere of molten orange light and energy trapped in layers of colorless glass. It is also a paperweight, with an intentionally funky black acrylic base. I appreciate that Gray occasionally uses the paperweight as a vehicle to explore heady or ironic subjects. It is unfortunate that, in general, the paperweight's potential for sculpture has been so underexplored. Absence of color and the role of shadow are demonstrated in Gardner's beautiful *Lyric Drawing (White)*, a mosaic sculpture that is a minimalist study in form and line. Gardner's handmade mosaic tiles, which she uses to deflect and bounce light and to create shadow, are backed with metal foils. This gives her colors, including her whites, a distinctive warmth, richness, and depth. Combined with her simplified forms, the effect is one of elegant restraint.

Finally, I am going to do something I have not done before. I like to support good work, and I feel frustrated that I cannot honor more artists for their efforts. So, here is a list of names of people who were not selected for this year's *Review*, but whose work I thought was memorable. Most have had work published in earlier issues of *New Glass Review*: Birgitta Ahlin and Sirkka Lehtonen (Sweden), Theresa Batty (U.S.), Hans Baumgartner (Germany), Veronika Beckh (Germany), Cassandra Blackmore (U.S.), Heike Brachlow (U.K.), Edmond Byrne (U.K.), Hyunsung Cho (Korea/U.S.), Brad Copping (Canada), Brian Corr

(U.S./Australia), Ben Dombey (U.S.), Karen Donnellan (Ireland), Steven Durow (U.S.), Tim Edwards (Australia), Kathleen Elliott (U.S.), Simone Fezer (Germany), Kantaro Fujiwara (Japan), Anja Ispording (Germany/Canada), Hung Teun Jo (Korea), Gene Koss (U.S.), Martin Kremer (U.S.), Susan Longini (U.S.), Joanna Manousis (U.S.), Richard Meitner (U.S./The Netherlands), Lyla Nelson (U.S.), Akiko Noda (Japan), Els Otten (The Netherlands), Matthew Perez (U.S./Australia), Michele Perozeni (France), Dan Popovici (Romania), Kait Rhoads (U.S.), Naomi Shioya (Japan), Minako Shirakura (Japan), Min Jeong Song (Korea/U.K.), Petr Stanický (Czech Republic), April Surgent (U.S.), Kanako Togawa (Japan), Margareth Troli (U.K.), Takahiro Tsuchihashi (Japan), Natalie Tyler (U.S.), Sarah Wiberley (U.K.), Maureen Williams (Australia), Petra Wittka (Germany), Rachel Wong (Canada), Sunwoo Young (Korea), Lisa Zerkowitz (U.S.), and Carlos Zervigon (U.S.).

* * *

Before discussing my “Jurors’ Choice” selections, I want to mention two deaths in the world of glass that gave me pause. I am sure they did for others as well, and you probably already know that I am referring to the deaths of František Vízner (Czech, 1936–2011) and Richard Posner (American, 1948–2011). All of the political commentary and double entendres of Posner’s public art found their opposite in Vízner’s perfect, silent, inward-looking forms. The work of both artists was studiously conceived and developed, and will surely endure.

Regarding special exhibitions in 2011, there were several museum and gallery exhibitions that I want to praise, and regrettably I saw the majority of them online and in catalogs. These include “Karen LaMonte: Floating World” at Imago Galleries, Palm Springs, California; “Isabel de Obaldía: Primordial World” at the Museum of Art in Fort Lauderdale, Florida; “Michael Glancy: Infinite Obsessions” at Barry Friedman Ltd., New York; “Borderlandia: Cultural Topography by Einar and James de la Torre” at the Tucson Museum of Art in Arizona; and Mildred Howard’s “Parenthetically Speaking: It’s Only a Figure of Speech” at the Museum of Glass in Tacoma, Washington.

The most intriguing group show of 2011, which I did manage to see (during the Seattle Glass Art Society conference), was “{SUPERPOSITION},” curated by Helen Lee, Alex Rosenberg, and Matt Szösz. Several artists from that show are included among the 100 winning submissions, and I want to draw your attention specifically to the work of Anjali Srinivasan and Anna Mlasowsky. Like the other artists in “{SUPERPOSITION},” Srinivasan and Mlasowsky presented work that was process-driven. Srinivasan’s project involved growing plants in her own “foamy” glass, which she documented in various ways. Mlasowsky silently, and not very happily, manipulated a sheet of hot glass in her Kevlar-coated hands in a looping video that made the process seem interminable. The use of the self as subject and the claustrophobic quality of the activity reminded me of some of Bruce Nauman’s groundbreaking videos from the 1970s.

Several weeks ago, I saw that *The Huffington Post* claimed Claire Oliver Gallery, which featured Andrew Erdos’s installation *The Texture of a Ghost*, as the best booth at Art Miami. Considering the rarity of any kind of work in glass at Art Basel Miami Beach, and in the constellation of art fairs that surround it, this was news, indeed. Erdos, whose work appears among the 100 winning submissions and as one of my “Jurors’ Choice” selections, combines video and glass. His style is honest and ironic, sometimes hair-raising. He is not afraid of kitsch, the occult, fire, or Santa. A good adjective for his work might be “uncanny.”

Other works that impressed me during the year, and that I included in “Jurors’ Choice,” were seen, for the most part, only (and regrettably) in photograph. Jan Ambrůz, Geoffrey Mann, Kohei Nawa, and Ayala Serfaty all draw heavily on nature to create their work. Ayala Serfaty sprays her delicate glass forms with a polymer skin, creating light-filled, seemingly leafy structures. While referring to nature, the work is meant for the indoors. In contrast, Ambrůz is well known for assembling monumental sheets of glass outdoors. I loved the simplicity of his oval by the pond in *Autumn*, wispy and foglike.

Kohei Nawa’s *PixCell-Double Deer#4* looks as if it might fit in well in Ambrůz’s woods. The life-size taxidermied deer is covered in solid beads of colorless glass and acrylic that make the deer seem to disappear in a halo of light. This is a case of glass making invisible something that is visible. For Nawa, the beads act as cells and pixels, which deconstruct the deer into a more elemental state. The fact that the deer has been mutated into two deer suggests the natural and inevitable activity of cell division, as well as the concept that all of nature’s fauna and flora are in a constant state of change.

In *Dogfight*, Geoffrey Mann documents the paths of moths in flight, transforming their motion into engraved lines. Working in opposition to Nawa, Mann renders visible what is invisible: he does not dematerialize form, but creates what has never been seen.

The opposite of nature is culture, and this is perhaps most literally expressed in Ginny Ruffner’s colorful and exuberant *The Urban Garden*, planted in the middle of Seattle’s downtown retail core. Ruffner is well known as a flameworker, but in recent years she has focused on making sculptures and installations in metals and other media. I think her journey from glass to other materials signals a larger shift in contemporary glass, which is the ongoing and increasing use of mixed media.

In *Cities: Departure and Deviation*, Norwood Viviano created glass vessels based on statistical data for major urban centers in the United States. Each element explores the history of its namesake city, tracking shifts in population growth and decline. The black, white, and gray vessels are meant to evoke the precision of hanging plumb-bobs as well as the chaos of spinning tops.

The theme of culture, or civilization, and its potential for self-destruction is what I see in the burning columns of Cerith Wyn Evans’s *Column (Assemblages) VI*. The

Doric columns, which are made of fluorescent tubes, are each equipped with a single electrical filament that blazes with light and burns with heat. I imagine them sparking and fizzing, bringing the past back to life as a warning that what has happened before will happen again.

In closing, I want to say that we tend to think of highly developed content and concept as a contemporary phenomenon in glass, but this is not true. In 2011, the Museum purchased a remarkable vase made by the glassmaker Emile Gallé, in collaboration with the well-known Romantic painter Victor Prouvé, for the 1900 world's fair in Paris. Titled *Les Hommes noirs*, the vase shows monstrous beings, such as a frightening hag with bat's wings and a tail made of snakes, rising out of cloudlike plumes of smoke. On the back of the vase, an old, bearded man with huge, deformed claws faces a wavy-haired youth, who looks out with a hurt expression. This is the symbolic figure of truth, or justice, who is outraged by the monsters.

Gallé wrote that the dark figures represented the evils of hypocrisy, fanaticism, and prejudice. Visitors to the world's fair, who were aware of current events, would have known that the decoration on this vase—and on several others presented by Gallé—referred to the Dreyfus Affair, one of the most divisive scandals in modern French history. Although the vase is over a century old, its theme—

As editor of *GLASS: The UrbanGlass Art Quarterly*, I am witness to a steady parade of images of artwork that cross my desk and computer monitor each day. Yet when I arrived at The Corning Museum of Glass to help jury the 2012 edition of *New Glass Review*, I wasn't fully prepared for the marathon of looking I was about to experience. The two long days spent jurying the Review were as challenging as they were exhilarating. And the intensity of it all left me with a new appreciation for the sheer diversity of work being made in glass today.

Early one Monday morning in December, I joined the three other jurors in the Rakow Library's sleek seminar room, where a long table had been set up facing a wide screen. Video projectors, three across, were arranged like a benign firing squad aimed just over the backs of our heads. Once we were seated, volleys of up to three works by a single artist went up in rapid succession as we took a fast-paced tour of every single submission, a multiplicity of new work in glass informed by distinct aesthetic approaches from around the world. The viewing was nonhierarchical—student work followed that of more established artists—and it was not categorized by country, continent, or region. An exquisite Japanese vessel might be followed by a neon conceptual work set in a graveyard. It was a head-spinning, purely visual survey of the state of glass in 2011, told through an extraordinary assortment of images assembled thanks to the established prestige of The Corning Museum of Glass's annual exhibition in print.

This first, lightning round left no time for discussion of what we were seeing, allowing us only a glance at everything to briefly familiarize ourselves with the full scope of

protesting false accusation, ethnic profiling, and political cover-ups—is still relevant and meaningful.

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



submissions, from which we would be pulling only 100 selections in subsequent rounds. With only enough time to jot down a brief note, this first go-round was “just for looking,” to set a full context before the winnowing would begin. When you consider that there were more than 900 artists submitting work, and that most of them supplied two or three examples of their work, the sheer number of images made us strangely passive, but as the slides advanced, we jurors began to get our bearings. Each of us made out the edges of the vast universe of expression we found ourselves in.

Once we were through the 2,500 or so images (and had taken a couple of breaks), we started again from the very beginning. The second round was slower, permitting time for the first trimming. We identified those works that were photographed poorly, or where the technical or aesthetic limitations were obvious to all jurors. When asked, the excellent support staff supplied information from the submission forms to supplement the visuals before us.

It is unfortunate that there is no place on the *New Glass Review* submission form for an artist's statement or supporting documentation, and the absence of context for the photographed image was troubling in some cases. All that could be known about the work was the artist's name and nationality, and the work's technique and dimensions—information provided by the entrants on the single-page application. This absence of any information on the artistic rationale forced us to consider each work on an entirely formal basis. While there is value in considering the pure object, in some cases it forced me to fill in the blanks with my own guesses at the artist's intent, and I thought

my judgment might have been better if I could have confirmed my suspicions of what an artist was up to. Given the increasingly conceptual nature of work in glass, this is something that I hope may be considered for the future: offering artists the option to include supporting information when the type of work demands it.

This selective round stretched into the second morning, but progress was steady, since we'd already viewed the works once, and, by the end of it, we had less than half of the submissions left in contention. The limited discussion had come up when a solitary voice of dissent argued why a work was worthy of making it into the next round, but there wasn't much arguing here, and most of the decisions about what was cut or included were unanimous. Since there would be further narrowing of the field, a strong opinion of support was all it took to get the odd controversial piece to join the approximately 1,000 works that remained for the next round.

It was in the third round, when each juror had to decide whether a piece was in or out, that we limited the field to about 250 finalists and generated some interesting back-and-forth about execution versus intent, or about the originality of an idea. By the end of this go-round, we had narrowed the field further and were ready, after a break, to make our selections for the final cut.

For the last stage of the selection process, we moved from video projector to printed image. By this point, we were well acquainted with each work, and so the inkjet-printed images taped to the walls of the seminar room were enough to identify them. The jurors were given 25 dots each, in a unique color, which they could affix to the work they wanted to be sure made it into *New Glass Review*. It was at the end of this process, when approximately 150 works were left unadorned by a colored dot, that things became interesting. We first looked through the rejects and identified several we thought belonged among the finalists, and then we visited each juror's group of 25 images, with suggestions for which weak choices could be replaced by one of the stronger pieces. It was here that the discussion took on the most passionate intensity as jurors defended their choices against the group, and I found these the most fruitful exchanges of the entire process.

So, what was selected? In the end, each juror followed his or her unique approach, shaped by a career as an artist, curator, or editor. Speaking for myself, I wanted to include the work that emphasized the "new" in *New Glass Review* and leaned toward those works that possessed a freshness of approach that caught my eye. The work that was rewarded with one of my colored dots was made by an artist seeking a new direction with the material, aesthetically or conceptually, and even if there were technical shortcomings in some cases and overreaching in others, I made an effort to reward the risk-taking and search for original expression. Some of the objects were part of a clear conceptual strategy; others were simply breathtaking in their texture, weight, or transparency. All of them made me look twice, then three times, to experience their evocative power repeatedly or to search for deeper meanings.

Some of the works I chose, such as Amy Ritter's *Unqualified Triumph*, in which white glass puddles and drips from wooden chairs, explore the interaction of glass and gravity, part of a material awareness that I found compelling in a number of my selections. In a completely different vein, Elisabeth Oertel's hot-glass installation, a landscape of a single hot stringer cooled into an intricate architectural structure, was a relic of an event I was sorry to have missed. Ngaio Fitzpatrick's video stills capturing the shattering of a thin sheet of glass set against a natural landscape was another artifact as art object, and a fresh take on the fragility theme.

Pushing the material into new terrain was evident in a number of works, including Cathryn Shilling's fused and slumped *Duality*, which bore no resemblance to typical kiln work, bringing up associations of the woven polyester bags used for urban nomadic transport, but arranged with an unexpected grace. Sean Salstrom's *Indefinity Box* will be every glass professor's answer to the slavish devotion to the goblet form, as it brings an intricate intellectual dimension, which includes balloons, helium, and string, to join together the ornate glass elements that make up the beloved glass vessel form. Anjali Srinivasan's *Impossible Objects #1.2011* blurred our visual perceptions with a photograph of glass bangles refracted by a sheet of colorless glass, an image smeared through the play of light and reflection as smart as it was elegantly ethereal.

The optical properties of glass, and how glass mediates human perception, was an issue successfully explored by Andrew Erdos, Maria Bang Espersen, Siobhan Healy, and Oh Shin Choi. Light transmission and its effect on architectural space was another focus, seen in vastly different work by Katherine Gray, Pavel Korbička, and Tanja Pak. Liz Peet, Carolyn Wang, Warren Langley, and Lisa Koch illuminated their work with neon or plasma, adding an insistent intensity to the lines of their imagery.

