

NewGlass

Review 15

The Corning Museum of Glass

NewGlass Review 15

The Corning Museum of Glass
Corning, New York 1994

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Jury Statements

Last year in this space, I complained that a large number of glass artists had stopped sending us slides — or had never gotten around to sending them in the first place. I explained that even if the jurors did not select a particular slide for publication, *all* of the slides were carefully catalogued and assigned a permanent place in the Museum's research library. We have had a most positive reaction, and we have received impressive updates from a variety of artists. One old friend from Europe raised an important question: "If the Corning Museum wants a historical record of the art of glassmaking in our time, why do they need a competition in which there are criteria such as excellence or function or esthetics or technique? For a historical record, you only have to ask the artists to send their slides and to inform you." He went on to opt for a "real" competition with "straight" criteria.

Now, I happen to love criticism only slightly less than I love being proven wrong, but I need the answers to three questions before acknowledging so fundamental a weakness in the *New Glass Review*. First, which artists do we invite? Second, how do we find the new ones? Third, how do we establish any kind of "straight" criteria for art, an activity that defies definition — even in glass?

Our answers have been: first, invite them all; second, invite them all; and, third, vary the jury to include as many points of view as possible. The only stated criterion is "newness," which is almost as undefinable as "art" and just about as subjective.

My friend has hit upon a number of tender spots: our slide holdings are not as comprehensive as they should be, and our criteria are probably less clear than they were 18 years ago. Perhaps we should draw up an invitation list for artists who have received some degree of recognition and simply publish what they send us; perhaps we should draw up tight guidelines for entrants and jurors, with special recognition for those who do best. It is worth thinking about, and we would welcome your thoughts.

There is plenty to criticize about the *New Glass Review*, and every year I seem to find a new problem area. This year, I was particularly conscious of how different our personal criteria as jurors seemed in comparison with the criteria or goals of many of the entrants. We are a jaded lot; we see the best, and we see it internationally and continuously. The slides we look at are often of work done in relatively parochial situations by young people with limited access to what is going on elsewhere. In some cases, photographic techniques are primitive and to make glass at all is a heroic achievement. Is it fair to judge a struggling student from, say, Albania with the same sophisticated rigor as the head of the glass department at, say, the Rhode Island School of Design? They certainly have different aspirations. The cultures in which they live have different tastes and standards. At the top of the heap, things come together: artists, collectors, dealers, and museum people travel extensively and know one another. The glass medium is singular in this respect. But what of the base on which it all rests: the new people, the countries in which the medium itself is new? If, as Ruskin believed, the success of an artist depends on the realization of his or her goals, not society's, we are doing something wrong.

Let me tell you about someone who is doing something right in my view — Gerhard Ribka (no. 75). His creature comes out of a stark, calligraphic abstraction, an arrangement of space so extraordinarily dynamic that it seems a language all its own, like a capital in an illuminated manuscript that somehow got squeezed. The person that emerges is pure creation, and yet is as convincingly real as if painted from life. What is more, he demands attention — like a character in a Dostoyevsky novel. There is a comic sense of the absurd, but the expression on the face and the stance of the body are disquieting. It looks like a maze of spontaneous accidents, except that Mr. Ribka does it again and again, and nothing is wasted.

Stained glass is a tough medium in that all the colors depend on transmitted light, which often results in a cloying, crowding-together brightness that diminishes serious content. (In painting, the contrast between transparent and opaque color is inherent.) Mr. Ribka is such a master of this medium that it is hard to imagine his little person in

Letztes Jahr an dieser Stelle beklagte ich, daß sehr viele Glaskünstler aufgehört haben, uns Dias zu schicken — oder von vorneherein nie Zeit gefunden haben, welche zu schicken. Ich erklärte, daß auch wenn die Juroren ein bestimmtes Dia nicht für die Veröffentlichung auswählen, *alle* Dias sorgfältig katalogisiert werden und ihnen ein fester Platz in der Forschungsbibliothek des Museums zugewiesen wird. Wir haben eine äußerst positive Reaktion erhalten und von einer Menge Künstler beeindruckende neueste Daten. Ein alter Freund aus Europa hat die Frage aufgeworfen: „Wenn das Corning Museum ein historisches Verzeichnis über Glaskunst in unserer Zeit aufbauen möchte, wozu braucht es einen Wettbewerb, in dem es Kriterien wie herausragende Leistung oder Funktion oder Ästhetik oder Technik gibt. Für eine historische Dokumentation braucht man die Künstler nur zu bitten, ihre Dias zu schicken und euch zu informieren.“ Er plädiert weiter für einen „wirklichen“ Wettbewerb mit „genauen“ Kriterien.

Zufällig liebe ich Kritik nur etwas weniger als mir einen Irrtum nachweisen zu lassen, trotzdem brauche ich vor dem Eingeständnis einer so fundamentalen Schwäche der *New Glass Review* die Antwort auf drei Fragen. Erstens, welche Künstler laden wir ein? Zweitens, wie finden wir die neuen? Drittens, wie legen wir überhaupt „genaue“ Kriterien für Kunst fest, ein Verfahren, das Definition herausfordert — auch im Glas?

Unsere Antworten sind gewesen: Erstens, alle einzuladen; zweitens, alle einzuladen; und drittens, die Jury zu variieren, um so viele Blickwinkel wie möglich einzuschließen. Das einzige festgelegte Kriterium ist „Neuheit“, das genauso undefinierbar ist wie „Kunst“ und genauso subjektiv.

Mein Freund hat auf eine Anzahl wunder Punkte hingewiesen: Unser Diabestand ist nicht so umfassend wie er sein sollte, und unsere Kriterien sind vermutlich weniger durchsichtig, als sie es vor 18 Jahren waren. Vielleicht sollten wir eine Einladungsliste für Künstler aufstellen, die einen gewissen Grad an Anerkennung erreicht haben, und einfach veröffentlichen, was sie uns senden; vielleicht sollten wir straffe Richtlinien für die Bewerber und Juroren aufstellen, unter besonderer Berücksichtigung derer, die am besten sind. Es ist wert darüber nachzudenken, und wir würden es begrüßen, wenn Sie sich dazu äußern.

Es gibt viel Kritik an der *New Glass Review*, und jedes Jahr scheine ich auf neue Problemgebiete zu stoßen. In diesem Jahr war ich mir besonders darüber bewußt, wie verschieden unsere persönlichen Kriterien als Juroren von den Kriterien oder Zielen vieler Bewerber scheinen. Wir sind ein übersättigter Haufen; wir sehen das Beste, und wir sehen es international und kontinuierlich. Die Dias, die wir uns ansehen, zeigen oft Arbeiten, die unter ziemlich beschränkten Umständen von jungen Leuten gemacht wurden, mit begrenztem Zugang zu dem, was anderswo vor sich geht. In einigen Fällen sind die photographischen Techniken primitiv und ist Glasmachen überhaupt eine heroische Leistung. Ist es fair, einen sich abmühenden Studenten aus sagen wir Albanien, mit der gleichen anspruchsvollen Härte zu beurteilen wie den Leiter der Glasabteilung, sagen wir, der Rhode Island School of Design? Sie haben sicherlich verschiedene Bestrebungen. Die Kulturen, in denen sie leben, haben unterschiedliche Geschmäcker und Standards. Oben an der Spitze kommen die Dinge zusammen: Künstler, Sammler, Händler und Museumsleute reisen intensiv und kennen sich untereinander. Das Glasmilieu ist in dieser Hinsicht einzigartig. Aber was ist mit der Basis, auf der alles ruht: den neuen Leuten, den Ländern, in denen das Medium selbst neu ist? Wenn, wie Ruskin glaubte, der Erfolg eines Künstlers oder einer Künstlerin von der Verwirklichung seiner oder ihrer Ziele abhängt und nicht von denen der Gesellschaft, dann machen wir etwas falsch.

Ich möchte Ihnen gern etwas von jemand erzählen, der aus meiner Sicht etwas Echtes tut — Gerhard Ribka (Nr. 75). Sein Geschöpf entspringt einer reinen, kalligraphischen Abstraktion, einem so außerordentlich dynamischen Arrangement von Raum, daß es wie eine Sprache an und für sich erscheint, wie eine Majuskel in einer illustrierten Handschrift, die abgedruckt wird. Die Person, die auftaucht, ist reine Schöpfung und trotzdem so überzeugend real, als wäre sie nach einem Modell gemalt. Und was noch wichtiger ist, sie verlangt nach Aufmerksamkeit — wie ein Charakter aus einem Roman von Dostojewski. Es gibt ein komisches Gefühl für das Absurde, denn gerade der Gesichtsausdruck und die Haltung des Körpers sind beunruhigend. Es sieht aus wie ein Gewirr aus zufälligen Ereignissen, abgesehen davon, daß Herr Ribka es ständig wiederholt und nichts verschwendet ist.

anything but glass. The artist uses black in mass, in line (to suggest leading?), and as texture to press into the transparent areas so that the light appears to bulge toward us as if through a gate. It is a haunting image.

Although I do enjoy coming out of retirement each year to take part in the *Review*, there is little pleasure in being responsible for disappointing so many people. The greatest joy, the pleasure that keeps me coming back, is knowing that I will see wonderful new work.

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

Stained Glass ist ein schwieriges Medium, weil die Farben von der Lichtdurchlässigkeit abhängen, die oft zu einem widerlichen, überfrachteten Glanz führt, der seriöse Inhalte herabsetzt. (In der Malerei ist der Kontrast zwischen transparenter und opaker Farbe von Natur aus da.) Herr Ribka ist solch ein Meister dieses Mediums, daß seine kleine Person kaum in etwas anderem als Glas vorzustellen ist. Der Künstler verwendet ausgiebig Schwarz, als Linie (um auf Bleiruten zu verweisen?) und als Struktur, die transparente Flächen betont, so daß das Licht uns wie durch ein Tor entgegenzuquellen scheint. Es ist ein unvergeßliches Bild.

Obwohl es mir Spaß macht, aus der Privatheit aufzutauchen und jedes Jahr an der *Review* teilzunehmen, ist es wenig angenehm für die Enttäuschung so vieler Leute verantwortlich zu sein. Die größte Freude, das Vergnügen, das der Motor für meine erneute Teilnahme ist, besteht in dem Wissen, daß ich wunderbare, neue Arbeiten sehen werde.

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

My three colleagues have provided insightful summaries of what we saw over the course of jurying *New Glass Review 15*. Therefore, I would like to limit my contribution to brief observations on several pieces.

For the second time in *New Glass Review*, Alessandro Diaz de Santillana has demonstrated that glassblowing has the potential to produce truly thoughtful (as well as attractive) sculpture. For some reason, many individuals striving to make art from blown glass rely on demonstrations of technical finesse and mistake hackneyed symbolism for intellectual content. This is not the case in De Santillana's *Custode di Sabbia*. It is indeed well crafted and takes advantage of the most beloved qualities of inflated glass – sensuous organic form and vibrant color – to produce a visually stunning object. However, the teetering and slightly suggestive shape and the deeply ringed surface require the viewer's genuine consideration; questions are raised that prevent the object from lapsing into the predictability of ornament.

I have mentioned Anna Skibska and her intricate frameworke glass sculptures in past issues of *New Glass Review*. Again this year, artists from Poland have entered fascinating work made from rods of glass manipulated over a flame. Over the past decade, the potential of this technique for sculpture has been developed by such artists as Ginny Ruffner and Susan Plum. The pieces from Poland represent a sensibility more aligned with the intricate style of Kari Russell-Pool (*Dancing Pear Bottle*). Seemingly absurd fragility and human scale impart an appealing sense of ephemerality to the Polish sculptures.

The peplos-clad *Nike* by Barbara Idzikowska evokes obvious references to antiquity and myth. The figure can also be read as an empty dress defined by intertwined lines reminiscent of the circulatory system or undecipherable script. The broken and painted sheet glass wings invite further feminine metaphors and comparisons. Paulina Komorowska-Birger's almost invisible glass drawing, *Sled for Ann on Grass in Rain*, hangs in the air by threads. Its minimal cartoonish lines come together as an ironic temporary landscape without sentimentality.

Outside of high-tech applications of industrial materials and stained glass, true incorporation of glass in architecture remains an unusual phenomenon. In collaboration with associates from the field of ceramics, Endre Gaál of Hungary has produced an impressive building facade from kiln-formed glass and clay. Arguments pro and con can be made regarding the appropriateness of classical elements attached to a modern building. However, Gaál's broken columns and capitals, entablature, and pediment remain admirable in their successful combination of materials as well as their monumental ambition.

One of the greatest long-term values of *New Glass Review* is the documentation of recent works by established artists. Like all of the other jurors, I struggle to decide whether or not to vote for outstanding objects that just do not seem new. This year's most difficult predicament was presented by Erwin Eisch (I am glad to say that Eisch is represented in *New Glass Review 15* thanks to the opinion of a co-juror). Eisch is one of the most creative and sophisticated artists using glass today, and his "Picasso Head" series gets richer as it matures.

Meine drei Kollegen haben einsichtsvolle Zusammenfassungen dessen vorgelegt, was wir im Verlauf der Jurierung für die *New Glass Review 15* gesehen haben. Deshalb möchte ich meinen Beitrag auf kurze Betrachtungen über einige Stücke begrenzen.

Zum zweiten Mal hat Alessandro Diaz de Santillana in der *New Glass Review* vorgeführt, daß dem Glasblasen das Potential innewohnt, wirklich gedankenvolle (und ebenso ansprechende) Skulpturen hervorzu- bringen. Aus verschiedenen Gründen verlassen sich viele Personen, die sich bemühen mit geblasenem Glas Kunst zu machen, auf das Demonstrieren von technischen Feinheiten und verwechseln einen abgedroschenen Formalismus mit intellektuellen Inhalten. Das ist bei De Santillanas *Custode di Sabbia* nicht der Fall. Es ist in der Tat hervorragend handwerklich ausgeführt und nutzt die am meisten geliebten Eigenschaften von überbewertetem Glas – sinnliche organische Form und schwingende Farbe –, um ein visuell überwältigendes Objekt zu produzieren. Dennoch erfordern die schwankende und leicht suggestive Form und die Oberfläche mit ihren tiefen Ringen die ungeteilte Aufmerksamkeit des Betrachters. Fragen werden aufgeworfen, die verhindern, daß das Objekt in die Berechenbarkeit des Ornaments abgleitet.

Ich habe Anna Skibska und ihre komplizierten Lampenglasskulpturen in der letzten Ausgabe der *New Glass Review* erwähnt. Auch dieses Jahr wieder haben polnische Künstler fesselnde Arbeiten aus Glasstangen eingereicht, die über einer Flamme bearbeitet wurden. In den vergangenen zehn Jahren sind die Möglichkeiten dieser Technik für den Bereich der Skulptur von Künstlern wie Ginny Ruffner und Susan Plum weiterentwickelt worden. Die Arbeiten aus Polen verkörpern eine Empfindsamkeit, die eher dem komplizierten Stil von Kari Russell-Pool (*Dancing Pear Bottle*) verbunden ist. Eine scheinbare absurde Zerbrechlichkeit und ein menschliches Maß verleihen den polnischen Skulpturen ein reizvolles Gefühl von Flüchtigkeit.

Die schwunglos gekleidete *Nike* von Barbara Idzikowska beschwört augenfällige Verweise auf Altertum und Mythen. Die Figur kann auch als eine leere Kleidungshülle gelesen werden, die durch verflochtene Linien, die an den Kreislauf oder eine unentzifferbare Schrift erinnern, gekennzeichnet ist. Die gebrochenen und bemalten Flachglasflügel ermutigen zu weiteren weiblichen Metaphern und Vergleichen. Paulina Komorowska-Birgers fast unsichtbare Glaszeichnung *Sled for Ann on Grass in Rain* hängt an Fäden in der Luft. Ihre feinen karikierenden Linien kommen zu einer ironischen temporären Landschaft ohne Sentimentalität zusammen.

Mit Ausnahme der High-Tech-Verwendung industrieller Materialien und der Bleiverglasung bleibt die wirkliche Eingliederung von Glas in Architektur ein ungewöhnliches Phänomen. In Zusammenarbeit mit Kollegen aus dem Gebiet der Keramik hat Endre Gaál aus Ungarn eine beeindruckende Gebäudefassade aus ofengeformtem Glas und Ton fertiggestellt. Hinsichtlich der Verwendung von klassischen Elementen bei einem modernen Gebäude kann man Pro-und-contra-Argumente finden. Gleichwohl bleiben Gaáls gebrochene Säulen und Kapitelle, bildhafte Darstellungen und Giebel in ihrer erfolgreichen Verbindung der Materialien genauso bewunderungswürdig wie ihr ungeheurer Ehrgeiz.

However, I could not call it new. That decision might not make sense to the reader, especially in light of my support for other entries representing subtle variations on continuing themes by Peter Aldridge, Dan Dailey, Michael Glancy, Monica Guggisberg and Philip Baldwin, Danny Lane, Paul Marioni, Gerhard Ribka, Timo Sarpaneva, Cappy Thompson, Ann Wählström, and Jack Wax. I can only say that what may appear as insignificant departures, to me signaled change in a direction worthy of encouragement. A particularly striking example is Peter Aldridge's *Portals of Illusion*. Sculptures based on the effects of precision-machined optical glass are too often boring technical exercises. In this new sculpture, Aldridge again demonstrates his awesome craftsmanship, but in a grid of light and color that wisely returns to the simplicity of his earlier work. Without sacrificing his distinctive mathematical vocabulary, Aldridge's abstract passageway approaches more direct and lucid communication with the viewer.

Other artists took more evident new paths. Flo Perkins' serie *Forget-me-Knots*, with foliage more akin to barbed wire than to photorealistic flora, was a welcome surprise. Maud Cotter, who has been known for her stained glass constructions, showed *Pool*. The perforated steel vortex with glass collar seems to allude to turmoil rather than to reflection. Michael Scheiner's *Shimmer*, a crushing load supported and surrounded by flimsy glass fins, is an exquisite tension. Massive weight is re-emphasized by building the core of wet, and thus considerably heavier, clay into which the glass is wedged. Over the past several years, Danny Lane has more than adequately explored the potential of stacked glass for interior design. Now, the powerful, billowing rhythms of his *Wall of China* offer a more enduring esthetic. While C. Ruth King's *Built Man* is an impressive example of free-blown and hot-worked glass, it is most compelling as a disturbing object with its "Incredible Hulk" green torso perched on a pink toothpaste-like stand/shackle/campstool.

New Glass Review is the best place to see exciting pieces from people whose names are new. Harumi Yukutake's honeycombed *Pea Pod Cell* is a delicate organism composed of unlikely materials. Linda Zmina's *Soul Sorter*, like Karl-Heinz Garske's sliver of a half-submerged leaf boat, is simply a beautiful, mysterious object. The *UFO* vase by Hideyuki Takahashi has a still-molten feeling and walks that endearing line between "retro-kitsch" and innovative design. Light shifts back and forth on the edges of the stacked circles forming Susan Holland's *Velocity Surface*. They are reverse-engraved with the couplet "This is Where the Velocity Changes/The Velocity Changes Here." The cantilevered wing/plane of Josef Marek's *Yellow Birdie* feels Gothic and stark. *Wedding Cake II* by Robin Cass is a stitched-together tower with an icy iced surface. It is transformed from sardonic confection to architecture (a prison, a bunker); it is then anthropomorphized as protruding eyes, wire hair, and fluttering nerve endings.

New Glass Review 15, like its predecessors, is a strange and wonderful assortment. It says nothing about the state of contemporary glass, but much about the state of contemporary art, craft, and design.

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

Einer der größten Langzeitwerte der *New Glass Review* ist die Dokumentation der jüngsten Arbeiten etablierter Künstler. Wie alle anderen Juroren auch, kämpfe ich darum, ob ich für herausragende Objekte stimmen soll, die eben nicht neu scheinen, oder nicht. Der schwierigste Fall kam in diesem Jahr von Erwin Eisch. (Ich bin froh zu sagen, daß Erwin Eisch dank der Meinung eines Cojurors in der *New Glass Review* vertreten ist.) Eisch ist einer der kreativsten und raffiniertesten Künstler, der heute Glas verwendet, und seine „Picasso-Head“-Serie wird um so reicher, je reifer sie wird. Trotz alledem kann ich sie nicht neu nennen. Diese Entscheidung könnte dem Leser unsinnig vorkommen, besonders in Hinblick auf mein Eintreten für andere Einsendungen, die für subtile Veränderungen bei gleichbleibenden Themen stehen, wie bei Peter Aldridge, Dan Dailey, Michael Glancy, Monica Guggisberg und Philip Baldwin, Danny Lane, Paul Marioni, Gerhard Ribka, Timo Sarpaneva, Cappy Thompson, Ann Wählström und Jack Wax. Ich kann nur sagen, daß das, was wie eine unbedeutende Abweichung erscheinen könnte, für mich einen Richtungswechsel signalisiert, der eine Unterstützung wert ist. Ein besonders eindrucksvolles Beispiel ist Peter Aldridges *Portals of Illusions*. Skulpturen, die auf den Effekten von präzise bearbeitetem optischem Glas beruhen, sind allzuoft langweilige technische Pflichtübungen. In seiner neuen Skulptur führt Aldridge wieder sein ungeheures handwerkliches Können vor, allerdings in einem Gitter aus Licht und Farbe, das klugerweise zu der Einfachheit seiner frühen Arbeiten zurückkehrt. Ohne sein ausgeprägtes mathematisches Vokabular zu opfern, nähern sich Aldridges abstrakte Passagen einer direkteren und klareren Verständigung mit dem Betrachter.

Andere Künstler schlagen offensichtlicher neue Wege ein. Flo Perkins Serie *Forget-me-Knot* war mit einem Laubwerk, das Stacheldraht mehr ähnelt als einer photorealistischen Flora, eine willkommene Überraschung. Maud Cotter, die für Stained Glass Konstruktionen bekannt ist, zeigte *Pool*. Der perforierte Stahlwirbel mit einem Glaskragen scheint eher auf Aufruhr hinzudeuten als auf Reflexion. Michael Scheiners *Shimmer*, eine vernichtende Last, die von hauchdünnen Glasflossen gestützt und umgeben ist, stellt eine vorzügliche Spannung dar. Ein massives Gewicht wird dadurch zurückgenommen, daß der Kern aus ungebranntem, und deshalb beträchtlich wuchtigerem Ton besteht, in den das Glas verkeilt ist. Im Lauf der vergangenen Jahre hat Danny Lane mehr als hinreichend die Möglichkeiten von geschichtetem Glas für das Interior Design erforscht. Jetzt bieten die mächtigen, wogenden Rhythmen seiner *Wall of China* eine dauerhaftere Ästhetik. Während C. Ruth Kings *Built Man* ein beeindruckendes Beispiel für frei geblasenes und heiß bearbeitetes Glas ist, ist es als beunruhigendes Objekt mit seinem „unglaublich ungeschlachten“ grünen Torso, der auf einem pinkfarbenen, zahnpasteähnlichem Gestell/Bügel/Caminghocker thront, am herausforderndsten.

Die *New Glass Review* ist der beste Ort, um aufregende Stücke von Leuten zu sehen, deren Namen neu sind. Harumi Yukutakes wabenartiger *Pea Pod Cell* ist ein zerbrechlicher Organismus, der aus ungleichen Materialien zusammengesetzt ist. Linda Zminas *Soul Sorter* ist, wie Karl-Heinz Garskes Span eines halb untergetauchten blattartigen Bootes, ein wunderschönes, geheimnisvolles Objekt. Die *UFO* Vase von Hideyuki Takahashi, der ein Ausdruck des noch immer Schmelzens zu eigen ist, bewegt sich auf dieser liebenswerten Grenzlinie zwischen „Retro-Kitsch“ und innovativem Design. Licht flackert an den Rändern des geschichteten Kreises hin und her, den Susan Hollands *Velocity Surface* bildet. In ihre Rückseite ist der Reim „This is Where the Velocity Changes/The Velocity Changes here“ graviert. Der freistehende Flügel/die freitragende Fläche von Josef Mareks *Yellow Birdie* hat einen gotischen und starren Ausdruck. *Wedding Cake II* von Robin Cass ist ein zusammengesteckter Turm mit einer eisig gefrorenen Oberfläche. Er verwandelt sich von einem sardonischen Zuckerfußartikel zu Architektur (einem Gefängnis, einem Bunker); er wird dann durch hervortretende Augen, drahtiges Haar und flatternde Nervenenden anthropomorphisiert.

Die *New Glass Review 15* ist wie ihre Vorgänger eine merkwürdige und wunderbare Zusammenstellung. Sie sagt nichts über den Stand des zeitgenössischen Glases, aber viel über zeitgenössische Kunst, Kunsthandwerk und Design.

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

The criterion that the *New Glass Review* uses to select 100 pieces every year is "newness." Without a doubt, this has enabled the jurors to select a much wider range of ideas and concepts than would have been the case if they had chosen the "best hundred," and this practice encourages younger people to expand their talents. I reconfirmed the truth of this during my experiences as one of the jurors this year.

The merits and demerits of constantly asking for something "new" have been discussed repeatedly in the past. However, using this criterion is synonymous with the continual pursuit of the potential of contemporary glass art. After the whole procedure of judging was finished, I thought again about this key word, "newness," and became quite convinced that this criterion is certainly significant in determining the characteristics of the *New Glass Review*.

Work that merely displays a short-term novelty or an accidentally obtained effect cannot meet the requirements of the *New Glass Review*. If a work is to show this unique value of newness, namely, an outstanding originality, its creator must have an accomplished style, without which the work cannot be persuasive enough to be accepted.

On the other hand, a style that distinguishes itself from others may, after its unique value has been officially recognized, begin to become repetitive in its formulations, and it can soon become tedious.

Among the 888 entries, 152 were from Japan, which makes it the second largest contributor country, following the 394 entries from America. This, at a glance, seems to reflect a vitality in the Japanese glass world. However, disappointingly enough, many slides were of immature works, no better than trial articles with no sense of an established style.

While looking at each slide, I felt that because of the way the *New Glass Review* operates (that is, by examining only slides of works and also by advocating a "newness" in glass art), the competition attracts young artists or art students, not only from Japan but from all over the world, who consider it a casual venue in which to test their ideas. In fact, some slides revealed the entrants' easygoing expectation that they might be selected simply on the basis of good luck.

It must also be said that the works of not a few experienced artists have been rejected — works that undoubtedly would be chosen for the "best hundred" if the criterion were switched from "newness" to "quality." In this case, these artists should acknowledge that a degree of criticism has been given at the direction in which their art is going. To make a change does not necessarily mean to make progress. However, it might be relevant to question whether a continuous adherence to one's own established style will always help in developing artistic expression or, contrariwise, whether it will lead in the wrong direction, even to mannerism. If established artists seriously develop their artistic talents, despite working within the same style, there is no way that their works will be rejected merely because they are not "new."

Every year, there are many prominent artists, both experienced and new, whose absence is very much to be regretted.

Make no mistake, to select "new" works by 100 people out of 888 naturally requires a choice based on "quality," and, as a matter of fact, the "new hundred" come very close to being the "best hundred" as well. The selections made based on the subjective opinions of individual jurors cannot be completely objective; thus, the 100 selected works are not an absolute choice with which all will agree.

I hope artists at various stages of artistic development will understand the purpose and importance of the *New Glass Review* and positively participate in it as often as possible, if not every year, in order to evaluate their own works. This will enable the *New Glass Review* to be a reliable document that will truly record the most valuable "new" glass in the world every year.

Yoriko Mizuta (YM)

Associate Curator

Hokkaido Museum of Modern Art

Sapporo, Japan

(Translated by Kimiko Steiner)

Das Kriterium, daß die *New Glass Review* für die Auswahl von 100 Arbeiten jedes Jahr zugrunde legt, ist „Neuheit“. Zweifellos hat das die Juroren in den Stand gesetzt, ein breiteres Spektrum von Ideen und Konzepten zuzulassen, als es der Fall gewesen wäre, wenn sie die „hundert Besten“ ausgewählt hätten, und dieses Verfahren ermutigt junge Leute, ihre Fähigkeiten auszuprobieren. Ich habe mich der Wahrheit dessen während meiner Erfahrung als einer der Juroren in diesem Jahr rückversichern können.

Die Vor- und Nachteile beständig nach etwas „Neuem“ zu fragen, sind in der Vergangenheit wiederholt diskutiert worden. Dennoch entspricht die Verwendung dieses Kriteriums den kontinuierlichen Weiterentwicklungen der Möglichkeiten von zeitgenössischer Glaskunst. Nachdem der gesamte Vorgang der Jurierung beendet war, dachte ich erneut über den Schlüsselbegriff „neu“ nach und kam zu der Überzeugung, daß dieses Kriterium zweifellos für die Bestimmung der Charakteristika der *New Glass Review* signifikant ist.

Arbeiten, die lediglich eine kurzfristige Neuheit entfalten oder einen zufällig entstandenen Effekt, können den Ansprüchen der *New Glass Review* nicht gerecht werden. Wenn eine Arbeit diese besondere Qualität des Neuen aufweisen soll, nämlich hervorstechende Originalität, ist es erforderlich, daß sich der Schöpfer durch einen vollendeten Stil auszeichnet, ohne den die Arbeit nicht überzeugend genug sein kann, um akzeptiert zu werden.

Auf der anderen Seite kann sich eine Handschrift, die sich von anderen unterscheidet, in ihren Formulierungen wiederholen, nachdem ihr einzigartiger Wert offiziell anerkannt wurde und schnell langweilig werden.

Von den 888 Einsendungen kamen 152 aus Japan, wodurch es zum zweitgrößten Beitragsland wurde, gefolgt von Amerika mit 394 Einsendungen. Dies scheint auf den ersten Blick die Vitalität der japanischen Glaswelt widerzuspiegeln. Trotzdem gab es, und das ist enttäuschend genug, Dias von unausgereiften Arbeiten, nicht besser als Probestücke ohne Sinn für einen festen Stil.

Während ich jedes Dia betrachtete, hatte ich den Eindruck, daß aufgrund des Verfahrens der *New Glass Review* (lediglich Dias von den Arbeiten zu prüfen und dazu für „Neuheit“ in der Glaskunst zu plädieren) der Wettbewerb junge Künstler oder Kunststudenten anzieht, nicht nur aus Japan, sondern der ganzen Welt, die hier einen zufälligen Schauplatz sehen, wo sie ihre Ideen testen können. Tatsächlich ließen einige Dias die unbeschwerte Erwartung der Einsender erkennen, sie könnten ganz schlicht auf der Basis von Glück ausgewählt werden.

Es sollte auch erwähnt werden, daß die Arbeiten nicht weniger erfahrener Künstler ausgemustert worden sind – Arbeiten, die zweifellos unter die „hundert Besten“ gekommen wären, wenn das Kriterium von „Neuheit“ auf „Qualität“ umgestellt worden wäre. In diesem Fall sollten die Künstler anerkennen, daß ein bestimmter Grad an Kritik auch in die Richtung zielt, in die ihre Kunst geht.

