

New Glass Review 14

The Corning Museum of Glass

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The Corning Museum of Glass
Corning, New York 1993

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Jury Statements

Does the point of an organizational pyramid lose its sharpness as the whole structure expands? It seems to me that some of the leaders at the top of any group drop out as the group gets larger – to the detriment of the whole. But others, no less vital or inspiring, remain and are as active as ever. Why?

This phenomenon is evident in the **New Glass Review**. Almost half of the movers and shakers from previous years rarely, if ever, submit slides of their current work, even when that work is "new" in every sense. For example, we have not received slides from the Libenskýs, Gretel or Erwin Eisch, Dale Chihuly, Howard Ben Tré, Lawrence or Simon Whistler, Kyohei Fujita, Ludwig Schaffrath, Robert Kehlmann, Ann Wolff, or Karl Schantz, to name but a dozen, for a long time. On the other hand, those who consistently keep the Museum informed include Bertil Vallien and Ulrica Hydman-Vallien, Dan Dailey, Jiří Harcuba, Ursula Huth, Tom Patti, Marvin Lipofsky, Diana Hobson, Susan Stinsmuehlin-Amend, Paul Stankard, the Leperliers, and Dick Marquis, to name another random dozen.

I suspect that very few of those who do not keep us informed do so deliberately. There is, of course, an irritation factor for an artist who is not included after several tries, which probably accounts for some of the dropouts. But most, I think, simply misunderstand what the **Review** is all about. They see it as a sort of annual honor roll, which they either do not need or are too busy to think about. It is **not** an awards document; it is a historical record of the art of glassmaking in our time. Like a true pyramid, it is designed to last – and the more of the original structure that survives, the better. In short, the **New Glass Review** should be drawn from everybody who takes his or her work in glass seriously.

The selection is a relative and highly subjective process – relative to the particular submissions surveyed, and subjective because of the experience and personal preferences of the individual jurors. But two factors counterbalance these flaws: time and growth. Seventeen years, with two different jurors each year, levels out the subjectivity; the accumulation of **all** the slides submitted, not just those reproduced, makes it possible for any researcher to sit in judgment on the selections of any jury.

Consider the potential value of this record as it now stands: every slide ever submitted has been catalogued and is on file in the library of The Corning Museum of Glass. There are some 40,000 slides in all. Any artist who submits regularly has a documented retrospective carefully preserved for the future. The evolution of particular techniques is not only traceable but also well illustrated. Changes in fashion, color preferences, and style shifts are easily monitored. Geographic trends, the impact of particular schools and teachers, influencers, and imitators are all conserved within that database.

And it is alive. Each year, another 2,500 slides enter the collection; many are from artists whose work has not been seen before. But the quality of the **Review**, both as a contemporary document and as a historical record, depends on the thoroughness of its coverage. Glassmaking today may well be the best-recorded visual art of all time, but it could be a lot better.



It is not uncommon for old people to bemoan the present as they recollect their past. I perceive the symptoms in myself. Here is what I bemoan about the present (as just reviewed in 2,349 fast-moving slides): the steady decline in artists who choose or know how to blow glass. All the cutting, casting, gluing, and painting techniques are gradually edging out the very qualities that attracted so many to the medium in the first place. Glass is becoming a nonprecious stone, a jack-of-all-trades in the imitation of other materials. I have seen human figures that look as if they were cast in camphor, lumpy bowls in translucent cement, smooth caskets in smoky topaz, and polished assemblages as bright as Lucite®. There was a time when heavily glazed clay looked like glass; now glass can be made to look like unglazed clay. Is there some sort of rising shame in exploring and exploiting the unique

Verliert die Spitze einer Organisationspyramide ihre Kontur, wenn sich die ganze Struktur erweitert? Mir kommt es so vor, als ob einige von den Führenden an der Spitze einer Gruppe dann nicht mehr mitmachen, wenn die Gruppe größer wird – zum Nachteil des Ganzen. Während andere, nicht weniger wesentlich oder begeisternd, bleiben und so aktiv sind wie immer. Warum?

Dieses Phänomen ist in der **New Glass Review** ablesbar. Fast die Hälfte der „Vorantreiber“ aus den früheren Jahren reicht selten, wenn überhaupt, Dias ihrer aktuellen Arbeiten ein, selbst dann wenn eine Arbeit in jeder Hinsicht neu ist. Zum Beispiel haben wir schon lange keine Dias von den Libenskýs, Gretel oder Erwin Eisch, Dale Chihuly, Howard Ben Tré, Lawrence oder Simon Whistler, Kyohei Fujita, Ludwig Schaffrath, Robert Kehlmann, Ann Wolff oder Karl Schantz erhalten, um nur ein Dutzend Namen zu nennen. Auf der anderen Seite gehören, um ein anderes beliebiges Dutzend aufzuzählen, Bertil Vallien, und Ulrica Hydman-Vallien, Dan Dailey, Jiří Harcuba, Ursula Huth, Tom Patti, Marvin Lipofsky, Diana Hobson, Susan Stinsmuehlin-Amend, Paul Stankard, die Leperliers und Dick Marquis zu denen, die das Museum konsequent auf dem Laufenden halten.

Ich vermute, daß nur sehr wenige von denen, die uns nicht regelmäßig informieren, das mit Absicht tun. Selbstverständlich ist das ein irritierender Umstand für einen Künstler, nach mehreren Anläufen nicht aufgenommen worden zu sein, auf dessen Konto einige der „Wegfälle“ gehen. Allerdings mißverstehen die meisten, so meine ich, um was es der **Review** geht. Sie halten sie für eine Art jährliche Ehrenliste, die sie entweder nicht nötig haben oder über die nachzudenken sie zu beschäftigt sind. Sie ist **keine** Dokumentation von Preisträgern; sie ist eine historische Zusammenstellung über die Kunst des Glasmachens in unserer Zeit. Wie eine wirkliche Pyramide ist sie dafür bestimmt zu überdauern – und je mehr von den ursprünglichen Strukturen überleben, umso besser. Kurzum, die **New Glass Review** sollte von jedem zur Kenntnis genommen werden, der seine Arbeit mit Glas ernst nimmt.

Die Auswahl ist ein relativer und äußerst subjektiver Prozeß – relativ in Bezug auf die einzelnen, zu begutachtenden Vorlagen und subjektiv aufgrund der Erfahrungen und persönlichen Vorlieben der jeweiligen Juroren. Aber zwei Faktoren gleichen diese Mängel aus: Zeit und Menge. Siebzehn Jahre mit jeweils zwei wechselnden Juroren in jedem Jahr, gleichen die Subjektivität aus. Die Gesamtzahl aller eingereichten Dias, nicht nur der reproduzierten, ermöglicht es jedem Forscher, mit der Auswahl jeder Jury ins Gericht zu gehen.

Bedenken Sie den potentiellen Wert dieser Sammlung, so wie sie jetzt ist: Jedes Dia, das überhaupt eingereicht wurde, ist katalogisiert und in der Bibliothek des Corning Museum of Glass abgespeichert worden. Es sind insgesamt etwas mehr als 40.000 Dias. Jeder Künstler, der sich regelmäßig beteiligt hat, verfügt über eine dokumentierte Retrospektive, die für die Zukunft sorgfältig aufbewahrt ist. Die Entwicklung der einzelnen Techniken ist nicht nur nachvollziehbar, sondern auch gut illustriert. Änderungen in der Mode, Farbvorlieben und Wechsel des Stils sind leicht abzulesen. Geographische Trends, der Einfluß der einzelnen Schulen, Lehrer, Vorbilder und Nachahmer sind in dieser Datenbank gespeichert.

Und die ist lebendig. Jedes Jahr erweitern neue 2.500 Dias die Sammlung; viele sind von Künstlern, deren Arbeit vorher noch nicht zu sehen war. Aber die Qualität der **Review**, sowohl als zeitgenössisches Dokument als auch als historische Sammlung, hängt von der Vollständigkeit in ihrer Berichterstattung ab. Das Glasmachen ist vielleicht eine der am besten dokumentierten visuellen Kunstrichtung aller Zeiten, trotzdem könnte es noch viel besser sein.



Für alte Leute ist es nicht ungewöhnlich, die Gegenwart zu beklagen, wenn sie sich an ihre Vergangenheit erinnern. Ich kenne die Symptome bei mir selbst. Hier ist das, was ich an der Gegenwart beklage (nachdem ich gerade 2.349 schnell wechselnde Dias gesehen habe): der stetige Niedergang bei Künstlern, die sich dafür entschieden haben oder wissen wie man Glas bläst. All die Techniken des Schleifens, Gießens, Verklebens und Bemalens grenzen allmählich diejenigen Qualitäten aus, die so viele zunächst zu dem Medium hingezogen haben. Glas wird zu einem unedlen Stein, einem Hans-Dampf-in-allen-Gassen bei der Imitation anderer Materialien. Ich habe menschliche Figuren gesehen, die aussehen, als wären sie in Kampher gegossen,

aspects of glass, the sensuality of the blown form and the applied bit, rich and transparent color, bright reflections, and prismatic refraction?

One of the best (if not the best) glassblowers in the United States, William Morris, sent us slides of Canopic jars and animal remains, incredible feats akin to the Blaschkas' flowers. But is he transcending or denying the material he works so magnificently?

The glass champion, in this curmudgeon's view, is still Dale Chihuly. He continues to explore, to invent, and to show us with extraordinary exuberance just how sumptuous glass can be. His color systems, his forms, and the very scale of his pieces are outrageous. Full of allusions to glass tradition, they are the epitome of vitreous seduction. If he had only sent in slides, I could show you what I mean.

Thomas S. Buechner (TSB)
Founding Director
The Corning Museum of Glass

klumpige Schalen aus durchscheinendem Zement, glatte Säрге aus rauchigem Topas und polierte Assemblagen so leuchtend wie Lucite®. Es gab eine Zeit, als stark glasierter Ton aussah wie Glas; jetzt wird Glas so bearbeitet, daß es wie unglasierter Ton aussieht. Gibt es eine Art wachsender Scham beim Erforschen und Ausnutzen der dem Glas eigenen Eigenschaften, hinsichtlich des Gespürs für die geblasene Form und Applikationen, vielfältige und transparente Farben, strahlende Reflektionen und prismatische Brechungen?

Einer der besten (wenn nicht gar der beste) Glasbläser in den USA, William Morris, hat uns Dias von Kanopen und tierischen Skeletten geschickt, unglaubliche Kunststücke, verwandt mit den Blumen der Blaschkas. Aber geht er über das Material hinaus, mit dem er so herrlich arbeitet, oder leugnet er es?

Der Glaschampion, aus dieser Brummbärensicht, ist immer noch Dale Chihuly. Er fährt weiter fort zu erforschen, zu erfinden und uns im Überfluß zu zeigen, wie prächtig Glas sein kann. Seine Farbenvielfalt, seine Formen und die ganze Bandbreite seiner Arbeiten ist außerordentlich. Voller Anspielungen auf die Glastradition, sind sie der Inbegriff gläserner Verführung. Wenn er wenigstens Dias eingeschickt hätte, könnte ich Ihnen zeigen, was ich meine.

Thomas S. Buechner (TSB)
Gründungsdirektor
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Year after year, the refrain of these pages is dissatisfaction with the term "new". After two days in search of something different, many jurors experience exasperation and despair, and beg for abandonment of the term. There can be no argument that the assessment of change is a subtle and subjective matter, and that what may be significant variation to me may seem like old news to you. Furthermore, in recent years, newness has become rather unfashionable. Some interpretations of Post-Modernism justifiably question the heavy burden of innovation inflicted on artists.

However, if we honestly evaluate our own criteria for the contemporary works that we most admire, "newness" is indeed a significant factor. It is an unfortunate predicament of the glass world that, as attempts to create serious sculpture have increased, so have the borrowing and repetition of ideas.

Derivativeness and its unquestioning acceptance have become "business as usual" within our small circle. Perhaps it is the recent worldwide economic crisis that has brought this predicament sharply to our attention. Among the few glass object makers enjoying commercial success during these financial hard times are a disproportionate number whose work warrants reevaluation. Here are some prominent examples from last year:

One installation, and its variations, occupied the featured spot in several international glass exhibitions. The piece mimics concepts and forms that have been explored more effectively for years by sculptors (largely from the field of fiber) using other light-transmitting materials. Even greater praise and attention were lavished on another glass grouping, and its variations, that comes uncomfortably near to duplicating previous well-documented work in clay. Of smaller scale was the most recent crop of complicated cut and laminated pieces. Most of this work, which at one time represented technical advancement, long ago ceased to contribute esthetically or thoughtfully to glass art - not to mention contemporary craft, design, and sculpture. Yet each new wave is heralded with great excitement.

My question is: why do so many curators, critics, dealers, and collectors - not to mention the artists - continue to succumb to such obvious entrapment? Is our focus so narrow that other important developments in art and craft are unknown? Does the reincarnation of ideas in our chosen material deserve admiration? Is a twist in technique or an increase in scale really sufficient to distinguish an object?

Look through any survey of glass painting and sculpture in the past five years, and make an honest assessment of the contents as art. I believe the single exhibition that successfully challenged the status quo was "Glass: Material in the Service of Meaning," curated by Ginny Ruffner for the Tacoma Art Museum in Washington State. The work included in that show used glass effectively to interpret, rather than recycle, ideas.

Jahr für Jahr wiederholt sich auf diesen Seiten die Unzufriedenheit mit dem Terminus „neu“. Nach zwei Tagen Suche nach etwas anderem, erleben viele Juroren Erbitterung und Verzweiflung und bitten um die Aufgabe dieses Terminus. Es kann kein Argument dafür geben, daß das Einschätzen von Veränderungen eine subjektive und subtile Angelegenheit ist und daß etwas, das für mich eine signifikante Veränderung darstellt, für jemand anderen altbekannt ist. Hinzu kommt, daß das Neue in den vergangenen Jahren ziemlich aus der Mode gekommen ist. Einige Interpretationen der Postmoderne zweifeln gerechterweise an der schweren Bürde des Innovativen, die Künstlern auferlegt ist.

Gleichwohl, wenn wir unsere eigenen Kriterien für die zeitgenössischen Arbeiten, die wir am meisten bewundern, ehrlich bewerten, ist das „Neue“ in der Tat ein ausschlaggebender Faktor. Es ist ein unglückliches Vorurteil der Glaswelt, daß mit den zunehmenden Versuchen erstzunehmende Plastiken zu schaffen, sich auch die Anlehnungen und Wiederholungen von Ideen gemehrt haben.

Das Abgeleitete und seine nicht hinterfragte Akzeptanz sind zum „business as usual“ in unserem kleinen Kreis geworden. Vielleicht ist es die gegenwärtige weltweite ökonomische Krise, die dieses Vorurteil so scharf in unser Blickfeld gerückt hat. Unter den wenigen Glasmachern, die in diesen finanziell harten Zeiten kommerziellen Erfolg genießen, sind überproportional viele, deren Arbeiten eine Neubewertung verbürgen. Hier sind einige prominente Beispiele aus dem letzten Jahr:

Eine Installation und ihre Variationen ist in den Mittelpunkt mehrerer internationaler Glasausstellungen gerückt. Das Stück ahmt Konzepte und Formen nach, die vor Jahren weit effektiver von Bildhauern (hauptsächlich auf dem Gebiet von Textil) erarbeitet worden sind, die andere Licht durchlässige Materialien verwenden. Noch größere Anerkennung und Aufmerksamkeit wurde an eine weitere Glasgruppe und ihre Varianten verschwendet, die dem Kopieren von bereits gut dokumentierten Arbeiten aus Ton, unangenehm nahekommt. Von geringerem Ausmaß war die jüngste Ausbeute bei kompliziert geschliffenen und laminierten Stücken. Die meisten dieser Arbeiten, die einstmal technischen Fortschritt repräsentierten, haben schon lange aufgehört, ästhetisch oder gedanklich zur Glas-Kunst beizutragen - vom zeitgenössischen Kunsthandwerk, vom Design und der Plastik zu schweigen. Trotzdem wird jede neue Welle mit großer Aufregung verkündet.

Ich frage mich: Warum fahren so viele Kuratoren, Kritiker, Händler und Sammler - von den Künstlern ganz zu schweigen - fort, solch offensichtlichen Irrtümern zu erliegen. Ist unser Blickfeld so eng, daß andere wichtige Entwicklungen in der Kunst und im Kunsthandwerk nicht bekannt sind. Verdient das „Sich-neu-ausdrücken“ von Ideen in dem von uns gewählten Material Bewunderung? Ist das Verknüpfen unterschiedlicher Ebenen oder das immer größer Werden wirklich ausreichend, um ein Objekt auszuzeichnen?

Newness is important.

I found that a lot of entries in **New Glass Review 14** satisfied my own new and good requirements. Within this group, two pieces are the most memorable.

Anna Skibska's **Tympanum** is a splendid interpretation of medieval cathedral decoration. Traditionally, the lunette that sits above a portal depicts scenes from the life of Christ. I find Skibska's web of transparency more powerful than the early narratives. It evokes spirituality rather than religious dogma.

The other object I return to is **Shiro Annular** by Jack Wax. Like **Tympanum**, this sculpture is mysterious, but not obscure or unintelligible. It provokes contemplation and wonder beyond the transient delight of obvious tricks. Various interpretations are suggested, with no one correct conclusion. The form of soft, hovering shapes is simple and uncontrived, yet it manages to suspend easy assumptions about blown glass and beauty.

These qualities will not hold the same attraction for a viewer seeking literal meaning and an unobstructed path to understanding. Sometimes we are wise to ask for guidance. Lack of thought and sensitivity can be mistaken for, or misrepresented as, artistic concepts so sophisticated that they defy comprehension by the humble viewer. Nonetheless, art must be permitted to be inexplicable, as it must be expected to be intelligent.

Both Wax and Skibska have been included in **New Glass Review** more than once – and with good cause. If you look through past issues, you will find the only published chronological record (spotty as it is) of both of these artists. Neither of them appears in the big glass surveys, and both of them lack commercial representation in the United States.

There is new art made of glass that rivals the best in any medium, but often it cannot be found in galleries, museum exhibitions, or private collections. The responsibility is ours to seek it out from an educated and discriminating perspective.

Susanne K. Frantz (SKF)
Curator of 20th-Century Glass
The Corning Museum of Glass

Blättern Sie irgendeinen Überblick über Glasmalerei und Skulptur aus den letzten fünf Jahren durch, und nehmen Sie eine ehrliche Einschätzung der Arbeiten als Kunst vor. Ich glaube, die einzige Ausstellung, die den Status quo herausgefordert hat, war „Glass: Material in the Service of Meaning“, die von Ginny Ruffner für das Tacoma Art Museum in Washington State betreut wurde. Die Arbeiten, die dort gezeigt wurden, setzten Glas eindrucksvoll ein, um Ideen zu interpretieren und nicht um sie zu recyceln.

Das Neue ist wichtig.

Ich bin der Meinung, daß viele Einsendungen für die **New Glass Review 14** meinen eigenen neuen und bewährten Anforderungen entsprachen. Innerhalb dieser Gruppe sind zwei Arbeiten besonders erwähnenswert.

Anna Skibskas **Tympanum** ist eine großartige Interpretation des Schmucks mittelalterlicher Kathedralen. Traditionellerweise stellt die Lünette, die oberhalb eines Portals angebracht ist, Szenen aus dem Leben Christi dar. Ich finde Skibskas transparentes Gewebe ausdrucksstärker als die frühen Darstellungen. Es vermittelt eher Spiritualität als religiöses Dogma.

Das andere Objekt, auf das ich mich beziehe, ist **Shiro Annular** von Jack Wax. Wie **Tympanum** ist diese Plastik geheimnisvoll, dabei aber weder dunkel noch unverständlich. Sie ruft Kontemplation und Verwunderung hervor, jenseits eines flüchtigen Entzückens über offensichtliche Kunstgriffe. Verschiedene Interpretationen werden ohne konkrete Schlußfolgerungen angedeutet. Die Form weicher, schwebender Gestalten ist einfach und absichtslos, trotzdem gelingt es ihr, vage Vermutungen über geblasenes Glas und Schönheit außer Kraft zu setzen.

Diese Eigenschaften üben auf einen Beobachter, der nach wörtlicher Bedeutung und einem ungehinderten Zugang sucht, nicht den gleichen Reiz aus. Manchmal sind wir klug genug, nach einer Führung Ausschau zu halten. Ein Mangel an Gedanken und Gefühl kann fälschlicherweise für ein künstlerisch so raffiniertes Konzept gehalten werden, daß sie sich dem Verstehen durch den einfachen Betrachter widersetzen. Gleichwohl muß es der Kunst gestattet sein, nicht erklärbar zu sein, genauso wie man erwarten darf, daß sie intelligent ist.

Beide, Wax und Skibska, sind mehr als einmal in die **New Glass Review** aufgenommen worden – und das mit gutem Grund. Wenn Sie alte Ausgaben aufschlagen, werden Sie als einzige veröffentlichte Chronologien (so merkwürdig das ist) die über diese beiden Künstler finden. Keiner von beiden taucht in den großen Glasübersichten auf, und beiden fehlt eine kommerzielle Vertretung in den USA.

Es gibt neue Kunst aus Glas, die mit dem Besten in jedem anderen Medium mithalten kann, aber meistens findet man sie nicht in Galerien, Museumsausstellungen oder privaten Sammlungen. Es obliegt unserer Verantwortung, sie von einem geschulten und urteilsfähigen Standpunkt aus auszuwählen.

Susanne K. Frantz (SKF)
Kuratorin für Glas des 20. Jahrhunderts
The Corning Museum of Glass (Übersetzung HGR/UK)

Having reviewed the first **New Glass** in 1976, I had a special opportunity as a member of the **New Glass Review 14** panel to reflect on the growth and change of the international art glass movement during the past 17 years.

In reviewing works from 35 countries, it is obvious that the contemporary art glass movement is an expanding global network. While stylistic characteristics often exist in areas that have strong glass traditions, the entries in general reflected the increasing influence of communication through magazines, international exhibitions, conferences, and educational exchange programs. In addition, the mobility of the artist today – to share his or her expertise, to explore a learning experience, or to work in a foreign atelier – has strengthened the international glass community. While our panel did not review entries by country, we were supplied with a list that indicated national response. The number of artists who submitted from some of the known active areas, such as the Scandinavian countries, was disappointing. Japan was especially impressive, with the largest number of entries outside the United States. With contemporary glass truly a global art today, I expect that it will continue to grow through international exchange.

W Weil ich schon an der ersten **New Glass** von 1976 teilgenommen habe, ergab sich für mich als Mitglied bei der **New Glass Review 14** jetzt die besondere Gelegenheit, Überlegungen zu Wachstum und Veränderungen in der internationalen Glaskunstszene während der vergangenen 17 Jahre anzustellen.

Bei der Durchsicht von Arbeiten aus 35 Ländern wird deutlich, daß die zeitgenössische Glaskunstbewegung wie ein expandierendes globales Netzwerk ist. Während stilistische Charakteristika oft in Gebieten mit ausgeprägten Glastraditionen vorkommen, spiegeln die Eingänge insgesamt den wachsenden Einfluß von Kommunikation durch Zeitschriften, internationale Ausstellungen, Konferenzen und Studienaustauschprogramme. Zusätzlich hat die Mobilität des Künstlers von heute – der Austausch von Fachwissen, das Experimentieren in der Praxis oder das Arbeiten in Glasateliers – die internationale Gemeinschaft gestärkt. Obwohl unsere Gruppe die eingereichten Arbeiten nicht nach Ländern betrachtete, erhielten wir eine Liste, die die Beteiligung nach Nationalitäten angab. Die Zahl der Künstler aus den skandinavischen Ländern war enttäuschend. Japan, mit den meisten Einsendungen außerhalb den USA, war besonders beeindruckend. Vom zeitgenössischen Glas, heute

Entries from both studio and production factories were reviewed without separation. **New** as the thematic focus of this annual competition was the biggest challenge. While we were briefed as to the intent, it became difficult to define; as a result, each member of the review committee developed his or her own criteria. I used a very broad interpretation by aiming for an overall selection of artists' works that portrayed the panorama of glassmaking in 1993. In a few cases, I thought that the work was breaking new ground, but I selected a greater number of works because they expressed a strong artistic statement, were technically well executed, and represented something unique. For known artists' work, drastic change was not a decisive criterion. While some artists' work changes yearly, the work of most artists evolves slowly.

I believe the important purpose of this annual review is to give new or emerging artists an opportunity to become known. I was pleased that one-fourth of the artists we reviewed submitted work for the first time, and that 16 of these works were included in our final selection.

Any international competition such as **New Glass Review** is based on what is submitted. While many established artists sent slides, a vast number of known international glass artists chose not to submit. Therefore, the final selection does not give a complete overview of the field. However, it does give a sense of trends and hints of new directions. In looking at the material submitted as a whole, compared with 17 years ago, it is obvious that the field has grown in size, both in the number of artists and in the new geographical areas engaged in some form of glassmaking. The work in general is more stylistically diversified, technically outstanding, mature, and refined. Looking at more than 2,300 entries leaves one with the impression that there are many very accomplished artists who have mastered almost every traditional skill and invented many new interpretations.

But while the review demonstrated the growth and accomplishments of the glass movement, it also exposed some of its weaknesses. There is a monotony to a lot of the work. After my review session in Corning, I looked back at some of the early **New Glass** publications for comparison. This left me with the feeling that some of the same problems that existed in the beginning of the Studio Glass Movement have not changed and are still issues today.

I believe that one of the main weaknesses is the artists' lack of focus and intent. While it is often a challenge for artists to be objective about their own work, one frequently senses that their motive is to be different or to relate to that which has already gained status. Many artists try to create sculpture, when perhaps their strength is in making functional objects, or vice versa.

For the sake of clarity, works submitted can be categorized into three general areas: those created with a functional intent, those created as purely artistic statements that parallel developments in the fields of contemporary painting and sculpture, and those created for architectural space, which often require collaboration with an architect or interior designer. All three areas may identify with the craft and decorative art traditions, or they may be conceptual and innovative. All are very valid, significant areas for any glass artist to explore. However, the increasing influence of the **art market** is evident in the studio movement. Usually, a unique goblet may sell for less than a hundred up to a few hundred dollars, while a mediocre sculpture can bring thousands. Most artists today are attracted by the opportunity to sell their work at a high figure, and galleries promote those works that bring in more money. Collectors acquire what is presented to them.

As I reflected on this two-day slide review, I thought that many works indicated a superficial effort to create mainly to be different. If there was any one consistent problem, it was not knowing when to stop, not realizing that less may be more.

My wish for future directions of glass would be that we celebrate the functional object. It would be wonderful to see some new ideas, not only in bowls and goblets, but also in the hundreds of things that we use in our daily lives – glass objects for our offices, kitchens, bedrooms, and gardens. It would be great to see more artists who are making conceptual statements take some bold, new steps with the medium of glass, free of the restrictions of the glass process and the influence of the marketplace. For public spaces, glass art has vast potential, which often follows very conservative paths. Current technology offers endless possibilities for architectural enrichment. In general, I think that the glass art movement is enjoying a comfortable public spotlight with an

einer wirklich weltumspannenden Kunstrichtung, erwarte ich, daß sie durch den internationalen Austausch wachsen wird.

Ohne sie zu trennen, wurden die Einsendungen sowohl von Studios als auch aus der seriellen Fertigung betrachtet. Das **Neue**, als thematischer Schwerpunkt dieses jährlichen Wettbewerbs, war die größte Herausforderung. Da wir durch das Vorhaben zu Einschränkungen aufgerufen waren, wurde seine Definition schwierig; deshalb entwickelte jedes Mitglied des Review-Komitees eigene Kriterien. Ich fand zu einer sehr weitläufigen Interpretation, indem es mir darauf ankam, eine umfassende Auswahl zu treffen, die das gesamte Spektrum des Glasschaffens von 1993 wiedergibt. In wenigen Fällen war ich der Meinung, daß eine Arbeit eine neue Qualität erreicht hat, eine größere Zahl von Arbeiten wählte ich aufgrund ihrer starken künstlerischen Aussage, weil sie technisch gut ausgeführt waren und etwas Besonderes repräsentierten. Für die Arbeiten von bekannten Künstlern waren radikale Veränderungen nicht das ausschlaggebende Kriterium. Während die Arbeiten einiger Künstler sich jedes Jahr ändern, entwickeln sich die Arbeiten der meisten langsam.

Ich denke, das wichtigste Ziel dieser jährlichen Review ist es, neuen oder gerade auftauchenden Künstlern, eine Chance zu geben. Ich war erfreut, daß ein Viertel der beteiligten Künstler zum ersten Mal Arbeiten eingereicht hat und daß 16 dieser Arbeiten in unsere Endausscheidung gekommen sind.

Jeder internationale Wettbewerb wie die **New Glass Review** basiert auf dem, was eingereicht wird. Während viele etablierte Künstler Dias geschickt haben, hat eine Vielzahl bekannter internationaler Glaskünstler sich dafür entschieden, nicht teilzunehmen. Aus diesem Grund gibt die endgültige Auswahl keine komplette Übersicht. Dennoch macht sie Trends und Anzeichen für neue Richtungen sichtbar. Wenn man insgesamt das eingereichte Material, verglichen mit dem von vor 17 Jahren, betrachtet, wird deutlich, daß der Bereich größer geworden ist, sowohl in bezug auf die Zahl der Künstler als auch hinsichtlich neuer geographischer Gebiete, die sich in irgendeiner Form dem Glasmachen widmen. Allgemein sind die Arbeiten stilistisch ausgefeilter, technisch herausragend, reif und verfeinert. Wenn man mehr als 2300 Einsendungen betrachtet, entsteht der Eindruck, daß es viele sehr fähige Künstler gibt, die nicht nur fast jede traditionelle Technik beherrschen, sondern auch zu vielen Neuinterpretationen gefunden haben.

Aber während die Durchsicht des Anwachsens und die Leistungen der Glasbewegung veranschaulichte, stellte sie auch einige ihrer Schwächen heraus. In vielen Arbeiten findet sich eine Monotonie. Nach meiner Review-Sitzung in Corning habe ich zum Vergleich einige der frühen **New Glass**-Veröffentlichungen herangezogen. Das hat in mir den Eindruck hinterlassen, daß einige der alten Schwierigkeiten, die bereits zu Beginn der Studioglasbewegung da waren, sich nicht geändert haben und heute noch nachwirken.

Ich glaube, daß eine der Hauptschwächen der Mangel der Künstler an Konzentration und Intention ist. Während es oft eine Herausforderung für Künstler ist, ihrem eigenen Werk objektiv gegenüberzustehen, spürt man häufig, daß ihr Motiv darin besteht, sich von dem zu unterscheiden – oder dazuzugehören – was bereits einen Stellenwert erreicht hat. Viele Künstler versuchen skulptural zu arbeiten, während ihre Stärke vielleicht darin liegt, funktionale Gegenstände zu entwerfen oder umgekehrt.

Um der Klarheit willen kann man die eingereichten Arbeiten in drei generelle Kategorien einteilen: jene, die mit einer funktionalen Intention entstanden sind, jene, die als rein künstlerische Aussage entstanden sind, parallel zu den Entwicklungen in den Bereichen der zeitgenössischen Malerei und Plastik, und jene, die für einen Raum in der Architektur entstanden sind, der oft die Zusammenarbeit mit einem Architekten oder Interiordesigner erfordert. Alle drei Bereiche können mit Traditionen aus dem Bereich der angewandten und dekorativen Künste gleichgesetzt werden, sie können aber auch konzeptorientiert und innovativ sein. Für jeden Glaskünstler sind das noch immer gültige, bedeutsame Gebiete, die es zu erforschen gilt. Gleichwohl ist der wachsende Einfluß des **Kunstmarktes** auf die Studiobewegung offensichtlich. Für gewöhnlich kann ein Unikat-Kelch zwischen unter und bis zu mehreren hundert Dollar verkauft werden, während eine mittelmäßige Skulptur tausende bringen kann. Die meisten Künstler werden heute von der Möglichkeit gereizt, ihre Arbeiten zu einem sehr hohen Preis zu verkaufen, und Galerien promoten eben diese Arbeiten, die mehr Geld bringen. Sammler erwerben das, was man ihnen vorführt.

Wenn ich über die zwei Tage während der Durchsicht nachdachte, kam es mir so vor, als ob viele Arbeiten eine oberflächliche Anstrengung

ever expanding audience. Artists are enjoying this acceptance and financial support system, which is greater than in any other craft discipline. But the energy and spontaneity that were present in the 1960s, when the Studio Glass Movement emerged, are missing today. If today's glass artists, with their technical mastery, can recapture some of that spirit of spontaneity and invention, an exciting new era in contemporary glass will emerge.

I applaud the efforts of The Corning Museum of Glass, which has conducted the **New Glass Review** for 17 years. The Museum has promoted the results internationally and created archives for all the slides that have been submitted each year. This is an ambitious program, with a small staff. Having juried hundreds of competitions in the past, I was really impressed with the meticulous organization of the materials and the very fair process used. As difficult as it is to review through photography, I believe that the staff has developed a system that is as good as any slide review I have experienced. It was also enjoyable to work with much-respected Museum colleagues Susanne K. Frantz and Tom Buechner, and the talented artists Erwin and Gretel Eisch, who brought an important artists' viewpoint with an international perspective.

Paul J. Smith (PS)
Director Emeritus, American Craft Museum,
and art consultant, New York City

verriet, in erster Linie etwas zu schaffen, das anders ist. Wenn es ein durchgängiges Problem gab, dann, daß man nicht weiß, wann man aufhören muß und nicht realisiert, daß weniger mehr sein kann.

Mein Wunsch für zukünftige Ausrichtungen im Glas wäre es, daß wir den funktionalen Gegenstand **feiern**. Es wäre wunderbar, einige neue Ideen zu sehen, nicht nur was Schalen und Kelche angeht, sondern auch all die hundert Dinge, die wir in unserem täglichen Leben benutzen – Glasgegenstände für unsere Büros, Küchen, Schlafzimmer und Gärten. Es wäre großartig mehr Künstler zu sehen, die grundsätzliche Überlegungen anstellen, die einige kühne, neue Schritte mit dem Medium Glas wagen, unabhängig von den Einschränkungen bei der Glasverarbeitung und den Einflüssen durch den Markt. Für den öffentlichen Raum stellt die Glaskunst ein ungeheures Potential bereit, das oft in sehr konservativen Bahnen verläuft. Generell gesehen glaube ich, daß die Glaskunstbewegung im Brennpunkt des öffentlichen Interesses steht, mit einem immer größer werdenden Publikum. Künstler erfreuen sich dieser Anteilnahme und der finanziellen Unterstützungen, die in diesem Bereich reichlicher sind als in jeder anderen kunsthandwerklichen Disziplin. Trotzdem fehlt heute die Energie und Spontanität, die in den 60er spürbar war, als die Studioglasbewegung aufkam. Wenn die Künstler von heute mit ihrer technischen Meisterschaft etwas von dem Geist dieser Spontanität und dem Erfindungsreichtum zurückerobern können, dann wird eine aufregende neue Ära im zeitgenössischen Glas anbrechen.

Mein Beifall gilt den Anstrengungen des Corning Museum of Glass, das die **New Glass Review** schon seit 17 Jahren durchführt. Das Museum hat die Ergebnisse international bekanntgemacht und ein Archiv geschaffen für all die Dias, die jedes Jahr eingereicht worden sind. Nachdem ich in der Vergangenheit bei Hunderten von Wettbewerben juriert habe, war ich wirklich von der äußerst gewissenhaften Organisation und dem sehr fairen Auswahlprozeß beeindruckt. So schwierig es ist, etwas aufgrund einer Photographie zu beurteilen, so sehr denke ich, daß die Mannschaft ein System entwickelt hat, das so gut ist wie jede Diadurchsicht, die ich miterlebt habe. Außerdem war es ein Vergnügen, mit den alleseits geschätzten Museumskollegen Susanne K. Frantz und Tom Buechner und den begabten Künstlern Erwin und Gretel Eisch zusammenzuarbeiten, die den wichtigen Standpunkt von Künstlern mit internationalen Perspektiven verknüpfen.

Paul J. Smith (PS)
Direktor des American Craft Museums a. D.
und Art Consultant, New York City (Übersetzung HGR/UK)

A metal monster flew us and other passengers over the ocean. Time flew with us, and we arrived in New York only three hours later. Gretel and I made use of the trip to take in Manhattan; we saw the Metropolitan Museum and strolled down Fifth Avenue and through Central Park. The imposing surroundings started to make an impact on us: we were in America.

A few hours later, we landed in Elmira. Mary Buechner and Susanne Frantz were already waiting for us. Then, in Corning, the hospitality really started. In Thomas Buechner's studio, a few women and men were painting a pretty young girl's portrait. It was like at home in "Tom's Hall", the painting workshop at "Bild-Werk Frauenau".

