

# NewGlass Review 30



The Corning Museum of Glass

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The Corning Museum of Glass  
Corning, New York  
2009

Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2007, and October 1, 2008.

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## To Our Readers

In 2008, more than 6,000 copies of the *New Glass Review* 30 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 1,047 individuals and companies from 44 countries submitted 2,974 digital images. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All images submitted to *New Glass Review* are retained in the Rakow Research Library, where they may be viewed by the public. Copies of *New Glass Review* 22 (2001), 24 (2003), 25 (2004), 26 (2005), 27 (2006), 28 (2007), and 29 (2008) are still available from the Corning Museum's GlassMarket, which can also supply all back issues of the *Review* in black-and-white microfiche.

The Museum thanks all of the artists and designers who submitted their images to *New Glass Review* for consideration, and guest jurors Rachel Berwick, Mieke Groot, and Dante Marioni. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Christy Cook, Andrew Fortune, Vanessa Karaçuha, Uta M. Klotz, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Monica Rumsey, Jacolyn Saunders, Melissa White, Nicholas Williams, and Violet Wilson.

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Cover: *North Sea Waves*  
**Zora Palová** (Slovak, b. 1947)  
Slovakia, Bratislava, 2008  
Mold-melted glass, ground, polished  
H. 190.5 cm, W. 39 cm, D. 28.5 cm  
*The Corning Museum of Glass* (2008.3.41, the 23rd Rakow Commission)

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# Artists and Objects



## 1. Leo Aerts

Belgium

*Curva*

Glass, wood

H. 61 cm, W. 160 cm, D. 40 cm

Photo: Lieven Herreman

*RB, MG, DM*



## 2. Mark Angus

British, working in Germany

*Diver*

Float glass, acid-etched, silver-stained, enameled

H. 80 cm, W. 60 cm

*MG*



**3. Rebecca Arday**

United States

*Ocular*

Hot-worked glass, acid-etched, *pâte de verre*; sterling silver compact, mixed media

H. 48.3 cm, Diam. 16.5 cm

*RB, DM, TO*



**4. Vladimír Bachorik**  
Czech Republic  
*Lighthouse*  
Mold-melted glass  
H. 52 cm, W. 37 cm, D. 21 cm  
MG, TO



**5. Netta Bacon**  
Israel  
Untitled III (detail)  
*Pâte de verre*, print  
H. 28 cm, W. 20 cm  
TO

**6. Cali Balles and Don MacLennan**  
Canada  
*Shadows, Installation*  
at 401 Richmond Street West, Toronto  
Blown glass, lighting  
Largest sphere: H. 66 cm, Diam. 36 cm  
DM, TO



**7. Susan Balshor**  
United States  
*Auntie (detail)*  
*Pâte de verre*  
H. 10 cm, W. 12.5 cm, D. 5 cm  
DM, TO





**8. Clare Belfrage**

Australia

*Leaf Circuitry Group*

Blown glass, cane drawing, acid-etched

Tallest: H. 49.5 cm, W. 20 cm, D. 8 cm

Photo: Grant Hancock

*DM, TO*



**9. Cristiano Bianchin**

Italy

*Unstable, Container*

Blown glass, stippled, ground;  
metal inclusions

H. 22 cm, Diam. 31 cm

Photo: Francesco Barasciutti

*MG*



**10. Annette Blair**

Australia

*127,628 Cups of Tea*

Blown glass, enameled; pencil

H. 34 cm, W. 59 cm, D. 11 cm

Photo: Michael Haines

TO



**11. Sarah Blood**

United Kingdom

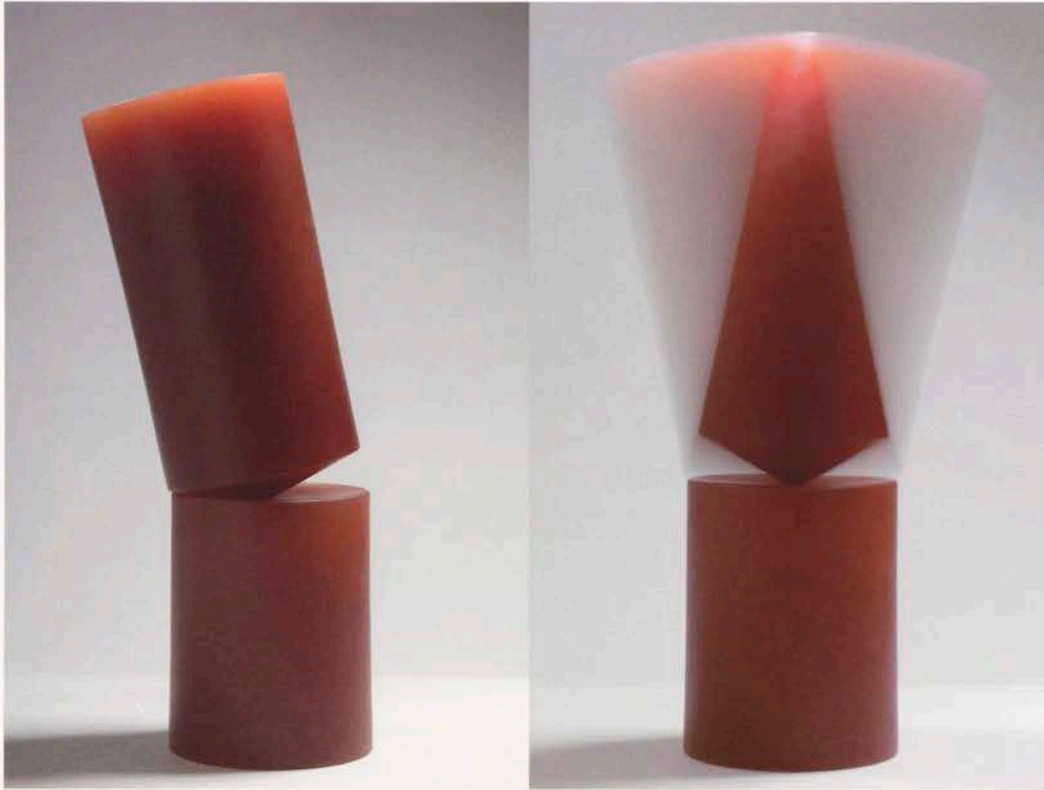
*Object Specific*

Flameworked glass, neon; found Chinese bench

H. 109 cm, W. 54 cm, D. 31.5 cm

Photo: Ester Segarra

DM, TO



**12. Heike Brachlow**  
German, working  
in the United Kingdom  
*Waiting VI*  
Kiln-cast glass  
H. 57 cm, Diam. 17 cm  
Photo: Ester Segarra  
MB, TO

**13. Lee Brogan**  
New Zealand  
*Bombora*  
*Pâte de verre*  
H. 20 cm, W. 22 cm, D. 29 cm  
RB



**14. Nichola Burns**

United Kingdom

*Tribal in White I & II*

Blown glass

Taller: H. 34 cm, W. 23 cm, D. 22 cm

Photo: Fin MacRae

TO



**15. Ned Cantrell**

British, working in Denmark

*Hot Rocket*

Blown glass, Graal technique

H. 28 cm, W. 45 cm, D. 19 cm

DM



**16. Sydney Cash**

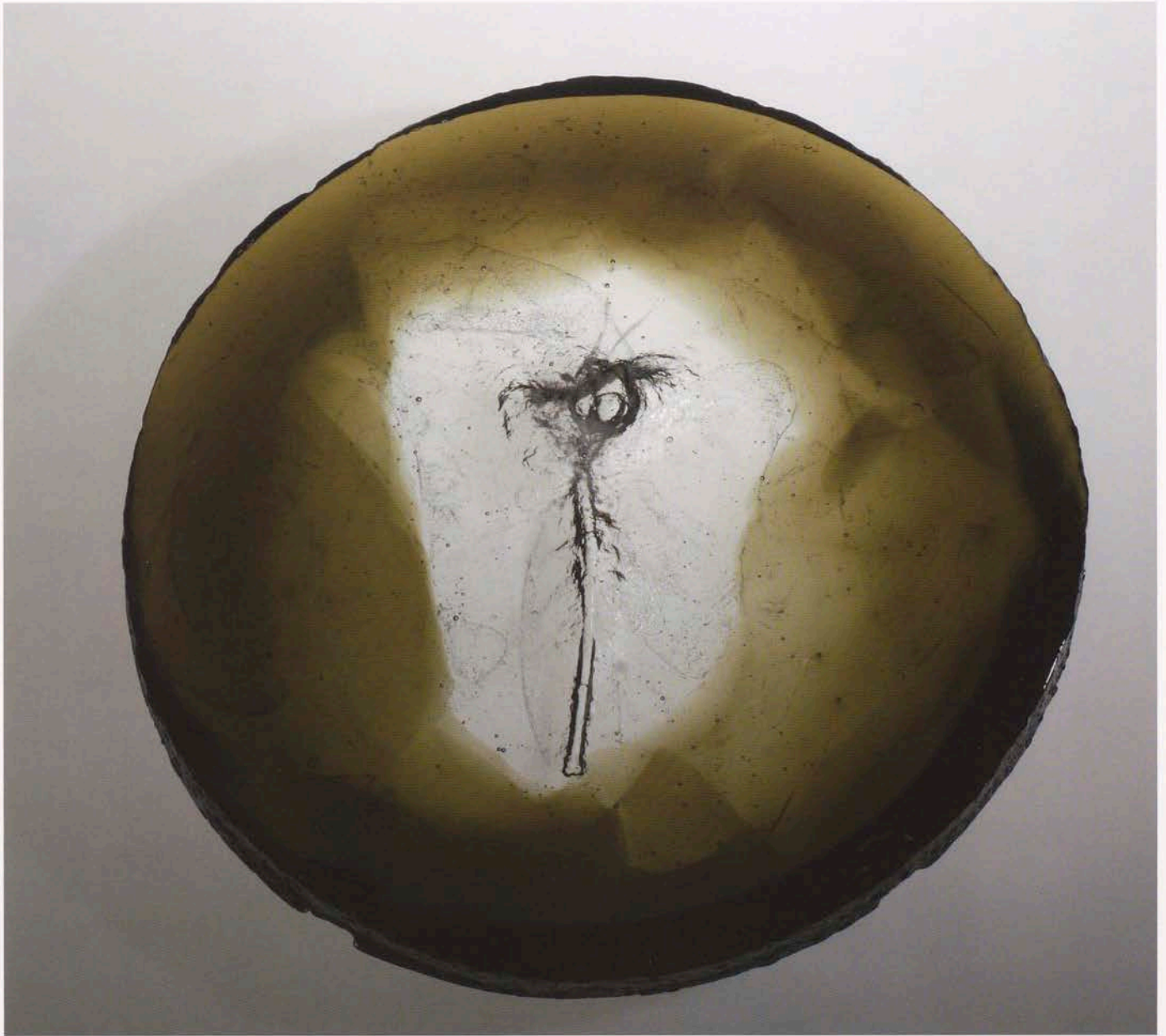
United States

*Pocahontas*

Laminated glass, copper, silver, light

H. 262 cm, W. 91 cm, D. 15 cm

*RB, MG, TO*



**17. Xiang Cheng**

China

*Chinese Scenery – Lost Flower (Autumn)*

Cast glass (lost wax)

H. 5 cm, Diam. 31 cm

Photo: Jin Siyuan

RB, TO



**18. Debora Coombs**

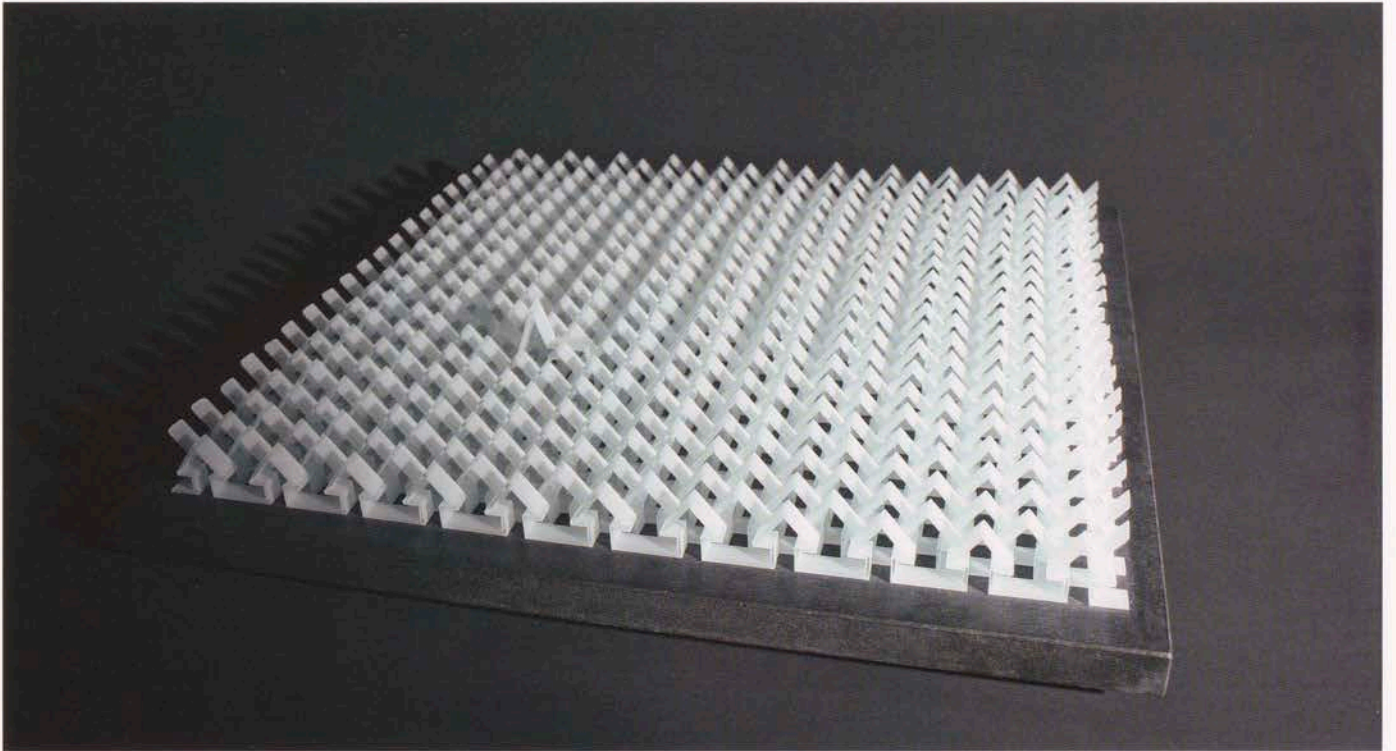
British, working in the United States

*Bird in Hand*

Stained glass, painted, silver-stained, leaded

H. 40 cm, W. 40 cm

MG, TO



**19. Vanessa Cutler**

United Kingdom

*Suburbia*

Glass, waterjet-cut; granite

H. 7 cm, W. 64 cm, D. 64 cm

Photo: Scott Chaseling

RB, MG



**20. Franco Deboni**

Italy

*Moon*

Blown glass

H. 32 cm, Diam. 30 cm

Photo: Otello Bellamio

TO





**21. Tim Edwards**

Australia

Untitled

Hot-worked glass, wheel-cut; wood

H. 38 cm, W. 54 cm, D. 12 cm

Photo: Grant Hancock

DM



**22. Joe Feddersen**

United States (Colville Confederated Tribes)