Glass evoking the body's organs and the reproductive or digestive process (Maria Koshenkova, Ayako Hirogaki, Joep van Lieshout, Shohei Yokoyama, Christine Atkins, Julia Cornell, Keith Cerone, and Alexia Serpentine and Heather Bauer) yielded vastly differing results, but all inspired visceral reaction, deftly getting into rich emotional and psychological territory that glass art often struggles with. A similar effect, with less explicit but no less poignant references to the corporeal, was realized in dark works by Julius Weiland, Mark Zirpel, and Wes Valdez.

The poetry of transparency and encasement was deftly exploited in very different works by Jeremy Lepisto, Max Jacquard and Marion Mack, and Jamie Harris.

These quick categories of work are meant only as a rudimentary attempt to organize the myriad ideas and technical experiments that have been gathered together into this unique document. There was not room to include additional works that might have been as appropriate as those that were selected, but by pulling back the curtain on the selection process, I hope to reveal the process by which these 100 were chosen. I also hope to share my

appreciation for the now 33-year-old project, in which the many strands of artistic expression in this material are gathered into an unruly and imperfect document of a moment in time, and to present it for consideration, reaction, and inspiration for next year, when the marathon of looking will begin again with fresh eyes.

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I'm a fan of top-10 lists for what they reveal about the taste and expertise of their authors. They distill the infinite and chaotic universe of experience to a focused and highly personalized inventory of the outstanding. Each year, when I've received my copy of *New Glass Review*, I look forward to getting to the "Jurors' Choice" pages, for these reasons. Through others' eyes, I've made new discoveries of artists and designers, and I've been forced to look again at work I may not have appreciated fully, understanding that it has made the cut for someone else and examining it anew to understand why.

And so I will embark on my own juror's choice of 10 works in glass, with the disclosure that, in assembling my own list, I've gone with my gut, by which I mean I've sifted my memory for the work that has stayed with me, its lingering presence in my mind evidence of its power. In writing and editing critical essays about work in glass, there is a temptation to lead with your head. While I can make the case for these works on a purely intellectual basis, it was the poignancy of experiencing each one that still resonates; the memory of the profound feeling each left me with was my road map for making these particular selections.

Except for the work by Christopher Wilmarth from the 1970s, I also wanted to share some of my discoveries of the new. Most were made in the past couple of years. Several of my selections were chosen because, in my mind, they occupy the meeting point of technical engineering and poetic expression. I've included three architectural pieces that are radically fresh experiences of the material because of scale, structural integrity, and pure gesture. In one case, I've included historical production glassware as a high-water mark for the design and technical achievement of drinking vessels. And finally, I've included one performance art piece that captured my imagination.

It was only after compiling this list that I realized that all of the selections have to do with gravity—each is suspended in some manner and speaks to the unique translucence of glass, which makes it aesthetically logical that it might float or billow or soar, as some of these works appear to.

At the top of my list is *October Ladders*, a 1974 work by Christopher Wilmarth. One of his wall-hung pieces composed of slumped, acid-etched plate glass suspended by metal cables, this is a duet of sheltering curved glass panels. There is a palpable ache at the two contact points where the hole drilled through the curved sheets meets the sinewy metal cables, the only thing keeping them from shattering on the floor. It is an example of the

poetic potential of glass to elicit powerful emotion in the simplicity of form and material, and a powerful realization of post-Minimalist purity. The cold winter's day in Chelsea in 2006 when I visited the Wilmarth retrospective at the Betty Cunningham Gallery remains primary among my most powerful experiences of art made from glass. It was not only the wall works but also the floor pieces sheltering hiding places behind glass and steel walls that captured me. Wilmarth's work is some of the most affecting sculpture I've experienced in any material, and it has informed my appreciation for the unique power of glass as a sculptural medium.

Vladimira Klumpar's 2009 work from her "Breakthrough" series also maps the interior landscape through poetic form, but it is the mastery of cast glass to capture light and, through its translucence, occupy another dimension that exists somewhere between positive and negative space. Studded with glass protrusions, the object almost looks as if it could be computer-generated, except for the graceful, expressive arc of its composition that could have come only from a highly trained human hand. I appreciate how this aptly titled series marks a significant transition for the artist, who has lived between East and West, rural and urban, and somehow found resolution of the many disparate threads of experience in this work.

Pipaluk Lake's *Three Sides* from her 2009 "Drapery" series is thrilling to me for its transformational achievement. Glass drapery is nothing new, nor is slumped glass on metal armature, but the light touch, as well as the sensitivity to colors, is something breathtaking in this work, as unexpected as it is entirely natural when you witness it. It somehow captures the exquisite lightness of a child's breathing, or a dream escaping your grasp in the morning. It is a metaphor for the near-spectral experience of fabric and light, barely subject to the pull of the earth.

Top-10 lists lend themselves to extremes, and this one is no exception. I've chosen a number of works that push the limits of the material in different ways. I got to know Paul Stankard's work through the editing of a book on his work published by The Robert M. Minkoff Foundation. In his more than four decades at the torch, Stankard has been an eager student of the organic form rendered and encased in impossibly delicate glass form. His 2010 *Honeybee Swarm Orb* could well be his most extraordinary accomplishment, each insect captured in mid-flight, gossamer wings beating against the air, circling a bit of honeycomb and a spray of flowers. It is a work with an unexpected intensity, an homage to the natural world that we all occupy but rarely stop to consider with such sensitivity for the heroic at a smaller scale.

Glass can be used for extremely fine detail, or it can be pushed to extreme structural tolerances. The Viennese firm of Lobmeyr has taken the ideal of thinness in glassware to an unmatched degree of delicacy in its "Patrician" stemware, designed by the Czech-born architect Josef Hoffmann nearly a century ago but still in production today. The wineglasses in particular possess a structural purity outdone only by a cool perfection and impossibly

thin form, seemingly light enough to float in mid-air. They are blown from an unusually resilient type of glass that the company developed in the early 20th century. With their cut and polished edges, these are the ultimate expressions of the lightness and precision that have transfixed glassblowers for centuries.

The contemporary equivalent of Lobmeyr's achievement may well be the Apple Store staircases, designed by the engineer James O'Callaghan. Using triple-laminated glass developed by DuPont, and embedding titanium fittings, glass has become a load-bearing material being pushed further with each new store, but nowhere perhaps as dramatically as in the 2005 opening of the location in Nagoya, Japan. The straight run of stairs spans several meters, with the weight carried by two slender glass walls that support the entire stairwell in a straight run from end to end. It's the closest we've come to walking on air, and an extraordinary technical and aesthetic accomplishment.

The former studio glass artist James Carpenter has become an important architectural designer. Carpenter and his British partner, Luke Lowings, designed the ceiling above the glass staircase in Apple's Nagoya store, which mimics the effects of daylight 24 hours a day. A very different Carpenter work, *Ice Falls*, transforms the lobby of New York City's Hearst Tower. Long escalators ferry people across a field of cast glass blocks that act as a cooling waterfall, recycling rainwater collected from the roof. Artfully lighted and spectacularly vast, this 2006 project is a transformative experience that embraces glass as a bridge between the natural and man-made worlds.

Also bringing a sculptural sensibility to architectural projects, Nikolas Weinstein Studios has advanced the scale of glass in its billowing borosilicate glass shades in a San Francisco bar, made using a special fusing and slumping apparatus in massive kilns. The project debuted in 2010, and the architecture and design worlds took note of the new possibilities in the material of glass.

The stature of the Italian maestro-turned-studio-glass-superstar Lino Tagliapietra continues to grow in step with the increasing complexity of his intricate canework, but I find the simplification of his patterning, as it goes

The invitation to participate in the jurying process for New Glass Review 33 came quite unexpectedly. The opportunity, however, was so exciting that I accepted the offer without regard to any other events on my calendar that might present a conflict. It was definitely a peculiar sensation—as it seems to be on a frequent basis that I am presented with the chance to engage in what universities refer to as “professional service.” It is far less frequently that I find myself so enthusiastic about partaking.

In retrospect, I am not exactly sure why I was so excited. In fact, I didn't really think about it. Who wouldn't be excited? It's New Glass Review. Only during the process of jurying and in reflecting later did I begin to understand what it all really means. You almost cannot appreciate the gift of being a New Glass Review juror until the task

larger-scale in his Bullseye glass project, fascinating. In just-completed works such as *Rio dei Pensieri*, it's as if the surface of his vessels were seen under a microscope: the elaborate pattern rendered large gives the surface a powerful simplicity, a purity of form through the unforgiving scale that proves Tagliapietra's compositional genius.

Finally, I wanted to share a work that transfixed me and the small gathering that made it to a morning performance by Jocelyne Prince at Espace Verre in Montreal during the 2010 Glass Art Association of Canada conference. Using sensitive microphones to capture the sounds of hot glass, Prince oversaw a hot-shop crew while a DJ created a live mix of these sound snippets to create an increasingly textured sound composition that unfolded in real time, the perfect metaphor for how a finished glass piece represents an assemblage of many discrete components. As with all of the works in my juror's choice, the exhilarating experience lingers.

Andrew Page (AP)
Editor, *GLASS: The UrbanGlass Art Quarterly*
Brooklyn, New York



is about halfway over. There really is no other publication or affair like New Glass Review. The outcome is obviously significant, as it summarizes what is extraordinary and new in the field of contemporary glass. The experience of reviewing the applications is, however, in many ways more enlightening than the final result of the endeavor.

Think, for a moment, about the significance of the publication: 100 examples of the newest and presumably best ideas in glass from the past 12 months. The magazine is always interesting and provocative, but one can anticipate, at least to some degree, the level and range of work that will appear in *New Glass Review*. Contrast that, however, with the entire field of entries, and you have an extraordinarily interesting cross section of what is *really* happening in glass right now. We have so

many ways to view work these days, but they all contain an inherent filtered bias. Exhibitions and magazines show curatorial tendencies. Even a Google search of contemporary glass is filtered by one's personal preferences and sorted by "relevance" (not to mention that it is limited to images that are already published on the Web). But anyone and everyone can submit work for New Glass Review, and they all do.

The publication is a magnificent though ideal version of what is new in glass. But the stack of applications, the data, and the images and videos reveal so much more. First, if you reflect upon the number of images submitted—more than 2,550—that is quite a lot of new work in glass. When I consider all of the students, practicing artists, and collective entities that I know, far fewer of them submitted work to New Glass Review than did not. This means that the total amount of new work generated in glass each year is staggering—a fact to which I never really gave much thought.

When one adds to this the range of origin, the varied scope of experience of the entrants, etc., the possible paths of analysis become intricate, numerous, and fascinating. Not only do the jurors get a peek at a vast spectrum of what artists using glass are up to and think is significant, but they can also begin to draw conclusions about current trends in the field as a whole, and make inferences about how individual artists and groups of artists relate similarly or differently to the discipline, the world, and themselves.

Again, the works that appear in the publication are always meritorious. The work submitted for review is generally good. Some is exceptional, while a certain fraction of the entries fall a little short. That range is what makes the process so intriguing. New Glass Review is a holistic survey of contemporary art glass in that the only fundamental parameters for submission are that the work be new and use glass in some way. In that sense, it is neither elitist nor pandering. A sampling of the application pool reveals that entrants from all backgrounds understand that they are eligible to submit work. This year, there were entries from 47 different countries, and the range of experience with the material varies from student newcomers to accomplished masters to artists from other disciplines experimenting with glass. The sense of egalitarianism revealed by the scope of applicants is both surprising and refreshing. No one is under- or overqualified. Perhaps more impressive is the fact that some applicants from all parts of the spectrum make it into the publication and others do not. So, as an analytical tool, the selection process becomes infinitely interesting and even useful. But the other part of being a juror that is unexpectedly stimulating is the effect of the criteria for New Glass Review.

New . . . Glass . . . Review. Ultimately, the only true criterion is *new*. It is interesting to think of what that means, and to see how it is interpreted by both the applicants and the jurors. "New," in the most literal interpretation, could mean, as the application states, made within the most recent 12-month period. But it can also mean so many

other things: "new" for a particular artist, or "new" as in at the cutting edge of the field—original, breaking new ground. Furthermore, when you examine the semantics, "new" and "good" are not necessarily synonymous as concepts in contemporary art.

The consequence of this realization presented an interesting dichotomy for me as a juror. When one is invited to participate as a principal official in an assessment process, the ego affirms to the subconscious that the invitation was based on the possession of some knowledge, skill, or unique perspective that will be useful for solving the problem at hand. However, after pondering the criteria for New Glass Review and having it made clear to us as jurors that personal sensibility was one of the most important barometers for assessing the work, I had to re-evaluate my role. The academic portion of my career (which at times seems to be the larger portion) revolves around assessment: quantitative assessment. The qualitative becomes secondary or discarded. The vast majority of the time I spend looking at artwork—as a vocation, a habit, and a point of pride—is devoted to analyzing, interpreting, and assessing it. It is usually only later, if at all, that I decide if I do or do not enjoy the work. Whether or not the work is good and successful in whatever ways may be relevant is all that matters. It may seem somewhat hollow, but I find something gratifying about remaining dispassionate and objective in the face of the subjective. The qualitative versus the quantitative. . . .

* * *

Realizing that I was supposed to pick work that I *liked* was, for a moment, perplexing, but ultimately liberating. I could almost hear Jon F. Clark, my former professor and a past New Glass Review juror, saying something like, "There Are No Rules. . . ." What the . . . ?!!!

As the viewing of images commenced, with the first, silent round, I was initially (I think) employing my instinctive quantitative assessment approach. As the images appeared and faded from view, the inner monologue was probably something like, "Hmmm, that's good . . . not bad . . . eh, maybe . . . nice . . . c'mon, really?!? . . . not bad . . . no way . . . pretty good." In those few seconds, my mind was making innumerable quantitative assessments of the work—going down a checklist and assigning a value to each aspect of every submission.

Then suddenly it happened—number 134, Megan Hughes, *Hey Pooky*. I just liked it. I couldn't say why immediately, or even why or if it was good. I just responded. My next thought was simply, "No one who thinks they know me would ever expect me to like this piece." It felt almost subversive. I feel fortunate to have had that experience early on in the process, as it helped me to enjoy the 2,554 submissions at least as much as I assessed them.

There was enough truly good (and enjoyable) work that it could not all be included in the publication, but here are some noteworthy pieces.

Sachi Fujikake's *Vestiges* speaks poetically. My aesthetic sensibilities are wedded to form. When assessing

work from a formal perspective, I am drawn to form and shape before—and more strongly than—I am drawn to color, pattern, or decoration. The line between form and surface is blurred and ambiguous. Fujikake's piece uses the fluid properties of glass to create an effect that resides hauntingly between rigid and pliable. The use of glass is necessary, as this effect would be difficult or impossible with any other material. Though the piece does not read as being made of glass, it does not read as being made of any other discernible substance, either.

Shohei Yokoyama's *Torpedo Level #03* is another piece that simply and beautifully explores form, without the use of color, while making an understated anatomical reference. Many of the pieces that I am drawn to and have endorsed for this task are clear, black or white. More and more, glass artists seem to be trending away from a gratuitous use of color and are making work that deals with the essence of its own existence. Misao Hunahashi achieves this beautifully with the piece called *Ring*, while Yosuke Miyao has us, with *Hamon*, looking less at the glass and more through it and at its effect on the environment. The simplicity of this work is very powerful. Also simply stated is Leo Sasaki's *Tsutsumu*, an infinitely intriguing object made in the most direct way possible: from cut glass, paper, and string. Mel George also shows incredible sensitivity with *Wednesday*. The work is handled so subtly that it holds the viewers' attention and keeps them searching. The title conveys further meaning as it superimposes something as mundane as a weekday over a precious glass object. The ultimate effect causes us to contemplate the true value of all aspects of our lives.