We started the next day at 9 a.m. on the dot. Charlene Holland and Barbara Miller showed us 2,349 slides, which Barbara had sorted into dozens of carousels. Tom introduced us to Paul Smith, director of the American Craft Museum in New York for many years, and then explained to us what we were to do. One hundred slides representing quality and innovation were to be selected. Then it began – slides, slides, and more slides. In the beginning, I could still see the people behind the pictures, still feel the work and care involved in every picture. Eight hundred eighty pairs of eyes were looking up at me, hoping to be selected, as I raised my hand to say "yes" or remained still.

Life first. That has been my main principle for a long while, and so the inevitable came about: I raised my hand in approval far too often. My social ego received its first dent as Tom pointed out to me that my wife, Gretel, had the same voting rights as I (we shared one of the four votes). This called for a compromise. We came to decisions by tapping out our feelings in a kind of code, and by the pressure of hands. Of course, we would have liked to discuss each slide longer, but that would have meant taking weeks to make our selection. In the final stages, it became clear that we weren't familiar enough with the international

Ein metallenes Monster flog uns und weitere Passagiere über den Ozean. Die Zeit flog mit uns, so daß wir bereits drei Stunden später in New York ankamen. Den langen Aufenthalt nutzten Gretel und ich für einen Abstecher nach Manhattan, wir sahen das Metropolitan Museum und schlenderten die Fifth Avenue und den Central Park hinunter. Ein imposanter Eindruck baute sich in uns auf: wir waren in Amerika.

Ein paar Stunden später landeten wir in Elmira, Mary Buechner und Susanne Frantz warteten schon auf uns. Dann in Corning empfing uns Gastfreundschaft; in Thomas Buechners Malerstudio saßen ein paar Frauen und Männer und malten das Porträt einer hübschen jungen Frau. Wir fühlten uns wie zu Hause in „Tom's Hall“, der Malerwerkstatt des Bild-Werk Frauenau.

Am nächsten Morgen Punkt 9 Uhr ging's los. Charlene Holland und Barbara Miller hatten 2349 Dias in ein paar Dutzend Karussells sortiert. Tom stellte uns Paul Smith, den langjährigen Direktor des American Craft Museum in New York, vor und sprach ein paar Sätze zur Einführung, wie uns auf den Auswahlprozeß hin. Hundert Dias sollten gefunden werden, die Qualität und Neuheit vorstellen. Dann ging's los, Dias, Dias und wieder Dias. Am Anfang sah ich noch die Menschen, die hinter den Abbildungen standen, wußte, daß mit jedem Bild Arbeit und Mühe verbunden war. 880 Augenpaare und ihre Hoffnung auf Aufwertung schauten auf mich, wenn ich meine Hand zum „Yes“ erhob oder schwieg.

Leben zuerst – das ist meine Grundeinstellung seit langem, und so kam es wie es kommen mußte, daß ich viel zu oft meine Hand zum „Yes“ erhob. Erst als mich Tom darauf aufmerksam machte, daß meine Frau Gretel das gleiche Stimmrecht hat wie ich (wir beide hatten zusammen eine Stimme von vier), bekam mein Sozialego den ersten Knick. Ab nun war Kompromiß angesagt. Über Klopf- und Berührungszeichen einigten wir uns auf Yes oder No, und wir beide hätten natürlich gerne über jedes Dia längere Zeit diskutiert. Daß damit die Jurierung länger als eine Woche

glass scene. Susanne told us that some works we had selected were similar to others that had been submitted in previous years, and so they were no longer "new." Naturally, I have my own feelings about the word quality; in fact, I'd like to say straight away that it makes me feel rather uneasy. This word is abused all too often in the supermarket, in politics, and, above all, in technology. In glass production, "quality" is frequently understood as pure and bubble-free glass. I would not give any prizes for that kind of quality.

"Is There Life in Your Art?" was the title of my speech to the 1991 Glass Art Society conference. Life is the criterion with which I looked at and judged the slides. A glass object is not alive, of course; it is worked material in which the spirit, craft, and imagination of the maker are represented. I did a farewell drawing for Susanne with the title "A Jury Is Searching for Quality - and Lady Beauty Smiles." I was trying to say that beauty is more than quality. Beauty is what we're all looking for. In my work, I insist on beauty that challenges, beauty that looks for pictures. Here I see the driving force as coming from the individuality of the artist, the root of the creative process.

I was glad to see little sympathy left among the jurors for abstract perfectionism - effects with light and tricks with materials. *Perfectionism Kills Language* was the title of one of my glass sculptures last year. And since perfectionism is never compatible with life, I reject art that tries to go in that direction. "Introduce modern methods of production and distribution to no matter what homogeneous group, and you will kill its art overnight," wrote Quentin Bell in his book *Bad Art*. I have nothing to add to this quotation. I would like to say only that it made me think a lot. A large part of art production today defines itself, not in human, but in market terms, and that's why we have this confusion in art - and not only in art. The word *art* has lost its value, and so it is no wonder that in the glass movement, too, the word art - glass art - is controversial. For my part, I would like to say that art is the big in - between - **the code between abstraction and figuration, the love between man and woman, the relationship between humanity and nature, the brake between two wheels, the mediation between business and death, the dusk between day and night, the color between black and white, the gateway between inside and outside, the purgatory between heaven and earth, the energy between the atoms, the imagination between reality and utopia, the air between the glassblower's pipe and the hot glass, the road from the start to the goal, the everyday life between past and future, the calm between frenzy and stiffness, the humor between the lines.**

In Frauenau now, looking back at the year 1964, thinking of my first visit to The Corning Museum of Glass, as I stood before the magnificent glass collection, shy and full of wonder, hearing Harvey K. Littleton explaining to the then director, Paul Perrot, his visionary ideas about glass as a medium for the artist and about glassmaking in the art departments, it seems to me that a lot has changed in the intervening years - and not just in the Corning Museum. During the last 30 years, a wonderful, lively international glass movement has grown out of those modest but determined experiments. That inhibited and heavily demarcated design ideology was overcome, and the way to great things was clear for glassmaking.

It was only an accident that brought the Littleton-Corning tradition and my Bavarian-Bohemian glass tradition together. They combined to build a bridge between cultural history and the demands of modern times. I see now that the two people who came together were completely different from each other. Harvey's abstraction and determination and my baroque figuration met in the common aim of bringing glass art and freedom closer together. This could never have been achieved by means of planning and organization - and that's why it is so important that the freedom of art is deeply rooted in every democratic society.

Art as the human distance between opposites - art as the great unknown - as chance, planning, and beauty.

Erwin Eisch (E&GE)

Artist

Frauenau, Federal Republic of Germany

(Translated by Steven Powell)

gedauert hätte, versteht sich von selbst. Bei der letzten und entscheidenden Auswahl wurde es deutlich, daß wir die internationale Glasszene nicht gut genug kannten. Von Susanne Frantz erfuhren wir, daß Arbeiten, die wir auswählten, genauso oder so ähnlich bereits in den vergangenen Jahren eingeliefert wurden - „neu“ waren sie dann schon nicht mehr. Über den Begriff „Qualität“ habe ich natürlich meine eigene Meinung und möchte gleich sagen, daß ich Unbehagen mit diesem Begriff verbinde.

Allzuoft ist dieser Begriff im Supermarkt, in der Politik und vor allem von der Technologie mißbraucht worden. Auch im Bereich der Glasproduktion ist Qualität nicht selten mit reinem und blasenfreiem Glas gekoppelt. Diese Art von Qualität würde ich auf keinen Fall prämiieren.

„Is There Life in Your Art?“ habe ich bei meinem Vortrag bei der GAS-Konferenz 1991 gefragt. „Leben“ ist der Maßstab für mich, mit dem ich die Dias angeschaut und beurteilt habe. Nun weiß ich natürlich, daß ein Glasobjekt nichts Lebendiges ist, sondern bearbeitetes Material, in dem Geist, Handwerk und Imagination des Machers repräsentiert sind. Für Susanne Frantz habe ich zum Abschied eine Zeichnung mit dem Titel gemacht: „A Jury is Searching for Quality - and Lady Beauty Smiles“. Schönheit, will ich damit sagen, ist mehr als Qualität. Schönheit ist es, die wir alle suchen. In meinen Arbeiten setze ich auf Schönheit, die mich herausfordert und die nach Bildern sucht. Dabei sehe ich in der Individualität des einzelnen die treibende Kraft, sehe die Wurzel im kreativen Prozeß.

Froh bin ich, daß innerhalb der Jury nur noch ganz wenig Sympathie für abstrakten Perfektionismus, Materialreize und Lichteffekte da war. *Perfectionism Kills Language* war der Titel einer meiner Glasskulpturen im vergangenen Jahr. Und weil Perfektionismus mit Leben nie vereinbar ist, darum lehne ich Kunst ab, die in diese Richtung zieht. „Introduce modern methods of production and distribution to no matter what homogeneous group and you will kill its art over night“ sagt Quentin Bell in seinem Buch *Bad Art*. Diesem Zitat möchte ich hier nichts mehr hinzufügen. Ich möchte nur sagen, daß mich dieser Satz sehr nachdenklich gemacht hat. Ein großer Teil der Kunstproduktion von heute definiert sich nicht human, sondern marktgemäß und darum haben wir diese Konfusion im Bereich der Kunst - und nicht nur dort. Das Wort Kunst hat seinen Wert eingebüßt, und so ist es kein Wunder, daß auch innerhalb der Glasbewegung der Begriff *Kunst* - Glaskunst - umstritten ist. Für mich, das möchte ich trotzdem sagen, ist Kunst das große Dazwischen - **der Code zwischen Abstraktion und Figuration, die Liebe zwischen Mann und Frau, das Verhältnis zwischen Mensch und Natur, die Bremse zwischen zwei Rädern, die Meditation zwischen Geschäft und Tod, die Dämmerung zwischen Tag und Nacht, die Farbe zwischen Schwarz und Weiß, das Tor zwischen innen und außen, das Fegefeuer zwischen Himmel und Hölle, die Energie zwischen den Atomkernen, die Imagination zwischen Wirklichkeit und Utopie, die Luft zwischen der Glasmacherpfeife und dem heißen Glas, der Weg zwischen Start und Ziel, das alltägliche Leben zwischen Vergangenheit und Zukunft, die Gelassenheit zwischen Hektik und Sturheit, der Humor zwischen den Zeilen.**

Wenn ich nun von Frauenau aus auf das Jahr 1964 zurückblicke und an meinen ersten Besuch im Corning Museum of Glass denke, als ich schüchtern und voller Staunen vor der großartigen Glassammlung stand und dabei war, als Harvey K. Littleton dem damaligen Direktor Paul Perrot seine visionären Ideen von Glas als Medium für die Künstler, vom Glasmachen in den Art-Departments erläuterte, dann möchte ich feststellen, daß sich in den vergangenen Jahren nicht nur im Corning Museum viel verändert hat. Aus bescheidenen, aber zielstrebigem Versuchen und Bemühungen von damals ist in den vergangenen 30 Jahren eine vitale, wunderbare internationale Glasbewegung entstanden. Die arbeitsteilige und verklemmte Design-Ideologie wurde überwunden und dem Glasmacherhandwerk der Weg zu Höchstleistungen geebnet.

Ein Zufall führte die Littleton-Corning-Tradition und meine bayerisch-böhmische Glastradition zusammen und baute eine Brücke zwischen Kulturgeschichte und den Bedürfnissen von heute. Jetzt darf ich sagen, daß hier zwei total verschiedene Menschen zusammen kamen. Harveys Abstraktion, seine Zielstrebigkeit und meine barocke Figuration trafen sich in dem gemeinsamen Bemühen, Glas-Kunst und Freiheit einander näherzubringen. Mit Planung und Organisation wäre dies alles nicht gelungen, und darum ist es so wichtig, daß die Freiheit der Kunst in jeder demokratischen Gesellschaft fest verwurzelt ist.

Kunst als humane Distanz zwischen den Gegensätzen - Kunst als die große Unbekannte - als Zufall, Planung und Schönheit.

Erwin Eisch (E&GE), Künstler

Frauenau, Deutschland

I would very much like to thank Susanne Frantz and Thomas Buechner for the invitation to take part in the selection of slides for the 1993

New Glass Review. It was a great experience to see so much work in glass all at once, and it was good training in being spontaneous, since we had to make our decisions so quickly. This is something that doesn't really suit me, and it often pricks my conscience. Therefore, I found it difficult to reduce Erwin's initially generous selection and my own favorites. There was not much time to take all the points into consideration, to weigh everything, and then to make a decision. We hardly ever knew who or what was behind the slides - there were too many names that meant nothing to us. But, after all, this was supposed to be about the objects, not the people. Quality, expression, independence - and, above all, newness - were required.

The fact that some of the items selected do not represent any great development in the artists' work shows that we, the jury, wanted most of all to indicate what direction, according to our experience and opinion, art (not only glass art) might take in the future. Where is new language appearing, new regularity and form, after all the years of abstraction, speechlessness, and mere letting go? So a fantastic glass engraving, old from the handcraft point of view but totally new in its objectivity, couldn't be left out just because the artist had not changed the external form, the manner of speaking. The same was true of a number of paintings on glass and works in flat glass.

What we selected is not the kind of annual review that museum people may have to do, showing the development in glass sculptures and windows. Our aim was to seek out a tendency, a movement that could point the way. Here, of course, our own pleasure in the objects was an important criterion. To "like" something means to be able to feel one's way into it, to relate to it, because one is searching in the same direction, on the same road. In the end, art comes alive only insofar as the individual can derive something personal from the picture or sculpture.

My road - our road - leads in the direction of poetry and abstraction, language and ornament, or chance and intention, where each artist can find a way to express his or her feelings. For me, the material itself has always been only a means to an end, and for that reason, I couldn't really relate to the many undoubtedly stylish and skillfully made *pâte de verre* objects, or to many of the architectural glass montages. I hope I will be forgiven for that. There is, to be sure, no other material so beautiful and seductive as glass. And so there can be no good glass sculpture that does not give the glass as a medium something to say in its own right. But this should not become the major or exclusive interest, just as the process, with all its chance and charm, should not become an end in itself. The glass must be overcome, yet still remain glass.

It was a pleasure to see that after 25 years of the Studio Glass Movement, this material, with its multitude of craft traditions, has finally been recognized as an artistic medium, and is being applied in so many ways. If all the experiments with *pâte de verre*, skillful molding techniques, and new avenues opened up by hot glass colors and techniques at the kiln lead to a rebirth of language and imagination, glass will soon be a more interesting material for art than bronze and the other traditional sculptural media.

Perhaps in a few years it will be necessary to make a distinction in the **New Glass Review** between the beautiful games played with utensils that have always been made of glass and sculpture - that is to say, art - that happens to be made of glass because it was at hand or because the artist felt at home in the medium.

Gretel Eisch (E&GE)

Artist, Frauenau, Federal Republic of Germany

(Translated by Steven Powell)

Für die Einladung, bei der Auswahl der Dias für die **New Glass Review** 1993 mitzuarbeiten, möchte ich mich bei Susanne Frantz und Thomas Buechner herzlich bedanken. Es war ein großes Erlebnis, so viele Arbeiten aus Glas auf einmal zu sehen, und es war eine gute Erfahrung in bezug auf die Spontaneität, die erforderlich war, da die Entscheidungen schnell fallen mußten - was mir nicht so liegt und meiner Gewissenhaftigkeit in solchen Dingen im Wege steht. So fiel es mir schwer mitzuhelfen, Erwins anfänglich großzügige Auswahl und meine eigenen Favoriten um die Hälfte zu verringern. Es war nicht viel Zeit da um zu überlegen, abzuwägen und allen Kriterien Spielraum zu lassen. Wir wußten fast nie, wer oder was hinter den Dias stand - zu viele Namen waren es, die uns nichts sagten. Aber es sollte ja auch hauptsächlich um die Dinge selbst gehen. Qualität war gefragt, Ausdruck und Eigenständigkeit. Vor allem aber das „Neue“.

Daß nun trotzdem einige Arbeiten unter den Ausgewählten sind, die keine großen Veränderungen im Schaffen des Künstlers spiegeln, zeigt, daß uns, den eingeladenen Juroren, vor allem das Bedürfnis zugrunde lag, in die Zukunft zu weisen, anzudeuten, wie es mit der Kunst (nicht nur der Glaskunst) nach unserer Erfahrung und Meinung, in etwa weitergehen könnte: wo sich eine neue Sprache bildet, eine neue Gesetzmäßigkeit und Form, nach all den Jahren der Abstraktion, des Rinnenlassens und der Sprachlosigkeit. Da konnten wir natürlich eine phantastische Glasgravur, die in bezug auf das Handwerk alt, aber von der Gegenständlichkeit her total neu ist, nicht weglassen, nur weil der Künstler in der äußeren Form - seiner Art zu sprechen - gleich geblieben ist. Dasselbe war bei einigen Flachglasarbeiten und Malereien der Fall.

So wählten wir nicht einen Jahresüberblick aus, der die Entwicklung von Glaskulpturen und Glasfenstern zeigt, wie es vielleicht Museumsleute tun müssen, sondern es ging uns darum, eine mögliche Tendenz, eine richtungweisende Bewegung auszusuchen. Dabei war natürlich auch das „Gefallen“ ein Maßstab. Gefallen heißt, mit etwas umgehen bzw. etwas nachfühlen zu können, weil man selbst in der Richtung sucht und somit auf dem gleichen Weg ist. Letztlich wird Kunst nur so weit lebendig, wie jeder einzelne aus dem jeweiligen Bild oder der jeweiligen Skulptur etwas herausfühlen und zu seinem Eigenen machen kann.

Mein - bzw. unser - Weg geht in Richtung Poesie und Abstraktion, man könnte auch sagen Sprache und Ornament oder Zufall und Idee; damit jeder Mensch in seinem jeweiligen Befinden einen Ausdruck finden kann. Das Material ist mir immer nur ein Mittel zum Zweck, deshalb konnte ich mit den vielen, bestimmt raffiniert und gekonnt gemachten *Pâte de verre*-Sachen und auch vielen architektonischen Glasmontagen nicht viel anfangen, was mir hoffentlich verziehen wird. Sicherlich gibt es kein Material, das an sich schon so schön und verführerisch ist wie Glas. Und so wird es auch keine gute Glaskulptur geben, wenn nicht das Glas als Material eine zusätzliche Aussage hat. Aber sie darf, meiner Meinung nach, nie vorrangig oder alleine dastehen, ebenso wie der Prozeß mit all den Zufälligkeiten und Reizen nur Mittel zum Zweck sein sollte. Das Glas muß überwunden werden und doch Glas bleiben.

Es war schön festzustellen, daß nach 25 Jahren „Glasbewegung“ dieses Material mit seinen vielen Arten von Handwerk endlich als Werkstoff für Kunst anerkannt ist und so viel Verwendung findet. Wenn all das Experimentieren mit *Pâte de verre*, raffinierten Gußtechniken sowie den neuen Möglichkeiten mit Heißglasfarben und Techniken am Ofen dazu dient, Sprache kommen zu lassen und Phantasie, so wird Glas bald ein interessanteres Material für die Kunst sein als Bronze oder andere traditionelle Werkstoffe für Skulptur.

Vielleicht wird man in der **New Glass Review** in ein paar Jahren unterscheiden müssen zwischen wunderschönen Spielereien rund um all die Gebrauchsgegenstände, die schon immer nur in Glas gemacht wurden, und der Plastik bzw. Skulptur, die eben Kunst ist, und hier zufällig aus Glas besteht, weil es zur Verfügung stand oder weil man damit gut umgehen konnte.

Gretel Eisch, Künstlerin
Frauenau, Deutschland

Note

In 1992, more than 5,500 copies of the **New Glass Review 14** prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 880 individuals and companies representing 35 countries submitted 2,349 slides. The 100 objects illustrated in this **Review** were selected by the four jurors, whose initials follow the descriptions of the objects they chose. (Erwin and Gretel Eisch served as co-jurors and shared one vote.)

All slides submitted to **New Glass Review** are retained in the Rakow Library of The Corning Museum of Glass, where they may be viewed by the public. Copies of slides published in any of the past **Reviews** may be purchased by special order from the Museum's Sales Department. Copies of **New Glass Review 3** (1982) and **13** (1992) are still available from the Sales Department, which can also supply all back issues of the **Review** in black-and-white microfiche.

The Corning Museum of Glass would like to thank all of the artists and designers who submitted their slides to **New Glass Review** for consideration. Special thanks are due to those who made this publication possible: Louise Bush, Charlene Holland, Ernestine Kyles, Nina McPhilly, Barbara Miller, Richard Price, and Violet Wilson.

Schlußbemerkung

1992 sind mehr als 5500 Einladungen für die **New Glass Review 14** versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 880 Einzelpersonen und Firmen aus 35 Ländern 2349 Dias. Die 100 Arbeiten, die in dieser **Review** abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigefügt sind. (Erwin und Gretel Eisch hatten zusammen eine Stimme.)

Alle für die **New Glass Review** eingereichten Dias werden in der Rakow-Bibliothek des Corning Museum of Glass gesammelt, wo sie der Öffentlichkeit zur Ansicht zugänglich sind. Kopien von Dias, die in den vergangenen **Reviews** erschienen sind, können durch Sonderbestellung bei der Verkaufsabteilung des Museums erworben werden. Ausgaben der **New Glass Review 3** (1982) und **13** (1992) sind noch lieferbar. Alle alten Ausgaben der **Review** können auch auf Schwarzweiß-Mikrofiche geliefert werden.

Das Corning Museum of Glass möchte sich bei allen Künstlern und Designern bedanken, die ihre Dias zum Wettbewerb eingereicht haben. Besonderer Dank gilt jenen, die diese Ausgabe ermöglicht haben: Louise Bush, Charlene Holland, Ernestine Kyles, Nina McPhilly, Barbara Miller, Richard Price und Violet Wilson.

Countries Represented / Vertretene Länder

Australia

Buddle, Roger
Mount, Nick
Procter, Stephen

Austria

Wilberger, Harald

Canada

Jolda, E. G. Ted
Klein, Toan

Czech Republic

Adensamová, Blanka
Exnar, Hana and Jan Exnar (23)
Mareš, Jan
Šrámková-Šolcová, Ivana

Denmark

Buus, Marianne H.

Estonia

Kaljo, Kai

Finland

Porkola, Minna

France

Leperlier, Etienne

Germany, Federal Republic of

Adam, Jan
Manta, Elena Graure
Peretti, Sibylle
Ribka, Gerhard
Schmidt, Christian

Schwarzmueller, Michael
Werchan, Elke
Wolff, Hans-Jürgen

Great Britain

Grimshaw, Rosalind
Malig, Julia
Pennell, Ronald
Rapport, Frances
Solven, Pauline
Taylor-Jacobson, Ruth
Williams, Christopher

Hungary

Horváth, Gabriella

Israel

Verberne, Daniel

Italy

Barovier, Angelo
de Santillana, Alessandro Diaz
de Santillana, Laura

Japan

Fujita, Jun
Fukunishi, Takeshi
Ito, Kinuko
Kita, Yasuko
Masaki, Yuri
Sumi, Tadashi
Tsuji, Kazumi
Wax, Jack
Yamanokuchi, Tohru
Yasuda, Reiko

Mexico

Mort, Sofia

The Netherlands

Carlgren, Anna

New Zealand

Robinson, Ann

Poland

Skibska, Anna

Sweden

Backström, Monica
Sahlin, Gunnel
Stern, Björn

U.S.A.

Aldridge, Peter
Bartneck, Lea and
Richard Marquis (6)
Boothe, Anna
Brekke, John
Carpenter, Ed
Carpenter, James
Cass, Robin
Chardiet, José
Creys, Katie
Cribbs, Kéké
Culler, Rene
Dowler, David
Edwards, Stephen Dee
Gibian, Mark
Glancy, Michael
Hamada, Kotaro

Hauser, Karl X.
Hawk, Leslie
Holland, Susan
Holmes, James and
Deborah Doane (33)
Hopper, David
Jacobson, Garry
Jaross, Michael
Kozuru, Niho
Langston, Nancy
Mickelsen, Robert A.
Mihalisin, Julie Anne
Miner, Charles
Mulcahy, Kathleen
Nachman, Roger
O'Brien, Leslie L.
Oku, Densabourou
Rosol, Martin
Russell-Pool, Kari
Schaechter, Judith
Scheiner, Michael
Schwab, Perry
Schwartz, Lisa and
Kurt Swanson (74)
Scott, Rolanda I.
Simpson, Josh
Smith, Drew H.
Smith, Joel
Stanaway, Robin
Stevens, Magan
Thal, Laurie
Van Cline, Mary
Volkersz, Willem
Walentynowicz, Janusz A.
Wolf, Martha



1

Artists and Objects*

Künstler und Objekte*

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

1 Jan Adam
Hamburg, Federal Republic of Germany
Nový Bor XXI Vase
Cut and enameled sheet glass
Geschliffenes und emailliertes Flachglas
H. 62 cm, W. 34 cm, D. 8 cm
PS

2 Blanka Adensamová
NA Perštýně 8
110 00 Prague 1,
Czech Republic
The Girls
Molded and fused glass; cut,
polished, etched
Geformtes und verschmolzenes
Glas; geschliffen, poliert, geätzt
H. 55 cm, W. 30 cm, D. 20 cm
TSB, E & GE

3 Peter Aldridge
42 Spencer Hill Road
Corning, New York 14830
Amadeus
Cast optical glass; precision-
cut, polished

Gegossenes optisches Glas;
präzisionsgeschliffen, poliert
H. (with base) 137 cm,
W. 46 cm, D. 38 cm
TSB, PS

4 Monica Backström
Kosta Boda AB
36065 Boda Glasbruk, Sweden
Le Nozze di Figaro
Mold-blown glass with hot ap-
plications, engraved, enameled
Formgeblasenes Glas mit hei-
ßen Applikationen, graviert,
emailliert
H. 54 cm, Diam. 24 cm
SKF

5 Angelo Barovier
Barovier & Toso
Fondamenta Vetrai 28
I-30141 Murano/Venice, Italy
Chandelier Bissa Boba
Blown glass, metal armature
Geblasenes Glas, Metall-
fassungen
H. 85 cm, W. 85 cm
TSB, SKF



2



3



4



5

6 Lea Bartneck and Richard Marquis

3660 Morgan Terrace Road
Clayton, California 94517

Portrait

Blown glass with encased enamels
Gebblasenes Glas mit Email-
einschlüssen
H. 61 cm, W. 22 cm, D. 22 cm
E & GE, PS

7 Anna Boothe

391 Wartman Road
Collegeville, Pennsylvania
19426-1724

Without Stirrups

Glass fused in a *cire perdue*
mold, mixed media
Glas in einer *Cire-perdue*-Form
geschmolzen, Mixed Media
H. 30 cm, W. 18 cm, D. 13 cm
E & GE

8 John Brekke

Leo Kaplan Modern Gallery
965 Madison Avenue
New York, New York 10021

Tattoo/Squirrel
Blown Graal glass; sand-
blasted, acid-etched
Gebblasenes Graalglas; sand-
gestrahlt, säuregeätzt
H. 33.5 cm, W. 23 cm, D. 23 cm
TSB, E & GE

9 Roger Buddle

4 Farm Drive
Redwood Park, South Australia
5097, Australia

Debut

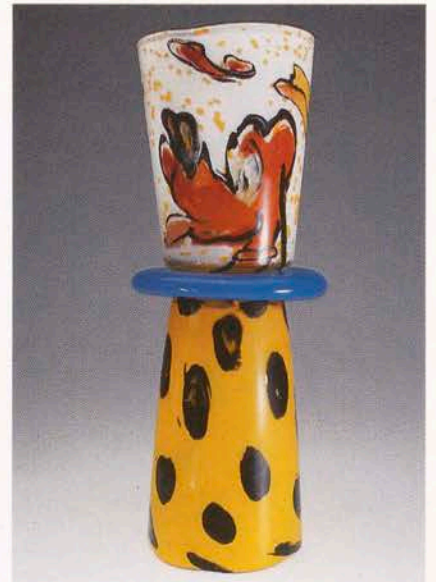
Glass fused in a mold, con-
crete base
Formgeschmolzenes Glas,
Betonsockel
H. 36 cm, W. 25 cm, D. 10 cm
E & GE

10 Marianne H. Buus

Konkylievej 4
DK-8250 Eg, Denmark

Jugs

Blown glass
Gebblasenes Glas
Tallest: H. 19 cm, W. 10 cm,
D. 13 cm
E & GE, SKF



6



7



8



9



10

13



11

11 Anna Carlgren

Bellamystrasse 91-93
NL-1053 BJ Amsterdam, The Netherlands

Gold Cube

Chiseled and cut optical glass
Gemeißeltes und geschliffenes optisches Glas
H. 8 cm, W. 7 cm, D. 6 cm
SKF, PS

Prismatic Tile Screen

Cut glass, machined stainless steel
Geschliffenes Glas, maschinell bearbeiteter rostfreier Stahl
H. 213 cm, W. 178 cm, D. 28 cm
PS

12 Ed Carpenter

1812 Northwest 24th Avenue
Portland, Oregon 97210

Orlando Tower City Hall Plaza, Orlando, Florida

Tempered, laminated, and enameled plate glass; stainless steel, lighting
Gehärtetes, laminiertes und emailliertes Flachglas, rostfreier Stahl, Beleuchtung
H. 1,829 cm, W. 335 cm, D. 335 cm
PS

14 Robin Cass

17 Edgehill Road
Winchester, Massachusetts 01890

Trophy

Blown glass, gold leaf
Geblasenes Glas, Blattgold
H. 15 cm, W. 18 cm, D. 5 cm
TSB, E & GE, PS

15 José Chardiet

915 West Church Street
Champaign, Illinois 61821-3331

Table and Chair

Sand-cast, hot-worked, and enameled glass
Sandgegossenes, heiß bearbeitetes und emailliertes Glas
Chair: H. 70 cm, W. 28 cm, D. 21 cm
TSB, E & GE, PS

13 James Carpenter

485 Broome Street
New York, New York 10013



12



13



14

14



15

16 Katie Creyts
202 Museum Road
Shillington, Pennsylvania
19607

Phallic Teapot
Mold-blown and enameled
glass
Formgeblasenes und email-
liertes Glas
H. 20 cm, W. 14 cm, D. 14 cm
TSB, E & GE

Geblasenes, gegossenes und
emailiertes Glas
H. 45,7 cm, W. 31,7 cm,
D. 25,4 cm
E & GE

**19 Alessandro Diaz
de Santillana**

Via Gonfaloniere 21
21040 Sumirago, Italy

Balistide Verde
Blown and engraved glass
Geblasenes und graviertes
Glas
H. 58 cm, W. 25 cm, D. 5 cm
TSB, SKF

20 Laura de Santillana

EOS
San Marco 3328
30121 Venice, Italy

Roma
Blown glass with murrina
"pearls"; engraved
Geblasenes Glas mit Murano-
Perlen; graviert
Tallest: H. 30 cm, Diam. 20 cm
SKF



16

17 Kéké Cribbs

P.O. Box 1148
Freeland, Washington 98249

Katerina
Blown and tooled glass, mixed
media
Geblasenes und bearbeitetes
Glas, Mixed Media
H. 71 cm, W. 30 cm, D. 17 cm
E & GE, SKF

18 Rene Culler

3064 Essex Road
Cleveland Heights, Ohio 44118

Walled City
Blown, cast, and enameled
glass



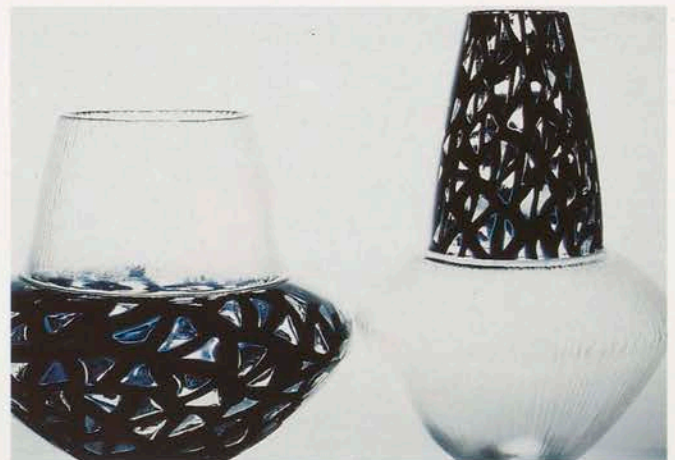
17



18



19



20

15



21

21 David Dowler

Steuben
Corning, New York

Sanctum Glasses

Blown, sagged, cut, and polished glass
Geblasenes, abgesacktes, geschliffenes und poliertes Glas

H. 18 cm, Diam. 10.5 cm
TSB, SKF, PS

Green Eye of the Earth
Cut glass, raku-fired clay
Geschliffenes Glas, raku-gebrannter Ton
Diam. 30 cm
SKF, PS

24 Jun Fujita

1-9, 2-508 Innai
Funabashi
Chiba 273, Japan

The Horizon

Blown glass; assembled, sandblasted, acid-etched
Geblasenes Glas; montiert, sandgestrahlt, säuregeätzt
H. 41.5 cm, W. 32 cm, D. 28 cm
E & GE, SKF, PS

22 Stephen Dee Edwards

5636 Foster Lake Road
Alfred Station, New York
14803-9746

Voyager

Glass fused in a mold, bronze, stone

Formverschmolzenes Glas, Bronze, Stein

H. 122 cm, W. 21 cm, D. 36 cm
TSB, E & GE, SKF, PS

25 Takeshi Fukunishi

3839-12-101, Shimonoshin
Toyamashi, Toyama 930,
Japan

Luna

Kiln-formed glass; polished
Ofengeformtes Glas; poliert
H. 60 cm, W. 20 cm, D. 11 cm
PS

23 Hana Exnar and Jan Exnar

U Menouškú 1442
580 01 Havlíčkův Brod,
Czech Republic



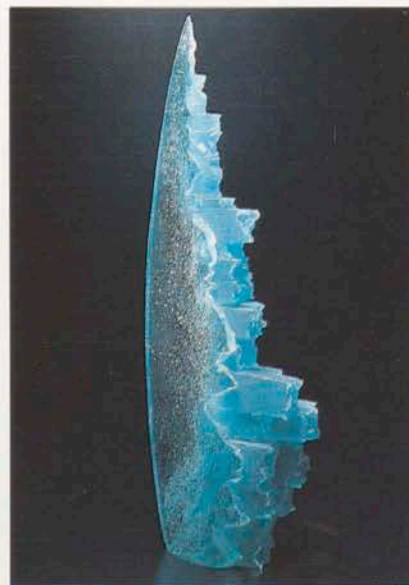
22



23



24



25

26 Mark Gibian
 808 Driggs Avenue
 Brooklyn, New York 11211
Brustian
 Slumped glass, steel
 Abgesenktes Glas, Stahl
 H. 136 cm, W. 64 cm, D. 33 cm
 TSB, SKF, PS

Rees Memorial
 Stained glass
 Bleiverglasung
 H. 61 cm, W. 51 cm, D. 1.5 cm
 TSB, E & GE

29 Kotaro Hamada
 2 College Street
 Providence, Rhode Island
 02903
Looking Up Mt. Vesuvius
 Blown glass, copper, wood
 Geblasenes Glas, Kupfer, Holz
 H. 20 cm, W. 25 cm, D. 40 cm
 E & GE, SKF

27 Michael Glancy
 Heller Gallery
 71 Greene Street
 New York, New York 10012
Sanctum Starx
 Blown glass, copper and gold
 leaf
 Geblasenes Glas, Kupfer und
 Blattgold
 H. 8 cm, W. 24 cm, D. 24 cm
 PS

30 Karl X. Hauser
 1094 Revere Avenue, #A-41
 San Francisco, California
 94124
*Barney Doesn't Eat Here
 Anymore*
 Glass and neon
 Glas und Neon
 H. 122 cm, W. 142 cm,
 D. 25.5 cm
 E & GE



26



27



28



29



30



31

31 Leslie Hawk

Box 112, 510 Holmes Street
Marine on Saint Croix,
Minnesota 55047-0112

Sleight of Hand

Pâte de verre, reinforced concrete, hammered sheet lead
Pâte de verre, Stahlbeton, getriebene Bleiplatte
H. 165 cm, W. 48 cm, D. 33 cm
TSB, E & GE, PS

Jewel Stripe Candlesticks
Blown glass
Geblasenes Glas
Tallest: H. 23 cm, Diam. 10 cm
TSB, PS

34 David Hopper

2902 Neal Road
Paradise, California 95969

Speciman

Hot-worked glass with encased enamels and photographic elements
Heiß bearbeitetes Glas mit eingeschlossenem Email und fotografischen Elementen
H. 50 cm, W. 22 cm, D. 22 cm
TSB, E & GE