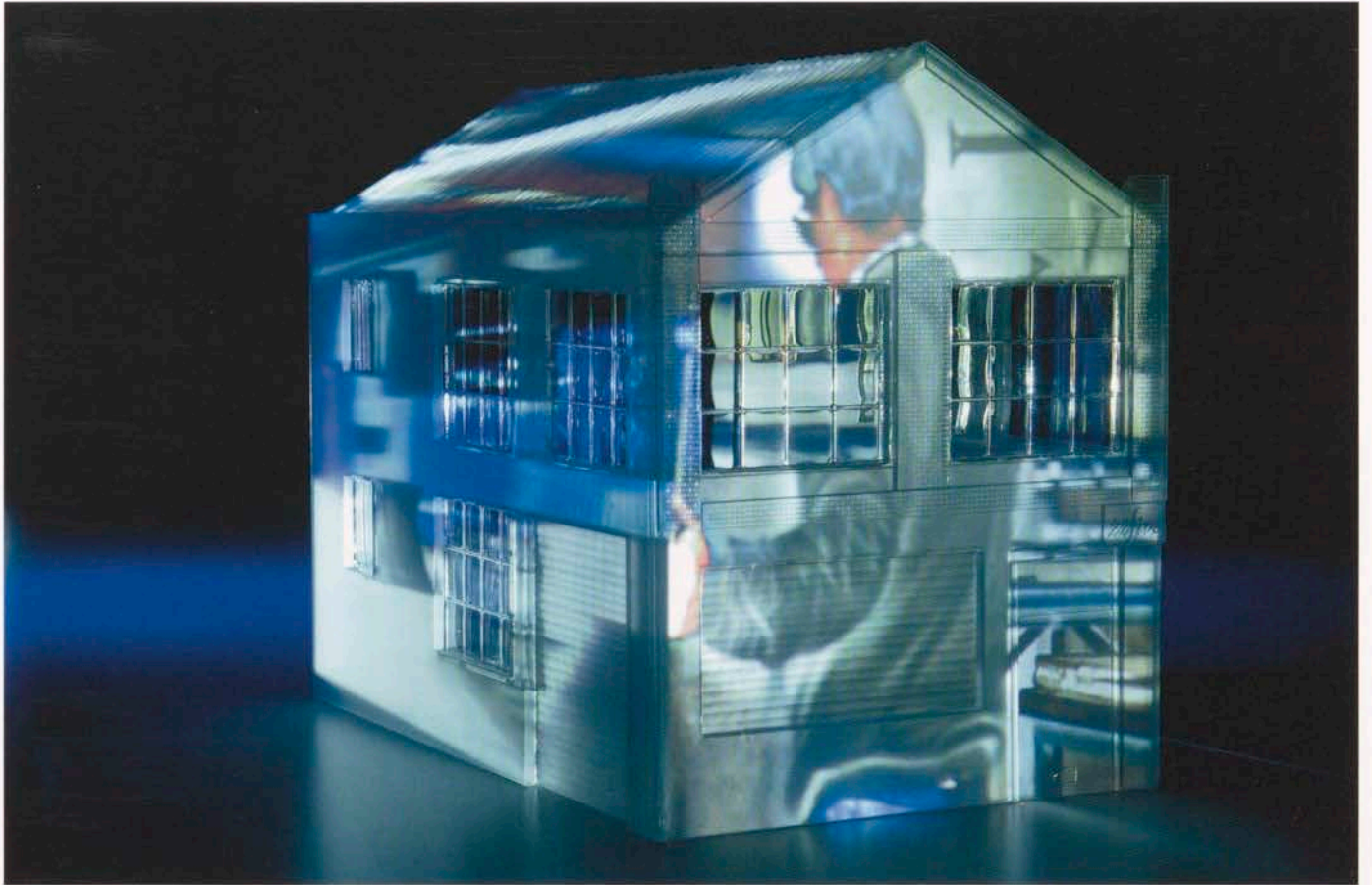
*Urban Vernacular: Cul de Sac*

Blown glass, silvered, enameled

H. 44.5 cm, W. 38 cm, D. 25.5 cm

Photo: Bill Bachhuber

DM, TO



**23. Deirdre Feeney**

Irish, working in Australia

*I Thought I Saw You There Again*

Kiln-cast glass, cold-worked; video projection

H. 24.4 cm, W. 18.4 cm, D. 30 cm

Photo: David McArthur

RB, MG, TO



**24. Donald Friedlich**

United States

*Aqua Series Brooch*

Press-molded glass, cold-worked

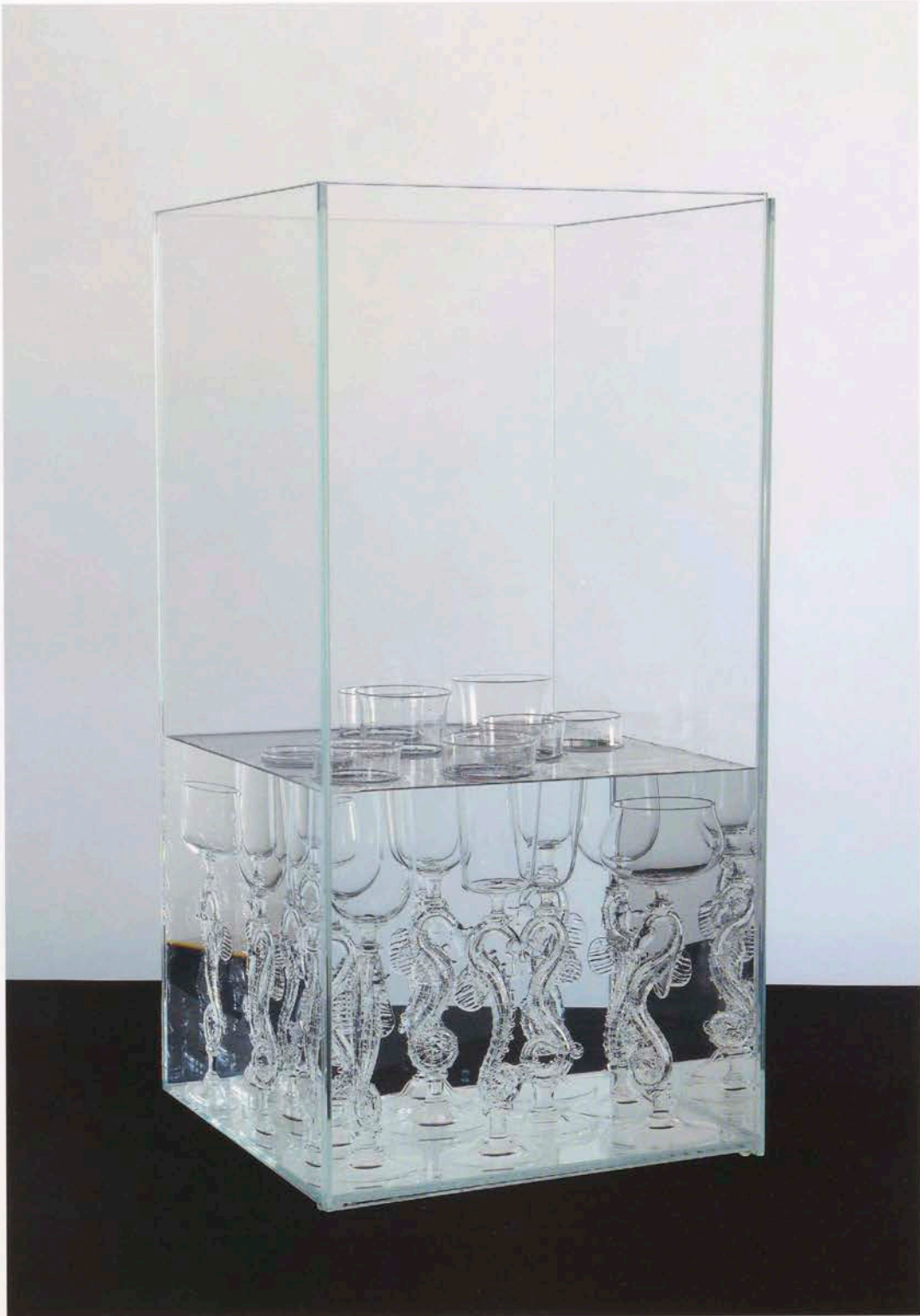
H. 6.7 cm, W. 8 cm, D. 1.2 cm

Photo: James Beards

DM



**25. Mel George**  
Australian, working in the United States  
*Colour Fields (Portland, USA) – Polaroid Series*  
Kiln-formed glass  
H. 24 cm, W. 19 cm  
Photo: Paul Foster  
MG, DM, TO



**26. Katherine Gray**  
United States  
*Acqua Alta*  
Blown glass, water  
H. 77 cm, W. 30 cm, D. 30 cm  
Photo: Victor Bracke  
*RB, DM, TO*

**27. Virginia Griswold**

United States

*Sunflower*

Glass, porcelain

H. 7.6 cm, W. 14 cm, D. 16.5 cm

Photo: Steve Barall

RB, MG, TO



**28. Hiroshi Hamadate**

Japan

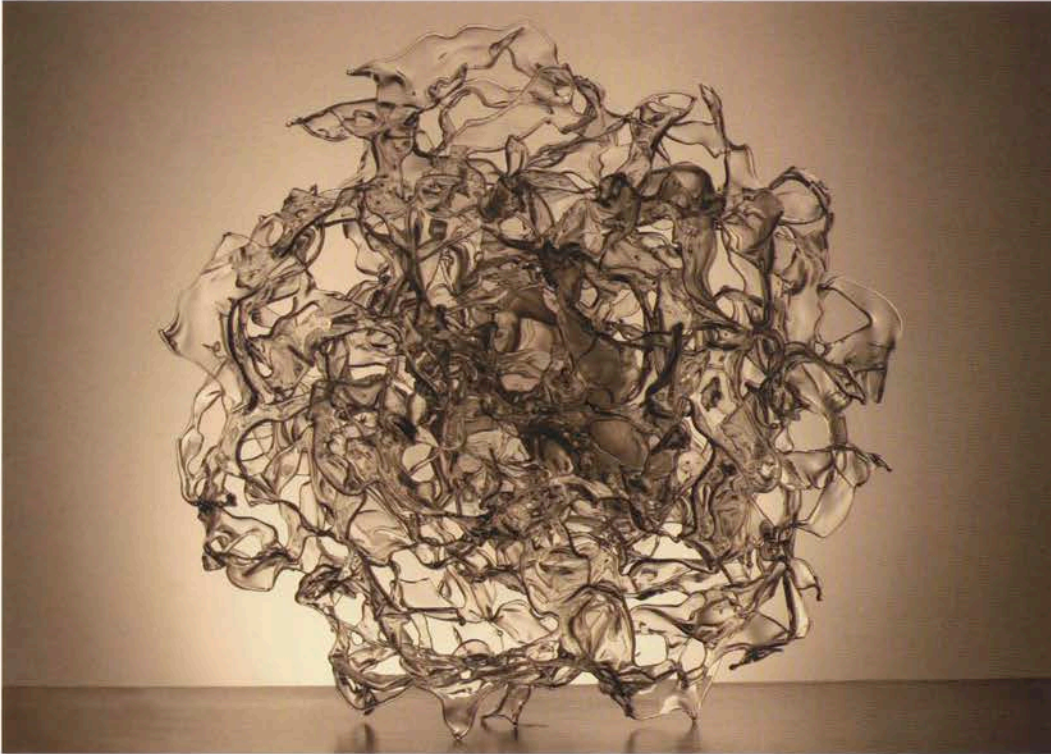
*Earth*

Kiln-formed glass

H. 12.5 cm, Diam. 57 cm

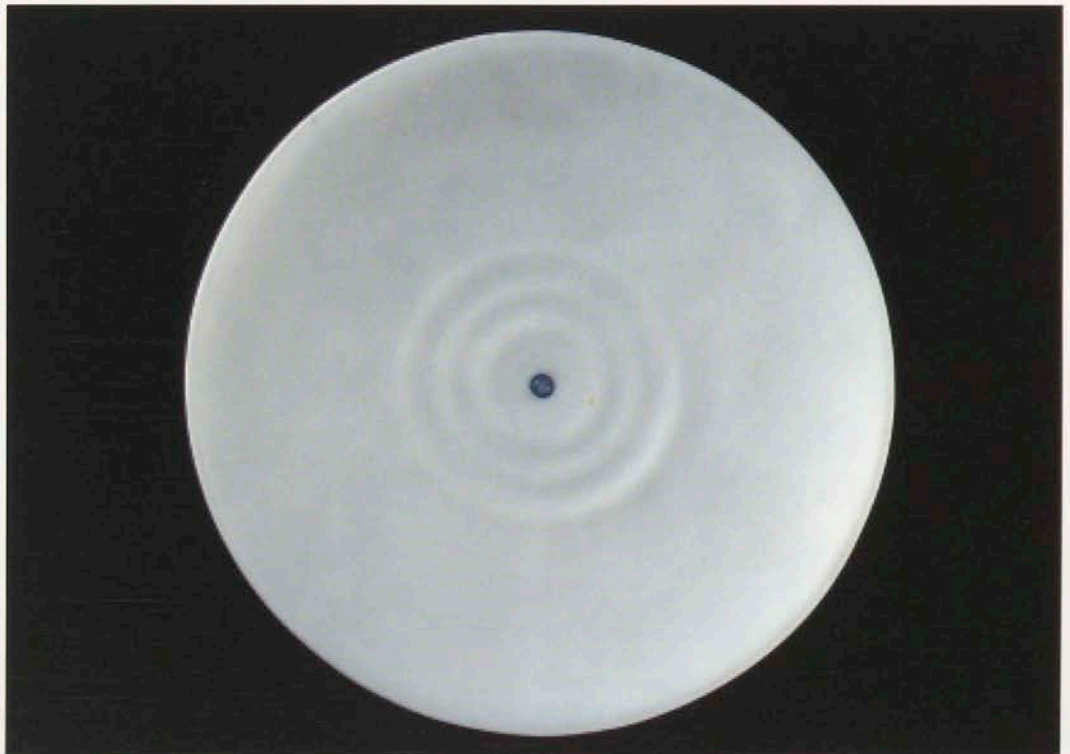
TO



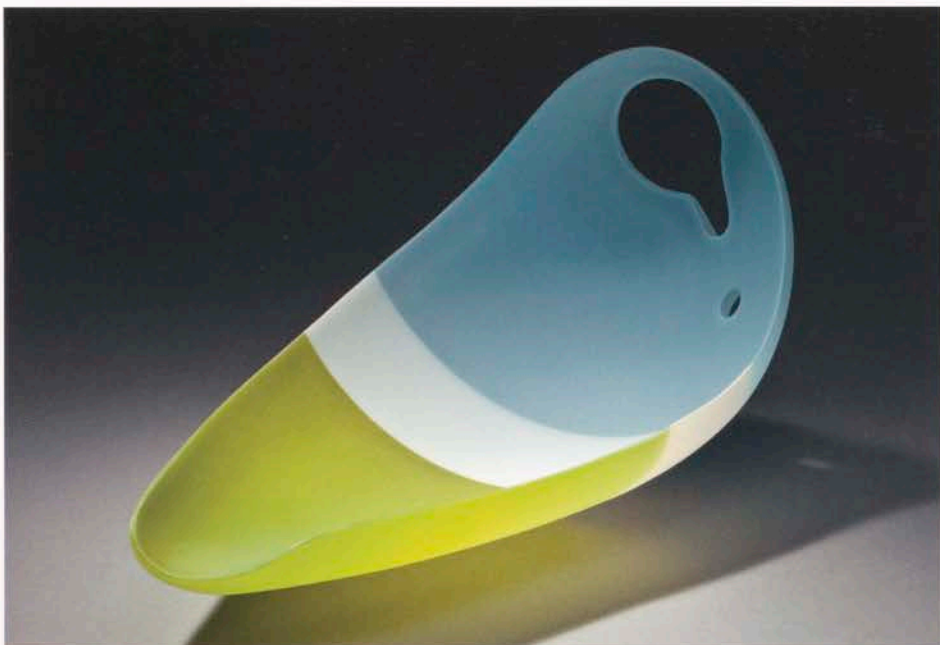


**29. Jin Won Han**  
Korean, working in Canada  
*Sphere 1*  
Flameworked borosilicate glass  
Diam. 35 cm  
RB, TO

**30. Derise Hemmes**  
Australia  
*Inheritance 2*  
Kiln-formed glass  
H. 5 cm, Diam. 42 cm  
Photo: M. Kluvanek  
MG, TO

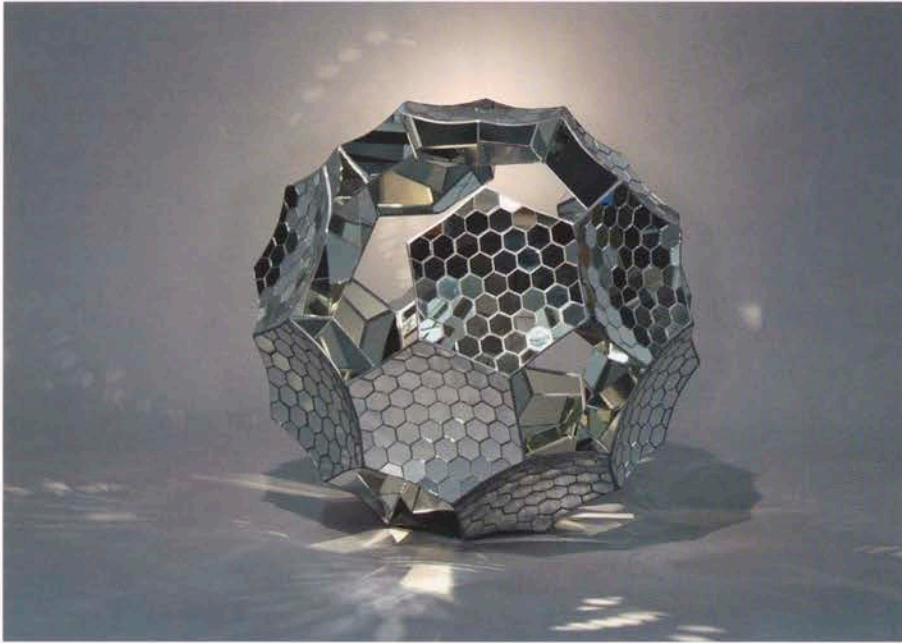


**31. Michael Hernandez**  
United States  
*Sarif*  
Blown glass, cut  
H. 16 cm, W. 36 cm, D. 9 cm  
Photo: John Lucas  
*DM*



**32. Martin Hlubuček**  
Czech Republic  
*Dekadence*  
Mold-melted glass  
H. 21 cm, W. 40 cm, D. 35 cm  
Photo: Jaroslav Kvíz  
*MG, TO*





**33. Jin Hongo**

Japan

*Fragments*

Mirror, glue

H. 90 cm, Diam. 95 cm

RB, TO

**34. Deborah Horrell**

United States

*Hover*

*Pâte de verre*

H. 33 cm, W. 41 cm, D. 25 cm

Photo: Paul Foster

MG, TO







**35. Charlotte Hughes-Martin**  
United Kingdom  
*1 in 50*  
Glass, drilled; crystal string  
Largest: H. 32 cm, Diam. 10 cm  
Photo: Northlight Photography  
TO



**36. Mark Hursty**  
United States  
*Jali Installation (detail)*  
Press-cast glass, steel,  
ripstop nylon, fan  
Dimensions variable  
RB, TO

**37. Michael Janis**

United States

*"The Tower" Tarot Card*

Fused glass, frit powders, steel

H. 94 cm, W. 47 cm

MG, DM, TO



**38. Ditte Johansson**

Sweden

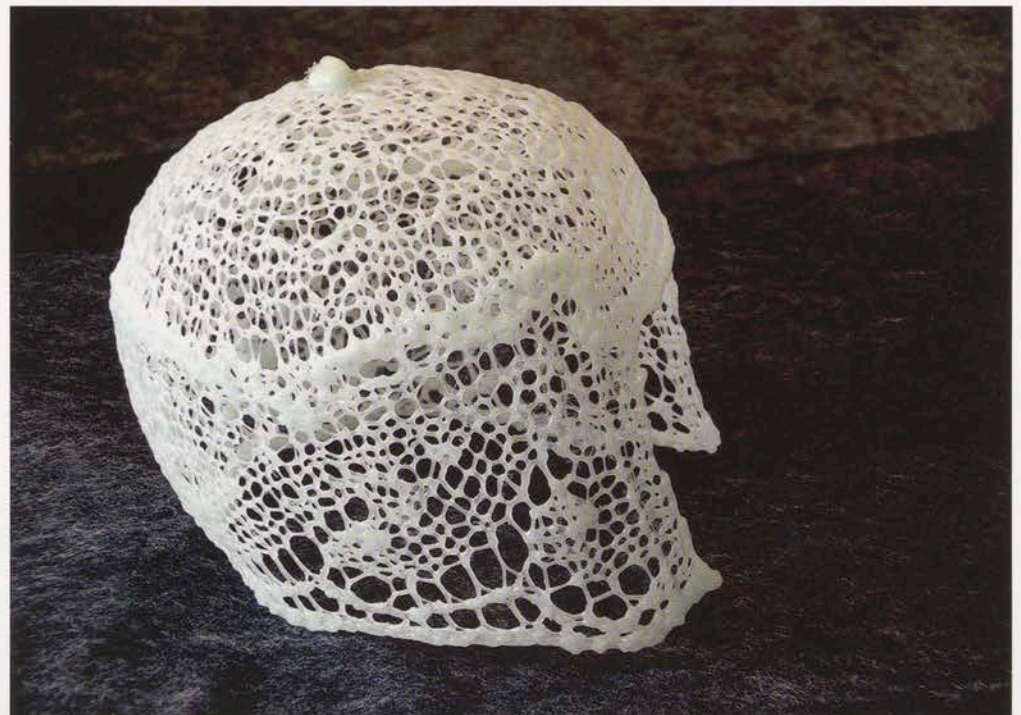
*Paused 3*

Kiln-formed glass "wool,"