Sich zu verändern bedeutet nicht zwangsläufig Fortschritte zu machen. Trotzdem könnte es wichtig sein zu fragen, ob ein dauerhaftes Festhalten am eigenen etablierten Stil auch immer hilft, den künstlerischen Ausdruck weiterzuentwickeln oder umgekehrt, ob das in die falsche Richtung führt, sogar hin zu einem Manierismus. Wenn etablierte Künstler ernsthaft ihre künstlerischen Talente entwickeln, auch wenn sie in der gleichen Art arbeiten, gilt es keineswegs, daß ihre Arbeiten einzig aus dem Grund abgelehnt werden, weil sie nicht „neu“ sind.

In jedem Jahr gibt es viele prominente Künstler, sowohl erfahrene als auch neue, deren Nichtteilnahme sehr zu bedauern ist.

Keine Fehler bei der Auswahl „neuer“ Arbeiten von 100 Künstlern aus 888 Einreichungen zu machen, bedarf natürlicherweise eines Verfahrens, das auf „Qualität“ basiert, und tatsächlich könnten die „hundert Neuen“ fast genauso gut die „hundert Besten“ sein. Die stattgefunden Auswahl, die auf der subjektiven Meinung der einzelnen Juroren basiert, kann nicht vollkommen objektiv sein; folglich stellen die 100 ausgewählten Arbeiten keine absolute Wahl dar, der alle zustimmen würden.

Ich hoffe, daß Künstler verschiedener Stufen der künstlerischen Entwicklung den Zweck und die Wichtigkeit der *New Glass Review* verstehen und tatsächlich an ihr so oft wie möglich teilnehmen, wenn nicht jedes Jahr, um ihre eigenen Arbeiten zu bewerten. Das wird es der *New Glass Review* ermöglichen, ein zuverlässiges Dokument zu sein, das wahrheitsgemäß das am meisten geschätzte „neue“ Glas in der Welt jedes Jahr dokumentiert.

Yoriko Mizuta (YM)

Kuratorin Hokkaido Museum of Modern Art, Sapporo, Japan

(aus dem Japanischen übersetzt von Kimiko Steiner)

The submissions to *New Glass Review 15* ran the gamut from sculptural and painterly fine-arts approaches to production design. There were experiments with the material, technical achievements and virtuosity, figurative work, conceptual juxtaposition, complexity, simplicity, ambition, and ambiguity. And then there is the criterion of "new." I think it's a given that there are no new ideas, and that developments in technology are interesting as an end in themselves only for a brief period. What defines "new" becomes original interpretations, novel treatments, and unexpected applications.

Each piece we saw demanded consideration on its own terms. In general, I was most intrigued by the objects that seemed, at least at first, easy to neglect. The most humble, unassuming pieces, the ones that made me wonder just what ever led to their creation, were, for that very reason, the ones I found most compelling.

I also find art and design peculiarly lovable when it is "esthetically challenged." Nothing is more persuasive and instructive to me than the ugly and proud!

Overall, what was most exciting was the vast range in the imagination of the artists who were inspired by a love of the material and a love of art. So many pieces that seemed so crucial and obvious – I can't remember a time without them.

Judith Schaechter (JS)

Artist

Philadelphia, Pennsylvania

Die Einsendungen zur *New Glass Review 15* spannten sich über die gesamte Skala von skulpturalen und malerisch künstlerischen Herangehensweisen bis zum Produktionsdesign. Es gab Experimente mit dem Material, technische Leistung und Virtuosität, figurative Arbeiten, konzeptuelle Nebeneinanderstellungen, Kompliziertes, Einfaches, Ehrgeiziges und Doppeldeutiges. Und dann gibt es noch das Kriterium des „Neuen“. Ich denke, es ist eine feststehende Tatsache, daß es keine neuen Ideen gibt und das technische Weiterentwicklungen als Endpunkt in einer Reihe nur für eine kurze Zeit interessant sind. Was „neu“ definiert, erhält originelle Interpretationen, romanhafte Entwürfe und unerwartete Bedeutungen.

Jedes Stück, das wir sahen, erforderte eine Betrachtung innerhalb seiner eigenen Terminologie. Im allgemeinen war ich besonders von den Objekten angesprochen, die wenigstens auf den ersten Blick leicht zu vernachlässigen schienen. Die bescheidensten, am wenigsten anmaßenden Stücke, diejenigen, die mich fragen ließen, was überhaupt zu ihrer Entstehung geführt hatte, waren aus diesem besonderen Grund, diejenigen, die ich am herausforderndsten fand.

Ich finde Kunst und Design besonders liebenswert, wenn sie „ästhetisch herausfordernd“ sind. Nichts ist für mich mehr überzeugend und instruktiv als das Häßliche und Hervorstechende!

Insgesamt war die ungeheuer Bandbreite in der Imagination bei den Künstlern am aufregendsten, die durch die Liebe zum Material und die Liebe zur Kunst inspiriert waren. So viele Arbeiten, die wichtig und einleuchtend schienen – ich kann mich nicht mehr in eine Zeit ohne sie zurückversetzen.

Judith Schaechter (JS)

Künstlerin

Philadelphia, Pennsylvania

Note

In 1993, more than 5,500 copies of the *New Glass Review 15* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 888 individuals and companies representing 34 countries submitted 2,384 slides. The 100 objects illustrated in this *Review* were selected by the four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Library 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, Barbara Miller, Richard Price, Jacolyn Saunders, and Violet Wilson.

Schlußbemerkung

1993 sind mehr als 5500 Einladungen für die *New Glass Review 15* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 888 Einzelpersonen und Firmen aus 34 Ländern 2384 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigefügt sind.

Alle für die *New Glass Review* eingereichten Dias werden in der Rakow-Bibliothek des Corning Museums 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, Barbara Miller, Richard Price, Jacolyn Saunders und Violet Wilson.

Countries Represented/Vertretene Länder

Canada

Campbell, Blaise
Donefer, Laura

Czech Republic

Cvrčková, Eva
Houserová, Ivana
Janák, František
Marek, Josef
Rydlova, Lucie

Finland

Sarpaneva, Timo

France

Shioya, Naomi

Germany, Federal Republic of

Bartels, Horst
Eisch, Erwin
Eisch, Valentin
Fritz-Lindner, Eva
Garske, Karl-Heinz
Isphording, Anja
Poensgen, Jochem
Ribka, Gerhard
Schmidt, Christian
Wolff, Hans Jürgen

Great Britain

Autogena, Lise
Cotter, Maud
Greisman, Ruth Kersley
Lane, Danny
Papadogamvraki, Natassa
Woodman, Rachael

Hungary

Gaál, Endre
Polyák, János

Italy

Carlo Moretti S.R.L.
de Santillana, Alessandro Diaz

Japan

Abekawa, Aki

Fujisaki, Kazuko

Fujita, Jun
Fujiwara, Makoto
Isohata, Maho
Kishi, Atsuo
Kita, Yasuko
Kitazato, Yuri
Mikawa, Yuko
Mohri, Natsue
Muro, Shinichi
Nakada, Reiko
Ogita, Katsuya
Takahashi, Hideyuki
Tsuji, Kazumi
Wax, Jack
Yamada, Teruo

New Zealand

Camden, Emma

Poland

Idzikowska, Barbara
Komorowska-Birger, Paulina

Russia

Ibragimov, Fidail
Novikova, Tatyana Nikolaevna
Volikova, Natalya Vadimovna

Slovakia

Palová, Zora

Sweden

Wählström, Ann

Switzerland

Guggisberg, Monica and Philip Baldwin (33)

U.S.A.

Aldridge, Peter
Belleau, Christopher R.
Benefield, Scott
Block, Mary
Cass, Robin
Chatt, David K.
Clayman, Daniel G.
Cline, Jeremy R.

Dailey, Dan

Drobny, Peter
Fox, Michael
Glancy, Michael
Grebe, Robin
Hamada, Kotaro
Hazlegrove, Page
Hertzson, Daniel
Holland, Susan
James, Earl
Kakizaki, Hitoshi
King, C. Ruth
Koloski, Vincent C.
Manfredini, Elizabeth
Marioni, Paul
Matthews, Mark
Miller, Robbie
Monk, Nancy
Novotny, Lukas and Baker O'Brien (64)
Perkins, Flo
Popelka, Jeremy
Powers, Pike
Quentin, Didier
Rhoads, Katerine
Rothblum, Leigh
Russell-Pool, Kari
Sautner, Barry R.
Scheiner, Michael
Scott, Rolanda I.
Shatter Glass Group
Thompson, Cappy
Vanetik, Val
Walentynowicz, Janusz A.
Weiss, Dick
Welch, Ann
Yukutake, Harumi
Zmina, Linda

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

1. Aki Abekawa

4-48-22 Wakamatsu-cyo
Fucyu-shi
Tokyo, Japan

Abnormal Growth

Blown glass; laminated
Geblasenes Glas; laminiert
H. 50 cm, W. 50 cm, D. 50 cm
TSB

2. Peter Aldridge

42 Spencer Hill Road
Corning, New York 14830

Portals of Illusion

Corning Incorporated Head-
quarters
Cut Starphire glass, dichroic
coatings; assembled; metal
Geschnittenes Starphire Glas,
zweifarbiger Überzug; montiert;
Metall
H. 3.5 m, W. 3.5 m, D. 3.5 m
TSB, SKF

3. Lise Autogena

Top Floor Flat, 2 Neals Yard
London WC2 H 9DP, England

Silence

Glass cast in a *cire perdue* mold

Glas in eine *Cire-perdu-Form* ge-

gossen
Each: H. 30 cm, W. 15 cm,
D. 15 cm
TSB, YM

4. Horst Bartels

Rastal GmbH & Co. KG
Lindenstrasse 18
D-56203 Höhr-Grenzhausen,
Federal Republic of Germany

Lovely Animals Drinking Horns

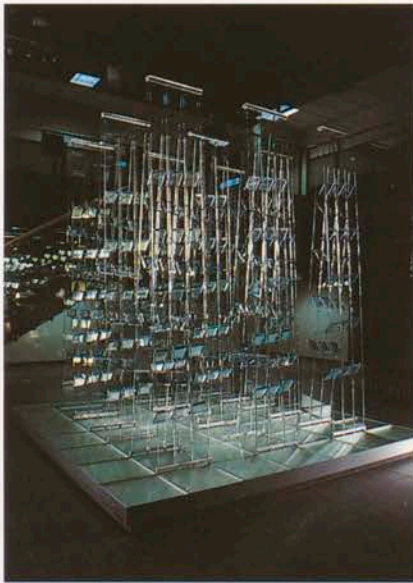
Blown glass, glass enamels
Geblasenes Glas, Glasemail
Each: H. 22 cm, W. 8 cm,
D. 15 cm
YM, JS

5. Christopher R. Belleau

69 Tingley Street
Providence, Rhode Island
02903-1072

Totem Pole

Sand-cast, powdered, and
cased glass
In Sand gegossenes, rundum
bestäubtes Glas
H. 20 cm, W. 6 cm
TSB



2



3



4



5

6. Scott Benefield
3000 Royal Street
New Orleans, Louisiana 70117

Love Sucker
Stained glass
Bleiverglasung
H. 32 cm, W. 17 cm
TSB, SKF, YM, JS

Glas in eine Cire-perdu-Form gegossen,
H. 11.5 cm, W. 11 cm, D. 6.5 cm
JS

9. Blaise Campbell
4-304 Roselawn Avenue
Toronto, Ontario M4R 1G1,
Canada

Untitled
Blown glass, glass enamels
Gebblasenes Glas, Glasemail
Overall: H. 32.5 cm, W. 57.5 cm,
D. 31 cm
SKF, YM, JS

7. Mary Block
23527 East Road
Forest Lake, Illinois 60047-8816

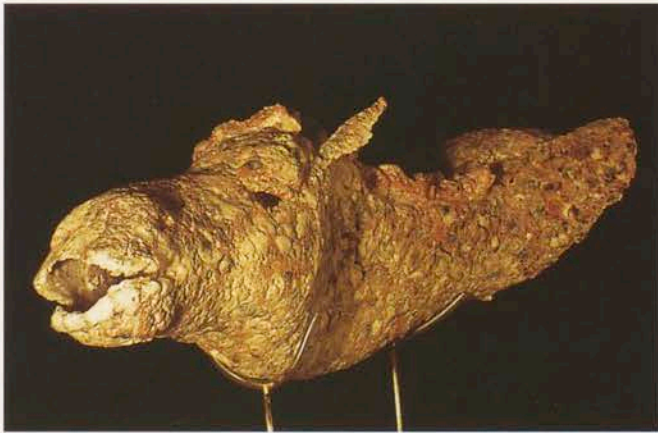
Spotted Horse
Flameworked and kiln-fired
glass, copper
Lampen- und ofenbearbeitetes
Glas, Kupfer
H. 50.8 cm, W. 45.7 cm,
D. 91.4 cm
TSB, JS

10. Carlo Moretti S.R.L.
Fondamenta Manin 3
Murano-Venezia, Italy
Calici collezione 1993
Blown and hot-worked glass
Gebblasenes und heiß bearbeitetes
Glas
H. 27.6 cm, Diam. 6.4 cm
TSB

8. Emma Camden
3 Richbourne Street
Kingsland, Auckland,
New Zealand
Master Max
Glass cast in a cire perdue mold



6



7



8

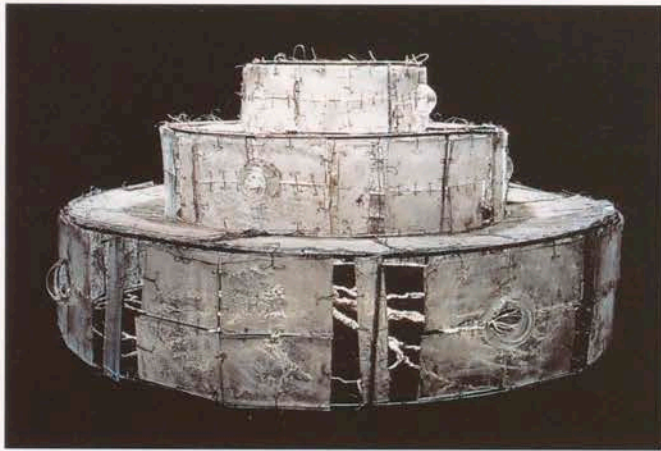


9



10

11



11

11. Robin Cass
 17 Edgehill Road
 Winchester, Massachusetts
 01890
Wedding Cake II
 Blown and fused glass, metal,
 paint
 Geblasenes und verschmolze-
 nes Glas, Metall, Farbe
 H. 50 cm, Diam. 90 cm
 SKF

14. Jeremy R. Cline
 768 Delano Street
 San Francisco, California 94112
Wrap Vase
 Hot-worked glass
 Heiß bearbeitetes Glas
 H. 40 cm, Diam. 16 cm
 SKF, JS

12. David K. Chatt
 P.O. Box 113
 Seattle, Washington 98101
Ivory & Gold Vessel
 Glass beads, blown glass
 Glasperlen, geblasenes Glas
 H. 40 cm, W. 27 cm, D. 14 cm
 TSB

15. Maud Cotter
 1, St. Martins Court, Ullswater
 Road
 West Norwood
 London SE27 0AN, England
Pool
 Kiln-formed glass, steel
 Ofengeformtes Glas, Stahl
 H. 26 cm, W. 40 cm, D. 31 cm
 SKF, YM

13. Daniel G. Clayman
 88 Catlin Avenue
 Rumford, Rhode Island 02916
Stilo
 Cast glass, copper, gold leaf
 Gegossenes Glas, Kupfer,
 Blattgold
 H. 3 cm, W. 29 cm, D. 7.6 cm
 YM



12



13



14



15

16. **Eva Cvrčková**

Pod Kavalirkous
Prague 5, Czech Republic

Wheel

Glass melted in a mold
Glas in eine Form geschmolzen
H. 52 cm, W. 40 cm, D. 40 cm
YM

17. **Dan Dailey**

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

Rhino Animal Vase

Blown glass; acid-polished
Gebblasenes Glas; säurepoliert
H. 64.7 cm, W. 38.1 cm
TSB, SKF, JS

18. **Alessandro Diaz
de Santillana**

Via Confalonieri 21
21040 Sumirago -va-, Italy

Custode di Sabbia

Blown glass; ground
Gebblasenes Glas; Grundfläche
H. 25 cm, W. 100 cm, D. 12 cm
TSB, SKF, YM, JS

19. **Laura Donefer**

Rural Route 3
Yarker, Ontario K0K 3N0,
Canada

Pot d'épine rouge et noir

Hot-coiled glass with glass
powder
Heiß in Glaspulver gewälztes
Glas
H. 35 cm, W. 50 cm, D. 30 cm
TSB, YM

20. **Peter Drobny**

Steuben
211 Chemung Street
Corning, New York 14830

Möbius Prism

Sag-cast, cut, and polished
glass; oak base
In eine Senkung gegossenes,
geschnittenes und poliertes
Glas; Eichenständer
With base: H. 30 cm, W. 42 cm,
D. 20 cm
TSB



16



17



18



19



20

13



21

21. Erwin Eisch

Suzel Berna Gallery
18 rue de Tournelles
75004 Paris, France

France aux Française

Blown glass, glass enamels
Gebblasenes Glas, Glasemail
H. 49 cm, W. 32 cm, D. 28 cm
TSB

Form- und freigeblasenes Glas,
Glaseemail
H. 86,4 cm, W. 35 cm,
D. 27 cm
JS

24. Eva Fritz-Lindner

Steinlesweg 3A
D-76227 Karlsruhe-Durlach
Federal Republic of Germany

Der Bonbon-Fresser

Blown glass
Gebblasenes Glas
H. 22 cm, W. 19 cm, D. 8 cm
TSB, JS

22. Valentin Eisch

Moosaustrasse 9
D-94258 Frauenau,
Federal Republic of Germany

No One Is Here

Blown glass, glass enamels
Gebblasenes Glas, Glasemail
H. 32 cm, W. 13 cm
TSB, SKF

25. Kazuko Fujisaki

5-17-68 Nango
Chigasaki
Kanagawaken, Japan

Joyful of Rainy Day

Sandblasted glass; assembled
Sandgestrahltes Glas; montiert
H. 59 cm, W. 79 cm, D. 2.8 cm
TSB, JS

23. Michael Fox

212 Clara
San Francisco, California 94107

Concepto the Clown

Mold- and free-blown glass,
glass enamels



22



23



14

24



25

26. Jun Fujita

1-9-2-508 Innai
Funabashi
Chiba 272, Japan

Way of Wind

Blown glass; acid-polished
Gebblasenes Glas; säurepoliert
H. 42 cm, W. 17.5 cm, D. 16 cm
TSB, YM

27. Makoto Fujiwara

Iwata Glass Company
4-65-4 Horikiri
Katsushika-ku, Tokyo 124, Japan

Untitled #52

Fused glass
Verschmolzenes Glas
H. 30 cm, W. 18 cm, D. 18 cm
TSB, SKF

28. Endre Gaál

Szent László str.
Budapest 1135, Hungary

Office Building Facade
Kiln-formed and fused glass, clay
Ofenbearbeitetes und ver-
schmolzenes Glas, Ton
H. 1,300 cm, W. 400 cm,
D. 80 cm
TSB, SKF

29. Karl-Heinz Garske

Ebertsheimerstrasse 15
D-67304 Kerzenheim,
Federal Republic of Germany

Glasboot I

Hot-worked, sandblasted, and
painted glass
Heiß bearbeitetes, sandgestrahtes
und bemaltes Glas
H. 10 cm, W. 95 cm, D. 10 cm
SKF, YM

30. Michael Glancy

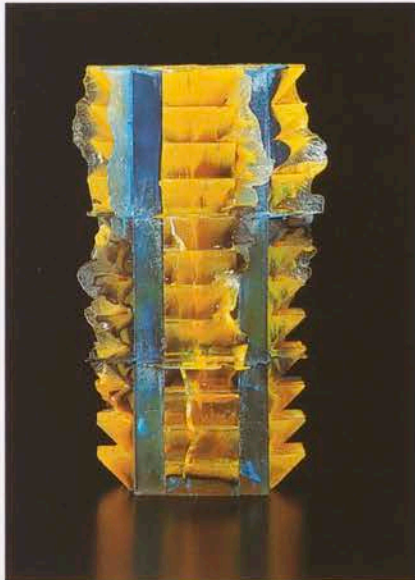
Heller Gallery
71 Greene Street
New York, New York 10012

Lapis Nymph

Blown glass, engraved; copper
Gebblasenes Glas, graviert;
Kupfer
H. 20 cm, Diam. 18 cm
SKF



26



27



28



29



30



31

31. Robin Grebe
 449 Lowell Avenue, #3
 Newton, Massachusetts 02160
Avian
 Glass melted in a mold, mixed media
 Glas in eine Form geschmolzen, Mixed Media
 H. 51 cm, W. 33 cm, D. 13 cm
 TSB, SKF

32. Ruth Kersley Greisman
 8 Elm Gardens
 East Finchley
 London N2 0TF, England

Birdman II
 Sandblasted, silkscreened, and painted glass
 Sandgestrahltes Glas, mit Seidensiebdruck und bemalt
 H. 134 cm, W. 49 cm, D. 7 cm
 TSB, YM, JS

33. Monica Guggisberg and Philip Baldwin
 1417 Nonfoux, Switzerland
Stopped Bottles
 Blown glass with solid stoppers

Gebblasenes Glas mit massiven Stopfen
 Each: H. 48 cm, Diam. 9.5 cm
 TSB, YM

34. Kotaro Hamada
 4128 Taylor Road
 Jamesville, New York 13078
Uranium 235
 Assembled glass
 Montiertes Glas
 H. 750 cm, W. 750 cm, D. 750 cm
 JS

35. Page Hazlegrove
 17 Babcock Place
 Dedham, Massachusetts 02026
Contained Interior
 Glass melted in molds
 Glas in Formen geschmolzen
 H. 63.5 cm, Diam. 22.8 cm
 TSB



32



33



34



35

36. Daniel Hertzson
 Caamora Glassworks
 1237 East Main Street
 Rochester, New York 14609
Dawn Overhang Houda
 Blown glass
 Geblasenes Glas
 H. 58 cm, W. 25 cm, D. 20 cm
 TSB

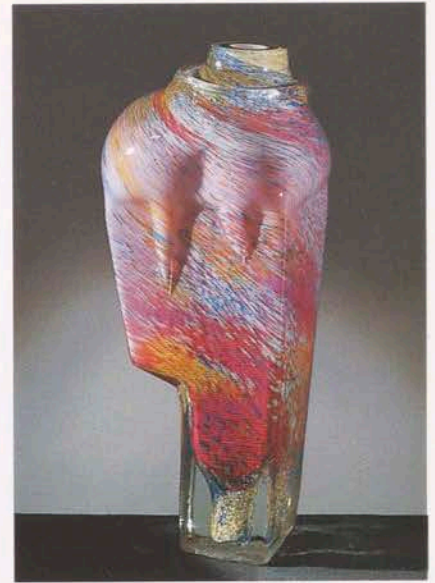
Glas in eine Form geschmolzen;
 geschnitten
 H. 8 cm, W. 42 cm, D. 14 cm
 SKF, YM

37. Susan Holland
 30 Beachmont Avenue
 Cranston, Rhode Island
 02905-2604
Velocity Surface
 Reverse-engraved window glass,
 glass enamels
 Rückseitig graviertes Fenster-
 glas, Glasemail
 H. 47 cm, Diam. 47 cm
 SKF, JS

39. Fidail Ibragimov
 Vernadskogo 95/2 171
 Moscow, Russia
Throne
 Sand-cast glass, metal
 Sandgegossenes Glas, Metall
 H. 62 cm, W. 24 cm, D. 16 cm
 TSB, SKF

40. Barbara Idzikowska
 Workshop 22
 Koreanska 49/5
 Wrocław 52-121, Poland
Nike
 Frameworked glass, painted
 sheet glass
 Lampenbearbeitetes Glas,
 bemalte Glasscheiben
 H. 170 cm, W. 110 cm,
 D. 70 cm
 TSB, SKF, YM

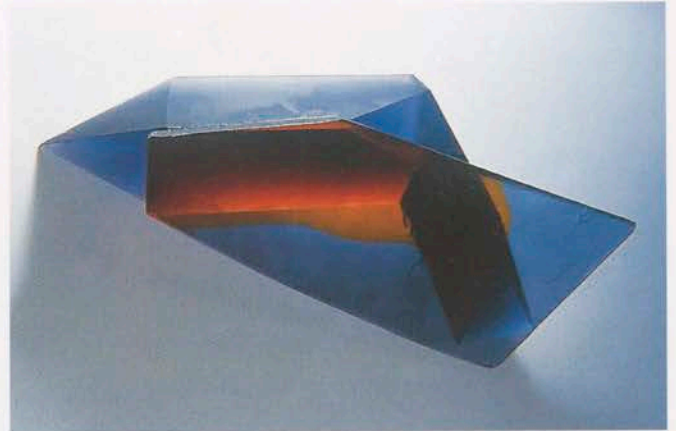
38. Ivana Houserová
 Krásná 48
 468 21 Bratřikov,
 Czech Republic
Spike
 Glass melted in a mold; cut



36



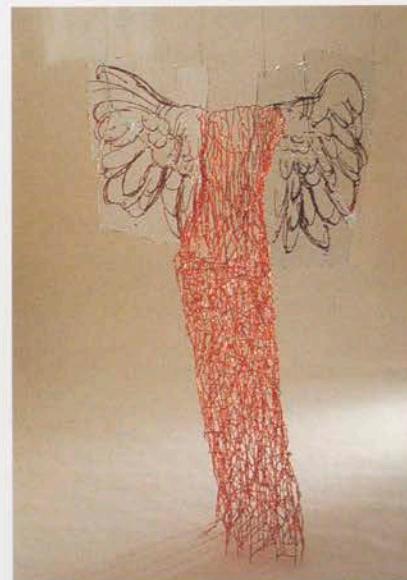
37



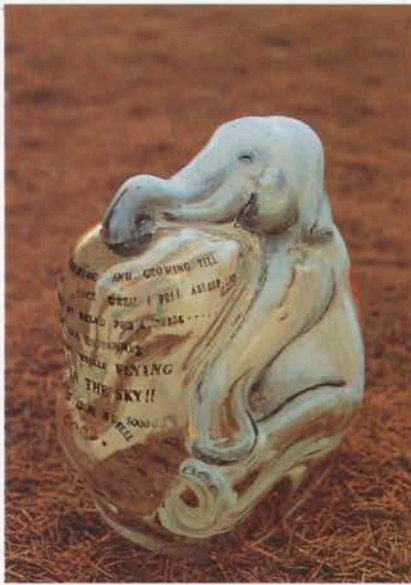
38



39



40



41

41. Maho Isohata

Utatsuyama Crafts Workshop
10 Utatsu-machi, Kanazawa-shi
Ishikawa-ken 920, Japan

The Story for You

Mold-blown glass; painted
Formgeblasenes Glas; bemalt
H. 33 cm, W. 29 cm, D. 17 cm
TSB

44. František Janák

Mexická 3
10100 Prague, Czech Republic

Wing Form

Glass melted in a mold; cut
Glas in eine Form geschmolzen;
geschnitten
H. 22 cm, W. 50 cm, D. 20 cm
TSB, YM

42. Anja Isphording

Am Weiher 19
D-34431 Marsberg,
Federal Republic of Germany

Vase

Sandblasted, engraved, and
painted glass
Sandgestrahltes, graviertes und
bemaltes Glas
H. 30 cm, Diam. 12 cm
TSB, JS

45. Hitoshi Kakizaki

2 North Road
Kensington, New Hampshire
03833

Dreamer

Mold-blown glass, glass enamels
Formgeblasenes Glas, Glasemail
H. 77 cm, W. 36 cm, D. 30 cm
TSB, JS

43. Earl James

18410 Syracuse Avenue
Cleveland, Ohio 44110

Passage

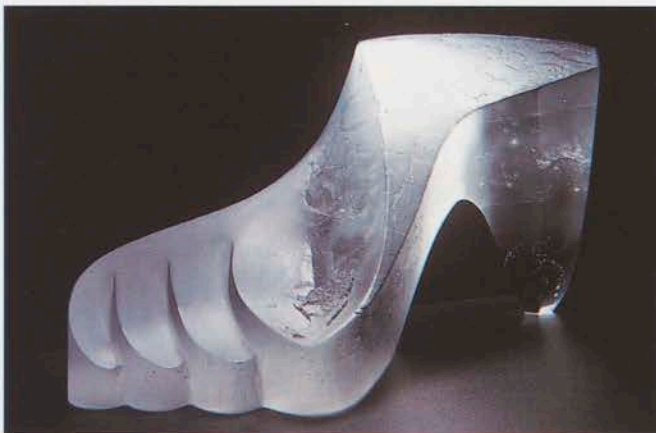
Mold-blown glass
Formgeblasenes Glas
Overall: H. 48 cm, W. 96 cm,
D. 20 cm
TSB



42



43



44



45

46. C. Ruth King

731 East Broad Street, rear
Columbus, Ohio 43205

Built Man

Blown and hot-worked glass;
acid-etched
Geblasenes und heiß bearbei-
tetes Glas; säuregeätzt
H. 35.6 cm, W. 20.3 cm,
D. 15.2 cm
TSB, SKF, JS

Bonds of Affection

Pâte de verre
Pâte de Verre
H. 8 cm, W. 11 cm, D. 9 cm
TSB, SKF, YM, JS

49. Yuri Kitazato

396-1 Nakano-cho
Sakaminato-shi
Tottori 684, Japan

For a Time

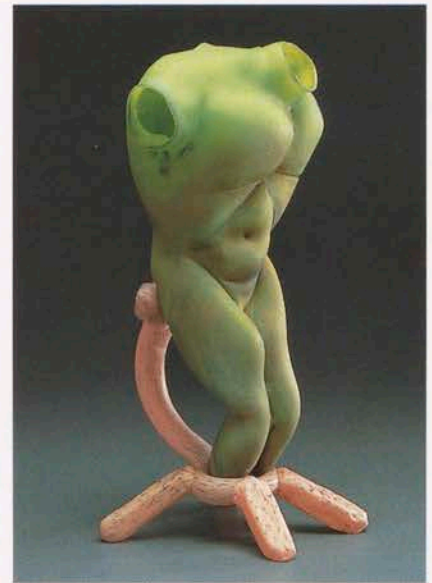
Blown glass
Geblasenes Glas
H. 14 cm, W. 50 cm, D. 41 cm
SKF

50. Vincent C. Koloski

1044 Revere, #C88
San Francisco, California 94114

Authorities Are Baffled

Blown glass tubing, neon
Geblasene Glasröhren, Neon
H. 15 cm, W. 35.1 m, D. 24.4 m
SKF, YM