32 Susan Holland

650 Greenwich Avenue
Warwick, Rhode Island 02886-2604

Fresnel Compartments

Blown and engraved glass
Geblasenes und graviertes Glas
H. 23 cm, W. 102 cm, D. 23 cm
TSB

35 Gabriella Horváth

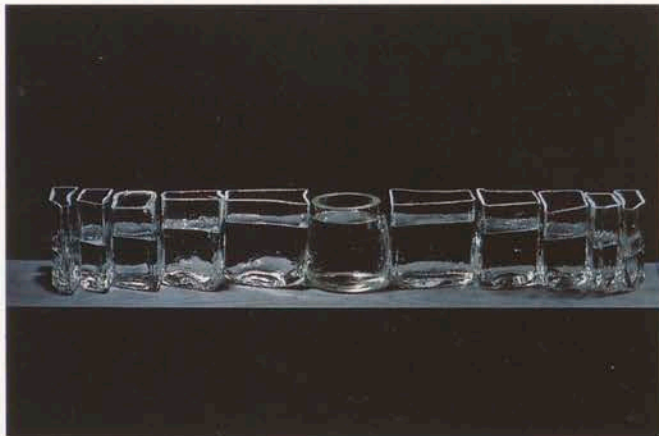
Dániel u. 23 B/2
1125 Budapest, Hungary

Axis - I

Ground and polished glass, clay
Mattglas, poliert, Ton
H. 13 cm, Diam. 39.5 cm
SKF, PS

33 James Holmes and Deborah Doane

Chatham Glass Company
P.O. Box 522
North Chatham, Massachusetts 02650



32



33



18

34



35

36 Kinuko Ito

4775 Tsurushima
Uenoharamachi, Kitatsurugun
Yamanashiken 409-01, Japan

Kimono

Fused millefiori glass
Verschmolzenes Millefioriglas
H. 5.7 cm, Diam. 28 cm
TSB, SKF

Geblasenes Glas
Each: H. 16.5 cm, Diam. 11 cm
TSB, E & GE, PS

39 E. G. Ted Jolda

Andrighetti Glassworks
1751 West Second Avenue
Vancouver, British Columbia
V6J 1H7, Canada

Bunny Hop

Blown glass with hot applica-
tions
Geblasenes Glas mit heißen
Applikationen
H. 58 cm, Diam. 30 cm
TSB, E & GE

37 Garry Jacobson

130 West Second Street
Chico, California 95928-5304

Fluted Man

Blown glass with encased
enamels
Geblasenes Glas mit einge-
schlossenem Email
H. 51 cm, W. 22 cm, D. 25.5 cm
E & GE

40 Kai Kaljo

Ars-Monumentaal
Valgevase 10-6
Tallinn EE0004, Estonia

The Inside

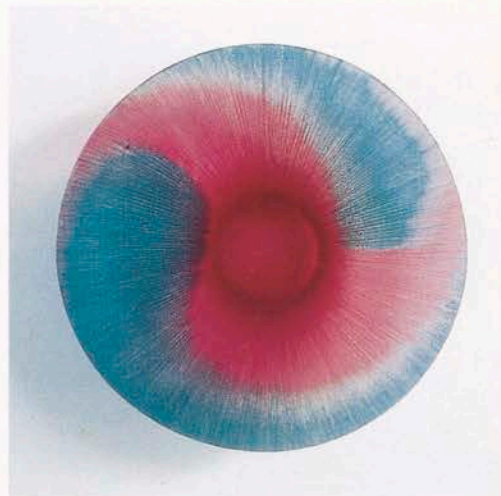
Stained, painted, and sand-
blasted glass
Bleigefäßtes, bemaltes und
sandgestrahltes Glas
H. 240 cm, W. 560 cm, D. 4 cm
TSB, E & GE

38 Michael Jaross

Pacifica Glassworks
1235 Westlake Avenue North
Seattle, Washington 98109

Martini Glasses

Blown glass



36



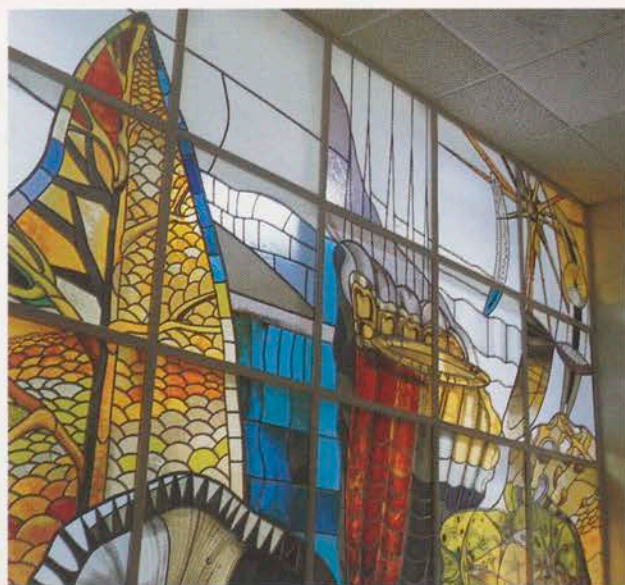
37



38



39



40



41

41 Yasuko Kita
 13-10 Yanagi-cho
 Kanazawa-ku
 Yokohama 236, Japan

Pirica
 Pâte de verre
 Pâte de verre
 H. 18 cm, W. 230 cm, D. 85 cm
 TSB, SKF

Untitled
 Sand-cast glass, copper
 Sandgegossenes Glas, Kupfer
 H. 14 cm, W. 53 cm, D. 10 cm
 SKF

44 Nancy Langston
 37 Flett Road
 Belmont, Massachusetts
 02178-2216

Bird and Stone
 Pâte de verre
 Pâte de verre
 H. 61 cm, W. 9 cm, D. 9 cm
 TSB, E & GE, PS

42 Toan Klein
 280 College Street
 Toronto, Ontario M5T 1R9,
 Canada

Rainy Day Moosic
 Hot-worked glass with
 encased photographic
 elements
 Heiß bearbeitetes Glas mit ein-
 geschlossenen fotografischen
 Elementen
 H. 16 cm, W. 15 cm, D. 13 cm
 E & GE

45 Etienne Leperlier
 26, rue François
 Décorchmont
 27190 Conches, France

Coupe à fleur de peau
 Pâte de verre
 Pâte de verre
 H. 17 cm, Diam. 23.5 cm
 TSB, PS

43 Niho Kozuru
 5 Lockwood Lane
 Topsfield, Massachusetts
 01983-1636



42



43



44



45

46 Julia Malig
 18 Highfields
 Caldecote
 Cambridge CB3 7NX, England
Safety
 Painted, acid-etched, and
 sandblasted glass;
 assembled with copper and
 lead
 Bemaltes, säuregeätztes und
 sandgestrahltes Glas; montiert
 mit Kupfer und Blei
 H. 19 cm, W. 13.5 cm, D. 4 cm
 E & GE

Verneřická 403
 190 00 Prague,
 Czech Republic
Crazy Boys and Hot Car 92
 Blown Graal glass; engraved
 Geblasenes Graalglas; graviert
 H. 38 cm
 E & GE, PS

49 Yuri Masaki
 1-31, Zeze, 2-chome, Otsu-City
 Shiga 520, Japan
Creation of Mind
 Sandblasted plate glass, wood
 bases
 Sandgestrahltes Flachglas,
 Holzsockel
 Tallest: H. 120 cm
 PS

50 Robert A. Mickelsen
 265 Rita Boulevard
 Melbourne Beach, Florida
 32951
Sangre del Iguanazul
 Flameworked borosilicate
 glass
 Lampenbearbeitetes Hartglas
 H. 36 cm, W. 12 cm, D. 10 cm
 TSB



46

47 Elena Graure Manta
 Herriger Strasse 24
 5042 Erfstadt-Lechenich,
 Federal Republic of Germany
*Coloured Cerebral Complica-
 tions*
 Blown and painted glass
 Geblasenes und bemaltes
 Glas
 H. 70 cm, W. 30 cm, D. 30 cm
 E & GE, PS

48 Jan Mares
 with the assistance of Curtiss
 Brock



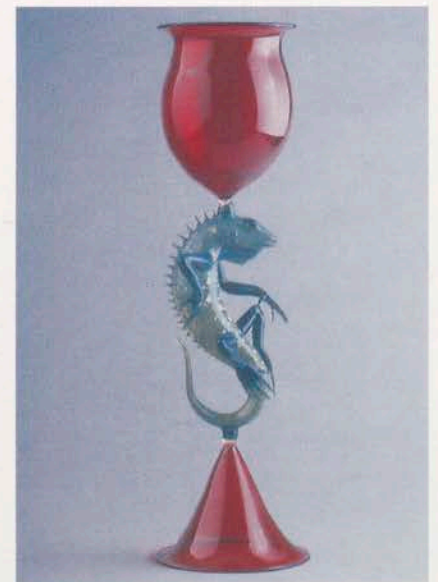
47



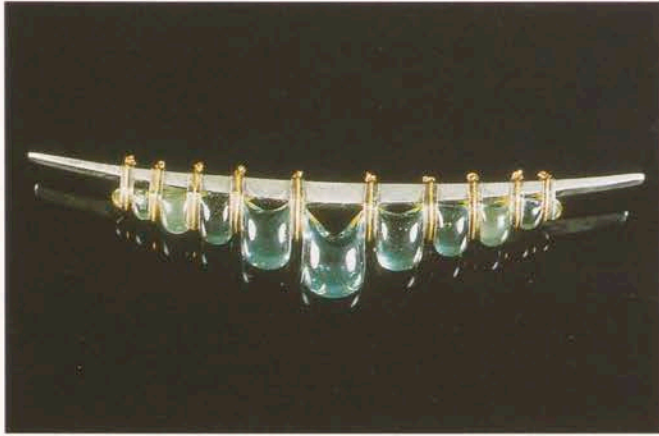
48



49



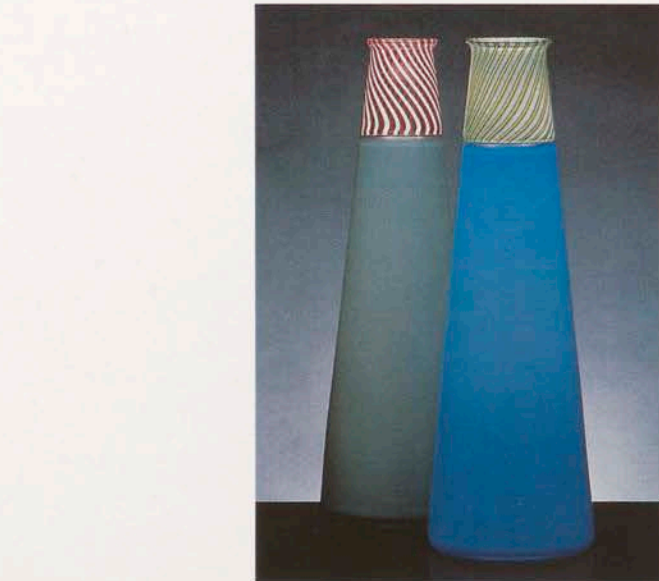
50



51



52



54

51 Julie Anne Mihalisin
 Route 2, Box 45A
 Milton, West Virginia 25541-9802
Droop Brooch
 Slumped glass, fabricated silver, 24-karat gold
 Abgesenktes Glas, Silber, 24 Karat Gold
 H. 3.75 cm, W. 11.25 cm, D. 1.25 cm
 TSB, SKF, PS

52 Charles Miner
 Tesuque Glassworks
 P.O. Box 146
 Bishops Lodge Road
 Tesuque, New Mexico 87574
Blue Fish
 Glass fused in a *cire perdue* mold
 Glas in einer *Cire-perdue*-Form geschmolzen
 H. 24 cm, Diam. 46 cm
 TSB

53 Sofia Mort
 Mo. Vitrales
 Coyoacan, Mexico
Ermitaño
 Glass assembled with copper foil
 Glas montiert mit Kupferblech
 H. 120 cm, W. 70 cm
 E & GE

54 Nick Mount
 87 Sydenham Road
 Norwood S.A. 5067, Australia
Two Cones
 Blown glass
 Geblasenes Glas
 Each: H. 44 cm, W. 14 cm
 TSB, E & GE

55 Kathleen Mulcahy
 260 Whittengale Road
 Oakdale, Pennsylvania 15071
Vapors
 Blown glass, metal armatures
 Geblasenes Glas, Metallfassungen
 Each: H. 152 cm, W. 38 cm, D. 38 cm
 SKF



53



55

56 Roger Nachman
 1473 Elliott Avenue West
 Seattle, Washington
 98119-3104
Fun-Loving Beach Beetle
 Fused and kiln-formed glass
 Verschmolzenes und ofen-
 geformtes Glas
 H. 52 cm, W. 35 cm, D. 13 cm
 TSB, E & GE

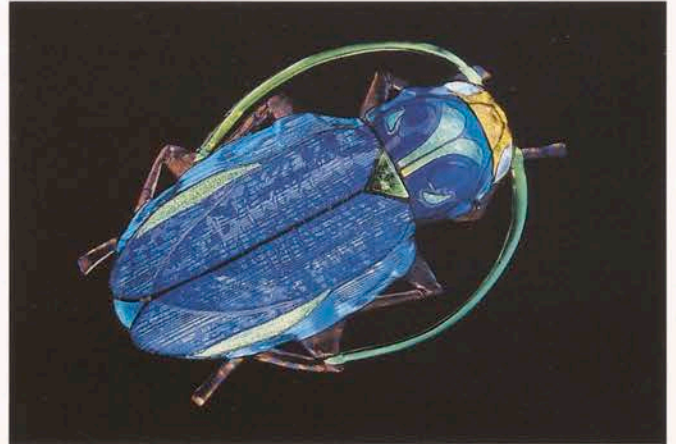
Head
 Blown glass
 Geblasenes Glas
 H. 14 cm, W. 10 cm, D. 10 cm
 TSB, E & GE, SKF

59 Ronald Pennell
 Hereford, England
Mythmaking
 Wheel-engraved cased glass
 Rundum radgraviertes Glas
 H. 20 cm, Diam. 16 cm
 TSB, E & GE, PS

57 Leslie L. O'Brien
 13 Lewis Street
 Providence, Rhode Island
 02906
The Study of Time III
 Cast glass, resin-bonded sand
 Gegossenes Glas, harzdurch-
 tränkter Sand
 H. 30 cm, W. 50 cm, D. 30 cm
 TSB, SKF, PS

60 Sibylle Peretti
 Graeffstrasse 2
 5000 Cologne 30,
 Federal Republic of Germany
Untitled
 Mold-blown, engraved, enam-
 eled, and lustered glass;
 pâte de verre, metal
 Formgeblasenes, graviertes,
 emailliertes und verlüstertes
 Glas, Pâte de verre, Metall
 H. 60 cm, Diam. 25 cm
 TSB, E & GE, SKF, PS

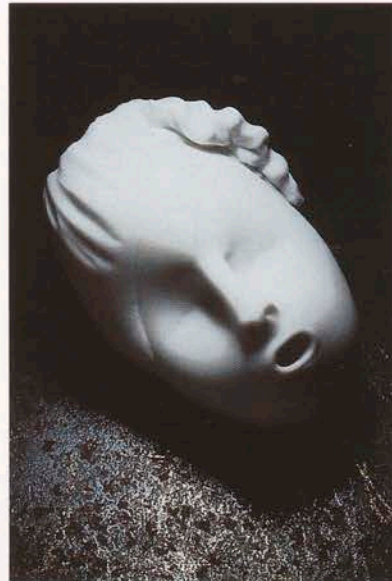
58 Densabourou Oku
 2100 Chestnut Road
 Coopersburg,
 Pennsylvania 18036



56



57



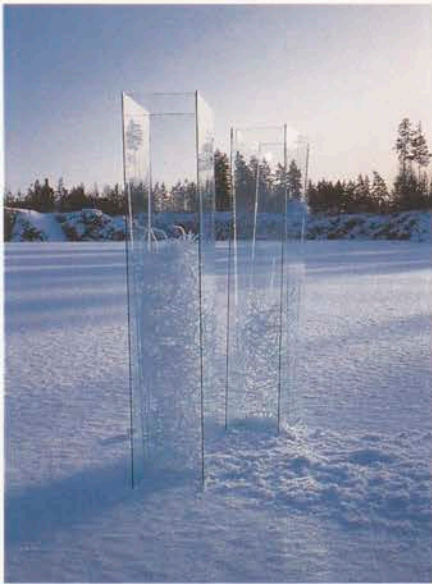
58



59



60



61

61 Minna Porkola

Kosolantie 1
62200 Kauhava, Finland
Home of Snow
Assembled glass, Styrofoam®
Montiertes Glas, Styrofoam®
H. 100 cm, W. 40 cm, D. 45 cm
PS

Purim
Stained glass
Bleiverglasung
H. 1,000 cm, W. 600 cm,
D. 4 cm
TSB, E & GE

62 Stephen Procter

Canberra School of Art
Childers Street, Acton
GPO Box 804
Canberra ACT 2601, Australia
World in Change
Sand-cast glass, glass and
wood base
Sandgegossenes Glas, Glas
und Holzsockel
H. 14 cm, Diam. 30 cm
TSB

64 Gerhard Ribka

Rügenerstrasse 4
W-605 Offenbach-Bürgel,
Federal Republic of Germany
St. Anastasius
Painted and leaded glass
Bemaltes und bleigefäßtes
Glas
H. 39 cm, W. 52 cm
TSB, SKF

65 Ann Robinson

P.O. Box 21-495
Henderson Post Office
Auckland, New Zealand
Nikau Series
Glass fused in two molds;
assembled
Glas in zwei Formen ver-
schmolzen; montiert
H. 90 cm, W. 20 cm, D. 20 cm
TSB, PS

63 Frances Rapport

11 Millwood, Lisvane
Cardiff CF4 5TL, Wales



62



63



24

64



65

66 Martin Rosol
 Holsten Gallery
 Elm Street
 Stockbridge, Massachusetts
 01262

Last Treasure Series
 Blown, cut, sandblasted, and
 polished glass; gold leaf
 Geblasenes, geschliffenes,
 sandgestrahltes und poliertes
 Glas; Blattgold
 H. 28 cm, W. 12.5 cm, D. 10 cm
 TSB, PS

67 Kari Russell-Pool
 Route 3, Box 164A
 Bakersville, North Carolina
 28705-9525

Sunflower Wish Bowl
 Flameworked glass
 Lampenbearbeitetes Glas
 H. 21 cm, Diam. 23 cm
 TSB, SKF

68 Gunnel Sahlin

Kosta Boda AB
 36052 Kosta, Sweden
Naturalis Vases
 Blown glass with powdered
 color, acid-etched

Geblasenes Glas mit Farb-
 pulver, säuregeätzt
 Each: H. 36 cm, Diam. 9 cm
 TSB, SKF, PS

69 Judith Schaechter

Snyderman Gallery
 303 Cherry Street
 Philadelphia, Pennsylvania
 19106

Respecting the Bag
 Sandblasted, enameled, and
 engraved glass;
 assembled with copper foil
 Sandgestrahltes, emailliertes
 und graviertes Glas; montiert
 mit Kupferblech
 H. 52 cm, W. 73 cm, D. 2 cm
 E & GE, PS

70 Michael Scheiner

10 Clinton Street
 Central Falls, Rhode Island
 02863-2906

Dormant
 Blown and acid-etched glass;
 assembled
 Geblasenes und säuregeätztes
 Glas; montiert
 H. 23 cm, W. 31.5 cm,
 D. 35.5 cm
 TSB, SKF



66



67



68



69



70



71

71 Christian Schmidt
 Auackerweg 5
 8372 Rabenstein/Zwiesel,
 Federal Republic of Germany
Begegnung mit Stefan
 Engraved cased glass, metal
 support
 Rundum graviertes Glas,
 Metallfuß
 H. 32 cm
 TSB, E & GE

King & Queen Chairs
 Blown glass, steel, velvet
 Geblasenes Glas, Stahl, Samt
 Each: H. 100 cm, W. 46 cm,
 D. 46 cm
 TSB, E & GE

72 Perry Schwab
 15972 East 14th Street
 San Leandro, California
 94578-3031
Hell Hath No Fury
 Blown glass
 Geblasenes Glas
 H. 35.6 cm, W. 16.5 cm
 E & GE

74 Michael Schwarzmüller
 Rappenstrasse 25
 7500 Karlsruhe 41,
 Federal Republic of Germany
Köpfe
 Flameworked glass
 Lampenbearbeitetes Glas
 H. 35 cm, W. 30 cm, D. 32 cm
 TSB, E & GE

**73 Lisa Schwartz and
 Kurt Swanson**
 Pinkwater Glass
 R.D. 10, Church Hill Road
 Carmel, New York 10512

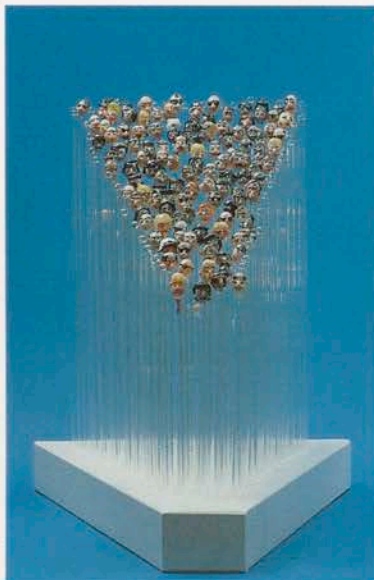
75 Rolanda I. Scott
 P.O. Box 5693
 Richmond, Virginia 23220
Every Which Way
 Glass and copper cast in a *cire
 perdue* mold
 Glas und Kupfer in eine *Cire-
 perdue*-Form gegossen
 H. 18 cm, W. 18 cm, D. 25.5 cm
 E & GE, SKF, PS



72



73



26

74



75

76 Josh Simpson

Frank Williams Road
Shelburne Falls,
Massachusetts 01370-9726

Tektite Meteorite Goblet
Blown glass with iridization
Geblasenes Glas mit Metall-
bedampfung
H. 28 cm, Diam. 10 cm
TSB

Glasborsten, Stahlgriff, Poly-
esterharz
H. 67 cm, W. 90 cm, D. 30 cm
TSB, E & GE

79 Joel Smith

Steuben
Corning, New York
Menorah
Cast, cut, and polished glass;
metal
Gegossenes, geschliffenes
und poliertes Glas; Metall
H. 13.5 cm, W. 24.5 cm,
D. 4.8 cm
TSB

77 Anna Skibska

UL Klodnicka 31/30
54-217 Wroclaw, Poland

Tympanum
Flameworked glass
Lampenbearbeitetes Glas
H. 350 cm, W. 230 cm,
D. 30 cm
TSB, SKF, PS

80 Pauline Solven

Gloucestershire, England
Altered Form - Natural Planes
Blown glass; cut, reassembled,
sandblasted, etched
Geblasenes Glas; geschliffen,
montiert, sandgestrahlt, geätzt
H. 30 cm, W. 9.5 cm,
D. 12.5 cm
TSB, E & GE

78 Drew H. Smith

7793 Bremen Road
Logan, Ohio 43138-9341

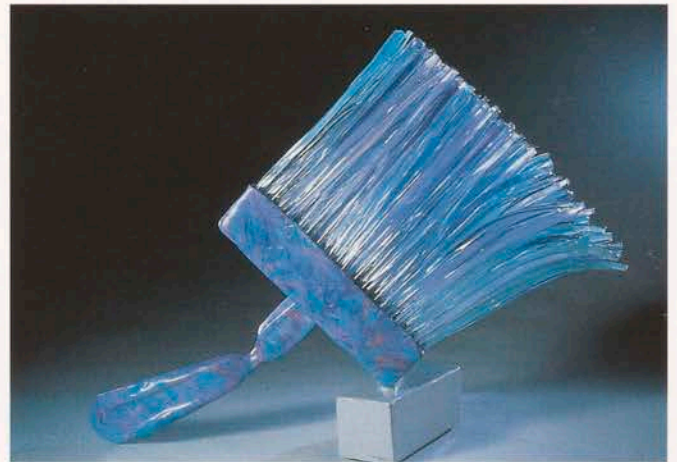
Painter's Brush
Glass bristles, steel handle,
polyester resin



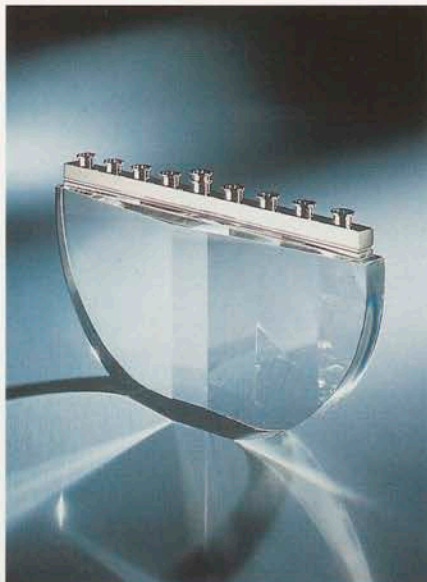
76



77



78



79



80



81

81 Ivana Šrámková-Šolcová

Prague, Czech Republic
Mother-in-Law's Tongue
 Glass fused in a mold
 Formverschmolzenes Glas
 H. 70 cm, Diam. 30 cm
 TSB, SKF, PS

82 Robin Stanaway

874 Kimmerlings Road
 Lebanon, Pennsylvania 17042
Circumference
 Blown, cut, and polished glass;
 lighting, sound
 Geblasenes, geschliffenes und
 poliertes Glas; Beleuchtung,
 Klang
 Overall: H. 300 cm, W. 600 cm,
 D. 720 cm
 E & GE, PS

83 Björn Stern

Lövestad, Sweden
Silent Deadly Nightshade
 Pâte de verre, wood, brass
 Pâte de verre, Holz, Messing
 H. 25 cm, W. 15 cm, D. 15 cm
 E & GE

84 Magan Stevens

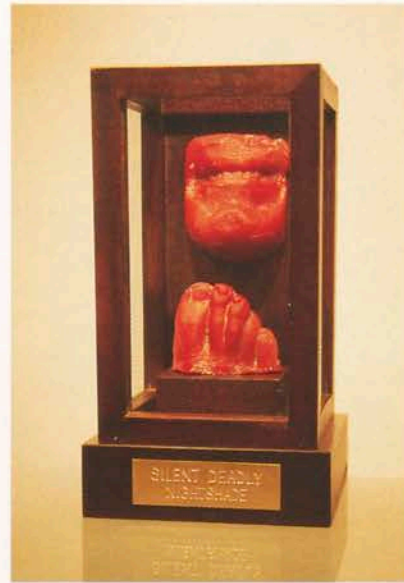
5th Street Glass
 2303 Barren Road
 Oxford, Pennsylvania 19363
Woman from Atlantis
 Mold-blown glass, mixed
 media
 Formgeblasenes Glas,
 Mixed Media
 H. 91.5 cm, W. 58.5 cm,
 D. 37 cm
 E & GE

85 Tadashi Sumi

Pasutelhous 203, Sannai 87-1
 Itukaichimachi Nishtamagun
 Tokyo, Japan
Through
 Fused and assembled glass
 elements
 Verschmolzene und montierte
 Glaselemente
 Overall: H. 120 cm, W. 300 cm,
 D. 300 cm
 PS



82



83



84



85

86 Ruth Taylor-Jacobson

25 Holne Chase
Hampstead Garden Suburb
London N2 0QL, England

Tree of Life

Enameled and acid-etched
glass; assembled with lead
Emailliertes und säuregeätztes
Glas; montiert mit Blei
H. 70 cm, W. 40 cm
E & GE

Donna Decorata
Blown and sandblasted glass
Geblasenes und sandgestrahl-
tes Glas
H. 30 cm, Diam. 25 cm
TSB, SKF

89 Mary Van Cline

1473 Elliott Avenue West
Seattle, Washington 98119

The Listening Point

Photosensitive glass, metal
Fotosensitives Glas, Metall
H. 183 cm, W. 457 cm,
D. 396 cm
E & GE, PS

90 Daniel Verberne

3 Ha Arava Street
P.O. Box 3693
Maoz-Zion 90805, Israel

Tura

Mold-blown glass; etched,
lustered, painted, engraved
Formgeblasenes Glas; geätzt,
verlüstert, bemalt, graviert
H. 28 cm, W. 14 cm, D. 9 cm
TSB, E & GE, PS



86

87 Laurie Thal

with the assistance of
Melissa Malin
Star Route 352-A
Jackson, Wyoming 83001

Deep Sea

Slumped and sandblasted
glass
Abgesenktes und sand-
gestrahltes Glas
H. 40 cm, W. 76 cm, D. 36 cm
TSB

88 Kazumi Tsuji

#303-4-13-35 Mitsukuchishin-
machi
Kanazawa-shi
Ishikawa-ken 920, Japan



87



88



89



90



91

91 Willem Volkersz
with the assistance of Bill Todd
12299 Portnell Road
Bozeman, Montana 59715
Studio Portrait
Glass and neon, mixed media
Glas und Neon, Mixed Media
H. 183 cm, W. 61 cm, D. 74 cm
E & GE, PS

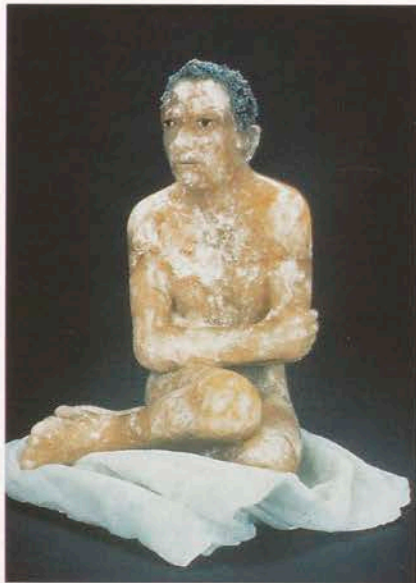
Shiro Annualar
Blown glass
Geblasenes Glas
H. 42 cm, Diam. 42 cm
SKF, PS

94 Elke Werchan
Weststrasse 19
5100 Aachen,
Federal Republic of Germany
Untitled
Glass melted in a metal web
In Metallgewebe eingeschmol-
zenes Glas
H. 30 cm, W. 10 cm, D. 25 cm
TSB, E & GE, SKF, PS

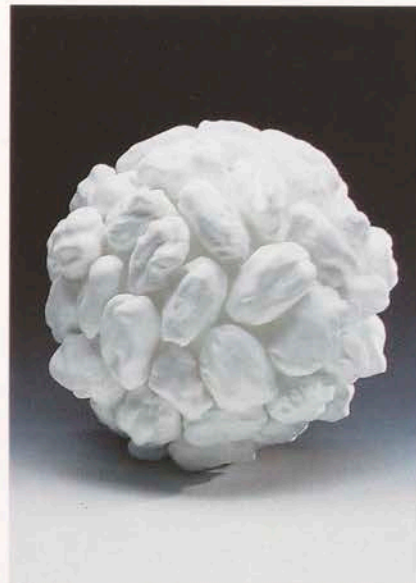
92 Janusz A. Walentynowicz
305 East Front Street
P.O. Box 3792
Bloomington,
Illinois 61702-3792
Sea Gull
Glass fused in a mold and
polished, oil paint
Formverschmolzenes Glas,
poliert, Ölfarbe
H. 71.5 cm, W. 46.5 cm,
D. 54 cm
E & GE, PS

95 Harald Wilberger
Glaspunkt
Bahnstrasse 7A
6166 Fulpmes/Tirol, Austria
I Need Glass
Enameled, sandblasted, and
engraved glass; assembled
with lead
Emailliertes, sandgestrahtes
und graviertes Glas; montiert
mit Blei
H. 29 cm, W. 28 cm, D. 0.5 cm
E & GE

93 Jack Wax
80 Nishikanaya
Toyama-shi,
Toyama-ken 930-01, Japan



92



93



94



95

96 Christopher Williams
The Glasshouse
65 Long Acre
London WC2E 9JH, England

Embossed Vases
Mold-blown glass
Formgeblasenes Glas
Each: H. 28 cm, W. 18.5 cm,
D. 8 cm
PS

97 Martha Wolf
3245 Northeast 78th
Portland, Oregon 97213

Pedal to the Metal
Fused and painted glass, wood
Verschmolzenes und bemaltes
Glas, Holz
H. 30 cm, W. 55 cm, D. 15 cm
TSB, E & GE

98 Hans Jürgen Wolff
Sollner Strasse 20
D-8000 Munich 71,
Federal Republic of Germany

Medizinmann
Stained glass
Bleiverglasung
H. 42 cm, W. 30 cm
TSB, E & GE, PS

99 Tohru Yamanokuchi
533-23 Shimoyasumatsu
Tokorozawa-city
Saitama-Pref., Japan

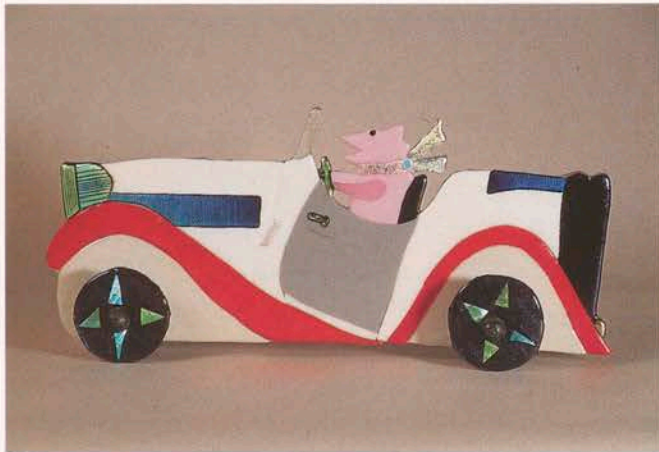
One-Eyed Monsters
Fused and sand-cast glass
Verschmolzenes und sand-
gegossenes Glas
H. 42 cm, W. 18 cm, D. 11 cm
TSB, E & GE

100 Reiko Yasuda
4-25-23-2008 Irumagawa
Sayama-shi
Saitama 350-13, Japan

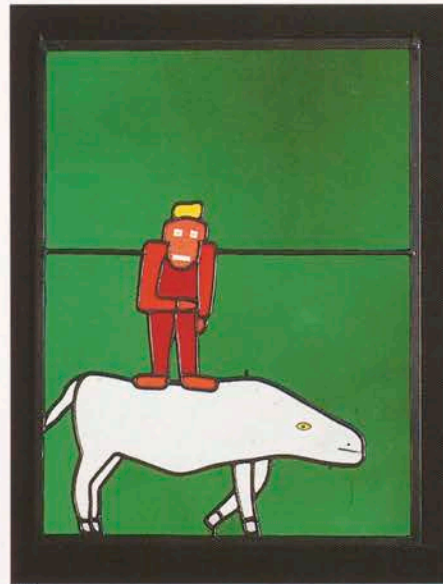
Birds I 1992
Pâte de verre and fused
glass, metal
Pâte de verre und verschmol-
zenes Glas, Metall
H. 145 cm, W. 75 cm,
D. 75 cm
TSB, E & GE



96



97



98



99



100

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 13*.

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

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

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

Glass
Glass Art Magazine
Glass Art Society Journal
Glasswork (Japan)
Neues Glas/New Glass (Germany)
La Revue de la Céramique et du Verre (France)
Stained Glass Quarterly

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

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

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

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

Diese Liste enthält Veröffentlichungen, die seit der Bibliographie in der *New Glass Review 13* zu der Rakow-Bibliothek des Corning Museum of Glass hinzugefügt worden sind.

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

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

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

Glass
Glass Art Magazine
Glass Art Society Journal
Glasswork (Japan)
Neues Glas/New Glass
La Revue de la Céramique et du Verre
Stained Glass Quarterly

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

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

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

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

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

Anonymous

- 1 "Accessions 1991-92"
The Toledo Museum of Art Annual Report, 1991-1992, p. 8 and 20-22, ill.
Work by Howard Ben Tré, Toots Zynsky, and others.
- 2 "Acquisitions: Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin"
American Craft, v. 52, no. 6, Dec. 1992/Jan. 1993, pp. 22-23, ill.
Thermon Statom, Judy Bally Jensen.
- 3 "Acrobatic Alchemy"
Ontario Craft, v. 17, no. 2, Summer 1992, p. 5, ill.
Jeff Goodman, Sheila Mahut, David Barron create work for Toronto restaurant.
- 4 "Adieu, Lalique"
Lalique Magazine, v. 4, no. 1, Spring 1992, pp. 7-8, ill.
List of Lalique designs being retired.
- 5 "Alessandro Mendini in München"
Art Aurea, no. 2, 1992, p. 107, ill.
Designer Mendini's work in Munich exhibit, including vases for Venini, 1988.
- 6 "Allehanda: Nyttänd Höglund"
Antik et Auktion, no. 2, Feb. 1992, p. 75, ill.
Erik Höglund exhibition.
- 7 "The American Craft Council Awards: Marvin Lipofsky"
American Craft, v. 52, no. 4, Aug./Sept. 1992, pp. 11-12, ill.