knitted, fused

H. 20 cm, W. 15 cm, D. 19 cm

RB, DM



**39. Jessica Jane Julius**

United States

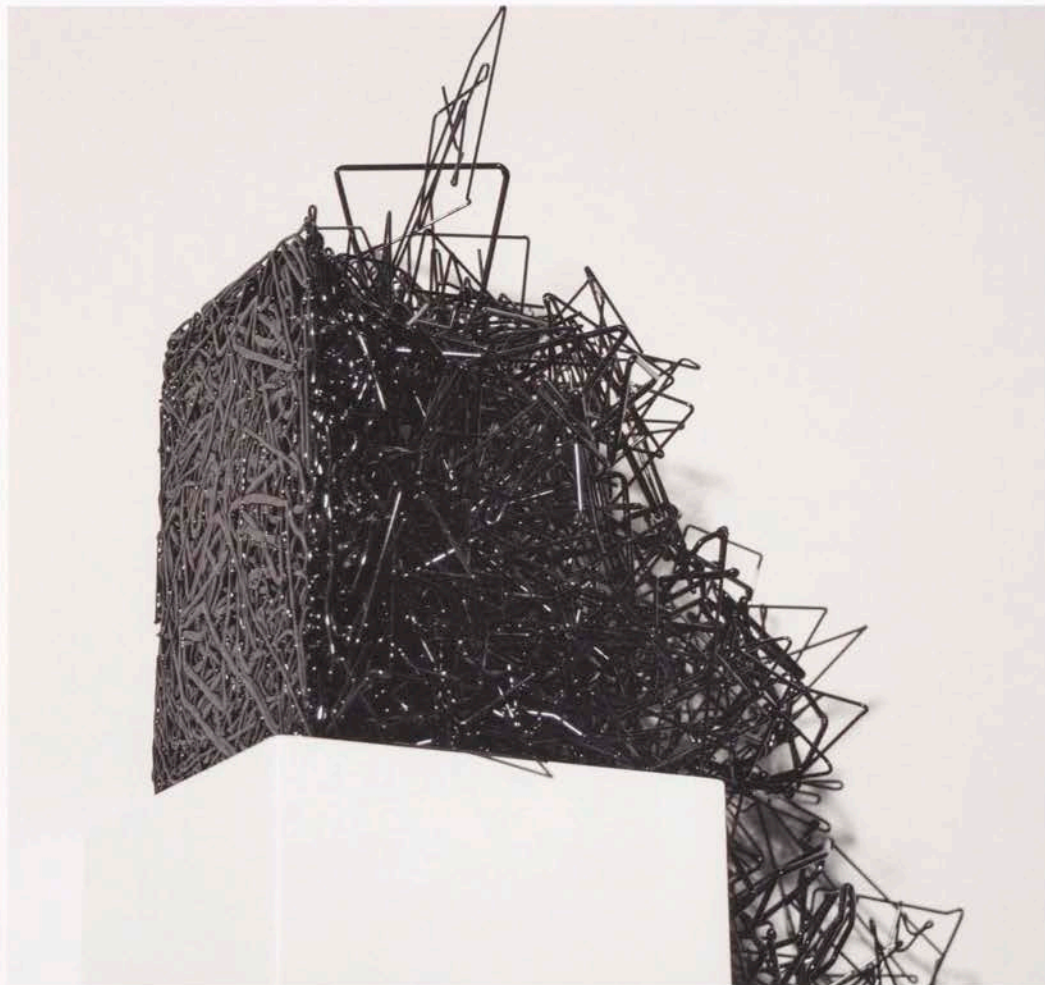
*Scribble (detail)*

Flameworked glass

H. 182 cm, W. 365 cm,

D. 152 cm

MG, TO



**40. Johanna Keimeyer**

Germany

*Botteleship*

Blown and hot-worked glass

H. 13 cm, W. 31 cm, D. 8 cm

Photo: Andreas Velten

DM



**41. Yasuko Kita**  
Japan  
*Ancient Relics 2*  
*Pâte de verre*  
H. 27 cm, Diam. 24.5 cm  
Photo: Shinji Kanemori  
TO



**42. Yoshiaki Kojiro**  
Japan  
*Naked 080904*  
Kiln-formed glass, slumped; plaster  
H. 50 cm, Diam. 60 cm  
RB, TO



**43. Heather Kraft**

United States

*A Little Movement* (detail)

Blown glass, wheel-cut

H. 46 cm, W. 56 cm, D. 8 cm

Photo: Mike Lipsett

DM

**44. Carol Lee Mei Kuen**

China

*Sending Love* (2007)

Window glass, cut, glued

H. 4 cm, W. 18 cm, D. 5 cm

Photo: Joe Chan

RB, DM, TO



**45. Jeremy Lepisto**

United States

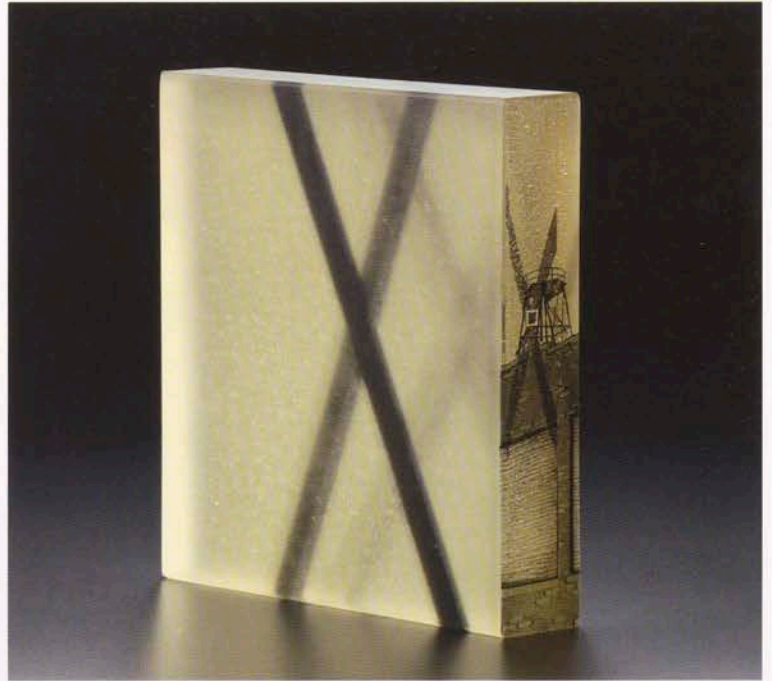
*Square Foot 06 (From the Building Block Series)*

Kiln-formed glass

H. 30.5 cm, W. 30.5 cm, D. 6.3 cm

Photo: Paul Foster

MG, TO



**46. Alicia Lomné**

United States

*Armillaria*

*Pâte de verre, wood*

H. 53.3 cm, W. 21.6 cm,

D. 11.4 cm

Photo: Michael Stadler

TO



**47. Paul Marioni**

United States

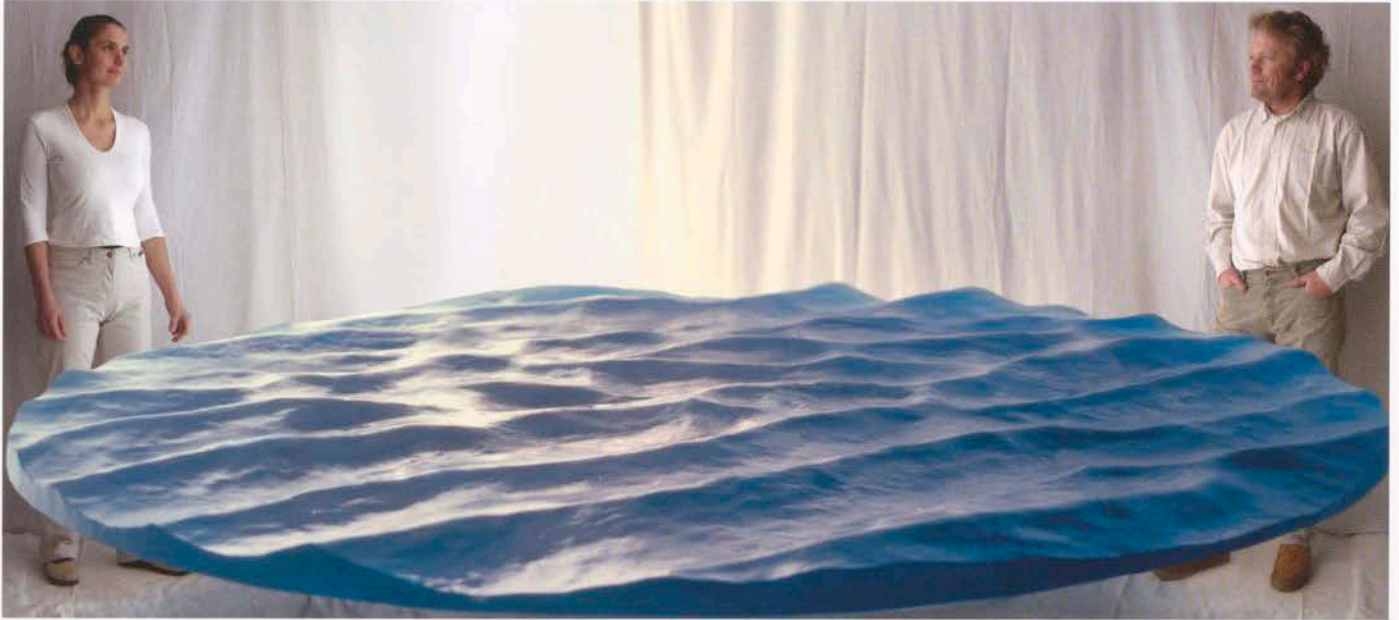
*Traveller (Kinetic)*

Cast glass

H. 15 cm, W. 58 cm, D. 21 cm

Photo: Russell Johnson

DM, TO



**48. Alena Matějková**

Czech Republic

*The Sea between Us*

Mold-melted glass

H. 20 cm, Diam. 206 cm

Photo: Lars Widenfalk and Alena Matějková

RB

**49. Brian McLaughlin**  
United States  
*That'll Do Pig . . . That'll Do*  
Pâte de verre  
H. 16 cm, W. 22 cm  
DM, TO







**50. Benjamin P. Moore and Louis Mueller**

United States

*Hopscotch*

Blown glass, powder-coated bronze

H. 84 cm, W. 71 cm, D. 8 cm

Photo: Spike Mafford

DM

**51. Ian Mowbray**

Australia

*It Went Deathly Quiet*

*Hours Ago*

*(Glass Snowdome)*

Flameworked glass,

fused, ground; water

H. 11 cm, Diam. 10 cm

Photo: David McArthur

DM, TO



**52. David Murphy and**

**Sharon McJannet**

United States and

British, working in the

United States

*Understory (Column 6)*

Stacked sheet glass,

one-inch cut tree

segments placed

between sheets

H. 229 cm, W. 122 cm,

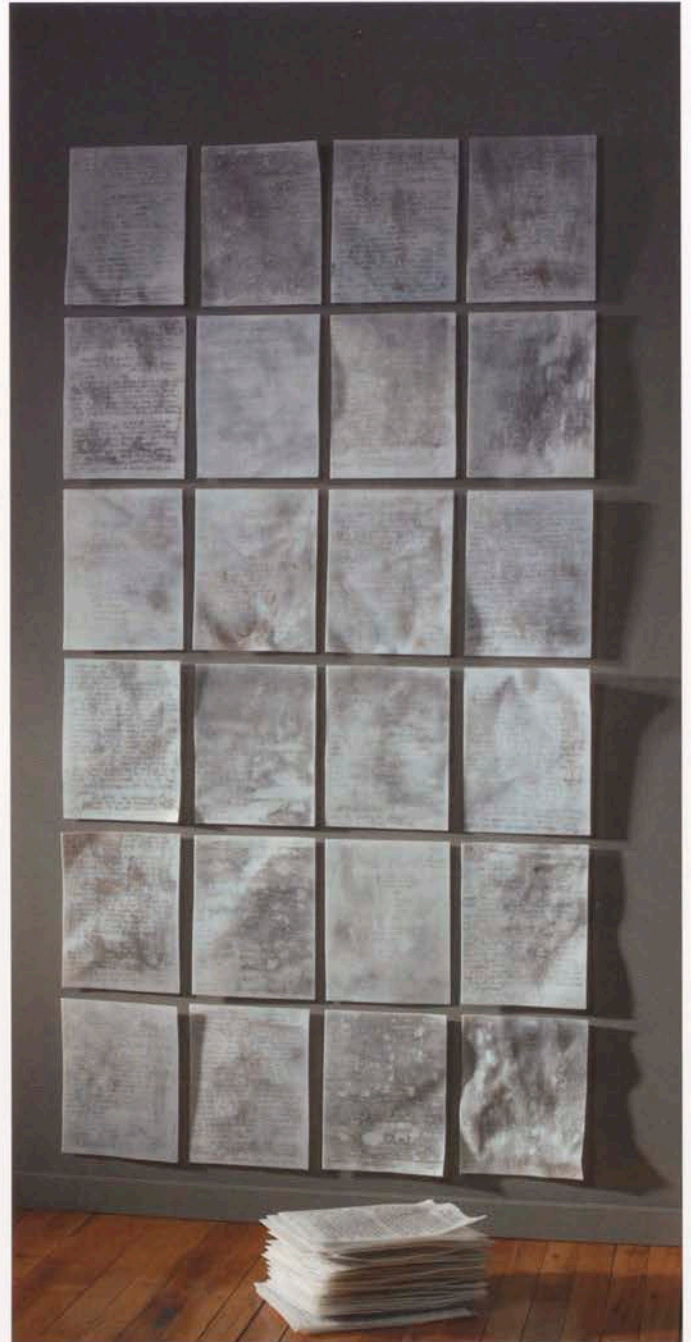
D. 122 cm

RB, TO

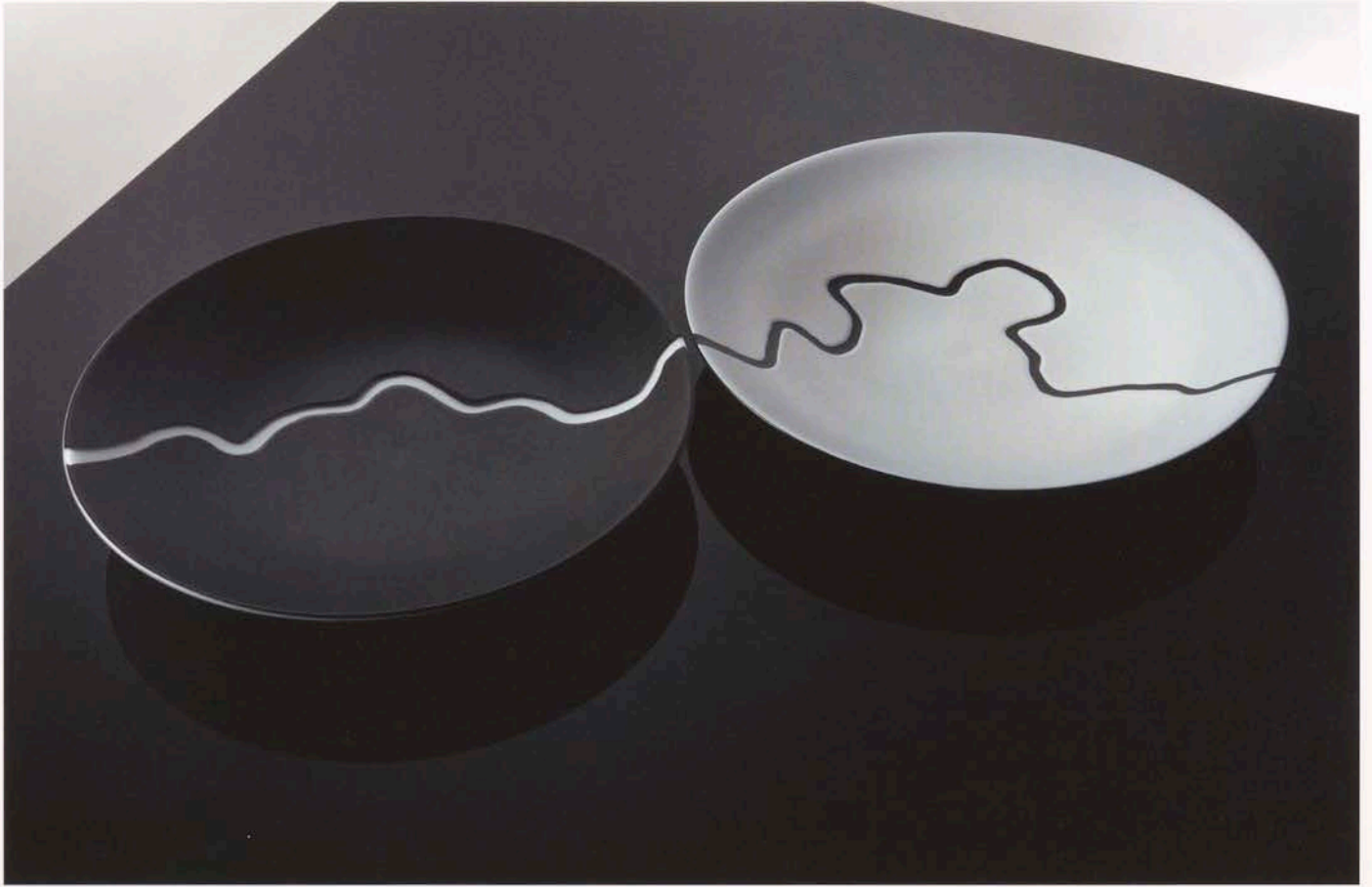




**53. Martie Negri**  
United States  
*The Harvest Vessel*  
Fused and blown glass, cold-worked  
H. 21.5 cm, Diam. 19 cm  
Photo: Nick Saraco  
TO



**54. Catharine Newell**  
United States  
*Palimpsest: Rough Draft*  
Kiln-formed glass, glass powders  
H. 176.5 cm, W. 92.7 cm, D. 45.7 cm  
Photo: Paul Foster  
TO



**55. Sean O'Neill**

United States

*Messipi*

Blown and kiln-formed glass, engraved

H. 7 cm, W. 90 cm, D. 44.5 cm

Photo: Roger Schreiber

DM

**56. Nensei M. Ozaki**

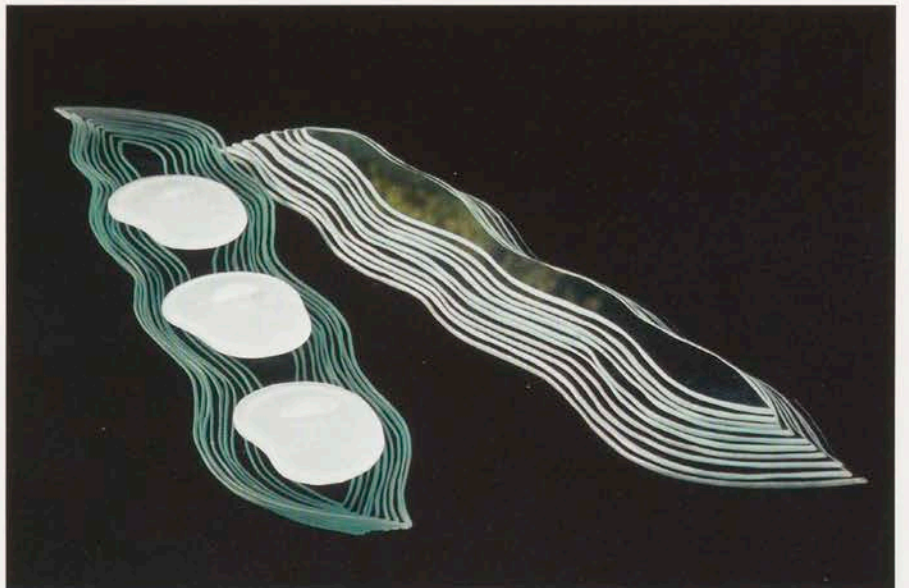
Japan

*Jellyfish and Horsebean*

Hot-worked and cast glass, fused,  
laminated

H. 15 cm, W. 92 cm, D. 20 cm

DM





**57. Andy Paiko**  
United States  
*Spinning Wheel*  
Blown glass, wood, steel  
H. 152 cm, W. 80 cm, D. 70 cm  
*RB*



**58. Dylan Palmer**

United States

*Sealed Air*

Blown glass, enameled; cardboard

H. 26 cm, W. 61 cm, D. 61 cm

*RB*

**59. Jackie Pancari**

United States

*Rising Bubbles*

Borosilicate glass, glycerin, wood, bronze

H. 45.7 cm, W. 10.1 cm, D. 12.7 cm

Photo: Brian Oglesbee

*RB, MG, TO*



**60. Matthew Perez**  
United States  
*In a Non-Linear Path*  
Cast glass, copper wire, cotton thread  
H. 92 cm, Diam. 18 cm  
Photo: Rachel Smith  
*RB, TO*