46

47. Atsuo Kishi

307 Teramachi Plaza
65 Teramachi, Toyamashi
Toyama 930, Japan

Silhouette of the Metropolis

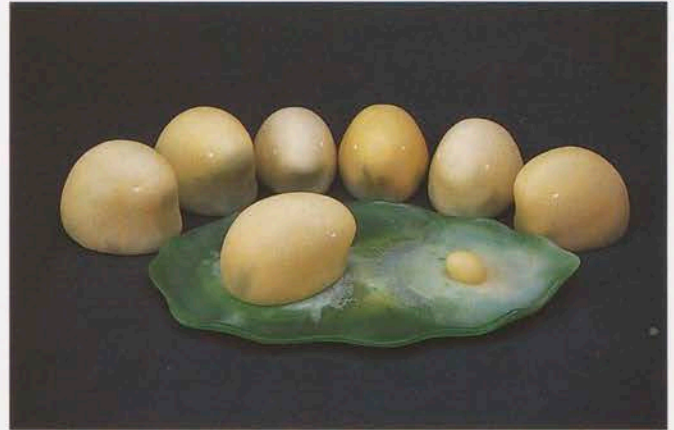
Glass melted in a mold; polished
Glas in eine Form geschmolzen;
poliert
H. 13 cm, W. 40 cm, D. 8 cm
TSB

48. Yasuko Kita

13-10 Yanagi-cho
Kanazawa-ku, Yokohama-city
Kanagawa-ken 236, Japan



47



48



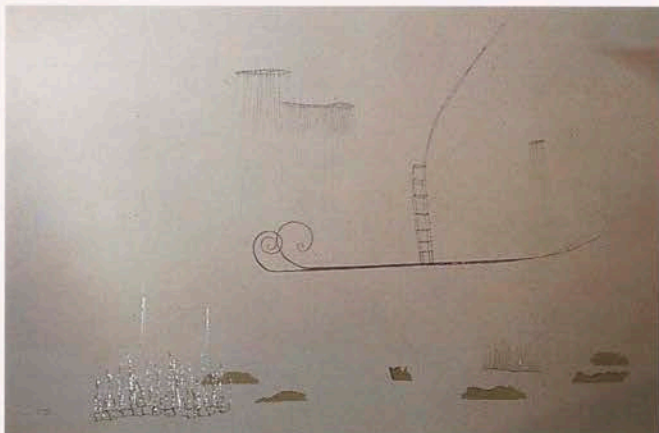
49



50

51. Paulina Komorowska-Birger

Konicza 8/7
65-187 Zielona Góra, Poland
Sled for Ann on Grass in Rain
Flameworked glass
Lampenearbeitetes Glas
H. 2.0 m, W. 2.0 m, D. 1.0 m
SKF



51

54. Josef Marek

Dolní Podluží 213
Pšč 407 55, Czech Republic
Yellow Birdie
Assembled sheet glass, plastic
Montierte Glasscheiben, Plastik
H. 40 cm, W. 60 cm, D. 60 cm
TSB, SKF, YM

55. Paul Marioni

4136 Meridian Avenue North
Seattle, Washington 98103

The Come-On

Sheet glass, glass enamels,
gold leaf
Glasscheiben, Glasemail,
Blattgold
H. 51 cm, W. 56 cm, D. 0.5 cm
SKF, YM, JS

52. Danny Lane

19 Hythe Road
London NW10 6RT, England
Glass Wall, China
Drawn glass; cut, assembled
Gezogenes Glas; geschnitten,
montiert
H. 2.9 m, W. 1.6 m, D. 2.0 m
TSB, SKF

53. Elizabeth Manfredini

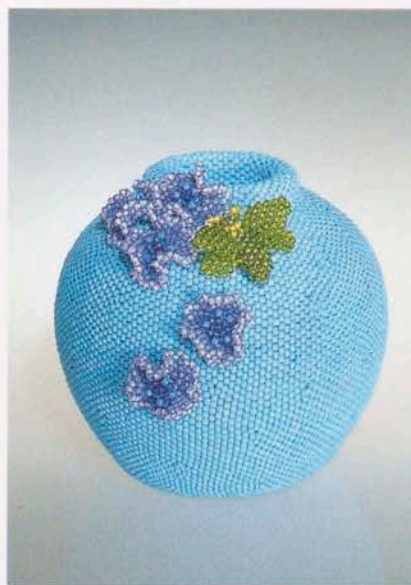
19333 Palatine Avenue North
Seattle, Washington 98133

Bee Bowl

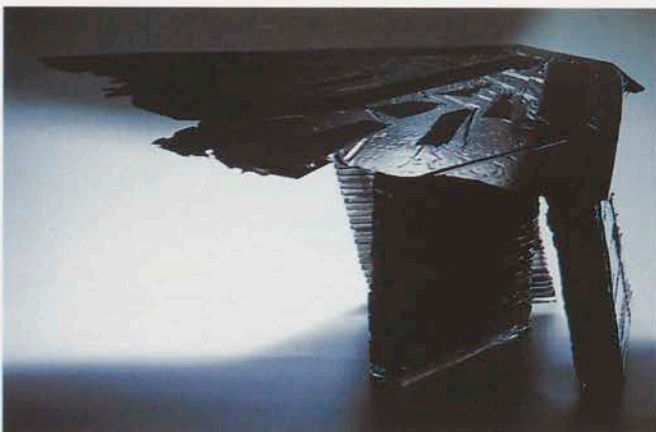
Glass beads stitched over glass
bowl
Glasperlen auf eine Glasschale
geheftet
H. 7 cm, Diam. 8 cm
TSB



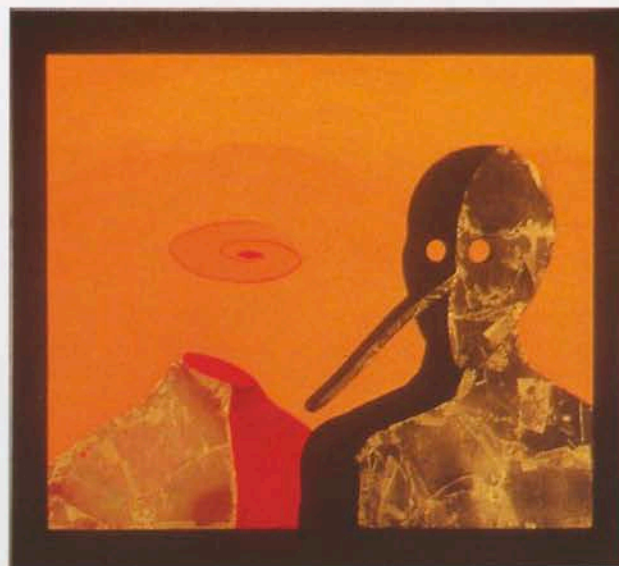
52



53



54



55

56. Mark Matthews

State Route 2, P.O. Box 332
Archbold, Ohio 43502

Predator Spheres

Graal glass
Largest: Diam. 7.5 cm
JS

59. Natsue Mohri

Kimura Glass Co. Ltd.
3-10-7, Yushima, Bunkyo-ku
Tokyo, Japan

Dew

Mold-blown glass
Formgeblasenes Glas
H. 8.8 cm, Diam. 8.2 cm
JS

57. Yuko Mikawa

122-13 Kohda, Notojima-cho
Kashima-gun
Ishikawa 926-02, Japan

Toward Evening

Pâte de verre
Pâte de Verre
H. 23 cm, W. 26 cm, D. 17 cm
TSB

60. Nancy Monk

444 South Euclid, #9
Pasadena, California 91101

Door Star

Sheet glass, engraved; steel
Glasscheiben, graviert; Stahl
H. 15.2 cm, W. 15.2 cm,
D. 0.2 cm
SKF, YM

58. Robbie Miller

Fuel Gallery
318 Second Avenue South
Seattle, Washington 98104

Three Stooges

Liquor bottle, glass enamels
Likörflasche, Glasemail
H. 20.3 cm, Diam. 13.9 cm
TSB, JS



56



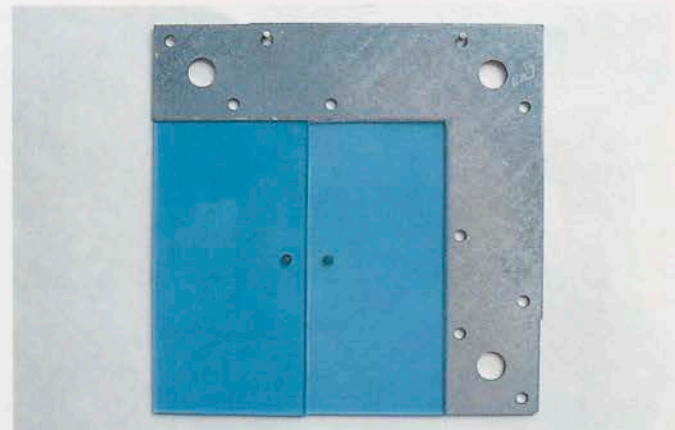
57



58



59



60



61

61. Shinichi Muro
 Joetsu Crystal Glass
 375-5 Machida-Machi
 Numata-Shi, Gumma-ken, Japan
Mountain and Ark II
 Mold- and free-blown glass
 Form- und freigeblasenes Glas
 H. 55 cm, W. 35 cm, D. 18 cm
 TSB, JS

64. Lukas Novotny and Baker O'Brien
 23873 West River Road
 Grand Rapids, Ohio 43522
Prisoner of One's Own Mind
 Cast glass; laminated
 Gegossenes Glas; laminiert
 H. 53 cm, W. 23 cm, D. 13 cm
 SKF

62. Reiko Nakada
 157 N. C. Tatum II
 3 Nakamaeda, Igaya-chou
 Kariya-city, Aichi 448, Japan
Green Family
 Blown glass
 Geblasenes Glas
 Tallest: H. 17.5 cm,
 Diam. 16.5 cm
 TSB

65. Katsuya Ogita
 Ishikawa, Japan
Mountain of Cloud
 Cast glass; sandblasted
 Gegossenes Glas; sandgestraht
 H. 30 cm, W. 31 cm, D. 14 cm
 TSB, SKF, YM

63. Tatyana Nikolaevna Novikova
 Olympiisky 22 68
 Moscow 129110, Russia
A Guard
 Blown glass, metal
 Geblasenes Glas, Metall
 H. 52 cm, W. 49 cm, D. 15 cm
 TSB



62



63



64



65

66. Zora Palová

Rybárska Brána 1
81101 Bratislava, Slovakia
The Potential of Light
Glass melted in a mold; cut
Glas in eine Form geschmolzen;
geschnitten
H. 39 cm, W. 56 cm, D. 30 cm
SKF, YM, JS

67. Natassa Papadogamvraki

1, Stokehills
Farnham
Surrey GU9 7TE, England
Study of a Sea Shell
Sand-cast glass, glass enamels
Sandgegossenes Glas, Glas-
email
H. 14 cm, W. 23 cm, D. 4.5 cm
YM

68. Flo Perkins

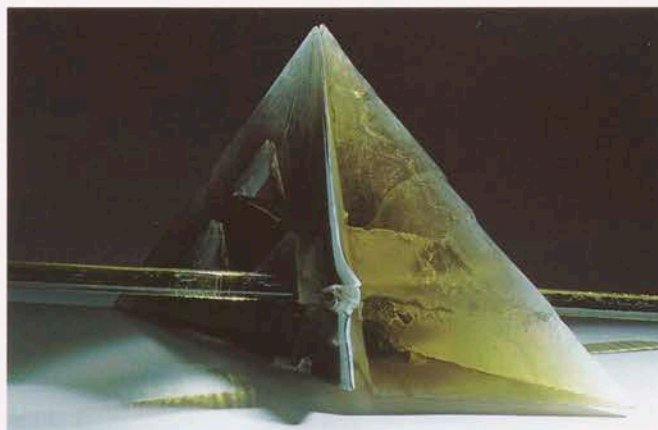
Santa Fe, New Mexico
Forget-me-Knots
Blown glass, steel
Gebblasenes Glas, Stahl
H. 180 cm, W. 120 cm,
D. 60 cm
TSB, SKF, YM

69. Jochem Poensgen

Heinemann-Musoge-Weg 8
D-59494 Soest,
Federal Republic of Germany
Detail of One of Eight Windows
Saint Andreas Parish Church,
Essen, Germany
Triple-glazed flat glass, sand-
blasted; sheet lead
Dreifaches Flachglas, sand-
gestrahlt; Bleiblech
Overall: 553 sq m
TSB, SKF

70. János Polyák

Hajós 25.1/8.
1065 Budapest, Hungary
Second Cross-Breeding
Cast glass
Gegossenes Glas
H. 11 cm, W. 23 cm, D. 8 cm
SKF, YM, JS



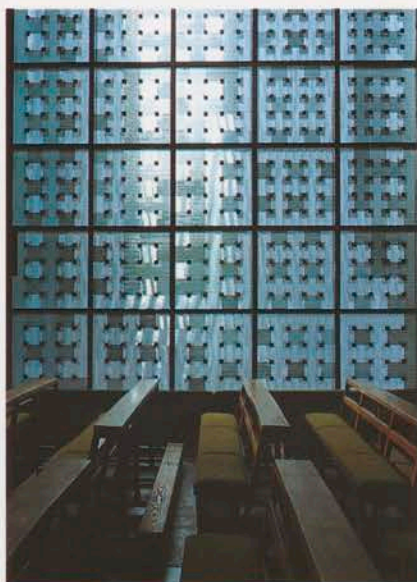
66



67



68



69



70



71

71. Jeremy Popelka

4372 Montgomery Street, #1
Oakland, California 94611

Medusa

Sand-cast glass; assembled
Sandgegossenes Glas; montiert
H. 75 cm, Diam. 44 cm
TSB, JS

Geschnittenes Glas, Glasemail;
montiert
H. 164 cm, W. 114 cm,
D. 0.7 cm
YM

74. Katerine Rhoads

300 52nd Street
West Palm Beach, Florida
33407

Untitled
Blown glass with hot applications
Geblasenes Glas mit heißen
Applikationen
H. 17 cm, W. 10 cm, D. 7 cm
TSB, JS

72. Pike Powers

Pilchuck Glass School
107 South Main Street
Seattle, Washington 98104

Two Headed Baby in a Bottle

Hot-worked, enameled,
encased, and blown glass
Heiß bearbeitetes, emailiertes,
umfaßtes und geblasenes Glas
H. 36 cm, Diam. 12 cm
TSB, YM, JS

75. Gerhard Ribka

Rügenerstrasse 4
D-63075 Offenbach,
Federal Republic of Germany

Wollmütze

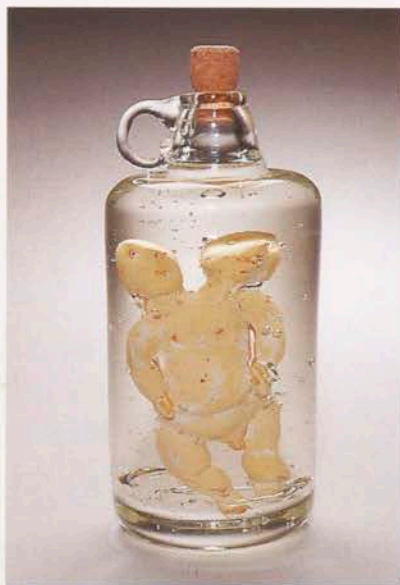
Painted and stained glass,
assembled; copper foil
Bemaltes und bleigefäßtes Glas,
montiert; Kupferfolie
H. 61 cm, W. 41 cm
TSB, YM, JS

73. Didier Quentin

c/o Barbara Brown
64 Jones Road
Revere, Massachusetts 02157

Opus 18

Cut glass, glass enamels;
assembled



72



73



24

74



75

76. Leigh Rothblum
 183 Benefit Street, #C307
 Providence, Rhode Island
 02903
Sprawling
 Blown glass, paint
 Geblasenes Glas, Farbe
 H. 27 cm, W. 81 cm, D. 81 cm
 SKF, YM

77. Kari Russell-Pool
 Route 3, Box 164A
 Bakersville, North Carolina
 28705-9525
Dancing Pear Bottle
 Blown and flameworked glass
 Geblasenes und lampenbear-
 beitetes Glas
 H. 48 cm, Diam. 17 cm
 TSB, YM

78. Lucie Rydlova
 Jaromirova 81
 55 101 Jaromer,
 Czech Republic
Stela
 Cast glass
 Gegossenes Glas
 H. 50 cm, W. 22 cm, D. 20 cm
 YM

79. Timo Sarpaneva
 Helsinki, Finland
Marcel-pokaali
 Blown glass; sandblasted
 Geblasenes Glas; sandgestraht
 Each: H. 22.5 cm, Diam. 9 cm
 TSB, SKF, YM

80. Barry R. Sautner
 123 Richardson Road
 Lansdale, Pennsylvania
 19446-1443
Umbilical Male
 Sandblast-carved glass
 Sandgeschnittenes Glas
 Diam. 5 cm
 TSB, SKF



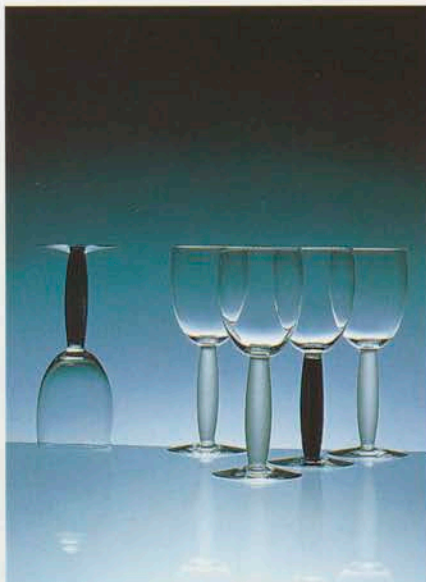
76



77



78



79



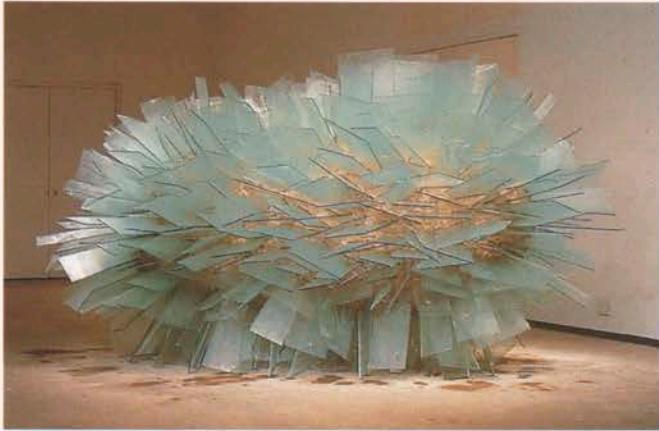
80

81. Michael Scheiner

10 Clinton Street
Central Falls, Rhode Island
02863

Shimmer

Sheet glass, wet clay
Glasscheiben, ungebrannter Ton
H. 1.5 m, W. 3.2 m, D. 2.0 m
TSB, SKF, YM, JS



81

84. Shatter Glass Group

355 North Ashland Avenue
Chicago, Illinois 60607

Verre du grappe Goblet Series
Blown and hot-worked glass
Geblasenes und heiß bearbeitetes Glas
Tallest: H. 33 cm, Diam. 12.7 cm
TSB

82. Christian Schmidt

Au-ackerweg 5
D-94227 Rabenstein/Zwiesel,
Federal Republic of Germany

Siebenbeiniger Besuch

Graal glass
Graalglas
H. 17 cm
TSB, JS



82

85. Naomi Shioya

62 rue de la Joliette
13002 Marseilles, France

Lamp

Blown glass, sandblasted; metal
Geblasenes Glas, sandgestrahlt;
Metall
H. 85 cm, Diam. 35 cm
TSB

83. Rolanda I. Scott

P.O. Box 5693
Richmond, Virginia 23220

Pink Trophy Cup

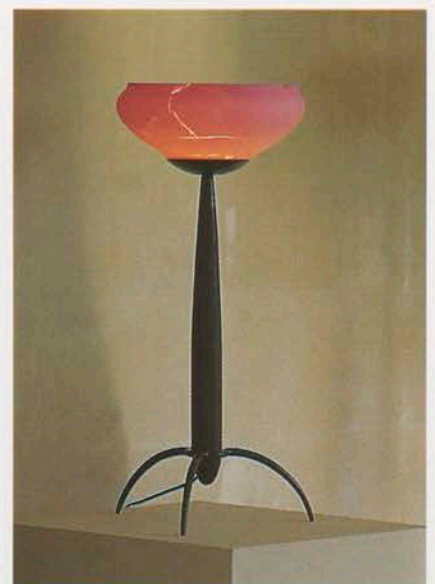
Glass cast in a *cire perdue*
mold, copper
In eine *Cire-perdu*-Form
gegossenes Glas, Kupfer
H. 17 cm, W. 27 cm, D. 11 cm
SKF



83



84



85

86. Hideyuki Takahashi

Nijijima Glass Art Center
122 Setoyama
Nijijimamura
Tokyo, Japan

UFO Vase
Blown glass
Gebblasenes Glas
H. 12 cm, W. 25 cm
TSB, SKF, JS

87. Cappy Thompson

707 South Snoqualmie, #4A
Seattle, Washington 98108-
1700

Lord Krishna and Me
Blown glass; reverse-enameled
Gebblasenes Glas; rückseitig
emailliert
H. 45 cm, Diam. 32 cm
TSB, SKF, YM, JS

88. Kazumi Tsuji

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

Dots & Stripes
Blown glass, steel

Gebblasenes Glas, Stahl
Each: H. 26 cm, Diam. 8 cm
JS

89. Val Vanetik

P.O. Box 211
North Pownal, Vermont
05260-0211

Torso
Cast glass
Gegossenes Glas
H. 54 cm, W. 20.5 cm,
D. 10 cm
TSB, JS

**90. Natalya Vadimovna
Volikova**

Marshal Grechko 13/1 63
Moscow, Russia

Big Wigs
Blown and cast glass; sand-
blasted
Gebblasenes und gegossenes
Glas, sandgestrahlt
H. 25 cm, W. 16 cm, D. 16 cm
TSB, JS



86



87



88



89



90



91. Ann Wählström
 Kosta Boda AB
 360 52 Kosta, Sweden
Sharktooth
 Blown glass
 Geblasenes Glas
 H. 44 cm, Diam. 22 cm
 SKF

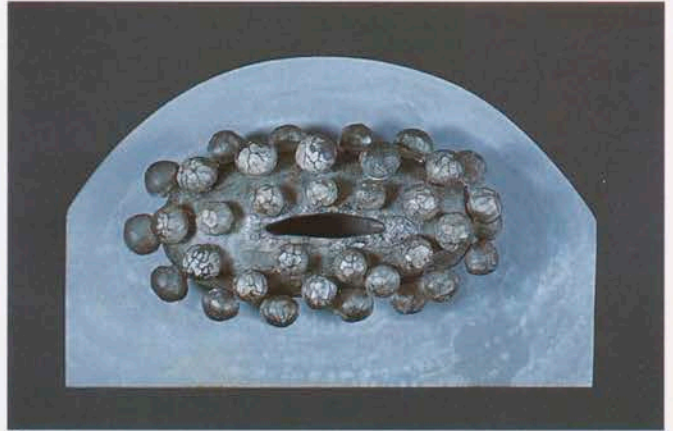
94. Dick Weiss
 811 North 36th Street
 Seattle, Washington 98103
2 Self-Portraits
 Blown glass, glass enamels
 Geblasenes Glas, Glasemail
 H. 55 cm, Diam. 35 cm
 JS

92. Janusz A. Walentynowicz
 P.O. Box 3792
 Bloomington, Illinois 61701
In Pierrot's Clothes
 Cast glass, wood, oil paint
 Gegossenes Glas, Holz, Ölfarbe
 H. 86 cm, W. 67 cm
 TSB

95. Ann Welch
 707 South Snoqualmie, 1D
 Seattle, Washington 98108
*Coyote, Beaver, Wolverine, and
 Coati Animal Goblets*
 Blown glass
 Geblasenes Glas
 Each: H. 23 cm, Diam. 8 cm
 TSB, YM, JS

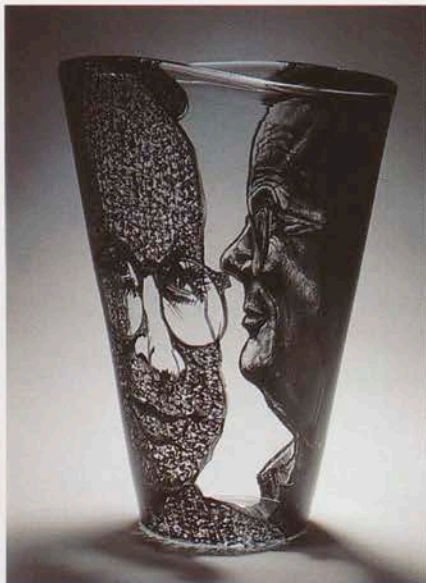
93. Jack Wax
 Yoshizukuri 456-1
 Toyama-shi Neo Paresu 106
 Toyama-ken 930, Japan
Evince
 Hot-worked and kiln-formed
 glass, steel
 Heiß bearbeitetes und ofen-
 geformtes Glas, Stahl
 H. 19 cm, W. 30 cm, D. 14 cm
 TSB, SKF, YM, JS

91



92

93



94

96. Hans Jürgen Wolff
 Sollner Strasse 20
 D-81479 Munich,
 Federal Republic of Germany

Untitled
 Flat glass; assembled
 Flachglas; montiert
 H. 25 cm, W. 16 cm
 JS

97. Rachael Woodman
 62 Cedric Road
 Bath BA1 3PB, England

Vase and Bowl
 Blown and cased glass with
 hot applications
 Geblasenes und ummanteltes
 Glas mit heißen Applikationen
 Tallest: H. 30 cm, Diam. 13 cm
 TSB

98. Teruo Yamada
 Tokyo, Japan

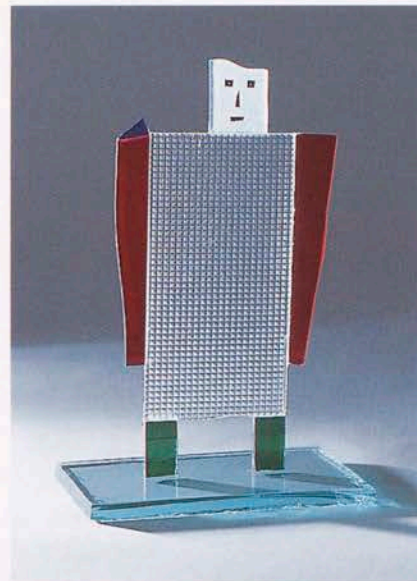
Bowl
 Blown, cut, sandblasted, and
 etched glass
 Geblasenes, geschnittenes,
 sandgestrahltes und geätztes
 Glas
 H. 12 cm, Diam. 27 cm
 TSB, JS

99. Harumi Yukutake
 88 Congdon Street
 Providence, Rhode Island
 02906

Pea Pod Cell
 Cut sheet glass and mirror,
 assembled; chicken wire
 Geschnittene Glasscheiben
 und Spiegel montiert; Draht
 H. 20 cm, W. 128 cm,
 D. 20 cm
 SKF, YM, JS

100. Linda Zmina
 18410 Syracuse Avenue
 Cleveland, Ohio 44110

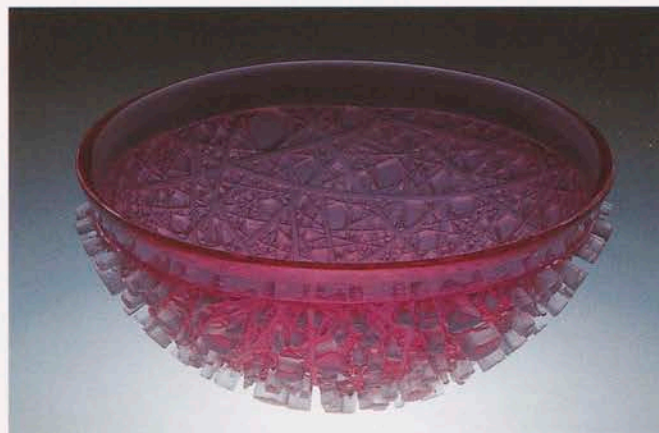
Soul Sorter
 Cast glass
 Gegossenes Glas
 H. 43 cm, W. 43 cm,
 D. 10 cm
 TSB, SKF



96



97



98



99



100

Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

Bibliographie KÜRZLICH VERÖFFENTLICHTER ARTIKEL UND BÜCHER ÜBER GLAS

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 14*.

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
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 14* der Rakow-Bibliothek des Corning Museums 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
Neues Glas/New Glass (Bundesrepublik Deutschland)
La Revue de la Céramique et du Verre (Frankreich)
Stained Glass Quarterly

Vor 1982 erschien diese Bibliographie jährlich im *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 "Acquisitions, American Decorative Arts and Sculpture: Howard Ben Tré, Standing Column" *Museum of Fine Arts Boston, The Museum Year 1991-1992*, 1992, pp. 22-23, ill.

2 "Acquisitions: Klaus Moje" *American Craft*, v. 53, no. 2, April/May 1993, p. 23, ill.
Bowl in The Toledo Museum of Art.

3 "American Craft Council Gold Medalists" *American Craft*, v. 53, no. 4, Aug./Sept. 1993, pp. 106-119, ill.
Harvey Littleton.

4 "Architektur aus Licht und Glas" *Art Aurea*, no. 4, 1992, p. 11, ill.
Lounge bar of lighted decorative glass in the form of a ship by Renzo Piano, Leucos.

5 "Art Against AIDS" *Glass Art Magazine*, v. 8, no. 5, July/Aug. 1993, pp. 30-31, ill.
Denver auction with work by Kit Karbler, James Van Deurzen, Barry Entner, James Nowak.

6 "Art sacré en l'église Saint-Pierre du Gros-Caillou"

Le Courier des Métiers d'Art, no. 123, June 1993, p. 20, ill.
Large-scale glass cross, tabernacle, and chandeliers by Josette Rispal.

7 "Artist Profile: Berit Johansson, Vadstena, Sweden" *The European Influence* (Austin, TX), no. 15, Winter 1993, p. 3, ill.

8 "Artist Profile: Bertil Vallien" *The European Influence* (Austin, TX), no. 12, Spring 1992, p. 3, ill.

9 "Artist Profile: Mark Eckstrand" *The Bullseye Bulletin*, Spring 1993, pp. 4-6, ill.

10 "Artist Profile: Michael Harris, Isle of Wight Glass" *The European Influence* (Austin, TX), no. 13, Summer 1992, p. 3, ill.

11 "Artists Complete Fall Fellowship" *The Journal, a Newsletter for Friends of Wheaton Cultural Alliance*, v. 16, no. 1, Winter 1993, p. 5, ill.
Stephen Paul Day, Katherine Gray, Sibylle Peretti, Boyd Sugiki.

12 "Ausstellungen: Heidi Binder; Konrad Vetter" *Heimatwerk/Kunsth Handwerk*, v. 58, no. 1, 1993, p. 37, ill.
Swiss glass artists.

13 "Australian Craft at David Jones" *Craft Arts International* (Sydney), no. 28, 1993, p. 108, ill.
Glass by Anne Dybka, Setsuko Ogishi.

14 "Besök hos en glaslegend" *Form*, v. 89, no. 3 (687), 1993, p. 89, ill.
Edvin Öhrström.

15 "Des Bijoux en verre au château de Lemberk" *La Revue des Industries d'Art Offrir*, no. 298, Jan. 1993, pp. 136-137, ill.
Glass from the Czech International Symposia now on display near Jablonec.