- 8 "Ein Amerikaner in Frauenau"
Porzellan + Glas, no. 10, Oct. 1992, p. 63, ill.
Harvey Littleton's 70th birthday at the Eisch home in Frauenau.
- 9 "Angelo Mangiarotti, concevoir des objets en cristal"
Revue des Industries d'Art Offrir, no. 287, Jan. 1992, pp. 164-168, ill.
- 10 "Anthony Corradetti"
Niche, v. 4, no. 1, Winter 1991/1992, p. 57, ill.
- 11 "The Art of Engraving from Saxony"
Continental Homewares, Fall 1992, p. 47, ill.
Engraved glasses from Olbernhauer Glas, Germany.
- 12 "Arte e vetro"
Ceramic Antica, v. 2, no. 6, June 1992, p. 21, ill.
Glass by Martin Bradley, Arno Arts, Riccardo Licata, and others in exhibition at Certaldo, Italy.
- 13 "The Artist House"
Omnuyot (Tel Aviv), no. 1, July 1988, pp. 28-29, ill.
In Hebrew.
Alex De Rothschild fund, Jerusalem, awards prizes to artists; piece by Daniel Verberne.
- 14 "Artist Profile: Morna Tudor"
Glass Gazette (Toronto), Spring 1992, p. 13, ill.
- 15 "Artist Profile: Ruth Brockmann"
The Bullseye Bulletin (Bullseye Glass Co.), Summer 1992, pp. 4-6, ill.
- 16 "Artists Profile: Katherine Gray"
Glass Gazette (Toronto), Summer 1992, p. 13, ill.

- 17 "At the Craft Gallery"
Craft News (Toronto), v. 16, no. 1, Jan. 1991, p. 1, ill.
"Canadian Glassworks" exhibition, Jan.-Feb. 1991.
- 18 "Award Received"
The Corning Museum of Glass Newsletter, Winter 1987, p. 4, ill.
Gold Medal for Exhibitions from the American Craft Council, 1987.
- 19 "Baccarat, fasti del passato e del presente"
Abitare, no. 307, May 1992, p. 116, ill. In Italian and English.
New designers at Baccarat.
- 20 "Barcelone, le verre en vedette"
Table et Cadeau, no. 329, March 1992, p. 48, ill.
"Les Nomades du Verre" exposition, Barcelona.
- 21 "Ben Tré: New Sculpture Commissioned by Museum"
The Corning Museum of Glass Newsletter, Winter 1987, p. 2, ill.
Rakow Commission.
- 22 "Bergstrom-Mahler Receives Sculptures"
Glass Shards, Winter 1992, p. 2.
Eight sculptures and two paperweights from Wiiken collection.
- 23 "Bornholm glass populaert i Norge"
Glass & Porselen, v. 46, no. 2, 1992, pp. 28-29, ill.
Baltic Sea Glass at Bornholm, Denmark.

- 24** "Bronzen award voor 'Quetsuren, roosenhoet en tormentuuren,' bij het 'Kristallnacht' project 1991"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992, p. 31, ill.
Work by Jan Willem van Zijst in Kristallnacht project.
- 25** "A Celebration of Studio Glass: Howard Ben Tré"
The Toledo Museum of Art Newsletter, April/May 1992, p. 1, ill.
- 26** "Un cilindro in un cubo su un tetto"
Abitare, no. 307, May 1992, p. 101, ill. In Italian and English.
Dan Graham design for Dia Center for the Arts, New York.
- 27** "Collecting: Indianapolis Museum of Art"
American Craft, v. 52, no. 1, Feb./March 1992, p. 8, ill.
New galleries for decorative arts include 17 pieces of studio glass.
- 28** "Commissions"
Sculpture Maquette, v. 1, no. 2, Feb. 1992, pp. 1 and 6.
Ned Kahn, Rick Mills, Jeffrey Rumaner, Tad Savinar, Brynhildur Thorgeirsdottir, David Wilson.
- 29** "Commissions: Danny Lane"
Sculpture, v. 11, no. 4, July/Aug. 1992, p. 63, ill.
Glass sculpture by Danny Lane for British Rail Freight.
- 30** "Commissions: Glen Michaels"
American Craft, v. 52, no. 3, June/July 1992, p. 26, ill.
Fountain reservoir of fused glass tiles in Lansing, MI.
- 31** "Commissions: John Gilbert Luebtow"
American Craft, v. 52, no. 1, Feb./March 1992, p. 77, ill.
Slumped and sandblasted glass and steel sculpture for Los Angeles office.
- 32** "I confini del design = The Limits of Design"
Ottagono, v. 27, no. 103, June 1992, pp. 33-39, ill.
Vase by David Palterer, Venini lamp, Philippe Starck vase.
- 33** "Contemporary Glass and the Mass College of Art"
Cullet from the Glass Museum, Newsletter of the Sandwich Historical Society, v. 6, no. 2, Summer 1992, p. 1, ill.
Exhibit by glass program students and alumni at The Sandwich Glass Museum.
- 34** "Contemporary Kilnformed Glass"
Glass Art Magazine, v. 7, no. 6, Sept./Oct. 1992, pp. 50-51, ill.
Exhibition in Portland, Oregon, gallery.
- 35** "Corning France et les Nomades du Verre à Barcelone"
Verre Actualités, v. 113, Jan./Feb. 1992, p. 34, ill.
Exposition in Barcelona, Winter 1991-1992.
- 36** "Cover"
Corning World (Corning Incorporated), v. 4, no. 1, Jan./Feb. 1992, cover and p. 1, ill.
Steuben swan bowl engraved by Ladislav Havlik.
- 37** "Cover: Accessions"
The Toledo Museum of Art Annual Report, 1990-1991, cover, inside cover, and pp. 11-12, ill.
A "Venetian" piece and 17 others by Chihuly.
- 38** "Craftspeople Make Commemorative Pieces"
Craft News (Toronto), v. 17, no. 2, April/May 1992, p. 1, ill.
Jamie Sherman, Toan Klein.
- 39** "Créa. Désuet mais actuel"
Table et Cadeau, no. 335, Nov. 1992, p. 57, ill.
Sculptural piece by Jonathan Andersson.
- 40** "Creative Glass Center of America - Glass Talk News"
The Journal, A Newsletter for Friends of Wheaton Village, v. 15, no. 2, Spring 1992, p. 4, ill.
John N. de Wit, Kellmis Fernandez, Stephen M. Lorson, Woo Mee Suh.
- 41** "Les Cristalleries Saint-Louis à la pointe de l'art verrier"
Revue des Industries d'Art Offrir, no. 288, Feb. 1992, pp. 111-117, ill.
- 42** "Dale Chihuly, Venetians"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992, p. 30. In Dutch.
Exhibit at Nationaal Glasmuseum, Leerdam.
- 43** "Daum: Les Stars des collections 92"
Revue des Industries d'Art Offrir, no. 296, Nov. 1992, pp. 56-57, ill.
Includes piece designed by Philippe Starck.
- 44** "Decade in Glass"
Glass Art Magazine, v. 7, no. 2, Jan./Feb. 1992, p. 34, ill.
Art Glass Association of Southern California exhibit.
- 45** "Designer: Hiroyuki Toyoda"
Barovier & Toso Informa, no. 1, July 1990, p. 2, ill. In Italian.
- 46** "Designer Quartet"
Reflections, Caithness Paperweights, annual review no. 7, 1992, pp. 4-7, ill.
Colin Terris and other Caithness designers.
- 47** "Designer Spotlight: Nicolas Triboulot"
China, Glass & Tableware, v. 110, no. 11, Nov. 1992, pp. 8-9, ill.
Baccarat designer.
- 48** "Designpris 1992"
Form, v. 88, no. 3 (680), 1992, pp. 11 and 68-69, ill.
1992 Swedish design prize for a unified table service with glass by Gunnar Cyrén.
- 49** "Egidio Costantini, van Picasso tot Fontana"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992, pp. 31-32, ill.
Glass vessels by Marc Chagall, Picasso.
- 50** "Endless Column: C.A.D. Brings a New Dimension to Glass Art"
Glass Circle News, no. 54, July 1992, p. 2, ill.
23-foot column designed by Peter Layton and Simon Moss for Rouen exhibition.
- 51** "Erik Höglund"
Kultur Spridaren, no. 1, Jan./March 1992, p. 7, ill. In Swedish.
Exhibit at Växjö Glasmuseum.
- 52** "Exhibitions"
Craft Arts International (Sydney), no. 24, 1992, pp. 116-118+, ill.
Gerry King, Carol Cohen, Naoto Yokoyama, Jay Musler, Stephen Skillitzi, Keith Brocklehurst, Setsuko Ogishi, and others.
- 53** "Exhibitions"
Craft Arts International (Sydney), no. 25, 1992, pp. 116-117, ill.
Work by Brocklehurst, Libenský/Brychtová, Stonor, Yokoyama, Zámečnicková, Zuber.
- 54** "Exhibitions: Dale Chihuly at American Craft Museum; The Sculpture of Howard Ben Tré"
Neues Glas, no. 2, 1992, p. 50, ill.
- 55** "Exhibitions: Neues Glas aus Finnland"
Neues Glas, no. 2, 1992, p. 51, ill.
Circulating exhibition in Europe.
- 56** "Exhibitions: René Lalique; Frank van den Ham"
Neues Glas, no. 1, 1992, pp. 48-49, ill. In German.
- 57** "Una fabbrica di cristallo"
Abitare, no. 310, Sept. 1992, pp. 130-131, ill. In Italian and English.
Cristalleria Livellara, Milan.
- 58** "Fall Fellows Arrive at CGCA; USA, Canada, Germany Represented"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 15, no. 4, Fall 1992, p. 5.
Katherine Gray, Sibylle Peretti, Boyd Sugiki, Stephen Paul Day.
- 59** "Färgstarkt, uppkäftigt"
Sköna Hem, no. 1, Sept. 1992, pp. 62-65, ill.
Glass by Gunnell Sahlin, Eva Englund, and Anne Nilssons.
- 60** "Féerie de cristal"
Trouvailles, no. 94, March 1992, p. 22, ill.
Baccarat makes largest vase known, 1.70 meters high.
- 61** "Fifth Anniversary, Braggiotti Gallery. Alter Ego en Ajeto"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992, p. 32, ill. In Dutch.
Gallery with work by Sydney Cash, Askold Žačko, Bořek Šipek.
- 62** "Finland Wins International Design Award"
Form-Function-Finland, no. 2, 1992, p. 21, ill.
Pâte de verre objects by Päivi Kekäläinen.
- 63** "Finlande: Galerie de portraits"
Table et Cadeau, no. 324, Oct. 1991, pp. 21-24, ill.
Aalto, Wirkkala, Sarpaneva, Toikka, Nurminen, Salo.
- 64** "Flavin Acquisition Radiates Light & Color"
On & Off the Wall (Denver Art Museum, Denver, CO), July/Aug. 1992, pp. 8-9, ill.
Fluorescent structure by Dan Flavin.
- 65** "From the OCC [Ontario Crafts Council] Scrapbook"
Craft News (Toronto), v. 16, no. 1, Jan. 1991, p. 4, ill.
Glass by Darrell Wilson, Karl Schantz.
- 66** "Galerie ještě jinak II."
Umění a Řemesla, no. 4, 1991, pp. 77-79, ill.
Interview with Eliska Stöling. Hittfeld gallery owner; Nový Bor 4th symposium.
- 67** "Gallery: Glass"
American Craft, v. 52, no. 2, April/May 1992, p. 65, ill.
Thor Bueno, David Huchthausen, Virginia Hoffman, George Ponzini, David Lewin.
- 68** "Gallery: Glass"
American Craft, v. 52, no. 3, June/July 1992, p. 74, ill.
Christine Baukus, Latchezar Boyadjiev, Linda Lichtman, Sally Rogers, Therman Statom.
- 69** "Gallery: Glass"
American Craft, v. 52, no. 5, Oct./Nov. 1992, p. 71, ill.
Ellie Burke, Clifford Rainey, Ruth Brockmann, Randy Strong, Rick Beck.
- 70** "Gallery: Glass"
American Craft, v. 52, no. 6, Dec. 1992/Jan. 1993, p. 75, ill.
Zoe Adorno, Michael Scheiner, Josh Simpson, Narcissus Quagliata, Judith LaScola.
- 71** "Gallery: Glass/Mixed Media"
American Craft, v. 52, no. 1, Feb./March 1992, p. 72, ill.
Glass by Deborah Dohne, Josh Simpson, Gene Koss.
- 72** "Gallery: Glass/Mixed Media"
American Craft, v. 52, no. 4, Aug./Sept. 1992, pp. 90-91, ill.
Work by Nancy Mee, Linda Ethier, Judy Bally Jensen.

- 73** "Gallery: Mixed Media"
American Craft, v. 52, no. 5, Oct./Nov. 1992, p. 72, ill.
Cast glass piece by Steve Linn.
- 74** "Gathering Glass Artists in Spain"
Craft News (Toronto), v. 16, no. 2, Feb. 1991, p. 11.
Nov. 1990 conference of glass artists and educators in Barcelona and Segovia.
- 75** "Der Glasdesigner Walter Wenzl"
Die Schaulade, v. 67, no. 7, July 1992, pp. 84-85, ill.
- 76** "Gläserne Poesie: 30 Jahre Sonderausstellung Erwin Eisch im Hause Tritschler"
Die Schaulade, v. 67, no. 7, July 1992, pp. 90-91, ill.
Stuttgart exhibition.
- 77** "Gläserner Gleichklang"
Art Aurea, no. 1, 1992, p. 14, ill.
Colored vase series by Gerold Wucherer, Vienna.
- 78** "Glass America 1992"
Glass Art Magazine, v. 7, no. 3, March/April 1992, pp. 34-35, ill.
- 79** "A Glass Realm"
Glass Review, v. 47, no. 7/8, 1992, p. 39, ill.
Glass mask by Jan Mareš for a film series.
- 80** "Glass Studio Gets New Name"
British Artists in Glass, no. 6, May 1992, p. 4.
Studio Access to Glass, Corning, NY.
- 81** "Glaswerk Döbern: Chronik eines Weges in die Zukunft"
Die Schaulade, v. 67, no. 8, Aug. 1992, pp. 294-295, ill. English summary.
- 82** "Graceful Magic of Art in Glass"
Life, April 1979, pp. 83-88, ill.
Glass from exhibit "New Glass - 1979" held at The Corning Museum of Glass.
- 83** "Hackman Tabletop: Eine starke nordische Union"
Porzellan + Glas, no. 1, Jan. 1992, pp. 67-71, ill.
Glass by Finnish designers Tina Nordström, Markku Salo, Kerttu Nurminen.
- 84** "Hydman Vallien i Paris"
Glas och Porslin, v. 62, no. 4, 1992, p. 17, ill.
Exhibit at Centre Culturel Suédois.
- 85** "In Memoriam: Loredano Rosin"
British Columbia Glass Arts Association Newsletter, v. 5, no. 2, Jan. 1992, p. 5.
- 86** "Incontri pesaresi"
Pesaro (Edizioni Condé Nast), supplement to *Casa Vogue*, no. 242, June 1992, p. 74+, ill. English summaries.
Glass furniture and sculptural pieces by design firms Fiam, R.S.V.P. Oggetti d'autore, Tonelli, Zeritalia.
- 87** "Into the Glass House: Reflections on Glass"
Crafts (U.K.), no. 118, Sept./Oct. 1992, p. 11, ill.
Liverpool exhibit with Patrick Stern, Peter Layton, and others.
- 88** "Izabel und das heisse Glas"
Porzellan + Glas, no. 4, April 1992, p. 93, ill.
Designer Izabel Lam and her tabletop collection.
- 89** "James Lundberg, 43, Glass Artist"
American Craft, v. 52, no. 3, June/July 1992, pp. 20-21.
Obituary.
- 90** "Japanese Glass"
The Corning Museum of Glass Newsletter, Spring 1992, pp. 4-5, ill.
75 examples of contemporary Japanese glass on display.
- 91** "Jaroslav Taraba: The Harmony of Shape and Function"
Glass Review, v. 46, no. 12, 1991, pp. 16-21, ill.
1960s-1980s Czech designer.
- 92** "Jenaer Glaswerk GmbH, Jena/Thüringen"
Die Schaulade, v. 67, no. 2, Feb. 1992, pp. 230-231, ill.
The Jenaer glass tea service.
- 93** "Jim Donofrio"
The Weight-Paper (Dunlop Collection, Phoenix, AZ), no. 15, Summer 1992, p. 3, ill.
Paperweight maker.
- 94** "John Reeves: David Van Noppen"
Art Today, v. 6, no. 3, 1992, pp. 25 and 28, ill.
- 95** "Juryrapport - Stimuleringsprijs heden-daagse glaskunst: Bernardine de Neeve-prijs 1992"
Bulletin Vereniging van Vrienden van Modern Glas, no. 2, 1992, pp. 18-20, ill.
Glass prize, the Netherlands.
- 96** "Karol Hološko, the Founder of the Slovak Glass Design"
Glass Review, v. 46, no. 12, 1991, pp. 12-15, ill.
Czech designer, 1960s-1970s.
- 97** "Kjell Engman - Ausstellung in Hamburg"
Die Schaulade, v. 67, no. 4, April 1992, p. 108, ill.
- 98** "Klar wie Wasser - schwer wie Stein"
Porzellan + Glas, no. 5, May 1992, p. 41, ill.
Per Lütken, 50 years of glass design.
- 99** "Kosta Boda fête 250 ans de créativité"
Revue des Industries d'Art Offrir, no. 292, June 1992, pp. 47-51, ill.
Gunnar Cyrén, Ulrica Hydman-Vallien, Bertil Vallien.
- 100** "Kosta Boda hösten 1992 - artisteri och personligheter"
Glas och Porslin, v. 62, no. 5/6, 1992, p. 13, ill.
Designs by Bertil Vallien, Göran Warff, Gunnel Sahlin.
- 101** "Kosta - en fargerik historie"
Glass + Porselen, v. 46, no. 3, 1992, pp. 14-15, ill.
Kosta Boda anniversary. Glass by Gunnel Sahlin, Monica Backström.
- 102** "Das Kreuz aus Kristall: Neuer Behang von Swarovski"
Kunst und Kirche, no. 3, 1992, p. 229, ill.
Chandelier by Swarovski.
- 103** "Künstler-Persönlichkeiten zeigen Vielfalt der Glaskunst"
Porzellan + Glas, no. 6, June 1991, pp. 102-103, ill.
Kosta Boda designers in Düsseldorf show: Kjell Engman, Göran Warff, Bertil and Ulrica Hydman-Vallien.
- 104** "Laurence Whistler C.B.E.: An Exhibition for His 80th Birthday"
Sotheby's Preview, Jan. 1992, p. 26, ill.
- 105** "The Light Made Articulate by Simon Whistler"
Glass Circle News, no. 54, July 1992, pp. 4-5.
Review of a talk by Simon Whistler.
- 106** "Listen to the Flames"
Craft News (Toronto), v. 16, no. 8, Nov. 1991, p. 3, ill.
Toan Klein sculpture commemorating Lithuanians killed in the Holocaust.
- 107** "Marco Mencacci, Designer"
Barovier + Toso Informa, no. 4, Feb. 1992, p. 2, ill.
In Italian.
- 108** "Matz Borgströms nya kollektion"
Glas och Porslin, v. 62, no. 1, 1992, p. 41, ill.
- 109** "Member Feature: Chuck St. John"
British Columbia Glass Arts Association Newsletter, v. 5, no. 3, March 1992, p. 3, ill.
- 110** "Modernes Glas"
Kunst und Antiquitäten, no. 9, 1992, pp. 83-93, ill.
Brief biographies of 17 glass artists.
- 111** "Moonlight, Neon and Time"
Signs of the Times, v. 217, no. 11, Nov. 1992, pp. 132-135, ill.
"Time & Light" exhibition incorporating neon clocks at New York neon gallery.
- 112** "Morris Museum Presents Landmark Exhibition"
Glass Art Magazine, v. 8, no. 1, Nov./Dec. 1992, pp. 26-27, ill.
Exhibit "Glass from Ancient Craft to Contemporary Art: 1962-1992 and Beyond" with 66 artists.
- 113** "Museum Exhibit to Feature Work of South Jersey Artists"
The Journal, A Newsletter for Friends of Wheaton Village, v. 15, no. 1, Jan./Feb./March 1992, p. 1, ill.
- 114** "Un Musicien de verre"
Le Courrier des Métiers d'Art, no. 114, July/Aug. 1992, p. 20, ill.
Jean-Claude Chapuis and his glass musical instruments association, Paris.
- 115** "Natalie Tatz"
Ornament, v. 15, no. 2, Winter 1991, pp. 76-77, ill.
Beaded jewelry.
- 116** "Necessario, funzionale, motivato, giusto"
Abitare, no. 310, Sept. 1992, pp. 120-121, ill. In Italian and English.
Kaj Franck.
- 117** "Der neue Stolz von Barcelona"
Art (Hamburg), no. 7, July 1992, pp. 58-59, ill.
Mirrored sculptural piece by Eugénia Balcells.
- 118** "Neues Glas aus Finnland"
Art Aurea, no. 2, 1992, p. 105, ill.
Exhibition at Germanisches Nationalmuseum, Nürnberg. Object by Mary Jane Gregory.
- 119** "New and Notable"
ID (International Design), v. 39, no. 3, May/June 1992, pp. 82-87, ill.
Modular glassware set designed by Joe Colombo; range of Murano tiles by Renato Toso and Noti Massari.
- 120** "New Animalia Series from Steuben"
Corning World, v. 4, no. 5, Oct. 1992, p. 19, ill.
- 121** "New CGCA Fellows Reflect International Appeal of Glass Art"
The Journal, A Newsletter for Friends of Wheaton Village, v. 15, no. 1, Jan./Feb./March 1992, p. 2.
John Nicholas de Wit, Kellmis Fernandez, Woo Mee Suh, Stephen Lorson.
- 122** "New National Craft Award"
Craft Arts International (Sydney), no. 24, 1992, pp. 100-101, ill.
Glass by Klaus Zimmer, Julio Santos, Kazuko Eguchi.
- 123** "New on View: Casket"
The Toledo Museum of Art Newsletter, April/May 1992, p. 3, ill.
Casket by Kyohhei Fujita.
- 124** "Nick Munro, la philosophie design"
Table et Cadeau, no. 333, Aug./Sept. 1992, p. 134, ill.
Crackle glass items by English designer.
- 125** "Les Nomades du verre à Barcelone 1992"
Revue des Industries d'Art Offrir, no. 288, Feb. 1992, pp. 43-44, ill.
International exposition; work by Dejonghe, Layton, Meitner, Leperlier, Shaffer is illustrated.
- 126** "Normanver et 'Le Verre' à Rouen"
Verre Actualités, no. 113, Jan./Feb. 1992, pp. 26-28, ill.
Mirror-making firm cooperates in the international contemporary glass exposition, Rouen.

- 127** "Notizen"
Art Aurea, no. 1, 1992, p. 114, ill.
Glass by Jörg Zimmermann, David Palterer, Stanislaw Borowski in various exhibitions.
- 128** "Notizen: Jan Adam – Antike Formen in Glas"
Art Aurea, no. 3, 1992, p. 103, ill.
Czech artist Jan Adam.
- 129** "Nouvelles acquisitions au Musée des Arts décoratifs de Montréal"
Canadian Society of Decorative Arts Bulletin, v. 10, no. 1/2, Spring 1992, pp. 3–5, ill. In French and English.
Chihuly vase, David Palterer/Bořek Šípek champagne glass.
- 130** "I nuovi vetri di Eos"
Abitare, no. 311, Oct. 1992, p. 145, ill. In Italian and English.
New glassware from Eos, Murano firm.
- 131** "Ob'Art en images"
Le Courrier des Métiers d'Art, no. 115, Sept. 1992, pp. 14–15, ill.
Ob'Art exhibition included bowl by Jonathan Philip Andersson and *pâte de verre* piece by Marie-Aimée Grimaldi.
- 132** "Obituary: Charles Kazium"
Antiques Journal, v. 10, no. 10, April 1992, p. 3.
Paperweight maker.
- 133** "Oggetti sensuali"
Casa Vogue, no. 239, March 1992, pp. 98–108, ill.
Glass by designers Andrea Anastasio, William Sawaya, Bořek Šípek, Philippe Starck, and others.
- 134** "Olympic Paperweights: An Issue for Collectors"
Lalique Magazine, v. 3, no. 4, Winter 1992, p. 7, ill.
- 135** "Parlons d'eux: L'Objet-parfum"
Table et Cadeau, no. 331, May 1992, p. 44, ill.
Perfume lamps by Lampes Berger.
- 136** "Peter Bremers ontwerpt Ledenobject 1992"
Bulletin Vereniging van Vrienden van Modern Glas, no. 4, 1992, pp. 22–23, ill.
- 137** "Petr Vlček"
Umění a Řemesla, v. 34, no. 2, 1992, pp. 53–54, ill. In Czech and English.
Glass sculpture by Vlček.
- 138** "Phantasie als Antrieb – Poesie als Botschaft"
Porzellan + Glas, no. 7, July 1991, p. 81, ill.
Painted carafes.
- 139** "Pilchuck Scholarship Winner: Gary Bolt"
British Columbia Glass Arts Association Newsletter, v. 5, no. 2, Jan. 1992, p. 1.
- 140** "Please Be Seated"
The Toledo Museum of Art Newsletter, June/July 1992, cover and p. 3, ill.
Howard Ben Tré benches.
- 141** "Portfolio: Danny Perkins"
American Craft, v. 52, no. 4, Aug./Sept. 1992, p. 62, ill.
- 142** "Portfolio: David Prytherch, Barbara Jane Cowie, Denise Margret Hunt, Bernard Michael D'Onofrio"
Glasswork (Kyoto), no. 11, March 1992, pp. 34–37, ill. In Japanese and English.
- 143** "Portfolio: Ed Francis"
American Craft, v. 52, no. 6, Dec. 1992/Jan. 1993, p. 52, ill.
Cast glass, bronze, and wood piece.
- 144** "Portfolio: Jeannine Goreski"
American Craft, v. 52, no. 4, Aug./Sept. 1992, p. 66, ill.
Beaded baskets.
- 145** "Portfolio: John Brekke"
American Craft, v. 52, no. 3, June/July 1992, p. 50, ill.
Graal vessels by Brekke.
- 146** "Portfolio: Robert Bellucci"
American Craft, v. 52, no. 1, Feb./March 1992, pp. 54–55, ill.
- 147** "Portfolio: Robert Dane"
American Craft, v. 52, no. 2, April/May 1992, pp. 48–49, ill.
- 148** "Portfolio: Susan Plum"
American Craft, v. 52, no. 5, Oct./Nov. 1992, p. 52, ill.
- 149** "Pris till glasblåsarmästaren Bengt Heintze"
Glas och Porslin, v. 62, no. 4, 1992, p. 59, ill.
Kosta glassblower Bengt Heintze.
- 150** "Le Prix du Feu: Grands Prix de la création de la ville de Paris 1991"
Le Courrier des Métiers d'Art, no. 109, Jan./Feb. 1992, p. 18, ill.
Includes piece by Isabelle Bas.
- 151** "Proč stálo za to vidět americká řemesla...?"
Umění a Řemesla, v. 34, no. 2, 1992, pp. 79–81, ill.
English summary.
"Craft Today, USA" exhibition in Bratislava; Karla Trinkley vessel.
- 152** "Profile of a President: Elizabeth McClure"
Ausglass Magazine, Winter 1992, p. 3, ill.
Work by the artist.
- 153** "Quarter Century"
Crafts (U.K.), no. 118, Sept./Oct. 1992, p. 12, ill.
Steven Newell in London exhibition.
- 154** "Rakow Commission Awarded to Austrian Jewelry Maker"
Journal of Glass Studies, v. 34, 1992, p. 164.
Jacqueline Lillie.
- 155** "Rakow Commission Unveiled"
The Corning Museum of Glass Newsletter, Winter 1991, p. 3, ill.
Sculptural vessel by Hiroshi Yamano.
- 156** "Rassegna: Lampade e spazi domestici"
Domus, no. 740, July/Aug. 1992, u.p. [30 pp.], ill. In Italian and English.
New lighting designs by many firms and designers.
- 157** "Recent Acquisitions"
Decorative Arts Society 1850 to the Present Journal, no. 15, 1992, pp. 38–39, ill.
"Ariel" vase designed by Edvin Öhrström, 1955, and Finnish vase by Gunnel Nyman, 1947.
- 158** "Regional Reviews: Michael Petry"
Arts Review (London), v. 44, April 1992, p. 136 and back cover, ill.
Installation at Farnham, England, with glass laboratory vessels and hand-blown amphorae.
- 159** "Remise de prix Bourdelle"
Le Courrier des Métiers d'Art, no. 112, May 1992, p. 21, ill.
Prize for sculptural piece by Sunagawa.
- 160** "Reviews: The Suntory Prize 1991; IGS Glass Art 1992"
Glasswork (Kyoto), no. 11, March 1992, p. 47, ill.
English summary.
Two Tokyo exhibitions.
- 161** "Richard Meier, architecte renommé, crée des modèles pour Steuben"
Revue des Industries d'Art Offrir, no. 292, June 1992, p. 86.
Architect designs for Steuben.
- 162** "Richard Meier crée des objets pour Steuben"
Revue des Industries d'Art Offrir, no. 295, Oct. 1992, p. 17, ill.
- 163** "Roberto Niederer. Ein Leben für Glas"
Schweizer Heimatwerk/Kunsthandwerk, v. 57, no. 3, 1992, pp. 16–25, ill.
- 164** "Ronald King: Danto Residence"
Interior Design, v. 63, no. 14, Oct. 1992, pp. 142–147, ill.
Contemporary studio glass collection.
- 165** "Royal Copenhagen Holmegaard. Per Lütken – 50 Jahre mit Glas"
Die Schaulade, v. 67, no. 7, July 1992, pp. 76–78, ill.
- 166** "Scandinavian Design"
Form-Function-Finland, no. 3, 1992, p. 39, ill.
Scandinavian design exhibition at the Design Museum, London; includes Wirkkala, Sarpaneva.
- 167** "Schauen und fragen Sie"
Glaswelt, v. 45, no. 2, Feb. 1992, pp. 84–86, ill.
State glassmaking school, Rheinbach.
- 168** "Sculpture of Howard Ben Tré"
The Toledo Museum of Art Newsletter, April/May 1992, p. 1, ill.
Spring exhibition of Ben Tré's work at the museum.
- 169** "Showcase"
Glass Art Magazine, v. 7, no. 4, May/June 1992, p. 47, ill.
Sculpture by Tony Rizzo, Kathy Bradford.
- 170** "Showcase"
Glass Art Magazine, v. 7, no. 5, July/Aug. 1992, p. 52, ill.
Ed Francis, Edward Schmid.
- 171** "Showcase"
Glass Art Magazine, v. 7, no. 6, Sept./Oct. 1992, p. 68, ill.
Work by Juan Rodriguez, Lewis Woodruff, Judi Weilbacher.
- 172** "Showcase"
Glass Art Magazine, v. 8, no. 1, Nov./Dec. 1992, p. 44, ill.
Work by Laura Lopez, Jean Amann.
- 173** "Signalement"
Glas & Keramiek, no. 11, April/May/June 1992, p. 34, ill.
Carafe by Jan van der Vaart, sculptural object by Winnie Teschmacher.
- 174** "Snowbound: The Enduring Magic of Snowglobes"
John Michael Kohler Arts Center Newsletter, Nov./Dec. 1991, p. 2, ill.
Exhibit included commissioned snowglobes by Thermon Statom and William Bernstein.
- 175** "Society of Glass Technology News: Glass Sellers' Award"
Glass, Monthly Journal of the European Glass Industry, v. 69, no. 10, Oct. 1992, p. 448, ill.
Engraved bowl by Clare Henshaw.
- 176** "Spectrum"
Neues Glas, continuing series: no. 1, 1992 – no. 4, 1992. In German and English.
Congresses, competitions, auctions, book reviews, news, etc.
- 177** "Steuben, Groupe Corning"
Revue des Industries d'Art Offrir, no. 289, March 1992, pp. 22–26, ill.
- 178** "Steuben Piece Reflects Past, Future"
Corning World (Corning Incorporated), v. 4, no. 3, June/July 1992, p. 16, ill.
Holocaust commemorative piece by Steuben designer Joel Smith for New Jersey memorial.
- 179** "Stölzle Oberglas AG stellt limitierte Werke vor"
Die Schaulade, v. 67, no. 2, Feb. 1992, p. 242, ill.
Stölzle firm commissions glass artists for designs: Richard Meitner, Helmut Hundstorfer, Ken Carder, and others.

- 180** "Streng limitiert"
Porzellan + Glas, no. 11, Nov. 1992, pp. 28-35, ill.
Limited edition glass designs by Sottsass,
McConnico, Bastide, Warff, Eisch, Vennola.
- 181** "Successful Results of Cooperation of
Czech Glass Artists"
Glass Review, v. 46, no. 12, 1991, pp. 22-23, ill.
Kudrová, Turek, Rejnart, Žahour.
- 182** "Svensk glaslyrik i Japan"
Form, v. 88, no. 6 (683), 1992, p. 9, ill.
Exhibit of Swedish glass in Japan.
- 183** "Swarovski Presents 'Selection'"
Continental Homewares, Fall 1992, pp. 64-65, ill.
Also in *Porzellan + Glas*, no. 7, July 1992,
pp. 64-65, ill.
Swarovski series and its six designers.
- 184** "Ten Join Council Board"
American Craft, v. 52, no. 2, April/May 1992,
pp. 94-96, ill.
Brian Maytum, Alice Rooney.
- 185** "Theodor G. Sellner"
Antiquitäten Zeitung, no. 9, April 24, 1992, p. 266,
ill.
Sale of work by Sellner.
- 186** "This Year's Talent: Next Year's Artists"
*Glass, Monthly Journal of the European Glass
Industry* (London), v. 69, no. 9, Sept. 1992,
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- 187** "Tour de force of Glass Spheres at
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- 188** "Tradicí nezatížená a hledající: Vysoká
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New-Small.
- 190** "Tropic of Neon"
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- 191** "Two Centuries of the Art and Craft of
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- 192** "Vera Walther: Eine Welt schöner Gläser"
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- 193** "La Verrerie du Marais de Riom"
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- 194** "Vetri veneziani: Si stanno assestando i
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- 195** "Victor Trabucco"
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- 196** "Vitrine: C'est Zuber"
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- 197** "Vocation verrière"
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- 198** "A Weighty Object d'Art"
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Robinson.
- 199** "World Glass Congress, 1992"
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- 200** "Young Slovak Glass Artists at Lednické
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- 203** "1991 Ontario-German Craft Exchange"
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- 204** "1992 Olympic Medals"
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- 208** Adlerová, Alena
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- 209** "Reviews: Festival of Czechoslovakian
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- 210** Aldersey-Williams, Hugh
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- 212** Andréani, Carole
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- 222** Antonelli, Paola
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- 223** "William Sawaya, les fleurs du mal"
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- 228** Ayotte, Rick
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- 237** Barcott, Bruce
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- 238** Barovier, Jacopo
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- 239** Barovier Mentasti, Rosa
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- 240** Yoichi Ohira: *I calici veneziani*
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- 243** Bäte, Ulrich
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- 244** "Ich zeig dir was: Staatliche Glasfachschule Hadamar"
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- 248** "La Planète blanche: Bernard Dejonghe"
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- 250** Beaumont, Thierry de and Save, Colette
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Marco de Gueltzl.
- 251** Beckman, Ulf
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- 252** "Medioker Konst"
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- 253** "Vital symbios: Konst, industri, hantverk"
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- 254** Bell, Robert
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- 255** "World Glass Now '91"
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- 258** Bernstein, Ruby
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- 260** "Student Artists Display Their Best at Corning"
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- 261** Berriman, Ann
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- 262** Berting, Jacqueline
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- 263** Bethlehem. Lehigh University Art Galleries
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- 264** Biskeborn, Susan
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- 266** Bodonyi, Emőke
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- 267** Bohanes, Jaroslav
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- 268** Boman, Monica
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- 270** Borowsky, Irvin J.
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- 272** Borrmann, Gottfried
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- 273** Bow, Kim
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- 274** Boydell, Mary
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- 275** Braff, Phyllis
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- 276** Branzi, Andrea
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- 283** Brisson, Harriet E.
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- 284** Brunsman, Laura A.
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- 285** "Exhibitions: Dante Marioni"
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- 286** "Exhibitions: Gerry Newcomb"
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- 287** "Review of Exhibitions: Etsuko Nishi"
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- 288** "Review of Exhibitions: Paul Marioni"
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- 290** Buechner, Thomas S.
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- 291** Burgemeestre, Kevin
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- 292** Busch, Akiko
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- 293** Carducci, Vincent A.
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- 294** Carlén, Staffan
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- 295** Carmichael, Suzanne
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- 296** Carpenter, Ed
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- 297** Casciani, Stefano
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- 298** "Sotto la luna elettrica"
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- 299** "Vetri di Marsiglia: Gaetano Pesce"
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- 300** Castiglione, Achille and Ferrari, Paolo
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- 301** Centre International d'Art Contemporain
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- 303** "Exhibitions: Dan Graham"
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- 304** "Exhibitions: Pilchuck Glass Prints"
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- 305** "Gaetano Pesce: Renaissance Craftsman"
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- 306** "Kristallnacht '92: Eine Ausstellung im
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- 308** "New York Letter"
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- 312** "Review of Exhibitions: Michael Taylor"
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- 313** "The Uncontradictable Dan Dailey"
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- 316** Chiarlone, LoRenzo
"I vetri di Cherchi"
Alte Vitrie, v. 5, April 1992, p. 15, ill. English sum-
mary.
Sculptor Sandro Cherchi tries a new medium,
glass.
- 317** *Chicago International Art Exposition*
Chicago: the exposition, 1992, ill.
Includes glass and neon by David Anderson,
Maurizio Nannucci, Larry Bell.
- 318** *Chicago International New Art Forms
Exposition 1992*
Chicago: the exposition, 1992, 135, [56] pp., ill.
Exhibition at Navy Pier; work by many glass
artists.
- 319** Cibot, Elisabeth
"La Plate-forme de recherche verrière de Van-
nes-le-Châtel"
La Revue de la Céramique et du Verre, no. 65,
July/Aug. 1992, pp. 52-53, ill.
Glass center for research, design, technology for
artists.
- 320** "Rubar con l'occhio: La Leçon du verre à
Murano"
La Revue de la Céramique et du Verre, no. 65,
July/Aug. 1992, pp. 38-43, ill.
Venetian glassmaking and firms.
- 321** Clark, Jon
"The Future of Glass Education"
The Glass Art Society Journal 1991, pp. 18-20, ill.