Amber Cowan's *Basket* takes another approach. This work is not simple at all. It suggests decadence and decoration while making a biological or anatomical reference that is both luscious and repulsive at the same time. Similarly, Victoria Ahmadizadeh's *Dermatographic Urticaria* provokes a visceral reaction. The viewer thinks more about what the glass is doing than about what the glass object is. The title contrasts a cosmetic implement of beauty with a highly undesirable state of the skin. Also employing an ironic visceral effect is Alexia Serpentine and Heather Bauer's *Good News*.

Yong Shi delivers a very creepy and upsetting aesthetic that is eerily attractive, yet does not deal with the beauty of the glass object in conventional ways. The work invites glass in as a participant in the world of contemporary sculpture. Melding traditional decorative motifs with a contemporary street art or pop sensibility is Kathryn Wightman's *Perpetual Pattern*. The indiscriminate application of pattern to the background, glass object, and shelf makes one question what part of the work is to be interpreted as having value and why.

The idea of value and the prospect of moving forward are things that we need to contemplate simultaneously. For me—as an artist, of course—There Are No Rules. But as an academic, I am charged with the responsibility of preserving the history and tradition of glassmaking while simultaneously helping to advance the discipline. I find

myself pondering if and how the field of glass art is advancing and how it may or may not be assisting in the advancement of art in general. Shouldn't we all ask this question? Most of us have invested our lives in it. Have we jumped into a stream or a pond? Really, there is no question that glass art is moving forward—but at what rate, and how? We have, no doubt, long mastered the formal and technical aspects of making glass art. And we have gotten to be quite good with content. It is the conceptual and intellectual realms that are still nascent and exciting, and will serve to connect and relate us to the disciplines or discipline of contemporary art. Glass is a substance, and an artist's medium. But it is also an industrial material. At their best, industrial materials help us to understand and enhance our world. We should consider how this correlates to the art we make with glass. Glass is beginning to be used as a tool for exploration and illumination, and not just as a receptacle for our gaze. The process of reviewing the submissions for *New Glass Review 33* in light of these things has made me feel optimistic and enthusiastic about how the field is moving.

Special thanks to Tina, the *New Glass Review* staff, and The Corning Museum of Glass for making this happen each year.

* * *

Selecting 10 works or artists to showcase and discuss in the "Jurors' Choice" section of *New Glass Review* is obviously a daunting task, for so many reasons. The hardest part, however, is knowing that you only get one shot at it. Personally, I had to divorce myself from the weight of the endeavor and allow myself to be somewhat impulsive in the selection. One thinks long and hard about the 10 works to be highlighted. But once those 10 are chosen, one begins to think more about the ones that could have been chosen but were not. So I decided to go with my gut, as this is ultimately an impossible task. This selection feels somewhat mercurial to me. Asked again tomorrow, I might offer somewhat different selections. I used no specific criteria in choosing. I went mostly for what was currently uppermost in my mind.

An ancient object, probably a retort, is significant for several reasons. Most broadly, as it falls under the purview of ancient glass, it embodies our rich tradition. Few other disciplines boast the same historical context, tradition, and even mythology as glassmaking. The ancient glass objects are the ancestors of everything we create today. So much modern work refers to and celebrates ancient culture, aesthetic, and innovation. As a purely formal object, out of context, this retort is very interesting and evocative of contemporary sculpture in many ways. But we know that practically everything made before the 19th century aspired to some utilitarian, civic, or religious purpose. So this object also becomes beautiful in its intent. It represents investigation and problem-solving. In that regard, it almost has an ironically conceptual quality about it. Furthermore, it celebrates glass. It is an object that can serve only its particular purpose because it was made from an

inert material such as glass. The form is an amazing technical achievement, driven not by the pursuit of mastery, but by necessity and innovation. Here, glass is truly developed and implemented as a tool to explore and illuminate the world: alchemy serving alchemy.

Keeping with tradition, there is Archimede Seguso, whose *merletto* technique still seems to be something of a secret on Murano. Glassmaking is replete with romance, folklore, and legend. Seguso was a master of technique, but also one of the greatest innovators glassmaking has ever seen. He inspired Lino Tagliapietra, who has, in turn, inspired and educated countless contemporary glassmakers, so he definitely deserves a nod. In addition, the best examples of his *merletto* are unrivaled in their ability to engage as glass art objects.

Robert Rauschenberg's tire in the Corning Museum's collection is simply arresting. Really, that is all that needs to be said. Rubber tires and glass—how many times do we encounter these things in a day? Why is it that, when the two are “combined,” the impact so greatly exceeds our expectation? How did Rauschenberg know that this would be the case?

Daniel Clayman and Toshio Iezumi show some similarities in the way they work. Clayman is possibly the most skillfully adept kiln caster working today. His *Circular Object One* is powerful, and not just in its technical accomplishment; it also speaks to ideas of geometry and architecture, both ancient and contemporary. It is interesting how, in this work (through what must be a series of unimaginable acrobatics), Clayman transforms the most amorphous artist's material into a perfect representation of the tenets of geometry and structure. Iezumi, who has always been one of my favorite glass artists, does the opposite. He works with glass in its very regular, non-fluid state. Through a painstaking, tedious process, he transforms it into elegantly fluid objects. His work can capture the fluidity of liquid so perfectly. The formality of his presentation is well appreciated. But the fact that he chooses to make these forms in the most difficult and unlikely way possible gives his work a strong conceptual dimension that has always spoken to me.

Deborah Holloway's *Transitive* is a piece that I saw in *New Glass Review* in 2000. It has always haunted me with its shrewd use of the material and its simplicity. It exceeds trompe l'oeil in that the effect it creates is transformative in and of itself. Another piece that has always stuck with me is Mel Douglas's *Feather III*. Her work can be sublime in its subtlety. This piece refers to the natural world, but the artist's hand is so prevalent in the work. The smooth, simple shape elicits perfection, like that of a stone or a seed or a cell or an astronomical model, while the subdued but nearly compulsive mark-making gives the piece a sense of humanity and rest.

Shizuku: Drop III by Kana Tanaka crosses genres. It is installation and performance at once. Tanaka is exceptionally deliberate and thorough in her artistic approach, but she retains the ability to create experiences that are powerfully intuitive and transcendental. *Shizuku: Drop III*

ventures to fill a large space with tiny glass objects. As Tanaka creates drops of molten glass from a catwalk above a stage, they fall through the air and freeze in place a few feet above the floor. Meanwhile, performers with whom she collaborates interpret the piece through dance and movement among the falling and frozen drops. Though the glass is stunning, the objects, the performers (including the artist), and the space combine perfectly to create a larger experience.

Shelley Muzyłowski Allen's installation from her “Modern Menagerie” show in 2008 is powerful. With the continual rise in the popularity of hot sculpting, it is refreshing to see work like this, which does not ask us to admire the execution, but to experience the presentation. While I enjoy the solid art-historical foundation of this piece, its power lies in its depiction of liminality. The color of the wall supports the otherworldly theme of the work, but it also makes us consider the space and which side of it we inhabit. It defines a place between worlds, and a time between moments. I imagine the quiet stillness and the soft sounds of these creatures in the seconds before a fierce charge into battle.

Jessica Jane Julius's *Blurring the Subject* is intriguing. Again, the nontraditional format for the material requires investigation. The grid form superimposed on the face visually draws the viewer in. The color is so conspicuous, and along with the form, it is suggestive of flames. They could be emanating from the face or attacking it. There is a pairing of playfulness and hostility that activates the mind. The grid, a tool for evaluation, placed against the face seems to question our ideas of beauty—an attempt to objectively measure the subjective. In this case, the system of measurement itself paradoxically impedes us from experiencing the subject as it should truly appear.

Ché Rhodes (CR)

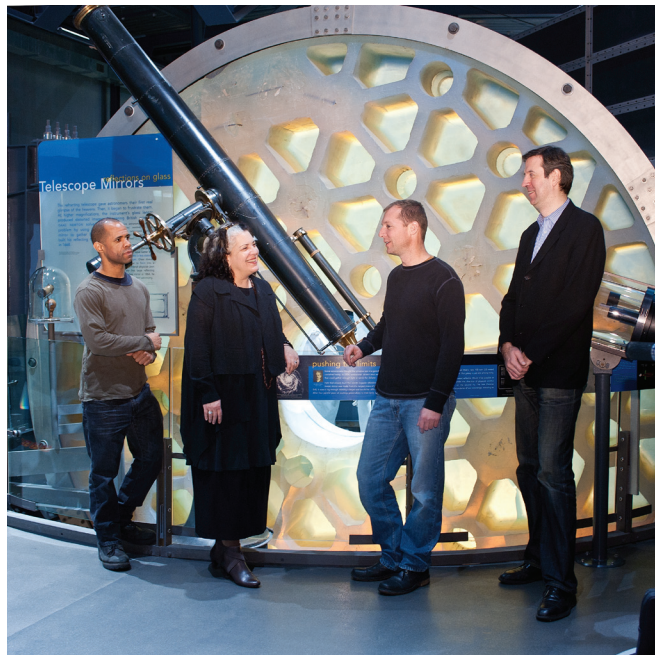
Associate Professor and Head of Studio Glass
University of Louisville
Louisville, Kentucky



Jurors' Choice

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

The *New Glass Review* 33 jury: Ché Rhodes, Tina Oldknow, Eric Meek, and Andrew Page.



Selections

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

Eric Meek (EM)

Marc Barreda
Marisa and Alain Bégou
Jeannet Iskandar
John Kiley
Harvey K. Littleton
Jeff Mack
Sean O'Neill
Preston Singletary
Ethan Stern
Sidney Waugh for Steuben

Tina Oldknow (TO)

Jan Ambrůz
Andrew Erdos
Cerith Wyn Evans
Emile Gallé and Victor Prouvé
James A. Houston for Steuben
Geoffrey Mann
Kohei Nawa
Ginny Ruffner
Ayala Serfaty
Norwood Viviano

Andrew Page (AP)

Carpenter/Lowings Architecture and Design
James Carpenter Design Associates
Josef Hoffmann for J. & L. Lobmeyr
Vladimira Klumpar
Pipaluk Lake
Jocelyne Prince
Paul Stankard
Lino Tagliapietra
Nikolas Weinstein
Christopher Wilmarth

Ché Rhodes (CR)

Retort
Shelley Muzylowski Allen
Daniel Clayman
Mel Douglas
Deborah Holloway
Toshio Iezumi
Jessica Jane Julius
Robert Rauschenberg
Archimede Seguso
Kana Tanaka



Zeeglas Machine

Marc Barreda

(American, b. Peru, 1977)

The Netherlands, Amsterdam, 2010

Machine that creates sea glass using 50 kilos of glass, sand, and water; steel, PVC, electric motor, broken glass

H. 300 cm, W. 286 cm, D. 150 cm
EM

Triptyque 24.37.01/02/03

Marisa Bégou (Italian, b. 1948) and **Alain Bégou** (French, b. 1945)

France, Villetelle, 2007

Blown and cased glass, glass powders

H. 45 cm, W. 38 cm

Photo: Courtesy of Glasgalerie Linz, Linz

EM



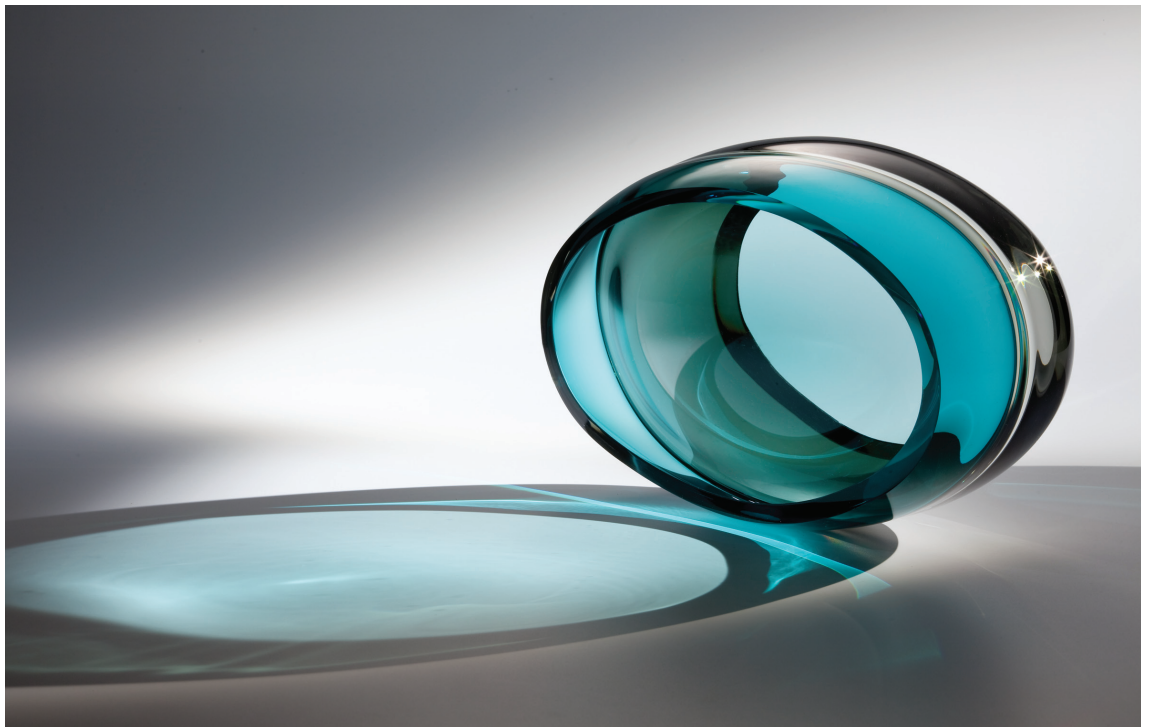


Long Oval

Jeannet Iskandar (Danish, b. 1980)
Denmark, Ebeltoft, 2010
Blown, cut, and tack-fused glass
H. 81.2 cm, Diam. 31.7 cm
Photo: Poul Ib Henriksen, courtesy
of Traver Gallery, Tacoma, Washington
EM

Oval Separation

John Kiley (American, b. 1973)
United States, Seattle,
Washington, 2011
Blown *incalmo* glass, cut
H. 22.8 cm, W. 35.5 cm, D. 14.6 cm
Photo: Courtesy of Traver Gallery,
Seattle, Washington
EM





Toledo Bottle

Harvey K. Littleton (American, b. 1922)
United States, Toledo, Ohio, The Toledo
Museum of Art, 1962

Blown #475 Johns Manville marbles

H. 16.2 cm, Diam. 6.5 cm

The Corning Museum of Glass (2011.4.77,
gift of the Harvey K. Littleton Family)