**61. Mary A. Phillips**  
United States  
*Reflecting Place 4 (St. Louis Arches)*  
Mirror, wire mesh  
H. 525 cm, W. 400 cm  
*RB, MG, DM, TO*





**62. Marc-Antony Polizzi**

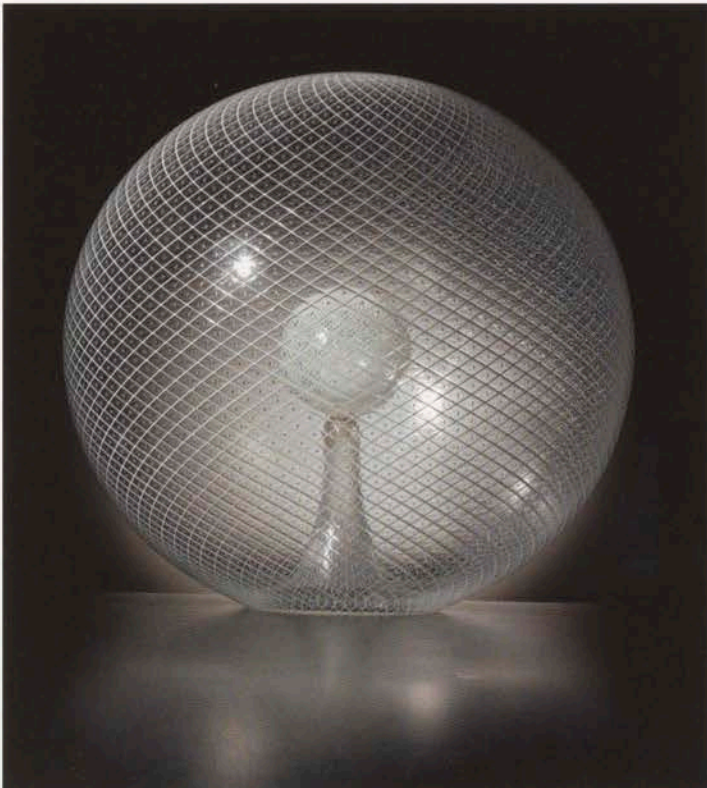
United States

*Bridge Series 3 (detail)*

Sand-cast glass, steel

H. 304.8 cm, W. 396.2 cm, D. 457.2 cm

RB



**63. Janusz Poźniak**

British, working in the United States

*Sanctuary*

Blown *reticello* glass

Diam. 38 cm

Photo: Russell Johnson

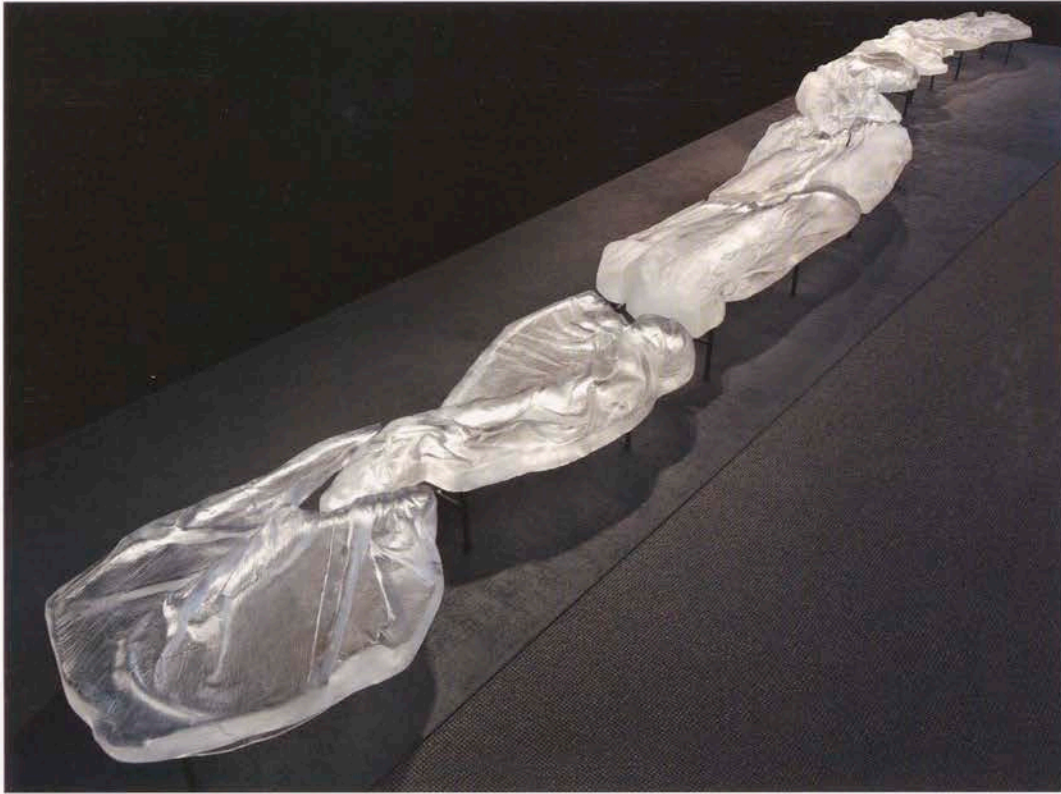
DM, TO



**64. Caroline Prisse**  
The Netherlands  
*Large Plant Machine*  
Blown glass, porcelain, rubber  
H. 300 cm, W. 400 cm, D. 40 cm  
RB, MG, TO



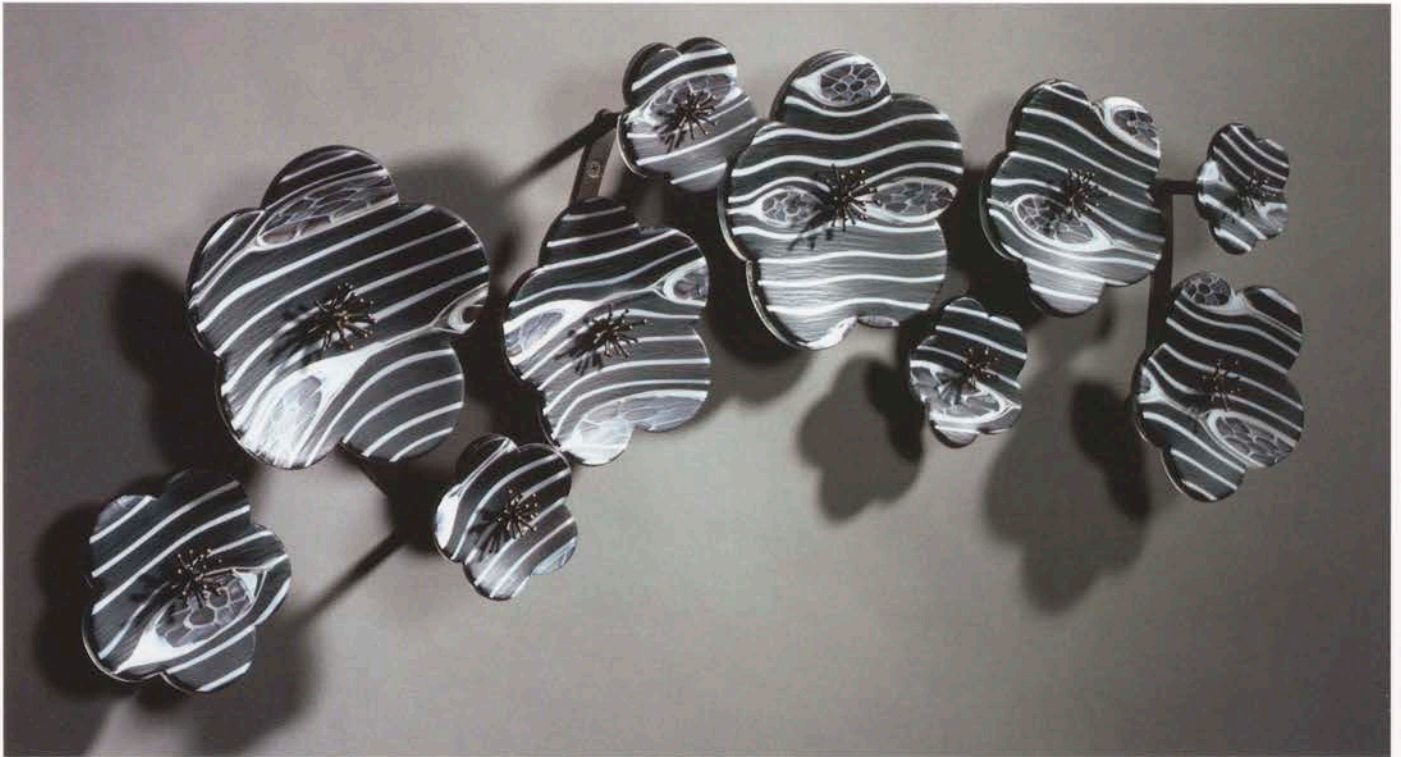
**65. Tom Prochaska**  
United States  
Untitled  
Kiln-formed glass  
H. 25.5 cm, W. 15.2 cm  
Photo: Rebekah Johnson  
TO



**66. Karen Reid**  
United States  
*Creek*  
Kiln-cast optical glass  
H. 30.5 cm, W. 122 cm,  
L. 609.6 cm  
Photo: J. W. Flipski,  
Guy Cali Associates  
RB



**67. Marie Retpen**  
Denmark  
*Still Life Melt Down – Silver and China*  
Blown glass, silvered; ceramic transfer  
Larger: H. 25 cm, W. 15 cm, D. 18 cm  
MG, DM, TO



**68. Kait Rhoads**

United States

*Black Widow*

Blown glass, slumped, cut, carved; bronze, steel

H. 30.5 cm, W. 81.3 cm, D. 10.2 cm

Photo: Rob Vinnedge

TO

**69. Georg Riedel for Riedel Glas**

Austria

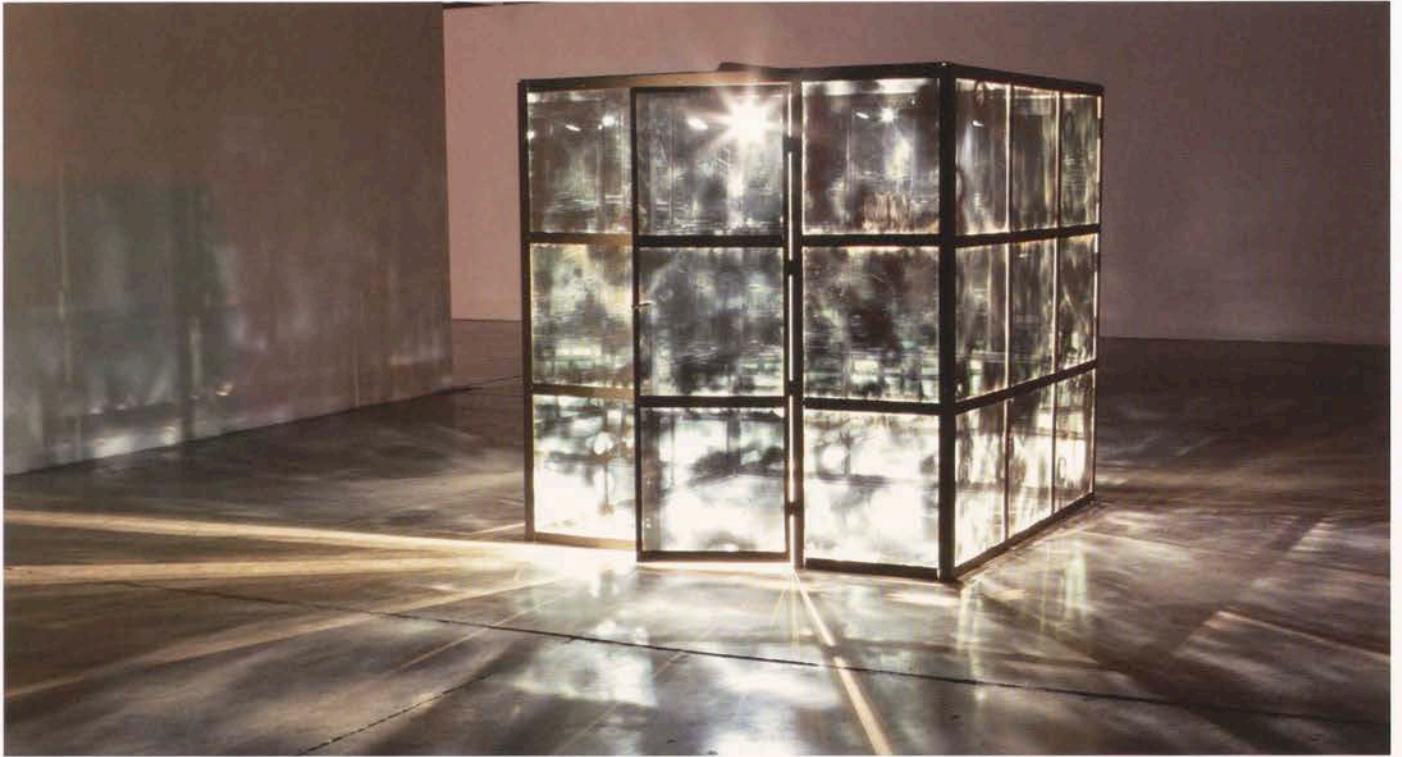
"Paloma" Decanter

Hot-formed glass

H. 21.8 cm, W. 60 cm

MG, TO





**70. Robin Rogers**

United States

*Self*

Glass, silvered; steel, lights

H. 214 cm, W. 214 cm, D. 214 cm

MG, TO



**71. Richard Royal**

United States

*Optical Lens Series*

Blown glass

H. 63 cm, Diam. 56 cm

Photo: Rob Vinnedge

TO

**72. Amy Rueffert**

United States

*Apple (Logging Truck in Blue Flowers)*

Blown *zanfirico* glass, Vitrolite, decals

Diam. 30 cm

Photo: Ann Cady

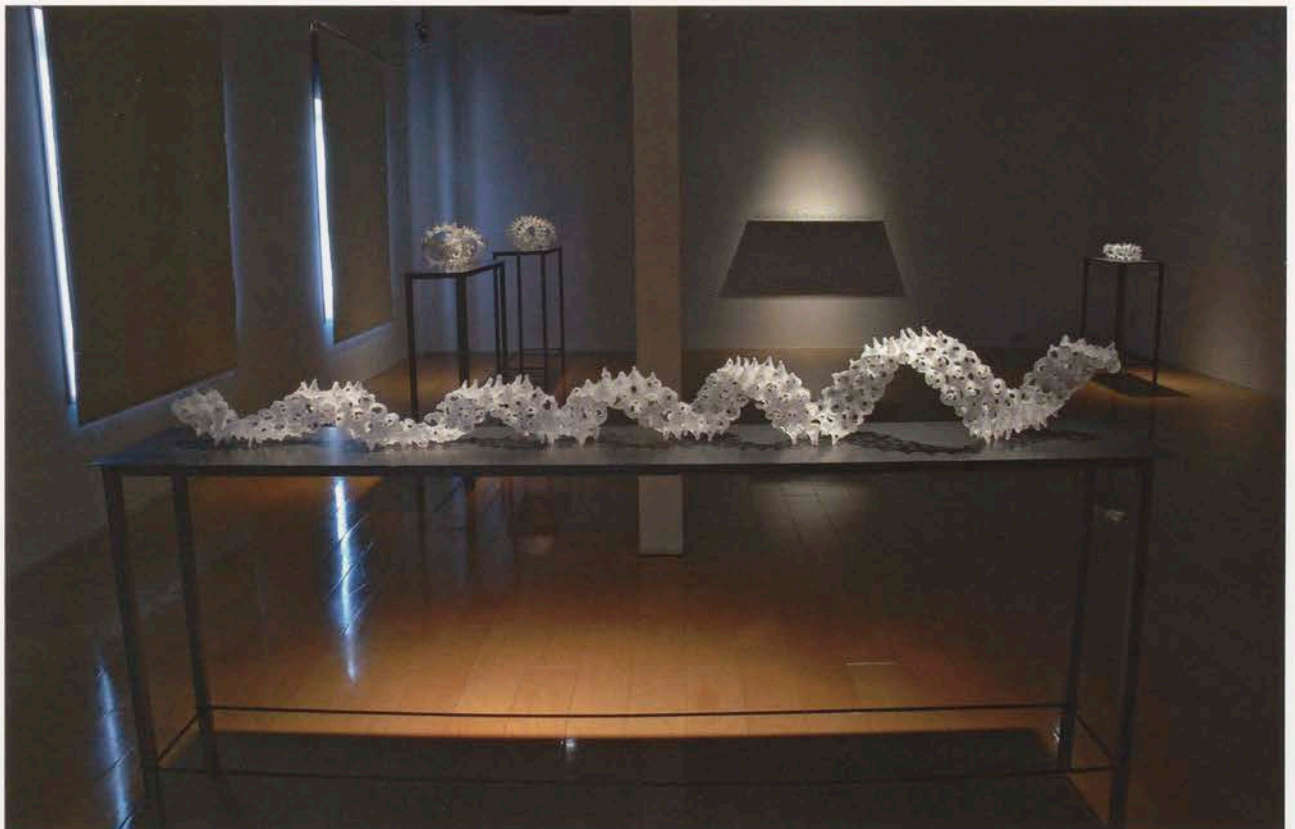
RB, MG, DM, TO





**73. Tiina Sarapu**  
Estonia  
*The Light and  
Silence in Sound*  
Mirror, metal music stands  
Largest: H. 120 cm,  
W. 40 cm, D. 40 cm  
RB, MG, DM, TO