- 322** Clark, Vicky A.
"Exhibitions: Kathleen Mulcahy"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, pp. 52-53, ill. Pittsburgh exhibit.
- 323** Clinanti, Giuseppe
"Felix Berdyszak, scultore del vetro"
Alte Vitrie, v. 5, April 1992, pp. 22-23, ill. English summary.
Polish glass sculptor.
- 324** Coffeng, Yvon
"Sybren Valkema, nestor van het studioglas"
Glas & Keramiek, no. 10, Jan./Feb./March 1992, pp. 32-35, ill.
Overview of Valkema's work.
- 325** Coffey, Julia
"Table Talk"
Seattle Home and Garden, v. 1, no. 2, Winter 1989, cover and pp. 33-34+, ill.
Glassware by Mesolini Glass Studio and Roger Nachman.
- 326** Coleman, Katharine
"The Barbican's 10th Birthday Celebrations"
The Glass Engraver, no. 66, Spring 1992, pp. 28-31, ill.
Trophy winners Alison Kinnaird, David Pilkington.
- 327** Collins, Bill
"A Neon Topping for Emerald City"
Signs of the Times, v. 217, no. 11, Nov. 1992, pp. 104-105, ill.
Emerald Center buildings, San Diego, with neon.
- 328** Cologne. Kunsthhaus am Museum Carola van Ham
Die Kleine Skulptur: IV. Ausstellung Internationales Studioglas
Köln: the museum, 1992, 100 pp., ill.
Small glass works by 48 artists.
- 329** Cooke, Glenn R.
"The National Glass Exhibition"
Craft Arts International (Sydney), no. 24, 1992, pp. 101-102, ill.
Glass by Mark Galton, Tina Cooper, Ian Mowbray, Velta Vilmanis, Setsuko Ogishi.
- 330** "Review: International Directions in Glass at the Art Gallery of Western Australia"
Craftlink (Crafts Council of Queensland, Brisbane), v. 6, no. 9, Oct. 1992, pp. 3-4, ill.
- 331** Copeland, Beverly M.
"Dale Chihuly, Nijijima Floats"
Glass Focus, Feb./March 1992, pp. 1-2.
- 332** "Glass Focus Interviews Robert Palusky"
Glass Focus, Aug./Sept. 1992, pp. 14-17.
- 333** "Glass Focus Interviews Steve Maslach"
Glass Focus, April/May 1992, pp. 10-13.
- 334** "Glass Focus Interviews Tom McGlauchlin"
Glass Focus, Dec. 1992/Jan. 1993, pp. 10-15.
- 335** "Glass Focus Interviews Yaffa Sikorsky-Todd and Jeffrey Todd"
Glass Focus, June/July 1992, pp. 12-15.
- 336** Cornett, Stephanie
"Stephen Powell's Recovery Marks Beginning of New Phase in Career"
The Centre College Cento (Danville, KY), Jan. 23, 1992, p. 6, ill.
- 337** Cotton, Anne
"The Fellows' Exhibition"
The Glass Engraver, no. 68, Autumn 1992, pp. 18-23, ill.
Review of glass engraving exhibition, Salisbury.
- 338** Crestou, Nicole
"Expositions actualités: Nîmagine 91"
La Revue de la Céramique et du Verre, no. 62, Jan./Feb. 1992, p. 62, ill.
Glass by Denis Bracke and others in Nîmes ceramic show.
- 339** Cross, Andrew
"The Chemistry of Love"
Arts Review, v. 44, July 1992, pp. 314-315, ill.
Staffordshire laboratory glass company sponsors exhibit with West Surrey College of Art; installation by Michael Petry.
- 340** Cuadra, Cynthia
"Tom André"
Ornament, v. 15, no. 2, Winter 1991, pp. 88-89+, ill.
Jewelry with glass beads and pendants.
- 341** Currie, Deborah
"Canadian Clay and Glass Gallery"
Glass Gazette (Toronto), Spring 1992, p. 6.
Center for exhibitions, educational programs, resources, archives.
- 342** Curtis, Kemp
"Richard Clements"
Glass Line, v. 6, no. 2, Aug./Sept. 1992, p. 1, ill.
Australian lampworker.
- 343** Danto, Arthur C.
"Learning to Live with Pluralism"
The Glass Art Society Journal 1991, pp. 7-13, ill.
- 344** Day, Stephen Paul
"Glass and the Bigger Picture"
The Glass Art Society Journal 1991, pp. 61-62, ill.
- 345** De Angelis, Almerico
"Intervista: Franco Cembalo"
Abitare, no. 307, May 1992, p. 236+, ill. In Italian and English.
Metal and glass craftsman of Naples.
- 346** De Lucchi, Michele
"I designer si raccontano: Confessioni di un architetto"
Casa Vogue, no. 239, March 1992, pp. 88-91, ill.
Includes the author's glass designs for Cleto Munari.
- 347** *Designed in Finland 1967*, Helsinki: Finnish Foreign Trade Association, 1967, 68 pp., ill. Includes glass.
- 348** *Designed in Finland 1973*, Helsinki: Finnish Foreign Trade Association, 1973, 88 pp., ill. Includes glass.
- 349** *Designed in Finland 1975*, Helsinki: Finnish Foreign Trade Association, 1975, 112 pp., ill. Includes glass, pp. 76-77.
- 350** Dewald, Gabi
"Kleinplastik als Weltkunst"
Kunsth Handwerk & Design (formerly *Kunst + Handwerk*), no. 5, Sept./Oct. 1992, pp. 37-41, ill.
Glass piece by Luigi Ontani.
- 351** Di Pietrantonio, Giacinto
Incontri con architettura e design
Milano: Giancarlo Politi Editore, 1991, 194 pp., ill.
Architectural glass, lamps and lighting, vase by Sottsass.
- 352** Dimitrijevic, Nena
"Broken Glass and Nomadism"
Arts Magazine, v. 66, no. 5, Jan. 1992, pp. 46-49, ill.
Maura Sheehan installations with glass.
- 353** Dohne, Deborah
"Deborah Dohne"
The Glass Art Society Journal 1991, p. 63, ill.
- 354** Donefer, Laura
"Galerie Elena Lee Verre d'Art"
Glass Gazette (Toronto), Winter 1992, p. 11+.
Montreal gallery.
- 355** "Glass Fashion Show Two: A Unique Perspective"
The Glass Art Society Journal 1991, pp. 134-135, ill.
- 356** "Mollie Clarke - A Unique Approach to Glass"
Glass Gazette (Toronto), Spring 1992, p. 7.
Ontario artist.
- 357** Duits, Thimo te
"Bert Frijns"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, pp. 28-35, ill.
- 358** "In memoriam: A. D. Copier 1901-1991"
Glas & Keramiek, no. 11, April/May/June 1992, p. 29, ill.
- 359** Dunas, Peter
"Seeing: Akira Komoto"
Neues Glas, no. 4, 1992, pp. 28-35, ill. In German and English.
- 360** Ebeltoft. Glasmuseum
Glasmuseum
Ebeltoft, Denmark: the museum, 1992, 29 pp., ill.
- 361** Eckenwalder, Susan
"Artist Profile: Daniel Crichton"
Glass Gazette (Toronto), Spring 1992, pp. 4-5, ill.
- 362** Edwards, Geoffrey
"Labyrinths of Light"
Craft Arts International (Sydney), no. 24, 1992, pp. 65-67, ill.
Sculpture by Rob Knottenbelt.
- 363** Edwards, Stephen Dee
"The Effect of Mexican Culture on My Work"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 28-30, ill. In Japanese and English.
- 364** Eisch, Erwin
"Erwin Eisch on Glass, from a Talk Given at BAG Conference in Stoke-on-Trent"
British Artists in Glass, no. 6, May 1992, p. 6.
- 365** "Is There Life in Your Art, Your Relationships, Your Education?"
The Glass Art Society Journal 1991, pp. 14-15, ill.
- 366** Ekelund, Jan Olof
"Succé för Nobelservisen"
Glas och Porlän, v. 62, no. 1, 1992, pp. 34-35, ill.
Gunnar Cyrén glassware for Nobel table service.
- 367** Elder, Art
"Major Work from Barry Sautner Now at the Houston Museum of Fine Arts"
Paperweight Collectors Association of Texas Newsletter, no. 12A, Feb. 1992, pp. 2-3.
- 368** Elliott, Candace and Riley, Jane
"Glass for Architecture"
Craft Arts (Sydney), no. 23, Nov. 1991/Jan. 1992, pp. 66-68, ill.
Wall pieces, panels, screens, lighting by Australian glass artist Judi Elliott.
- 369** Engel, Dick
"Glasmuseum Hoogeveen officieel open"
Bulletin Vereniging van Vrienden van Modern Glas, no. 4, 1992, pp. 14-15, ill.
- 370** Épinal. Musée Départemental des Vosges
Michèle Blondel
Épinal, France: the museum, 1988, [60] pp., ill.
- 371** Erhoff, Michael, ed.
Deutsches Design 1950-1990; Designed in Germany (Text: Helge Aszmeit and others)
München: Prestel-Verlag, 1990, 280 pp., ill. In German.
Includes tableware, lamps by German glass firms.
- 372** Essen. Essener Glasgalerie
Kunst mit Glas: Vladimír Kopecký & Ivan Mares
Essen: the gallery, 1989, 26 pp., ill.
- 373** *Exposition internationale de verre contemporain = International Exhibition of Contemporary Glass* (Text: Catherine Vaudou)
[Rouen]: Le Conseil Régional de Haute-Normandie, 1991, 48 pp., ill. In French and English.
140 artists from 15 countries in Rouen exhibition.
- 374** Fagone, Vittorio and Luchi, Monica
Angelo Mangiarotti: Disegnare il cristallo
Milano: Idea Books, 1991, 170 pp., ill. In Italian and English.
Mangiarotti designs produced by Colle Cristalleria.

- 375** Farmington Hills. Habatat Galleries
The Annual Invitational Exhibition 1973-1992: A Tradition in the Evolution of Glass (Text: Linda Boone and Ferdinand Hampson)
Farmington Hills, MI: the gallery, 1992, 72 pp., ill. 20-year survey of studio glass.
- 376** Dale Chihuly
Farmington Hills, MI: the gallery, 1992, [15] pp., ill.
- 377** Mary Shaffer (Text: William Warmus)
Farmington Hills, MI: the gallery, 1992, [14] pp., ill.
- 378** Faÿ-Hallé, A.
"Acquisitions: Sévres. Musée National de Céramique"
Revue de Louvre, no. 5/6, Dec. 1991, pp. 136-137, ill.
Flacon by Alain Guillot and vases by Richard Meitner.
- 379** *Festival Českého a Japonského Skla 1992-1993* (Text: Kyohei Fujita, Atsushi Takeda, Denji Takeuchi, Yasuhito Kawamatsu, and Antonín Hartmann)
[S.l.: s.n., 1992], 110 pp., ill. In Japanese and Czech.
Exhibition held in Prague and Tokyo; work by over 40 Czech and Japanese glass artists.
- 380** *The Fine Art Index*
Chicago, IL: International Art Reference, 1991, 666 pp., ill.
"1992 compendium of contemporary art."
Ben Tré, Chihuly, Cribbs, Dailey, Linn, Luebtow, Marquis, Pavlik, Wilmarth.
- 381** Fräbel Studio
Fräbel 93
Atlanta, GA: the studio, 1992, [36] pp., ill. Calendar with Hans-Godo Fräbel work.
- 382** Franck, Kaj
Muotoilijan Tunnustuksia: Form och Miljö
Helsinki: Taidetölliisen Korkeakoulun, 1991, [Taidetölliisen Korkeakoulun Julkaisusarja B12], 96 pp., ill. In Finnish and English.
Modern Finnish product design; includes glass by Gunnel Nyman, Oiva Toikka, and the author.
- 383** Frankfurt am Main. Galerie Gottschalk-Betz
Bohumil Eliáš: Korrelationen (Text: Sylva Petrová)
Frankfurt am Main: the gallery, 1990, [14] pp., ill.
- 384** Frantz, Susanne K.
Artists and Glass: A History of International Studio Glass
Thesis, MA, The University of Arizona, 1987, 92 pp. [2 sheets microfiche], ill.
- 385** "Internationalism in Glass: Too Much Common Ground"
Craftlink (Crafts Council of Queensland, Brisbane), v. 6, no. 9, Oct. 1992, pp. 4-7.
Extract from paper presented at 1991 Ausglass Conference.
- 386** "Looking for 'Lost' Czech Sculpture Proves to Be No Easy Undertaking"
The Corning Museum of Glass Newsletter, Winter 1992, pp. 1-4, ill.
Locating objects for a Libenský/Brychtová retrospective.
- 387** "Should Making Art Be a Career?"
The Glass Art Society Journal 1991, pp. 33-38.
- 388** Franzi, Umberto
I Vetri di Archimede Seguso
Venezia: Arsenale, 1991, (I Grandi Libri), 166 pp., ill.
- 389** Frauenau. Glasmuseum
Glaskunst aus Ungarn (Alfons Hannes, ed. Text: Vera Varga)
Frauenau: the museum, 1989, 44 pp., ill. Work by 15 Hungarian glass artists.
- 390** Harvey K. Littleton zum 70. Geburtstag 14. Juni '92 (Text: Alfons Hannes and Erwin Eisch)
Frauenau: the museum, 1992, [20] pp., ill. In German and English.
Exhibition in honor of Littleton's 70th birthday.
- 391** Frederiks, P.W.
"Copier, dat is een lang leven en een indrukwekkend oeuvre"
Glas & Keramiek, no. 10, Jan./Feb./March 1992, pp. 22-28, ill.
Overview of Andries Copier's work.
- 392** Freeman-Moir, John
"Objects in Landscape, Landscape in Objects: Recent Works by Graham Bennett"
Craft New Zealand, no. 38, Spring 1991, pp. 8-11, ill.
40-meter glass and steel sculpture by Graham Bennett.
- 393** French, Christopher and Sultan, Terrie
"Report from The Netherlands: A New Internationalism"
Art in America, v. 80, no. 7, July 1992, pp. 43-51, ill.
Neon by Korrie Besems; layered glass piece by Niek Kemps.
- 394** Freudenheim, Betty
"Exhibitions: James Watkins"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991-1992, pp. 54-55, ill.
Review of New York exhibit.
- 395** Fridl, František
"A Symbiosis of Craft and Technology"
For You from Czechoslovakia, no. 3, Sept. 1992, pp. 42-45, ill.
Crystalex glass.
- 396** "Twenty-Five Years of a Giant Glass-making Complex"
Glass Review, v. 47, no. 9, 1992, pp. 2-7, ill.
Crystalex, Nový Bor.
- 397** "Utopia Becomes Reality"
Glass Review, v. 47, no. 9, 1992, pp. 26-27, ill.
Jiří Šuháček.
- 398** Fridl, František and others
"IV. Interglass Symposium"
Glass Review, v. 47, no. 2/3, 1992, pp. 2-38, ill.
Entire issue devoted to the symposium at Nový Bor. Work and comments by participating artists, critics' evaluations, etc.
- 399** Friedel, Helmut, ed.
Maurizio Nannucci: You Can Imagine the Opposite
München: Städtische Galerie im Lenbachhaus, 1991, 119 pp., ill. In German and English.
Neon by Nannucci.
- 400** Fucina degli Angeli
Vetro, un amore: Egidio Costantini e la sua Fucina degli Angeli (Roberto Ballarin, ed.)
Venezia: [the company], 1986, 66 pp., ill.
Work by Costantini's collaborating artists, 1950-1986.
- 401** Funaba, Tadashi
"Reviews: Blanka Adensamova and Lötzt Studio"
Glasswork (Kyoto), no. 11, March 1992, p. 49, ill. English summary.
Exhibit at the Azabu Museum of Arts & Crafts, Tokyo.
- 402** Fürbacher, Zdeněk
"The Beauty of Manual Work with the Egermann-Exbor Mark"
Glass Review, v. 46, no. 4, 1992, pp. 8-10, ill.
- 403** Gaal, Andre
"Modern Glass in Hungary"
Omnuyot (Tel Aviv), no. 2, 1988, pp. 26-27, ill. In Hebrew.
Zoltán Bohus, Maria Lugossy, and others.
- 404** Gallo Pecca, Luciano and Margherita
"Le sculpture, non sculpture in vetro di Maria Teresa Quaranta"
Arte Vitree, v. 5, no. 2, Aug. 1992, p. 14, ill. English summary.
Glass sculpture by Maria Teresa Quaranta.
- 405** Gasnier, Odette-Hélène
"Milan, capitale du design"
L'Oeil, no. 442, June 1992, pp. 62-71, ill.
Includes Artemide colored glass.
- 406** Gavan, Jane
"Mirror-Images"
Craft Arts International (Sydney), no. 26, 1992, pp. 52-55, ill.
Glass wall sculptures and mirrors by Philippa Playford.
- 407** Gehr, Christa
"Flirt zwischen Software und Kunst"
Glaswelt, v. 45, no. 1, 1992, pp. 52-54, ill.
Glass sculpture by Heide-Astrid Betz-Schlierer at event in Linden.
- 408** Geissler, Marie
"Seville Expo 92"
Craft Arts International (Sydney), no. 24, 1992, pp. 60-64, ill.
Colin Heaney, Judi Elliott, Brian Hirst work at Expo 92 in Seville.
- 409** "10th Australian Glass Triennial"
Craft Arts International (Sydney), no. 24, 1992, pp. 99-100, ill.
Judi Elliott, Tony Hanning, Irena Kaluza, Jan Blum, and many others.
- 410** Girard, Sylvie
"Communiquer avec le verre"
La Revue de la Céramique et du Verre, no. 63, March/April 1992, p. 5, ill.
Renato Santarossa piece at Rouen exhibition.
- 411** "Expositions: Hongrie, 10 artistes verriers contemporains"
La Revue de la Céramique et du Verre, no. 65, July/Aug. 1992, p. 61, ill.
Margit Tóth and others in Paris exhibit.
- 412** Gjessing, Tove M.
"Glasskolan i Orrefors ställde ut i Göteborg"
Glas och Porslin, v. 62, no. 4, 1992, p. 27, ill.
Work from Orrefors glass school at Göteborg gallery.
- 413** "Gullskruf's Glasbruk - står för det äkta hantverket"
Glas och Porslin, v. 62, no. 1, 1992, pp. 12-17, ill.
Peter Kuchinke and Roger Johansson of Gullskruf's studio in Småland.
- 414** "Morgondagens designers"
Glas och Porslin, v. 62, no. 1, 1992, pp. 6-8, ill.
Includes designs by Göran Bergström for Orrefors.
- 415** "Skrufts Glasbruk - välmående hantverk i blyfritt"
Glas och Porslin, v. 62, no. 2, 1992, pp. 18-21, ill.
Bert Jonsson and Skrufts, the Swedish glassworks.
- 416** Glas och Lera: Konsthantverkare i blås & knåda
Stockholm: Carlsson Bokförlag, 1992, 93 pp., ill. Nine Swedish glass artists.
- 417** *Glasplastik: Ulrike und Thomas Oelzner* [Berlin]: Staatlicher Kunsthandel der DDR; Magdeburg: Kleine Galerie, 1978, [4] pp. [1 folding leaf], ill.
1978 exhibition in Magdeburg.
- 418** Glass Axis
Transformations: New Installations Using Glass
Columbus, OH: Ohio Arts Council; Glass Axis, 1992, 10 pp., ill.
Exhibition at Columbus gallery: J. O'Dorisio, Andrew Scott, M. Watanabe, James Shumate, Rob van Erve, Gretchen Cochran.

- 419** *Glass Now '92: World Studio Glass Exhibition*
Tokyo: Yamaha, 1992, 73 pp., ill. In Japanese.
- 420** *Glasschmuck = Glass Jewelry*
(Text: Monica Borgward, Birgit Möckel, Margaret Steinbiss, and Christianne Weber)
Hanau: Das Deutsche Goldschmiedehaus; Der Gesellschaft für Goldschmiedekunst e.V.; Bremen: Der Galerie Borgward, 1992, ill. In German and English.
Exhibition circulating in Germany.
- 421** Gleizes, Serge
"Bořek Šípek contre l'indolence imaginaire"
Table et Cadeau, no. 333, Aug./Sept. 1992, pp. 132-133, ill. English summary.
Interview with Šípek.
- 422** "Question d'équilibre"
Table et Cadeau, no. 328, Feb. 1992, pp. 39-41, ill.
Glasses by Thomas Bastide, Martin Szekely.
- 423** "Saint-Louis, sous le règne de l'inspiration"
Table et Cadeau, no. 328, Feb. 1992, pp. 42-43, ill.
- 424** "Vincenzo Nason & C, le passé actuel"
Table et Cadeau, no. 324, Oct. 1991, pp. 48-49, ill.
Flacons by Carlo Nason.
- 425** Glowen, Ron
"A Cultural, Artistic Mix in Mexico"
The Crafts Report, v. 18, no. 198, Sept. 1992, p. 16.
Review of 1992 Glass Art Society conference.
- 426** Glueck, Grace
"Kunst mit moralischem Imperativ"
Art (Hamburg), no. 6, June 1992, pp. 56-67, ill.
English summary.
Bruce Nauman work, including neon.
- 427** Goldfarb, Alan
Pilchuck Glass School 1991 Session 5: Masterpieces [Class], Dale Chihuly, Lino Tagliapietra, Dick Marquis, William Warmus. *Studio Notebook* [Seattle, WA: Pilchuck Glass School, 1992], 54 pp., ill.
Studio notebook with drawings and notes by the author.
- 428** Graulich, Gerhard
"Kunst der Wörter"
Kunst und Antiquitäten, no. 12, 1992, pp. 24-28, ill.
Includes neon by Bruce Nauman.
- 429** Grenon, Ariane
"Ajouter aux charmes d'Ob'Art, le design"
Le Courrier des Métiers d'Art, no. 117, Nov. 1992, pp. 8-9, ill.
Work by Philippe Merloz, Garcia-Luna (Arjuna).
- 430** "Bijorhca, la création"
Le Courrier des Métiers d'Art, no. 112, May 1992, pp. 12-13, ill.
Table accessories by Olivier Gagnère, Thomas Bastide, Studio Naço.
- 431** "Nouveaux pôles pour l'Archipel"
Le Courrier des Métiers d'Art, no. 109, Jan./Feb. 1992, p. 17.
Art enterprises and events such as "Le Chemin des Verriers," exhibition of 10 French glass artists.
- 432** "Ob'Art en pièces: Le Salon de la pièce unique au PAAS"
Le Courrier des Métiers d'Art, no. 117, Nov. 1992, pp. 6-7, ill.
Glass by Jonathan Andersson, Janine Jacquot-Perrin.
- 433** "Scènes d'intérieur"
Le Courrier des Métiers d'Art, no. 109, Jan./Feb. 1992, pp. 10-11, ill.
Interior design show includes glass by Verrierie de Biot.
- 434** "Verre de l'au-delà"
Le Courrier des Métiers d'Art, no. 109, Jan./Feb. 1992, pp. 3-4, ill.
Yan Zoritchak.
- 435** "Le Verre et le voyage: 'Nomades du verre' à Barcelona"
Le Courrier des Métiers d'Art, no. 110, March 1992, pp. 8-10, ill.
Exposition organized by Corning France and the glass center at Barcelona with about 50 international artists' work.
- 436** *The Guild 7: The Designer's Reference Book of Artists*
Madison, WI: Kraus Sikes, 1992, 276 pp., ill.
Includes glass vessels, wall pieces, sculptural pieces.
- 437** Gulian, Thierry
Mária Lugossy: "Enclaves"
Châtres, France: Birdyland Editions; Paris: Carpe Diem Gallery, 1992, 111 pp., ill.
- 438** Gutierrez-Solana, Carlos
"Aesthetics of Contemporary Glass"
The Glass Art Society Journal 1991, pp. 25-26, ill.
- 439** Hacker, Chris
"Steuben: A Persistence of Vision"
The Glass Art Society Journal 1991, pp. 111-113.
- 440** Hajdamach, Charles R.
"A Fishy Paperweight"
Antique Collecting, v. 27, no. 7, Dec. 1992/Jan. 1993, p. 41, ill.
Paul Ysart paperweights and some fakes.
- 441** Hálkovová, Ludmila
"The Glass Studio Morava Vizovice"
Glass Review, v. 47, no. 7/8, 1992, pp. 23-27, ill.
Jiří Vosmík, designer at Morava Glass Studio.
- 442** "The Glassworks at Škrdlovice"
Glass Review, v. 47, no. 5, 1992, pp. 2-6, ill.
- 443** "Young People Worked at Moser"
Glass Review, v. 46, no. 4, 1992, pp. 6-7, ill.
Three Kopecký students work at Moser, 1991.
- 444** Hamaker, Barbara
"Exhibition Review: Joyce Scott"
Ornament, v. 15, no. 2, Winter 1991, p. 33+, ill.
- 445** Hamburg. Galerie L
Colin Reid: Recent Work (Text: Rüdiger Joppien)
Hamburg: the gallery, 1992, [9] pp., ill. In English and German.
Exhibition in Tokyo and Hamburg.
- 446** Hanning, Tony
"The Wagga Show and the Language of Glass"
Ausglass Magazine, Winter 1992, pp. 16-18.
Talk given by Hanning at Tenth Australian Glass Triennial exhibit.
- 447** Harris, Timothy
"An Englishman's Experiences with American Glass"
Glass International (London), Sept. 1992, p. 61+, ill.
British glassmaker Timothy Harris studies under Jack Wax at Penland.
- 448** Harrison, David
"Events & Reviews: Chicago, International New Art Forms Exposition"
Craft Arts International (Sydney), no. 24, 1992, pp. 85-87, ill.
Glass by Borowski, H. Littleton, Kuhn, Ritter, Fujita.
- 449** Harvey K. Littleton - *Neues Glas*
Immenhausen: Glasmuseum Immenhausen, 1991, 1-p. folder, ill.
Exhibition check list.
- 450** Harz-Kristall Wernigerode, VEB
VEB Harz-Kristall Wernigerode
Wernigerode, DDR: the company, [1980?], [78] pp., ill. In German, French, English.
Trade catalog of cut glass tableware by the German firm.
- 451** Hatakeyama, Kozo
"Reviews: Bertil Vallien"
Glasswork (Kyoto), no. 11, March 1992, p. 46, ill.
English summary.
Tokyo exhibition, 1991.
- 452** "A Study on Venetian Glass: Yoichi Ohira and Lino Tagliapietra"
Glass (Tokyo), no. 31, June 1992, pp. 27-28, ill. In Japanese.
- 453** Havlová, Hana
"Czechoslovakia's Glass Exposition at EXPO '92 in Seville"
Glass Review, v. 47, no. 7/8, 1992, pp. 12-14, ill.
Work by Vratislav Novák, Jaroslav Matouš, Vladimír Kopecký, Viktor Oravec, Milan Pagáč.
- 454** Haystack Mountain School of Crafts
Craft and Learning (Text: Audrey Walker, William Daley, Jo-Anna J. Moore)
Deer Isle, ME: the school, 1992, 12 pp., ill.
Lino Tagliapietra.
- 455** *Craft in the 90's: A Return to Materials*
(Text: Wayne Higby, Jonathan Fairbanks, Nancy A. Corwin)
Deer Isle, ME: the school, 1991, 12 pp., ill.
Corwin article mentions Joyce Scott beadwork and the "Glassworks" installations at the Renwick Gallery.
- 456** Heartney, Eleanor
"Skeptics in Utopia"
Art in America, v. 80, no. 7, July 1992, pp. 76-81, ill.
Artists' installations at the Netherland's horticultural fair; work by Dennis Adams.
- 457** *Helly Oestreicher* (Text: Marjan Unger, Renée Waale; Organization: Sonja Herst) [Breda: De Beyer], 1989, 52 pp., ill. In Dutch and English.
Glass and ceramic sculptures by the artist in exhibition in the Netherlands.
- 458** Herlitz-Gezelius, Ann Marie
"Olle Alberius - 20 år med glaset"
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- 459** Hermans, Gerie
"The Hermans Tapes: An Interview with Scott Chaseling"
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Australian glassblower on "art, money, and honesty."
- 460** Hermans, Nicole, ed.
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Glass and flat glass by many artists.
- 461** Hersey, Jan
"Couples Collaborate in Life and Work"
The Crafts Report, v. 18, no. 190, Jan. 1992, p. 1+, ill.
Paul Marioni and Ann Troutner.
- 462** Hickey, Gloria
"Exhibitions: Jack Schmidt"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991-1992, pp. 52-53, ill.
Review of Toronto exhibit.
- 463** Hillhouse, Virginia
"The Glasshouse: England's Contribution to Studio Glass"
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Annette Meech, Christopher Williams, David Taylor, Fleur Tooke.

- 464** Hirsch, Sam
"The Florida Glass Blowers"
Ideas (Coral Gables, FL), v. 9, no. 4, 1991,
pp. 59-63, ill.
Lawrence Glass, Hialeah, FL.
- 465** Hoffmann, Ute
"Meditative Process"
Schott Information, no. 62, 1992, pp. 20-21, ill.
Zwiesel artist Franz Xaver Höller uses optical
glass in sculptures.
- 466** Hollaar, Henk
"Chihuly's Yankee-Venetians te zien in Leerdam"
*Bulletin Vereniging van Vrienden van Modern
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- 467** "De gebroken werelden van Frank van
den Ham"
*Bulletin Vereniging van Vrienden van Modern
Glas*, no. 2, 1992, pp. 6-9+, ill.
Sculptural work by van den Ham.
- 468** "Het Glasrijk: 250 jaar Kosta Boda"
*Bulletin Vereniging van Vrienden van Modern
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- 469** "Richard Meitner: Rationaliteit en magie"
*Bulletin Vereniging van Vrienden van Modern
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- 470** "Sien van Meurs' Menhirs"
*Bulletin Vereniging van Vrienden van Modern
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- 471** "Vincent van Ginnekes stuitende aantrek-
kelijkheden"
*Bulletin Vereniging van Vrienden van Modern
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Sculptural work by van Ginneke, the Netherlands
artist.
- 472** Hollister, Paul
"Review of Exhibitions: Michael Glancy"
Glass (New York Experimental Glass Workshop),
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- 473** Honolulu. Honolulu Academy of Arts
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- 474** Horton, Cecily
"Exhibitions: Stephen Skillitzi"
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- 475** Hubert Koch: *Glasgestalter vor der Lampe
1/1982* (Text: Rainer Krauss)
[Berlin]: Staatlicher Kunsthandel der DDR; Suhl:
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- 476** Huisman, Geertje
"Atelierbezoek bij Bert van Loo"
*Bulletin Vereniging van Vrienden van Modern
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- 477** "Kamelen uit Finland"
*Bulletin Vereniging van Vrienden van Modern
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Markku Salo and other Finnish artists.
- 478** Huntington. Huntington Museum of Art
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Ed Francis, Mary Kay Simoni.
- 479** Immenhausen. Glasmuseum
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Woodcuts and glass by Bernhard Langer.
- 480** *Interglass Symposium Československo
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- 481** *International Design Yearbook 7* (André
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- 482** Ito, Makoto
"Reviews: Kazumi Ikemoto"
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English summary.
Tokyo exhibition.
- 483** Iwata, Itoko
"The Significant 1991: Glass in Japan"
Neos, Journal of the Design Council (Denver Art
Museum, Denver, CO), v. 2, no. 2, p. 15.
Studio glass in Japan, exhibition scene, etc.
- 484** Jablonec nad Nisou. Muzeum Skla a
Bižutérie
René Roubíček, Miluše Roubíčková (Text:
Antonín Langhamek and René Roubíček)
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- 485** Jackson, Lesley
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- 486** Jähne, Karl
"The Loss of a Great Practitioner: Josef Rozinek"
Glass Review, v. 47, no. 7/8, 1992, p. 34, ill.
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- 487** James, Curtia
"Reviews: Zizi Raymond, Kiki Smith"
New Art Examiner, v. 19, no. 9, May 1992,
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Corcoran Gallery of Art.
- 488** Jareo, Lori E.
"Tubenders in Tinseltown"
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Making neon signs for film productions.
- 489** *Jaromír Rybák's World* (Text: Christine
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- 490** Jerusalem. The Israel Museum
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glassware.
- 491** Jindrová, Ilona
"The Secondary School of Glass-making at
Nový Bor Celebrates an Anniversary"
Glass Review, v. 47, no. 7/8, 1992, p. 38, ill.
- 492** Jirásek, Ivana
"Cydonia: Glass in the Shadow of Mars"
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pp. 69-73, ill.
Sydney artist Sergio Redegalli and his Cydonia
Glass Studio.
- 493** "An Exhibition of Work by Nick Wirdnam"
Ausglass Magazine, Spring/Summer 1991/1992,
pp. 18-19.
At Sydney gallery.
- 494** "Melbourne Makers"
Ausglass Magazine, Spring/Summer 1991/1992,
pp. 4-5.
Review of 1991 exhibition in Sydney.
- 495** Johnson, Ken
"Starship Guggenheim"
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Dan Flavin light installation, pp. 118-119.
- 496** Johnson, Virginia and Odell
"Christopher Ries, Glass Sculptor"
Heisey News, v. 20, no. 11, Oct. 1991, p. 6.
- 497** Jonson, Lotta
"Glädje färg och ljus"
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English summary.
Tableware by three Stockholm design school
graduates.
- 498** "A Provocative Princess"
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pp. 68-71+, ill. In Swedish and English.
Glass designer Gunilla Kihlgren.
- 499** Joppien, Rüdiger
"Vor sachkundigem Publikum"
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Vessels by Elizabeth McClure in Hamburg
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- 500** Jyväskylä. Alvar Aalto Museum
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son and Markku Lahti)
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- 501** Kalmar. Konstmuseum
Tankar om glas: Skisser, utkast
Kalmar, Sweden: Arkiv för Svensk Formgivning,
Konstmuseum, 1991-1992, 7 brochures, loose-
leaf binder, ill.
Series of exhibitions on work by Göran Warff,
Gunnel Sahlin, Anna Ehrner, Monica Backström,
Ann Wählström, Ulla Forsell.
- 502** Kandel, Susan
"L.A. in Review: Dan Graham"
Arts Magazine, v. 66, no. 5, Jan. 1992, p. 91, ill.
Sculpture with glass.
- 503** Kangas, Matthew
"Doubt, Delirium, and Delight: Experimental
Glass in Seattle in the Early 1980s"
The Glass Art Society Journal 1991, pp. 58-59,
ill.
Michael Burns, Charles Parriott, Walter Lieber-
man, Therman Statom, and others.
- 504** "Exhibitions: Norie Sato"
Glass (New York Experimental Glass Workshop),
no. 49, Fall 1992, p. 54, ill.
Seattle exhibit.
- 505** "From Earth into Air: The Transition from
Ceramics to Glass in the U.S."
Glasswork (Kyoto), no. 11, March 1992, pp. 28-33,
ill. In Japanese and English.
- 506** "Review of Exhibitions: Charles Parriott,
Keith Sonnier"
Glass (New York Experimental Glass Workshop),
no. 48, Summer 1992, pp. 54-55, ill.
Parriott at Portland, Oregon, gallery and Sonnier
in New York show.
- 507** "Review of Exhibitions: Joey Kirkpatrick
and Flora Mace"
Glass (New York Experimental Glass Workshop),
no. 48, Summer 1992, pp. 50-51, ill.
Seattle exhibit.
- 508** "Reviews: Dale Chihuly"
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ill.
Seattle exhibition.
- 509** "Reviews - Glass: Material in the Service
of Meaning"
Sculpture, v. 2, no. 3, May/June 1992, pp. 95-96,
ill.
Tacoma Art Museum exhibit curated by Ginny
Ruffner.