Photo: The Corning Museum of Glass

EM

Guggenheim Cup

Jeff Mack (American, b. 1973)
United States, Toledo, Ohio, 2011

Blown and hot-worked glass

H. 41.9 cm, Diam. 9.5 cm

EM



Aiolos

Sean O'Neill (American, b. 1982)

United States, Seattle,

Washington, 2011

Blown, engraved, and kiln-
formed glass

H. 53.3 cm, W. 44.4 cm, D. 11.4 cm

Photo: Courtesy of Blue Rain
Gallery, Santa Fe, New Mexico

EM

Killer Whale Wall Panel

Preston Singletary

(American, b. 1964)

United States, Seattle,

Washington, 2008

Fused glass, waterjet-cut

H. 66 cm, W. 45.7 cm, D. 1.9 cm

Photo: Russell Johnson, courtesy
of Stonington Gallery, Seattle,
Washington

EM



Blowing Glass at the Museum of Glass, Tacoma

Ethan Stern (American, b. 1978)

United States, Tacoma, Washington, 2011

Digital photograph

See Stern's glassblowing video

at Benjamin Moore Inc. at

www.youtube.com/watch?v=_puBAHDRA6M

EM

Gazelle Bowl

Sidney Waugh (American, 1904–1963)

United States, Corning, New York,

Steuben Glass Inc., designed in 1935

Blown glass, engraved

H. 17.7 cm, Diam. 18.2 cm

The Corning Museum of Glass (90.4.244,
gift of Mr. and Mrs. John K. Olsen)

Photo: The Corning Museum of Glass

EM



Autumn

Jan Ambrůz (Czech, b. 1956)

Czech Republic, Zlín, 2011

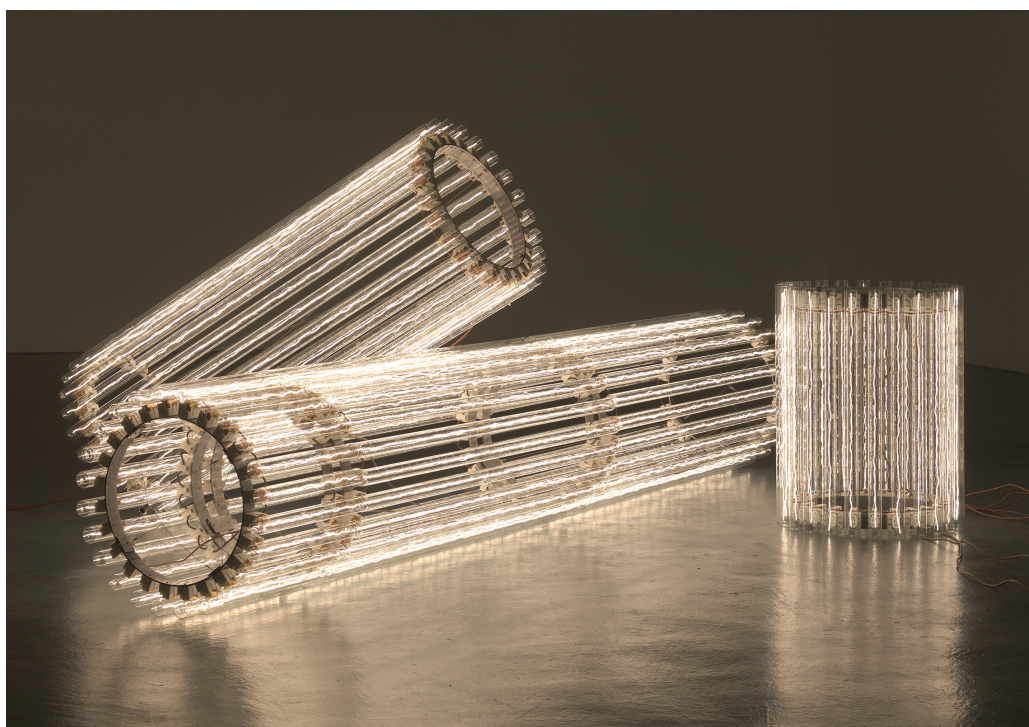
Glass installation in landscape

TO





The Texture of a Ghost
Andrew Erdos (American, b. 1985)
 United States, Miami, Florida, Art
 Miami, 2011
 Blown glass, silvered; video;
 installation
 H. 259 cm, W. 182.8 cm, D. 167.6 cm
 Photo: Courtesy of Claire Oliver
 Gallery, New York, New York
 TO



Column (Assemblages) VI
Cerith Wyn Evans
 (British, b. 1958)
 United Kingdom, London,
 2010
 Mixed media
 Dimensions vary
 Photo: Todd-White Art
 Photography, courtesy
 of White Cube, London
 TO



Les Hommes noirs (The dark men)

Emile Gallé (French, 1846–1904)

and **Victor Prouvé** (French, 1858–1943)

France, Nancy, Cristallerie d'Emile Gallé, 1900

Cased and blown glass, *marqueterie*, engraved,
acid-etched; applied handles

H. 38.1 cm, Diam. 32.1 cm

The Corning Museum of Glass (2011.3.1, purchased in
part with funds from the Houghton Endowment Fund;

James B. Flaws and Marcia D. Weber; Daniel Greenberg,
Susan Steinhauser, and The Greenberg Foundation in
honor of Natalie G. Heineman and Ben W. Heineman Sr.;
James R. and Maisie Houghton; Ben W. Heineman Sr.
Family; E. Marie McKee and Robert Cole Jr.; Elizabeth S.
and Carl H. Pforzheimer III; and Wendell P. Weeks and
Kim Frock Weeks)

Photo: The Corning Museum of Glass

TO

Trout and Fly

James A. Houston

(Canadian, 1921–2005)

United States, Corning, New York,

Steuben Glass Inc., 1966

Hot-worked glass; gold fly

H. 24.1 cm

The Corning Museum of Glass

(2004.4.96, The Robert E. and Carol J.

Nelson Collection)

Photo: The Corning Museum of Glass

TO



Dogfight ("Long Exposure" Series)

Geoffrey Mann (British, b. 1980)

France, Paris, Vitrics, 2008

Optical cast glass, laser engraving

Installed: H. 35 cm, W. 75 cm, D. 10 cm

Each: H. 35 cm, W. 15 cm, D. 10 cm

Photo: © Sylvain Deleu, courtesy of
Industry Gallery, Washington, D.C.

TO





PixCell-Double Deer#4
Kohei Nawa (Japanese, b. 1975)
Japan, Kyoto, 2010
Mixed media
H. 224 cm, W. 200 cm, D. 160 cm
Photo: Nobutada Omote, courtesy
of Scai the Bathhouse, Tokyo
TO

The Urban Garden, Seventh Avenue
and Union Street, Seattle, Washington
Ginny Ruffner (American, b. 1952)
United States, Seattle, Washington, 2011
Bronze, metal, powder coating; water
H. 8.2 m
Photo: Spike Mafford
TO





Clear

Ayala Serfaty (Israeli, b. 1962)

Israel, Tel Aviv, 2011

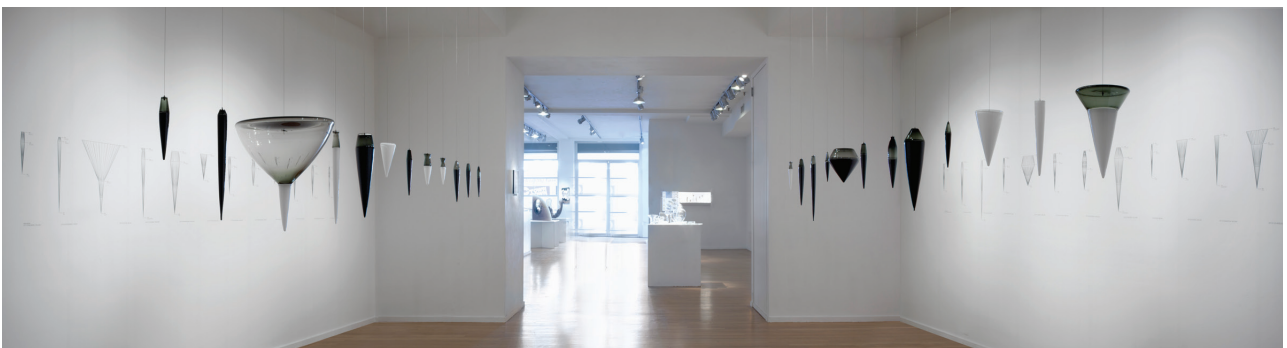
Glass filaments in polymer membrane;
light bulbs

H. 81.2 cm, W. 205.7 cm, D. 27.9 cm

Photo: Courtesy of Cristina Grajales

Gallery, New York, New York

TO



Cities: Departure and Deviation

Norwood Viviano (American, b. 1972)

United States, Allendale, Michigan,
and Tacoma, Washington, 2010

Blown glass installation

Dimensions vary

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

TO



Light Ceiling and Staircase, Apple Store,
Nagoya, Japan

James Carpenter (American, b. 1951)
and **Luke Lowings** (British, b. 1961)
United Kingdom, London, Carpenter/Lowings
Architecture and Design in association with
Bohlin Cywinski Jackson, San Francisco,
California; Gensler, London; and Eckersley
O'Callaghan Structural Design, London;
completed in 2004

Ceiling: 15 tilted panels of etched glass
with semireflective coating, stainless steel,
and cold cathode lighting

W. 5 m, D. 11.5 m

Photo: © Koji Okumura, courtesy Bohlin
Cywinski Jackson

AP



Ice Falls, Hearst Tower Lobby,
New York, New York
James Carpenter (American, b. 1951)
United States, New York, New York,
James Carpenter Design Associates, 2006
Cast glass; steel, recycled water
Approximately 280 square meters
Photo: © Andreas Keller, courtesy of
James Carpenter Design Associates,
New York, New York
AP



“Patrician” Drinking Set
Josef Hoffmann (Austrian, 1870–1956)
Austria, Vienna, J. & L. Lobmeyr, designed
in 1917 (contemporary remake)
Blown “muslin” glass
Decanter: H. 29.1 cm
Photo: Michael Rathmayer, courtesy
of J. & L. Lobmeyr, Vienna
AP



Breakthrough in Aqua

Vladimira Klumpar (Czech, b. 1954)

Czech Republic, Prague, 2009

Cast glass

H. 109.2 cm, W. 109.2 cm, D. 20.3 cm

Photo: Eva Heyd, courtesy of Heller

Gallery, New York, New York

AP

Three Sides

Pipaluk Lake (Danish, b. 1962)
Denmark, Copenhagen, 2009
Kiln-formed glass; oxide, steel
H. 93 cm, W. 33 cm, D. 33 cm
Photo: Lake/Palm
AP



Sonata de verre (Glass sonata)

Jocelyne Prince (Canadian, b. 1963)
With DJ: Slim (Chan Lim Seung) and glassblowers
Helen Lee, Chris Wolston, Alex Ben-Abba, Rui
Sasaki, Monica Amundsen, Mara Streberger,
and Hannah Kirkpatrick
Canada, Montreal, Quebec, Espace Verre, 2010
Digital photograph of performance with hot glass
See more at jocelyneprince.com/gallery-test
Photo: Donald Goodes
AP



Honeybee Swarm Orb
Paul Stankard
(American, b. 1943)
United States, Mantua,
New Jersey, 2010
Flameworked glass
Diam. 20.3 cm
Photo: Ron Farina, courtesy
of Robert Minkoff
AP

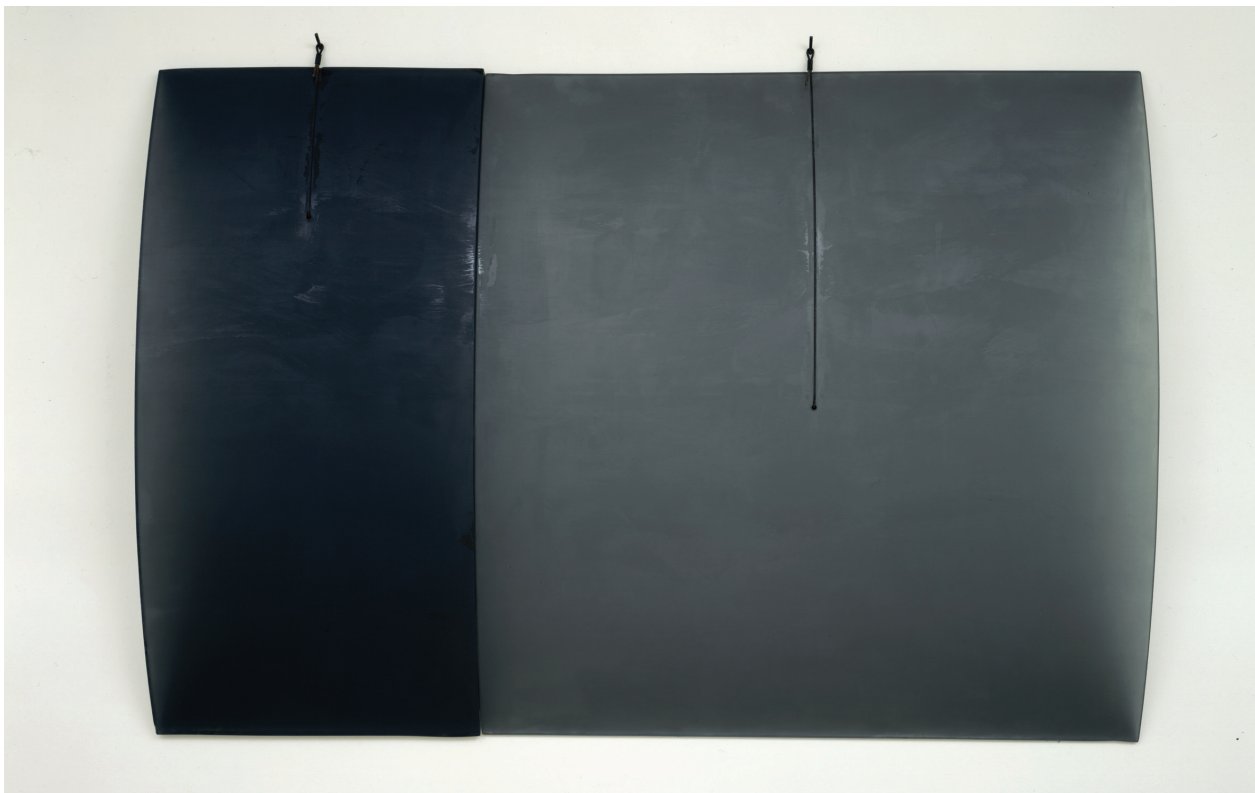


Rio dei Pensieri (River of thoughts)
Lino Tagliapietra (Italian, b. 1934)
United States, Stanwood,
Washington, Pilchuck Glass
School, 2011
Kiln-formed glass
H. 64.1 cm, W. 61.6 cm, D. 1.9 cm
Photo: Russell Johnson, courtesy
of Schantz Galleries, Stockbridge,
Massachusetts
AP



Bar Agricole Skylight Triptych, Bar Agricole,
San Francisco, California
Nikolas Weinstein (American, b. 1968)
United States, San Francisco, California, 2010
Hot-formed borosilicate glass tubing “fabric”
Triptych: H. 2.3 m, W. 1.5 m, D. 2.1 m (each)
Photo: Bruce Damonte
AP