16 "Bilder gegen den Hasse" *Art* (Hamburg), no. 4, April 1993, pp. 54-63, ill.
Includes installation by Felix Droese and neon installation by Alfredo Jaars.

17 "Boyd Sugiki, Fellow, CGCA"

Wheaton Cultural Alliance, Inc., 1992 Annual Report, 1993, p. 9, ill.

18 "Buderim Glassworks"
Craft Arts International (Sydney), no. 29, 1993, pp. 103-104, ill.
Queensland, Australia, studio.

19 "Casarini inaugura con Treccani"
Alte Vitrie, v. 5, no. 3, Dec. 1992, p. 27, ill.
English summary.
Casarini Studio, Savona, Italy.

20 "Celebration at a Château = Schlossfeier"
New Glass Review (Czech), v. 48, no. 1, 1993, pp. 8-10, ill.
Opening of permanent exhibition of work made at the international glass symposia, Nový Bor.

21 "Centro stile Bugatti"
Ottogono, v. 28, no. 106, March 1993, p. 249, ill. In Italian and English.
New decanter and drinking glass designs.

22 "Collaborative Contemporary Artists' Weight"
Annual Bulletin of the Paperweight Collectors' Association, 1992, p. 47, ill.
Third collaborative paperweight made by 10 artists at Wheaton Village weekend.

23 "Color of Light"
Glass Art Magazine, v. 8, no. 2, Jan./Feb. 1993, p. 26, ill.
Dichroic competition; work by Cliff Henry Maier and Robert Stephan.

24 "Columns of Glass at the V & A"
The Art Newspaper, v. 4, no. 28, May 1993, p. 12.
New installation for the glass collection designed by Danny Lane.

25 "Commissions: Drew Smith"
American Craft, v. 53, no. 1, Feb./March 1993, p. 23, ill.
Sculpture for city of Columbus, OH.

26 "Commissions: Joy and Darrell Greenhalgh"
Crafts (U.K.), no. 124, Sept./Oct. 1993, p. 64, ill.
Glass trophy for environmental projects.

27 "Commissions: Sonja Blomdahl"
American Craft, v. 53, no. 1, Feb./March 1993, p. 22, ill.
Roundels for a library window.

28 "Commissions: Therman Statom"
Sculpture, v. 12, no. 4, July/Aug. 1993, p. 41, ill.
Installation within a skylight dome, Los Angeles subway station.

29 "Commissions: Toan Klein"
American Craft, v. 53, no. 2, April/May 1993, p. 8, ill.
Award designed by Klein for jazz pianist Oscar Peterson.

30 "Consumer Products I.D. Award: Wobbling Vase"
I.D. (International Design), v. 40, no. 4, July/Aug. 1993, p. 58, ill.
Vases designed in the Netherlands.

31 "Contemporary Furniture and Glass at Leo Kaplan Modern"
Antiques and The Arts Weekly, v. 21, no. 4, Jan. 22, 1993, p. 46, ill.
"Year of American Craft" group show.

32 "Craft & Souvenir Award Winner"
Craft Arts International (Sydney), no. 29, 1993, p. 103, ill.
Chris Pantano, Queensland glass artist.

33 "Creative Glass Center of America: 4 New Fellows Selected"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 1, Winter 1993, p. 4, ill.
Igor Givotovsky, Garry Jacobson, Nancy Langston, Pamela Stadus.

34 "Darmstadt Glaswelle"
Art Aurea, no. 1, 1993, p. 97, ill.
Danny Lane's "Glass Wave."

35 "David Lewin, Artist, T. C. Wheaton Glass Factory"
Wheaton Cultural Alliance, Inc., 1992 Annual Report, 1993, p. 3, ill.

36 "Designoterat: Tidlöst vackert"
Form, v. 89, no. 2 (686), 1993, p. 9, ill.
Ingegerd Råman glass for Skruf's Glasbruk.

37 "Distinction pour un collier de verre"
Le Courrier des Métiers d'Art, no. 121, April 1993, p. 23, ill.
Glass necklace by Jacqueline Lillie.

38 "Donationen und Neuerwerbungen 1991"
Mitteilungen des städtischen Museums des Kunsthandwerks zu Leipzig/Grassmuseum, no. 1, June 1992, p. 13, ill.
Sculptural piece by Concetta Mason.

39 "Ed Francis: Glassblower"
River City Works (Cincinnati, OH), v. 1, no. 1, Feb. 1993, p. 1+, ill.

40 "En passant par le PAAS, métiers d'art et design à Paris, Septembre 1993"
Le Courrier des Métiers d'Art, no. 127, Nov. 1993, pp. 18-20, ill.
Glass by François Hédon, Jonathan Andersson.

41 "ESCA Announces 1993 Grant Recipients"
Inform (Empire State Crafts Alliance), v. 13, no. 4, Oct./Nov./Dec. 1993, p. 1, ill.
Glass awards to Hank Adams, John Brekke, Hans Frode.

42 "Excellent Swedish Design 1993"
Form-Function-Finland, no. 3, 1993, p. 79, ill.
Glass designs by Ingegerd Råman.

43 "Exhibitions"
Craft Arts International (Sydney), no. 29, 1993, pp. 107-109, ill.
Glass in Australia and elsewhere by Pantano, Hancova, Kuhn, Simpson, Kalifa, Frolic, and others.

44 "Exhibitions: David Palterer"
Neues Glas, no. 1, 1993, p. 55.
Belgian exhibit.

45 "Exhibitions: Jan Fišar"
Neues Glas, no. 1, 1993, p. 55, ill. In German.
Exhibit at Glasmuseum Immenhausen.

46 "Expositions: Charles Bray"
La Revue de la Céramique et du Verre, no. 70, May/June 1993, p. 65, ill.
Aubais exhibit.

47 "Expositions: Claire de Rougemont"
La Revue de la Céramique et du Verre, no. 71, July/Aug. 1993, p. 62, ill.
Exhibit at an Aubais gallery.

48 "Expositions: Jacqueline Irene Lillie"
La Revue de la Céramique et du Verre, no. 69, March/April 1993, p. 68, ill.
Necklace of glass fibers by Rakow Commission recipient.

49 "Expositions: Jane Waller"
La Revue de la Céramique et du Verre, no. 70, May/June 1993, p. 63, ill.

50 "Faces, Places"
The Crafts Report, v. 18, no. 197, Aug. 1992, p. 22, ill.
Josh Simpson and Glass Art Society board of directors for 1993.

51 "Fall Fellows Bring International Flavor to CGCA"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 3, Summer 1993, p. 4, ill.
Lucio Bubacco, Benjamin Edols, Kelly McLain, Leslie O'Brien.

52 "Fellows Complete Spring Session"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 3, Summer 1993, p. 5, ill.
Igor Givotovsky, Garry Jacobson, Nancy Langston, Pamela Stadus.

53 "Fellows Ready to Begin Summer Fellowship"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 2, Spring 1993, p. 5, ill.
Robin Cass, Kathy Elliott, Rolanda Scott, Densaburo Oku, Todd Pearson.

54 "Fiam Italia"
Ottogono, v. 27, no. 105, Dec. 1992, pp. 166-169, ill.
Glass furniture by Vittorio Livi, Boeri and Katayanagi, Giugiaro Design, Starck.

55 "Fiam Italia: Ghost a Milanopoesia 1992"
Ottogono, v. 28, no. 106, March 1993, pp. 216-219, ill. In Italian and English.
"Ghost" armchair of glass designed by Cini Boeri and Tomu Katayanagi.

56 "Fiam Italia: Transparent Matter"
Ottogono, v. 28, no. 108, Sept. 1993, pp. 158-161, ill. In Italian and English.
Glass furniture.

57 "Five Decades: American Craft Council"
American Craft, v. 53, no. 4, Aug./Sept. 1993, pp. 77-97, ill.
Maurice Heaton, Kaj Franck, Harvey Littleton,

Robert Sowers, Dominick Labino, James Carpenter, and others.

58 "Flourishing Talent at UK Glass Art Colleges"
Glass, Monthly Journal of the European Glass Industry, v. 70, no. 9, Sept. 1993, pp. 369-371, ill.

Work from West Surrey College of Art & Design, Royal College of Art, Sunderland University, and Middlesex University.

59 "Formnoterat: Åtta udda"
Form, v. 89, no. 3 (687), 1993, p. 30, ill.
Vases by Åtta Glas.

60 "Forum: Gaetano Pesce"
Interior Design, v. 64, no. 9, Sept. 1993, p. 54, ill.
New York exhibition.

61 "François Houdé Wins First Jean A. Chalmers Award for Crafts"
Artists in Stained Glass Bulletin (Toronto), Summer 1993, p. 7.

62 "The French Collection"
Collector Editions, v. 21, no. 2, March/April 1993, pp. 56-57, ill.
New line of paperweights and glass totems by Saint-Louis.

63 "Gaetano Pesce: CIRVA Glass Works"
Peter Joseph Gallery News, v. 3, no. 3, Fall 1993, p. 1+, ill.
Exhibit of glass sculptures in New York.

64 "Gallery: Glass"
American Craft, v. 53, no. 2, April/May 1993, p. 79, ill.
Tom Farbanish, Stephen Rolfe Powell, Thomas Scoon, Kathleen Mulcahy, Joel Philip Myers.

65 "Gallery: Glass"
American Craft, v. 53, no. 3, June/July 1993, p. 76, ill.
Amy Roberts-Chamberlain, Susan Plum, John deWit, Robert Dane, Eric Hilton.

66 "Gallery: Glass"
American Craft, v. 53, no. 5, Oct./Nov. 1993, p. 75, ill.
Mark Abildgaard, Bob Kliss, Chris Constantin/Kathy Young, Christoff Koon, Stephen Dale Edwards.

67 "Gallery: Glass"
American Craft, v. 53, no. 6, Dec. 1993/Jan. 1994, p. 76, ill.
Seth Randal, Robin Grebe, Lea Bartneck, Robert Hodges, Brent Kee Young.

68 "Gallery: Glass/Mixed Media"
American Craft, v. 53, no. 4, Aug./Sept. 1993, p. 159, ill.
Richard Jolley, Heidi Darr-Hope, James Watkins, Mark McDonnell.

69 "Gestalterin des Immateriellen: Ein Porträt der Lichtgestalterin Ulrike Brandt"
Art Aurea, no. 2, 1993, pp. 24-26, ill.
Light designer Ulrike Brandt.

70 "Glas partout"
Art Aurea, no. 2, 1992, p. 110, ill.

Rouen exhibition of glass, Dec. 1991-March 1992.

71 "Gläserne Astronauten in Theuern gelandet"
Glas + Rahmen, v. 44, no. 16, Aug. 1993, pp. 923-924, ill.
Outdoor sculpture of boat with glass "astronauts" by Ursula Merker, Theuern.

72 "Glaskunst aus der Sammlung Roberto Niederer"
Heimatwerk/Kunsthandwerk, v. 58, no. 3, 1993, pp. 37-38, ill.
Contemporary international glass on display at Hergiswil, Switzerland.

73 "Glass in Design 92"
Glass Art Magazine, v. 8, no. 3, March/April 1993, pp. 26-27, ill.
Art Glass Association of Southern California exhibit and awards.

74 "Glass Installations at American Craft Museum"
Antiques and The Arts Weekly, v. 21, no. 18, April 30, 1993, p. 31, ill.
Tobin, Chao, Aschenbrenner, Morris, Spera, Shaffer.

75 "A Glass Obsession"
The Teke (Tau Kappa Epsilon, Indianapolis, IN), v. 86, no. 3, Summer 1993, pp. 4-7, ill.
Jeff Davis studio, Waynesboro, VA.

76 "Glass Tops Contemporary Crafts Exhibit in Toledo"
American Glass Review, v. 114, no. 3, Sept. 1993, p. 9, ill.
Saxe collection.

77 "Glassworkers Recognised"
Craft New Zealand, no. 45, Spring 1993, p. 19, ill.
Ola and Marie Höglund.

78 "Goblet Marks 30 Years of American Studio Glass"
The Corning Museum of Glass Newsletter, Winter 1993, p. 3, ill.
1993 Rakow Commission piece by Fritz Dreisbach.

79 "Günzburg: Figur-Grund-Prinzip"
Art Aurea, no. 1, 1993, p. 102, ill.
Glass bowl by Jennifer Antonio.

80 "The Hands Behind the Magic"
Pilgrim Art Glass Club Notebook, v. 2, no. 1, Jan./Feb. 1993, pp. 3-4, ill.
Pilgrim's etched and carved (sandblasted) cameo glass.

81 "Humanitarian Award: Josh Simpson"
Niche, v. 5, no. 2, Spring 1993, p. 25, ill.
Craft Emergency Relief Fund.

82 "Illuminating Exhibition of Dale Chihuly's Work"
The Toledo Museum of Art Newsletter, April/May 1993, p. 1, ill.

83 "In Context: Nicolas Africano and Amanda Pierce"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 44-47, ill.

84 "Inaugural Designs"
Collector Editions, v. 21, no. 2, March/April 1993, p. 12, ill.
Engraved bowls by Lenox Crystal given to President Clinton and Vice President Gore.

85 "Intervista con due artigiani incisori in Altare"
Alte Vitrie, v. 6, no. 1, April 1993, pp. 4-5, ill.
Interview with two glass engravers of Altare.

86 "Ist Jeff Koons ein wichtiger Künstler von heute?"
Art (Hamburg), no. 8, Aug. 1993, pp. 44-47, ill.

87 "Jan Frydrych"
Umění a Řemesla, v. 35, no. 1, 1993, pp. 15-16, ill. English summary.

88 "Jutta Cuny-Franz Competition: Wanda Bianchino"
Neues Glas, no. 2, 1993, pp. 42-43, ill. In German and English.

89 "Kreg Kallenberger Show at Leo Kaplan Modern"
Antiques and The Arts Weekly, v. 21, no. 19, May 7, 1993, p. 112, ill.

90 "Kvinner skaper nytt svensk og ungdommelig glass"
Glass & Porselen, v. 47, no. 3, 1993, pp. 20-21, ill.
Erika Lagerbielke and Anne Nilsson.

91 "Light and Illumination: The Work of Lee Roy Champagne"
Signs of the Times, v. 215, no. 8, Aug. 1993, pp. 102-105, ill.
Neon.

92 "Marble Collectors Society of America: Contemporary Handmade Glass Types, Part IV"
Marble-Mania, v. 72, Oct. 1993, insert, 10 pp., ill.

93 "Matteo Thun, Designer"
Barovier & Toso Informa, no. 6, Feb. 1993, p. 2, ill.

94 "Maximizing the Minimum: Small Glass Sculpture"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 2, Spring 1993, p. 1, ill.
Exhibit at Museum of American Glass.

95 "Milch-Bar"
Art (Hamburg), no. 1, Jan. 1993, pp. 8-9, ill.
50 designers decorate milk glasses.

96 "Mode für Millionen"
Kunsthandwerk, no. 3, May/June 1993, p. 50, ill.
Heinz Oestergaard exhibition at Cologne museum.

97 "Mosaic Maker"
Craft New Zealand, no. 41, Spring 1992, p. 9, ill.
Margaret Coupe.

98 "Moser Glassworks: Royal Invitation"
New Glass Review (Czech), v. 47, no. 11, 1992, pp. 11-21, ill.

Work by participants in the First International Engraved Glass Symposium at Moser.

99 "Muh! Milchgläser fordern Elitedesigner heraus"

Art Aurea, no. 1, 1993, p. 14, ill.
Well-known designers decorate milk glasses.

100 "New + Notable"

I.D. (International Design), v. 40, no. 2, March/April 1993, p. 77, ill.
James Carpenter's etched glass table.

101 "New + Notable"

I.D. (International Design), v. 40, no. 3, May/June 1993, p. 79, ill.
Bowls and vases by Danish designers Darryle Hinz and Anja Kjaer.

102 "News: Artist Support"

Artweek, v. 24, no. 7, April 8, 1993, p. 2, ill.
Ginny Ruffner.

103 "News: Rakow Grant and Commission"

The Corning Museum of Glass Newsletter, Summer 1993, pp. 4-5, ill.
Fritz Dreisbach.

104 "Notes: Fritz Dreisbach Receives 1993 Rakow Commission"

Journal of Glass Studies, v. 35, 1993, p. 156.

105 "Notizen: Blick auf den Meeresgrund"

Art Aurea, no. 2, 1993, p. 104, ill.
Work by Luciano Vistosi in Günzburg gallery.

106 "Openings"

Art & Antiques, v. 15, no. 8, Oct. 1993, p. 24, ill.
Christopher Wilmarth exhibit, Boston.

107 "Openings: Dale Chihuly"

Art & Antiques, Jan. 1993, p. 22, ill.
New York gallery exhibit, "ikebana" series.

108 "Opera Glass"

American Craft, v. 53, no. 3, June/July 1993, pp. 46-47, ill.
Dale Chihuly stage sets for Seattle opera.

109 "Opera Glasses"

Stained Glass Quarterly, v. 88, no. 2, Summer 1993, pp. 96-97+, ill.
Dale Chihuly opera sets.

110 "Le Parfum Lalique"

Lalique Magazine, v. 4, no. 4, Winter 1993, pp. 7-9, ill.
New flacon designed by Marie-Claude Lalique.

111 "Past Massachusetts Button Makers"

The National Button Bulletin, v. 52, no. 3, July 1993, pp. 152-155, ill.
Paperweight buttons by Charles Kaziun, Francis Weinman, Thure Erickson; current stained glass buttons by Donna Amero.

112 "Patrick Wadley, 1950-1992"

American Craft, v. 53, no. 1, Feb./March 1993, p. 17, ill.

113 "Portfolio: Julie Anne Mihalisin"

American Craft, v. 53, no. 1, Feb./March 1993, p. 53, ill.

114 "Portfolio: Kari Russell-Pool"

American Craft, v. 53, no. 2, April/May 1993, p. 58, ill.
Lampworked bowl.

115 "Portfolio: Michael Scheiner"

American Craft, v. 53, no. 5, Oct./Nov. 1993, p. 61, ill.

116 "Portfolio: Stephan J. Cox"

American Craft, v. 53, no. 3, June/July 1993, p. 63, ill.

117 "Portfolio: Tony Carretta"

American Craft, v. 53, no. 6, Dec. 1993/Jan. 1994, p. 54, ill.
Glass and metal vessel.

118 "Presents for Jack (In the Box)"

American Craft, v. 53, no. 4, Aug./Sept. 1993, pp. 102-105, ill.
Boxes made by 65 craftsmen as gifts to Jack Lenor Larsen; includes Chihuly box.

119 "Produzione: Fiam Italia; Flos"

Ottogono, v. 28, no. 107, June 1993, pp. 126-133, ill.
Glass furniture (Danny Lane, Vittorio Livi); lighting system by Achille Castiglioni.

120 "Produzione: Flos"

Ottogono, v. 27, no. 104, Sept. 1992, pp. 178-181, ill. In Italian and English.
The Brera light by Achille Castiglioni for Flos.

121 "Profile: Kroma, Santa Fe, New Mexico"

Professional Stained Glass, v. 13, no. 1, June/July 1993, pp. 68-70, ill.

122 "Profile: Lundberg Studios"

The European Influence (Austin, TX), no. 16, June 1993, p. 3, ill.
Steven Lundberg, Daniel Salazar.

123 "Ralph Mossman and Mary Mullaney, Heron Glass"

Niche, v. 5, no. 3, Summer 1993, p. 49, ill.

124 "Réinventez la gravure"

Le Courrier des Métiers d'Art, no. 121, April 1993, p. 22, ill.
Vase by François Gilles Ricard for Cristalleries Royales de Champagne, Bayel.

125 "Robert Stephan, His Glassworks"

Niche, v. 5, no. 1, Winter 1993, p. 59, ill.

126 "Roger and Genevieve Vines: Vines Art Glass"

Niche, v. 5, no. 4, Autumn 1993, p. 53, ill.

127 "Site Specific: Glass"

RISD Views (Rhode Island School of Design), March/April 1993, pp. 14-15, ill.
Work by graduate and undergraduate glass students.

128 "Spectrum"

Neues Glas, continuing series: no. 1, 1993 – no. 4, 1993.
Auctions, competitions, and other news.

129 "Stankard Woos the Japanese"

Paperweight News, v. 14, no. 1, Jan. 1993, p. 23, ill.
Botanical weights on display in Yokohama and Kanazawa.

130 "Summer Fellows Complete 'Hot' Session"

The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 4, Fall 1993, p. 5, ill.
Robin Cass, Kathy Elliott, Densaburo Oku, Todd Pearson, Roland Scott.

131 "Szene: Stadt aus Glas"

Art (Hamburg), no. 4, April 1993, p. 12, ill.
Munich artist Rüdiger Schöttle's installation with glass boxes.

132 "Tower of Glass Offers Challenges for Contractor"

Glass Digest, v. 72, no. 4, April 15, 1993, pp. 50-52, ill.
60-ft. high sculptural tower in downtown Orlando, FL, by Ed Carpenter.

133 "Van der Togt-museum in Amstelveen is verrassend particulier initiatief"

Bulletin Vereniging van Vrienden van Modern Glas, no. 1, 1993, pp. 17-19, ill.
Work by Copier and others in museum in Amstelveen.

134 "Verenigingsnieuws"

Glasbulletin (formerly *Bulletin Vereniging van Vrienden van Modern Glas*), no. 3, 1993, pp. 5-7, ill.
Members' work and other news.

135 "Le Verre, où se reflète notre siècle"

Esso Magazine (Anvers, Belgium. Pierre Janssen, ed.), no. 1, 1966, pp. 30-35, ill.
Designs by Meydam, Copier, Lundin, and others; engraving at Val St. Lambert.

136 "Vitreograph Prints"

Antique Week (Eastern edition), v. 26, no. 10, May 31, 1993, p. 11.
Harvey Littleton and vitreography process.

137 "Wertheim: Gläserne Gartenidylle"

Art Aurea, no. 3, 1993, p. 86, ill.
Glass sculpture by Jan Adam.

138 "Wien: 'Zehn kleine Negerlein'"

Art Aurea, no. 1, 1993, p. 100, ill.
Vienna exhibit with bead necklace by Marianne Schliwinski.

139 "William Morris: Primal Instincts"

The World & I, v. 8, no. 1, Jan. 1993, pp. 212-221, ill.

140 "'Zomer aan de Linge' met veel glas"

Bulletin Vereniging van Vrienden van Modern Glas, no. 2, 1993, pp. 9-11, ill.
Summer glass exhibits in Leerdam.

141 "The 1993 May Show"

The Bulletin of The Cleveland Museum of Art, v. 80, no. 5, June 1993, pp. 191-211, ill.
Glass entries by Brent Marshall, Brent Kee Young (award), and Linda Zmina.

142 "20,000 Pounds of Ice on Show"

Flash Art, v. 26, no. 168, Jan./Feb. 1993, p. 113.

Neon tubing frozen into blocks of ice accompanies Chihuly exhibition in Cincinnati, OH.

143 Aarhus. Aarhus Kunstmuseum
50'erne — Danmark og Dansk Kunst (Allis Helleand, ed.)
Aarhus: the museum, 1992, 99 pp., ill. English and German summaries.
Denmark in the 1950s; includes glass by Peter and Per Lütken.

144 Adachi, Fumio
"The 5th Nijijima International Glass Art Festival"
Glasswork (Kyoto), no. 14, Feb. 1993, p. 49, ill.
In Japanese, English summary.

145 Aldersey-Williams, Hugh
"Gaetano Pesce Loses Control"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 30-37, ill.

146 "Weil Joins Pentagon"
I.D. (International Design), v. 40, no. 2, March/April 1993, p. 22, ill.
Walter vase by Daniel Weil.

147 Alexander, Bill
"Reviews: Donna Pickens"
Art Papers (Atlanta, GA), v. 17, no. 3, May/June 1993, pp. 50-51, ill.
Site-specific installations with fluorescent lighting.

148 Alhadeff, Gini
"The Designer and the Readymade"
I.D. (International Design), v. 40, no. 3, May/June 1993, pp. 58-63, ill.
Lighting design by Achille Castiglioni.

149 Allan, Lois
Kathleen Mulcahy: Vapors and Spinners
Beaverton, OR: the author, unpublished typescript, 1993, 3 pp.
Review of Portland, OR, exhibition.

150 "Reviews: Kathleen Mulcahy"
Art Papers (Atlanta, GA), v. 17, no. 4, July/Aug. 1993, pp. 68-69, ill.
Portland, OR, exhibit.

151 Allen, Patricia
"Review: Founding Father in Sex Scandal"
Ausglass Magazine, Autumn 1993, p. 21.
Humorous account of Nick Mount exhibit.

152 Ames. Brunnier Gallery and Museum
Kirkpatrick/Mace (Text: Patterson Sims)
Ames, IA: Iowa State University Museum, 1993, [6] pp., ill.
Joey Kirkpatrick and Flora Mace.

153 Amsterdam. Galerie Inart
Kollektie 1993
Amsterdam: the gallery, 1993, [10] pp., ill.
In Dutch and English.
Exhibition of work by 16 artists of the Netherlands.

154 Amsterdam. Stedelijk Muzeum
Jeff Koons (Text: Gudrun Inboden; organizer: Wim Beeren)
Amsterdam: the museum, 1992, 104 pp., ill. In Dutch, German, English.

155 Andersson, J. W. M. Willy
"Swedish Glass"

The Glass Art Society Journal 1992, pp. 35-36, ill.

156 Andrews, Richard
James Turrell: Sensing Space (Essay by Richard Andrews. Interviews by Richard Andrews and Chris Bruce)
Seattle: Henry Art Gallery, University of Washington, 1992, 64 pp., ill.
Includes light installations.

157 Antonelli, Paola
"Achille Castiglioni: Illumination"
Metropolis, v. 12, no. 8, April 1993, pp. 41-50, ill.

158 Art & Science Collaborations
Spring Works: The Pull of Kinetics II (Text: Jenifer P. Borum)
Staten Island, NY: the organization, 1993, [10] pp., ill.
Includes work by Nancy Meli Walker, Sydney Cash.

159 *Artfile: Artists and Designer/Makers of Australia. A Sourcebook of Australian Contemporary Artists*
Sydney: Craft Arts International, 1992, 463 pp., ill.
Glass and stained glass throughout.

160 *Artistes verriers d'U.R.S.S.* (Text: Eugène Moureau, Joseph Philippe, Monette Moureau) [S.I.: Générale de Banque, 1990?], [18] pp., ill.
Andrei Bokatei, Fidail Ibragimov, Olga Pobédova, Luba Savelieva.

161 Asheville. Blue Spiral 1
North Carolina Glass Reunion (Text: Joan Falconer Byrd)
Asheville, NC: the gallery, 1993, [6] pp., ill.
32 artists.

162 Atkinson, Jane and Palmer, Stuart
"Craft Connections"
The Glass Engraver, no. 71, Summer 1993, pp. 15-25, ill.
Reviews of the Guild of Glass Engravers' exhibit at Wimborne, Dorset.

163 Augustijn, Piet
"Het plein"
Glas & Keramiek, v. 5, no. 14, 1993, p. 27, ill.
Neon by Marijke de Goey.

164 Banas, Pawel
"New Departures in the East"
Neues Glas, no. 4, 1993, pp. 28-33, ill.
In German and English.
Polish glass artists.

165 Barban, Jean-Pierre and Roussel, Dominique
"Le Plein et le vide: La Transparence dans l'art contemporain à Soissons"
Le Courrier des Métiers d'Art, no. 125, Sept. 1993, pp. 6-7, ill.
Exhibit of 20 artists working in different materials exploring the theme of transparency.

166 Bargreen, Melinda
"A Glass Pelléas"
The World & I, v. 8, no. 6, June 1993, pp. 109-113, ill.
Chihuly opera sets.

167 "Seattle Opera: Debussy 'Pelléas and Melisande'"
American Record Guide, v. 56, no. 4, July/Aug. 1993, p. 39, ill.
Dale Chihuly's sets.

168 Barnard, Charles F.
The Magic Sign: The Electric Art/Architecture of Las Vegas
Cincinnati, OH: ST Publications, 1993, 228 pp., ill.
Neon.

169 "Viva Las Vegas, Land of the Magic Sign"
Signs of the Times, v. 215, no. 4, April 1993, pp. 80-83, ill.
Post-World War II neon signs.

170 Barovier, Angelo
"Angelo Barovier, un artista prestatato al design"
Barovier & Toso Informa, no. 5, July 1992, p. 2, ill.

171 Barovier Mentasti, Rosa
"In forma di vetro"
Ottagono, v. 27, no. 104, Sept. 1992, pp. 126-135, ill. In Italian and English.
Work by Yoichi Ohira, Laura de Santillana, Alfredo Barlini, Lino Tagliapietra, and others in Venice exhibition.

172 Barr, Vilma
The Best of Neon: Architecture, Interiors, Signs
Rockport, MA: Rockport Publishers; New York: Allworth Press, 1992, 256 pp., ill.

173 Barré, François
Passage to Marseilles [Gaetano Pesce]
New York: Peter Joseph Gallery, 1993, [4] pp., ill.
Translation of Barré's French text for the exhibit catalog of Pesce's show of work made at C.I.R.V.A., Marseilles.

174 Barry, Aveen
"Lectures: Miroslav Havel on Waterford Glass"
The Glass Society of Ireland Newsletter, no. 3, Aug. 1993, p. 3.
Revived Waterford Glass firm from 1947.

175 Bartolucci, Marisa
"Alchemist of Light and Glass"
Metropolis, v. 12, no. 8, April 1993, pp. 54-55, ill.
Development of new glasses and processes by James Carpenter.

176 Bäte, Ulrich
"AustroGlas '93 Salzburg: Österreichs Glaser gaben sich die Ehre"
Glaswelt, v. 46, no. 9, Sept. 1993, p. 14+, ill.
Glass by Ragan Arnold, Kristian Klepsch, Isgard Moje-Wohlgemuth, and others.

177 "Glasdesign von Rosenthal"
Glaswelt, v. 46, no. 4, April 1993, pp. 102-107, ill.
Designs by Michael Boehm, Nanny Still McKinney, Arlon Bayliss, Laura de Santillana, Monica Guggisberg, and others.

178 "Internationale Möbelmesse '93 in Köln"
Glaswelt, v. 46, no. 5, May 1993, p. 68+, ill.
Glass furniture.