- 510** Karlskrona. Blekinge Läns Museum
Erik Höglund: *Glas; Sigvard Olsson: Måleri*
Karlskrona, Sweden: the museum, 1992, [7] pp.,
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- 511** Kazmann, Reena
"Making Connections: Australian Glass Exhibits
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- 512** Keeble, K. Corey
"In Review: Thirteenth Anniversary Exhibition"
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Toronto gallery exhibition with 40 international
glassmakers.
- 513** Kehlmann, Robert
"Mexican Glass Today"
American Craft, v. 52, no. 5, Oct./Nov. 1992,
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- 514** Keller, Martha
"Exhibitions: Robert Palusky"
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Review of Birmingham, MI, exhibit.
- 515** Khrustal'nye Grani: Fotorasskaz o Krasote
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present.
- 516** King, Gerry
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- 517** Kinnaird, Alison
"Glass - A Medium of Inspiration"
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pp. 10-13, ill.
The author's work.
- 518** Klaes, Manfred
"Botschaften im Glas"
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Association of Rheinbach hand glass workers
holds exhibition.
- 519** Klein, Toan
"Listen to the Flames"
Glass Gazette, Summer 1992, cover and pp. 6-7,
ill.
Sculpture by the author for the "Kristallnacht"
exhibition, Philadelphia.
- 520** Klotz, Uta M.
"Nomades del Vidre: Ausstellung Glas-Noma-
den = Exhibition Nomads of Glass"
Neues Glas, no. 2, 1992, pp. 20-25, ill.
Barcelona exhibition.
- 521** Koch, Katrin
"Marco de Gueltz! Furniture as Sculpture,
Sculpture as Furniture, Sculptured Furniture?"
Neues Glas, no. 3, 1992, pp. 10-17, ill. In German
and English.
- 522** "Der zerbrochene Krug' . . . von Concetta
Mason"
Art Aurea, no. 2, 1992, pp. 78-83, ill. English
summary.
Work and techniques used by Concetta Mason.
- 523** Koekkoek, Roland
"Multiply the Multiples: Over ambachtelijke
seriële produktie"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992,
pp. 17-19, ill.
Exhibit of glass and ceramic multiple series;
glass by Jan van der Vaart and Hanneke Fokkel-
man.
- 524** Koivisto, Kaisa
"The Medium Is Nothing But the Means to an
End: The Objects of Vesa Varrela"
Neues Glas, no. 3, 1992, pp. 18-25, ill. In German
and English.
- 525** Koplos, Janet
"Review of Exhibitions: Christopher Wilmarth at
Hirschl & Adler Modern"
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pp. 109-110, ill.
- 526** Korink, W. M. and others
"In memoriam: A. D. Copier"
*Bulletin Vereniging van Vrienden van Modern
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- 527** Kozo, Hatakeyama
"Reviews: Hiroshi Yamano"
Glasswork (Kyoto), no. 13, Nov. 1992, p. 38, ill. In
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Tokyo exhibition.
- 528** Krakauer, Jon
"Dale Chihuly Has Turned Art Glass into a Red-
Hot Item"
Smithsonian Magazine, v. 22, no. 11, Feb. 1992,
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- 529** Kulvik, Barbro
"Interview with Gallerist, Art Dealer and Collector
Bruno Bischofberger"
Form-Function-Finland, no. 3, 1992, pp. 8-11, ill.
Collector of Finnish glass.
- 530** Kuroki, Rika
"Interview: Fred Tschida"
Glasswork (Kyoto), no. 11, March 1992, pp. 10-17,
ill. In Japanese and English.
- 531** Langen, Andreas
"Wasser, Licht und Glas"
Glasforum, v. 42, no. 3, pp. 45-47, ill.
Fountain designed by Robin Winogrand for
Porzheim landscape garden show.
- 532** Langhamer, Antonín
"Glass - A Life Destiny. Deliberations on the
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Miluše Roubíčková"
Glass Review, v. 47, no. 9, 1992, pp. 28-29, ill.
- 533** "Miloslav Klinger"
Glass Review, v. 47, no. 9, 1992, pp. 30-31, ill.
Železný Brod artist of the 1970s.
- 534** Larsson, Björn
"Visa Ditt glas"
Antik & Auktion, no. 4, April 1992, pp. 58-62, ill.
Glass by Erika Lagerbielke, Jan Johansson,
Rosenthal Studios, etc., in article on displaying
glass.
- 535** Laudani, Marta
"Gemma Bernal, Ramon Isern - Serie di vetri
duo"
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summary.
Stainless steel and glass bowls and jugs.
- 536** Laurence Whistler C.B.E.: *An Exhibition
for His 80th Birthday*
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- 537** Lausanne. Musée des Arts Décoratifs de
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Ode à la coupe
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Glass (and ceramic) bowls: Musler, Chihuly,
Zynsky, Vizner, Clegg, Brocklehurst, Frijns,
Procter, Woodman.
- 538** Leffingwell, Edward
"The Bienal Adrift"
Art in America, v. 80, no. 3, March 1992,
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Includes Mark McDonnell's "Glass House" in
São Paulo Bienal.
- 539** *Enclosure: A Gathering of Eagles, The
Doll Within*
[Los Angeles, CA: Los Angeles Municipal Art
Gallery, 1991], [26] leaves, ill.
Proposed catalog for an exhibit of installations,
some with glass, by Sherrie Levine, Fred Fehlau,
Mike Kelley, Liz Larner, Sarah Seager, and
others.
- 540** Leighton, John
"The Collaborative Process: 1992 California
Glass Exchange"
Glass Art Magazine, v. 7, no. 6, Sept./Oct. 1992,
pp. 14-16, ill.
Conference at San Francisco State University
and the CA College of Arts and Crafts in
Oakland; Dana Zámečnicková.
- 541** Lescat, Jean
*Dinand: Les Forms du parfum, 30 ans de design
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Perfume bottle designs.
- 542** Levas, Dimitri
"Robert Mapplethorpe: Flowering Glass"
Glass (New York Experimental Glass Workshop),
no. 46, Winter 1991-1992, pp. 28-35, ill.
Photographs with 1950s Venetian and Scandina-
vian glass from Mapplethorpe's collection.
- 543** Lewenhaupt, Ann
"Formrevy: Starkt kvinnoarbete"
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Paula Bartron glass in Malmö exhibit.
- 544** LGA-Zentrum Form: *Internationale
Produktgestaltung . . .*
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berg, 1964, 264 pp., ill.
Includes glass by Claus Riedel.
- 545** Liebmann, Lisa
"Grand Elisions: Keith Sonnier"
Artforum, v. 30, no. 8, April 1992, pp. 88-91, ill.
- 546** Löfberg, Aimo
"Suomen lasimuseo 25 vuotta/The Finnish Glass
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Bulletin of the Finnish Glass Museum), pp. 5-6.
- 547** Los Angeles. del Mano Gallery
Jay von Koffler
Los Angeles, CA: the gallery, 1992, 8 leaves, ill.
- 548** Josh Simpson
Los Angeles, CA: the gallery, 1992, [20] photo-
graphs in an album, ill.
- 549** Kit Karbler & Michael Davis
Los Angeles, CA: the gallery, 1992, [11] photo-
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- 550** Michael Jaross and Ginger Kelly
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- 551** Peter Vandelaan & Mary Beth Bliss
Los Angeles: the gallery, 1992, [7] photographs
in an album, ill.
- 552** Tom McGlauchlin
Los Angeles, CA: the gallery, 1992, [8] pp., ill.
Album of photos of objects.
- 553** Loviseti, Clara
"Arte, natura, energia: Incontro con Federico de
Leonardis = Art, Nature, Energy: An Interview
with Federico De Leonardis"
ShowCase (Milan), v. 4, no. 9, Feb. 1992,
pp. 17-22, ill.
Sculptural lamps.
- 554** Lübeck. Museum für Kunst und Kulturge-
schichte der Hansestadt Lübeck
Frank van den Ham: Glass Fusing (Text: Peter
Dunas and Ulrich Pietsch)
[Lübeck: the museum, 1991], 71 pp., ill. In
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- 555** Luce '90: *International Light Fittings*
Milan: Elemond periodici, 1989, (Interni Annual),
157 pp., ill. In Italian and English.
Lighting firms and products, especially Italian.
- 556** Luciano Vistosi: *Sculpture* (Organizers:
Fundación Centro Nacional del Vidrio, Segovia;
Istituto Italiano di Cultura Madrid)
Firenze: Centro Culturale Il Bisonte, 1992,
205 pp., ill. In Italian, Spanish, English.
Exhibition in Segovia, Spain, 1992.

- 557** Lueg, Gabriele
Glas der 50er und 60er Jahre: Sammlung Inge Prokot
Köln: the museum, 1991, 18 pp., ill.
Prokot Collection of 1950s–1960s glass in Cologne exhibition.
- 558** Lundberg, Steve
"James Lundberg (1948–1992), a Memoriam"
Paperweight Collectors Association Newsletter, no. 103, April 1992, pp. 1–2, ill.
- 559** Lutfy, Carol
"Reviews: Yukinori Yanagi"
ARTnews, v. 91, no. 10, Dec. 1992, p. 134, ill.
Tokyo exhibit includes neon.
- 560** Lutteman, Helena Dahlbäck
"Gunnar Cyrén, a Swedish Designer"
Scandinavian Journal of Design History, v. 2, 1992, pp. 91–100, ill.
- 561** Lyon. Galerie Jacqueline Betton
Begou
Lyon: the gallery, 1992, 22 pp., ill. In French.
Exhibit of work by Alain and Marisa Begou.
- 562** *Façons d'artistes 1992*
Lyon: the gallery, 1992, 30 pp., ill.
Exhibition of work by 31 French glass artists.
- 563** *Pierini* (Text: Edmond Rosenberg)
Lyon: the gallery, 1991, [12] pp., ill.
Robert Pierini.
- 564** Machat, Michal
"Glass, What Should We Do With You?"
Glasswork (Kyoto), no. 10, Oct. 1991, pp. 20–34, ill. In Japanese and English.
Young Czech artists Mareš, Nekovár, Lhotský, Róna, Mašitová, Šrámková-Šolcová, Velišek, and others.
- 565** Machat, Michal and Velišek, Martin
"In Context"
Glass (New York Experimental Glass Workshop), no. 48, Summer 1992, pp. 42–47, ill.
Work by the authors, Czech artists.
- 566** Madrid. Galeria Quorum
Javier Gómez
Madrid: the gallery, 1992, [4] pp., 14 pp. plates, [2] pp., ill. English summary.
Glass sculptures by the Spanish artist.
- 567** Malarcher, Patricia
"Exhibitions: Antoine Leperlier"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, pp. 50–51, ill.
New York exhibit.
- 568** "Exhibitions: Steven Weinberg"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, p. 55, ill.
New York exhibit.
- 569** Mangan, Peter
"Portfolio No. 95: Peter Mangan"
Craft Arts International (Sydney), no. 24, 1992, p. 83, ill.
- 570** Mann, Denis
"Manifesto of an Out of Step Engraver"
The Glass Engraver, no. 66, Spring 1992, pp. 8–16, ill.
Work by the author.
- 571** Marcus, Adrienne
"Swedish SoHo"
The World & I, v. 7, no. 2, Feb. 1992, pp. 182–187, ill.
Stockholm's Hornsgatan district; colored glass sculpture by Ingalena Klenell.
- 572** Mariacher, Giovanni
"I vetri di Archimede Seguso in Palazzo Ducale"
Ceramica Antica, v. 1, no. 7, July/Aug. 1991, pp. 6–9, ill.
1991 exhibition of Seguso's work, Venice.
- 573** Marks, Ben
"The Brinkmanship of Jay Musler"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, pp. 20–27, ill.
- 574** "Tension and Line in the Art of Henry Halem"
American Craft, v. 52, no. 1, Feb./March 1992, pp. 42–45, ill.
Glass, pâte de verre, vitrolite in Halem exhibition.
- 575** *Marlies Ameling, Karin Korn, Herbert Kny: Hüttenglas*
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Berlin exhibition.
- 576** Marseille. Musées de Marseille, Réunion des Musées Nationaux
Gaetano Pesce: Cinq techniques pour le verre / expérience au C.I.R.V.A (Text: François Barré, and others)
Marseille: the museum, 1992, 267 pp., ill.
Pâte de verre and other techniques used by Pesce in exhibit of work at the Centre de la Vieille Charité, Marseille.
- 577** Maršiková, Jaromíra
"Czech Glassworks in the Course of Reorganization"
For You from Czechoslovakia, no. 1, March 1992, pp. 37–41, ill.
Sklo Bohemia at Světlá nad Sázavou.
- 578** "Interrelations: The Glass Sculpture and Window Glass 1992"
For You from Czechoslovakia, no. 3, Sept. 1992, pp. 54–55, ill.
Spring 1992 exhibition in Brno with 80 Czech artists.
- 579** Masahiro, Hachida
"Glass Schools: Bild-Werk Frauenau"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 46–47, ill. In Japanese and English.
- 580** Maslach, Steven
"The Art of Production, The Production of Art"
The Glass Art Society Journal 1991, pp. 40–43, ill.
- 581** Mayumi, Shinohara
"An Interview with Jaroslav Matouš"
Glasswork (Kyoto), no. 10, Oct. 1991, pp. 42–45, ill. In Japanese and English.
- 582** McClure, Elizabeth
"Idioms of the Antipodes: Australia's Young Generation of Glass Artists"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 10–19, ill. In Japanese and English.
Work by Meza Rijdsdijk, Kirstie Rea, Mikaela Brown, Kathy Elliott, Benjamin Edols, Scott Chaseling, the author.
- 583** McCoy, Mary
"Fritz Dreisbach"
American Craft, v. 52, no. 3, June/July 1992, pp. 58–59, ill.
Exhibition review.
- 584** McGregor, Lani
"Artist Profile: Linda Ethier"
The Bullseye Bulletin, Spring 1992, pp. 4–5+, ill.
- 585** Meech, Annette
"Obituary: Ronald Wilkinson"
Crafts (U.K.), no. 118, Sept./Oct. 1992, p. 13, ill.
Gaffer at The Glasshouse, London.
- 586** Meitner, Richard
"Vriendenprijs 1992 voor Jaap de Harder"
Bulletin Vereniging van Vrienden van Modern Glas, no. 4, 1992, pp. 12–13, ill.
- 587** *Memphis: Céramique, Argent, Verre, 1981–1987*
Paris: Michel Aveline Éditeur; Marseille: Musées de Marseille, 1991, 143 pp., ill.
Glass by Memphis designers, pp. 94–137.
- 588** *Michèle Blondel* (Text: Bernard Huin)
[Paris?: s.n., 1989?], 66 pp., ill.
Exhibition/installations at Chapelle St. Louis de la Pitié Salpêtrière, Paris, Sept. 1989.
- 589** Miller, Bonnie J.
"Exhibitions: David William Levi and Dimitri Michaelides"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991–1992, p. 49, ill.
Review of Seattle exhibit.
- 590** "Exhibitions: Michael Scheiner"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991–1992, p. 52, ill.
Review of Seattle show.
- 591** "Exhibitions: Sonja Blomdahl"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991–1992, p. 48, ill.
Review of Seattle exhibit.
- 592** *Out of the Fire: Contemporary Glass Artists and Their Work*
San Francisco, CA: Chronicle Books, 1991, 120 pp., ill.
30 artists from the Pacific Northwest.
- 593** "Reviews: Clearly Art: Pilchuck's Glass Legacy"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 36–37, ill. In Japanese and English.
Whatcom County Museum exhibition.
- 594** "Reviews: Dale Chihuly, Installations 1964–1992"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 32–34, ill. In Japanese and English.
Seattle Art Museum exhibition.
- 595** Miller, R. Craig
"Betwixt and Between: Contemporary Glass in American Art Museums"
The Glass Art Society Journal 1991, pp. 27–32.
- 596** Minson, James
"Contemporary Lampworking: An International Overview"
The Glass Art Society Journal 1991, pp. 72–75, ill.
- 597** Montreux. Galerie d'Art Annie Chevalley
La Magie du verre: Quinze artistes verriers tchèques (Text: Annie Chevalley, Frédy Alt, Eva Schmitt, and Eva Stará)
Montreux, Switzerland: the gallery, 1992, [34] pp., ill.
15 Czech glass artists.
- 598** Moore, Andrew
Theo Fabergé and The St. Petersburg Collection
London: Dauphin Publishing; The St. Petersburg Collection, 1991, 161 pp., ill.
Boxes, jewelry, eggs, and other glass and enamel items by Carl Fabergé's grandson.
- 599** Moore, Susan
"New York, New Work"
Borax Review (Journal of Boron and the Borate Industry, London), no. 10, 1991, pp. 15–19, ill.
Ceramics and glass exhibit by Royal College of Art graduates following a study trip to N.Y.C.
- 600** Morgan, Robert C.
"Between Motion and Motionlessness: The Glass Art of Concetta Mason"
The Glass Art Society Journal 1991, p. 64, ill.
- 601** Morley, Christopher
"The Whitefriars Glassworks (James Powell and Sons Ltd.): The Final Chapter in the Post-War Years"
Decorative Arts Society 1850 to the Present Journal, no. 15, 1992, pp. 29–33, ill.
- 602** Morlot, Valérie
"Man of Glass: Emmanuel Saulnier and His Sculpture"
Arts Magazine, v. 66, no. 6, Feb. 1992, pp. 36–38, ill.
Installations with glass.

- 603** Morrison, Rosalyn
"In Review: Glass in Sculpture, A Canadian Contribution"
Craft News (Toronto), v. 14, no. 3, April 1989, p. 11, ill.
Exhibit at the Koffler Gallery, Dec. 1988–Jan. 1989.
- 604** Morristown. The Morris Museum
Glass, From Ancient Craft to Contemporary Art: 1962–1992 and Beyond (Text: Karen S. Chambers, Ferdinand Hampson)
Morristown, NJ: the museum, 1992, 83 pp., ill.
Traveling exhibition: 30 years of studio glass movement, work by 65 artists.
- 605** Mortensen, Kristine
"Marvelous Marbles"
Glass (New York Experimental Glass Workshop), no. 48, Summer 1992, pp. 28–35, ill.
Mark Matthews, Josh Simpson.
- 606** Moser, Brigitte
"Die Kunst des Schmückens. Der Schmuck als Kunst"
Schweizer Heimatwerk/Kunsth Handwerk, v. 57, no. 4, 1992, pp. 2–13, ill.
Glass armband by Maria Hoeppli.
- 607** Mount, Christopher
"Kaj Franck: Designer"
Domus, no. 741, Sept. 1992, p. 4, ill. In Italian and English.
Retrospective at the Museum of Modern Art, New York.
- 608** "Kaj Franck: Designer"
MoMA Members Quarterly (The Museum of Modern Art, NY), no. 12, Summer 1992, p. 19, ill.
- 609** Mourgue, Pascal
"Pascal Mourgue, verre à la galerie Scremini"
Le Courrier des Métiers d'Art, no. 108, Dec. 1991, pp. 4–6, ill.
- 610** Moyer, Kathy M.
"Charles Kazium, Paperweight Artist"
Paperweight Collectors Association Newsletter, no. 102, Feb. 1992, pp. 1–2, ill.
Obituary.
- 611** "Paul Ysart, Paperweight Artist"
Paperweight Collectors Association Newsletter, no. 102, Feb. 1992, pp. 2–3, ill.
Obituary.
- 612** "Wheaton '92 Paperweight Artist Update"
Paperweight Collectors Association Newsletter, no. 105, Sept. 1992, pp. 1–4.
Rick Ayotte, the Banfords, Chris Buzzini, Paul Stankard, and others.
- 613** Mual, Makiri
"Copier en Cigler bij Nationale Nederlanden"
Glas & Keramiek, no. 10, Jan./Feb./March 1992, pp. 20–21, ill.
Collections of Copier and Václav Cigler work.
- 614** Mueller, Megan
"Dale Chihuly: American Craft Museum, Charles Cowles"
Art News, v. 91, no. 5, May 1992, pp. 125–126, ill.
Chihuly exhibits in New York City.
- 615** Mulvane Art Museum
Earth and Fire: Vernon Brejcha, Larry Schwarm, George Timock
Topeka, KS: the museum, [1992], [13] pp., ill.
Glass by Vernon Brejcha.
- 616** Münder, Peter
"Faszination, die aus dem Feuer kommt"
Hanse Art (Hamburg), v. 4, no. 6, Dec. 1992, pp. 26–27, ill.
Galerie Eliska Stölting in Hittfeld and contemporary Czech glass on exhibit.
- 617** Munro, Alison
"Origins and Originality: The Ausglass Conference, Canberra School of Art, January 1993"
Craft Arts International (Sydney), no. 26, 1992, p. 103, ill.
- 618** Nelis, Ilse
"Bernardine de Neeve-prijs: Over het 'jonge' glas dat de beker moet delen"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992, pp. 10–14, ill.
Prize-winning glass by Heesen, van den Ham, Price, van Ginneke, Teschmacher, Trossèl, and others.
- 619** "Mag het ietsje meer zijn? De glasexplosies van Dale Chihuly"
Glas & Keramiek, v. 5, no. 13, Oct./Nov./Dec. 1992, pp. 9–11, ill.
Chihuly work in Rotterdam exhibit.
- 620** "Winnie Teschmacher: Op zoek naar het licht"
Glas & Keramiek, no. 11, April/May/June 1992, pp. 14–16, ill.
Work by Winnie Teschmacher.
- 621** *Nerskii khrustal': Katalog vystavki, Leningradskogo zavoda, khudozhestvennogo stekla* (Text: M. M. Dubova; T. P. Vasil'eva, ed.)
Moskva: Reklamno-Proizvodstvennoe Predpriatie "Moskovskii Kontakt" (MOCKOH), 1991, [46] pp., ill.
Glass by individual Soviet artists from the 1950s to 1989.
- 622** Netzer, Sylvia
"Exhibitions: David Reekie"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991–1992, p. 51, ill.
Review of New York exhibit.
- 623** "Exhibitions: Jill Henrietta Davis"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, p. 48, ill.
- 624** "Exhibitions: Robin Stanaway"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, pp. 54–55, ill.
Queens Museum of Art exhibit.
- 625** "Review of Exhibitions: James Carpenter"
Glass (New York Experimental Glass Workshop), no. 48, Summer 1992, p. 49, ill.
Exhibit of Carpenter's furniture in New York gallery.
- 626** "Reviews: Douglas Navarra"
Sculpture, v. 2, no. 5, Sept./Oct. 1992, p. 77, ill.
Exhibit at New York Experimental Glass Workshop.
- 627** *New Glass Review 13*
Corning, NY: The Corning Museum of Glass, 1992, 56 pp., ill.
[Also added to *Neues Glas*, no. 2, 1992.]
- 628** New York. American Craft Museum
Dale Chihuly: Nijijima Floats
New York: the museum, 1992, 12 pp., ill.
- 629** *A Decade of Craft: Recent Acquisitions. Part 1: Glass and Wood*
New York: the museum, 1992, [11] pp., ill.
Work by 28 glass artists.
- 630** *More Than One: Contemporary Studio Production* (Curator: John Perreault)
New York: the museum, 1992, 55 pp., ill.
Exhibition includes glass by Ibex Studio and Steven Maslach.
- 631** New York. Artwear
Seeds (Text: Robert Lee Morris)
New York: the gallery, 1992, [36] pp., ill.
Jewelry exhibition includes glass jewelry by Kazuko Mitsushima.
- 632** New York. Elga Wimmer
Peter Fletcher (Text: Alisa Täger. Concept: Patrice Landau and Elga Wimmer)
New York: the gallery, 1992, [19] pp., ill.
Sculptures with glass, mirrors, fluorescent tubes.
- 633** New York. Heller Gallery
Michael Pavlik: Ecstatic Geometry (Text: Donald Kuspit)
New York: the gallery, 1992, [25] pp., ill.
- 634** New York. Peter Joseph Gallery
A/D at the Peter Joseph Gallery
New York: the gallery, 1992, 48 pp., ill.
Includes fiberglass and steel rod bowl by John Duff.
- 635** *James Carpenter: The Structure of Transparency* (Text: Davidson Norris)
New York: the gallery, 1992, 12 pp., ill.
- 636** *Masterworks* (Text: Peter T. Joseph, Witold Rybczynski, Arthur C. Danto)
New York: the gallery, 1991, 55 pp., ill.
Sculptural piece by James Carpenter.
- 637** New York. The Museum of Modern Art
Kaj Franck: Designer (Text: Christopher Mount)
New York: the museum, 1992, [8] pp., ill.
- 638** Newell, Clarence A.
"John ('Jack') Choko – In Memoriam"
Annual Bulletin of the Paperweight Collectors' Association, 1991, p. 50.
South Jersey paperweight maker.
- 639** Nickas, Robert
"R.I.P. (Rest in Pieces): Some Scattered Thoughts on the End of Scatter Art"
Flash Art, v. 25, no. 165, Summer 1992, pp. 84–85, ill.
Barry Le Va sheet glass piece.
- 640** Nicola, Karl Günter
"Ausstellungen: Neues Glas aus Finnland"
Kunsth Handwerk & Design (formerly *Kunst + Handwerk*), no. 2, March/April 1992, p. 50, ill.
Review of a touring exhibit of Finnish glass.
- 641** "Glas Arbeiten an der Akademie Stuttgart = Glass Work at the Academy Stuttgart"
Neues Glas, no. 2, 1992, pp. 41–46, ill.
Includes an interview with Ludwig Schaffrath.
- 642** "Hessischer Staatspreis: Rudolf Bott"
Kunsth Handwerk & Design (formerly *Kunst + Handwerk*), no. 6, Nov./Dec. 1992, pp. 7–15, ill.
Glass vessel by the designer.
- 643** Niort. Galerie di Folco
Zoritchak (Text: Claude Beauville)
Niort, France: Edition Vers les Arts, 1992, [16] pp., ill.
- 644** *Nomades del vidre = Nomades du verre = Nómadas del vidrio, Barcelona 91/92* [Paris: Corning; Barcelona: Fundació Centre del Vidre de Barcelona, 1991], 80 pp., 39 plates in a folder, ill.
Glass exhibition organized by Corning France and Fundació Centre del Vidre of Barcelona.
- 645** Notin, Véronique
"Emaux de Limoges dans les collections du Musée de l'Évêché"
La Revue de la Céramique et du Verre, no. 65, July/Aug. 1992, pp. 12–15, ill.
Includes *plique à jour* bowl by Alexandra Raphaël.
- 646** Notojima. Notojima Glass Art Museum
Notojima Open-Air Glass Art Competition (Hiroko Iezumi, ed.)
Notojima: the museum, 1992, 56 pp., ill. In Japanese and English.
Sculptures by 14 Japanese glass artists.
- 647** Nottingham. Angel Row Gallery
Contemporary British Kiln-Worked Glass (Text: Keith Cummings and Carol Maund)
Nottingham, England: Nottinghamshire County Council, 1991, 27 pp., ill.
Work by Tessa Clegg, Keith Cummings, David Reekie, Colin Reid, and four others.
- 648** Nyberg, Annika
"The Conscience of Finnish Design"
Form-Function-Finland, no. 2, 1992, pp. 12–13, ill.
Kaj Franck at the Museum of Modern Art, New York.
- 649** "Mathematician Turned Glass Designer"
Form-Function-Finland, no. 4, 1992, pp. 66–67, ill.
Steve Tobin.

- 650** O'Connor, D. Thomas
"Eickholt Glass: Quality Art at Affordable Prices"
Glass Collector's Digest, v. 6, no. 4, Dec. 1992/
Jan. 1993, pp. 10-14, ill.
Robert Eickholt, Columbus, Ohio.
- 651** "A Love Affair with Glass"
Glass Collector's Digest, v. 5, no. 6, April/May
1992, pp. 17-20, ill.
Phil Hopfe and the New England Crystal Co.
- 652** O'Connor, J. G.
"John Gooderham: Master of a Miniature World"
*Annual Bulletin of the Paperweight Collectors'
Association*, 1991, pp. 30-34, ill.
Paperweight buttons, jewelry, and dollhouse
paperweights by Canadian artist.
- 653** Ober, Jerven
"Utrechtse galerie Douwes Dekker heeft in het
ooglopend expositieprogramma"
*Bulletin Vereniging van Vrienden van Modern
Glas*, no. 2, 1992, pp. 11-14, ill.
Glass gallery in Utrecht.
- 654** "Vaclav Cigler maakt kunstwerk dat staat
als een groots gebaar"
*Bulletin Vereniging van Vrienden van Modern
Glas*, no. 2, 1992, pp. 2-5, ill.
- 655** Ohio Designer Craftsmen
1992 Ohio Designer Craftsmen Buyers Guide
Columbus, OH: the craftsmen, 1992, [16] pp., ill.
- 656** Olič, Jiří
"Negativní nástin jednoho portrétu"
Umění a Řemesla, v. 34, no. 3, 1992, inside cover
and pp. 24-30, ill. English summary.
Includes glass sculpture by František Skála.
- 657** Olivie, Jean-Luc and others
"Acquisitions des musées nationaux"
Revue du Louvre, no. 1, April 1992, pp. 89-121, ill.
Acquisitions at the Musée des Arts Décoratifs:
Richard Meitner, Steven Weinberg, Mieke Groot.
- 658** Oosthoek, Jeanette
"Atelier-werkgroep bezoekt Augusta Pfann en
Richard Price"
*Bulletin Vereniging van Vrienden van Modern
Glas*, no. 2, 1992, p. 21+, ill.
- 659** Operacion M-V
Glass and Ceramics
Madrid: Operacion M-V, [1950?], (Spanish Manu-
factures), ill.
Overview of the Spanish glass manufacturing
industry.
- 660** Osborne, Peggy Ann
"Charles Kazium, Farewell and God Speed"
The National Button Bulletin, v. 51, no. 2, May
1992, pp. 112-113, ill.
Paperweight and paperweight button maker.
- 661** Otis, Lauren H.
"Exhibitions: Sibylle Peretti"
Glass (New York Experimental Glass Workshop),
no. 46, Winter 1991-1992, pp. 50-51, ill.
Review of New York exhibit.
- 662** "Exhibitions: Toots Zynsky"
Glass (New York Experimental Glass Workshop),
no. 46, Winter 1991-1992, p. 55, ill.
Review of Philadelphia exhibit.
- 663** Pagel, David
"Reviews: Linda Roush-Hudson"
Artforum, v. 31, no. 4, Dec. 1992, pp. 99-100, ill.
Los Angeles exhibit.
- 664** Palterer, David
*Chimere: Animali fantastici in cristallo proposti
da Vilca* (Text: Anna Gazzi)
Firenze: Morgana Edizioni, 1992, [44] pp., ill. In
Italian and English.
Collaboration between David Palterer and
Cristalleria Vilca di Colle Val d'Elsa.
- 665** Paris. Clara Scremini Gallery
Christian Astuguevieille: Sculptures (Text:
Dominique Legay)
Paris: the gallery, 1992, 55 pp., ill. In French and
English.
- 666** [Michal Machat and Martin Velišek]
Paris: the gallery, 1991, [34] pp., ill. In Czech and
English.
- 667** Paolo Martinuzzi: *Oeuvres* (Text: Gérard-
Georges Lemaire and André Laude)
Paris: the gallery, 1991, 55 pp., ill.
Glass by Martinuzzi.
- 668** Paris. Galerie Isy Brachot
Leo Copers: Des Vases = vazen (Text: Wim Van
Mulders)
Paris: the gallery, 1989, 70 pp., ill. In French,
Dutch, English.
- 669** Parkman, Paul and Elmerina
"Parkman Coupe"
The Glass Art Society Journal 1991, pp. 124-125,
ill.
Commissioned work by Dan Dailey.
- 670** "The Rise of Glass Art: A Personal View"
The Glass Art Society Journal 1991, pp. 44-48,
ill.
- 671** Pathé, Nouchka and Thouard, Valérie
"Une Collection métiers d'art chez Armand
Colin"
Le Courrier des Métiers d'Art, no. 117, Nov. 1992,
p. 14, ill.
Piece by Paolo Martinuzzi.
- 672** Patrick, Kathryn
"Studio Profile"
Glass Gazette (Toronto), Spring 1992, pp. 8-9, ill.
Calgary artist Jim Norton.
- 673** Pearlman, Chee
"Something's Pesce Here"
I.D. (Industrial Design), v. 38, no. 1, Jan./Feb.
1992, p. 26, ill.
Gaetano Pesce, architect/designer, makes glass
items at CIRVA, Marseilles.
- 674** Pedersenová, L'ubica
"Křištál' a halogén - piodvážne?"
Umění a Řemesla, no. 4, 1991, pp. 44-46, ill.
English summary.
New chandelier designs with halogen bulbs.
- 675** Peine. Kreismuseum
*Chronologie der 50er Jahre Weltereignisse und
Peiner Ereignisse . . .*
Peine, Germany: the museum, 1991, [48] pp., ill.
Exhibition of daily life in the 1950s in German
town; included drinking glasses.
- 676** Pekárek, Jiří
"Malá galerie československých peněz"
Umění a Řemesla, no. 4, 1992, pp. 11-21, ill.
English summary.
Includes Czech coins designed by Jiří Harcuba,
pp. 18-19.
- 677** Perry, Regina
*Free Within Ourselves: African-American Artists
in the Collection of the National Museum of
American Art*
Washington, DC: National Museum of American
Art, Smithsonian Institution; San Francisco:
Pomegranate Artbooks, 1992, 205 pp., ill.
Includes James Hampton throne installation with
glass, ca. 1950-1964.
- 678** Petrová, Sylva
"Glass in Sevilla"
Neues Glas, no. 4, 1992, pp. 8-17, ill. In German
and English.
Czech glass at EXPO '92: Vladimír Kopecký,
Marian Karel, Jaroslav Matouš.
- 679** "Jan Adam: The Comeback of a Czech
Glass Artist/Das Comeback des tschechischen
Glaskünstlers"
Neues Glas, no. 1, 1992, pp. 26-33, ill.
- 680** "New Forms, New Tendencias: Die jün-
ste tschechische Glasmacher-Generation/The
Latest Generation of Czech Glass Makers"
Neues Glas, no. 1, 1992, pp. 8-17, ill.
Exhibition at the Prague Academy of Applied
Arts in the spring of 1991; work by eight artists
illustrated.
- 681** *Phantasie in Glas: Ein Gestaltungs-Wett-
bewerb für Glasmaler im Jahre 1990*
Rüdesheim am Rhein: Asbach, 1991, 79 pp., ill.
Competition for young glass painters, each
decorating a clear glass cruet.
- 682** Philippe Starck (Text: Olivier Boissière)
Köln: Benedikt Taschen, 1991, 176 pp., ill.
Lamps and lighting, some glass objects.
- 683** Piel, Claude
"Skin-Deep"
Schott Information, no. 62, 1992, pp. 18-19, ill.
Glass jewelry by Emmanuelle and Francis
Vaudan.
- 684** Pittsburgh. Pittsburgh Center for the Arts
Kathleen Mulcahy: Artist of the Year (Text: Vicky
A. Clark)
Pittsburgh, PA: the center, 1992, 17 pp., ill.
- 685** Poeserlein, Robert, ed.
Bayerisches Kunsthandwerk von heute
München: Verlag F. Bruckmann, 1952, [142] pp.,
ill.
Glass by Zwiesel, Theresienthal, Franz Scholze,
and others.
- 686** Porcelli, V. Lorenzo; Green, Donna; and
others
International Lighting Design
Rockport, MA: Rockport Publishers, 1991,
256 pp., ill.
Numerous lighting projects created over last five
years.
- 687** Poulizac, Stéphanie
"Distinctement ensemble"
Revue des Industries d'Art Offrir, no. 294, Sept.
1992, pp. 157-158, ill.
Bertil Vallien and Ulrica Hydman-Vallien in Paris
exhibition.
- 688** Powers, Alan
"Exhibition Reviews - Laurence Whistler CBE:
An Exhibition for His 80th Birthday"
Crafts (U.K.), no. 116, May/June 1992, pp. 51-52,
ill.
Review of exhibit at Sotheby's, London.
- 689** "Sources of Inspiration: The Glass
Engraver Laurence Whistler"
Crafts (U.K.), no. 119, Nov./Dec. 1992, pp. 40-43,
ill.
- 690** *Prague Glass Prize '91 = Sklářská cena
Praha '91* (Text: Sylva Petrová, Douglas Heller)
Praha: Sklářské sdružení Praha; Unie
výtvarných umělců; New York: Heller Gallery,
1991, ill. In Czech and English.
35 Czech artists in jointly sponsored exhibition,
displayed in Prague and at Heller Gallery in New
York.
- 691** Press, Mike
"Full Circle: Elizabeth Swinburne"
Neues Glas, no. 4, 1992, pp. 36-45, ill. In German
and English.
- 692** Price, Geoffrey H.
"Gwydyr is Welsh for Glass"
Schott Information, no. 60, 1991, pp. 18-19, ill.
Glassblowing at Ruthin Craft Centre, northern
Wales.
- 693** *Profiles: Who's Who in American Crafts*
Baltimore, MD: Rosen Publishing, 1993, 238 pp.,
ill.
Glass, pp. 63-96.