**74. Masahiro Sasaki**  
Japan  
*Tensei*  
Blown glass, sandblasted  
H. 25 cm, W. 190 cm,  
D. 25 cm  
RB





**75. Ted Sawyer**

United States

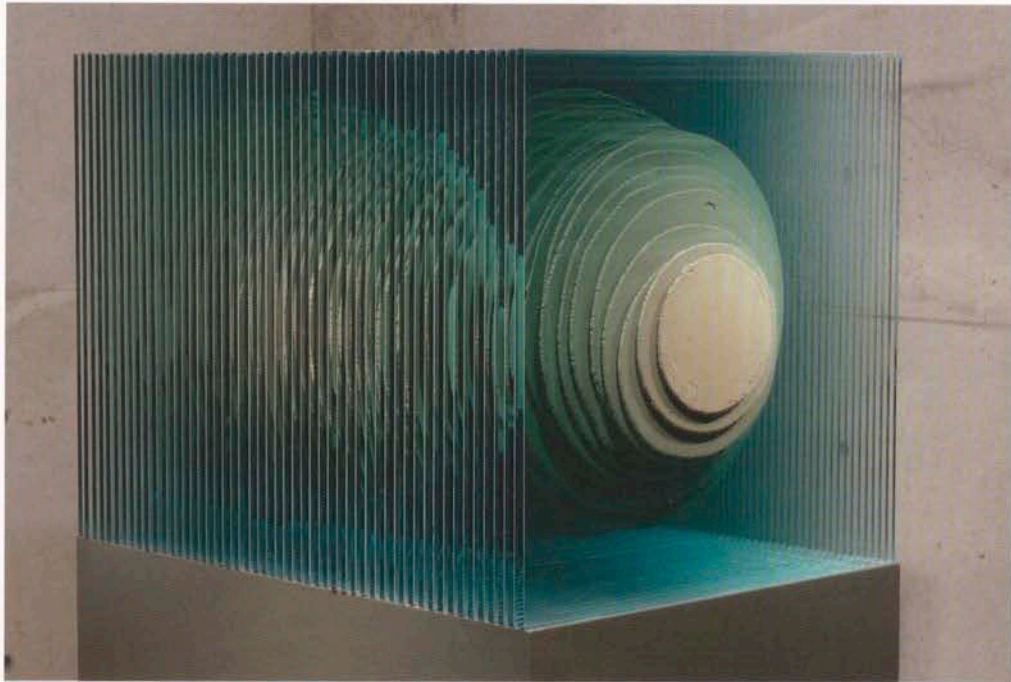
*Note I-IV*

Kiln-formed sheet glass, glass powders

H. 122 cm, W. 610 cm

Photo: Ryan Watson

*MG, TO*



**76. Michael Scheiner**  
American, working in Japan  
*Cumulus*  
Float glass, wet clay  
H. 58 cm, W. 58 cm, D. 80 cm  
Photo: Shuugo Hayashi  
RB, TO

**77. Karli Sears**  
Canada  
*Microcosm Ring*  
Hot-worked *murrine*, sterling silver  
H. 2.3 cm, W. 2.2 cm, D. 3 cm  
DM



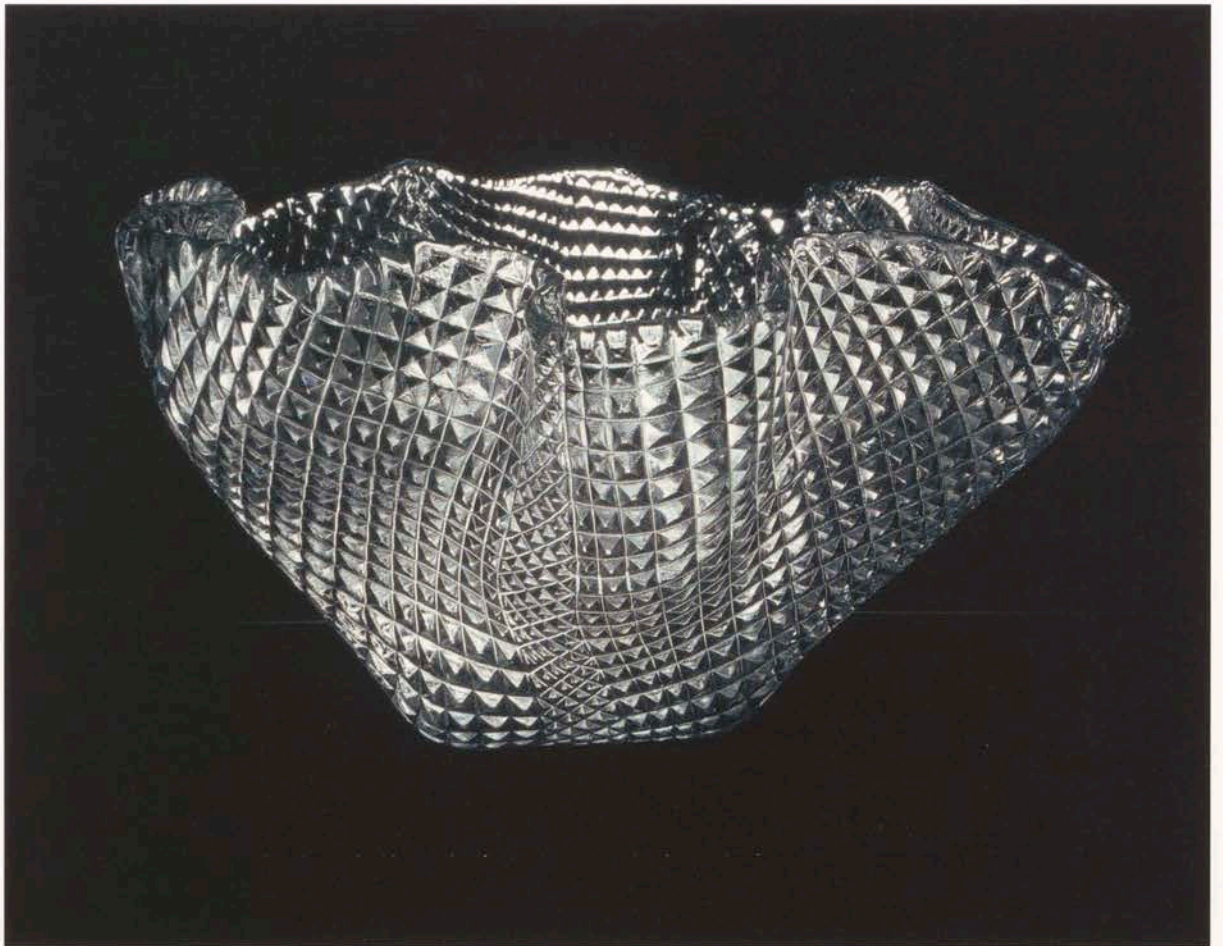




**78. Minako Shirakura**  
Japan  
*Correspondence (Sphere)*  
Glass, mirror, monofilament  
Diam. 170 cm  
TO

**79. Rob Snyder**  
United States  
*Anum cara (Soul friend)*  
Cast glass  
H. 50.8 cm, W. 61 cm,  
D. 50.8 cm  
Photo: Roger Schreiber  
DM, TO





**80. Vratislav Šotola**

Czech Republic

Bowl

Pressed glass

H. 19 cm, W. 32 cm, D. 28 cm

Photo: Salim Issa

MG, TO

**81. Anjali Srinivasan**

Indian, working in the United States

*Particulate Devil (showing a particulate magnifier), 2008*

Blown glass, fused, cold-worked; wood

H. 20.3 cm, W. 10.2 cm, D. 2.4 cm

Photo: Jamie Boyle

RB, MG, TO





**82. Amanda E. Stark**  
United States  
*Astro Device 1: Optical Locator*  
Cold-worked glass, copper,  
sterling silver, bronze  
H. 16.5 cm, W. 19 cm, D. 9 cm  
RB

**83. Ethan Stern**  
United States  
*Span Dot*  
Blown glass, cut  
H. 33 cm, W. 64 cm, D. 10 cm  
Photo: Rob Vinnedge  
DM





**84. Alex Stisser**

United States

*Sleepwalkers*

Blown glass

Taller: H. 70 cm, W. 28 cm, D. 10 cm

Photo: Jeff Curtis

*DM*



**85. Sabina Stumberger**

Slovenian, working in the United Kingdom

*Memories Captured*

Hot-worked glass rods, suspended; video, sound

H. 180 cm, W. 90 cm, D. 50 cm

Photo: Simon Bruntnell

*RB, MG, TO*



**86. April Surgent**

United States

*21st Century Bushland*

Fused glass, engraved

H. 49.5 cm, W. 68.8 cm, D. 5 cm

Photo: Jeff Curtis

DM, TO



**87. Hiromi Takizawa**

Japanese, working  
in the United States

*Gathering*

Blown glass, found plastic objects

H. 40 cm, W. 60 cm, D. 45 cm

TO



**88. Toshiyuki Tanaka**

Japanese, working in the United States

*Shrine Cabinet*

Mirror, cut, glued

H. 48 cm, W. 30 cm, D. 24 cm

RB



**89. Mami Tokizawa**

Japan

*10 Days*

Hot-worked glass, cold-worked

H. 70 cm, W. 35 cm, D. 24 cm

DM



**90. Suzuko Ueda**

Japan

*Lively Motion and Bond (Together of Family)*

Sheet glass, cut, leaded

H. 76 cm, W. 67.5 cm

DM





**91. Kristiina Uslar**  
Estonia  
*Open 2008*  
*Pâte de verre*  
H. 17 cm, W. 15 cm  
TO

**92. Lieve Van Stappen**  
Belgium  
*Beggar*  
Cast glass, plaster  
H. 73 cm, W. 55 cm, D. 50 cm  
Photo: Bo Bex  
MG, TO





**93. Jeff Wallin**

United States

*Study from a Photograph*

Kiln-formed glass, glass powders

H. 43 cm, W. 36 cm

Photo: Michael Schmitt

MG, TO

**94. Layla Walter**

New Zealand

*Kokako*

Cast glass, carved

H. 25 cm, Diam. 32.5 cm

Photo: Vahry Photography

MG, TO





**95. Sunny Wang**

Taiwanese, working in China

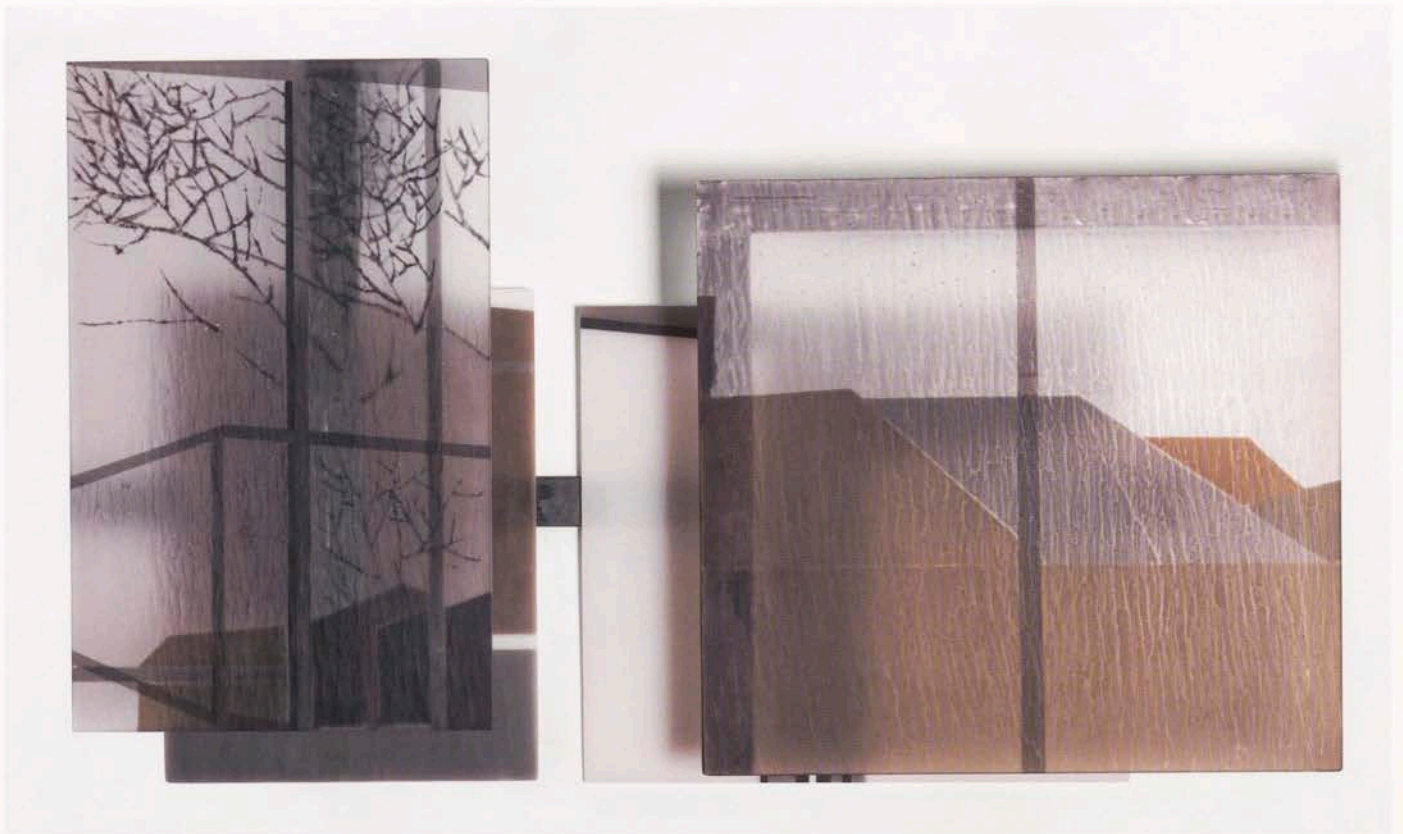
*Suchness - As You Wish*

Hot-formed glass, relief casting

H. 4 cm, W. 280 cm, D. 280 cm

Photo: Grant Hancock

DM



**96. Melinda Willis**

Australia

*Within/Without*

Kiln-formed glass

H. 65 cm, W. 104 cm, D. 12 cm

Photo: Steve Wilson

*RB*



**97. Emma Woffenden**  
British, working in France  
*Elephant Boy*  
Cut and assembled bottles,  
spray-painted  
H. 70 cm, W. 40 cm, D. 40 cm  
MG

**98. Shinji Yonehara**

Japan

*Hikari No Ki*

Blown glass, hot applications

H. 32 cm, W. 13 cm, D. 14 cm

DM



**99. Udo Zembok**

France

*Heart 1-2008*

Fused glass, slumped; pigments

H. 220 cm, W. 160 cm, D. 420 cm

TO





**100. Jeff Zimmer**

American, working in the United Kingdom

*Interventions in a Landscape*

Layered glass, enameled, sandblasted; glass lightbox, LED lights

H. 19 cm, W. 35 cm, D. 12.5 cm

MG, TO

# Countries Represented

## **Australia**

Belfrage, Clare  
Blair, Annette  
Edwards, Tim  
Feeney, Deirdre (working in)  
George, Mel  
Hemmes, Derise  
Mowbray, Ian  
Willis, Melinda

## **Austria**

Riedel, Georg

## **Belgium**

Aerts, Leo  
Van Stappen, Lieve

## **Canada**

Balles, Cali and Don MacLennan  
Han, Jin Won (working in)  
Sears, Karli

## **China**

Cheng, Xiang  
Lee Mei Kuen, Carol  
Wang, Sunny (working in)

## **Czech Republic**

Bachorik, Vladimír  
Hlubuček, Martin  
Matějková, Alena  
Šotola, Vratislav

## **Denmark**

Cantrell, Ned (working in)  
Retpen, Marie

## **Estonia**

Sarapu, Tiina  
Uslar, Kristiina

## **France**

Woffenden, Emma (working in)  
Zembok, Udo

## **Germany**

Angus, Mark (working in)  
Brachlow, Heike  
Keimeyer, Johanna

## **India**

Srinivasan, Anjali

## **Ireland, Republic of**

Feeney, Deirdre

## **Israel**

Bacon, Netta

## **Italy**

Bianchin, Cristiano  
Deboni, Franco

## **Japan**

Hamadate, Hiroshi  
Hongo, Jin  
Kita, Yasuko  
Kojiro, Yoshiaki  
Ozaki, Nensei M.  
Sasaki, Masahiro  
Scheiner, Michael (working in)  
Shirakura, Minako  
Takizawa, Hiromi  
Tanaka, Toshiyuki  
Tokizawa, Mami  
Ueda, Suzuko  
Yonehara, Shinji

## **Korea, Republic of**

Han, Jin Won

## **The Netherlands**

Prisse, Caroline

## **New Zealand**

Brogan, Lee  
Walter, Layla

## **Slovenia, Republic of**

Stumberger, Sabina

## **Sweden**

Johansson, Ditte

## **Taiwan**

Wang, Sunny

## **United Kingdom**

Angus, Mark  
Blood, Sarah  
Brachlow, Heike (working in)  
Burns, Nichola  
Cantrell, Ned  
Coombs, Debora  
Cutler, Vanessa  
Hughes-Martin, Charlotte  
McJannet, Sharon  
Poźniak, Janusz  
Stumberger, Sabina (working in)  
Woffenden, Emma  
Zimmer, Jeff (working in)

## **United States**

Arday, Rebecca  
Balshor, Susan  
Cash, Sydney  
Coombs, Debora (working in)  
Feddersen, Joe  
(Colville Confederated Tribes)  
Friedlich, Donald  
George, Mel (working in)  
Gray, Katherine  
Griswold, Virginia  
Hernandez, Michael  
Horrell, Deborah  
Hursty, Mark  
Janis, Michael  
Julius, Jessica Jane  
Kraft, Heather  
Lepisto, Jeremy  
Lomné, Alicia  
Marioni, Paul  
McJannet, Sharon (working in)  
McLaughlin, Brian  
Moore, Benjamin P. and Louis Mueller  
Murphy, David  
Negri, Martie  
Newell, Catharine  
O'Neill, Sean  
Paiko, Andy  
Palmer, Dylan  
Pancari, Jackie  
Perez, Matthew  
Phillips, Mary A.  
Polizzi, Marc-Anthony  
Poźniak, Janusz (working in)  
Prochaska, Tom  
Reid, Karen  
Rhoads, Kait  
Rogers, Robin  
Royal, Richard  
Rueffert, Amy  
Sawyer, Ted  
Scheiner, Michael  
Snyder, Rob  
Srinivasan, Anjali (working in)  
Stark, Amanda E.  
Stern, Ethan  
Stisser, Alex  
Surgent, April  
Takizawa, Hiromi (working in)  
Tanaka, Toshiyuki (working in)  
Wallin, Jeff  
Zimmer, Jeff



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# Jury Statements

In 1768, the British painter Joseph Wright of Derby completed *An Experiment on a Bird in the Air Pump*. In this work, Wright captures the horror and the wonder of scientific exploration. The dramatically lighted composition is centered on a large blown glass vacuum chamber containing a live bird. Surrounding the chamber is a group of onlookers, some of whom are unsuccessfully trying to resist the desire to witness the bird's demise. The glass chamber contains, displays, and will inevitably kill the bird.

This was the age of the Enlightenment, when the desire to explore, capture, document, and display the wonders of the world was palpable. Naturalists were circling the globe to discover exotic natural specimens and faraway cultures. Alchemists were working to uncover the secrets of physical and spiritual existence. At the center of it all was the material, glass. Glass resides at the intersection of science and art in the past, present, and future.

These are the themes that frame much of my experience in art and in glass. As an educator, I work with glass artists because the problems they choose to tackle in their studio practice are embedded in the physical and cultural properties of glass. These artists are preoccupied with understanding and controlling the ways in which material gains and retains meaning. Glass and its history resonate over time in myriad ways. I can think of no other material quite like it.

Not surprisingly, I was pleased to see the Corning Museum's "Glass of the Alchemists" exhibition upon my arrival in the subzero temperatures of Corning in early December. I was also pleased to find that the review of images for *New Glass Review 30* revealed some wonderful examples of works that build on the rich and extensive history of glass in knowing, inventive, and sometimes surprising ways. While I cannot name them all in this essay, I would like to make note of some of the works.