- 179** "Kunstobjekt 'Kranichflug' im Flughafen München"
Glaswelt, v. 46, no. 4, April 1993, pp. 112-115, ill.
"Flying Crane" glass sculpture in Munich airport by Renato Santarossa.
- 180** Beckman, Ulf
"Glasklart"
Form, v. 89, no. 3 (687), 1993, pp. 64-69, ill. English summary.
Ingegerd Råman of Skrufs Glasbruk, Sweden.
- 181** "Utmärkt Svensk Form 1993"
Form, v. 89, no. 3 (687), 1993, pp. 1-23, ill. Prize-winning glass designs by Ingegerd Råman, Anne Nilsson, Cilla Persson, Gunnel Sahlin.
- 182** Beckman, Ulf; Jonson, Lotta; and Wickman, Kerstin
"Konstfack 93"
Form, v. 89, no. 4 (688), 1993, pp. 30-49, ill. English summary.
Design school graduates Karin Karlsson (construction with glass stars and fiberglass wool) and Åsa Månsson, fluted glass plates.
- 183** Beilmann, Mechthild and Kovacek, Michael
"Dem Glas verschrieben"
Kunst und Antiquitäten, no. 9, 1993, pp. 10-12, ill.
Interview with Kovacek regarding his new glass gallery in Vienna.
- 184** Beller, Miles
"The Overhuman Gods: Donald Lipski"
Artweek, v. 24, no. 21, Nov. 4, 1993, p. 22, ill. Review of San Francisco exhibit.
- 185** Ben Tré, Howard
"Mayan Architectural Influences in the Sculpture"
The Glass Art Society Journal 1992, pp. 61-62, ill.
- 186** Bengt Edentalk (Text: Susanne Gerstenberg; English text: John Amott)
[S.l.: s.n., 1991], 32 pp., ill. In Swedish, German, English.
Published in connection with 1991 exhibitions in Stockholm, Örebro, and Båstad.
- 187** Berkum, Ans van
"De oogst in keramiek en glas"
Glas & Keramiek, v. 5, no. 15, 1993, pp. 17-19, ill.
Exhibit in Amsterdam with glass by Anneke Teijink.
- 188** Bernhoff, Göran
"Olle Alberius in memoriam"
Glas och Porslin, v. 63, no. 4, 1993, p. 50, ill.
- 189** Berting, Jacqueline
"Bringing a Bit of the Prairies to Vancouver"
Glass Gazette, Summer 1993, p. 11.
Author travels with her 8,000-piece "Glass Wheatfield" sculpture.
- 190** Besten, Liesbeth den
"Ruim 10 jaar Rietveld glas-kunstenaars"
Glas & Keramiek, v. 5, no. 15, 1993, pp. 26-32, ill.
Glass by van Ginneke, Fokkelman, Möwes, Price, Willebrands, Pöschl, Teijink, and others.
- 191** Billò, Ferruccio
"La scuola per maestri vetrai ad Altare"
Alte Vitrie, v. 5, no. 3, Dec. 1992, pp. 4-5, ill. English summary.
Altare glassmaking school and five women who completed training in 1992.
- 192** Biot. Galerie Internationale du Verre, La Verrerie de Biot
Thomas Patti: Azurites 1991-1993
Biot, France: the gallery, 1993, [18] pp., ill. 1993 exhibit.
- 193** *Verriales 92: "Azur"* (Text: Serge Lechaczynski)
Biot, France: the gallery, 1992, 63 pp., ill.
- 194** *Verriales 93: Autrement* (Text: Serge Lechaczynski)
Biot, France: the gallery, 1993, 68 pp., ill. Work by 23 artists.
- 195** Birch, Randy
"Artist Profile: Mark Gibeau"
Glass Gazette, Spring 1993, p. 3, ill.
- 196** Birkhill, Frederick
"A Critique of Dale Chihuly, 'Installations: 1964-1992' at the D.I.A."
Michigan Glass Guild Newsletter, Aug./Sept. 1993, p. 3+.
Exhibit at Detroit Institute of Arts.
- 197** Blake, Peter
"Forum: The Stealth Factor"
Interior Design, v. 64, no. 5, May 1993, p. 54, ill.
The "Ghost" chair by Boeri and Katayanagi.
- 198** Blench, Brian
"Review of 'Northern Light' Exhibition, Scotland"
The Glass Engraver, no. 71, Summer 1993, pp. 29-31.
Guild of Glass Engravers' show held at Caithness Glass, Autumn 1992.
- 199** Bloemink, Barbara
"Reviews: Sherry Markovitz"
New Art Examiner, v. 20, no. 5, Jan. 1993, pp. 31-32, ill.
Beaded sculptures in North Carolina show.
- 200** Blomberg, Katja
"Glas der fünfziger Jahre"
Kunst und Antiquitäten, no. 7/8, 1993, pp. 26-30, ill.
Glass of the 1950s in Die Neue Sammlung, Munich, and a private collection in Cologne.
- 201** Blomberg, Katja; Maenz, Paul; and Raap, Jürgen
Glas der 50er Jahre: Sammlung Inge Prokot
Aachen: Suermond-Ludwig-Museum, 1993, 57 pp., ill.
Collection of 1950s glass.
- 202** Blonston, Gary
"Through a Glass, Artfully"
Art & Antiques, v. 15, no. 10, Dec. 1993, pp. 58-63, ill.
Dale Chihuly and William Morris.
- 203** Bloom, Murray
"The Delicate Art of Glassblowing"
Glass Line, v. 6, no. 5, Feb./March 1993,
- p. 1+, ill.
German lampworkers demonstrate in U.S. stores.
- 204** Bohemen, Petra van
"Recente aanwinsten, Museum Boymans-van Beuningen"
Glas & Keramiek, v. 5, no. 14, 1993, pp. 16-19, ill.
Acquisitions by the Rotterdam museum: Dale Chihuly cylinder, Richard Meitner vase.
- 205** Bolt, Gary and Dart, Jo
"Reviews: Glass Art IV"
Glass Gazette, Fall 1992, pp. 8-9.
Two reviews of British Columbia Glass Arts Association exhibition in Vancouver, Sept. 1992.
- 206** Bořek Šípek: *Blížkost dálky — Architektura a design = The Nearness of Far — Architecture and Design*
Amsterdam: Steltman Galerie & Editions, 1993, 190 pp., ill. In English, Czech, Japanese.
Exhibition at the Museum of Decorative Arts in Prague, 1993.
- 207** Borgward, Monica
"Neon"
Neues Glas, no. 4, 1993, pp. 42-49, ill. In German and English.
Work by Carlo Kroon, Mary van Cline, Hans Frode, Brian Coleman.
- 208** Borka, Max
"Antwerp: Jan Vercruyse"
ARTnews, v. 92, no. 9, Nov. 1993, p. 128, ill. Artist uses glass in installations.
- 209** Borowsky, Irvin J., ed.
Artists Confronting the Inconceivable: Award Winning Glass Sculpture
Philadelphia: American Interfaith Institute, 1992, 133 pp., ill.
Reviewed by Ron Glown in *The Glass Art Society Journal* 1992, p. 122.
- 210** Bossaglia, Rossana
"Ritorno a Fulvio Bianconi"
CeramicAntica, v. 3, no. 4 (26), April 1993, pp. 16-26, ill.
Bianconi's glass, especially from the 1950s.
- 211** Bossaglia, Rossana, ed.
I vetri di Fulvio Bianconi
Torino: Umberto Allemandi & Cie, 1993, 142 pp., ill.
- 212** Bostrom, Ulla and Arroyo, Daniel
"Swedish Glass in Ontario"
Glass Gazette, Fall 1992, pp. 10-11, ill. Authors' hot glass studio in Thornbury, Ontario.
- 213** Boym, Constantin
"Between Woodgrain and Glass"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 36-43, ill.
Overview of the design of commercial products since World War II.
- 214** Branch, Mark Alden
"Convention Inspires Wealth of Exhibits"
Progressive Architecture, Aug. 1993, p. 25, ill. Installation at American Institute of Architects convention, "The Glass Block Ceiling."

- 215** Brandon. Art Gallery of Southwestern Manitoba
Ione Thorkelsson
Brandon, Manitoba, Canada: the gallery, 1993, 16 pp., ill.
- 216** Brandon, Laura
"Glassblowing & Pat Stanley – Minus the Variables"
Arts Atlantic, v. 5, no. 3 (19), 1984, pp. 28-29, ill.
Glassblower on Prince Edward Island.
- 217** Bremen. Galerie Monica Borgward
Neon und anderes: Kunst aus Glas und Licht. 25 Künstler aus den USA, Niederlanden, Irland, Italien, Ungarn und Deutschland
Bremen: the gallery, 1993, [55] pp., ill. In German and English.
25 artists in exhibit of glass and light.
- 218** Brill, Louis M.
"Karl X. Hauser's Wearable Neon"
Signs of the Times, v. 215, no. 5, May 1993, pp. 110-115, ill.
- 219** Brno. Dům Umění Města Brna
Souvztažnosti: skleněná plastika a vitráže 1992 (Text: Jiřina Medková and Jitka Vitásková)
Brno: [the gallery?], 1992; (HFV Presspo Pozořice), 99 pp., ill. German and English summaries.
Exhibition of glass sculptures and stained glass, mostly by Czech artists.
- 220** Brno. Moravské Galerie v Brně, Uměleckoprůmyslové Oddělení
Přirůčky soudobého užitého: Umění z let 1981-1992
Brno: the museum, 1993, 152 pp., ill. English and German summaries.
New acquisitions in the arts and crafts department of the Moravian Gallery; glass, pp. 16-43.
- 221** Broadrup, Elizabeth
"Re-envisioning Craft"
Maquette, Nov. 1993, pp. 12-14, ill.
Conversation with Ginny Ruffner, Mary Shaffer, Steve Tobin, and others.
- 222** Brooks, Rosetta
"From the Middle of Nowhere: Terry Allen's Badlands"
Artforum, v. 31, no. 8, April 1993, pp. 84-89, ill. Neon.
- 223** Brown, Joan
"A Touch of Glass"
USAir Magazine, v. 15, no. 9, Sept. 1993, pp. 40-45, ill.
Dale Chihuly.
- 224** Brown, Phillip
"Following the Light"
Craft Arts International (Sydney), no. 28, 1993, pp. 58-61, ill.
Australian glass artist Jennifer Farley.
- 225** Brunsmann, Laura A.
"Exhibitions: Therman Statom"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 55, ill.
- 226** Brunsmann, Laura and Askey, Ruth, eds.
Modernism & Beyond: Women Artists of the Pacific Northwest
- New York: Midmarch Arts Press, 1993, 190 pp., ill.
"Translucent and Opaque: Women and Glass," by Margery Aronson, pp. 47-58: Blomdahl, Ruffner, Mace/Kirkpatrick, etc.
- 227** Buchanan, Iain
"Garry Nash: Processes and Materials"
Craft New Zealand, no. 41, Spring 1992, p. 36, ill.
Review of exhibit at Dowse Art Museum.
- 228** Buffalo. Burchfield Art Center
Craft Art 1988: Western New York
Buffalo, NY: the center, Buffalo State College, 1988, [38] pp., ill.
Includes Yoko Hirose, Michael Taylor, and Hiroshi Yamano.
- 229** Busch, Akiko
"Ann Gardner: Reinterpreting Domesticity"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 18-23, ill.
- 230** Busse, V.
"Flughafen München"
Glasforum, v. 42, no. 6, 1992, pp. 13-28, ill.
Dichroic glass sculpture in airport area by James Carpenter, p. 28.
- 231** Bussel, Abby
"Album: Barclay Simpson Sculpture Studio"
Progressive Architecture, Aug. 1993, pp. 86-87, ill.
Addition to metal foundry and glassblowing workshop at California College of Arts & Crafts, San Francisco.
- 232** Butterfield, Jan
The Art of Light and Space
New York: Abbeville Press, 1993, 271 pp., ill.
Light installations and neon sculptures by James Turrell, Bruce Nauman, Larry Bell, DeWain Valentine, and others.
- 233** "Art without Objects: Shaping Light and Space"
Sculpture, v. 12, no. 5, Sept./Oct. 1993, pp. 24-29, ill.
Larry Bell, James Turrell, and others.
- 234** Carboni, Massimo
"Reviews: Anne Marie Jugnet"
Artforum, v. 31, no. 8, April 1993, pp. 104-105, ill.
Neon.
- 235** Carder, Ken
"Personal Mythologies: Veil of Illusion"
The Glass Art Society Journal 1992, p. 63, ill.
- 236** Cargin, Brian and Loveridge, Basil
"Geoffrey P. Baxter, Glass Designer"
The Journal of The Glass Association, v. 4, 1992, pp. 39-45, ill.
Baxter's designs for James Powell and Sons (Whitefriars) from 1954 to 1980.
- 237** Carther, Warren
"Artist Profile: Warren Carther"
Glass Gazette, Spring 1993, p. 11, ill.
- 238** Cembalest, Robin
"Critics' Choice: Brazil, Jac Leirner"
ARTnews, v. 92, no. 6, Summer 1993, pp. 140-141, ill.
São Paulo sculptor uses glass.
- 239** Chambers, Karen S.
"The Art of Repetition: Contemporary Craft Studio Production"
The World & I, v. 8, no. 4, April 1993, pp. 132-137, ill.
Exhibit, "More than One: Contemporary Studio Production."
- 240** "Exhibitions: Peter Fletcher"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 48-49, ill.
- 241** "Exhibitions: Robert Palusky"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 52-53, ill.
- 242** "The Incredible Lightness of Huth"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 18-27, ill.
Ursula Huth.
- 243** "New York Letter"
Glasswork (Kyoto), no. 14, Feb. 1993, pp. 30-37, ill. In Japanese and English.
Exhibit reviews: Palusky, Pavlik, Grebe, Dailey, Kahl, Huth, Peretti, Edgerly, Robertson, Fletcher, Matous, Etsuko.
- 244** "New York Letter"
Glasswork (Kyoto), no. 15, July 1993, pp. 38-41, ill. In Japanese and English.
Reviews: "Glass America" show, Machat and Velisek, Reekie, Blondel, Iburi, Handl, Fišar, Clark, Jensen, and others.
- 245** "Reviews: Densaburo Oku"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, p. 48, ill.
- 246** "Reviews: Judy Jensen"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, p. 51, ill.
Reverse paintings on glass.
- 247** "Reviews: Susan Edgerly and Donald Robertson at Miller Gallery, New York"
Glass Gazette, Fall 1992, p. 9, ill.
- 248** Chapman, Liese
"Getting to Pilchuck"
British Columbia Glass Arts Association Newsletter, v. 6, no. 4, Sept. 1993, pp. 12-13.
- 249** "Review: 'Dream Window,' Naoko Takenouchi"
British Columbia Glass Arts Association Newsletter, v. 6, no. 4, Sept. 1993, p. 4.
Exhibit at the Craffhouse, Vancouver.
- 250** Cheb. Galerie Výtvarného Umění Jiří Šuhájek (Text: Milena Lamarová and Stanislav Libenský)
Cheb, Czech Republic: the gallery, 1989, [23] pp., ill.
- 251** *Chicago International New Art Forms Exposition 1993*
Chicago: the exposition, 1993, 167, [48] pp., ill.
Galleries showing glass throughout.

- 252** *Chihuly: Forms from Fire* (Text: Walter Darby Bannard and Henry Geldzahler) Daytona Beach, FL: The Museum of Arts and Sciences; Seattle: University of Washington Press, 1993, 142 pp., ill. Exhibition in Florida and other sites.
- 253** Cibot, Elisabeth
"Le Verre en Finlande: littala et Nuutajärvi"
La Revue de la Céramique et du Verre, no. 72, Sept./Oct. 1993, pp. 28-39, ill.
Franch, Sarpaneva, Wirkkala, Nyman, Toikka, Salo, Nurminen.
- 254** "Verrier, musée et entreprise: Une Nouvelle forme de partenariat"
La Revue de la Céramique et du Verre, no. 73, Nov./Dec. 1993, pp. 22-25, ill.
Exhibition of ancient glass in Guiry-en-Vexin; glassmaker Bill Gudenrath demonstrates the techniques used in the past in videotape.
- 255** Clark, Vicky
"The Fertile Danger of Michèle Blondel"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 30-37, ill.
- 256** Claude, Herve; Narran, Dominique; and Ricke, Helmut
Matei Negreanu (Preface: Jean-Luc Olivie) Nérac, France: Editions Vers les Arts, 1993, 150 pp., ill.
- 257** Clifton, Leigh Ann
"In the Bay Area Galleries . . ."
Artweek, v. 24, no. 1, Jan. 7, 1993, p. 17, ill. Includes a mixed-media/glass work by Dana Zed.
- 258** "News: Unusual Funding for SJMA"
Artweek, v. 24, no. 17, Sept. 9, 1993, p. 5, ill. San Jose Museum of Art will receive funds for a 1995 Chihuly exhibition and a new wing for glass art.
- 259** Coast Paper
50 Years: A Tradition of Service, 1991 [S.l.: the company, 1991], [18] pp., ill. Documents the process of making a commissioned glass work produced by Ted Jolda of Andrighetti Glassworks for the paper company.
- 260** Cochrane, Grace
"Collecting Our Thoughts"
Art Monthly Australia, no. 60, June 1993, pp. 4-6, ill.
Glass artists and the collecting market today.
- 261** *The Crafts Movement in Australia: A History*
Kensington, NSW: New South Wales University Press, 1992, 434, [14] pp., ill.
Glass especially since 1940s; hot glass movement and artists of the 1980s.
- 262** Coleman, Katharine
"The Chiltern Branch Exhibition, April 1993"
The Glass Engraver, no. 71, Summer 1993, pp. 31-33.
Review of a Guild of Glass Engravers' exhibit.
- 263** "Reviews: The Opus 1 International Glass Invitational"
The Glass Engraver, no. 69, Winter 1992/1993, pp. 29-31.
- 264** Contemporary Art Collections
Table of Honor: An Exhibition of Place Settings and Goblets Created Especially for Government House, Victoria, by Ceramic and Glass Artists of British Columbia [S.l.: s.n.], 1991, [16] pp., ill.
Exhibit at Canadian Craft Museum included goblets by Ted Jolda, Robert Held, Naoko Takenouchi, Jeff Burnette.
- 265** *Contemporary Kilnformed Glass: An International Exhibition* (Text: Keith Cummings, Lani McGregor, Daniel Schwoerer and Geoffrey Wichert)
Portland, OR: Bullseye Glass, 1992, 103 pp., ill. Exhibit at Contemporary Crafts Gallery, Portland, OR.
- 266** Cooke, Lynne
"Rebecca Horn: Missing Full Moon"
Flash Art, v. 26, no. 173, Nov./Dec. 1993, pp. 74-77, ill.
Artist uses glass in installations.
- 267** Copeland, Beverly M.
"Glass Focus Interviews Collectors Donald & Carol Wiiken"
Glass Focus, Feb./March 1993, pp. 12-17.
- 268** "Glass Focus Interviews Irene Frolic"
Glass Focus, June/July 1993, pp. 12-15.
- 269** "Glass Focus Interviews Michael O. Meilahn"
Glass Focus, April/May 1993, pp. 13-16.
- 270** Corcoran Gallery of Art, Gallery One
The Body Electric: Zizi Raymond and Kiki Smith (Text: Terrie Sultan)
Washington, DC: the gallery, 1991, [16] pp., ill. Kiki Smith works with glass.
- 271** Crafts Council of the ACT
Directions: Glass Jewellery 1993 (Text: Susan Cohn; Curator: Helen Aitken-Kuhnen)
Watson, ACT, Australia: the council, 1993, [20] pp., ill.
10 artists in exhibit coinciding with Ausglass Conference, 1993.
- 272** Csaszar, Tom
"Reviews: Michèle Blondel"
Sculpture, v. 12, no. 2, March/April 1993, p. 79, ill.
- 273** Cullowhee, Chelsea Gallery
John Nygren: 25 Years in Glass (Text: Paul Stankard and Joan Byrd)
Cullowhee, NC: Chelsea Gallery, Western Carolina University, 1993, [20] pp., ill.
- 274** Currie, Debbie
"Vision to Reality: The Canadian Clay and Glass Gallery"
Glass Gazette, Summer 1993, p. 12, ill.
New Waterloo gallery.
- 275** Cutler, Dick
"Judy Jensen: Tableaux in Reverse"
American Craft, v. 53, no. 5, Oct./Nov. 1993, pp. 42-45, ill.
- 276** *Czeslaw Zuber: La Soif du précieux = Hunger for Value* (Text: Elhanan Motzkin)
Annecy: Galerie Nadir, 1992, [14] pp., ill. In French and English.
Exhibit at Geneva, Switzerland, and Annecy, France.
- 277** *Dale Chihuly: Virtuose Spiele in Glas* (Text: Mary Ann Sanske and Dan Klein) [Sarnen, Switzerland: Sarnen Cristal?, 1993], [15] pp., ill. In German and English.
- 278** Dáňa, Antonín
"The Commercially Most Successful in 1992"
New Glass Review (Czech), v. 48, no. 5/6, 1993, pp. 34-38, ill. In English and German. Designer Eva Švestková of Crystalex, and others.
- 279** Daniel, Paige
"Artist Profile: Robert Studer"
Glass Gazette, Spring 1993, cover and pp. 6-7, ill.
- 280** *Danner Preis '93: Ein Wettbewerb für das bayerische Kunsthandwerk*
München: Benno und Therese Danner'sche Kunstgewerbefestigung, 1993, 208 pp., ill. Danner Prize competition; includes glass artists Adam, Berg, Lechner, Merker, Schagemann, Schmidt, and others.
- 281** Danto, Arthur C.
"Fine Art and the Functional Object"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 24-29, ill.
- 282** Darmon, Françoise
Du sens dans l'utile: 9 entreprises, 9 créateurs [S.l.]: Chêne, 1992, 200 pp., ill. Glass by Val Saint-Lambert and Bořek Šípek, pp. 149-167.
- 283** Darmstadt. Museum Künstlerkolonie
Sand + Licht: Danny Lane (Text: Renate Ulmer; catalog: Howard Brown)
Darmstadt: Museum Künstlerkolonie; Institut Mathildenhöhe, 1993, [30] pp., ill. In German and English.
- 284** Darts, Jo
"Artist Profile: Brock Craig"
Glass Gazette, Summer 1993, p. 4, ill.
Vancouver artist.
- 285** "Artist Profile: Lisa Samphire"
Glass Gazette, Spring 1993, p. 12, ill.
- 286** "Review: Goblets by Jeff Burnette"
British Columbia Glass Arts Association Newsletter, v. 6, no. 4, Sept. 1993, pp. 4-6.
Exhibit in Vancouver.
- 287** Davis, Randal
"Strange Fruit"
Artweek, v. 24, no. 19, Oct. 7, 1993, p. 24, ill. Rob Craigie exhibit with specimen bottles, San Francisco.
- 288** Dayton. Dayton Art Institute
Eyes on Fire: The Rhythm and Spirit of African-American Artists of Ohio
Dayton, OH: the institute, 1993, 27 pp., ill. Sculpture with glass by James Kwame Clay.
- 289** De Falkenstein, François
"The Metamorphosis Game = Le Jeu [sic] de la Métamorphose"

Glass Gazette, Fall 1992, pp. 2-3, ill.
Quebec artist Carole Pilon.

290 De Oude Horn
Werken uit Willem Heesen (Text: Ilse Nelis, Cees Straus, Klaas Laansma)
Acquoy, the Netherlands: De Oude Horn, 1993, 72 pp., ill.

291 Deblander, Robert; Sarver, Daniel; and Sarver, Michèle
"Bégou, Alain et Marisa"
La Revue de la Céramique et du Verre, no. 73, Nov./Dec. 1993, pp. 30-37, ill.
Interview with the French glassmakers.

292 Decter, Joshua
"Reviews: Matt Mullican"
Artforum, v. 31, no. 6, Feb. 1993, p. 97, ill.
Etched-glass panels.

293 Deland. Duncan Gallery of Art, Stetson University
Catherine Rahn: Recent Works
Deland, FL: the gallery, 1992, [8] pp., ill.

294 DeLouche, Danielle
"Exhibitions: Marian Karel"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 50, ill.

295 "Reviews: 'French Glass Sculpture since 1985'"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 48-49, ill.
Exhibit at Marcq-en-Baroeul, France.

296 Denizeau, Gérard
"François Morelet"
L'Oeil, no. 448, Jan./Feb. 1993, pp. 70-77, ill.
Neon art.

297 Derflinger, Felipe
"The Magic Land of Colored Glass"
The Glass Art Society Journal 1992, p. 12.
Mexico.

298 *Design Visions: International Directions in Glass, American Jewellery and Metalwork, Australia — New Design Visions* (Catalog: Robert Bell)
Perth: Art Gallery of Western Australia, 1992, 179 pp., ill.
Published on occasion of the exhibition "Design Visions, the Australian International Crafts Triennial," 1992.

299 Dewald, Gabi
"Feuer Pfeife Staatspreis"
Kunsth Handwerk & Design, no. 6, 1993, pp. 16-19, ill.
Glassware by Sabine Matejka and Uschi Ullmann.

300 "Insel oder Suppentopf"
Kunsth Handwerk & Design, no. 6, 1993, pp. 4-11, ill.
Includes glass sculpture by Jens Gussek.

301 Diamonstein-Spielvogel, Barbaralee
"Fluid Thought"
House & Garden, v. 165, no. 7, July 1993, pp. 30-32, ill.
Chihuly's studio and work.

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302 Diehl, Carol
"Reviews: Michèle Blondel"
ARTnews, v. 92, no. 3, March 1993, p. 115, ill.

303 Dinnes, Manfred G.
"Die Verantwortung liegt bei den Künstlern"
Kulturpolitik, v. 22, no. 1, March 1993, pp. 6-8, ill.
Erwin Eisch.

304 Dodds, Jane
"Reviews: 'Glass Installations'"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, p. 49, ill.
Six artists at the American Craft Museum.

305 Donefer, Laura
"Louis Sclafani"
Glass Gazette, Fall 1992, p. 7, ill.

306 Donovan, Sharon
"Buying in the Big Easy"
Art & Antiques, v. 15, no. 10, Dec. 1993, pp. 89-91, ill.
Goblets from the New Orleans School of Glass Works.

307 Donselaar, Kees van
"Jan Keuken glasblazer in hart en nieren"
Bulletin Vereniging van Vrienden van Modern Glas, no. 1, 1993, pp. 4-7, ill.

308 Dormer, Peter
"Magnifying the Debate"
Crafts (U.K.), no. 123, July/Aug. 1993, pp. 44-47, ill.
Studio glass in Great Britain today.

309 "Reviews. The Glass Show: Studio Glass in Great Britain over the Last 25 Years"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, p. 50, ill.

310 Doty, Robert
Light: Object and Image
New York: Whitney Museum of American Art, 1968, [26] pp., ill.
Light and neon installations by Antonakos, Flavin, Jones, Landsman, McClanahan, Mefferd in Whitney exhibition.

311 Dougherty, Linda Johnson
"Reviews: Joyce J. Scott"
Art Papers (Atlanta, GA), v. 17, no. 5, Sept./Oct. 1993, p. 56, ill.
Raleigh, NC, exhibit.

312 Douglas, Mary
"Chihuly Sweepstakes"
Art Papers (Atlanta, GA), v. 16, no. 6, Nov./Dec. 1992, pp. 6-9, ill.

313 "Reviews: Tom Farbanish"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 48-49, ill.

314 Drysdale, Rowley
"Transitions in Glass"
Craft Arts International (Sydney), no. 29, 1993, pp. 51-54, ill.
Glass by Australian Marc Kalifa.

315 Duncan, Sarah
"Gaetano Pesce"

Metropolis, v. 13, no. 4, Nov. 1993, pp. 38-43+, ill.

316 Ebeltoft. Glasmuseum Ebeltoft
Dansk Glas 94
Ebeltoft, Denmark: the museum, 1993, 97 pp., ill. In Danish and English.
Exhibit of work by contemporary Danish glass artists.

317 *Joel Philip Myers: Exhibition*
Ebeltoft, Denmark: the museum, 1993, 78 pp., ill. In German, Danish, English.
Exhibition at Ebeltoft, then traveling to Frankfurt, Zurich, Coburg, and Berlin.

318 Edwards, Geoffrey
Chihuly in Australia: Glass and Works on Paper [S.I.]: Portland Press, 1993, 31 pp., ill.

319 "Painted Glass Vessels by Elizabeth McClure"
Neues Glas, no. 1, 1993, pp. 22-29, ill. In German and English.

320 "Skillitzi and Santos: An Unholy Alliance?"
Craft Arts International (Sydney), no. 27, 1993, pp. 107-109, ill.
Stephen Skillitzi and Julio Santos collaborate.

321 Edwards, Sybil
"Reviews: The Southwest England Branch Exhibition"
The Glass Engraver, no. 69, Winter 1992/1993, pp. 28-29.
Glass engraving by Jill Chaplin and others.

322 *Eliška Rožatová: Hledání řádu* (Text: Václav Erben)
Lomnice n.P.: Studio JB, 1993, 15 pp., ill. In Czech and English.
"Searching for Order:" Prague exhibition of glass by Rožatová.

323 *Elsa Freund: Modern Pioneer* (Text: Alan DuBois and others)
[St. Petersburg, FL: Florida Craftsmen Gallery], 1993, [18] pp., ill.
Exhibition of Freund's jewelry with glass.

324 Enbom, Carla
"A Master Appears"
Form-Function-Finland, no. 2, 1993, pp. 58-60, ill.
Timo Sarpaneva.

325 Engblom, Sören
"Kiki Smith's Bodywork"
Nationalmuseum Bulletin (Stockholm), v. 17, no. 1, 1993, pp. 78-79, ill.
Exhibition at Stockholm's Museum of Modern Art.

326 Englund, Eva
Eva Englund (English text: Peter Birney; Interview: Marianne Thorsell)
Stockholm: Muraya, 1992; (Borås, Sweden: Centraltryckeriet), 119 pp., ill. In Swedish, Japanese, English.

327 Erickson, Dorothy
"Review: Design Visions, Art Gallery of Western Australia"
Craft Victoria, no. 5, Oct./Nov. 1992, u.p., ill.