- 694** Racine, Charles A. Wustum Museum of Fine Arts
Just Plane Screwy: Metaphysical and Metaphorical Tools by Artists
Racine, WI: the museum, 1992, [40] pp., ill. Includes glass: Rick Beck, Ellie Burke, Linda Hoffhines, Stephen Lorson, Richard Posner, James Van Deurzen.
- 695** Radeschi, Loretta
"Buying Commissioned Lamps"
Professional Stained Glass, v. 12, no. 7 (112), July 1992, pp. 12-15, ill.
Lamps by Rick Melby, William Grix, and others.
- 696** Raimondi, Giuseppe
Italian Living Design: Three Decades of Interior Decoration 1960-1990
New York: Rizzoli, 1990, 288 pp., ill. Includes glassware, lamps and lighting.
- 697** Rakoto, Vony
"Le Verre en vogue"
Trouvailles, no. 93, Feb. 1992, p. 17, ill. René Deniel.
- 698** Ramshaw, Wendy
"Kompositionen aus Glas: Studio-Glas in England"
Art Aurea, no. 1, 1992, pp. 92-99, ill. English summary.
Review of London exhibit: David Taylor, Tessa Clegg, Brian and Jenny Blanthorn, Rachel Woodman, Keith Brocklehurst.
- 699** Randa, Sigrd
"Finnish Glass: Zwischen Unikat und Serie/ Zwischen Kunst und Design"
Neues Glas, no. 3, 1992, pp. 26-35, ill. In German and English.
Oiva Toikka, Markku Salo, Marja Myllymäki.
- 700** Rasmussen, Laura
"Ask Me the Time and I'll Build a Clock"
Glass Line, v. 5, no. 6, April/May 1992, p. 1+, ill. Ricky Charles Dodson, lampworker.
- 701** "A Visit to Hooper Studios"
Glass Line, v. 5, no. 5, Feb./March 1992, p. 1+, ill. Bob and Warren Hooper, California lampworkers.
- 702** Rat des Bezirkes Suhl
10. Kunstausstellung des Bezirkes Suhl (Katalog: Ludwig Winkler)
Suhl: Rat des Bezirkes Suhl; Verband Bildender Künstler der DDR, Bezirk Suhl, 1989, 96 pp., ill. Exhibition included glass by Hubert Koch, Bär-Dölle, Knye, Greiner-Mai, the Prechts, and others, pp. 50-59.
- 703** Ratajczak, Miroslaw
"Szkło Anny Skibskiej/Anna Skibska's Glass"
Art & Business (Warsaw), no. 3, March 1992, pp. 34-35, ill. In Polish and English.
Polish glass artist Skibska.
- 704** Ratcliff, Carter
"Jeff Koons: Not for Repro"
Artforum, v. 30, no. 6, Feb. 1992, pp. 82-87, ill. Includes glass sculpture.
- 705** Rebella, Monica
"Vetro News: Istituto per lo Studio del Vetro e dell'Arte Vetraria"
Alte Vitrie, v. 5, April 1992, pp. 27-28, ill. English summary.
School of glassmaking opens at Altare.
- 706** Renton, Andrew
"Reviews: Alex Hartley"
Flash Art, v. 25, no. 165, Summer 1992, p. 118, ill. Sculptures with frosted glass.
- 707** Rhebergen, Robi
"Expositions: Le Verre à Ob'Art"
La Revue de la Céramique et du Verre, no. 67, Nov./Dec. 1992, p. 57, ill.
Ob'Art exhibition with 90 glass artists.
- 708** "Expositions: Mieke Groot"
La Revue de la Céramique et du Verre, no. 67, Nov./Dec. 1992, p. 62, ill.
Groot's sculpture at Paris gallery.
- 709** "La Galerie Transparence"
La Revue de la Céramique et du Verre, no. 62, Jan./Feb. 1992, p. 52, ill.
Brussels gallery specializes in glass.
- 710** "Prototypes pour un multiple: Une Collaboration de Hanneke Fokkelman et Richard Price au CIRVA"
La Revue de la Céramique et du Verre, no. 65, July/Aug. 1992, p. 55, ill.
- 711** R'Hila, Karin
"Salone del mobile"
Kunsth Handwerk & Design (formerly *Kunst + Handwerk*), no. 4, 1992, pp. 4-11, ill.
Glass furniture by Roberto Taroni, Diego Zanella.
- 712** Richards, Kristen
"Light Winds"
Interiors, v. 151, no. 10, Oct. 1992, p. 26, ill. Jordan Mozer suspended lights of hand-blown glass that appear to be blowing in the wind.
- 713** Ricke, Helmut
"Looking for a European Position: Remarks on New Glass in the Old World Today"
The Glass Art Society Journal 1991, pp. 49-56, ill.
- 714** Ricke, Helmut and Vaudour, Catherine
"Le Verre: Internationale Ausstellung zeitgenössischer Glaskunst = International Exhibition of Contemporary Glass"
Neues Glas, no. 2, 1992, pp. 10-19, ill. Rouen exhibition.
- 715** Riihimäki, Suomen Lasimuseo
Make Glass Not War: 1960-luvun suomalaista lasia
Riihimäki: the museum, 1992, 32 pp., ill. In English and Finnish.
Finnish glass from the 1960s in exhibit at the Finnish Glass Museum.
- 716** *Neues Glas in Finnland* (Documentation: Uta Laurén)
Riihimäki: the museum, [1991?], 45 pp., ill. Exhibit circulating in Europe in 1992.
- 717** Riolfo Marengo, Silvio
"Nell'anno di Piero"
Alte Vitrie, v. 5, no. 2, Aug. 1992, pp. 2-3, ill. English summary.
Exhibit inspired by Piero della Francesca; includes two glass medallions by Giampaolo Parini.
- 718** Rippstein, Laurence
"Expositions: Sculptures de verre contemporaines"
Crafts Council Schweiz/Suisse/Svizzera, no. 3, Sept. 1992, p. 7, ill. German summary.
Exhibit of contemporary glass in Lausanne museum; bowl by Bert Frijns.
- 719** Roberts, Nellann
Hot Glass Jewelry
Mesquite, TX: Paragon Industries, 1991, 8 pp., ill. "...projects you can make with a kiln."
- 720** Rose, Matthew
"Bright Lights, Big Museum"
Art & Antiques, v. 9, no. 6, Summer 1992, p. 17, ill. Dan Flavin's light installation at the Guggenheim Museum.
- 721** Rotterdam. Museum Boymans-van Beuningen
11 jonge Nederlandse glaskunstenaars: Tentoonstelling bij de uitreiking van de Bernardine de Neeve-prijs: Stimuleringsprijs hedendaagse glaskunst (Organizer: Dorris U. Kuyken-Schneider)
Rotterdam: the museum; Vereniging van Vrienden van Modern Glas, 1992, [19] pp., ill. Juried exhibition of Dutch prize-winning glass artists.
- 722** Rous, Jan
"Magma tvaru"
Domov (Prague), v. 32, no. 10, 1992, pp. 54-55, ill. Glass sculpture by Petr Vlček.
- 723** Ruhlig, Dagmar
Elke Schubert - Glasbilder
Immenhausen: Glasmuseum Immenhausen, 1991, 1-p. folder, ill. Exhibition check list.
- 724** Rumble, Janet L.
"Flights of Fancy"
Metropolis, v. 11, no. 8, April 1992, pp. 33-35, ill. New chandeliers by Castiglioni, Šípek, Ray King, Sotssass, and others.
- 725** Russ, Joel
"Artist Profile: Lou Lynn"
Glass Gazette, Summer 1992, p. 11, ill.
- 726** Rydin, Birgitta
"Den nya ljuskronan"
Sköna Hem, no. 1, Sept. 1992, pp. 125-127, ill. Includes lighting fixture by Artemide and neon chandelier by Per Sundberg.
- 727** San Francisco. San Francisco Museum of Modern Art
Jeff Koons
San Francisco, CA: the museum, 1992, 132 pp., ill. Includes glass sculptures.
- 728** *Luciano Fabro* (Text: John Caldwell, and others)
San Francisco, CA: the museum, 1992, 151 pp., ill. Mixed-media sculptures.
- 729** *S.E.C.A. Art Awards 1992: Hung Liu, John Beech, Maria Porges* (Text: Janet Bishop, John Caldwell, Dominique Payot)
San Francisco: the museum, 1992, [28] pp., ill. Society for the Encouragement of Contemporary Art award exhibition; some glass included.
- 730** Santa Barbara. Santa Barbara Museum of Art
Matt Mullican: The Spectrum of Knowledge
Santa Barbara, CA: the museum, 1992, [12] pp., ill. Work commissioned by the museum; includes leaded glass.
- 731** Sarpellon, Giovanni
"Il Premio Murano"
Ceramica Antica, v. 1, no. 9, Oct. 1991, pp. 52-57, ill. Artists and designers collaborate with Muranese glassmakers.
- 732** "Premio Murano"
ShowCase (Milan), v. 4, no. 9, Feb. 1992, pp. 118-120, ill. In Italian. Muranese artists in the fourth Premio Murano event.
- 733** Sarpellon, Giovanni, ed.
Arte & vetro: Premio Murano, IV edizione 1990-1991
[Murano]: Arsenale Editrice, 1991, 75 pp., ill. Exhibition with the drawn designs and the executed works by Muranese artists.
- 734** Savage, Michael
"Czechoslovakia Explored"
The Glass Cone, no. 31, Autumn 1991, pp. 7-8, ill. Visit to glassmaking towns and museums.
- 735** Save, Colette and Beaumont, Thierry de
"Le Verre Superstar"
L'Atelier News, no. 13, Jan. 1992, pp. 10-14, ill. Exhibitions, the market, and artists: Lechaczynski, Steve Tobin, Walentyowicz, Vaudour, Eisch, and others.

- 736** Schack von Wittenau, Clementine
"Die '150 schönsten Gläser' der Wiesenthalhütte"
Kunst und Antiquitäten, no. 9, 1992, pp. 48-53, ill.
Loan exhibit of 1950s-1980s glass from Wiesenthalhütte at Coburg museum.
- 737** Schamroth, Helen
"Glass Art in New Zealand"
Neues Glas, no. 1, 1992, pp. 40-46, ill. In German and English.
Ann Robinson, Lynley Adams, Peter Viesnik, and others.
- 738** Scheinin, Peggy
"Markku Salo: Glass Adventures"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, pp. 42-47, ill.
- 739** Scherer, Alice
"New Directions in Contemporary Beadwork"
The Glass Art Society Journal 1991, pp. 77-78, ill.
- 740** Scheuerer, Stefan Otto
Entstehung und Entwicklung der europäischen Studioglas-Bewegung von 1950 bis 1970 (2 vols.)
Thesis, Johann Wolfgang Goethe-Universität, Frankfurt am Main, 1989, 129, 49 pp., ill.
Origins and development of European studio glass from 1950 to 1970.
- 741** Schiess, Christian
"Bright Ideas for the Big Picture"
Signs of the Times, v. 216, no. 10, Oct. 1992, pp. 112-117, ill.
Neon artist Valerij Bugrov, working in Germany.
- 742** "Interview: Peter Freeman"
Signs of the Times, v. 214, no. 2, Feb. 1992, pp. 106-111, ill.
British neon sculptor.
- 743** "Using Light Largely"
Signs of the Times, v. 214, no. 3, March 1992, pp. 128-133, ill.
Light sculptor John David Mooney.
- 744** Schiffer, Nancy
The Best of Costume Jewelry
West Chester, PA: Schiffer Publications, 1990, 160 pp., ill.
1940s-1980s.
- 745** Schluifer, Gernot
Gernot Schluifer: Glasbildhauer = Glass-sculptor = Scultore vetario [sic]
[Kitzbühel, Austria: the artist], 1992, [28] pp., ill.
Sculpture and engraved glass.
- 746** Schmitt, Eva
"Engraved Glass"
Neues Glas, no. 4, 1992, pp. 46-51, ill. In German and English.
First international symposium on engraved glass, Karlsruhe.
- 747** "Lukas Derow: Sculpture as Architecture, Architecture as Sculpture"
Neues Glas, no. 1, 1992, pp. 18-25, ill. In German and English.
- 748** Schrijvers, Dirk
"Moderne Glaskunst in Belgie"
Bulletin Vereniging van Vrienden van Modern Glas, no. 4, 1992, pp. 18-20, ill.
Véronique Lutgen, Louis Leloup.
- 749** Schulenburg, Stephan Graf von der
Gendai Kōgei: Neues Kunsthandwerk aus Japan (Text: Fukunaga Shigeki, Irmtraud Schaa-schmidt-Richter, and Stephan Graf von der Schulenburg)
Frankfurt am Main: Museum für Kunsthandwerk, 1992, 223 pp., ill. In German.
Includes glass by Nao Kudō, Kyōhei Fujita, Rury Iwata, Yumiko Noda.
- 750** Schwart, Bonnie
"Neon Totems"
Interiors, v. 151, no. 2, Feb. 1992, p. 16, ill.
Three 75-foot-high neon towers for Universal City, CA.
- 751** Schwedischen Institut, Stockholm
Schwedische Glaskunst der Gegenwart
Stockholm: the institute, 1985; (Stockholm: Stellan Ståls Buchdruckerei), 63 pp.
Exhibition of Swedish glass at Karlsruhe site.
- 752** Schwoerer, Daniel
"The Art of Kiln-formed Glass"
Society of Glass & Ceramic Decorators, Proceedings of the 27th Annual Seminar (Dallas, TX, Sept. 30-Oct. 3, 1990), Port Jefferson, NY: the society, 1990, pp. 65-66, ill.
- 753** "A Survey of Contemporary Glass Fusing"
Society of Glass & Ceramic Decorators, Proceedings of the 25th Annual Seminar (Arlington, VA, Sept. 26-28, 1988), Port Jefferson, NY: the society, 1988, pp. 72-76.
Text for a slide presentation; many artists' work described.
- 754** Searle, Karen
"Glass Lampworking Workshop"
Ornament, v. 15, no. 4, Summer 1992, pp. 104-105, ill.
Review of a beadmaking workshop, Milwaukee.
- 755** "Joyce Scott, Migrant Worker for the Arts"
Ornament, v. 15, no. 4, Summer 1992, pp. 46-51+, ill.
Artist makes beaded jewelry.
- 756** Seattle. Linda Farris Gallery
Nancy Mee
Seattle, WA: the gallery, 1992, [14] pp., ill.
- 757** Seidel, Miriam
"Review of Exhibitions: Lucartha Kohler"
Glass (New York Experimental Glass Workshop), no. 48, Summer 1992, p. 51, ill.
- 758** Sekora, Ondřej J.
"Hovory o mincích"
Umění a Řemesla, no. 4, 1992, pp. 24-26, ill.
English summary.
Aspects of Czech coin design; Jiří Harcuba.
- 759** Selman, Lawrence H.
All About Paperweights
Santa Cruz, CA: Paperweight Press, 1992, 119 pp., ill.
About 40 contemporary paperweight artists.
- 760** "Artist Profiles: Gordon Smith, Modern-Day Gauguin"
Paperweight News, v. 13, no. 1, Jan. 1992, pp. 10-11, ill.
Paperweight artist.
- 761** "Seven Questions for Paul Stankard"
Paperweight News, v. 13, no. 1, Jan. 1992, pp. 4-6, ill.
- 762** "The Skillful Hands of Randall Grubb"
Annual Bulletin of the Paperweight Collectors' Association, 1991, pp. 35-37, ill.
Paperweights by Oregon artist.
- 763** [Seoul, Korea.] Gallery Seomi
Kim, Jung Hoo (Text: Jeannine Falino, Jamie Bennett)
[Seoul?, Korea]: the gallery, 1992, ill. In Korean and English.
Jewelry, including glass.
- 764** Sersiron, Nicolas
"Scott Slagerman: La Réussite d'un aventurier du verre"
La Revue de la Céramique et du Verre, no. 66, Sept./Oct. 1992, pp. 42-45, ill.
- 765** "Verriers de la Méditerranée"
La Revue de la Céramique et du Verre, no. 64, May/June 1992, p. 61, ill.
Exhibit and glassblowing demonstrations by Israëli, Turkish, Lebanese, Syrian, Tunisian, and French artists at Gruissan.
- 766** Sèvres. Musée National de Céramique
Rétrospective Jean-Paul van Lith: Céramique et verre, 1957-1991. De l'or et du feu
Paris: Réunion des Musées Nationaux, 1991, 172 pp., ill.
Glass, pp. 128-165.
- 767** Shaw, Brittain
"Commissions: Robert Studer"
Sculpture, v. 2, no. 6, Nov./Dec. 1992, p. 72, ill.
Glass and steel installation, Vancouver.
- 768** Shinohara, Mayumi
"Events: Interglass Symposium"
Glasswork (Kyoto), no. 11, March 1992, pp. 50-51, ill. English summary.
1991 symposium at Nový Bor.
- 769** "Interview: Dana Zámečnicková, Marian Karel"
Glasswork (Kyoto), no. 11, March 1992, pp. 2-9, ill. In Japanese and English.
- 770** Siltavuori, Eeva
"Living Memory: In Defence of Crafts"
Form-Function-Finland, no. 4, 1992, pp. 10-23, ill.
Glass by Taru Syrjänen and Oiva Toikka, pp. 18-19.
- 771** Simon, Zsuzsanna
"Tükör, tükrök, tükrözés"
Új Művészet, v. 3, no. 12, Dec. 1992, pp. 35-38, ill.
Mirrored objects (and mixed-media with mirrors) in Hungarian collection.
- 772** Simpson, Richard V.
"Charles Kazuin Paperweights"
Antiques & Collecting Hobbies, v. 97, no. 8, Oct. 1992, pp. 42-45, ill.
- 773** Sims, Patterson
Dale Chihuly: Installations 1964-1992
Seattle: Seattle Art Museum, 1992, 70 pp., ill.
- 774** Singapore. National Museum Art Gallery
Forms of Light: Glass Sculptures by Ramon G. Orlina (Text: T. K. Sabapathy)
Singapore: the museum, 1991, 18 pp., ill.
- 775** Skarlantová, Jana
"Glass with a Count's Crown: 280 Years of the Glassworks at Harrachov"
Glass Review, v. 47, no. 5, 1992, pp. 11-16+, ill.
- 776** Smolik, Noemi
"The Heart of It All: Asta Grötting"
Artforum, v. 30, no. 6, Feb. 1992, pp. 95-99, ill.
Includes glass sculpture by the German artist.
- 777** Šolcová-Šrámková, Ivana
"Ivana Šolcová-Šrámková"
The Glass Art Society Journal 1991, pp. 65-67, ill.
- 778** Sour, Annemarie
"Bohemen in de ban van het glas"
Bulletin Vereniging van Vrienden van Modern Glas, no. 3, 1992, pp. 19-22, ill.
- 779** "De dynamische verzameling van Herman Dommissie"
Bulletin Vereniging van Vrienden van Modern Glas, no. 1, 1992, pp. 8-12, ill.
Modern glass collector.
- 780** "Rietveld Academie: Van trapeze tot zwangerschap"
Bulletin Vereniging van Vrienden van Modern Glas, no. 3, 1992, pp. 13-16, ill.
Renée Ridgway, Anneke Teijink, Philippa Edwards, Jens Pfeifer.
- 781** "Terriër Laansma wil vereniging die moderne glas stimuleert en uitdraagt"
Bulletin Vereniging van Vrienden van Modern Glas, no. 4, 1992, pp. 6-11, ill.
- 782** Speranza, Carolyn P.
We Are Transmitters: A Visual Essay + Guide to Richard Harned's Eccentric Vision
Washington, DC: The Renwick Gallery, The Smithsonian Institution, 1990, [10] pp., ill.
Harned's exhibition at The Renwick Gallery.

- 783** Spring, Justin
"Reviews: Dale Chihuly, Charles Cowles Gallery"
Artforum, v. 30, no. 10, Summer 1992, p. 110, ill.
- 784** Stankard, Martin F.
"In Memoriam: Adelmo Tarsitano (1921-1991)"
Annual Bulletin of the Paperweight Collectors' Association, 1991, pp. 44-46, ill.
Paperweight maker Del Tarsitano.
- 785** Stankard, Paul J.
"An Appreciation for Jack Choko"
Annual Bulletin of the Paperweight Collectors' Association, 1991, pp. 47-49, ill.
South Jersey paperweight artist.
- 786** Stará, Eva
"Homage to Mozart"
Glasswork (Kyoto), no. 10, Oct. 1991, p. 55, ill. In Japanese and English.
Review of Jiří Hrcubá's work.
- 787** "An Interview with Ivan Mareš"
Glasswork (Kyoto), no. 10, Oct. 1991, pp. 36-41, ill. In Japanese and English.
- 788** "A Jubilee of the Libochovice Glassworks"
Glass Review, v. 47, no. 5, 1992, pp. 17-19, ill.
- 789** "The Prague Glass Prize"
Glasswork (Kyoto), no. 10, Oct. 1991, pp. 56-57, ill. In Japanese and English.
Review of exhibition in Prague, August 1991.
- 790** Starnbach, Ann
"Review of Exhibitions: Douglas Navarra"
Glass, no. 48, Summer 1992, pp. 52-53, ill.
- 791** Starosta, Josef
"Chandeliers from Kamenický Šenov - From Their History to Their Present"
For You from Czechoslovakia, June 2, 1992, pp. 34-38, ill.
- 792** "Chandeliers from Kamenický Šenov - Tradition and Contemporary Innovation"
Glass Review, v. 46, no. 4, 1992, pp. 2-5, ill.
- 793** Stavis, Amy
"Ann Morhauser"
China, Glass & Tableware, v. 110, no. 3, March 1992, pp. 12-13, ill.
Annieglass, California studio.
- 794** "Designer Spotlight: Göran Warff, Swedish Glass Master"
China, Glass & Tableware, v. 110, no. 12, Dec. 1992, pp. 10-11, ill.
- 795** "Over the Rainbow"
China, Glass & Tableware, v. 110, no. 7, July 1992, pp. 16-18, ill.
Iris Arc Crystal.
- 796** Stensman, Mailis
"Colorful Nordic Light"
Form, v. 88, no. 7/8 (683), Swedish Design Annual 1992, pp. 40-43+, ill. In Swedish and English.
250th anniversary of Kosta Boda. Work by Gunnel Sahlin, Anna Ehrner.
- 797** Stensman, Mailis and Wickman, Kerstin
"Hotad världsattraktion"
Form, v. 88, no. 2 (679), 1992, pp. 18-27, ill. In Swedish and English.
Swedish ownership of Orrefors endangered.
- 798** Stevens, Ellen
"Een museum met een persoonlijke visie"
Glas & Keramiek, no. 12, July/Aug./Sept. 1992, pp. 34-35, ill.
Van der Togt collection; glass by Pavel Tomečko, Zoltan Bohus.
- 799** Stone, Graham
"Recent Glass Shows in Melbourne"
Ausglass Magazine, Spring/Summer 1991/1992, pp. 11-13, ill.
Leisa Wharington, Jing Lu, Gerie Hermans, Scott Chaseling, and others.
- 800** "Wagga Wagga '91"
Ausglass Magazine, Spring/Summer 1991/1992, pp. 2-3.
Review of the 10th Anniversary Australian Glass Triennial.
- 801** Stone, Graham; Tysoe, Peter; and Somerville, Declan
"Vicki Torr - Obituary"
Ausglass Magazine, Winter 1992, pp. 24-25.
- 802** Strattman, Wayne
"The Hows of Bending, the Whys of Coating"
Signs of the Times, v. 214, no. 6, June 1992, p. 32+, ill.
Neon techniques.
- 803** Stuttgart. Design Center Stuttgart des Landesgewerbeamts Baden-Württemberg
Eine Ausstellung von Produkten aus Baden-Württemberg
Stuttgart: the center, 1970, 172 pp., ill.
Includes tableware.
- 804** *Jahresauswahl 1971*
Stuttgart: the center, 1971, 356 pp., ill.
Includes glass by Peill + Putzler, Zwiesel, Ichen-dorfer.
- 805** *Jahresauswahl 1975*
Stuttgart: the center, 1975, 356 pp., ill.
Includes tableware by Schott-Zwiesel, Peill + Putzler, etc.
- 806** Stuttgart. Württembergisches Landesmuseum
Schöne Form, gute Ware: Wilhelm Wagenfeld zum 80. Geburtstag
(Katalog: Andrea Berger-Fix and Heribert Meurer)
Stuttgart: the museum, 1980, 63 pp., ill.
Exhibition of Wagenfeld's work on his 80th birthday.
- 807** Suda, Kristián
"The Academy of Applied Arts of Prague"
Glasswork (Kyoto), no. 10, Oct. 1991, pp. 46-49, ill. In Japanese and English.
- 808** Sugahara Glass Corporation
Glass Situation '89: Sugahara Craft Glass of Japan
Tokyo: The Company, [1989], 120 pp., ill.
Sales catalog with prices for Sugahara tableware.
- 809** Summit. New Jersey Center for Visual Arts
Contemporary Glass Sculpture: Innovative Form and Expression
Summit, NJ: the center, 1992, 24 pp., ill.
15 glass artists.
- 810** Suwa. Suwa Garasu no Sato
Shinichi and Kimiaki Higuchi Exhibition, Pâte de Verre
Suwa: the gallery, 1992, [20] pp., ill. In Japanese and English.
- 811** *Swedish Art in Glass 1900-1990: An Important Private Collection* (Text: Bo Knutsson)
Vänersborg, Sweden: Knutsson Art & Antiques, 1991, 234 pp., ill. In English and Japanese.
Sales catalog of about 140 pieces: Gate, Hald, Öhrström, Palmqvist, Cyrén, Englund, the Val-liens, Tinbäck, Wolff, etc.
- 812** Szegő, György
"Iparművészet: Artemide - fényformák"
Új Művészet, v. 3, no. 8, Aug. 1992, pp. 53-54, ill.
Lighting design.
- 813** Takeda, Atsushi
"Niyoko Ikuta: The Glass of a Flickering Heart"
Neues Glas, no. 4, 1992, pp. 18-27, ill. In German and English.
- 814** Tallman, Susan
"Kiki Smith: Anatomy Lessons"
Art in America, v. 80, no. 4, April 1992, pp. 146-153+, ill.
- 815** Tarchinski, Pamela J.
"Exhibitions: Kenny Carder"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991-1992, pp. 48-49, ill.
Review of Santa Fe exhibit.
- 816** Tarroni, Laura
"La fabbrica del cristallo"
Casastile, v. 19, no. 203, Aug. 1992, pp. 120-121, ill.
Visit to La Cristalleria Livellara, Milan.
- 817** Tarsitano, Debbie
"Delmo Tarsitano: 1921-1991. The Man Who Brought Earth to Life in Glass"
Paperweight News, v. 13, no. 1, Jan. 1992, pp. 16-17, ill.
- 818** Taylor, Michael
"Regional Glass Artists and Studios of Northwest New York State"
The Glass Art Society Journal 1991, pp. 82-91, ill.
- 819** Terris, Colin
"The End of an Era: A Tribute to the Late Paul Ysart, a Master Glassmaker"
Reflections, Calithness Paperweights, annual review no. 7, 1992, p. 19, ill.
- 820** Theophilus, Jeremy
"Exhibition Reviews - Le Verre: International Exhibition of Contemporary Glass"
Crafts (U.K.), no. 116, May/June 1992, pp. 48-49, ill.
Review of exhibition at Espace Duchamp-Villon, Rouen.
- 821** Thiel, Ana
"Glas Plastik in Mexiko = Glass Sculpture in Mexico"
Neues Glas, no. 2, 1992, pp. 34-40, ill.
- 822** Thomas, Mona
"Martial Raysse, la rétrospective"
Connaissance des Arts, no. 490, Dec. 1992, pp. 52-58, ill.
Includes neon.
- 823** Thomson, Jim
"In Review: Perspectives in Glass"
Ontario Craft, v. 17, no. 1, Spring 1992, p. 17, ill.
Ian Forbes and Jeff Goodman glass in Ottawa exhibit.
- 824** Thor, Lars
"Studio glas"
Kultur Spridaren, no. 1, Jan./March 1992, p. 3, ill.
Ulf Johansson vase.
- 825** Tiffany, Louis Comfort, Foundation
1991 Awards in Painting, Sculpture, Printmaking, Photography and Craft Media
New York: The Foundation, 1992, 59 pp., ill.
Includes glass by Kiki Smith, pp. 44-45.
- 826** Tokyo Glass Art Institute
Glass Works 1992: Tokyo Glass Art Institute Graduation Exhibition. The Graduation Works of the 10th Graduates and the 9th Postgraduates, 1st Pâte de Verre Course Graduates
Tokyo: the institute, 1992, 104 pp., ill. In Japanese and English.
- 827** Tokyo. Suntory Museum of Art
The Suntory Prize '90
Tokyo: the museum, 1990, 76 pp., ill. In Japanese and English.
Includes glass by Ryoji Shibuya, Shinichi Muro, Richard Craig Meitner, Mária Lugossy.
- 828** *The Suntory Prize '91*
Tokyo: the museum, 1991, 83 pp., ill. In Japanese and English.
Includes work by Toshio Iezumi, Tadashi Sumi, Yuko Nakao, Y. Hashimoto, Hideko Masuda, Teruo Yamada, Mária Lugossy.
- 829** Tokyo. Takashimaya Department Store
Free Blown Glassware by Kyohai Fujita
Tokyo: the store, 1992, [46] pp., ill. In Japanese and English.

- 830** Toso, Gianni
"What I Know, What I've Learned, and What I Believe, after 39 Years of Working with Glass"
The Glass Art Society Journal 1991, pp. 68-69, ill.
- 831** *Transparency & Shape. Sculpture* by L. C. Armstrong, Michele Blondel, John Chamberlain, Heather Hutchison, Donald Lipski, Kiki Smith, Andrew Topolski, Christopher Wilmarth
New York: Elga Wimmer, [1992], 68 pp., ill. Includes essay, "Clear Contradiction," by Christopher French.
- 832** Troncy, Eric
"London Calling: Intimacy and Chaos in Contemporary British Art"
Flash Art, v. 25, no. 165, Summer 1992, pp. 86-89, ill.
Damian Hirst, Melanie Counsell use glass.
- 833** Turbide, François
"Studio Profile: La Méduse enr. Iles-de-la-Madeleine, Que."
Glass Gazette (Toronto), Winter 1992, pp. 7-9, ill. In French and English.
- 834** Turner, Ralph
"Exhibitions: Talentborse Handwerk 1992"
Crafts (U.K.), no. 117, July/Aug. 1992, pp. 47-48, ill. Glass piece by Finnish artist Päivi Kekäläinen.
- 835** "Heart of Glass: Clare Henshaw"
Crafts (U.K.), no. 118, Sept./Oct. 1992, pp. 44-45, ill.
Engraved glass by Henshaw.
- 836** Vadasz, Robert
"Sculptures of Light"
Craft Arts International (Sydney), no. 25, 1992, pp. 55-59, ill.
Pâte de verre by Australian artist Martin Russell.
- 837** Valjakka, Timo
"Experience Replaces Object"
Form-Function-Finland, no. 4, 1992, pp. 50-51, ill. Exhibit of contemporary art from the Baltic countries; neon by Toivo Raidmets.
- 838** "Paintings Come to Life"
Form-Function-Finland, no. 1, 1992, pp. 38-41, ill. Finnish artist Marja Kanervo uses glass and mirrors in installations.
- 839** Valkema, Sybren
"Kleuren in Glas"
Bulletin Vereniging van Vrienden van Modern Glas, no. 2, 1992, p. 15.
Color in glass.
- 840** Van Mulders, Wim
Leo Copers: Des vases/Vazen
Paris: Isy Brachot Galerie, 1989, 69 pp., ill. Text in French, Dutch, English.
Copers' broken vases.
- 841** Varga, Vera
"Glass Now: Gaál Endre üveg munkái"
Új Művészet, v. 3, no. 12, Dec. 1992, pp. 45-47, ill. Glass by Hungarian artist Andre Gaal.
- 842** "Üveg-tér-plasztika. Kortárs szlovák üveg művészet"
Új Művészet, v. 3, no. 4, April 1992, pp. 37-40, ill. Czech glass by Stepan Pala, Maria Hajnová, Askold Zacko, Lubomir Artz.
- 843** Vasilevskaia, Nina Ivanovna
Adol'f Mikhailovich Ostroumov
Leningrad: Khudozhnik RSFSR, 1990, 112 pp., ill.
- 844** Vaudour, Catherine
"Exposition internationale de verre contemporain: Le Verre à Rouen"
Le Courrier des Métiers d'Art, no. 108, Dec. 1991, pp. 10-11, ill.
Rouen exhibition. Work by Shaffer, Negreanu, Iwata, Lemieux, E. Leperlier illustrated.
- 845** Vaughan, Michael Thomas
"In Memoriam: Paul Ysart 1904-1991"
Scottish Glass Society Newsletter, no. 39, Feb. 1992, pp. 9-10.
- 846** Vegesack, Alexander von
Bořek Šípek: Die Nähe der Ferne. Architektur-Design Vitra Design Museum. (Mit Beiträgen von Milena Lamarová and others)
Weil am Rhein: Vitra Design Museum, 1992, 79 pp., ill.
Exhibition at Vitra Design Museum, Weil am Rhein, and at the Kunstgewerbemuseum, Prague.
- 847** Verberne, Daniel
"Through the Glass"
Omnuyot (Tel Aviv), no. 1, July 1988, pp. 24-25, ill. In Hebrew.
Author, a glass artist, visits U.S. and recommends galleries, art centers, etc.
- 848** Versluis, Petra
"De wissel bij Galerie Kapelhuys"
Glas & Keramiek, no. 10, Jan./Feb./March 1992, pp. 17-19, ill.
Includes glass by Simon Moore.
- 849** Verzotti, Giorgio
"Reviews: Maurizio Nannucci"
Artforum, v. 30, no. 10, Summer 1992, p. 117, ill. Neon exhibit, Bologna.
- 850** Vescovi, Elaine
"Exhibitions: Mary Shaffer"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991-1992, p. 53, ill.
Review of San Diego exhibit.
- 851** *Vetromurano 85 [sic]: Mostra vetri San Nicolò*
[Venezia: Museo Vetrario Murano, 1985], [30] pp., ill.
Exhibition of glass by Italian designers and design firms.
- 852** Vettese, Angela
"Thirty Years of Art and Lighting"
Illuminotecnica, no. 369/370, Sept./Oct. 1991, pp. 470-485, ill. In five languages.
Neon by John Mooney, Bruce Nauman, Lili Lakich, Dan Flavin, Keith Sonnier, and others.
- 853** Vezzosi, Alessandro
Il tesoro dell'architettura: Cleto Munari 1980/1990. Gioielli, argenti, vetri, orologi (Katalin Mollek Burmeister, ed.)
Firenze: Edifir, 1990, 149 pp., ill.
Luxury furnishings, jewelry designed by architects/designers and manufactured by Munari. Glass by Hans Hollein, Izzika Gaon, Achille Castiglioni.
- 854** Viesnik, Peter
"Reviews: Gerry King, Sculpture in Glass"
Craft New Zealand, no. 38, Spring 1991, p. 23, ill. Review of 1991 Auckland exhibit.
- 855** Vogel, Sabine B.
"Reviews: Keith Sonnier"
Artforum, v. 30, no. 7, March 1992, p. 120, ill. Cologne exhibit of Sonnier's neon.
- 856** Vries, Anton de
"Sculpture veneziane in vetro si specchiano nelle acque olandesi"
Ceramica Antica, v. 1, no. 7, July/Aug. 1991, pp. 10-15, ill.
Amsterdam exhibition of work by Riccardo Licata, Paolo Valle.
- 857** Waggoner, Shawn
"Art Against AIDS: A Benefit for the Colorado AIDS Project"
Glass Art Magazine, v. 7, no. 5, July/Aug. 1992, pp. 38-39, ill.
Vase by Matthew Buechner, bowl by J. C. Homola.
- 858** "Blake Street Glass"
Glass Art Magazine, v. 7, no. 4, May/June 1992, pp. 48-52, ill.
Michael David, Kit Karbler, Miguel Guzman in Denver studio.
- 859** "A Conversation with Ginny Ruffner"
Glass Art Magazine, v. 7, no. 2, Jan./Feb. 1992, pp. 4-8, ill.
- 860** "Exploring Mankind's Internal Life: The Work of David Ruth"
Glass Art Magazine, v. 8, no. 1, Nov./Dec. 1992, pp. 38-42, ill.
Cast glass by Ruth.
- 861** "Southern California's Glass Artists: Diversity Defined"
Glass Art Magazine, v. 7, no. 2, Jan./Feb. 1992, pp. 46-50, ill.
Susan Stinsmuehlen-Amend, John Luebtow, Joan Irving, Christopher Lee, Elly Sherman.
- 862** "The State of Public Art. How to Break into the Market"
Glass Art Magazine, v. 7, no. 3, March/April 1992, pp. 36-43, ill.
Projects by Kenneth von Roenn and Ginny Ruffner, and advice for artists.
- 863** "The Story Teller: Ricky Charles Dodson"
Glass Art Magazine, v. 7, no. 5, July/Aug. 1992, pp. 4-8, ill.
Lampworked sculpture.
- 864** "The Work of James Nowak"
Glass Art Magazine, v. 7, no. 6, Sept./Oct. 1992, pp. 4-6, ill.
Artist uses dichroic glass.
- 865** "The Work of Klaus Moje: A New Order"
Glass Art Magazine, v. 7, no. 4, May/June 1992, pp. 4-8, ill.
- 866** Walker, Susannah
Queensberry Hunt: Creativity and Industry
London: Fourth Estate; Wordsearch Publishing, 1992, 112 pp., ill.
Cut glass designs for Webb Corbett by the British design firm Queensberry Hunt, p. 17.
- 867** Wallerius, Inga
"Bärande funktion"
Form, v. 88, no. 6 (683), 1992, p. 6, ill. Kaj Franck.
- 868** "Nupet glas"
Form, v. 88, no. 6 (683), 1992, p. 7, ill.
Exhibit of the London Glasshouse group; vessel by Annette Meech.
- 869** Warmus, William
"Flawed Masterpieces and Perfect Reproductions"
The Glass Art Society Journal 1991, p. 39, ill.
- 870** Warnia, Pierre
"L'Atelier de la verrerie de Skrdlovice"
Revue des Industries d'Art Offrir, no. 294, Sept. 1992, pp. 67-71, ill.
Beránek Glass, small privatized company in Skrdlovice.
- 871** "La Verrerie de Moravie Kvetná"
Revue des Industries d'Art Offrir, no. 294, Sept. 1992, pp. 79-82, ill.
- 872** Washington, DC. The Corcoran Gallery of Art
Joyce Scott: I-con-no-body/I-con-o-graphy. Gallery One
Washington, DC: the museum, 1991, 17 pp., ill. Beaded sculpture.
- 873** Washington, DC. Maurine Littleton Gallery
Dale Chihuly: Floats, Drawings, New Baskets
Washington, DC: the gallery, 1992, [8] pp., ill.