October Ladders
Christopher Wilmarth (American, 1943–1987)
United States, New York, New York, 1974
Etched glass; steel cables
H. 78.7 cm, W. 114.3 cm, D. 15.2 cm
Photo: © Estate of Christopher Wilmarth; Jerry
Thompson, courtesy of Betty Cuninghame
Gallery, New York, New York
AP





Retort
Possibly Italy or Northern Europe,
possibly 16th–17th century
Blown glass
L. 67.9 cm
The Corning Museum of Glass
(70.1.13)
Photo: The Corning Museum
of Glass
CR



My One Desire
Shelley Muzyłowski Allen
(Canadian, b. 1964)
United States, Sedro-Woolley,
Washington, 2008
Blown and hot-worked glass; steel
Installation: H. 274.3 cm, W. 670.5 cm,
D. 91.4 cm
Photo: KP Studios
CR

Circular Object One

Daniel Clayman

(American, b. 1957)

United States, East

Providence, Rhode Island,

2003

Cast glass, ground, acid-

washed, assembled

Diam. 134.6 cm, D. 20.3 cm

The Corning Museum of Glass

(2009.4.72, gift of the Ennion

Society)

Photo: The Corning Museum

of Glass

CR



Feather III

Mel Douglas (Australian, b. 1978)

Australia, Canberra, Australian

Capital Territory, 2005

Blown glass, cold-worked,

engraved

H. 13.5 cm, Diam. 33.5 cm

The Corning Museum of Glass

(2005.6.5)

Photo: The Corning Museum

of Glass

CR

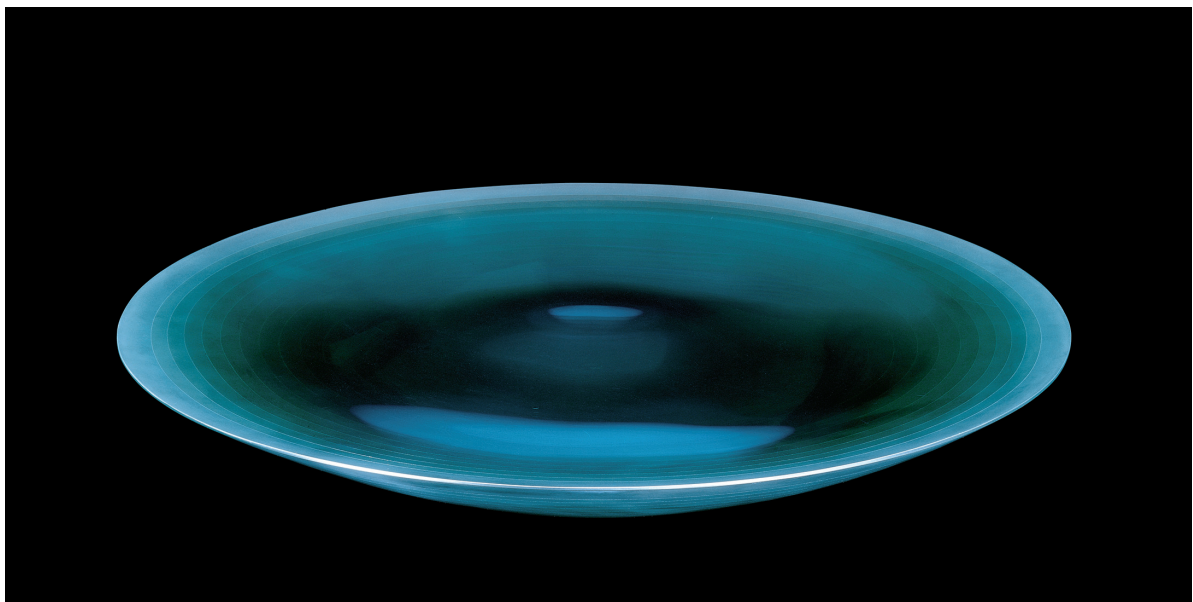


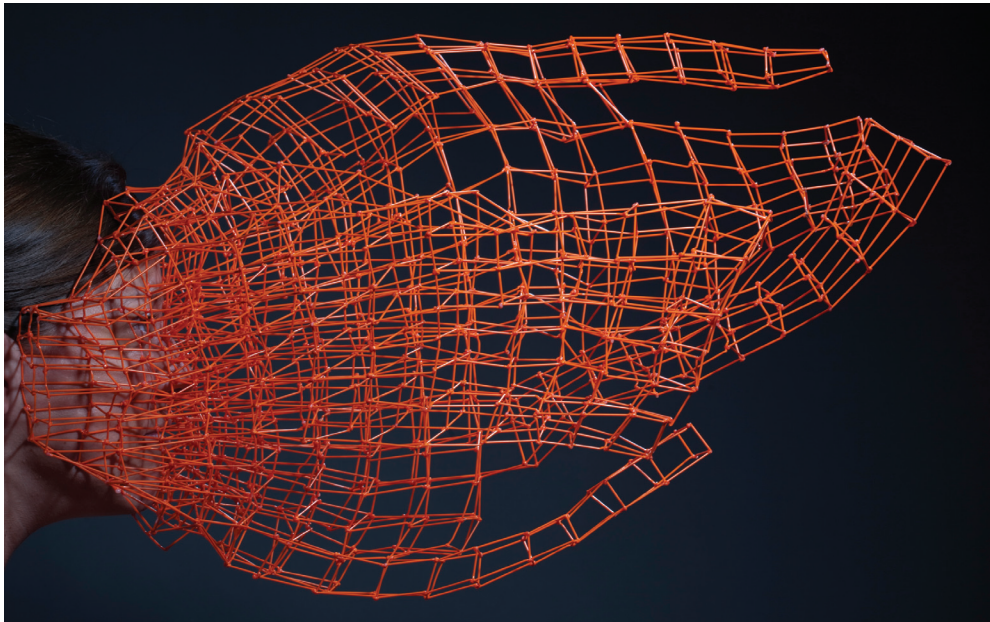
Transitive

Deborah Holloway (British, b. 1964)
United Kingdom, Edinburgh, 2000
Blown glass floated in pond
CR

Mizuno Utsuwa (Water vessel)

Toshio Iezumi (Japanese, b. 1954)
Japan, Minamiashigara, 1995
Sheet glass, cut, laminated
H. 9 cm, Diam. 60.9 cm
The Corning Museum of Glass
(95.6.15, purchased with the
assistance of Daniel Greenberg
and Susan Steinhauser)
Photo: The Corning Museum
of Glass
CR





Blurring the Subject
Jessica Jane Julius
 (American, b. 1978)
 United States, Philadelphia,
 Pennsylvania, 2010
 Frameworked Bullseye glass
 H. 46 cm, L. 74 cm, D. 36 cm
 Photo: Ken Yanoviak
 CR

Tire

Robert Rauschenberg

(American, 1925–2008)

With the assistance of Daniel Spitzer
 and Dan Dailey

United States, Brooklyn, New York,
 designed in 1997 and made in 2005

Mold-blown glass, cold-worked;
 silver-plated steel tire carrier

H. 78.7 cm, W. 68.5 cm, D. 29.2 cm

The Corning Museum of Glass

(2007.4.5, gift in part of Daniel

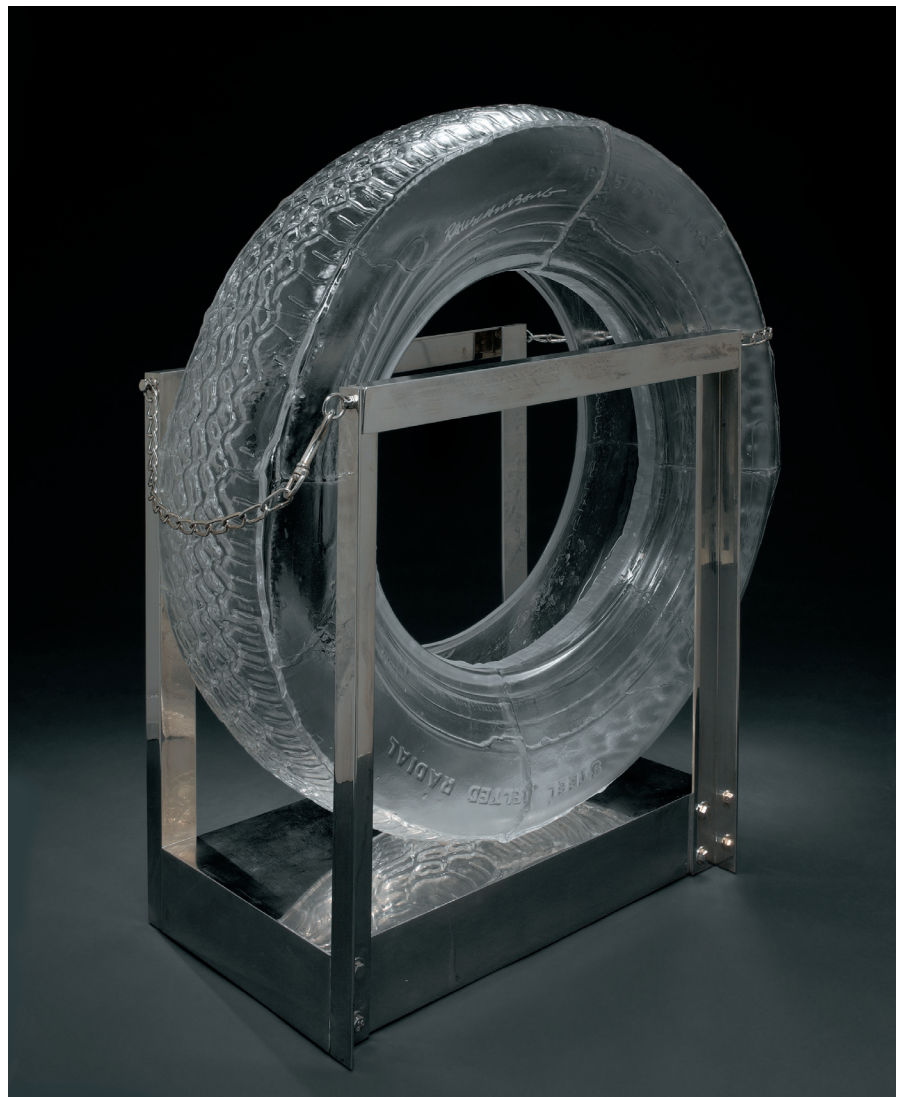
Greenberg, Susan Steinhauser,

and the Greenberg Foundation;

and the F. M. Kirby Foundation)

Photo: The Corning Museum of Glass

CR





Vaso a merletto (Lace vase)

Archimede Seguso

(Italian, 1909–1999)

Italy, Murano, Vetreria Archimede

Seguso, about 1952

Blown glass

H. 26 cm, Diam. 15.2 cm

Photo: Courtesy of Primavera Gallery,
New York, New York

CR

Shizuku Drop III, performance
with Takami & MoBu Dance Group

Kana Tanaka (Japanese, b. 1972)

United States, San Francisco, California,

Theater Artaud, Z Space Gallery, 2006

Flameworked glass; steel wire; glass

made by artist during dance performance

H. 11.3 m, W. 7.6 m, D. 6 m

Photo: Derek Chung

CR



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. Each commissioned work is added to the Museum's collection.

Since its inception, this program has provided an annual award of \$10,000, which is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. In 2012, the Museum decided that, after 26 years, the Rakow Commission award would be increased to \$25,000. The increase reflects the changing values of contemporary glass and the Museum's desire to better support artists chosen for the commission.

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 Ann Gardner (2011), Luke Jerram (2010), 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 2011 Rakow Commission: Ann Gardner

Colored glass reflects light with a luminosity unlike any other material, such as paint, powder coating, or resin. Cut into small squares with each piece laid at a slightly different angle, my glass mosaic catches light in a unique way, adding texture and complexity to a surface: it creates a shimmering skin. I want my work to elicit an emotional response, such as celebration, quietness, or calm.

— Ann Gardner

Ann Gardner is the first artist working in mosaic to be awarded a Rakow Commission. Most contemporary mosaic, like stained glass, takes the form of independent panels or is architectural. Few artists have developed the medium for contemporary sculpture, and in this regard, Gardner's work is exceptional. She has realized ambitious architectural projects and large-scale sculpture and installations, succeeding both in taking mosaic out of the limited contexts in which it is traditionally applied and in finding new potential for the medium.

Born in Eugene, Oregon, Gardner studied painting, ceramics, and drawing at the University of Oregon and at



Ann Gardner

Portland State University. In 1979, she moved to Seattle, where she lives and works today.

Gardner's early work focused on mosaics made of hand-painted ceramic tile and tile shards. Living in the Belltown neighborhood of Seattle in the early 1980s, she became acquainted with a group of artists, including Therman Statom and the environmental artist Buster Simpson, who were working experimentally with glass. At that time, glass was still an exciting new material, and Seattle was attracting an increasing number of artists who were interested in exploring it.

In 1985, Gardner was invited to be an artist in residence at Pilchuck Glass School, outside Seattle, where she got the chance to work with glassblowers. "One of the first things I did when I went to Pilchuck was to blow glass into clay molds," Gardner says. "My impulse was to be able to affect the glass by touching it, which is what you do with clay. Clay is really about your hands—and your hands showing up in that material—and glass is not." Gardner remembers that time in her life as "influential, not just because of the material, but because of the atmosphere at Pilchuck. Your vision widens because you see so much that's going on." During her residency, she began to make glass compositions assembled from whole and fragmentary found glass objects and hand-made pieces. She also experimented with using mosaic as a skin over sculptural forms.

Gardner's monumental sculptures, covered in shimmering glass tiles, can be found in buildings and public spaces throughout the country. *Lumen*, a 16-foot circular spiral commissioned by the San Antonio International Airport, uses four different colors of golden tiles to evoke the brilliance of the Texas sun. Hanging under a skylight, the sculpture appears to float effortlessly in the air, where it reflects the changing light of day as it transitions from morning to evening to night. Since the sculpture weighs several hundred pounds, this was not an easy feat. Gardner intends for her work to look simple and natural, which is the result of intense planning, long hours of work, and complicated installation. "I have been told so many times that my work looks so simple," Gardner says, "but it is so hard!"

Special commissions occupy most of Gardner's time, whether large, as in the San Antonio airport, or small, as in the many sculptures she has made for private residences. In both instances, she focuses on the qualities of light in the selected space, and on how the space is used. She observes how the light changes from morning to evening, and she considers the architecture, which she wants her work to honor and not overwhelm. Her abstracted forms seem delicate, in spite of their often large size, and have a sense of spontaneity and movement, even though the construction of the surfaces is repetitive and can take weeks, if not months, to complete.

The long-term stability of Gardner's sculptures, which occupy both indoor and outdoor spaces, is important.

"I am very interested in not having my work become dated," she says. For her, this means that she wants to complete her work and have it look the same 10 or 20 years later. The glass tiles and the other materials she uses, which include stainless steel and a fiberglass-like composite, are chosen for their durability. In addition to her materials, she wants her ideas to endure. "I take an idea and simplify it down to something that has a longevity to it," she says.