Anjali Srinivasan's *Particulate Devil* consists of an optical device that fragments and magnifies. The artist is shown wearing tiny devil's horns as she performs the piece. Srinivasan is poking fun at the power of creation and distortion. I suspect she also believes in (and desires) this power. Rebecca Arday's *Ocular* employs optics as well, but with a very different result. It is composed of a small compact that contains and displays a very real-looking human eye. Our gaze into the mirror of the compact is met with an eye looking right back. It is both eerie and fascinating.

Alena Matějková's *The Sea between Us* is a glass casting of the sea that hovers above the floor of a room between two live figures. The work is both banal and wondrous as it floats, impressive in its sheer size and its verisimilitude.

I would be remiss if I did not mention two other works, both of which use optics and the narrative qualities of reflection. Mary A. Phillips's site-specific *Reflecting Place 4 (St. Louis Arches)* is a mirror structure that is built directly into a highway overpass. While our view of this installation is limited to a photograph, the optics construct and deconstruct the architecture. Phillips seems to understand just how much information to provide in order to create a "push-me, pull-you" of actual and perceived architecture and passage, presence, and absence. On the other hand, Tiina Sarapu's *The Light and Silence in Sound* is a seemingly simple proposition: an arrangement of mirrors placed on music stands within a practice room. What I experience, however, is far more complex. It is a visualization of sound in which reflection and shadow become music as they project off the surfaces of each mirror, filling the room.

To me, the idea of trying to see the unseeable is fascinating. In one way or another, all of my "Jurors' Choice" selections have this in common. In the work *Bell Ring (Ritzman Studio)*, Jocelyne Prince literally casts sound waves into molten glass. While working on this series of works, Prince spent months parading singers, cellists, screamers, and bells into the hotshop in order to move molten glass with sound. The resulting objects, like Sarapu's, visualize sound. However, Prince takes it a step further through her literalization of the act: sound is made into form. It seems fitting that she chose to cast these sound forms in glass, not allowing us to forget the idea of the (in)visible.

Tavares Strachan's *Components for Absolute Symbiosis* is a full-scale glass model of human internal organs, suspended within a huge Plexiglas tank of mineral oil. The refraction levels of glass and mineral oil are such that the glass disappears within the mineral oil until it is disturbed by light projected at just the right angle. At first glance, the work appears to be a large minimalist transparent box. As we begin to walk around it, however, light hits the glass, revealing a hint of what is contained within. It's not long before we find ourselves walking back and forth, moving this way and that, just to reveal and complete the body within—a body, I might add, with no skeleton, and no skin.

Chris Taylor's work deals with a very similar set of themes, but with a different set of tools. Taylor has remarkable glassblowing skills, and he uses them to address and upset the ways in which mastery attains value and meaning. In his work *Real*, we see two almost identical collections of objects sitting side by side: a large beaker, a glass, a bar of soap, a piece of chalk, and so on. We quickly get it, or we think we do. One is the real thing, and one is the copy. However, on closer inspection,

we discover that there is a deeper story that exists between these two collections. This story is revealed through a display of letters, notes, and small hints placed in the vicinity of the pieces. Taylor reveals, for instance, that he purchased the beaker, copied it, and then returned the copy because it was “imperfect.” The company received his “return” and sent him a replacement with a letter of apology. What is interesting here is not Taylor’s ability to copy seamlessly, but his determination to reveal the failure of his attempt to re-create or master that which came before.

I’m reminded of the story of a famous forger who copied master paintings so well that he fooled many curators and institutions for a number of years. It wasn’t enough, however, to fool the best because that would mean remaining anonymous. He wanted recognition so badly that he could not resist revealing his identity even though he risked imprisonment. I think he’s in prison now.

My final choice is the rock crystal skull from the collection of the Smithsonian’s National Museum of Natural History. There are a small handful of large (roughly hu-

man-scale) rock crystal skulls in existence. No one knows where they originated. No one knows who (or what) fabricated them, or how. When they began to surface in the early 20th century, they were believed to be archeological treasures. However, now they are believed to be fakes. They are not copies because no known culture created such skulls on this scale. My interest is in their enduring attraction. There is a mystery that is fed by the desire to believe they are “real” artifacts that would give us a view into a culture from the distant past. As it turns out, they are real artifacts that give us a view into the construction of our own expectations.

Rachel Berwick (RB)  
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It was a flattering and exciting task that Tina Oldknow asked me to serve as a juror for the 30th edition of *New Glass Review*. The fact that this was the 30th year of that prestigious and important annual selection of the best works in glass worldwide seemed to me to endow it with extra significance.

On reflection, the entries did not allow for optimal selection. It is striking how, at a certain point in their careers, many prominent artists no longer submit their works for this review. If one wishes to use this review to arrive at a decisive and accurate historical overview of the best works in glass, one has to understand the artists’ reasons for this decision. Up-and-coming younger artists take this opportunity to make their works known, and many of these works are very exciting indeed! But there is no reason to assume that more mature artists are no longer capable of producing works of importance. They, too, should be among the candidates for the review. This is, after all, a record of the best works in glass, from artists of all ages and levels of experience.

The *New Glass Review* jury was the kind of jury I most believe in: a group of people gathered around a subject, each with his or her own area of expertise. Despite the diversity of the works we reviewed, the degree of consensus about something as complex as “quality” was very high, and it was arrived at quickly and without significant difficulty. The downside of this determination was that, in the first round of selections, all but about 150 of the 1,047 entries were not considered interesting enough to advance to the second round. To me, that was both

surprising and somewhat disappointing. The speed with which the first round progressed should in no way be taken to signify that we did not exercise great care in making our choices. On the contrary, all of the jurors were well aware of our responsibility to the entrants.

There were various reasons why so many entrants did not survive the first round. In some cases, the quality of the images was decidedly unhelpful. Some works were not technically or artistically mature enough for inclusion in the *Review*. There were entries that all too clearly “referred” to the works of other artists, and a number of “installation-type” submissions showed an insufficient level of understanding of the factors critical for works of that type.

Some of the entries that survived the initial cut were of surprisingly high quality. Among them were Anjali Srinivasan’s *Particulate Devil*, Virginia Griswold’s *Sunflower*, and Deirdre Feeney’s *I Thought I Saw You There Again*. In these pieces, glass has been used for more than its aesthetic or technical qualities. These works radiate ideas.

I was also intrigued and pleased to note the large number of diverse and interesting submissions from Asia and Australia, which seemed to reflect a more significant development in those parts of the world than I was aware of. The number of entries from China was remarkable.

The whole jury seemed to be most excited about several “installation-type” entries in which mirrors were used either to “capture” the environment in which the installations were placed or to reflect light onto the walls, with light becoming an integral part of the work. These were

the entries submitted by the American artists Mary A. Phillips and Sydney Cash, and by Tiina Sarapu of Estonia. I was most impressed and moved by Sarapu's *The Light and Silence in Sound*. I am a music lover, and this work struck a deep chord in me. It is elegant and eloquent, evoking the kind of emotion achieved by musical notes, but this time using light rather than sound. This is "visual music," delicately and movingly expressed, and it is a very impressive achievement.

Making selections for the "Jurors' Choice" section was not an easy task. Drawing from all of the categories of objects in glass—including functional, nonfunctional, artistic, fabricated, and found glass—that's a lot to choose from! I started by looking through recent issues of the *Review*, where I found works by colleagues I like and admire—colleagues such as Franz Xaver Höller, Sybille Peretti, Beth Lipman, Jessica Loughlin, and Josiah McElheny. Each had been a "Jurors' Choice" selection, and some of them had been chosen more than once. I decided to pick works that are perhaps less well known, but which, for various reasons, have made a lasting impression on me.

The pressed glass breakfast service designed by Hendrik Petrus Berlage and Piet Zwart and produced in 1924 by the Royal Leerdam glassworks in the Netherlands, my native country, is one of my all-time favorite industrial designs. With the arrival of Petrus Marinus Cochijs as director in 1912, this glass factory broke new ground. Driven by high moral and aesthetic ideals that were grounded in both theosophy and socialism, Cochijs presided over a period of great qualitative output in the history of industrial design. In order to elevate the aesthetic standards of his company's products, Cochijs realized that he would have to rely on the expertise of artists and designers. He contracted with such well-known architects as Berlage and Frank Lloyd Wright, shifting Royal Leerdam's emphasis from decoration to form and color. The resulting new products, of which the breakfast service is an outstanding example, represent a striking new vision.

From 1996 to 2006, I was curator at the Glasmuseum Alter Hof Herding in Coesfeld-Lette, Germany. This private museum was established to document, preserve, and promote glass, and it features notable works in art, craft, design, and architecture. From this museum's collection, I have chosen two pieces to feature here: *Spider Shoe* (1998) by Simsa Cho and *Sivanne* (1997) by Esther Jiskoot. Since 1989, Cho has made a number of glass-shoe objects in a series that he calls "Shoe-realism." The most common of his themes is animals, and *Spider Shoe* is one of the most expressive and technically impressive pieces in the series. Jiskoot's works combine various materials, but glass is almost always present in the form of blown or three-dimensional glass bead constructions. The sculpture *Sivanne* conveys, very dramatically, a sense of vulnerability.

Another of my choices is an African mask from the Bamileke tribe of western Cameroon. Here, glass beads are used in a manner very different from that of Jiskoot's *Sivanne*. The unusual grouping of colors and sizes of beads, and the incorporation of shells in the mask, enabled its creator to provide it with an exaggerated and forceful expression—one that, to my knowledge, is unlike that in any other medium.

In 1986, an important two-week event brought together 20 artists in Leerdam, the Netherlands. During a working symposium, sculptures and installations were created and displayed in nearby Fort Asperen (a large, round, brick construction that was part of the ancient network of Dutch water-line defenses). Ten of the invited artists had a background in glass, while the others were prevalent sculptors and painters working in a variety of media, such as Tony Cragg, Dani Karavan, and Richard Tuttle. The exhibition admirably succeeded in destroying the prevalent notion that glass is to be used primarily, or even solely, for making functional objects. The symposium is represented here by the installation of the Dutch sculptor Jan van Munster. With his pure and minimalistic approach to glass, he achieved a milestone in the display and definition of the nature of light and reflection in glass.

A very personal choice is *Flaschenhalskette* (Bottleneck necklace), made by Bernhard Schobinger in 1988. I was initially trained as a jeweler, so I am quite sensitive to the freedom of expression revealed by Schobinger's choice of material and to the refinement of his craft (or the willful lack of it). He was one of the revolutionaries in his field. As an artist, I know what it means to have and to show the vision and the courage necessary to go against the grain, as Schobinger did. For this reason, I have always admired his work.

One of the artists whose works were collected during my time at the Glasmuseum Alter Hof Herding was Ivana Šrámková. Although her enamel paintings on blown glass forms were more than 10 years old when we purchased them, they greatly impressed me. These works, whose supports were functional "vases," exuded a strength and boldness of vision that are, for me, essential elements of art. For "Jurors' Choice," I have chosen one of Šrámková's large cast glass sculptures of animals, *Cubist Dog*, made in 2008. In the earlier and later works, the expression remains the same: both forceful and sensitive. The manner in which these two qualities are combined is quite extraordinary.

My final selection is based on a chance discovery made by my friend and colleague Richard Meitner while we were in the old French colonial capital of Senegal, Saint-Louis. He found this "work of glass art" high in the air above us. If one looks in the right way, in a receptive mood, one can find everything we look for in museum installations and gallery art works of high quality: form, color, texture, and placement, all of which, depending on their ordering, evoke meaning. With this choice, I wish to

make the point that, as artists, we can find inspiration in the things that have deep meaning inside us as well as in the things that have no apparent meaning around us.

Mieke Groot (MG)  
Artist and  
Independent Curator  
Amsterdam, The Netherlands



I was happy to be asked to participate as a juror for *New Glass Review 30*. I made the trip to Corning not knowing exactly what to expect, other than sitting in a room for almost two days looking at thousands of images of objects made with glass. I looked forward to it.

Years ago, I was on a jury for scholarship applicants to a glass school. While reviewing the images, the other jurors put a tremendous amount of emphasis on the quality of the photography—at the time, in my opinion, too much emphasis. In many cases, I personally knew the artists (or had seen the objects), and I thought that some of them deserved to be awarded scholarships. When I attempted to make a case for someone based on personal experience, the other jurors, all older and more experienced, told me to quiet down. After a while, they grew tired of hearing me plead for people who could not be bothered to submit proper photography. I did not see less-than-perfect photography as being the end-all, and it was a bit of a shock. I now believe there is little excuse for amateurish images. It makes a big difference, and in all the years I have served on juries since that first time, that theme has remained a constant. As much as I hate to say it, the most amazing object, photographed in your backyard on a barstool, is just not going to get you anywhere. Good photography makes a really big difference.

Of more obvious importance is originality. If you are making objects of a derivative nature (Lino Tagliapietra copies, for example), don't bother to apply for anything. Ever. These images are dismissed directly, and they always will be. I was pleasantly surprised to find far less of this kind of plagiarizing than I expected, given how much I see elsewhere. There were, in fact, a lot of inventive things this year. It was inspiring to see how much enthusiasm there is for working with glass in all manner of techniques. As someone who has spent most of his life working to achieve a particular level of technical expertise, I recognize really good glassblowers, and these days they are a dime a dozen. Using all that hard-earned skill to make something the likes of which have not been seen before should be

what we all try to do. So, at this point, I am drawn to ideas first.

As an object maker myself, I love to see what other people are up to, especially the younger artists. *New Glass Review* has been of interest to me since I was 14 years old. I remember the first issue when it showed up at my dad's house in 1979. I was starting to take a real interest in glass around that time, and many of my glass heroes were included in that first issue. It was a big deal to me, and I studied it closely.

*New Glass Review* always has a different flavor, and over the decades I have often wondered exactly how the process of putting it together works. The obvious answer is that the jury is always different! What most people probably do not realize is that the jurors are limited to 25 votes each. (After the 100 winners are selected, the jurors may add their initials to additional objects.) Naturally, we all wanted to choose great things and, regrettably, not everything deserving made it in. As we neared the end of the process, it became more difficult than I had anticipated. I had to juggle my votes, but I did my level best to choose what I thought was "new glass."

I really appreciate the reason why Joe Feddersen's work, *Urban Vernacular: Cul de Sac*, stood out. He is updating something age-old in an original and tasteful way. His piece contributes to the vocabulary of Native American form and surface, while making a very contemporary statement.

I selected two individuals who submitted jewelry objects. This surprised me, as I usually do not have an eye for jewelry. I really like the simple, cloudlike imagery of Karli Sears's *Microcosm Ring*. She produced a *murrina* depicting cartoonish clouds, and the setting is simple sterling silver. Donald Friedlich's *Aqua Series Brooch* reminds me of a mollusk shell made of beautiful blue glass.

*Shadows*, the collaborative lighting installation of Cali Balles and Don MacLennan, was compelling. It reminded me of a group of Halloween ghosts or perhaps something

out of a science fiction story, some kind of alien's eggs. I think these pieces would also work individually as simple floor lamps.

The ubiquitous Venetian goblet turns up as a conceptual element in Katherine Gray's *Acqua Alta*, a plate glass box of beautifully made cups in water. Katherine is documenting an annual phenomenon that puts the streets of Venice underwater. Hooray for an artist who spent years garnering great technical skill and who now uses it in the service of meaning. I love the cleverness, metaphor, execution, and commitment of her work.

Tim Edwards's subtle, untitled, assembled piece reminds me of the Scottish Highlands on the North Sea. The muted earth tone and picture window-like frame capture the essence of the views I saw from windows in the village of Lybster in Caithness.

Among my absolute favorite objects is Mami Tokizawa's *10 Days*. A wooden display case filled with what I took to be colored spoons, each with a different form of handle, offered a great composition of shapes and colors.

Amy Rueffert's *Apple (Logging Truck in Blue Flowers)* holds a special note for me. This artist created a wonderful and perfect combination consisting of a natural apple form, the beautiful soft imagery of blue flowers, and a logging truck—all thoughtfully displayed on a lovely pressed glass plate.

Rebecca Arday came through brilliantly with *Ocular*, an antique compact with a *pâte de verre* "image" of an eye looking back into the mirror. The compact is perched on a tall stand, hot-formed in frosted amber glass.

I am really fond of *Hikari No Ki*, Shinji Yonehara's submission. The pieces are made out of what looks to be a fuzzy, nubby sweater of blown glass. This seems all the more appropriate when you consider that the artist hails from the chilly northern Japanese island of Hokkaido. The forms seem to be leaning into the winter wind.

Another favorite is the work of Marie Retpen. Her *Still Life Melt Down – Silver and China* consists of two very well made vessels that appear to be melting or collapsing under their own weight. One mirrors the other, with beautiful blue flowers decorating their surfaces. The differences in the surfaces make them seem to have nothing in common other than their forms, but together they make a great composition.

Leo Aerts of Belgium had a great entry with *Curva*, a piece of furniture with a sliding glass door. I think that most of the jurors agreed that it would be great to see more entries of this kind—contemporary designs featuring glass elements.

Another entry that uses furniture is of a totally different nature. Sarah Blood submitted a found bench with two neon circles bisecting the seat, creating a horizonlike image. The piece is not about glass or furniture, but simply a curious combination of elements that, in the dark photo, create a certain mood.

Nensei M. Ozaki's *Jellyfish and Horsebean* does the same thing. It is another example of a setting, or an image, that evokes a mood or feeling and leaves me wondering what I am looking at. The title is also a curiosity, although that can be said for many of the entries.

I find the lush colors of the Bullseye glass and the somewhat cartoonish form of the flower in Susan Balshor's *pâte de verre Auntie* to be irresistible. Her title, I imagine, refers to a childhood memory of a favorite aunt.

Any artist working in glass who embraces minimalism is close to my heart. It is so difficult to resist the allure of glass (particularly blown glass) when there are so many options for surface embellishment. Heather Kraft is doing just that, and for this reason I had to select *A Little Movement*. This blown object is wheel-cut, and it looks as if it is rocking back and forth . . . a little.

On that same minimalist note, Mel George submitted *Colour Fields (Portland, USA)*, a "quartet" of kiln-formed glass in subtle, muted tones that are framed as though they were Polaroid photos.

I am always dismayed by the lack of stained glass. Sadly, the autonomous panel has fallen by the wayside. Suzuko Ueda's abstract panel, *Lively Motion and Bond*, harks back to the 1970s, the glory years of the genre. The wavy antique colorless glass dominates the panel, distorting one's view through the window.

Two entries that all four jurors agreed on were installations. Mary A. Phillips's *Reflecting Place 4 (St. Louis Arches)* is an outdoor installation that is visually alive with reflections that appear to be beneath a bridge. The mirror components are arranged as a bricklike wall with two arches, a brilliant two-dimensional architectural composition. The other installation is by Tiina Sarapu of Estonia. *The Light and Silence in Sound* consists of mirrors resting on metal music stands that reflect light up and onto the walls of the room, creating an array of trapezoidal forms. Beautiful.