874 Erwin Eisch: *Night of the Crystal Death* [*Kristallnacht*] Washington, DC: the gallery, 1992, 20 pp., ill. Based on a portfolio of 10 vitreographs by Eisch produced at Littleton Studios; drawings and graphics developed for the "Kristallnacht" competition.

875 Watts, Greville
"Glass in the Fifties"
The Glass Cone, no. 31, Autumn 1991, pp. 5-6, ill. Visit to Manchester City Art Gallery exhibition, "The New Look - Design in the Fifties."

876 Weaire, Denis
"Let There Be Light"
Irish Arts Review, v. 9, Yearbook 1993, 1992, pp. 84-85, ill. Trinity College, Dublin, exhibition with neons by Alexandra Wejchert.

877 Weber, Christiane
"Glasschmuck"
Kunsth Handwerk & Design (formerly *Kunst + Handwerk*), no. 5, Sept./Oct. 1992, pp. 42-43, ill. Glass jewelry exhibition circulating in Germany.

878 Weil, Benjamin
"Reviews: Melanie Counsell"
Flash Art, v. 25, no. 165, Summer 1992, p. 120, ill. Installations with glass.

879 Weingarten, Lucille and Speights, M. W.
"Six More Types of West German Glass"
The National Button Bulletin, v. 51, no. 4, Oct. 1992, pp. 196-206, ill. W. German glass buttons since the 1950s.

880 Weiss, Dick
"Glassblowers of the Pacific Northwest"
Glasswork (Kyoto), no. 11, March 1992, pp. 20-27, ill. In Japanese and English. Chihuly, Kirkpatrick/Mace, Blomdahl, Blank, Singletary, and others.

881 "High-Fire Enamels"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 20-27, ill. In Japanese and English.

Paul Marioni, David Hopper, John deWit, Thor Bueno, Lance Friedman.

882 Whistler, Simon
"Templa quam dilecta"
The Glass Engraver, no. 64, Autumn 1991, pp. 3-8, ill. Engraved piece by the author.

883 White, Pegeen
"Fritz Dreisbach"
Glasswork (Kyoto), no. 13, Nov. 1992, pp. 2-9, ill. In Japanese and English.

884 Whitehouse, David
"Learning by Experiment: Ancient Objects and Modern Copies"
The Glass Art Society Journal 1991, pp. 93-101, ill. Bill Gudenrath, George Scott.

885 Whiteway, Arthur
"Historical Glass: Bisazza Vetro"
China, Glass & Tableware, v. 110, no. 9, Sept. 1992, pp. 24-27+, ill. Company marketing contemporary Venetian glass in the U.S.

886 Wickman, Kerstin
"Formrevy: Komplexitet och extas"
Form, v. 87, no. 8 (677), 1991, p. 6, ill. Exhibition of contemporary Soviet glass in Stockholm. Piece by Vitalij Ginzburgs illustrated.

887 "Formrevy: Sällsynt slipat"
Form, v. 87, no. 8 (677), 1991, p. 6, ill. Stockholm exhibition with Anna Carlgren, Jan Johansson, Durk Valkema.

888 "Rock and Rolling with Gun Lindblad"
Glass (New York Experimental Glass Workshop), no. 46, Winter 1991-1992, pp. 20-27, ill. Sand-cast pieces by Swedish artist.

889 Wissinger, Joanna
"Variegated Life Forms"
Metropolis, v. 12, no. 1, July/Aug. 1992, p. 26, ill. Chihuly's "Nijijima Floats."

890 Wooster, Ann-Sargent
"Kaj Franck: The Conscience of Finnish Design"
Glass (New York Experimental Glass Workshop), no. 48, Summer 1992, pp. 36-41, ill.

891 Yokohama. Yokohama Museum of Art
Catalogue of Collections, vol. 1: Japanese Painting, Oil Painting, Print, Watercolor & Drawing, Sculpture, Craft; vol. 2: Photographs Yokohama: the museum, 1989, 208, 261 pp., ill. In Japanese and English. Includes Japanese and foreign glass, pp. 198, 200, 202.

892 Žáčková, Agáta
"Glass Artist Miloš Balgavý"
Glass Review, v. 46, no. 4, 1992, pp. 28-29, ill.

893 Ždár nad Sázavou. Okresní Muzeum
Skláři Vysociny '88 (Text: Marcela Chutná) Ždár nad Sázavou: Okresní Muzeum, Ústředí Uměleckých Remesel Praha-Sklářská hut ve Škrdlovicích, 1988, 27 pp., ill. 10 Czech glass artists.

894 Zdeněk Němeček (Text: Jana Urbancová) Nový Bor: Crystalex; Sklářské Muzeu, 1992; (Děčín: Grafiatisk), [6] pp., ill. In German, Czech, English. Cut glass by Crystalex designer and cutter in Nový Bor Glass Museum exhibit.

895 Železný Brod Sklářská Skolá
70 let střední průmyslové školy sklářské v Železném Brodě Turnov: Vytiskla Severografia, 1990, [80] pp., ill. Summaries in three languages. Železný Brod State Technical School for Glassblowing and examples of many artists' work.

896 Zimmermann, Jörg F.
"Primarily Trivialities: GAS Conference Mexico City"
Neues Glas, no. 3, 1992, pp. 48-50, ill. In German and English.

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

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

897 Anonymous
"Atelier-werkgroep bezoekt de An-Nur Moskee"
Bulletin Vereniging van Vrienden van Modern Glas, no. 1, 1992, pp. 21-23. Panels by Jan Willem van Zijst, Angela van der Burght in a mosque.

898 "The Class: Die Glasklasse von Prof. Schaffrath an der Akademie Stuttgart"
Neues Glas, no. 3, 1992, pp. 36-47, ill. In German and English. Work by ten of Schaffrath's students at Akademie Stuttgart.

899 "Commissions: Michaela Mahady/Pegasus Studio, Inc."
American Craft, v. 52, no. 2, April/May 1992, p. 58, ill. Minnesota library window.

900 "Commissions: Robert Forman"
American Craft, v. 52, no. 5, Oct./Nov. 1992, p. 63, ill. Window for Bayonne, New Jersey, temple.

901 "Commissions: Ruth Brockmann and Hal Bond"
American Craft, v. 52, no. 6, Dec. 1992/Jan. 1993, p. 19, ill. Murals of cast and fused glass in state office building, Portland, Oregon.

902 "Commissions: Tim Perkins"
Crafts (U.K.), no. 114, Jan./Feb. 1992, p. 15, ill. London window.

903 "Decorative Glass"
Glass Age, v. 35, no. 12, Dec. 1992, p. 14+, ill. Commissions by Alex Beleschenko, Martyn Harris, Mark Angus, and others.

904 "A Dramatic Entry in Japan"
Stained Glass Quarterly, v. 87, no. 4, Winter 1992, pp. 258-261, ill. Wall for shopping center in Nagoya by Rohlf's Studio.

905 "Echos: Le Signal"
Le Courrier des Métiers d'Art, no. 117, Nov. 1992, p. 25, ill. 12-meter-high flat glass sculpture for town of Maubeuge by Thibault d'Aucuns.

906 "Gerhard Ribka Wins International Competition"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring/Summer 1992, p. 13.

907 "The Grimy, Grizzly Tales of Slovenly Peter"
Stained Glass Quarterly, v. 87, no. 2, Summer 1992, pp. 128-129, ill. Window by Ann Willet Kellogg based on children's book.

908 "Idea Becomes a Reality"
Design (U.K.), no. 523, July 1992, p. 44, ill. Stained glass window by Martin Donlin.

- 909** "In Memoriam: Fredrica H. Fields 1912-1992"
Stained Glass Quarterly, v. 87, no. 2, Summer 1992, p. 94, ill.
Stained glass artist.
- 910** "Lead Plays Supporting Role in Stained Glass Architecture"
Elements, a Publication of the Doe Run Company (St. Louis), v. 5, no. 2, Fall 1992, p. 2, ill.
Windows by Mel Meyer and Emil Frei Studios.
- 911** "Library Receives Sowers Book Collection"
American Craft, v. 52, no. 5, Oct./Nov. 1992, p. 87, ill.
American Craft Council library receives Robert Sowers collection.
- 912** "Des Maîtres-Verriers: Adeline et Paul Bony, Jacques Bony, Louis-René Petit, Henri Guérin"
Espace: Eglise Arts, Architecture (Chambay-les-Tours, France), no. 13, issue title: *Le Vitrail*, 1981, pp. 47-57, ill.
- 913** "Michael Pilla"
Art Today, v. 6, no. 2, 1992, p. 22, ill.
- 914** "New Work: David Pearl, Alex Beleschenko, Mike Davis/Cate Watkinson, Catrin Jones, Joseph Nuttgens [and others]"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring 1991, pp. 22-24, ill.
- 915** "New Work: Gareth Morgan, Joseph Nuttgens, Cliff Durant, Douglas Hogg, Jean Bailey, Graham Jones"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring/Summer 1992, pp. 22-24, ill.
Commissions.
- 916** "New Work: Gerhard Ribka, Martin Donlin, Eli Benedetti"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Autumn/Winter 1992, p. 19, ill.
- 917** "New Work: Susan Bradbury, Alex Beleschenko, Kathy Shaw, Strehon Druckering, Laurence Whistler [and others]"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Autumn 1991, pp. 14-16, ill.
- 918** "Notable Work: Glassworks '92"
Professional Stained Glass, v. 12, no. 10 (115), Oct. 1992, p. 37, ill.
Atlanta Art Glass Guild exhibition awards.
- 919** "On Blooming Late: The Work of Leone McNeil"
Stained Glass Quarterly, v. 87, no. 3, Fall 1992, p. 208, ill.
- 920** "Portraits: Catrin Jones, Rosalind Grimshaw, Katherine Bernstein, David Bradbury, Tony Gilliam, Will Roy McDaniel"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring/Summer 1992, pp. 8-11, ill.
- 921** "Robert Mangold: The Oberlin Window"
Allen Memorial Art Museum News (Oberlin College), v. 3, no. 3, Summer 1992, pp. 1-2, ill.
Exhibit chronicles the creation of an Oberlin College chapel window.
- 922** "Une Sculpture en verre feuilleté (qui serait la plus haute du monde) signale le renouveau de Maubeuge"
Verre Actualités, no. 117, Sept. 1992, pp. 46-48, ill.
Plate glass sculpture by Thibault d'Aucuns for Maubeuge plaza.
- 923** "SGAA Awards of Excellence"
Stained Glass Quarterly, v. 87, no. 3, Fall 1992, p. 205, ill.
Awards to 12 studios; window by Ronald Estep illustrated.
- 924** "Shortform: Ritual Effects"
Crafts (U.K.), no. 117, July/Aug. 1992, p. 12, ill.
Stained glass window by John Clark for a Glasgow synagogue.
- 925** "Shortform: Through the Looking Glass"
Crafts (U.K.), no. 119, Nov./Dec. 1992, p. 11, ill.
British artist Bronson Shaw makes window series for Spanish church.
- 926** "Showcase"
Glass Art Magazine, v. 7, no. 3, March/April 1992, p. 44, ill.
Panels by Lea Bartneck.
- 927** "The Snowy Owl"
Stained Glass Quarterly, v. 87, no. 4, Winter 1992, pp. 262-264, ill.
Stained glass owl sculpture by George Sell.
- 928** "Sowers Archives 'Invaluable'"
The Corning Museum of Glass Newsletter, Winter 1992, p. 4, ill.
Gifts of Robert Sowers archives.
- 929** "Stained Glass Windows by Matisse and Chagall at Union Church"
Antiques and The Arts Weekly, v. 20, no. 36, Sept. 4, 1992, p. S-31.
Pocantico Hills, NY.
- 930** "The Stained Glass Window of Judy Chicago's Holocaust"
Stained Glass Quarterly, v. 87, no. 3, Fall 1992, p. 193, ill.
"Rainbow Shabbat" panel.
- 931** "The 1992 Associates' Show"
Stained Glass Quarterly, v. 87, no. 3, Fall 1992, p. 204, ill.
Panels by 14 stained glass artists.
- 932** Aachen. Suermondt-Museum
Ludwig Schaffrath: Malerei + Glasmalerei (Text: K. Pfaff and E. G. Grimme)
Aachen: the museum, 1966, [22] pp., ill.
1966 exhibition.
- 933** Alvarez Landete, Marisa
"Roca's Particular Poetry"
Stained Glass Quarterly, v. 87, no. 1, Spring 1992, pp. 44-46, ill.
Contemporary Spanish stained glass artist Ximo Roca.
- 934** Andréani, Carole
"Alain Vinum ou la modernité du vitrail"
La Revue de la Céramique et du Verre, no. 65, July/Aug. 1992, pp. 48-51, ill.
- 935** "Jean Mauret, un 'Cistercien' du vitrail"
La Revue de la Céramique et du Verre, no. 66, Sept./Oct. 1992, pp. 38-41, ill.
- 936** "Le Vitrail, un art plastique"
La Revue de la Céramique et du Verre, no. 67, Nov./Dec. 1992, pp. 42-43, ill.
Third summer program at the Centre International du Vitrail, Chartres.
- 937** Baas, Friedrich-Karl and Rühlig, Dagmar
"Jochem Poensgen: Glaskunst für Architektur"
Glas, eine Schriftenreihe der Freunde der Glaskunst Richard Süßmuth e.V. (Immenhausen), no. 14, 1992, pp. 6-30, ill.
- 938** Bailey, Jean
"A Role for Holography in Decorative Architectural Glass"
Leonardo, v. 25, no. 5, 1992, pp. 517-518, ill.
Author's maquette for a holographic wall in a concert hall.
- 939** Barker, Michael
"Stained Glass in France in the 1950s"
Decorative Arts Society 1850 to the Present Journal, no. 15, 1992, pp. 5-13, ill.
Glass by Matisse, Rouault, Chagall, Manessier, and others.
- 940** Bäte, Ulrich
"Sie werben für das Handwerk"
Glaswelt, v. 45, no. 9, Sept. 1992, pp. 103-106, ill.
Decorated flat glass furniture and panels in Solingen fair.
- 941** Beal, Heather
"Art Meets Architecture"
Architecture Minnesota, v. 17, no. 5, Sept./Oct. 1991, pp. 38-41, ill.
Residential project by Michaela Mahady and John Pietras of Pegasus Studios.
- 942** Beeh-Lustenberger, Suzanne
"Glass, Light, Space: An Exhibition/Une Ausstellung des Centre International du Vitrail"
Neues Glas, no. 1, 1992, pp. 34-39, ill.
Udo Zembok, Henri Guérin, Florian Lechner, and others.
- 943** Bel, Jose-Marie
"17 vitraux pour 89: La Révolution française en 17 vitraux Yemenites"
[S.l.: s.n., 1989], [10] pp., ill.
Yemenite stained glass to commemorate the French Revolution.
- 944** Bier, Barry
"The Art of Stained Glass Made Easy"
London: New Holland, 1991, 96 pp., ill.
- 945** Bradbury, Susan
"A Look Abroad: Kaca patri in Indonesia"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Autumn 1991, pp. 12-13, ill.
Author introduces stained glass to an Indonesian art college.
- 946** Caloz, Marie
"Sacred Spaces"
Ontario Craft, v. 17, no. 3, Fall 1992, pp. 8-12, ill.
Stained glass artist Sarah Hall.
- 947** Carlson, Lance
"Jim Isermann"
Artweek, v. 23, no. 25, Oct. 8, 1992, p. 19, ill.
Stained glass panels in Santa Monica exhibit.
- 948** Carpenter, Ed
"A Personal View"
Crafts (U.K.), no. 4, Sept./Oct. 1973, pp. 22-27, ill.
The future of stained glass, based on the author's findings in Germany and Britain.
- 949** Castrillo, José Fernández
"Una aventura apasionante"
Professional Stained Glass, v. 12, no. 2 (107), Feb. 1992, pp. 6-13, ill. English summary, pp. 14-15.
Barcelona stained glass artist discusses his work.
- 950** Chagall, Marc and Mayer, Klaus
Le Dieu des Pères: Les Vitraux de Chagall en l'Église, Saint-Étienne de Mayence
Würzburg: Éditions Echter, Exclusivité Weber, 1984, 55 pp., ill.
- 951** Chartres. Centre International du Verre
Le Vitrail dans la demeure
Chartres: the center, 1969, [28] pp., ill.
Exhibit of stained glass for the home by French maître-verriers.
- 952** Chartres. Musée de Chartres
Gabriel Loire: La Création
Chartres: the museum, 1990; (Chartres: SODEXIC), 157 pp., ill.
- 953** Cole, Jesse
"Crystal Creations"
Sky Magazine (Delta Airlines), v. 21, no. 10, Oct. 1992, p. 44+, ill.
Architectural glass, including work by Kenneth von Roenn, Shelley Jurs, James Carpenter.
- 954** Collins, George
"The Mind's Eye"
Stained Glass Quarterly, v. 86, no. 4, Winter 1991, pp. 268-274, ill.
Work by Conrad Pickel.

- 955** Coombs, Debora
"New Work: Alison [Alisoun] Howie"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring/Summer 1992, p. 21, ill.
- 956** Copeland, Beverly M.
"Glass Focus Interviews Judith Schaechter"
Glass Focus, Feb./March 1992, pp. 10-11.
- 957** Crestou, Nicole and Louvet, Jacqueline
"Métro, carreaux, déco"
La Revue de la Céramique et du Verre, no. 63, March/April 1992, pp. 42-45, ill.
Art in the Paris metro includes mosaics by Jean Bazaine and Claude Maréchal.
- 958** Criddle, Richard
"Profile: Debora Coombs"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring 1991, pp. 9-11, ill.
- 959** Crosbie, Michael J.
"Glass Artistry: An Architect-trained Craftsman Develops New Techniques and Applications"
Architecture, Jan. 1992, pp. 93-97, ill.
Kenneth vonRoenn.
- 960** Darwin, Robin; Spence, Basil; Lee, Lawrence; and Taylor, Basil
Windows for Coventry: The Ten Stained Glass Windows for the Nave of Coventry Cathedral [London]: The Royal College of Art, 1956, 10 pp., ill.
Windows by Lawrence Lee, Geoffrey Clarke, Keith New.
- 961** de Ferrari, Gabriella
"Low Country, High Art"
Connoisseur, v. 222, no. 960, Jan. 1992, pp. 56-57, ill.
Includes Wim Delvoye panel.
- 962** Deinze, De Ceder
Blondeel: Armand - Herman - Sander, Kunstglasramen (Text: Johan Valcke)
Deinze, Belgium: De Ceder, [1985?], [10] pp., ill.
Stained glass by the Blondeels at Belgian site.
- 963** Dodson, John A.
"Window on Stained Glass"
Society of Glass & Ceramic Decorators, Proceedings of the 26th Annual Seminar (Lake Buena Vista, FL, Oct. 8-11, 1989), Port Jefferson, NY: the society, 1989, pp. 24-27.
Overview of standard techniques and some of the newer imitative processes.
- 964** Dorr, Sandra
"Stained Glass: The New Art of Painting with Light"
Réalités, no. 7, Sept./Oct. 1979, pp. 42-48, ill.
Schaffrath, Thorn Prikker, Bakst, King, von Roenn, Marioni, Sowers.
- 965** Dubin, Wendy
"Exhibitions: Linda Lichtman"
Glass (New York Experimental Glass Workshop), no. 49, Fall 1992, p. 51, ill.
Exhibit at Simmons College, Boston.
- 966** *L'Eglise de Sacré-Coeur, Audincourt* (Text: André Mariotte)
[S.l.: s.n., n.d.]; (Macon: Comier Imprimeur), 23 pp., ill. In French and German.
Stained glass by Fernand Léger.
- 967** Elskus, Albinas
"A Few Thoughts About Looking at Stained Glass Windows"
Stained Glass Quarterly, v. 87, no. 2, Summer 1992, pp. 125-127, ill.
- 968** Emery, John C.
"Sidelights and Transoms"
Professional Stained Glass, v. 12, no. 10 (115), Oct. 1992, pp. 6-9, ill.
- 969** Evans, Sydney Hall
Prisoners of Conscience Window: Salisbury Cathedral (Photographs: Sonia Halliday and Laura Lushington)
London: Pitkin Pictorials, 1980, 16 pp., ill.
Windows by Gabriel Loire, 1980.
- 970** Ferrell, Ginger
"Competitions: Hartley Wood Contest"
Stained Glass, The Magazine of the British Society of Master Glass-Painters, Spring/Summer 1992, pp. 28-30, ill.
Stained glass entries for a seven-floor atrium site, London.
- 971** Figarsky, Bertha Berson
"Glass Guru: Judy Miller"
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- 972** Frankfurter Kunstkabinett
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- 973** Gabaldo, Virginia
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- 974** Gallet, Didier
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- 977** Gercke, Hans
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- 978** Geron, Jean-Marie
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- 980** *Glasfenster: Heinz Hindorf* (Beiträgen: Suzanne Beeh-Lustenberger, Regine Dölling, Dieter Stoodt; Farbbildern von Wolfgang Müller)
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- 981** Glaskunst N. Dierig
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- 982** Gordon-Bowe, Nicola
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- 983** Gorvy, Brett
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- 984** Gräß, Paul
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- 990** *The Guild 7: The Architect's Source of Artists and Artisans*
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- 991** Hampe, Johann Christoph
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- 992** Haufschild, Lutz
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- 993** "The Painted Words of Johannes Schreiter"
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- 994** Hauser, Bert
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- 995** Heartney, Eleanor
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- 996** Hindré, Jean-Pol
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- 998** Hoare, Roger and others
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- 999** Hoffmann, Klaus
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- 1000** Holmlund, Diane
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- 1001** Hoover, Richard L.
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- 1002** "Do You Believe in Magic?"
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- 1003** "A Li'OI' Stained Glass Business"
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- 1004** "Telling Tales in Glass"
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California artist John Bera.
- 1005** "Windows in a Medical Setting"
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Windows by Jeff Smith and Albinas Elskus.
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- 1008** Hughes, Bronwyn
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- 1009** Jacobson, Ruth B.
"Exhibition: Kathy Shaw"
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- 1010** Jean Lesquibe: *Rétrospective* (Exposition organisée par la Ville d'Anglet)
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- 1011** Johnston, Ian W.
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- 1012** Jurs, Shelley
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- 1013** Kearney, Victoria M.
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- 1014** Kehlmann, Robert
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- 1015** King, Ray and Smith, Paul J.
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- 1016** *Klasse Schaffrath: Staatliche Akademie der Bildenden Künste Stuttgart* (Text: Werner Meyer and Suzanne Beeh-Lustenberger)
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- 1019** Laboratoire de Recherche des Monuments Historique
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- 1020** Larson, Alicia
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- 1021** Laughter, J. S.
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- 1022** "A Garden of Hope"
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- 1023** Lecanu, Fernand
"Le Vitrail et le maître-verrier"
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- 1024** Leucos SRL
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- 1025** Lichtman, Linda
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- 1026** Lichtman, Linda and Schmitt, Peter
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- 1027** Lorenz, Konrad
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- 1028** Loukin, Andrea
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- 1029** Loyle, Donna
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- 1030** Maison d'Art Français
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- 1031** Mandelbaum, Ellen
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- 1032** Marburg. Institut für Kirchenbau und Kirchliche Kunst der Gegenwart an der Philipps-Universität
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- 1033** Marks, Ben
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- 1034** Marseille. Maison de l'Artisanat et des Métiers d'Art
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- 1035** Mayo, Melanie S.
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- 1038** Melun. Musée de Melun
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- 1039** Mezger, Manfred
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- 1040** Minier, Sarah
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- 1042** *Notre Dame au Cierge, Epinal* (Text: André Laurent)
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- 1043** *Notre-Dame de Toute Grace Plateau D'Assy (Haute-Savoie)* (Text: M. A. Couturier) [S.l.]: Editions Paroissiales d'Assy, [n.d.], 40 pp., ill.
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- 1044** Oxalev, Evguéni
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- 1045** Parot, Pierre-Alain; Ricardon, Jean; and Seuphor, Michel
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- 1046** Peterson, Chris
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- 1047** Porcelli, Joe
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- 1048** Povremoyne, Jehan de
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- 1049** Powers, Alan
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- 1050** Pratsch, Sybille
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- 1051** Price, Thomas E.
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- 1052** Quagliata, Narcissus
"Anatomy of a Commission"
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- 1053** Quail, Jane
"A Look Abroad: Nigeria"
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- 1054** Quantock, Elizabeth
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Requirements for the artist.
- 1055** Rebella, Monica, ed.
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- 1056** Reibel, André
"Expositions: Marie-Christine Wohlfahrt"
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- 1057** Reichert, Edward L. and Parker, Mildred
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- 1058** Reims. Maison de la Culture
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- 1060** Reyntiens, Patrick
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- 1061** Rivet, Fernand
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- 1062** Roberts, Diane
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- 1063** "Man and Machine: A Legacy of Excellence"
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- 1064** Roca, Ximo
"Panorama contemporaneo de la vidriera de arte"
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The contemporary stained glass scene.
- 1065** Romont. Musée Suisse du Vitrail
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- 1066** Rosi, Mino, ed.
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- 1067** Ross, Sharon
"Bookends: Two Small-Town Libraries"
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Arched window by Michaela Mahady in Warroad, MN, library.
- 1068** Roston, Anne
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Work by Mary Jane Gregory.
- 1069** Ruhrberg, Karl and Schäfke, Werner, ed.
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- 1070** Sanford, Holly
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- 1071** Schreiter, Johannes
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- 1072** Schröder, Hans Joachim
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- 1073** Shaw, Kathy
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- 1074** Shealtiel, Joseph
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- 1075** *Shrine of the Miraculous Medal: Saint Catherine Laboure Parish, Harrisburg, Pennsylvania*
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- 1076** Smith, Alison
"Obituary: John Petts"
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- 1077** Starr, Penelope Comfort
"How to Move into New Markets"
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- 1078** Swash, Caroline
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1079 "The Hetley Competition 1991"
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Awards to David Williams and others.

1080 "Profile: Peter Young"
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Dublin exhibition.

1081 "Reviews: Peter Young"
Crafts (U.K.), no. 119, Nov./Dec. 1992, pp. 53-54, ill.
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1082 Tetlow, Karin
"Healing Spirit"
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Panels by Gordon Huether for meditation room, San Diego Medical Center.

1083 Thissen, Werner
Einsichten in Unsichtbares: Die Fenster Georg Meistermanns im Dom zu Münster
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1084 Thuillier, Jacques
Les Prophètes: Vitraux de Sergio de Castro
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Five windows by Sergio de Castro for the Colégiale de Romont, Fribourg.

1085 Toulouse. Musée des Augustins
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1086 *Trans-Parois: 7 verriers contemporains*
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Architectural panels in exhibit near Montpellier by Mauret, Chauche, Fournier, Fanjat, Bailion, Petit, Quentin.

1087 Trondheim. Nordenfjeldske Kunstindustrimuseum
Oddmund Kristiansen i Nordenfjeldske Kunstindustrimuseum: Utstilling av glassmalerier 1976 (Text: Alf Bøe)
[Trondheim, Norway: the museum, 1976], [24] pp., ill.
Stained glass by Oddmund Kristiansen.

1088 Van Tetterode, F.
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Installations by various designers and text promoting the company's glass.

1089 Vanderburgh, André
De Idee verbeeld in de Monumentale Glazenierskunst
[Belgium?: the artist/studio, n.d.], 70 pp., ill.
Stained glass by Van der Burgh-Van Zijst Studio, Fenestra Ateliers.

1090 Velasco, Alberto-Xavier
"Saga, sixième. Salon des arts du multiple au Grand Palais"
Le Courrier des Métiers d'Art, no. 114, July/Aug. 1992, pp. 10-11, ill.
Includes stained glass by Ricardo Licata.

1091 Ville de Vitry-sur-Seine
Les Vitraux d'Adami: Conçus et réalisés pour l'Hôtel de Ville (Text: Raoul-Jean Moulin)
Vitry-sur-Seine: Ateliers Municipaux d'Impression de Vitry-sur-Seine, 1985, [24] pp., ill.
Stained glass by Valerio Adami.

1092 *Vitrail 89: Annuaire de la Chambre Syndicale des Maîtres-Verriers Français*
Paris: the association, 1988?, 192 pp., ill.
Directory of the membership.

1093 *Vitraux Raymond Mirande, Église Saint-Pierre Bassens-Gironde Maître verrier, Jacques Dupuy* (Text: Claude Peyroulet, and others)
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1095 "Designing Stained Glass for Disneyland"
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Mark Walton.

1096 "Images in Fused Glass: The Wall Reliefs of Dawn Adams and Dale Steffy"
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1101 "An Interview . . . Stained Glass in Sweden"
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Glassmaking at Uroboros.

1103 Wilcox, Elizabeth
"Commissions: Thomas Skomski"
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Panels in Chicago library.

1104 Wilde, David
"New Canadian Window Brightens Historic Church"
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1105 Wright, Bruce N.
"AM Sketches: Rest-Stop Art"
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Windows by Michaela Mahady at Minnesota highway rest area.

1106 Young, Peter Joseph
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1107 Zissoff, Mary Jane
"A Canadian Master's Work"
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Tiffany
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- 1118** Brandon, Brendon J. and Smith, Kent
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- 1119** Calderwood, James; Wells, L. Jack; Thomas, John E.; and others
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- 1121** Causey, Denzil and Sandy
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- 1123** Cummings, H. W.
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57 min., sound, color.

1176 *Art in the Station: Detroit People Mover*
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30 min., sound, color.

1177 *The Art of Lubomir Arzt*
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24 min., sound, color.

1178 *Bill Gudenrath's Venetian Style Glass-
making Class at Studio Access to Glass,
Corning, NY, Aug. 10-16, 1992*
Brad Shute, 1992
210 min., sound, color.

1179 *Contemporary Czech Glass*
Eliska Stöling Glasgalerie Hittfield, 1990
20 ? min., sound, color.

1180 *The Contemporary Studio Glass Move-
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55 min., sound, color.

1181 *Corning Museum of Glass Guides' Lec-
tures, 1992: Modern Expressions*, by Susanne
Frantz
90 min., sound, color.

1182 *Corning Museum of Glass 1992 Seminar*
Tape 4: *The Vitreous Canvas: A Look at the Ob-
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Painters*, by Catherine Thompson. 70 min.
Tape 8: *Rakow Commission Presentation*, by
Jacqueline Lillie. 30 min.
Tape 10: *Curator's Choice*, by David Whitehouse,
Jane Spillman, and Susanne Frantz. 60 min.

1183 *Dante Marioni Glass*
Pat & Scrant Productions, 1992
15 min., sound, color.

1184 *Dolly Curtis Interviews: Alice Rosenthal,
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30 min., sound, color.

1185 *Glass Bead Making with Gil Reynolds.
Volume I: Wound Dichroic Beads with Cay
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54 min., sound, color.

1186 *Glass Fusing and Slumping with Zoe
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12 min., sound, color.

1187 *History and Practice of Stained Glass*
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74 min., sound, color.

1188 *The Hope Chapel Stained Glass*
14 min., sound, color.

1189 *Journey through Glass: A Tour of the
Corning Museum Collection*
The Corning Museum of Glass, 1992
20 min., sound, color.

1190 *Kurt Wallstab: Lampwork*
Isabel De Obaldia, 1991
14 min., sound, color.

1191 *[Libenský/Brychtová]*
Terry Moyemont, 1992
100 min., sound, color.

1192 *Lino Tagliapietra: A Collection of Glass
Blowing Demonstrations*
Glass Art Society, 1992
50 min., sound, color.

1193 *Neon Tube Bending and Processing*
Masonlite, 1992
60 min., sound, color.

1194 *Opéra Vitrail*
Maison de la Culture André Malraux and Jean
Pourtales, 1983
60 min., sound, color.

1195 *Reflections from the Crystal City*
Glass Art Society, 1992
115 min., sound, color.

1196 *Ruri Iwata*
"Style," Cable News Network, Feb. 8, 1992
4 min., sound, color.

1197 *Sandi Scoville's Basic Glass Fusing Tape*
Paragon Industries, 1992 ?
51 min., sound, color.

1198 *Stained Glass Patina Techniques with
Joe Porcelli*
59 min., sound, color.

1199 *Stained Glass with Vicki Payne:
Arts and Crafts Lantern: Using a Glass Saw.*
30 min.
Brass and Bevel Cluster Construction. 30 min.
Building a Victorian Lead Window. 30 min.
Building a Window with Copper Foil. 30 min.
Butterfly Ladies. 30 min.
Designing for Stained Glass. 30 min.
How to Repair a Copper Foil Window. 30 min.
My First Project. 50 min.
Rapid Fusing Techniques. 30 min.
Repair Techniques for Leaded Windows. 30 min.
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Working with Real Glass: A Laminating System.
30 min.
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sound, color.

1200 *Tony Gilliam*
David Mocatta, 1991
55 min., sound, color.

1201 *[William Morris]*
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14 min., sound, color.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES

AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

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Es handelt sich im folgenden um ein *Sachregister* zur „Bibliographie“ der *New Glass Review 14*. Die Zahlen hinter den Namen entsprechen den Zahlen, die den Eintragungen der einzelnen Beiträge der „Bibliographie“ vorangestellt sind, in denen die entsprechenden Personen oder Orte behandelt werden. Um ein Buch oder

eine Zeitschrift ausfindig zu machen, die von einer Künstlerin oder einem Künstler *geschrieben* wurde, sollte direkt in der „Bibliographie“ nachgesehen werden; die Titel sind in jedem abgeschlossenen Teil der „Bibliographie“ nach den Namen der Autoren in alphabetischer Reihenfolge geordnet.

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