Gardner employs a wide range of colors in her work, but her individual pieces are characteristically monochromatic. Her color choices are always carefully considered, and she tends to favor golden yellows and cobalt blues, symbolic of day and night, for her larger sculptures. These works, in their reflection of light and shadow as the sun and clouds move through the day and through the seasons, are about the passage of time. "Light and shadow are more and more important to me in subtle ways," she says. "Glass is something that transmits light. There is no other material like that. And it is stable in that way, and it is beautiful in that way."

Other artworks range from room-size installations to the knots and lines that form Gardner's smaller wall pieces. In her recent installation *Fog*, hundreds of mosaic tile-covered pods were hung from two steel ovals suspended from the ceiling. Clad in a range of subtle grays and whites, the pods re-created the shifting translucence and opacity of clouds. *Lyric Drawing (White)*, which is included in the "Artists and Objects" section of this *Review*, belongs to her new series of three-dimensional sketches.

Five Pods

Gardner's method of integrating mosaic into sculptural forms is unique in that her sculptures use reflected light and shadow to create volume. *Five Pods* is a circle of continuous podlike shapes covered with Gardner's hand-made glass mosaic tiles. The metallic foil backing on the tiles adds light and movement to the mosaic, and this effect is amplified by the sculpture's organic curves. The shape of the sculpture is reduced and simplified, while its surface is highly decorative. This creates a visual tension that is echoed in the dynamic light and shadows cast by the sculpture. Gardner describes her work as "quiet and simple," and *Five Pods* is, in fact, sophisticated, elegant, and restrained.

To make her glass tiles (tesserae), Gardner uses the kind of colored sheet glass commonly found in stained glass. She glues metal leaf (either silver or gold) onto the back of her glass sheets, and then she cuts the sheets into one-half-inch squares. For Gardner, paint does not have the longevity of glass, and she cannot get the kind of sustained and intense color that she prefers from any other material. The tiles allow her to "take the color from the glass" and put it around a three-dimensional form. The light goes into the glass and then bounces back

Five Pods

Ann Gardner

(American, b. 1947)

United States, Seattle,

Washington, 2004

Glass mosaic tiles, concrete,
composite material, steel, rope

Diam. (max.) 198.1 cm,

D. 15.2 cm

The Corning Museum of Glass

(2011.4.70, the 26th Rakow

Commission)



because of the metal leaf on the back, which is why the light on her works is constantly changing and animating the surface.

In this sculpture, as in most of her work, Gardner strives for simplicity. Only one color of glass was used in *Five Pods*, yet the soft, rounded forms create multihued reflections. Almost seven feet in diameter, *Five Pods* is a circle, a universal symbol. "Whether or not that represents time is up to the viewer," Gardner says. "My hope is that the work transcends periods, that the idea of it will stay alive as time moves on."

Tina Oldknow

Curator of Modern Glass

The Corning Museum of Glass



Detail of *Five Pods*

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 artworks are included only if a significant part of the work is made of glass. Caption information has been provided by the owners.

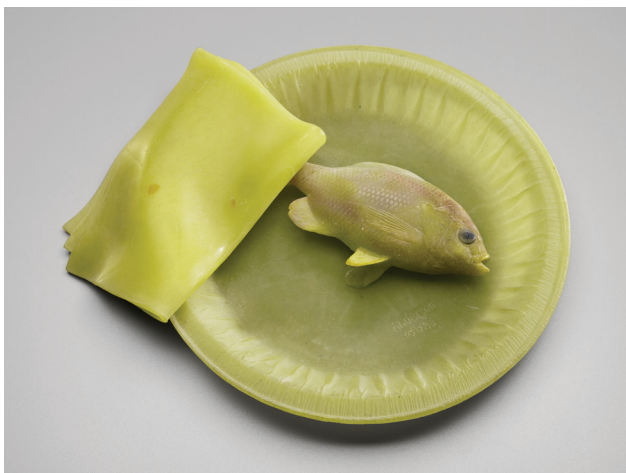


Plate with Fish and Napkin

Doug Anderson (American, b. 1952)
United States, Warsaw, Ohio, 1983

Pâte de verre

H. 2.5 cm, W. 27.9 cm, D. 22.9 cm

Yale University Art Gallery, New Haven, Connecticut (2010.66.2, gift of Dr. Giraud Foster)



Untitled (291219)

Clare Belfrage

Australian, b. 1966)

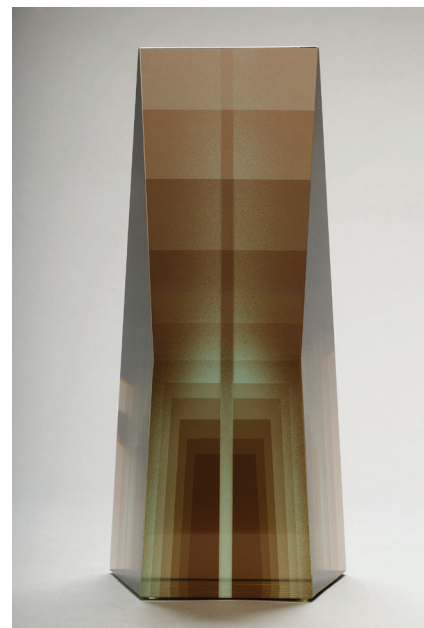
Australia, Canberra, Australian Capital Territory, 2010

Blown glass; cane drawing

H. 36 cm, W. 50 cm, D. 9 cm

Art Gallery of Western Australia, Perth, Western Australia, Australia (2011/0029, purchased through the Tom Malone Prize, Art Gallery of Western Australia Foundation)

Photo: Art Gallery of Western Australia



Bronze Gate

Zoltán Bohus

(Hungarian, b. 1941)

Hungary, Budapest, 1996

Cut glass, laminated,
cold-worked

H. 35 cm, W. 15.7 cm

Museum of Applied Arts, Budapest, Hungary (2010.36.1)

Photo: Gellért Áment

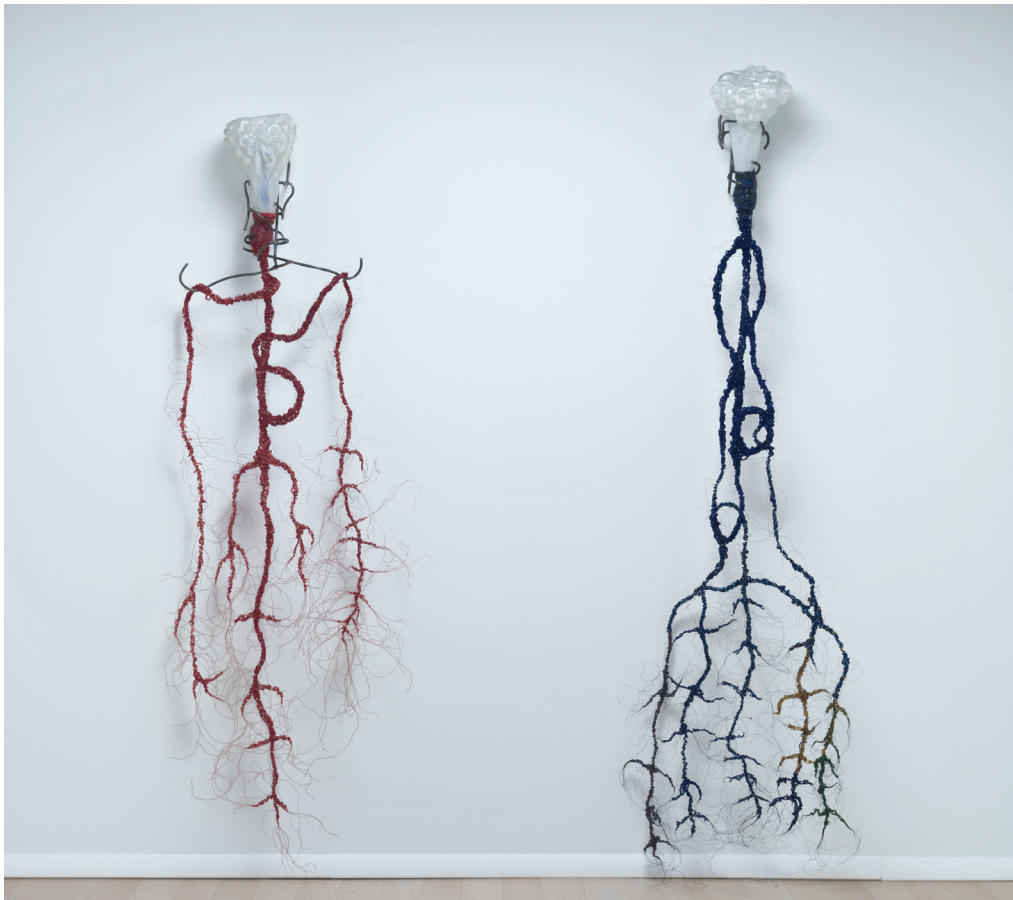
Little Octopus Girl

Christina Bothwell (American, b. 1960)
United States, Stillwater, Pennsylvania, 2010
Cast glass, raku clay, oil paint, wood
H. 102 cm, W. 51 cm, D. 51 cm
Alexander Tutsek-Stiftung, Munich, Germany
Photo: H.-J. Becker, © Alexander Tutsek-
Stiftung, München



Red Root and Running Cold

Nancy Bowen (American, b. 1955)
United States, Stanwood, Washington,
and Brooklyn, New York, 1999
Mold-blown glass; beads, steel, wire
Taller: H. 195.6 cm, W. 83.8 cm, D. 27.9 cm
The Corning Museum of Glass, Corning,
New York (2011.4.189, .190, anonymous gift)





Vase
James Carpenter (American, b. 1949)
 United States, Moundsville, West Virginia,
 Fostoria Glass Company, 1978
 Mold-blown glass (with original Fostoria
 paper labels)
 H. 14.6 cm, Diam. 10 cm
 Yale University Art Gallery, New Haven,
 Connecticut (2010.112.1, gift of Dianne
 Gregg)

Movement III
Heike Brachlow (German, b. 1970)
 United Kingdom, Harlow, 2006
 Kiln-formed glass
 H. 33 cm
*Europäische Museum für Modernes
 Glas, Rödental, Germany (a.S.05826)*
 Photo: Lutz Naumann, Kunstsamm-
 lungen der Veste Coburg

Cascade
Scott Chaseling (Australian, b. 1962)
 France, Sars-Poteries, 2009
 Hot-worked glass; metal
 H. 177 cm, W. 110 cm, D. 50 cm
*Musée-Atelier Départemental du Verre
 à Sars-Poteries, Sars-Poteries, France
 (2010.9.1)*
 Photo: Paul Louis



Clear Volume

Daniel Clayman (American, b. 1957)

United States, East Providence,
Rhode Island, 2010

Cast glass, assembled
Diam. 165.1 cm, D. 30.5 cm

Muskegon Museum of Art,
Muskegon, Michigan (2011.22)

Photo: Mark Johnston



Portcullis

Tessa Clegg (British, b. 1946)

United Kingdom, London, 2004

Cast glass

H. 32 cm, W. 22.5 cm, D. 9 cm

*Musée-Atelier Départemental
du Verre à Sars-Poteries, Sars-
Poteries, France (2011.10.1)*

Being in the Abstract

Cobi Cockburn

(Australian, b. 1979)

Australia, Queanbeyan, New
South Wales, 2011

Bullseye glass, cane, fused; hot-
formed and cold-worked glass

Tallest: H. 112.5 cm, W. 112.5 cm,
D. 3 cm

Art Gallery of Western Australia,
Perth, Western Australia, Australia

(2009/20.1–9, purchased through
the TomorrowFund, Art Gallery
of Western Australia Foundation)

Photo: Art Gallery of Western
Australia



Leaf Bowl

Jaqueline Cooley (British, b. 1966)
United Kingdom, Telford, 2010
Slumped sheet glass, waterjet-cut,
fused, polished
Diam. 47.5 cm
Broadfield House Glass Museum,
Kingswinford, United Kingdom
(BH4583)
Photo: Luke Unsworth



Vase

Andries Dirk Copier
(Dutch, 1901–1991)
The Netherlands, Leerdam, 1981
Blown glass
H. 25 cm, W. 17 cm, D. 15 cm
Musée des Arts Décoratifs,
Paris, France (2010.30.1, gift
of Madame Amon-Maffre)
Photo: Jean Tholance

Blood Sugar

Tony Cragg (British, b. 1949)
Germany, Wuppertal, 1992
Blown glass and sheet glass,
acid-etched, bonded
Dimensions vary, about H. 90 cm,
W. 210 cm, D. 210 cm
The Corning Museum of Glass,
Corning, New York (2011.3.115)



Teal and Cobalt Span

Matthew Curtis (Australian, b. 1964)
Australia, Queanbeyan, New South
Wales, 2008
Blown glass, constructed; metal base
H. 141 cm, W. 66 cm, D. 15 cm
*Wagga Wagga Art Gallery/National
Art Glass Collection, Wagga Wagga,
New South Wales, Australia
(2011.004a, b)*
Photo: Rob Little



Jellyfish Group

Steffen Dam (Danish, b. 1961)
Denmark, Ebeltoft, 2010
Glass with silver foil and carbon
layers, hot-sculpted, cast in a cylinder
in a sand mold, ground, fire-polished
Tallest: H. 26.6 cm
*Victoria and Albert Museum, Ceramics
and Glass Section, London, United
Kingdom (C.92:1-7-2011)*
Photo: © Victoria and Albert Museum,
London



Cowering

Erwin Eisch (German, b. 1927)
Probably Germany, Frauenau, 1980
Blown glass, engraved
Diam. 16.5 cm
*Yale University Art Gallery, New
Haven, Connecticut (2010.66.1, gift
of Dr. Giraud Foster)*



That Evening

Deirdre Feeney

(Australian, b. 1974)

Australia, Melbourne, Victoria, 2009
Kiln-worked and lampworked glass,
waterjet-cut, cold-worked; projected
video animation

H. 25 cm, W. 35.5 cm, D. 31.5 cm
(object only)

*State Art Collection, Art Gallery of
Western Australia, Perth, Australia
(2010/59a–c, purchased through
the Tom Malone Prize, Art Gallery
of Western Australia Foundation)*

Photo: David McArthur (Parallax
Photography), © 2009 by Deirdre
Feeney

Hello Däniken I (“Aliens” Series)

György Gáspár (Hungarian, b. 1976)