I think, at this point, that I should explain a bit more about myself. I grew up as a child of studio glass. My father, Paul Marioni, is one of the early pioneers in the field. I have been around the world of glass most of my life, and I have seen a lot of glass. To this day, I am enamored of work that makes me wonder, "What were they thinking?" It is the kind of art work that leaves me not wanting the object to be demystified at all, work that is so curious to me that I can't look away.

Four artists submitted works that fall into this category. Brian McLaughlin's *That'll Do Pig . . . That'll Do* is a carefully made but freaky *pâte de verre* pig with two heads. Carol Lee Mei Kuen of China made *Sending Love*, a small boat of plate glass, and photographed it on the water. (O.K., it's not fancy studio photography, but it is in an appropriate context and it is a good image.) Ian Mowbray of Australia submitted *It Went Deathly Quiet Hours Ago*, a water-filled snowdome depicting what



appears to be a campsite within the dome. Ditte Johansson produced *Paused 3*. I suspect her intent was not simply to create a beautiful object. Instead, it appears that she has painstakingly re-created a winter hat in “glass” wool, knitted on two molds and fused in two glass kilns.

The last four artists I will mention will be no surprise to anyone who knows me as the beauty and craft junkie that I am. Cristiano Bianchin’s *Unstable, Container* is a stellar example of meticulous, inventive crafting and subtle beauty. Michael Hernandez’s *Sarif* is a simple but sophisticated blown and cut form in green, white, and blue. Sean O’Neill’s *Messipi* consists of two large, low, elegantly connected bowls of blown, kiln-formed, and engraved glass. Clare Belfrage submitted *Leaf Circuitry Group*, a trio of leaflike blown glass vessel forms that are emotive for their sheer beauty.

For my “Jurors’ Choice” selections, I picked a group of objects with personal meaning, many of which were made by my friends. These are all objects that have influenced me in one way or another, or that I just love looking at.

I have always thought that Harvey Littleton was right when he proclaimed, “Technique is cheap.” I just think he said it way too soon. As I noted at the beginning of this

It is the 30th anniversary of *New Glass Review*, and I feel fortunate to have had the opportunity to work with three jurors who wield a considerable influence in the world of glass: Rachel Berwick, Mieke Groot, and Dante Marioni. These artists approached the task at hand with professionalism and genuine enthusiasm, which easily come across, I think, in their essays.

Rachel Berwick, an artist and educator, is the department head of the highly regarded glass program at the Rhode Island School of Design in Providence. The RISD program, which focuses on the development of conceptual sculpture and installations using glass, has been led by Bruce Chao for more than 20 years. He took over the reins from one of the school’s best-known teachers, Dale Chihuly.

Rachel works in the animal world, reporting on oddities, such as the coelacanth (a “living fossil”), and extinctions, such as that of the passenger pigeon and the Tasmanian tiger. The first project of Rachel’s that I experienced was *Lonesome George*. This was part of the uncanny 2005 exhibition “Becoming Animal” at MassMoCA, a museum of contemporary art in western Massachusetts. Using video, cast glass elements, fans, and sails, Rachel made a portrait of George, the last tortoise of his kind on Abingdon Island in the Galápagos. I am still thinking about it. Her portrayal of this animal is what will, ultimately, survive after his species is long gone.

Mieke Groot is a Dutch artist, educator, and independent curator based in Amsterdam. She served for 10 years as

essay, good glassblowers are a dime a dozen these days, and that also goes for casters, engravers, flameworkers, fusers, and all the rest. This is because the technology available today, compared with even a decade ago, is mind-boggling.

In closing, I would like to ask, Why are institutions taking the word *craft* off their signs out front? (To this, I say, “Baloney!”) There should be no shame in making something well. The true challenge lies in creating something thoughtful and original. I am happy to say that *New Glass Review 30* displays 100 examples that continue to advance the medium, both technically and artistically. I am humbled to have been asked to participate, and I thank the staff of The Corning Museum of Glass for making it happen. Keep up the good work!



Dante Marioni (DM)  
Artist  
Seattle, Washington

curator of the Glasmuseum Alter Hof Herding in Coesfeld-Lette, Germany, and her acquisitions and exhibitions there received much attention. For 20 years, Mieke and the American artist Richard Meitner directed the influential glass program at the Rietveld Academie in Amsterdam. Mieke’s knowledge of artists working in glass in Europe is second to none.

Mieke is a frequent traveler to Senegal, and the rough, cracked textures of her enamel-encrusted glass vessels are inspired by traditional African mud architecture. Her bright palette reflects her observations on the ways in which colors appear in West Africa, both in the landscape and as they are used by its people.

Dante Marioni is an artist who lives and works in Seattle, that energetic hub of studio glass activity. He comes from a family of recognized artists. His father, Paul, is a studio glass pioneer who began working in stained glass and transitioned to architectural glass and sculpture; his uncle Joe is a color-field painter in New York City; and his uncle Tom is a conceptual artist in San Francisco.

Using pop, comic-book colors paired with ancient, classical forms, Dante has developed several series of blown glass vessels that look contemporary while simultaneously paying homage to the tradition and history of Italian glass. He also makes compositions with his characteristically slender goblets, arranging them in boxes (an activity in which he is, regrettably, widely imitated) and on chandeliers.

It was interesting to me that, given the general “meeting of minds” of this group of jurors, we chose very different objects, in spite of my tendency to put my initials on everything. (Each juror makes an initial 25 selections, which add up to the final 100. Jurors are then allowed to put their initials on other objects that they favored.) Since I like to compile numbers, I noted that, this year, 46 selections carried only one set of initials, 37 carried two sets, 14 carried three sets, and only three submissions (by Mary A. Phillips, Amy Rueffert, and Tiina Sarapu) bore all four of the jurors’ initials. It is rare to have more than five or six unanimously chosen submissions, but generally, three of the four jurors agree on a larger number of objects and there are not nearly as many lone initials. This kind of variation is what I appreciate about *New Glass Review*, and I hope that it is also appreciated by our audience. The publication reflects the quality of the submissions, but it is equally dependent on the aesthetic opinions of the individual jurors.

This year, I want to write about mystery—that is, the mystery of the art object. Mystery is what art thrives on, at least to my mind, while most would agree with me that literalness can kill it. (I am reminded here of Tom Buechner, who tells me that I must not make generalizations. This probably counts as one.) I decided to choose 25 objects to write about, and I did not first look to see which juror had selected them, or even if I had selected them. In a way, it is beside the point because all of the jurors, in addition to marking their individual choices, work together on the group of 100 to make sure that it is a strong representation overall.

My first category is mystery and history. There were certain objects that had clear historical references yet retained a sense of mystery, sometimes otherworldliness. Vratislav Šotola’s pressed “cut glass” bowl, one element of a 36-piece dining set, was such a thing. There can be nothing more traditional than a dining service that includes cut glass somewhere, but Šotola’s application of pressed glass (a staple technique in the Czech Republic) is so lively. His bowl assumes a form similar to one of Toots Zynsky’s beautifully undulant vessels, defying what is possible in cut glass, which pressed glass so often attempts to copy. Similarly, Joe Feddersen’s mirrored vessels draw from, while defying, traditional Native American ceramics and basketry. *Urban Vernacular: Cul de Sac* is a nonagrarian object that literally reflects the changed circumstances of the Native American worldview.

Amanda E. Stark’s goblet/instrument *Astro Device 1: Optical Locator* may be a pseudoscientific device, but it also looks like some form of glass torture. I like its Victorian weirdness and the vagueness of its presumed function. Amy Rueffert also looks to the past, albeit a more recent one, with her decal-covered *Apple (Logging Truck in Blue Flowers)*. Presented on a doilylike plate, it evokes the retro ’50s, but her object has more in common

with 1950s science fiction than it does with decorative arts. I have no idea what is going on in Mark Hursty’s site-specific installation *Jali*, but comprehension is not one of my requirements for selection. Instead, I am attracted to the visual transformation of the relatively pedestrian chandeliers into a luminous cloud of blue ripstop nylon. In this photograph, one sees only a detail of the large Islamic-style cast glass screen that is placed at the entrance to the room, which I like to imagine as a sort of pleasure garden.

Mystery and material is my next category. Minako Shirakura uses mirrors to create light and reflection that are almost palpable in her *Correspondence (Sphere)*. She is not the first artist to do this, of course, but I appreciate it whenever I see bits of mirror used in this way. Her flashing, hovering orb occupies the edge of invisibility.

Texture can be an important quality in glass. My eyes do not want to believe that Yoshiaki Kojiro’s sculpture *Naked 080904* is glass and not plaster, and I am intrigued by that uncertainty. Similarly, Kristiina Uslar’s sintered *pâte de verre* forms are beguiling: to what does the spiderish *Open 2008* refer? Hiroshi Hamadate’s large cracked glass disk *Earth* reminds me of the monumental cracked black ceramic wall, *Grande cretto nero*, by the Italian sculptor Alberto Burri, which I remember well from my undergraduate days at the University of California at Los Angeles. I sense violence, strength, and great age in these sculptures.

Nature is also implied in Richard Royal’s *Optical Lens Series*, a blown, ribbed sphere that looks like a great big glob of honey. Of all of Royal’s series, I like this best for the lusciousness of the material, and for the bold shadows that the ribbing creates. Clare Belfrage’s *Leaf Circuitry Group* and Kait Rhoads’s *Black Widow* also exploit the beauty of glass, but not in the usual big and shiny way: these works are subtle, their surfaces complex but not overly complicated. Caroline Prisse’s *Large Plant Machine* has a touch of lightness, playfulness, and a certain mystique.

Two enigmatic ways in which glass may transform space are seen in Jessica Jane Julius’s installation *Scribble* and Mary A. Phillips’s *Reflecting Place 4 (St. Louis Arches)*. Having seen *Scribble* in person, I must apologize for the bad photograph (the best of the three submitted), which is one of those rare instances in which a poor image makes it into *New Glass Review*. Julius’s installation of thousands of black flameworked glass rods had a surprisingly graphic quality in its white room, and its suggestion of unstoppable, obsessive growth was captivating. Phillips’s mirrored facade is, in contrast, a great image, and something I want to see in person, if only to understand how it works. The structure of any highly reflective object is automatically subverted, as is a transparent mass, and surely this is one of the most intriguing qualities of glass.

It seems to me that there was quite a lot of good narrative work in this year's *Review*. I may be more sensitive to it than usual because I am reading *Story: Substance, Structure, Style, and the Principles of Screenwriting* by the well-known writing teacher Robert McKee. No, I do not have aspirations to go to Hollywood (even though I was born there), but I think this is a book for every person working in the arts. My interest in it is the relationship between structure and creativity, and it has been illuminating.

To introduce my narrative category, I will use Robin Rogers's big, lighted box—the impenetrable *Self*—with which we are all familiar. The more literal representations included the stories told by Debora Coombs, Ian Mowbray, and especially Michael Janis. In *Bird in Hand*, Coombs does not tell us if her protagonist is kindly and concerned or if he is a deranged maniac, but we know the bird is in distress, if not dead. Since the bird is a widely recognized symbol of the soul, the psychological implications are limitless.

There is the hint of a possibly big and dangerous event, and attendant anxiety, in Mowbray's *It Went Deathly Quiet Hours Ago*. (I applaud Mowbray's use of the paperweight format for his narrative, and it makes me wonder why the paperweight/glass cube is not used more often in the service of story.) On the other hand, a truly big and dangerous event is depicted in Janis's "The Tower" Tarot Card. Anyone familiar with the tarot knows that the tower, the 16th card of the major arcana, does not bring glad tidings. I was impressed by Janis's powerful, sad, and appropriate interpretation of this card as a literal reflection of the tragic events of September 11, 2001.

The stories told by Rebecca Arday, Catharine Newell, and Deirdre Feeney are quiet, seemingly domestic, and more ambiguous. Arday made a series of small works in glass presented inside vintage silver compacts, which she displayed on translucent amber glass stands that imitate traditional turned wood pedestals. *Ocular* contains a staring eye, which I think refers to the consciousness of being observed by a loved one, by family, or by society. Although I cannot "read" Newell's *Palimpsest: Rough Draft*, story is evoked in the many paperlike leaves of glass affixed to the wall and piled neatly on the floor. Newell's format is one of my favorites for kiln-formed glass, which suffers from its inevitable ties to the square and rectangle.

For *I Thought I Saw You There Again*, Feeney built a little glass house (again, symbolism abounds) and then projected a video onto it. The use of a sculptural form as a vehicle for projected narrative is very effective. A similar technique has been used by Gary Hill and by Tony Oursler, who is widely known for his videos of faces projected onto glass "heads." Feeney's result seems less eerie and more cinematic than Oursler's, although I know her piece only from the still photograph.

Mystery and abstraction is my last category to discuss. All of the jurors were enthusiastic about Tiina Sarapu's *The Light and Silence in Sound*. It is truly a memorable work, and, equally important for this publication, it is an excellent photograph. Her minimalist gray squares of light, shadow, and reflection briefly reminded me of Gerhard Richter's huge *Gray Mirrors*, but the intent of Sarapu's work is quite different, since she is focusing on the visualization of sound.

Ted Sawyer's submission consists of kiln-formed sheets of glass "painted" with glass powders and mounted on a wall that has been treated as part of the installation. Sawyer's work is exciting in technique and in content, and I admire what he is bringing to kiln forming because it is important. The golden orbs of *Note I-IV* also have music as a theme, but their meaning is unclear. Janusz Poźniak's *reticello* sphere *Sanctuary* inspires wonder. It provides a fitting end to my essay about objects of mystery because the authority of this work lies in its technical sleight of hand and in the obscurity of its meaning. In the photograph, it appears as a mystical object of power.

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My "Jurors' Choice" selections often revolve around exhibitions that I have seen during the year, and this year was no exception. Melissa Dyne's *Glass: A Site-Specific Installation* at the Museum of Contemporary Craft in Portland, Oregon—which was organized to coincide with the Glass Art Society conference—was an unforgettable study in material. Dyne, who wished to make a project involving float glass and its manufacturing processes, devised a simple but memorable experiment: would a 400-pound sheet of thermal float glass, precariously balanced on a thin wood plinth, bend and eventually break? Good question! The answer was, no, it did not break. In fact, it performed remarkably well, ceasing even to move after a few days of self-stabilization. Although this project was so original and interesting, it was regrettably not appreciated by some conference attendees. I found this attitude to be misguided, to say the least: after all, craft, more than any of the arts, is about material and process. I felt proud for the museum and its curator, Namita Gupta Wiggers, for undertaking such a brave project, and I was pleased to read online so many positive reactions to this exhibition from the Portland community.

I returned to Corning to find a very different kind of alchemy taking place at the Museum. "Glass of the Alchemists: Lead Crystal–Gold Ruby, 1650–1750" was a beautiful exhibition, curated by Dedo von Kerssenbrock-Krosigk, which I had eagerly anticipated. I was not disappointed. Dedo has since left to succeed Helmut Ricke as the director of the Glasmuseum Hentrich of the Museum Kunst Palast in Düsseldorf, Germany, but his brief tenure at Corning will be commemorated by his large and

heavy exhibition catalog, which I humbly acknowledge as outstanding in every way. In his honor, I chose one of the early scientific glasses displayed in the exhibition: a simple distilling apparatus, known as a retort, possibly dating to the 18th century.

Later in the summer, I traveled to Glasgow, where I once again encountered the work of the exceptional Scottish artist Christine Borland. Her installation *After a True Story: Giant and Fairy Tales* (1997) was on view at the Gallery of Modern Art, and I was impressed with how she used glass in the service of her ideas. In this case, glass took the form of shelves upon which replica bones of a giant and a dwarf had been placed, covered with dust, and then removed so that only the shadows remained. For *New Glass Review*, I picked a work that Borland made in collaboration with The Fabric Workshop in Philadelphia. This is *Bullet Proof Breath* (2000), which is made of glass and, amazingly, spider silk.

In the fall, I had the opportunity to see two shows that mark turning points in the careers of their makers. In Providence, a jewel of an exhibition curated by Henry Joyce explored Chihuly's years at the Rhode Island School of Design and the pioneering artists that he worked with there, including Howard Ben Tré, James Carpenter, Bruce Chao, Dan Dailey, Michael Glancy, Therman Statom, James Watkins, Steven Weinberg, and Toots Zynsky. This show appeared in conjunction with the Chihuly extravaganza "Chihuly at RISD," which announced the opening of RISD's renovated Art Museum and its new Chace Center.

Most importantly for this discussion, however, was another installation at the RISD museum: *After You're Gone*, by Beth Lipman. The energy and freshness of Lipman's installation went well with the exhibition of recent works in glass by all those established RISD alumni. Lipman included one of her signature tables piled high with glass plates and hollowware (inspired by Dutch still-life painting), as well as a life-size glass settee after an original in RISD's collection of historical furniture. Wallpaper patterned with hot-formed glass motifs completed the room, which Lipman made with the help of the students in RISD's glass program. Lipman's work is so labor-intensive that, until the RISD show, she had not been able to work in the scale that she envisioned. *After You're Gone* is a remarkable accomplishment, and it represents a giant step forward for Lipman in terms of her ability to realize her increasingly complex ideas.

I felt a similar reaction upon seeing "Unearthed," a show of new work by Isabel De Obaldía at Mary-Anne Martin Fine Art in New York City. De Obaldía's distinctive sand-cast sculptures, which draw on ancient and tribal art, have dramatically increased in scale and content. Her sculptures have acquired an undeniable authority and power, and I cannot help but feel that De Obaldía, like Lipman, is entering a new and exciting phase in her career. *Shining (Radiante)* is one of De Obaldía's large, totemic

animals that are colored with glass powders and painstakingly engraved with raw cuts and gashes. Massive, fierce, and anything but cute (as glass animals often are), its overall effect is breathtakingly shamanic.

The last exhibition to be discussed is one that I saw just a couple of weeks ago: Katerina Lanfranco's "Below a Sea of Stars" at Nancy Hoffman Gallery in New York City. Upon entering the first gallery, the visitor is confronted with huge paper cutouts of botanical specimens covering the walls and framing, in the center of the room, a mixed-media sculpture that represents a creature hailing, possibly, from deep sea or deep space. The show includes paintings as well as works in glass and mixed media. It is quirky and dizzying: Lanfranco moves quickly back and forth between the depths of the oceans and the distant heavens, creating a swirling and chaotic cosmos. The piece I singled out, titled *Racemus ordo (Tiered Cluster)*, is a strange little construction protected by a glass dome. In its rather formal, Victorian display and scientific mien, it reminds me of the glass botanical specimens and invertebrates created by Leopold and Rudolf Blaschka. But while the Blaschkas documented the natural world with scientific rigor, Lanfranco explores it with the tools of wonder and fantasy.

As a postscript to this section on exhibitions, I would like to correct a mistake I made in my essay for *New Glass Review* 29. In writing about the exhibition "Shattering Glass: New Perspectives" at the Katonah Museum of Art in upstate New York, I mentioned that the curator was Ellen Keiter. I failed to mention that this excellent exhibition was co-curated and conceived by the museum's director, Neil Watson. Neil served as the first curator of Tacoma's Museum of Glass, and he participated as a juror for *New Glass Review* 24. My apologies, Neil.