- 328** Ernould-Gandouet, Marielle
"Serge Mansau ou la quête de beauté"
L'Œil, no. 452, June 1993, pp. 50-51, ill.
Paris exhibit.
- 329** Faenza. Circolo degli Artisti
Un caso di trasparenza: Alessandro Diaz de Santillana (Text: Cesare Cunaccia and others)
Faenza: the association, 1992, [18] pp., ill.
In Italian and English.
Designs by de Santillana, executed by Lino Tagliapietra.
- 330** Failing, Patricia
"William Morris: Glass Remains"
American Craft, v. 53, no. 1, Feb./March 1993,
pp. 48-51, ill.
- 331** Fait, Václav
"The New Generation = Eine neue Generation"
New Glass Review (Czech), no. 4, 1993,
pp. 23-26, ill.
Work by Martin Fait and Zdeněk Kunst.
- 332** Farmington Hills. Habatat Galleries
Mary Schaffer
Farmington Hills, MI: the gallery, 1990, [12] pp.,
ill.
- 333** *The 21st Annual International Glass Invitational*
Farmington Hills, MI: the gallery, 1993, 72 pp., ill.
- 334** Farr, Sheila
"Ritual Heads: Sherry Markovitz at the Whatcom Museum of History & Art"
Artweek, v. 24, no. 12, June 17, 1993, p. 24, ill.
Beadwork in Markovitz's mixed-media sculpture.
- 335** Fecit, Steppen
"From Garage to Glory"
Glass Line, v. 7, no. 2, Aug./Sept. 1993, p. 5+.
Lampworking events at the Glass Art Society conference in Toledo.
- 336** Felt, Tom
"Heisey's Designing Women — Part 2"
Glass Collector's Digest, v. 6, no. 5, Feb./March 1993, pp. 43-47, ill.
Dorothy Thorpe and Eva Zeisel.
- 337** Fort Lauderdale. Museum of Art
Contemporary Glass from South Florida Collections
Fort Lauderdale, FL: the museum, 1993, 11 pp.,
ill.
- 338** Fox, Dennis R.
"Living in Two Worlds: Native American Artists"
The Crafts Report, v. 19, no. 210, Sept. 1993,
pp. 4-5, ill.
Native American glass artist Larry Ahvakana.
- 339** Frankfurt am Main. Städtische Galerie im Städel
Dan Flavin: Installationen in fluoreszierendem Licht 1989-1993 (Text: Klaus Gallwitz; Beatrice von Bismarck; and Dan Flavin)
Frankfurt am Main: the gallery, 1993, 81 pp., ill.
In German and English.
Installations with fluorescent light.
- 340** Fred Bourguignon — *Autoportrait(s)*
[S.I.: Les Poètes de la Tour], 1991; (Libos:
- l'Imprimerie L. Maugein), 51 pp., ill.
Reverse paintings on glass.
- 341** Freiman, Ziva
"The Sorrow and the Pity"
Progressive Architecture, no. 2, Feb. 1993,
p. 78, ill.
Holocaust memorials of glass by Louis Kahn and Stanley Saitowitz.
- 342** Fridl, František
"Modern Design at Glassworks"
For You from Czechoslovakia, no. 4, Dec. 1992,
pp. 30-34, ill.
Crystalex lines.
- 343** "State Lemberk Château = Das staatliche Schloss Lemberk"
New Glass Review (Czech), v. 48, no. 1, 1993,
pp. 11-17, ill.
Site of newly installed permanent exhibit of work made at the international glass symposia, Nový Bor.
- 344** "A Young Artist at an Old Glassworks"
New Glass Review (Czech), v. 48, no. 3, 1993,
pp. 18-20, ill.
Zdena Jobová at Chřibská glassworks.
- 345** Gallery Association of New York State
Stephen Antonakos: Six Corner Neons
[Hamilton, NY: the association, 1973], [12] pp.,
ill.
Circulating exhibit, 1973-1974.
- 346** Gardner, Carl
"Can Finland Come In from the Cold?"
Design (London), no. 530, Feb. 1993,
pp. 32-36, ill.
Brita Flander.
- 347** Gareau, Maurice
"Artist Profile: Maurice Gareau"
Glass Gazette, Spring 1993, pp. 8-10, ill. In
French and English.
- 348** Garza Salinas, Eliseo
"Mexican Glass Art and Industry"
The Glass Art Society Journal 1992, pp. 37-38.
- 349** Gayot, Martine
"Expositions: Francis Bégou et Elisabeth Decobert"
La Revue de la Céramique et du Verre, no. 72,
Sept./Oct. 1993, p. 61, ill.
- 350** Gibbs, Peter, ed.
"Featured Craftspeople"
Craft New Zealand (Issue title: *The First Craft New Zealand Yearbook*), no. 42, Summer 1992,
pp. 24, 39, 49, 86, 91, ill.
Rena Jarosewitsch, Ola and Marie Höglund,
Lyndsey Handy, Garry Nash, Ann Robinson.
- 351** Gillissen-Papousek, Joyce
"Vrienden op excursie naar Roermond, Lerop, Maastricht en Ache!"
Glasbulletin (formerly *Bulletin Vereniging van Vrienden van Modern Glas*), no. 3, 1993,
pp. 29-31, ill.
Stained glass window by Joep Nicolas, vase by Precht family.
- 352** Girard, Sylvie
"Le Réveil de l'Ariana"
- La Revue de la Céramique et du Verre*, no. 72,
Sept./Oct. 1993, p. 5, ill.
Reopening of a museum of ceramics and glass in Geneva.
- 353** Gjessing, Tove M.
"Kosta Bodas Vivianne Sjolín: Med näsa för tidens ögon"
Glas och Porslin, v. 63, no. 4, 1993, pp. 16-18,
ill.
Designer Sjolín's glassware for Kosta Boda.
- 354** Glasgow. Glasgow Museums and Art Galleries
Alison Geissler: Glass Engraver
Glasgow: the museum, 1983, [8] pp., ill.
- 355** *Glassobjecten: Cees van Olst; Gedichten: Mariet Lems*
Diever, the Netherlands: Glasmuseum De Spiraal, 1989, 14 leaves.
Glass sculpture by van Olst, poetry text by Lems.
- 356** *Glass Now, 15th [1993]*
[Hamamatsu: Yamaha Livingtec Corporation], 1993, 72 pp., ill. In Japanese and English.
Exhibition with work by about 70 international artists.
- 357** *Glasschmuck = Glass Jewelry* (Text: Monica Borgward, Birgit Möckel, Margaret Steinbiss, Christianne Weber)
Hanau: Deutsche Goldschmiedehaus; [s.l.]: Gesellschaft für Goldschmiedekunst; Bremen: Galerie Borgward, 1992, 96 pp., ill.
Jewelry by 43 artists in circulating exhibition.
- 358** *Glassworks, Korea*
Seoul, Korea: Hanglas, 1993, [12] pp., ill. In Korean, English captions.
Exhibition by 12 glass artists, Seoul, May 1993.
- 359** Glowen, Ron
"Italy's Laura de Santillana"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 28-35, ill.
- 360** "Reviews: Joyce J. Scott"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, p. 52, ill.
Beadwork sculpture.
- 361** "Role of the Artist in a Post-Dictatorship Society"
The Glass Art Society Journal 1992, p. 53.
- 362** Golub, Adrienne M.
"Reviews — Robin Winters: Body Politic"
Art Papers (Atlanta, GA), v. 17, no. 6, Nov./Dec. 1993, pp. 39-40, ill.
Tampa, FL, exhibit.
- 363** Goodenow, George
"European Neon Gets a Face-Lift"
Signs of the Times, v. 215, no. 4, April 1993,
pp. 125-131, ill.
- 364** Goodman, Wendy
"Living with Style"
House & Garden, v. 165, no. 1, Jan. 1993,
p. 38, ill.
Glass plates, goblets, beads designed by Dominique Aurientis.

- 365** Göttingen. Städtisches Museum
Skulpturen in Glas: Ulrike & Thomas Oelzner, Leipzig (Text: Fritz Kämpfer)
Göttingen: the museum, 1993, 42 pp., ill.
- 366** Grabner, Michelle
"Reviews: From Tiffany to Ben Tré"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, p. 48, ill.
Exhibit at Milwaukee Art Museum.
- 367** Graham, Dan
Ma position: Écrits sur mes oeuvre
Villeurbanne, France: Le Nouveau Musée/Institut d'Art Contemporain; Presses du Réel, 1992, 254 pp., ill.
Artist Graham writes about his installations and sculpture; includes mirror and flat glass.
- 368** Gray, Katherine
"Artist Profile: Blaise Campbell"
Glass Gazette, Summer 1993, p. 10, ill.
- 369** Greenstein, M. A.
"Conversation with Kiki Smith"
Artweek, v. 24, no. 1, Jan. 7, 1993, pp. 23-24, ill.
- 370** Gregg, Dianne
"The Hartil Glass Mystery"
Glass Collector's Digest, v. 6, no. 5, Feb./March 1993, pp. 39-42, ill.
Vases or scent bottles with white looped latticino pattern developed by Milan Metelák at Harrachov, 1955.
- 371** Grenon, Ariane
"L'Exception et la règle"
Le Courrier des Métiers d'Art, no. 124, July/Aug. 1993, p. 13, ill.
"Autrement" exhibition with work by 30 artists at Galerie Internationale du Verre, Biot.
- 372** "Une Lumière qui tressaille: Matéi Negreanu, sculpteur"
Le Courrier des Métiers d'Art, no. 119, Jan./Feb. 1993, pp. 3-5, ill.
- 373** "Objet de l'art, art de l'objet"
Le Courrier des Métiers d'Art, no. 120, March 1993, pp. 5-9, ill.
Ob'Art Salon includes glass by Bruno Revault, Denis Bracke, Chantal Royant; mosaics.
- 374** "Le Verre et le vin"
Le Courrier des Métiers d'Art, no. 123, June 1993, p. 7, ill.
Jean-Paul van Lith work in Pauillac exhibition.
- 375** Griffin, Tom
"Spontaneous Combustions: The Glass Art of Alumnus-of-the-Year Dale Chihuly"
Columns (The University of Washington Alumni Magazine), June 1993, pp. 24-29, ill.
- 376** *The Guild 8: The Architect's Source of Artists and Artisans*
Madison, WI: Kraus Sikes, 1993, 312 pp., ill.
Includes architectural glass, sculptural glass, neon, etc.
- 377** Gumpert, Lynn
"Tokyo: Yukinori Yanagi"
ARTnews, v. 92, no. 9, Nov. 1993, p. 133, ill.
Artist uses neon.
- 378** Gunn, Margaret
"A Visit with Chris Buzzini"
Paperweight News, v. 14, no. 1, Jan. 1993, pp. 4-5, ill.
- 379** Gustafson, Paula
"Review: Environmental Glass"
Glass Gazette, Summer 1993, pp. 6-7.
British Columbia Glass Arts Association members' work at Langley Centennial Museum, British Columbia.
- 380** "Review: Environmental Glass"
British Columbia Glass Arts Association Newsletter, v. 6, no. 2, April 1993, pp. 2-4.
Members' show at the Langley Museum, Vancouver.
- 381** Gustafson, Paula; Tudor, Morna; and Anstead, Michael
"Reviews: Glass Art V"
British Columbia Glass Arts Association Newsletter, v. 6, no. 4, Sept. 1993, pp. 6-12.
B.C. Glass Arts Association members' exhibition at Hongkong Bank of Canada, Vancouver.
- 382** Hadgé, Evelyn
"En pays de Bitche, pays du verre et du cristal"
Le Courrier des Métiers d'Art, no. 119, Jan./Feb. 1993, pp. 16-17, ill.
Lorraine glassmaking, past and present.
- 383** Hague. Galerie Rob van den Doel
Galerie Rob van den Doel, Internationaal Glascentrum, The Hague/Prague
The Hague: the gallery, 1993, [38] pp., ill.
Booklet with exhibit schedule for 1993; work by many Czech and European glass artists carried by the gallery.
- 384** Hall, Charles
"Starck Staring"
Art Review (London, formerly *Arts Review*), v. 45, Sept. 1993, pp. 19-21, ill.
Interview with Philippe Starck.
- 385** Hamburg. Deichtorhallen
Ettore Sottsass: Adesso però. Der Katalog
Hamburg: the museum, 1993, [28] pp., ill.
Drawings of the furniture, lamps, vessels by the designer.
- 386** Hanau. Museum Hanau
Wilhelm Wagenfeld: Ausstellung
Hanau: the museum; Stadt Hanau, 1993, 72 pp., ill.
- 387** Handy, Lyndsey
"Ausglass Conference 1993"
Craft Context (Craft New Zealand), no. 2, July 1993, pp. 13-14.
- 388** Hansen, Sally
"Australian Presence at the 'Glass Weekend'"
Craft Arts International (Sydney), no. 29, 1993, pp. 95-96, ill.
Work by Brian Hirst, Rob Knottenbelt at the Millville, NJ, event.
- 389** Heartney, Eleanor
"Reviews: Stanislav Libenský, Jaroslava Brychtová"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, p. 50, ill.
New York exhibit.
- 390** Heissenbuttel, Orva Walker
"The Art of Fire"
Glass Collector's Digest, v. 7, no. 1, June/July 1993, pp. 50-54, ill.
Glassblowers Theda Hansen and Foster Holcombe, Historic Savage Mill.
- 391** Helsinki. Kaupungin Taidemuseo = Stadens Konstmuseum
Timo Sarpaneva
Helsinki: the museum, 1993, 136 pp., ill.
In Finnish and English.
- 392** Helsinki. Taideteollisuusmuseo (Museum of Applied Arts)
Kaj Franck: Designer
Helsinki: the museum, 1991, [6] pp., ill.
- 393** Hendriks, Pauline Jansen
"An Encounter with New Zealand Craft"
Craft New Zealand, no. 43, Autumn 1993, pp. 11-13, ill.
Glass by Ann Robinson.
- 394** Hensler, Kate
"Commissions: Cork Marcheschi"
Sculpture, v. 12, no. 6, Nov./Dec. 1993, p. 37, ill.
Outdoor neon sculpture at Wichita State University.
- 395** "Commissions: Sally Weber"
Sculpture, v. 12, no. 3, May/June 1993, p. 52, ill.
Pool sculpture with holographic tiles.
- 396** Henwood, Esther
"Crystal Cheer"
Vogue Décoration, no. 41, Dec. 1992/Jan. 1993, pp. 90-93, ill.
Brandy glasses by Daum, Lalique, Baccarat.
- 397** Herman, Lloyd E.
Clearly Art: Pilchuck's Glass Legacy
Bellingham, WA: Whatcom Museum of History and Art, 1992, 84 pp., ill.
Catalog for the exhibition.
- 398** Herman, Lloyd and Kangas, Matthew
Tales and Traditions: Storytelling in Twentieth-Century American Craft
St. Louis, MO: Craft Alliance, 1993, 94 pp., ill.
Exhibit at Washington University Gallery of Art; included Ricky Bernstein, Joyce Scott, Judy Jensen, Paul Marioni.
- 399** Hermans, Gerie
"The Hermans Tapes: An Interview with James Thompson"
Ausglass Magazine, Autumn 1993, pp. 11-14, ill.
Discussion on originality of Australian glass; the Pilchuck experience.
- 400** "Sybren Valkema: Promoter of 'Free Glass'"
Ausglass Magazine, Summer 1992/1993, p. 12+.
Translation of Henk Hollaar's article in *Bulletin Vereniging van Vrienden van Modern Glas*, no. 3, 1991.
- 401** Hersey, Jan
"When Artistry Marries High-Tech"
The Crafts Report, v. 19, no. 204, March 1993, pp. 45-46, ill.

Holograms, neon, high-tech grinding machines, etc.

402 Hickey, Gloria
"Exhibitions: Damian Priour"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 54-55, ill.

403 "Exhibitions: Jon Kuhn"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 50-51, ill.

404 "Exhibitions: Mark Peiser"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 53, ill.

405 "Reviews: Irene Frolic"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, p. 49, ill.

406 "When the Going Gets Tough: Canadian Glass Now"
Neues Glas, no. 1, 1993, pp. 38-47, ill.
In German and English.

407 Hilton, Eric
"Pathways"
The Glass Art Society Journal 1992, pp. 64-65, ill.

408 Hinz, Phyllis
"The Canadian Clay and Glass Gallery: Vision to Reality"
Artists in Stained Glass Bulletin, Summer 1993, p. 1.

409 Hoffmann, Ute
"Beyond the Bounds"
Schott Information, no. 63, 1993, pp. 18-19, ill.
Public sculptures by Florian Lechner.

410 "Hot Challenge"
Schott Information, no. 64, 1993, pp. 18-19, ill.
Lampworked vessels by Kurt Wallstab.

411 Holešovský, Karel
"Hommage à Mozart – Hommage à Harcuba"
Bulletin Moravské Galerie v Brně, no. 47, 1991, pp. 15-16, ill. In Czech, English summary.
Portrayals of Mozart by engraver Jiří Harcuba in 1970s and 1980s.

412 "Uměleckoprůmyslové přírůstky"
Bulletin Moravské Galerie v Brně, no. 46, 1990, pp. 9-10, ill.
Includes engraving of Dante and Beatrice by Jiří Harcuba.

413 Holkers, Märta
"Monica Backström: Glas med mycket glädje"
Antik & Auktion, no. 6, June 1993, pp. 21-27, ill.

414 Holkers, Märta and Holmér, Folke
Edvin Öhrström: Skulptör i glas
Stockholm: Carlssons Bokförlag; Växjö: Glasmuseet, 1991, ill.

415 Hollister, Paul
"Remembering Charles Kazium and Paul Ysart"
Paperweight News, v. 14, no. 1, Jan. 1993, pp. 15-16+, ill.

416 Holmér, Gunnel
"Ett glasrike i Böhmen"
Värend och Sunnerbo, v. 33, no. 4, 1992, pp. 26-27, ill.
Overview of Czech glassmaking.

417 Hong Kong. Grand Hyatt Hong Kong
"A Touch of Glass:" *Sculptures in Glass and Lead Crystal by Ramon G. Orlina* (Text: Rod. Paras-Perez)
[Hong Kong: the hotel, 1993], 16 pp., ill.

418 Hopper, Julie
"Laminated Glass Sculpture Is Focal Point of Monsanto World Headquarters"
U.S. Glass, Metal and Glazing, v. 24, no. 6, June 19, 1993, pp. 70-71, ill.
15-foot outdoor sculpture near St. Louis, MO, by Edwina Sandys.

419 Huisman, Geertje
"Dorothe van Driel: Deinende kunst"
Bulletin Vereniging van Vrienden van Modern Glas, no. 2, 1993, pp. 2-3, ill.

420 Hydman-Vallien, Ulrica
"In Context: Poems and Paintings by Ulrica Hydman-Vallien"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 44-47, ill.

421 Imwinkelried, Rita
"Ein magischer Garten der Mutter-Göttin"
Art (Hamburg), no. 6, June 1993, pp. 36-44, ill.
English summary.
Niki de Saint Phalle's Tuscan sculpture garden with figures sheathed in mirrors and Murano glass.

422 *International Design Yearbook 8* (Bořek Šípek, ed.)
London, Paris and New York: Abbeville Press, 1993, 240 pp., ill.
Lighting, pp. 90-121; tableware, pp. 122-155.

423 *International Exhibition of Glass Kanazawa '92*
[Kanazawa: the exhibition, 1992], 207 pp., ill.
5th anniversary biennial exhibition.

424 *Italo Scanga* (Text: Ron Glowen)
Seattle: Portland Press; William Traver Gallery, 1993, 63 pp., ill.

425 Ithaca. Andrew Dickson White Museum of Art
Colin Greenly: Intangible Sculpture
Ithaca, NY: Cornell University, 1972, 20 pp., ill.
Includes sculpture with glass.

426 Jablonec nad Nisou. Muzeum Skla a Bižuterie
Hana Hančová, Zdeněk Lhotský, Oto Macek, Michal Machat, Ivana Mašitová, Jiří Nekovář, Jaroslav Róna, Ivana Šrámková, roz. Šolcová, Kryštof Trubáček, Martin Velíšek
Jablonec nad Nisou: the museum, 1991, [6] pp.
1991 exhibition.

427 *Miloslav Klinger: A železnobrodské sklo* (Text: Antonín Langhamer)
Jablonec nad Nisou: the museum; Železný Brod: Železnobrodské Sklo, 1992, [20] pp., ill.
Exhibit of Klinger's vessels and sculptural pieces.

428 Jackson, Lesley
"A Positive Influence: The Impact of Scandinavian Design in Britain during the 1950s"
Scandinavian Journal of Design History, v. 3, 1993, pp. 41-60, ill.
Includes glassware.

429 "Synchronising with Contemporary Taste" – the British Glass Industry in the 1950s"
The Journal of The Glass Association, v. 4, 1992, pp. 26-38, ill.

430 James, Curtia
"Reviews. Joyce J. Scott: Generic Interference/Genetic Engineering"
Art Papers (Atlanta, GA), v. 17, no. 5, Sept./Oct. 1993, p. 66, ill.
Performance piece by Scott.

431 Janák, František
"Tallin: Město s budoucností"
Umění a Řemesla, no. 3, 1993, pp. 12-15, ill.
English summary.
Czech glassware designer visits Tallin, meets Ivo Lill.

432 Jansen-Schulz, Renée
"Perfectie en functionaliteit"
Glasbulletin (formerly *Bulletin Vereniging van Vrienden van Modern Glas*), no. 3, 1993, p. 35.
Mieke Groot and Richard Meitner.

433 Japan Glass Artcrafts Association
'93 Nihon no Garasuten = Glass '93 in Japan: The 20th Anniversary (Shintaro Shibasaki, ed.)
Tokyo: the association, 1993, 178, [14] pp., ill.
In Japanese and English.
Exhibition of recent Japanese glass at Odakyu Museum, Tokyo; includes section on the 20-year history of the association.

434 Jaunin, Françoise
"Les Verriers de Nonfoux"
La Revue de la Céramique et du Verre, no. 72, Sept./Oct. 1993, pp. 24-27, ill.
Monica Guggisberg and Philip Baldwin.

435 Jekyll, Robert
"Design Zeitgeist"
Leadline Magazine 1992 (Artists in Stained Glass, Toronto), pp. 37-38. In French and English.
Design issues and programs in Canada.

436 Jirásek, Ivana
"Czech Glass Artists"
Craft Arts International (Sydney), no. 27, 1993, pp. 30-35, ill.

437 "Reviews: Second International Directions in Glass"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 50-51, ill.
Australian exhibit, Canberra.

438 Jones, Harvey
"Drew Ebelhare's Millefiori"
Glass Collector's Digest, v. 6, no. 5, Feb./March 1993, pp. 31-35, ill.
Paperweights by Texas maker.

439 Jonsson, Tomas
"Glasets temperament"
Form, v. 89, no. 1 (685), 1993, pp. 27-30, ill.
Oiva Toikka designs for Nuutajärvi.

- 440** Jörg F. Zimmermann: *Glass Artist – Verre contemporain* (Text: Wolfgang Kermer, Heike Heimann, Wolfgang Schneider, Peter Schmitt, Wolfgang Berger)
Stuttgart: Arnoldsche, 1993, 160 pp., ill. In German, French, English.
- 441** Kaj Franck: *Muotoilija = Formgivare = Designer* (Text: Ulf Hård af Segerstad and others) Porvoo, Helsinki, and Juva: Werner Söderström Osakeyhtiö; Helsinki: Taideteollisuusmuseum, 1992, 311 pp., ill. In Finnish, Swedish, English. Franck's glass designs and products.
- 442** Kamenický Šenov. [Sklářské Muzeum] *Vladimír Klein* (Text: Antonín Langhamer) Liberec, Czech Republic: Skloexport, 1990, [14] pp., ill. English text laid in.
- 443** Kangas, Matthew
"Review of Exhibitions: Sherry Markovitz"
Art in America, v. 81, no. 3, March 1993, p. 119, ill.
Beaded sculpture.
- 444** "Reviews: Chris Tedesco"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, p. 53, ill.
- 445** Karasová, Daniela
"Reviews: Bořek Šípek"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 52-53, ill. Prague exhibit.
- 446** Karlsruhe. Badisches Landesmuseum
Florian Merz: Keramische Objekte und Gefäßobjekte
Karlsruhe: the museum, 1993, 59 pp., ill.
- 447** Kazumi, Tsuji and Tomoko, Aoki
"Interview with Ulrica Hydman-Vallien"
Glasswork (Kyoto), no. 15, July 1993, pp. 10-17, ill. In Japanese and English.
- 448** Kehlmann, Robert
"Honorary Life Membership Award to Susan Stinsmuehlen-Amend"
The Glass Art Society Journal 1992, pp. 114-115, ill.
- 449** Kermer, France and Kermer, Wolfgang
Claude Morin: Verrier de Dieulefit = Glasgestalter aus Frankreich
Stuttgart: Arnoldsche, 1993, 104 pp., ill. Exhibition at Glasmuseum Frauenau.
- 450** Kicherer, Sibylle
Michele de Lucchi (Silvio San Pietro, ed.) Milano: Edizioni l'Archivoltò, 1992, 189 pp., ill. In Italian and English. Includes glass lighting, furniture, vases (Memphis) by the architect/designer.
- 451** Kiddy, Christopher and Elliott, Judi
"Art Meets Psychology"
Craft Arts International (Sydney), no. 29, 1993, pp. 94-95, ill.
- 452** Klausner, Betty
"Review of Exhibitions: Italo Scanga"
Art in America, v. 81, no. 3, March 1993, pp. 118-119, ill.
Santa Barbara exhibit incorporating glass.
- 453** Klein, Robin
"Captured in Glass"
Collector Editions, v. 21, no. 5, Sept./Oct. 1993, pp. 89-90+, ill.
Mats Jonasson.
- 454** Klok, Cees
"Europese triennale van glas- en kristalsculptuur"
Glas & Keramiek, v. 5, no. 14, 1993, pp. 12-14, ill.
Exhibition of European glass sculpture held in Liège and Luxembourg.
- 455** Klotz, Uta M.
"Glass Lovers Weekend"
Neues Glas, no. 3, 1993, p. 49. In German and English.
Wheaton Village.
- 456** "Glass Sculpture in Liège: Proportional Representation Is No Guideline"
Neues Glas, no. 1, 1993, pp. 48-53, ill. In German and English.
Review of the survey exhibition held in Liège and Luxembourg.
- 457** "Nothing New Under the Earth"
Neues Glas, no. 4, 1993, pp. 18-27, ill. In German and English.
Steve Tobin.
- 458** Koplos, Janet
"Rockets and Refrigerators"
Art in America, v. 81, no. 7, July 1993, pp. 66-73, ill.
Steel and neon work by Yanagi.
- 459** Kosmidou, Zoe
"Dossier: Athens, Greece"
Sculpture, v. 12, no. 3, May/June 1993, pp. 22-23, ill.
Glass and iron work by Costas Varotsos.
- 460** Kozo, Hatakeyama
"Utatsuyama Glass Studio"
Glasswork (Kyoto), no. 15, July 1993, p. 45, ill. In Japanese and English.
Studio in Kanazawa, Japan.
- 461** Kuroki, Rika
"Ann Wolff: In Search of Truth"
Glasswork (Kyoto), no. 14, Feb. 1993, pp. 12-17, ill. In Japanese and English.
- 462** Kuspit, Donald
"Bruce Chao's Arc from Purity to the Uncanny"
Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 16-23, ill.
- 463** La Neuveville. Galerie Noella
Bernard Dejonghe
La Neuveville, Switzerland: the gallery, 1992, 16 pp., ill. In French.
- 464** Lechaczynski, Serge
"Gisèle et Régis Fiévet: Naitre au verre"
La Revue de la Céramique et du Verre, no. 71, July/Aug. 1993, p. 50, ill.
- 465** Leerdam. Kunststation Leerdam
Too Hot to Handle
Leerdam, the Netherlands: the gallery, 1993, 93 pp., ill. In Dutch.
Work by 33 glass and ceramic artists.
- 466** Liège. Galerie Liehrmann
Louis Leloup/Ger Maas (Text: Giuseppe Cappa and Blanche Weichering-Goergen)
Liège, Belgium: the gallery, 1993, [10] pp., ill. Exhibition of Leloup's glass with paintings by Maas.
- 467** Lines-Kelly, Rebecca
"Crucibles of Form"
Craft Arts International (Sydney), no. 29, 1993, pp. 72-74, ill.
Stephen Morris, Australian glassmaker.
- 468** Linou, Marie-Josée
"Expositions: Elisabeth Garouste et Mattia Bonetti"
La Revue de la Céramique et du Verre, no. 72, Sept./Oct. 1993, p. 61, ill.
Designers.
- 469** Lipschultz, Claudia
"Review: Laura Donefer and Irene Frolic"
Glass Gazette, Summer 1993, p. 7, ill.
Exhibit at Bethesda, MD, gallery.
- 470** Liu, Robert K.
"Bead Pendant Design"
Ornament, v. 17, no. 1, Autumn 1993, pp. 104-105, ill.
Glass beadmakers Phyllis Clarke and Molly Haskins.
- 471** London. Crafts Council
Contemporary British Glass (Text: Dan Klein, Ray Flavell, Penny Sparke, Paul Greenhalgh)
London: the council, 1993, 103 pp., ill. Publication to accompany the exhibition "The Glass Show, Part 1."
- 472** Los Angeles. del Mano Gallery
Yaffa Sikorsky-Todd & Jeffrey M. Todd
Los Angeles: the gallery, 1993, [24] pp., ill.
- 473** Los Angeles. The Municipal Art Gallery
Engaging Materials: Inside/Out (Text: Lizzetta LeFalle-Collins)
Los Angeles: the museum; City of Los Angeles Cultural Affairs Department, 1993, [10] pp., ill. Includes work by Therman Statom.
- 474** Lubin. Galeria Zamkowa Lubin
22 Pracownia. Prezentacja wybranych prac studenckich z Pracowni Witrażu prowadzonej przez Annę Skibską we wrocławskiej PWSSP
Lubin, Poland: Ośrodek Kultury Wzgórze Zamkowe, 1993, [10] pp., ill.
Exhibition of student work from Workshop of Stained Glass (Academy of Art in Wrocław), conducted by Anna Skibska.
- 475** Ludwig, Reinhold
"Tafel freuden"
Art Aurea, no. 3, 1993, pp. 24-31, ill. English summary.
Glass designs by Bořek Šípek, Venini and Memphis firms.
- 476** Lundberg, Steven S.
"Lundberg Studios: 20 Years of Paperweight Magic"
Annual Bulletin of the Paperweight Collectors' Association, 1992, pp. 32-36, ill.
- 477** MacAvoy, Judy
"The Gallery at Wheaton Village"
The Journal, a Newsletter for Friends of

Wheaton Cultural Alliance, v. 16, no. 2, Summer 1993, p. 7.

Glass engraver Desmond McHugh.

478 Mäkelä, Anja

"Oiva Toikka, First Winner of the Kaj Franck Design Prize"
Form-Function-Finland, no. 1, 1993, pp. 30-31, ill.

479 Makoto, Tomana

"Reviews: Yonehara Shinji Solo Exhibition"
Glasswork (Kyoto), no. 15, July 1993, p. 48, ill. In Japanese and English.

480 Malarcher, Patricia

"Studio Glass: An Ever-Expanding Universe"
The World & I, v. 8, no. 10, Oct. 1993, pp. 124-129, ill.
Work from exhibition, "Glass, From Ancient Craft to Contemporary Art: 1962-1992 and Beyond."

481 Maleski, Stash

"Signs of the Times"
Artweek, v. 24, no. 3, Feb. 4, 1993, back cover, ill.
Conversation with the director of the Museum of Neon Art, Los Angeles.

482 Marangoni, Federica

La trampa de la memoria: Una fuente para Sevilla = The Trap of Memory: A Fountain for Seville
Sevilla: Guadalquivir, [1992?], 77 pp., ill.

483 Marcus, Adrienne

"The Lure of Hornsgatan"
EX Magazine (U.K.), Sept./Oct. 1991, pp. 47-53, ill.
Stockholm area with galleries and glass and ceramic artists.

484 Marks, Ben

"Reviews: Mark McDonnell"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 50-51, ill.

485 Martin, Pat, comp.

"Vernon Brejcha, Artist in Glass" [in]
Czechoslovak Culture, Iowa City, IA: Penfield Press, 1989, pp. 79-80, ill.

486 Martin, Philippa

"Exhibition: The Glass Show"
Stained Glass, the Magazine of the British Society of Master Glass-Painters, Spring/Summer 1993, p. 21, ill.
Review of the Crafts Council exhibit.

487 Masae, Nakama

"Windows in Horšovský Týn"
Glasswork (Kyoto), no. 10, Oct. 1991, p. 57, ill. In Japanese and English.
Libenský and Brychtová windows for an old castle chapel in western Bohemia.