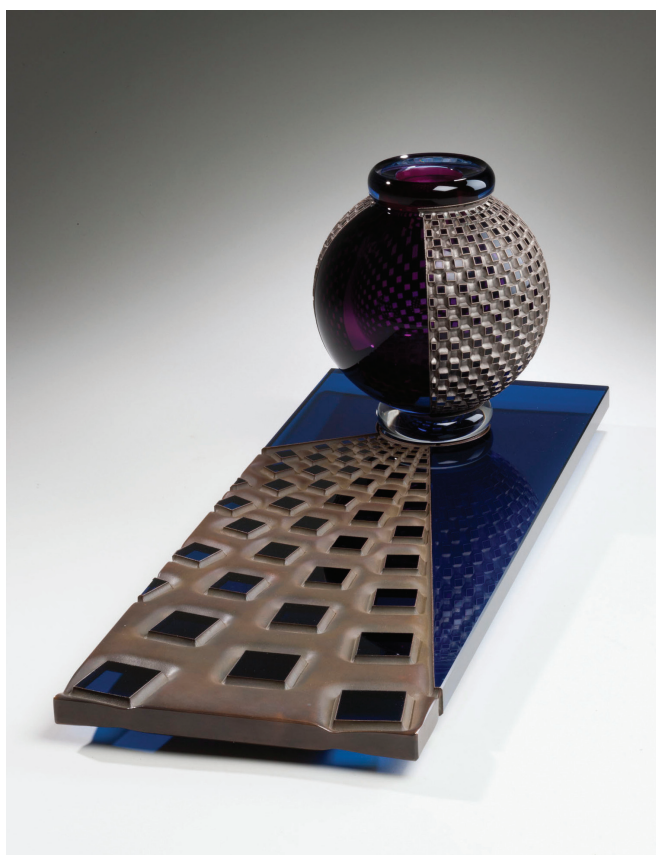
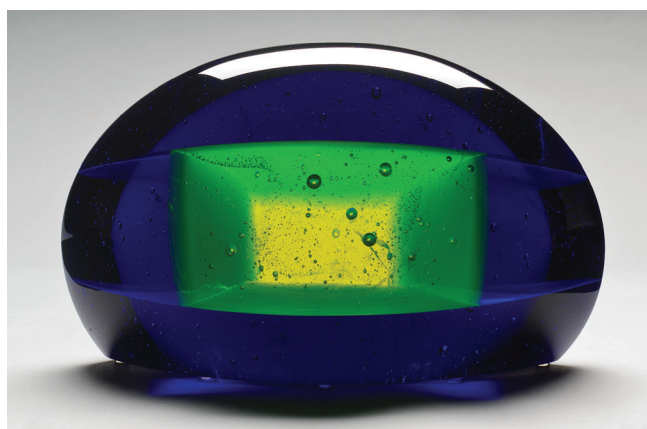
Hungary, Budapest, 2006

Cast glass

H. 22 cm, W. 40 cm

*Museum of Applied Arts, Budapest,
Hungary (2010.39.1)*

Photo: Gellért Áment



Sterling Eclipsed

Michael Glancy (American, b. 1950)

United States, Rehoboth,
Massachusetts, 1999

Blown glass and industrial plate
glass, engraved; copper, silver

H. 25.4 cm, W. 63.5 cm, D. 23.5 cm

*Carnegie Museum of Art, Pittsburgh,
Pennsylvania (2011.26)*

Photo: Tom Little, © 1999 by
Michael Glancy



Untitled
Mieke Groot (Dutch, b. 1949)
 The Netherlands, Amsterdam, 2011
 Blown glass, sandblasted, enameled
 H. 29 cm
Victoria and Albert Museum,
 Ceramics and Glass Section, London,
 United Kingdom (C.101-2011)
 Photo: © Victoria and Albert Museum,
 London



Weapon, Oh I Am on Fire, Make It All Up
Åsa Jungnelius (Swedish, b. 1975)
 Sweden, Kosta, Kosta Boda, 2009
 Mold-blown glass
 Taller: H. 40 cm, W. 20 cm, D. 20 cm
Glasmuseet Ebeltoft, Ebeltoft, Denmark
 Photo: Gert Skærlund Andersen



Between Fragment and Whole
Jeannet Iskandar (Danish, b. 1980)
 Denmark, Ebeltoft, 2010
 Blown glass, cut, ground, tack-fused
 H. 35 cm, W. 60 cm
Glasmuseet Ebeltoft, Ebeltoft, Denmark
 Photo: Gert Skærlund Andersen



Lynx after a Sketchbook Page
by Albrecht Dürer

Marta Klonowska (Polish, b. 1964)
Germany, Düsseldorf, and Poland,
Warsaw, 2009

Cut colored glass, bonded; metal
framework; framed digital inkjet
print on paper

Lynx: H. 86 cm, W. 50 cm, D. 60 cm
Print: H. 46.5 cm, W. 60 cm

The Corning Museum of Glass,
Corning, New York (2011.3.2, gift
of Mary Hale and M. Blair Corkran)

Seated Dress Impression with Drapery

Karen LaMonte (American, b. 1967)
Czech Republic, Železný Brod, 2007
Cast glass

H. 123 cm, W. 75 cm, D. 68 cm

Musée-Atelier Départemental du Verre
à Sars-Poteries, Sars-Poteries, France
(2011.3.1)

Photo: Martin Polak



Vase

Vladimír Kopecký (Czech, b. 1931)

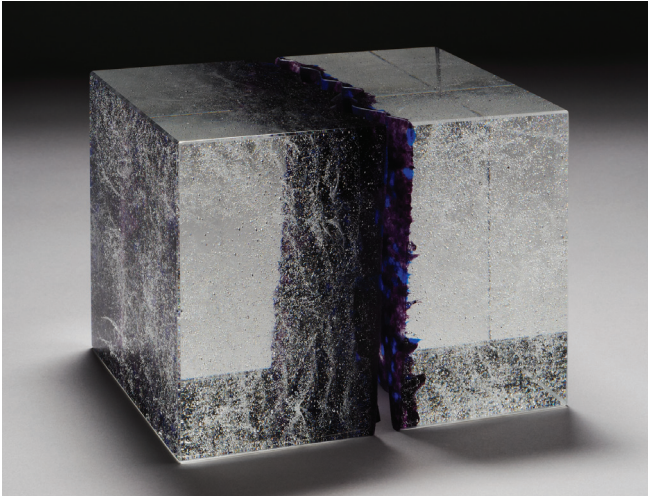
Czechoslovakia, Prague, 1964

Blown glass, enameled

H. 16.6 cm, Diam. 13.6 cm

The Corning Museum of Glass,
Corning, New York (2011.3.95)





Pièces détachées, no. XI
 (Detached pieces, no. XI)
Etienne Leperlier (French, b. 1952)
 France, Conches, 2010
Pâte de verre
 H. 23 cm, W. 19 cm, D. 17.5 cm
Musée-Atelier Départemental du Verre
à Sars-Poteries, Sars-Poteries, France
 (2010.17.1)
 Photo: Philippe Robin



All the Stories ("Crate" Series)
Jeremy Lepisto (American, b. 1974)
 Australia, Queanbeyan, New South Wales, 2010
 Kiln-formed glass, cold-worked, assembled
 H. 38.1 cm, W. 20.3 cm, D. 20.3 cm
Art Gallery of Western Australia, Perth, Western
Australia, Australia (2011/0044, purchased
 through the TomorrowFund, Art Gallery of
 Western Australia Foundation)
 Photo: Art Gallery of Western Australia



Baby Fox
Silvia Levenson (Argentinean, b. 1957)
 Italy, Lesa, 2011
 Kiln-cast glass; mixed media
 H. 100 cm, W. 41.9 cm, D. 32.4 cm
Alexander Tutsek Foundation, Munich, Germany
 Photo: Marco del Commune, courtesy of
 Alexander Tutsek-Stiftung, München



The Crucifixion

Stanislav Libenský (Czech, 1921–2002)
 Czechoslovakia, Nový Bor, Specialized
 School for Glassmaking, 1947–1948
 Mold-blown glass, enameled, acid-etched
 H. 16 cm, Diam. 21.5 cm
Museum of Decorative Arts in Prague,
 Prague, Czech Republic (DE 11.807)
 Photo: Gabriel Urbánek

Toledo Bottle

Harvey K. Littleton (American, b. 1922)
 United States, Toledo, Ohio, The Toledo
 Museum of Art, 1962
 Blown #475 Johns Manville marbles
 H. 16.2 cm, Diam. 6.5 cm
The Corning Museum of Glass, Corning,
 New York (2011.4.77, gift of the Harvey K.
 Littleton Family)

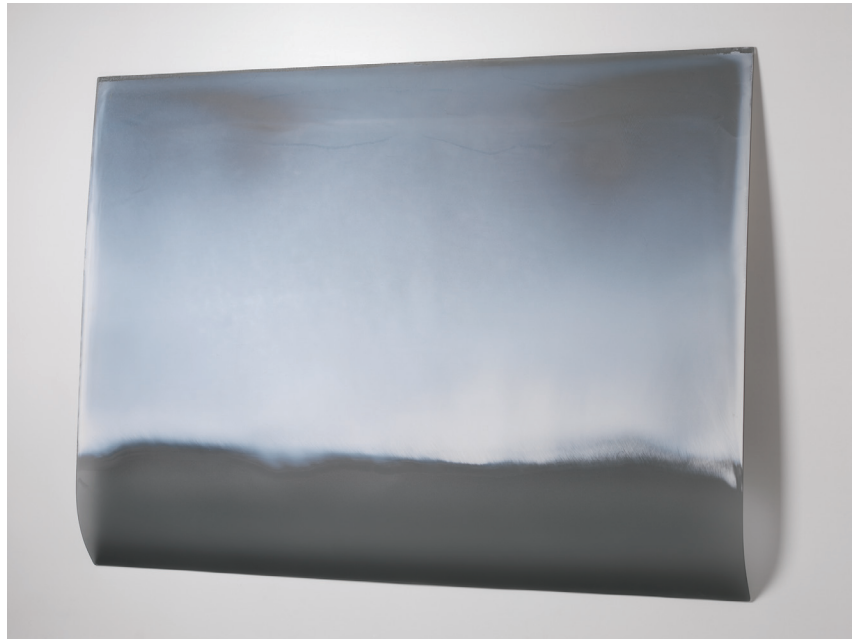


Constellation Necklace

Kristina Logan (American, b. 1964)
 United States, Portsmouth,
 New Hampshire, 2011
 Lampworked glass and *pâte de verre*;
 sterling silver
 L. 60.8 cm, Diam. (largest disk) 5.3 cm
The Corning Museum of Glass, Corning,
 New York (2011.4.3, purchased with funds
 from Elizabeth S. and Carl H. Pforzheimer III
 and James R. and Maisie Houghton)

In Close

Jessica Loughlin (Australian, b. 1975)
Australia, Adelaide, South Australia, 2009
Kiln-formed glass
H. 89 cm, W. 119 cm, D. 6 cm
*State Art Collection, Art Gallery of
Western Australia, Perth, Australia*
(2010/63, purchased through the
TomorrowFund, Art Gallery of Western
Australia Foundation)
Photo: Grant Hancock, © 2009 by
Jessica Loughlin



Untitled
Maria Lugossy (Hungarian, b. 1950)
Hungary, Budapest, 1988
Cast glass, sandblasted, cut
H. 37 cm, W. 50 cm, D. 25 cm
*Musée des Arts Décoratifs, Paris,
France* (2010.30.3, gift of Madame
Amon-Maffre)
Photo: Jean Tholance

Bowl (from a collection of 15
pieces)
Per Lütken (Danish, 1916–1998)
Denmark, Copenhagen,
Holmegaard Glasværk, 1958
Blown glass
H. 5 cm, Diam. 13 cm
*Museum August Kestner,
Hanover, Germany* (2011.59)
Photo: Christian Tepper





Self-Contained Spray I

Joanna Manousis (British, b. 1984)

United Kingdom, Wolverhampton,
2007–2008

Blown and kiln-cast glass; hand-
painted enamel

H. 40 cm, Diam. 14 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark

Photo: Gert Skærlund Andersen

Coffee Pot Tazza

Richard Marquis (American, b. 1945)

United States, Whidbey Island,
Washington, about 1995

Blown *filigrana*

H. 18.4 cm, Diam. 14.6 cm

Racine Art Museum, Racine, Wisconsin
(B043, gift of Michael L. and Anne Brody
in honor of Judith and Stanton Brody)

Photo: Jon Bolton



Untitled

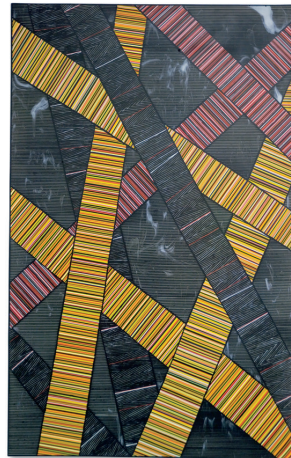
Richard Meitner (American, b. 1949)

The Netherlands, Amsterdam, 2001

Flameworked and blown glass, enameled
H. (max.) 75 cm

Musée des Arts Décoratifs, Paris, France
(2010.134.2, gift of Alexandra de Vazeilles)

Photo: Jean Tholance



The Portland Panels: Choreographed Geometry
Klaus Moje (German, b. 1936, working in Australia)
 United States, Portland, Oregon, Bullseye Glass, 2007
 Kiln-formed sheet glass
 Suite of four panels, each H. 182.9 cm, W. 121.9 cm,
 D. 6.6 cm
Collection of David Kaplan and Glenn Ostergaard,
 Palm Springs, California
 Photo: Ryan Watson, courtesy of Bullseye Glass,
 Portland, Oregon



Vase
Claude Monod (French, 1945–1990)
 France, Le Touron, 1984
 Blown glass
 H. 15 cm, Diam. 13 cm
Musée des Arts Décoratifs, Paris,
 France (2010.30.6, gift of Madame
 Amon-Maffre)
 Photo: Jean Tholance



Medicine Jar: Frog
William Morris (American, b. 1957)
 United States, Stanwood, Washington, 2005
 Blown and hot-worked glass, applied glass
 powders; string, beads
 H. 32 cm, W. 15 cm, D. 8.5 cm
Musée-Atelier Départemental du Verre à Sars-
Poteries, Sars-Poteries, France (2011.10.2)
 Photo: Philippe Robin



Hanging Lamp
Carlo Nason (Italian, b. 1936)
 Italy, Murano, A.V. Mazzega
 Vetri d'Arte, about 1965–1967
 Opaline glass, mold-blown
 H. 54 cm, Diam. 40 cm
*The Corning Museum of
 Glass, Corning, New York*
 (2011.3.102)

Group of Four Fuga Bowls
Sven Palmqvist (Swedish, 1906–1984)
 Sweden, Orrefors, 1950–1955
 Centrifuged glass
 Largest: H. 12.5 cm, Diam. 21.5 cm
Musée des Arts Décoratifs, Paris,
 France (2010.84.1–4, gift of Andreas
 Palmqvist)
 Photo: Jean Tholance



Solar Green Riser (“Solar Riser” Series)
Tom Patti (American, b. 1943)
 United States, Savoy, Massachusetts, 1979
 Plate glass, fused, blown
 H. 11.2 cm, W. 6.7 cm, D. 5.5 cm
Montreal Museum of Fine Arts, Montreal,
 Quebec, Canada (439.2011, gift, Anna
 and Joe Mendel Collection)
 Photo: Christine Guest, MMFA

Cosmic Room

Tróndur Patursson

(Faeroese, b. 1944)

Faeroe Islands, Streymoy, 2010

Mirrored glass, painted

H. 400 cm, W. 500 cm

Glasmuseet Ebeltoft, Ebeltoft,
Denmark

Photo: Lars Grundersen



Donna (Woman) ("Nymphs and Fauns" Series)

Pablo Picasso (Spanish, 1881–1973)

and **Egidio Costantini** (Italian, 1912–2007)