488 Matano, Koji

"Reviews: Kuramoto Yoko"
Glasswork (Kyoto), no. 14, Feb. 1993, p. 46, ill. In Japanese, English summary.
Exhibit in Kyoto.

489 *Matei Negreanu* (Text: Hervé Claude, Dominique Narran, Helmut Ricke. Preface: Jean-Luc Olivé)

Nérac, France: Editions Vers les Arts, 1993, 150 pp., ill. In French and English.

490 Mauriès, Patrick

Fornasetti: La follia pratica
Torino: Umberto Allemandi, 1992, 288 pp., ill. Includes glassware by the designer.

491 McDonough, Michael

"In Context: Making the Difficult Connections"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, pp. 44-47, ill.
"Gulf between the way contemporary architecture and other design arts are taught, critiqued, and practiced."

492 McElheny, Josiah

History of Glassblowing in English, Volume 1: "Forest Histories"
[S.l.: the author], 1991, [40] pp., ill.
Artist's book, a humorous collection of drawings.

493 McLaren, Graham

"Reviews: British Artists in Glass"
Crafts (U.K.), no. 124, Sept./Oct. 1993, p. 55.
Exhibit in Truro, Cornwall.

494 McLure, Elizabeth

"Art of Glassmaking"
Craft Arts International (Sydney), no. 29, 1993, pp. 62-63, ill.
Benjamin Edols, Australian glass artist.

495 McNeill, David

"Ausglass '93"
Glasswork (Kyoto), no. 15, July 1993, pp. 32-35, ill. In Japanese and English.
Review of the Australian conference.

496 McPherson, Anne and Patkau, John

"Victory at Waterloo"
Ontario Craft, v. 18, no. 2, Summer 1993, pp. 8-12, ill.
New Canadian Clay and Glass Gallery.

497 Medková, Jiřina

"Na téma Triennale řezaného skla = The Triennial of Cut Glass"
Bulletin Moravské Galerie v Brně, no. 47, 1991, pp. 46-48, ill.
Exhibition held at the Moravian Gallery in Brno.

498 Meitner, Richard

"Obituary: Tatiana Best-Devereux"
Crafts (U.K.), no. 124, Sept./Oct. 1993, p. 62, ill.

499 Meléndez, Xavier

"Cultural Identity"
The Glass Art Society Journal 1992, pp. 66-67, ill.

500 Melrod, George

"Reviews: New York, NY"
Sculpture, v. 12, no. 5, Sept./Oct. 1993, p. 52, ill.
Howard Ben Tré.

501 Mifflin, Margot

"What Do Artists Dream?"
ARTnews, v. 92, no. 8, Oct. 1993, pp. 144-149, ill.
Includes Donald Lipski.

502 Miller, Bonnie J.

"Exhibitions: Nancy Mee"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 51, ill.

503 "Exhibitions: William Morris"

Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 52, ill.

504 "Glass Schools: Pratt Fine Arts Center"

Glasswork (Kyoto), no. 14, Feb. 1993, pp. 38-40, ill. In Japanese and English.

505 "A Matter of Scale: Innovations in American Glass Jewelry"

Glasswork (Kyoto), no. 15, July 1993, pp. 18-25, ill. In Japanese and English.
Linda MacNeil, James Minson, Dan and Daniela Imre, Joyce Scott.

506 "Reviews: Dick Weiss"

Glasswork (Kyoto), no. 15, July 1993, p. 47, ill. In Japanese and English.
Seattle exhibit.

507 "Reviews: Judith La Scola"

Glass (New York Experimental Glass Workshop), no. 51, Spring 1993, pp. 52-53, ill.

508 Millville. Museum of American Glass at Wheaton Village

Maximizing the Minimum: Small Glass Sculpture (Text: Gay LeCleire Taylor)
Millville, NJ: Wheaton Cultural Alliance, 1993, 32 pp., ill.
Work by 28 artists.

509 Milne, Victoria

"Conversation: Patterson Sims"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 12-15, ill.
Curator of modern art and associate director of the Seattle Art Museum.

510 "Reviews: Nancy Monk"

Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, p. 51, ill.

511 Milwaukee. Milwaukee Art Museum

Tiffany to Ben Tré: A Century of Glass
Milwaukee, WI: the museum, 1993, 32 pp., ill. 1993 exhibition, primarily contemporary studio glass.

512 Minson, James

"Fragile Enhancements"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 38-43, ill.
Glass jewelry by Kuramoto, Mihalisin, Lillie, MacNeil, the author, and others.

513 Mitsukoshi Nihombashi, Main Store

Iwata Hisatoshi Ten = Hisatoshi Iwata 1993
Tokyo: the department store, 1993; (Tokyo: Dōmi Insatsu), [31] leaves, ill.
New work by Hisatoshi Iwata.

514 Moglia, Michel

"Bernard Dejonghe"
La Revue de la Céramique et du Verre, no. 70, May/June 1993, pp. 47-55, ill.

515 Möller, Susann

"Fairs: New Art Forms"
Neues Glas, no. 4, 1993, p. 58.

Review of the glass displays at New Art Forms Exposition, Chicago.

516 "From Garage to Glory"
Neues Glas, no. 3, 1993, pp. 46-47. In German and English.
Review of Glass Art Society conference, Toledo.

517 *Monica Backström: Speglingar 1963-1993*
Stockholm: Carlsson Bokförlag; Växjö: Smålands Museum, 1993, 108 pp., ill.
In Swedish and English.

518 *Monica Backström: Speglingar*
[S.l.: s.n.], 1993, [23] leaves, ill.
Work by the Swedish artist, 1960s-1990s.

519 Monterrey. Centro de Arte Vitro
Cristalomania: Arte contemporáneo en vidrio = Contemporary Art in Glass
Monterrey, México: the center, 1992, 214 pp., ill.
International exhibition held at the Tamayo Museum and at the Monterrey Museum during Glass Art Society conference.

520 Moorman, Margaret
"Dale Chihuly: Venetians, Persians, and Nijijima Floats"
ARTnews, v. 92, no. 4, April 1993, pp. 110-115, ill.

521 Morrison, Rosalyn
"François Houdé, Recipient of the 1993 Jean A. Chalmers Award for Crafts"
CraftNews (Ontario Crafts Council), v. 18, no. 3, July/Aug. 1993, p. 1, ill.

522 "In Review: Irene Frolic, the Glass Art Gallery"
Ontario Craft, v. 18, no. 1, Spring 1993, pp. 16-17, ill.

523 "On the Leading Edge"
Ontario Craft, v. 18, no. 3, Fall 1993, pp. 6-8, ill.
Chalmers Award winner François Houdé.

524 Morriss, Shirley
"In Review: Illuminations"
Ontario Craft, v. 17, no. 4, Winter 1992, p. 16, ill.
Lamp by Andrew Kuntz.

525 Mortimer, Martin
"Obituary: John Hutton 1911-1992"
The Glass Cone, nos. 34/35, Summer/Autumn 1992, p. 7.

526 Moyer, Kathleen M.
"Evolution of an Art Form: Lampwork and Torchwork Paperweights"
Annual Bulletin of the Paperweight Collectors' Association, 1992, pp. 37-43, ill.
Paperweights by Steve Lundberg, Bobby Banford, and others.

527 Mual, Makiri
"De vijzel van Merlijn"
Glas & Keramiek, v. 5, no. 14, 1993, pp. 20-23, ill.
Glass by Peter Bremers.

528 Munich. Bayerischer Kunstgewerbe Verein
Glas International Gefäss-Beispiele (Catalog: Clementine Schack von Wittenau)

44

München: the museum, 1992, (Schriftenreihe des Bayerischen Kunstgewerbe Vereins; 3), 46 pp., ill.
41 artists in exhibit in the Galerie für Angewandte Kunst.

529 *Kunsth Handwerk aus Halle und Lauscha*
München: the museum, 1992, (Schriftenreihe des Bayerischen Kunstgewerbe Vereins; 2), 48 pp., ill.
Glass by Hubert Koch, Volkhard Precht and Ulrich Precht in exhibit in the Galerie für Angewandte Kunst.

530 Murphy, Mary
"Reviews: Andrew Topolski"
New Art Examiner, v. 20, no. 6, Feb. 1993, pp. 31-32, ill.
Philadelphia exhibit includes sculpture with glass.

531 Muzzy, Shelley
"Glass Beadmaking. The Ring of Fire"
Ornament, v. 16, no. 4, Summer 1993, pp. 56-59, ill.
Brian Kerkvliet, William Stokes, Julie Clinton, Patricia Sage.

532 Nelis, Ilse
"Talentedjacht: Yvon Trossèl"
Glas & Keramiek, v. 5, no. 15, 1993, pp. 23-24, ill.

533 Netzer, Sylvia
"Exhibitions: Fred Kahl"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 48, ill.

534 "Exhibitions: Robin Grebe"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 49, ill.

535 "Janusz A. Walentynowicz"
Neues Glas, no. 4, 1993, pp. 8-17, ill. In German and English.

536 "William Morris"
Neues Glas, no. 3, 1993, pp. 10-21, ill. In German and English.

537 *Neuenburger Kunstwoche: Glas = Neuenburg Arts Week: Glass*
[Neuenburg, Federal Republic of Germany]: "Die Bahner," 1993, 38 pp., ill. In German and English.
15 European glass artists participate in workshop in Neuenburg.

538 Neunkirchen. Städtische Galerie im Bürgerhaus
Günter Wagner (Text: Nicole Nix)
Neunkirchen, Federal Republic of Germany: the gallery, 1993, [10] pp., ill.
Metal and glass sculptures.

539 *New Glass Review 14*
Corning, NY: The Corning Museum of Glass, 1993, 60 pp., ill.

540 New Orleans. New Orleans Museum of Art
Contemporary Crafts in the Urban Environment (Text: John Perreault)
New Orleans: the museum, 1993, 12 pp., ill.
Includes Louisiana glass artists Gene Koss, Nancy Amdal, Nancy Stapleton, Scott Benefield.

541 New York. American Craft Museum
Glass Installations: Michael Aschenbrenner, Bruce Chao, William Morris, Mary Shaffer, Carmen Spera, Steve Töbin (Text: Janet Kardon and Nancy Princenthal)
New York: the museum, 1993, 64 pp., ill.

542 New York. Artwear
Robert Ebendorf: Cross Reference (Text: Mark Richard Leach)
New York: the gallery, 1993, [22] pp., ill.
Glass used in Ebendorf's jewelry.

543 New York. Galerie Denise René
Chryssa (Text: Vivian Campbell)
New York: the gallery, [n.d.], [20] pp., ill.
Sculptures with neon.

544 New York. Heller Gallery
Bertil Vallien: From Past to Future
New York: the gallery, 1993, [8] pp., ill.

545 *Paul Stankard*
New York: the gallery, 1993, [14] pp., ill.

546 New York. Leo Kaplan Modern
Seth Randal
New York: the gallery, 1993, 28 pp., ill.

547 New York. Turbulence [Gallery]
Art and Application (Text: Arthur C. Danto)
New York: Turbulence, 1993, 80 pp., ill.
Includes Howard Ben Tré, Dale Chihuly, Carmen Spera.

548 New-Small, David
"Reason-Being"
British Columbia Glass Arts Association Newsletter, v. 6, no. 1, Feb. 1993, p. 5.
Review of Rob Studer exhibit in Burnaby, British Columbia.

549 Nicola, Karl-Günter
"Kunst auf der Messe: Handwerksmesse München"
Kunsth Handwerk, no. 3, May/June 1993, pp. 4-15, ill.
Prizes to Anja Isphording and Hubert Koch.

550 *De Nieuwe vrijheid van de ambachts-kunsten*
Venlo, the Netherlands: Uitgeverij van Spijk B.V.; Delft: Stichting COSA, 1981, 153 pp., ill.
"The New Freedom in Crafts." Includes glass by 16 Dutch artists, pp. 11-31.

551 Noda, Osamu and Noda, Yumiko
"Nijijima, Island of Glass"
Glasswork (Kyoto), no. 15, July 1993, pp. 26-31, ill. In Japanese and English.

552 Norrie, Jane
"Anna Dickinson"
Neues Glas, no. 3, 1993, pp. 22-29, ill. In German and English.

553 Notojima. Notojima Glass Art Museum
Exhibition of Glass Craft in Notojima
[S.l.: s.n., 1992?], 71 pp., ill. In Japanese only.
Sculptural pieces, vessels, stained glass.

554 Nováková, Milada
"9. trienále skla a keramiky 1991"
Bulletin Moravské Galerie v Brně, no. 48, 1992, p. 49, ill.

- 555** Nuxoll, Susan
"Reviews: Dale Chihuly"
New Art Examiner, v. 20, no. 9, May 1993,
p. 47, ill.
Cincinnati exhibit.
- 556** Oakville. Oakville Galleries
Evolutionary Acts: Twenty-five Years of Sheridan College School of Crafts and Design (Text: Alan C. Elder and Virginia Wright)
Oakville, Ontario, Canada: the galleries, 1992,
22 pp., ill.
Glass by Jeff Goodman, Ed Roman, François Houdé, Claire Maunsell.
- 557** Obaldía, Isabel de
"Panama: A New Democracy"
The Glass Art Society Journal 1992, pp. 56-57,
ill.
- 558** *Of Tops and Bottoms: Tables and Chairs*
Columbus, OH: Ohio Designer Craftsmen;
Sauder Woodworking, 1993, 39 pp., ill.
Includes all-glass table by Marc Konys.
- 559** Ohio Designer Craftsmen
1993 Ohio Designer Craftsmen Buyers Guide
Columbus, OH: Ohio Designer Craftsmen, 1993,
17 pp., ill.
Includes glass artists.
- 560** Olds, Susan
"Sublimity"
Artweek, v. 24, no. 13, July 8, 1993, p. 17, ill.
Craig Howell exhibit, Seattle.
- 561** Oivié, Jean-Luc
"Message in the Bottle"
The Glass Art Society Journal 1992, pp. 44-47,
ill.
- 562** *Om Konsthantverkare I 80-Talet*
Stockholm: Carlssons, 1989, 172 pp., ill.
Swedish crafts in the 1980s. "80-talets Glasboom," by Kerstin Wickman, pp. 100-131.
- 563** Oosthoek, Jeannet
"Atelierbezoek Sien van Meurs"
Bulletin Vereniging van Vrienden van Modern Glas, no. 2, 1993, p. 16, ill.
- 564** *The Ornamento Book of Finnish Design*
(Armi Ratia, ed.)
Helsinki: Ornamento [Finnish Society of Crafts and Design], 1963, 136 pp., ill.
Includes glass by Wirkkala, Sarpaneva, and others.
- 565** Osaka. Yamaki Art Gallery
Contemporary Works by Japanese Masters: Tsuneo Yoshimizu, Royoji Koie, Isaburo Kado
Osaka: the gallery, 1993, 77 pp., ill.
Exhibition catalog with glass by Yoshimizu.
- 566** Palmer, Stuart
"Reviews: Exhibition of Engraved Glass by David Pilkington"
The Glass Engraver, no. 69, Winter 1992/1993,
pp. 31-32.
- 567** Paris. Clara Scremini Gallery
Serge Mansau: Pêcheur d'eau 1993 (Text: Serge Mansau and Danielle Delouche)
Paris: the gallery, 1993, 65 pp., ill. In French and English.
- 568** Stanislav Libenský, Jaroslava Brychtová
(Text: Ludmila Vachtova, Ivo Koran; Catalog: Clara Scremini & Milena Klasova)
Paris: the gallery, 1992, 65 pp., ill. In French and English.
- 569** Paul Ysart
Kingswinford, East Midlands, England: Broadfield House Glass Museum, 1992, 4 pp., ill.
Exhibition brochure, Autumn 1992.
- 570** Paulos, Stephen
"The Australian Craft Show: An Expanding Vision"
Craft Arts International (Sydney), no. 28, 1993,
pp. 108-109, ill.
Jane Cowie goblets.
- 571** Pavey, Ruth
"Exhibitions: New Faces '93"
Crafts (U.K.), no. 125, Nov./Dec. 1993,
pp. 56-57, ill.
Glass by Bob Crooks.
- 572** Pavlik, Michael
"Czechoslovakia: Over the Hurdles (Development of the Glass Artist)"
The Glass Art Society Journal 1992, pp. 58-59,
ill.
- 573** Pearson, Ian
"The First Time Is Always the Best: Personal Reflections on the SGS Annual Exhibition"
Scottish Glass Society Newsletter, no. 44,
Summer 1993, pp. 7-10, ill.
Exhibit in Perth, Scotland.
- 574** Pellarin, Janene
"Glass by Clare Belfrage"
Craft Arts International (Sydney), no. 29, 1993,
p. 88, ill.
- 575** *Pelléas + Méliande + Chihuly* (Text: Speight Jenkins)
Seattle, WA: Seattle Opera; University of Washington Press, 1993, 88 pp., ill.
Chihuly's opera sets, accompanied by videotape. [See Films and Videotapes.]
- 576** Pensa, Anita
"A Visit with Paul Stankard"
The Gatherer (Wheaton Village), v. 1, no. 1, Oct. 1993, p. 2, ill.
- 577** Peräinen, Tapio
Soul in Design: Finland as an Example
Helsinki: Kirjayhtymä, 1990, 125 pp., ill.
Includes glass by many Finnish designers.
- 578** Petkanas, Christopher
"Van Day Truex: Master of Understatement"
House & Garden, v. 165, no. 1, Jan. 1993,
pp. 72-75+, ill.
Decanters designed for Tiffany's, 1974.
- 579** Petrová, Sylva
"Galerie Nakama, známá — neznámá"
Umění a Řemesla, v. 35, no. 1, 1993,
pp. 35-40, ill. English summary.
Japanese glass by Yamano, Masuda, Ogita, Ikemoto, and others.
- 580** "Three from Polevsko: Ilja Bílek, Jan Fišar, and Milan Handl"
Neues Glas, no. 2, 1993, pp. 12-23, ill. In German and English.
Czech artists living near Nový Bor.
- 581** Philippe, Joseph
Sculptures contemporaines en cristal et en verre des pays de la Communauté européenne = Contemporary Sculptures in Crystal and Glass from the Countries of the European Community
Liège: Générale de Banque; Luxembourg: Banque Générale, 1992, 332 pp., ill.
3rd Triennale of European glass sculpture.
- 582** Pilchuck Glass School
Long-range Plan 1992-93 (and Beyond), July 1993
[Seattle and Stanwood, WA: the school, 1993],
34, 23 leaves.
Includes "Pilchuck Essay" by Chihuly, "History: Pilchuck School" by C. David Hughbanks.
- 583** *Pilkington Presents: New Glass, a Worldwide Survey. Exhibition Guide*
[S.l.: s.n., 1983?], 48 pp.
Checklist of an exhibit at the Victoria & Albert Museum, London, organized by The Corning Museum of Glass.
- 584** Piña, Leslie
Fifties Glass
Atglen, PA: Schiffer Publishing, 1993, 208 pp.,
ill.
- 585** Polledri, Paolo
"Shiro Kuramata: A Design Poet Appraised"
I.D. (International Design), v. 40, no. 2,
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Glass chairs.
- 586** Porges, Maria
"Art of Glass: Looking through History"
Sculpture, v. 12, no. 1, Jan./Feb. 1993,
pp. 42-47, ill.
Glass in new position in sculptural world; Donald Lipski, Mario Merz, Kiki Smith, Leo Copers, Luciano Fabro.
- 587** Posner, Richard
"Stained Glass: Hope Diamond"
Glasswork (Kyoto), no. 14, Feb. 1993,
pp. 26-29, ill. In Japanese and English.
Posner and students at University of Southern CA design an earthwork, a "Hope Diamond stained glass window."
- 588** Powers, Alan
"Reviews: Tender Is the North, The Festival of Scandinavian Crafts"
Crafts (U.K.), no. 121, March/April 1993,
p. 56, ill.
London exhibit includes glass by Ulla Forsell.
- 589** Powning, Peter
"Artist Profile: Peter Powning"
Glass Gazette, Summer 1993, pp. 8-9, ill.
Pottery, glass, and bronze artist.
- 590** Prague. Belveder
Magdalena Jetelová (Text: Ivona Raimanová; Pavel Liška; Magdalena Jetelová)
[S.l.]: Pavel Liška, 1993, 43 pp., ill. In Czech and English.
Czech artist living in Iceland does installations with neon at Prague's Castle in the Belvedere.

- 591** Prescott. The Bead Museum
Contemporary Glass Beadmakers
Prescott, AZ: the museum, 1993, 15 pp., ill.
Exhibition with work by 32 beadmakers.
- 592** Prévost, Jean-Marc
"Acquisitions: Tony Cragg, 'Eroded Landscape'"
Revue du Louvre, v. 42, no. 5/6, Dec. 1992,
p. 120, ill.
Cragg piece acquired by a contemporary
museum in Rochechouart.
- 593** Princenthal, Nancy
"Review of Exhibitions: Matt Mullican"
Art in America, v. 81, no. 5, May 1993, p. 119,
ill.
Installations with etched glass panels.
- 594** Procter, Stephen
"Review: 'Directions – Glass Jewellery 1993'"
Ausglass Magazine, Autumn 1993, p. 10, ill.
- 595** Providence. David Winton Bell Gallery,
Brown University
Howard Ben-Tré: New Work (Text: Diana L.
Johnson and Donald Kuspit)
Providence, RI: the gallery, 1993, 47 pp., ill.
- 596** Quagliata, Narcissus
"The Life and Culture of Mexico, a Personal
Perspective"
The Glass Art Society Journal 1992, pp. 13-16,
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- 597** Quincy. Quincy Art Center
*Of Hand, of Heart, of Mind: An Exhibition of
Contemporary Craft* (Text: Jeffrey M. Bruce)
Quincy, IL: the center, 1993, [11] pp., ill.
Includes glass.
- 598** Račeková, Jarmila
"One Hundred Years of Existence of the
Glassworks at Lednické Rovne"
New Glass Review (Czech), v. 47, no. 11, 1992,
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- 599** Radice, Barbara
Ettore Sottsass: A Critical Biography
New York: Rizzoli, 1993, 261 pp., ill.
- 600** Ramirez Vazquez, Pedro
"Keynote Address: Architecture and Crystal Art in
a Multicultural Mexico"
The Glass Art Society Journal 1992, pp. 23-26,
ill.
- 601** Ramshaw, W.
"Seven Steps: Neue Arbeiten der Keramik-
künstlerin Diana Hobson"
Art Aurea, no. 1, 1993, pp. 86-89, ill. English
insert.
New work in ceramic and *pâte de verre* by
Hobson.
- 602** Ranelid, Björn
Mellan mörker och ljus: Erik Höglunds 80-tal
Stockholm: Carlssons, 1988, 176 pp., ill.
Drawings, sculpture, and glass by Höglund in the
1980s.
- 603** Reid, Colin and Dormer, Peter
"Letters: Glass Houses"
Crafts (U.K.), no. 124, Sept./Oct. 1993, p. 60.
Comments on artists' statements that appear in
exhibition catalogs.
- 604** Reykjavík. Listasafn Reykjavíkur
Brynhildur Thorgeirsdóttir
Reykjavík, Iceland: Listasafn Reykjavíkur =
Municipal Art Museum, [1990], 61 pp., ill.
In Icelandic and English.
- 605** Rhebergen, Robi
"Gaetano Pesce au CIRVA"
La Revue de la Céramique et du Verre,
no. 69, March/April 1993, p. 67, ill.
- 606** Ricciardiello, Anna
"Fire & Ice, an Exhibition of Glass and Metal"
Craft Arts International (Sydney), no. 29, 1993,
pp. 85-86, ill.
Exhibit in Sydney, Australia.
- 607** Rickard, Stephen
"Article by a Fellow: Stephen Rickard"
The Glass Engraver, no. 71, Summer 1993,
pp. 5-9, ill.
- 608** Ricke, Helmut
"Design Visions: II. Australische Internationale
Crafts Triennale in Perth = II Australian Inter-
national Crafts Triennial in Perth"
Neues Glas, no. 1, 1993, pp. 10-21, ill. In
German and English.
Review of the exhibition.
- 609** "Europäisch ausgerichtet"
Glaswelt, v. 46, no. 6, June 1993, pp. 40-42, ill.
Exhibition in Bonn of work by students in German
glass schools.
- 610** "Learning to Stand on One's Own Two
Feet: Thomas Lemke, Recent Works"
Neues Glas, no. 3, 1993, pp. 40-45, ill. In
German and English.
- 611** "Murano: Ein neuer Anfang? = A New
Beginning?"
Neues Glas, no. 2, 1993, pp. 36-41, ill.
In German and English.
- 612** *Neues Glas in Japan = New Glass in
Japan* (Contributions: Yoriko Mizuta, Birgid
Schmittmann, Atsushi Takeda)
Düsseldorf: Kunstmuseum Düsseldorf im Ehren-
hof, Glasmuseum Hentrich, 1993, 159 pp., ill. In
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Exhibition circulating in Europe, 1993-1994.
- 613** "New Glass in Japan"
Neues Glas, no. 3, 1993, pp. 30-39, ill. In
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- 614** Riley, Charles A.
"Opera Sets Create Stir"
Antique Monthly, v. 26, no. 5, June 1993, p. 11,
ill.
Dale Chihuly.
- 615** Riolfo Marengo, Silvio
"Tema natalizio per un piatto di vetro"
Alte Vitrie, v. 5, no. 3, Dec. 1992, pp. 2-3, ill.
English summary.
Artists in Savona, Italy, interpret nativity theme;
plate by Giampaolo Parini.
- 616** Riom. Musée Mandet
Garouste et Bonetti
Riom, France: the museum, 1993, 48 pp., ill.
Includes glass by designers Elisabeth Garouste
and Mattia Bonetti.
- 617** Rivers, Victoria Z.
"Indian Mirror Embroidery from Gujarat"
Ornament, v. 16, no. 3, Spring 1993, pp. 66-69,
ill.
Glassworkers coat blown glass globes with lead
mixture, break them into chunks, trim them into
circles.
- 618** Robert Scherer: *Objekte aus Glas* (Text:
Bruno Hosp and others)
Bozen, Italien: Raetia, 1992, [78] pp., ill. German
edition.
- 619** Robert Scherer: *Opere in vetro* (Text:
Bruno Hosp and others)
Bolzano, Italia: Raetia, 1992, [78] pp., ill. Italian
edition.
- 620** Robinson, Joan Seeman
"Reviews: Dale Chihuly"
Artforum, v. 31, no. 8, April 1993, p. 101, ill.
Cincinnati exhibit.
- 621** Rochette, Anne
"Review of Exhibitions: Louise Bourgeois"
Art in America, v. 81, no. 5, May 1993,
pp. 128-129, ill.
Sculptures with glass in Paris exhibit.
- 622** Rockford. Rockford Art Association
*Art in Other Media: Ceramic, Glass, Textile,
Wood*
Rockford, IL: the association, 1971, [46] pp., ill.
Glass by Lipofsky, Littleton, and Myers in 1970
exhibit.
- 623** Ross, Helen
"Design Visions"
State of the Art (Perth?, Australia), no. 4, Nov.
1992, p. 12, ill.
Review of 1992 exhibition at the Art Gallery of
Western Australia, Perth.
- 624** Rubinstein, Meyer Raphael
"Reviews: Rebecca Horn"
ARTnews, v. 92, no. 7, Sept. 1993,
pp. 167-168, ill.
Retrospective includes large-scale glass funnel
sculptures.
- 625** Rule, Rosemary
"Australian Art Focus in Sydney's Newest Hotel"
Craft Arts International (Sydney), no. 27, 1993,
pp. 109-110, ill.
Warren Langley sculptural installation.
- 626** Rumble, Janet L.
"Pitcher Perfect"
Metropolis, v. 13, no. 5, Dec. 1993, p. 25, ill.
Pitcher with ice pocket by Sugahara.
- 627** Russell, Nancy Ukai
"Julie Anne Mihalisin: Luminous Renderings"
Ornament, v. 17, no. 1, Autumn 1993,
pp. 50-53, ill.
Jewelry of glass combined with metals.
- 628** Salisbury. Salisbury and South Wiltshire
Museum
*Engraved Glass by Father and Son: Laurence
Whistler [and] Simon Whistler*
Salisbury: the museum, 1993, [50] pp., ill.
- 629** San Diego. Grove Gallery, University of
California at San Diego

Glass: Third Generation, Fifth Dimension

(Curated by Italo Scanga)

Seattle, WA: Robert Miller, 1992, ill.
1992 exhibition of work by 10 artists.

630 San Francisco. San Francisco Craft & Folk Art Museum

Nine Decades: The Northern California Craft Movement 1907 to the Present (Text: Carole Austin, Dyana Currier-Chadwick, Ted Cohen, Kenneth Trapp)
San Francisco: the museum, 1993, 31 pp., ill.
Includes Marvin Lipofsky, Mary White, Paul Marioni, and others.

631 Sano, Takako

"Reviews: Shinichi and Kimiaki Higuchi Exhibition"
Glasswork (Kyoto), no. 14, Feb. 1993, p. 44, ill.
In Japanese, English summary.

632 "The 2nd Ukrainian International Glass Symposium"

Glasswork (Kyoto), no. 14, Feb. 1993, pp. 48-49, ill. In Japanese, English summary.

633 Sartorius, Joachim

"Kunst gegen Gewalt"
Kulturpolitik, v. 22, no. 1, March 1993, pp. 9-11, ill.
Holocaust art by Erwin Eisch.

634 Save, Colette

"Preview: Glace noire"
L'Atelier News, no. 15, April/May 1992, p. 9, ill.
Interview with Stanislav Libenský and Jaroslava Brychtová at Paris opening.

635 Scevola, Annamaria

"Vivere la luce"
Ottagono, v. 28, no. 107, June 1993, pp. 99-104, ill.
Achille Castiglioni lighting in Flos' Milan shop.

636 Schamroth, Helen

"John Edgar — Making Amends"
Craft New Zealand, no. 43, Autumn 1993, pp. 32-34, ill.
Sculptures with glass by New Zealand artist.

637 Scher, Julia

"Reviews: Dan Graham"
Flash Art, v. 26, no. 169, March/April 1993, pp. 81-82, ill.
Mirror installations.

638 Schiess, Christian

"Interview: Bill Concannon"
Signs of the Times, v. 215, no. 4, April 1993, pp. 158-163, ill.
California neon artist.

639 "Pushing the Boundaries of Light and Order: Bill Kane"

Signs of the Times, v. 215, no. 5, May 1993, pp. 104-109, ill.
Neon artist.

640 Schlagheck, Irma

"Späte Rache am Vater"
Art (Hamburg), no. 6, June 1993, pp. 72-82, ill.
Includes Louise Bourgeois installations with glass.

641 Schrijvers, Dirk

"Koen Vanderstukken: Reflectie over essentiële

zaken"

Bulletin Vereniging van Vrienden van Modern Glas, no. 1, 1993, pp. 12-13, ill.

642 Schröder, Gert

"Jubiläumsmesse in Hannover-Herrenhausen"
Kunst und Antiquitäten, no. 4, 1993, p. 18, ill.
Isgard Moje-Wohlgemuth piece.

643 Schwartz, Joyce Pomeroy

Celebrating Art & Architecture: Creating a Place for People
Washington, DC: Federal Reserve Board; Charlotte, NC: LaSalle Partners, 1993, [16] pp., ill.
Includes Chihuly's "Nijijima Floats."