Italy, Murano, Fucina degli Angeli, 1956

Hot-worked glass (sculpted *a massiccio*),
iridized

H. 28.8 cm, W. 9.6 cm, D. 7.7 cm

Edition 1/5

The Corning Museum of Glass, Corning,
New York (2011.3.96)



Rat Trap

Richard Posner (American, 1948–2011)

United States, Stanwood, Washington,
Pilchuck Glass School, 1972

Blown glass; found wood; metal trap

H. about 6.7 cm, W. 37.5 cm, D. 8.5 cm

The Corning Museum of Glass, Corning,
New York (2011.4.7, gift of Kate Elliott)



"Multi-Vase" Lamp
Tejo Remy (Dutch, b. 1960)
 and **René Veenhuizen** (Dutch, b. 1968)
 The Netherlands, Utrecht, Atelier
 Remy & Veenhuizen, 2011
 Reclaimed glass, bonded;
 electrical fittings
 H. 50 cm, Diam. 50 cm, L. (hanging
 cord) 160 cm
The Corning Museum of Glass,
 Corning, New York (2011.3.135)

Varietas
Colin Rennie (British, b. 1973)
 France, Sars-Poteries, 2005
 Blown and hot-worked glass
 H. (max.) 37 cm, OL. 600 cm
Glasmuseet Ebeltoft, Ebeltoft,
 Denmark
 Photo: Paul Louis



Terminator 1 & 2
Marie Retpen (Danish, b. 1978)
 United States, Corning, New
 York, 2010
 Mirrored glass, blown
 H. 20 cm, W. 75 cm, D. 10 cm
Glasmuseet Ebeltoft, Ebeltoft,
 Denmark
 Photo: Glasmuseet Ebeltoft

Patchwork Egg (Rabbit & Donkey)
Amy Rueffert (American, b. 1971)
 United States, Urbana, Illinois, 2008
 Blown and fused glass; decals, Vitrolite, found glass
 H. 33 cm, Diam. 22 cm
Glas museet Ebeltoft, Ebeltoft, Denmark
 Photo: Ann Cady



When Lightning Blooms
 ("Aesthetic Engineering" Series)
Ginny Ruffner (American, b. 1952)
 United States, Seattle, Washington, 2006
 Blown glass; bronze, stainless steel
 H. 106.7 cm, W. 96.5 cm, D. 61 cm
The Corning Museum of Glass, Corning, New York (2011.4.71)



Box
Gizela Šabóková (Czech, b. 1952)
 Czech Republic, Železný Brod, 2008–2010
 Mold-melted glass, cut
 H. 40 cm, W. 24.5 cm, D. 10 cm
Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France (2010.17.2)
 Photo: Philippe Robin



Capsule I and II

Karli Sears (Canadian, b. 1975)

Canada, Guelph, Ontario, 2010

Blown and flameworked glass;

applied pigment, assembled

Taller: H. 42 cm, Diam. 15 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark

Photo: Gert Skærlund Andersen

Collective

Ben Sewell (Australian, b. 1972)

Australia, Canberra, Australian

Capital Territory, 2005

Blown glass, *battuto*-cut

H. 29.1 cm, W. 28.4 cm, D. 12.4 cm

The Corning Museum of Glass,

Corning, New York (2011.6.2, gift

of the artist and Chappell Gallery)



Box Drum

Preston Singletary (American, b. 1963)

and **Dante Marioni** (American, b. 1964)

United States, Seattle, Washington, 2011

Blown and cased glass with *incalmo*

murrine band, sandblasted

H. 36.8 cm, Diam. 19.1 cm

The Corning Museum of Glass, Corning,

New York (2011.4.194, purchased in part

with a grant from the Cameros Family Lead

Trust in memory of Nancy Sonner Cameros)



Vase ("Gloria in Excelsis Deo" Series)
Ágnes Smetana (Hungarian, b. 1961)
 Hungary, Bárdudvarnok, 2008
 Mold-blown and hot-worked glass, iridized
 H. 17 cm, Diam. 11.3 cm
Museum of Applied Arts, Budapest,
 Hungary (2010.48.1)
 Photo: Gellért Áment



Days Gone By
April Sargent (American, b. 1982)
 United States, Seattle, Washington, 2010
 Kiln-formed glass, cameo-engraved
 H. 48.6 cm, W. 37.8 cm, D. 5 cm
National Museums of Northern Ireland,
Ulster Museum, Belfast, United Kingdom
 Photo: Michael Endo, courtesy of
 Bullseye Gallery, Portland, Oregon



I Do Not Want, I Am Leaving
Lubomír Šurýn (Czech, b. 1982)
 Czech Republic, Valašské
 Meziříčí, 2011
 Hot-sculpted glass, cut,
 slumped, gold-painted, glued
 H. 30 cm, W. 30 cm, D. 30 cm
Museum of Decorative Arts in
Prague, Prague, Czech Republic
 (DE 11.811)
 Photo: Ondřej Galia



Fuji HG31119

Lino Tagliapietra (Italian, b. 1934)
 United States, Seattle, Washington, 2011
 Fused and blown *murrine*
 H. 49.5 cm, Diam. 29.8 cm
The Corning Museum of Glass, Corning,
 New York (2011.4.63, purchased with
 funds from Richard and Judith Sphon
 and the F. M. Kirby Foundation)

Absorb and Reflect

Blanche Tilden (Australian, b. 1968)
 Australia, Melbourne, Victoria, 2006
 Glass, hand-cut, acid-etched, polished;
 sterling silver, PVC-coated stainless
 steel cable
 Each: L. 27 cm, W. 16 cm
Art Gallery of Western Australia,
 Perth, Western Australia, Australia
 (2011/0019.1–2, gift of Elizabeth Malone)
 Photo: Art Gallery of Western Australia



Volto

Mark Tobey (American, 1890–1976)
 and **Egidio Costantini** (Italian, 1912–2007)
 Italy, Murano, Fucina degli Angeli, 1974
 Hot-worked glass (sculpted *a massiccio*),
 colored glass and glass powders, gold foil
 H. 39 cm, W. 24 cm, D. 15 cm
The Corning Museum of Glass, Corning,
 New York (2011.3.143)

To Be Born

Kanako Togawa

(Japanese, b. 1986)
United States, Rochester,
New York, 2011

Kiln-cast glass; painting,
printmaking

H. 59.7 cm, W. 95.5 cm,
D. 3.7 cm

*The Corning Museum of
Glass, Corning, New York
(2011.4.64, gift of the
artist)*



Heart Chakra

Pavel Trnka (Czech, b. 1948)

Japan, Toyama, 2007

Mold-melted glass, glued, cut

H. 8.7 cm, Diam. 22.3 cm

*Museum of Decorative Arts in Prague,
Prague, Czech Republic (DE 11.809)*

Photo: Gabriel Urbánek

Verdures

Sylvie Vandenhoucke

(Belgian, b. 1969)

France, Sars-Poteries, 2010

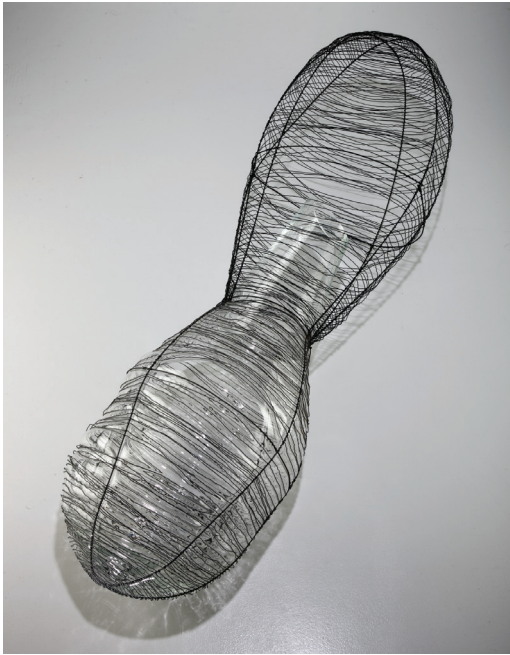
Pâte de verre sewn on canvas

H. 48 cm, W. 48 cm, D. 5 cm

*Musée-Atelier Départemental
du Verre à Sars-Poteries, Sars-
Poteries, France (2011.1.1)*

Photo: Philippe Robin





Ingewikkeld

Christine Vanoppen (Belgian, b. 1962)

Belgium, Bonheiden, 2009

Blown glass in steel wire

H. 40 cm, W. 100 cm

Glasmuseet Ebeltoft, Ebeltoft, Denmark

Photo: Gert Skærlund Andersen

Soyuz-Apollo-Soyuz

Markéta Váradiová (Czech, b. 1973)

Czech Republic, Ústí nad Labem, Jan

Evangelista Purkyně University, 2005

Laboratory glass, ballotini glass

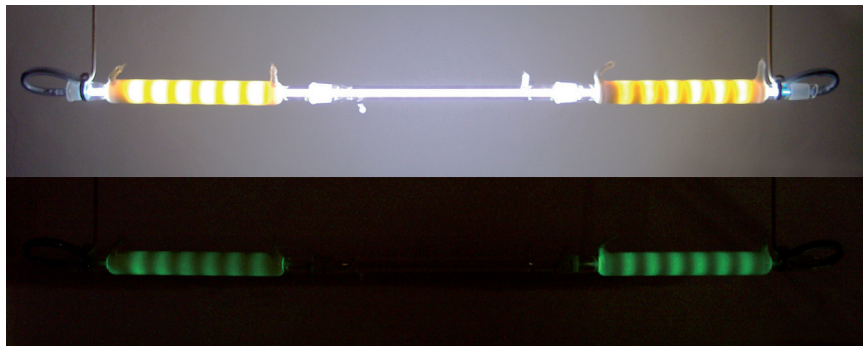
beads, ultraviolet pigment, neon

and argon light bulb, electric power

L. 140 cm

Museum of Decorative Arts in Prague,

Prague, Czech Republic (DE 11.812)



Blue Monochrome

Aleš Vašíček (Czech, b. 1947)

Czech Republic, Železný Brod, 2011

Cast glass

H. 80.5 cm, W. 76 cm, D. 11 cm

Musée-Atelier Départemental du

Verre à Sars-Poteries, Sars-Poteries,

France (2011.9.1)

Photo: Philippe Robin

Wolo

Gérald Vatrin (French, b. 1971)

France, Nancy, 2009

Blown glass, engraved; leather, clay beads

H. 30 cm, W. 26 cm, D. 29 cm

Musée-Atelier Départemental du Verre

à Sars-Poteries, Sars-Poteries, France

(2010.4.1)

Photo: Philippe Robin



Bowl with Oval Detail

František Vízner (Czech, 1936–2011)

Czech Republic, Ždár nad Sázavou, 2009

Cast glass, acid-etched, ground, polished

H. 16 cm, Diam. 29 cm

Musée-Atelier Départemental du Verre

à Sars-Poteries, Sars-Poteries, France

(2010.3.1)

Photo: Philippe Robin



Host (Gold)

Jack Wax (American, b. 1954)

United States, Normal, Illinois, Illinois State University, and Lancaster, Pennsylvania, 1997

Mold-blown glass, cut; cast brass; wood

Hairpiece: H. 14 cm, W. 21 cm, D. 24 cm

Base: H. 3.2 cm, W. 122.2 cm, D. 30.8 cm

The Corning Museum of Glass, Corning, New York

(2011.4.78, gift of the artist)



Life Study: Mia
Steven I. Weinberg (American, b. 1954)
 United States, Pawtucket, Rhode Island,
 2005
 Kiln-cast glass
 H. 67.5 cm, W. 50.8 cm
*The Corning Museum of Glass, Corning,
 New York (2011.4.33, gift of Sharon
 Oleksiak Weinberg)*



Between Hair and Glass
Anne Wilson (American, b. 1949)
 United States, Tacoma, Washington,
 and Evanston, Illinois, 2011
 Blown glass, sandblasted; thread, hair
 Base: H. 9.8 cm, W. 56.5 cm, D. 38.7 cm
*The Corning Museum of Glass, Corning,
 New York (2011.4.49)*

Boll-Hus
Ann Wolff (German, working
 in Sweden, b. 1939)
 Sweden, Kyllaj, 1999
 Kiln-cast glass
 H. 19.3 cm, W. 32.4 cm, D. 13 cm
*Racine Art Museum, Racine, Wisconsin
 (2011.14, gift of Barry Friedman Ltd.)
 Photo: Jon Bolton*





Springtime Dance

Loretta Hui-shan Yang (Taiwanese, b. 1952)

People's Republic of China, Shanghai, 2007

Cast glass (*cire perdue*)

H. 62 cm, Diam. 76 cm

Glas museet Ebeltoft, Ebeltoft, Denmark

Venetian Cochlea

Mark Zirpel (American, b. 1956)

United States, Seattle,

Washington, 2009

Blown and hot-worked glass

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

The Corning Museum of Glass,
Corning, New York (2011.4.19)



Untitled

Yan Zoritchak (Slovakian, b. 1944)

France, Talloires, 1998

Cast glass, engraved, cut

H. 27 cm, W. 26 cm, D. 10 cm

Musée des Arts Décoratifs, Paris,

France (2010.30.5, gift of Madame

Amon-Maffre)

Photo: Jean Tholance

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

New Glass Review 34

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 2013. 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, 2011, and October 1, 2012, 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, 2012**, and addressed to:

Jedes Jahr veranstaltet das Corning Museum of Glass, New York / 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 2013 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 2011 und dem 1. Oktober 2012 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 2012** (Poststempel). Unterlagen an:

Chaque année, le Corning Museum of Glass, New York / 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 2013. 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 2011 et le 1er octobre 2012.

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 2012** (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, 2012

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.

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

1.	Title/Titel/Titre	Technique/Technik/Material	Dimensions/Maße/Mésures		
			Height/Höhe/Hauteur (cm)	Width/Breite/Largeur (cm)	Depth/Tiefe/Profondeur (cm)
Picture Credit/Bildnachweis/Crédit Photo: _____					
2.	Title/Titel/Titre	Technique/Technik/Material	Height/Höhe/Hauteur (cm)	Width/Breite/Largeur (cm)	Depth/Tiefe/Profondeur (cm)
3.	Title/Titel/Titre	Technique/Technik/Material	Height/Höhe/Hauteur (cm)	Width/Breite/Largeur (cm)	Depth/Tiefe/Profondeur (cm)

I certify that I designed /made (check one or both) the work(s) described above between October 1, 2011, and October 1, 2012. I understand that my entry cannot be considered if it is postmarked after the October 1, 2012, deadline. I agree to the U.S. Copyright Act, effective January 1, 1978, which 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 34*, to provide those images in any form without compensation to me, and to use those images. 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 2011 und dem 1. Oktober 2012 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 2012 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 34* eingereichten Arbeiten zu reproduzieren und diese Reproduktionen in jeglicher Form und ohne Vergütung an mich zu verwenden. 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 2011 et le 1er octobre 2012. J'approuve que ma sollicitation ne sera pas considérée si elle est soumise après la date-limite du 1er octobre 2012. 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 34* en tout genre et que le musée puisse les utiliser 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 _____