644 Scott, Graham

"Review: 'Transmitted Light,' Mary Filer & Harold Spence-Sales"
British Columbia Glass Arts Association Newsletter, v. 6, no. 2, April 1993, pp. 5-6.

645 Searle, Karen

"A Playful Palette: Heinz Brummel"
Ornament, v. 17, no. 1, Autumn 1993, pp. 34-37, ill.
Jewelry with glass.

646 Seguin, Virginie

"Sculptures de l'âme"
Le Courrier des Métiers d'Art, no. 123, June 1993, p. 9, ill.
Maria Lugossy at Paris gallery.

647 "Le Verre dans tous ses éclats"

Le Courrier des Métiers d'Art, no. 126, Oct. 1993, pp. 10-11, ill.
CIRVA exhibition at Musée du Luxembourg, Paris, with work by 35 artists.

648 Seidel, Miriam

"Exhibitions: Susan Plum"
Glass (New York Experimental Glass Workshop), no. 50, Winter 1993, p. 54, ill.

649 Selman, Marti

"Artist Profile: John Parsley, Vibrant at 76"
Paperweight News, v. 14, no. 1, Jan. 1993, pp. 8-11, ill.

650 Seraing. CAD Galerie d'Art

L. LeLoup (Text: José Brouwers)
Seraing, Belgium: the gallery, 1993, 28 pp., ill.
Louis LeLoup.

651 Sersiron, Nicolas

"Expositions: Une Pyramide de verre"
La Revue de la Céramique et du Verre, no. 72, Sept./Oct. 1993, p. 61, ill.
Patrick Raynaud sculpture on French highway.

652 "Panoramique sur le verre hongrois"

La Revue de la Céramique et du Verre, no. 69, March/April 1993, pp. 20-30, ill.
Hungarian artists Maria Lugossy, Zoltan Bohus, Laszlo Luckacsi, Endre Gaal, Margit Toth, and others.

653 "Raymond Martinez: Palimpsestes et mythologie"

La Revue de la Céramique et du Verre, no. 71, July/Aug. 1993, pp. 44-45, ill.

654 Shadbolt, Doris

"On Craft in the 20th Century"

Leadline Magazine 1992 (Artists in Stained Glass, Toronto), p. 5.

655 Shibuya, Ryoji

"Warren Langley"
Glasswork (Kyoto), no. 14, Feb. 1993, pp. 2-11, ill. In Japanese and English.

656 Shinohara, Mayumi

"Glass Stage, Romantic Paradise"
Glasswork (Kyoto), no. 14, Feb. 1993, p. 47, ill. In Japanese, English summary.
New work by Kazumi Tsuji, Yoko Hirotsawa.

657 Sinz, Dagmar

"CIRVA — le verre, manière de faire"
Neues Glas, no. 4, 1993, pp. 34-41, ill. In German and English.
Exhibition at Musée du Luxembourg, Paris.

658 Škrdlovice. Arts & Crafts Center

Bohemia Glass Škrdlovice (Text: Antonín Hartmann)
[S.l.: Ústředí Uměleckých Řemesel, 1989], 76 pp., ill. English summary.
Work by many Czech designers and glassmakers.

659 Slatin, Peter

"Anna Skibaska: The Force of Delicacy"
Glass (New York Experimental Glass Workshop), no. 52, Summer 1993, pp. 24-29, ill.

660 Smith, Paul J.

Craft Today USA, Organized by the American Craft Museum, New York, New York; A Cultural Presentation of the United States of America through the United States Information Agency, Arts America . . .
New York: The American Craft Museum, [1993], 119 pp., ill.
Press releases, reviews, etc., from the European tour, 1989-1993.

661 Sneddon, Luanne

"America Under Glass: The Art of Milton Bond"
Heritage, The Magazine of the New York State Historical Association, v. 9, no. 2, Winter 1993, pp. 18-24, ill.
Folk artist uses reverse painting on glass technique.

662 Snoep, Agnes

"Atelierbezoek Felicitas Engels"
Bulletin Vereniging van Vrienden van Modern Glas, no. 2, 1993, p. 17, ill.

663 Soléau, Antje

"Vielfalt mit Tücken Manu factum '93"
Kunsth Handwerk, no. 3, May/June 1993, pp. 42-47, ill.
Glass by Dorothee Beckersjürgen.

664 Solis-Cohen, Lita

"Contemporary Crafts: The Canvas Is No Longer King"
Maine Antique Digest, v. 21, no. 2, Feb. 1993, pp. 13-14-E, ill.
The collecting and selling market for post-World War II glass and ceramics.

665 Sour, Annemarie

"Sprookjes, erotiek en dubbele bodems in de beelden van Simsa Cho"
Glasbulletin (formerly *Bulletin Vereniging van Vrienden van Modern Glas*), no. 3, 1993, pp. 13-15, ill.

- 666** Spinardi, Aldo
"Conclusa la mostra delle sculture in vetro di Riccardo Licata, Livio Seguso, Arno Arts, Español Viñas, Martin Bradley"
CeramicAntica, v. 3, no. 1, Jan. 1993, pp. 6-7, ill.
Exhibition in Hong Kong of glass sculpture from Murano.
- 667** Stará, Eva
"Glass Artists at Glavunion = Glaskünstler in Glavunion"
New Glass Review (Czech), v. 48, no. 1, 1993, pp. 22-23, ill.
Symposium at Teplice; work by Eliáš, Martens, Mészáros, Papais.
- 668** "Japanese Glass in Prague"
New Glass Review (Czech), v. 47, no. 11, 1992, p. 27, ill.
Exhibition of contemporary work by 19 Japanese artists.
- 669** "Via lucis"
New Glass Review (Czech), v. 48, no. 3, 1993, pp. 24-25, ill.
Sculptures by Petr Fuchs in chapel and museum, Fulnek.
- 670** Stavis, Amy
"Irish Companies: Nicholas Mosse Pottery and Jerpoint Glass"
China, Glass & Tableware, v. 111, no. 10, Oct. 1993, pp. 100-101+, ill.
- 671** "Mark Goena, Crystal Jeweler"
China, Glass & Tableware, v. 111, no. 2, Feb. 1993, pp. 6-7, ill.
Designer for Iris Arc Crystal.
- 672** Steinberg, Sheila and Dooner, Kate
Fabulous Fifties: Designs for Modern Living
Atglen, PA: Schiffer Publishing, 1993, 224 pp., ill.
Decorated drinking glasses, Higgins plate, lamps, jewelry, eyeglasses, etc.
- 673** Steir, Pat
"Mortal Elements"
Artforum, v. 31, no. 10, Summer 1993, pp. 2-3 and 86-87+, ill.
Interview with Louise Bourgeois; "Cell" sculptures with glass.
- 674** Stockholm. Danmarks Hus
Royal Copenhagen — Just Nu! (Text: Lis Granlund)
Stockholm: Danmarks Hus, 1992, 12 pp., ill. In Swedish.
Exhibition of Royal Copenhagen glass and ceramics in Stockholm.
- 675** Stockholm. Galerie Aix
Erik Höglund: Glas = Glass Works 1988-1991 (Text: Jan Torsten Ahlstrand and Björn Ranelid)
Stockholm: the gallery, 1991, 56 pp., ill. In Swedish and English.
- 676** Stockholm. Liljevalchs Konsthall
Ting Åger Rum: Nutida Svenskt konsthandverk och design, textil, glas, keramik, metall och möbler
Stockholm: Stockholms Kulturförvaltning, 1988, 96 pp., ill. In Swedish and English.
"Things around Us," modern Swedish arts, crafts, design; glass by Wärf, Borgström, Johansson, Alberius, Cyrén, etc.
- 677** Stolarski-Assael, Raquel
"Personal Mythologies, Inner Images"
The Glass Art Society Journal 1992, pp. 68-69, ill.
- 678** Stone, Graham
"Ausglass Members Show, Canberra 1993"
Ausglass Magazine, Autumn 1993, pp. 6-9, ill.
Review of Australian Association of Glass Artists exhibit.
- 679** Strandman, Pia
"The Ninth Finland Designs Exhibition"
Form-Function-Finland, no. 2, 1993, p. 56, ill.
Glassware made from recycled wine bottle necks by Jukka Isotalo.
- 680** "Two Hundred Years of Nuutajärvi Glass"
Form-Function-Finland, no. 2, 1993, pp. 72-74, ill.
Oiva and Inkeri Toikka, Markku Salo, Heikki Orvola, Kerttu Nurminen.
- 681** Strattman, Wayne
"Neon: The Glass Workshop"
Signs of the Times, v. 215, no. 12, Dec. 1993, p. 36B+, ill.
The Brooklyn, NY, facility.
- 682** Studer, Robert
"Review: Morna Tudor Turning Inside Out"
British Columbia Glass Arts Association Newsletter, v. 6, no. 2, April 1993, pp. 4-5.
- 683** *Stúdióúveg* (Text: Emöke Bodonyi) [S.I. Szentendre?]: Soós Sándor, 1993, 62 pp., ill. In Hungarian and English.
Work by 21 Hungarian artists in exhibit in Szentendre, Hungary.
- 684** Svestka, Jiri, ed.
James Turrell: Perceptual Cells
[Ostfildern-Ruit bei Stuttgart]: Edition Cantz, 1992, 98 pp., ill. In German and English.
Light displays and installations.
- 685** Synek, Miroslav
"Brave New World for Czech Glassmakers"
Glass, Monthly Journal of the European Glass Industry, v. 70, no. 8, Aug. 1993, pp. 327-329, ill.
- 686** Taeckens, Michel
"Attention fragile!"
Le Courier des Métiers d'Art, no. 123, June 1993, pp. 10-11, ill.
Contemporary French glass in exhibition at Fondation Septentrion, Marcq-en-Baroeul.
- 687** Takeda, Atsushi
"New Wave"
Neues Glas, no. 1, 1993, pp. 30-37, ill. In German and English.
Views of two Japanese contemporary glass exhibitions: Kanazawa '92 and the Exhibition of Glass Craft in Notojima.
- 688** Tampa. Contemporary Art Museum, University of South Florida
Robin Winters: Body Politic (Text: Margaret Miller)
Tampa, FL: the museum, 1993, poster with text, ill.
Exhibition includes the artist's glass.
- 689** Tapert, Annette
Swid Powell: Objects by Architects
New York: Rizzoli International, 1990, 144 pp., ill. Includes glassware.
- 690** Taragin, Davira Spiro
Contemporary Crafts and the Saxe Collection (Text: Jane Fassett Brite and others; Terry Ann R. Neff, ed.)
New York: Hudson Hills Press; Toledo, OH: Toledo Museum of Art, 1993, 216 pp., ill.
Glass, pp. 20-89. Essay by Susanne K. Frantz, "The Evolution of Studio Glass Collecting and Documentation in the United States," pp. 21-41.
- 691** Tarsitano, Debbie
"Paperweights: A Language of Flowers"
Paperweight News, v. 14, no. 1, Jan. 1993, pp. 2-3, ill.
Author's work.
- 692** Taylor, Gay LeCleire
"Bobby Banford: Wedded to Her Art"
Annual Bulletin of the Paperweight Collectors' Association, 1992, pp. 28-31, ill.
- 693** "Paperweights: A Family Affair"
Glass Collector's Digest, v. 7, no. 1, June/July 1993, pp. 30-34, ill.
Ray, Robert, and Bobby Banford.
- 694** Taylor, Simon
"Review of Exhibitions: Sari Dienes"
Art in America, v. 81, no. 5, May 1993, pp. 121-122, ill.
Pioneer of assemblage and multimedia art.
- 695** Theophilus, Jeremy
"Reviews: Glass Installations, American Craft Museum"
Crafts (U.K.), no. 124, Sept./Oct. 1993, pp. 48-49, ill.
Chao, Spera, Shaffer, Morris, Aschenbrenner, Tobin.
- 696** Thiel, Ana
"Art Glass in Mexico: Exploring New Frontiers"
The Glass Art Society Journal 1992, pp. 50-51, ill.
- 697** "G.A.S. in Mexico: What It Meant to Us"
The Glass Art Society Journal 1992, p. 116, ill.
- 698** Thompson, John E.
"A Well-Crafted Enterprise"
The Crafts Report, v. 19, no. 206, May 1993, pp. 6-7, ill.
Simon Pearce's glassworks in Quechee, VT.
- 699** Tognini, Joyce
"Garage to Glory: Glass Art Society Convention"
American Craft, v. 53, no. 4, Aug./Sept. 1993, pp. 10-12+, ill.
- 700** "Graphically Speaking"
American Craft, v. 53, no. 2, April/May 1993, pp. 10-13+, ill.
Graphic images used by craft retailers and glass galleries.

- 701** Toledo. Toledo Museum of Art
Toledo Area Artists 75th Annual Exhibition; Athena Art Society 90th Anniversary
Toledo, OH: the museum, 1993, 20 pp., ill.
Checklist includes glass by 12 artists.
- 702** Toyama. Toyama City Institute of Glass Art
Toyama City Institute of Glass Art Graduate Show 1993
Toyama, Japan: the institute, 1993, 20 pp., ill.
In Japanese and English.
- 703** Traverse City. Dennon Museum Center,
Northwestern Michigan College
Jon Kuhn: Glass (Text: Jacqueline Shinnors and
Jon Kuhn)
Traverse City, MI: the museum, 1993, [15] pp., ill.
- 704** Trenčín. Oblastná Galéria M. A.
Bazovského v Trenčíne
Súčasná československá sklenená plastika: A sklenený šperk — výber (Text: Marián
Kvasnička and Danica Lovišková)
Trenčín, Czech Republic: the gallery, 1987,
[33] pp., ill.
Glass by Cigler, Eliáš, František, Jelínek, Karel,
Matouš, Roubíček, and others.
- 705** Trubridge, David
"The Way Forward"
Craft New Zealand, no. 43, Autumn 1993,
pp. 28-31, ill.
Work by Steve Tobin.
- 706** Turner, Ralph
"Reviews: First International Glass Invitational"
Crafts (U.K.), no. 121, March/April 1993,
pp. 51-52, ill.
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- 707** Tymoski, John
"Big Orange" Rises to Illuminate the New Year"
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pp. 112-115, ill.
Miami neon.
- 708** Ueding, Cornelia
"Gitter im Glas: Glaskunst von Jörg Zimmermann"
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insert.
Sculpture by Zimmermann.
- 709** *Ulrica Hydman-Vallien* (Text: Kerstin
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[S.I.: s.n., n.d.]; (Borgholm, Sweden: Öland-
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- 710** United States. General Services
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- 711** Vacek, Milan
"Reprivatization of the Glass and Ceramics
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- 712** Václav, Šedý
"Recensioni: Il lontano è vicino"
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- 713** Van Proyen, Mark
"Puppy Love: Jeff Koons at the San Francisco
Museum of Modern Art"
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- 714** Varga, Vera
"Szeressétek Stefan Lindforst: Mozaikképek a
finn designről"
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- 715** Vašíček, Aleš
"An Interview with Stanislav Libenský and
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- 716** Vaudour, Catherine
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- 717** Växjö. Glasmuseum i Smålands Museum
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- 718** *Venezia e l'Oriente: Due culture, vetri e
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- 719** Viau, René
"Anne Deguelle: La Vérité et son double"
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- 720** Vicente Aliaga, Juan
"Reviews: Susana Solano"
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Madrid exhibit of mixed-media sculpture.
- 721** Vienna. Österreichisches Museum für
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Kiki Smith: Silent Work
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- 722** Viesnik, Peter
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Shona Firman, glass casting artist.
- 723** "Summer Glass"
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- 724** *Vito Acconci: The City Inside Us*
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- 725** Vlad, Alexandru
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- 726** Waggoner, Shawn
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SIUC's Mobile Glassblowing Unit"
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- 727** "Beadmaking II: The Wound Bead Artist"
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Frederick Birkhill, Alice Zimmerman.
- 728** "Lewis C. Wilson: From Lampworking to
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- 729** "Magic, Mythology, and Metamorphosis:
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- 730** "There Are No Rules: The Prolific Therman
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- 731** Walker, Aidan
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One Think of This Before?"
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Philippe Starck.
- 732** Wallerius, Inga
"Färghets"
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Vase by Berit Johansson.
- 733** "Hertha blå"
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Glass by Hertha Bengtson.
- 734** Warren, Julie
"Glorious Glass"
Craft New Zealand, no. 41, Spring 1992,
pp. 16-17, ill.
Ola and Marie Hoglund and their studio in New
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- 735** Washington, DC. The Corcoran Gallery of
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- 736** Washington, DC. Maurine Littleton Gallery
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- 737** *Richard Jolley*
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- 738** Waterloo. Canadian Clay and Glass Gallery
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- 739** Wax, Jack
"Reviews: The International Exhibition of Glass, Kanazawa '92"
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- 740** "Two Interviews: Pino Signoretto and Lucio Bubacco"
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- 741** Webb, Dennis
"Reproductions and Contemporary Marbles Discussed"
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- 742** Weiss, Dick
"Amos Zook: Neon Artist"
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- 743** Wellington. Wellington City Art Gallery
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- 744** *Home Made Home*
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- 745** Wickman, Kerstin
"Formnoterat: Mjukt som gelé"
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Glassware by Ann Wählström.
- 746** Wilbur, Terry
"Due Vetro: T. C. and Lin Robertson"
The Marble Connection Newsletter, v. 2, no. 3, July 1993, pp. 1-2, ill.
Bellingham, WA, studio.
- 747** "Fulton Parker Glass"
The Marble Connection Newsletter, v. 2, no. 1, Jan. 1993, p. 1, ill.
Anthony Parker, Portland, OR.
- 748** "The Old Creamery . . . and Marbles"
The Marble Connection Newsletter, v. 2, no. 2, April 1993, p. 1, ill.
David Gruenig, glassmaker and marble maker.
- 749** Williams, Howard S.
"Between Clay and Diamond"
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Review of Ann Robinson exhibit at Parnell, New Zealand.
- 750** Winter, Willem de
"Een valse unica van Chris Lebeau"
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- 751** Woudenberg, Bert
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Philippa Edwards, Simsa Cho, and others.
- 752** "Willem Heesen en vijftig jaar glas, een jubileum"
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- 754** Wreford, Don
"Gisbourne, Glass and Chaos Theory"
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- 755** Wright, Laraine
"Twenty Years of Glass Art"
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Bill Boysen and the glass program at SIUC.
- 756** Wrocław. Muzeum Narodowe
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- 757** Yamano, Hiroshi
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- 758** *Yan Zoritchak* (Collection dirigée par Michèle et Yves Di Folco)
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- 759** Yood, James
"Reviews: Italo Scanga"
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- 760** Yoriko, Mizuta
"Reviews: Ito Makoto's 'Human Being' Series"
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- 761** Young, Shylagh
"Review: Ontario/Québec Glass"
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Irene Frolic, Kevin Lockau, Carole Pilon, and others in Peterborough, Ontario, exhibit.
- 762** Zámečnicková, Dana
"Personal Mythologies: Notices from Prague"
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- 763** Zelinsky, Marilyn
"Artful Interiors"
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Architectural sculptures by Mary Kay Simoni.
- 764** "Starck Lite, Starck Brite"
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Philippe Starck lighting.
- 765** Zemánek, Jiří
"Nové práce Václava Ciglera"
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- 766** Zurich. Museum Bellerive
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International selection of glass by about 90 firms and artists.
- 767** Zynsky, Mary Ann "Toots"
"A Cultural Odyssey"
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FLAT GLASS (after 1945), including Architectural, Mosaic, Painted, and Stained Glass

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

- 768** Anonymous
"Architect-Artist Collaboration Wins International Design Award"
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Church entryway in Woodbridge, Ontario, by Sarah Hall.
- 769** "Arizona Art Glass '92"
Glass Art Magazine, v. 8, no. 4, May/June 1993, pp. 42-43, ill.
Phoenix exhibit.
- 770** "Awards"
Stained Glass Quarterly, v. 88, no. 3, Fall 1993, pp. 202-203, ill.
William Saltzman, Elizabeth Devereaux, John W. Winterich & Associates.
- 771** "Bettinger Sculpture Brings New Life to the Place des Arts"
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Sculptural skylight in Montreal quadrangle.
- 772** "Clips: Golden Doorway"
CraftNews (Ontario Crafts Council), v. 18, no. 3, July/Aug. 1993, p. 14, ill.
Toronto artist Sarah Hall receives two awards.
- 773** "Cloudy Windows Cleared for Papal Visit to Denver"
Stained Glass Quarterly, v. 88, no. 3, Fall 1993, p. 168, ill.
Restoration of the Basilica windows.
- 774** "Commissions"
American Craft, v. 53, no. 4, Aug./Sept. 1993, p. 28, ill.
Trio of windows by Grant Thomas for Buckley, WA, library.
- 775** "Commissions: Howard and Kathleen Meehan"
American Craft, v. 53, no. 6, Dec. 1993/Jan. 1994, p. 10, ill.
Sand-carved and reverse-painted lintel.
- 776** "Commissions: Linda Lichtman"
American Craft, v. 53, no. 6, Dec. 1993/Jan. 1994, p. 11, ill.
Panels in the Harvard Medical School Library.
- 777** "Exhibitions: Konrad Vetter"
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- 778** "How Safe Is Stained Glass?"
Glass Age, v. 36, no. 7, July 1993, p. 18, ill.
Brian Clarke's atria and roofs in Oldham, and issue of safety of overhead glazing.
- 779** "Interrupted Waterfall"
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Rochester, NY, window by Ellen Mandelbaum.
- 780** "Look Around . . . at Modern Stained Glass"
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- Work by Brian Clarke, John Hardman Studios, and Maria McClafferty.
- 781** "Look Into It"
Stained Glass Quarterly, v. 88, no. 1, Spring 1993, pp. 26-29, ill.
California library window by Pamela Mengers Hodges.
- 782** "Making Something Special"
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Decorative glass studios at Solaglas mirrors.
- 783** "Mosaicists Hold International Conference in St. Petersburg"
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- 784** "Un Mur de lumière à Vignacourt"
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Stained glass panels by Claude Barre for school.
- 785** "New Glass Graces a Historic New York Skyscraper"
Stained Glass Quarterly, v. 88, no. 2, Summer 1993, pp. 128-129, ill.
Ed Carpenter's leaded glass screens.
- 786** "New on Exhibit: J. Kenneth Leap, Folding Screen"
The Journal, a Newsletter for Friends of Wheaton Cultural Alliance, v. 16, no. 3, Summer 1993, p. 3, ill.
- 787** "New Work"
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J. St. Clair Forde, T. Chevauché, N. Bechgaard, C. Durant, J. K. Clark, F. Rapport, Bronson Shaw.
- 788** "Profile: J. Piercey Studios, Inc., Orlando, Florida"
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- 789** "Showcase"
Glass Art Magazine, v. 8, no. 4, May/June 1993, p. 52, ill.
Mosaic by G. Paul Lucas, sandblasted panel by Barry Hood.
- 790** "Showcase"
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Stained glass panels by Sarah Hall.
- 791** "Spain, Germany and Finland Scoop Top 'Bauhaus' Prizes"
Glass, Monthly Journal of the European Glass Industry, v. 70, no. 10, Oct. 1993, p. 426.
Student architectural competition sponsored by Pilkington Europe.
- 792** "St. Michael's Episcopal Church Windows"
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60 windows built by the congregation.
- 793** "Summer 1993 SGAA Annual Conference"
Stained Glass Quarterly, v. 88, no. 3, Fall 1993, pp. 192-196, ill.
Work from the Associates' Show illustrated.
- 794** "Windows of Opportunity"
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Kiln-formed glass doors, panels, sculptures by Stephen Knapp.
- 795** "1992 IFRAA Award Winner"
Stained Glass Quarterly, v. 88, no. 1, Spring 1993, pp. 40-41, ill.
Set of five windows for temple in Washington, DC, by Jeff G. Smith.
- 796** Alfred Manessier: *Les vitraux = Die Glasmalereien*
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- 797** Andréani, Carole
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- 798** Balabanoff, Doreen
"Conferences: Environmental Glass"
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Review of conference at Corning, NY.
- 799** "In Review: Exhibition at International Environmental Glass Conference, Corning, NY"
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- 800** Bäte, Ulrich
"Die Qualität schulischer Leistungen"
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Student work in stained glass.
- 801** "Schliff in der gebogenen Scheibe"
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Decorated flat glass by Glaskunst Kremer, Gevelsberg.
- 802** Beeh-Lustenberger, Suzanne
"Exhibitions: Alfred Manessier"
Neues Glas, no. 1, 1993, p. 54, ill. In German.
- 803** Bettinger, Claude
"Reflections on the Work of Creation"
Leadline Magazine 1992 (Artists in Stained Glass, Toronto), pp. 33-34, ill. In French and English.
Author's work.
- 804** Betz, Gert
"Eine Institution wächst in Dimensionen"
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Centre International du Vitrail in Chartres.

- 805** Bishop, David H.
"The Church of England Today: The Creative Artist and the Church, Signs and Symbols"
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Reappraisal of religious iconography.
- 806** Blanco, Margarita
"El Gaucho, a Mexican Restaurant with Argentinean Images"
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- 807** Bradford, Kathy
"The Music of the Spheres"
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Panel by author for Colorado home.
- 808** Brathwaite, Stephen
"The Medici's Are Dead: The Democratization of Art Selection for Public Work"
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- 809** Buckley, Christopher
"She Does Windows"
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Cynthia Becton of Richardson Glass Studio.
- 810** Buffalo. Burchfield Art Center
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Panel by Bruce Kozma.
- 811** Carnegie Institute Galleries
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"Pietà" panel by Helen Carew, now in The Corning Museum of Glass.
- 812** Castres. Musée Goya
Lumière: Vitraux et retables de Didier Gallet
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- 813** *Une Chanson pour Marie*
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Glass by Gabriel Loire in Épinal church.
- 814** Cotton, Belinda
"A Bagful of Conflicts"
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Exhibit with stained glass by Jeffrey Hamilton.
- 815** Crisdale, Stephen and Mansell, Dianne
"Portfolio"
Craft Arts International (Sydney), no. 28, 1993, p. 87, ill.
Authors' stained glass lamps, jewelry, etc.
- 816** de Lavergne, Sabine
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Chroniques d'Art Sacré, no. 30, Summer 1992, pp. 2-8, ill.
- 817** Debuyst, Frédéric
L'Art chrétien contemporain, de 1962 à nos jours
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- 818** Dieppe. Château-Musée de Dieppe
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- 819** Erhard, Annegret
"Äusserste Freiheit"
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Georg Meistermann stained glass window in auction.
- 820** Femenella, Arthur J.
"The Structure of Stained Glass Windows: Fins"
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- 821** Fenton, Dan
Dan Fenton Workshops: Outlines and Terms for Sponsors
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Description of classes taught by Fenton and equipment/supplies needed.
- 822** Fernandez Castrillo, José
"Spain: Lines without Chains"
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- 823** Flachglas AG
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- 824** Fleck, Robert
"Chartres: Alfred Manessier"
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Exhibition of Manessier's work at the Centre International du Vitrail.
- 825** Fogarty, Trish
"Skylight Renovation Returns Guggenheim Museum to Frank Lloyd Wright's Original Design"
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- 826** Gabaldo, Virginia
"Artistic Use of Dichroic"
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Author's work.
- 827** Gable, Cate
"In Pursuit of Light: The Zen Graffiti of Robert Kehlmann"
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- 828** Gal, Régis
"Trames et grisailles: Jean Dominique Fleury"
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- 829** Gomersall, Amica
"The Resonance of Color"
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- 830** Graef, Allen H.
"Dichroics and Glass Art"
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Work by James Novak, Toland Sand, Manners, Adorno, James Carpenter, Clements, and others.
- 831** Grandidier, Daniel
"Acquisitions: Travaux préparatoires pour les vitraux de la cathédrale de Saint-Dié-des-Vosges"
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- 832** Grenon, Ariane
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- 833** "La Légende du Xle"
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Stained glass panel by Jean Villette.
- 834** Haufschild, Lutz
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- 835** "Glass and the Media: A Story of Ignorance and Innuendo"
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- 836** "Poetry, Fish and Light: The New Work of Ed Carpenter"
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- 837** Herne. Emschertal Museum
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- 838** Hickey, Gloria
"Color, Order & Love — The Paradoxical Work of Lutz Haufschild"
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- 839** Hinz, Phyllis
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Waterloo facility nears completion.
- 840** Hoover, Richard
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- 841** Husted, Al
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- 985** Tape 9: *Sweating with the Oldies: Rediscovering the Manufacturing Processes of Historic Blown Glass Drinking Vessels*, by Bill Gudenrath. 60 min., sound, color.
- 986** Tape 10: *Glassblowing Demonstration*, by Bill Gudenrath. 90 min., sound, color.
- 987** *Expanded Introduction to Stained Glass Painting, with Richard Millard*
Vidreaux Productions, 1992
255 min. (4 tapes), sound, color.
- 988** *Fulton Parker Glass Marble Catalog, 1993*
Anthony Parker/Fulton Parker Glass, 1993
80 min., sound, color.
- 989** *Fused Glass Mask Making by James Schell*
1993?
5 min., sound, color.
- 990** *Glass Art Association of Canada Conference 1992*
Hungry Eye Productions, 1992
75 min., sound, color.
- 991** *Glass Art Society 1993 Conference*
Glass Art Society, 1993
14 hours (7 tapes), sound, color.
- 992** *Glass Bead Making*
Crystal Myths, 1993
80 min., sound, color.
Lewis C. Wilson.
- 993** *Glass Blower: Matthew Buechner*
Telltale Videos, 1993
9 min., sound, color.
- 994** *Goblet Artistry*
Jerry Raphael, 1993
9 min., sound, color.
Melanie Guernsey.
- 995** *Heart of Glass*
Werner Herzog, 1974
93 min., sound, color.
- 996** *International Conference on Environmental Glass:*
1989, no. 1010: Albinas Elskus
60 min., sound, color.
- 997** *It's Functional, It's Art*
Jerry Raphael, 1993
18 min., sound, color.
Dave Leppla.
- 998** *Kiln-Fired Glass, Updated*
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50 min., sound, color.
- 999** *Lampwork Beads I*
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- 1000** *Lampwork Beads II*
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90 min., sound, color.
- 1001** *Paul Ysart Exhibition and Paperweight Restoration*
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- 1002** *Pelleas and Melisande*
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14 min., sound, color.
Dale Chihuly.
- 1003** *Sari Dienes: Empress of the Sands of Reason*
Richard Raderman, 1986
27 min., sound, color.
- 1004** *Stanislav Libenský*
Česka Televisi, 1993
15 min., sound, color.
- 1005** *Ursula Huth and Sibylle Peretti at the Miller Gallery*
Miller Gallery, 1992
18 min., sound, color.
- 1006** *Les Vitraux de Fribourg*
Imasud, 1993
26 min., sound, color.
Alfred Manessier.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES

AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

This is a *subject* index to the "Bibliography" of *New Glass Review 15*. The numbers following the names below are keyed to the numbers preceding the individual "Bibliography" entries in which these persons and places are discussed.

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