Since this essay is already long, I will only briefly mention my other selections for "Jurors' Choice": artists who are old and new to me. In the old, or familiar, category, there are two artists whose work never ceases to thrill me: Emile Gallé, who is represented by his enigmatic vase *Le Débat éternel* (The eternal debate), which dates to about 1890–1900, and Judith Schaechter, whose most recent work in stained glass, *Widow*, is wonderfully rich and complicated. (The fact that Schaechter's narrative takes place in the dramatic landscape of the northern Scottish Highlands makes me admire it all the more.)

Artists new to me are Didier Tisseyre, whose flattened, almost graphic plant forms, cast in glowing high-lead glass of improbable colors, are mysterious and attractive, and Tim Dubitsky, a graphic designer who worked on the Corning Museum's GlassLab last May at the Cooper-Hewitt National Design Museum in New York City. With Patrick Li, Dubitsky developed a series of hot-sculpted foliate letters that are charming, inventive, and so new for glass. The Museum's GlassLab project reminds me of how crucial it is for glass to be made widely available

because all artists, even if they do not make their own work, learn from material. Since 1962, the story of studio glass has been one of increasing accessibility to the medium and, as a result, innovation in technique and content. Although mystery may be an essential component for art, it is counterproductive when it comes to understanding the ways in which glass may be worked.



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

# Jurors' Choice

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



The *New Glass Review* 30 jury:  
Tina Oldknow, Dante Marioni,  
Rachel Berwick, and Mieke Groot

## Selections

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

### **Rachel Berwick (RB)**

Crystal skull  
Jocelyne Prince  
Tavares Strachan  
Chris Taylor  
Joseph Wright of Derby

### **Mieke Groot (MG)**

Glass insulators  
Bamileke tribe  
Hendrik Petrus Berlage and Piet Zwart  
Simsa Cho  
Esther Jiskoot  
Otto Künzli  
Jan van Munster  
Bernhard Schobinger  
Ivana Šrámková

### **Dante Marioni (DM)**

Goblet  
Tyra Lundgren  
Paul Marioni  
Richard Marquis  
Klaus Moje  
Benjamin Moore  
William Morris  
Jodi Salerno  
Dick Weiss

### **Tina Oldknow (TO)**

Retort  
Christine Borland  
Isabel De Obaldía  
Tim Dubitsky and Patrick Li  
Melissa Dyne  
Emile Gallé  
Katerina Lanfranco  
Beth Lipman  
Judith Schaechter  
Didier Tisseyre



Crystal Skull

Probably Mexico, 1950s

Quartz, carved

H. 25.4 cm

Collection of the National Museum of Natural History,  
Smithsonian Institution, Washington, D.C. (anonymous gift, 1992)

Photo: James di Loreto, National Museum of Natural History,  
Smithsonian Institution

*RB*



**Jocelyne Prince** (Canadian, b. 1963)  
*Bell Ring* (Ritzman Studio)  
United States, Providence, Rhode Island, 2007  
Hot glass, sound  
RB



**Tavares Strachan** (Bahamian, b. 1980)  
*Components for Absolute Symbiosis*  
United States, Providence, Rhode Island, 2006  
Blown glass "artery system," Plexiglas case,  
300 gallons of mineral oil  
H. 208.2 cm, W. 101.6 cm, D. 101.6 cm  
RB





**Chris Taylor** (American, b. 1970)  
*Real*  
United States, Providence, Rhode Island, 2002  
Glass, mixed media  
Dimensions variable  
*RB*



**Joseph Wright of Derby**  
(British, 1734–1797)  
*An Experiment on a Bird in the Air Pump*  
England, Derby or Liverpool, 1768  
Oil on canvas  
H. 183 cm, W. 244 cm  
Collection of The National Gallery,  
London, U.K.  
(presented by Edward Tyrrell, 1863)  
Photo: National Gallery Picture Library  
*RB*



Glass Insulators  
Senegal, Saint-Louis, 20th century  
Photo: Richard Meitner  
MG



**Bamileke Tribe**  
Mask  
Western Cameroon, 20th century  
Wood, leather, glass beads, cowrie shells  
H. 44 cm, W. 25 cm  
MG

**Hendrik Petrus Berlage** (Dutch, 1856–1934)  
and **Piet Zwart** (Dutch, 1885–1977)  
Breakfast Service The Netherlands,  
Leerdam, Royal Leerdam, designed in 1924  
and produced from 1924 to 1927  
Pressed glass Tea/coffee server:  
H. 14.2 cm, W. 18.9 cm, D. 18.1 cm  
Collection of the National Glass Museum,  
Leerdam, the Netherlands  
Photo: Tom Haartsen, National Glass Museum  
MG



**Simsa Cho** (Japanese, b. 1962)  
*Spider Shoe*  
The Netherlands, Amsterdam, 1998  
Mold-melted glass, enameled  
H. 21 cm, W. 25 cm, D. 32 cm  
Collection of the Glasmuseum Alter Hof Herding,  
Coesfeld-Lette, Germany  
Photo: Ron Zijlstra  
MG





**Esther Jiskoot** (Dutch, b. 1963)

*Sivanne* (detail)

The Netherlands, Amsterdam, 1997

Glass beads, cast aluminum

H. 179 cm, W. 30 cm, D. 17 cm

Collection of the Glasmuseum Alter Hof Herding,  
Coesfeld-Lette, Germany

MG



**Otto Künzli** (Swiss, b. 1948)

Ring

Germany, Munich, 1988

Mirror, gold

H. 4.1 cm, W. 2.8 cm, D. 1.6 cm

Photo: courtesy of Museum of Arts and Design,  
New York, New York

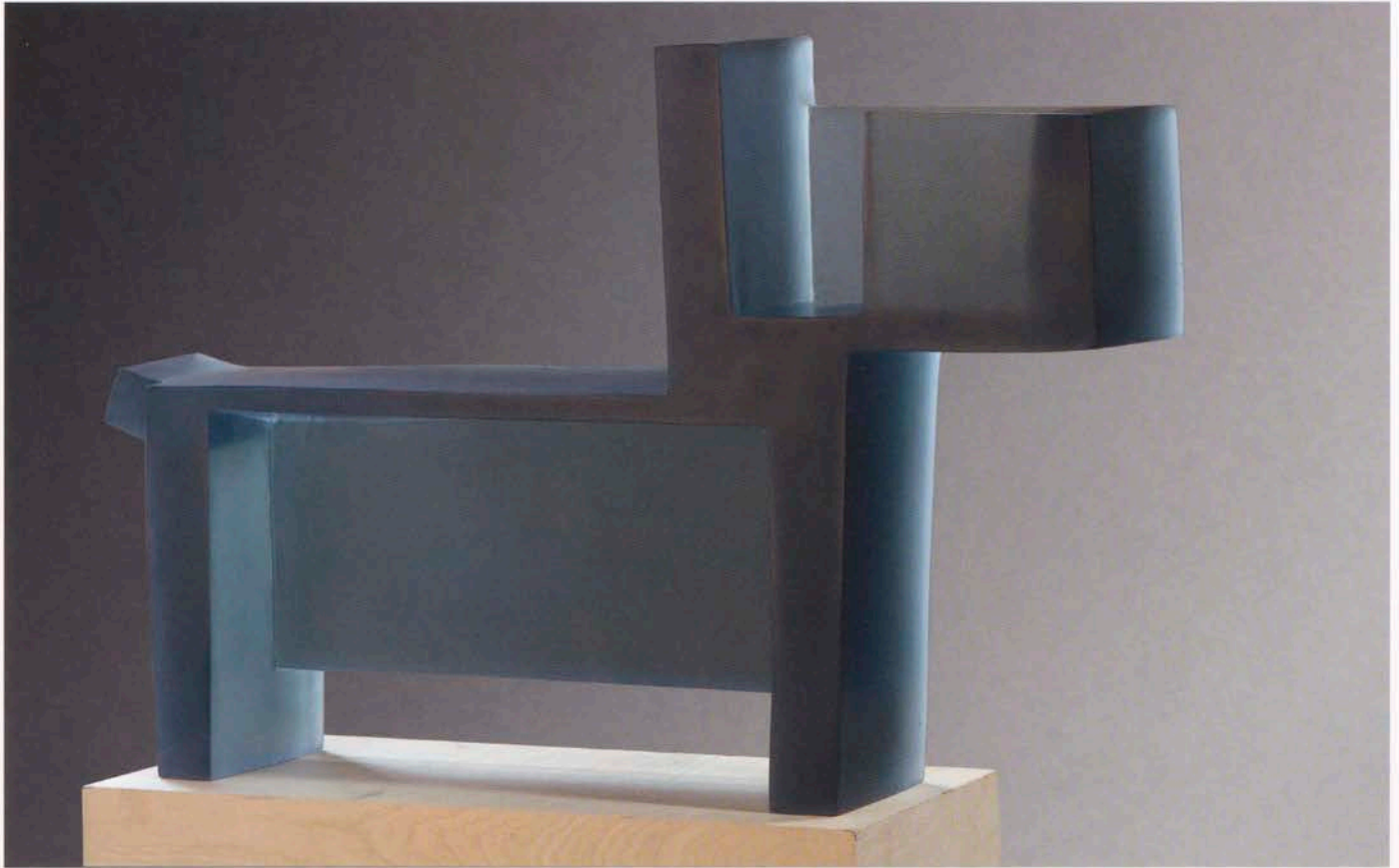
MG



**Jan van Munster**  
(Dutch, b. 1939)  
Untitled  
Installation exhibited  
at Fort Asperen,  
the Netherlands, 1986  
Blown glass, light  
Dimensions variable  
Photo: Victor E. Nieuwenhuijs  
MG

**Bernhard Schobinger** (Swiss, b. 1946)  
*Flaschenhalskette* (Bottleneck necklace)  
Switzerland, Richterswil, 1988  
Found glass, cut  
Length variable  
Photo: courtesy of Museum of Arts  
and Design, New York, New York  
MG





**Ivana Šrámková** (Czech, b. 1960)

*Cubist Dog*

Czech Republic, Prague and Železný Brod, 2008

Mold-melted glass, cut

H. 49.5 cm, W. 74.3 cm, D. 14.6 cm

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

MG



Goblet

Italy, Venice, about 1550–1600

Blown *cristallo*

H. 15.2 cm

Collection of The Corning Museum of Glass (61.3.135)

DM



**Tyra Lundgren** (Swedish, 1897–1979)

*Foglia* (Leaf)

Italy, Murano, Venini, 1938

Blown *filigrana*

H. 18 cm

DM

**Paul Marioni** (American, b. 1941)

*The Conversationalist*

United States, Seattle, Washington, 1974

Sheet glass, cut, slumped, enameled;

sandblasted wood, photo-silkscreen,

lead came, found eyeglasses

H. 70.7 cm, W. 71.8 cm

Collection of The Corning Museum of Glass

(74.4.183)

DM



**Richard Marquis** (American, b. 1945)  
*Squirrel Horn Construction* (Fabricated Weird Series)  
United States, Berkeley, California, 1981  
Blown glass, found objects  
H. 45.8 cm, W. 18.5 cm, D. 14.5 cm  
Collection of The Corning Museum of Glass  
(2007.4.174, gift of the Ben W. Heineman Sr. Family)  
*DM*



**Klaus Moje** (German, b. 1936)  
Bowl  
Federal Republic of Germany, Hamburg, 1980  
Kiln-formed glass, cut, polished  
H. 7.1 cm, W. 32.4 cm, D. 24.8 cm  
Collection of The Corning Museum of Glass (82.3.33)  
*DM*







**Benjamin Moore** (American, b. 1952)  
*Black Tripod Vessel*  
United States, Seattle, Washington, 1982  
Blown and hot-formed glass  
H. 25.5 cm, W. 27.2 cm  
Collection of The Corning Museum of Glass  
(82.4.18, gift of the artist)  
DM



**William Morris** (American, b. 1957)  
*Shard Vessel*  
United States, Stanwood, Washington, 1980  
Blown and hot-worked glass, applied iridized shards  
H. 26.1 cm, W. 17.7 cm, D. 18.4 cm  
Collection of The Corning Museum of Glass (2006.4.173)  
DM



**Jodi Salerno** (American, b. 1970)

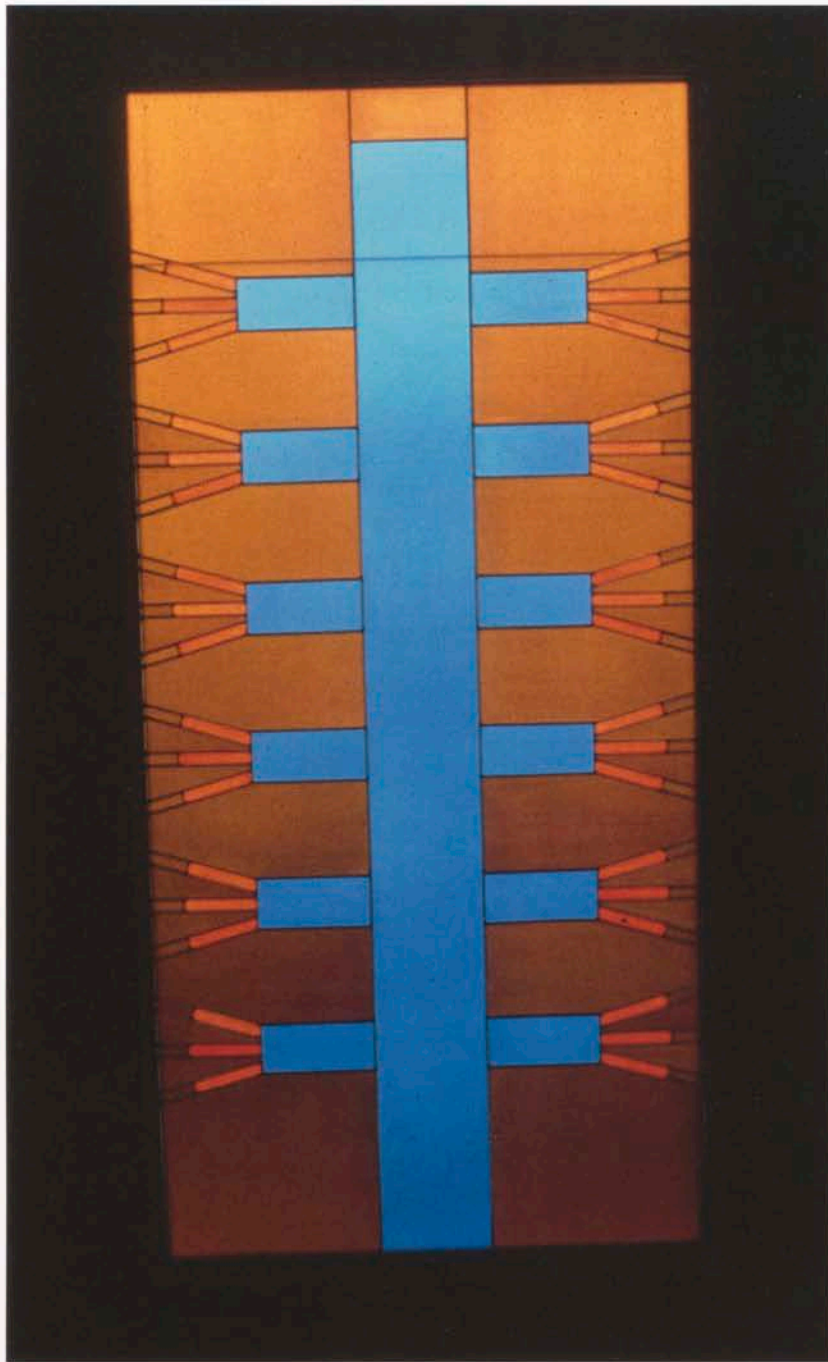
*Pure Obsession*

United States, Worcester, Massachusetts, 2008

Blown glass, plate glass, and mirror, cut, ground, polished,  
sandblasted; frameworked glass cherry; steel, string

H. 10 cm, Diam. 28 cm

DM



**Dick Weiss** (American, b. 1946)  
*Flowering Tree: For Bart van der Leek* (foreground)  
United States, Seattle, Washington, 1978  
Colored glass, cut; lead came  
H. 215.9 cm, W. 73.6 cm  
DM

Retort

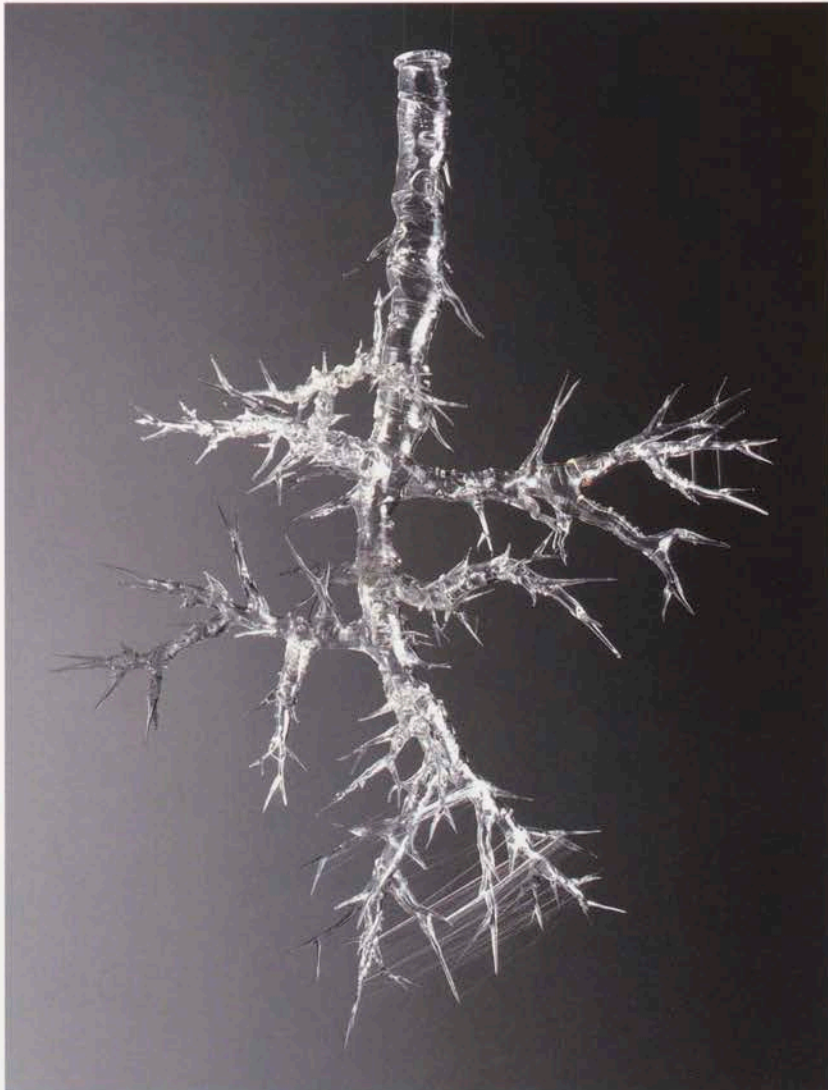
Possibly northern Europe,  
perhaps 18th century

Blown glass

L. 43 cm, Diam. 20 cm

Collection of The Corning Museum of Glass  
(56.3.33)

TO



**Christine Borland** (British, b. Scotland, 1965)

*Bullet Proof Breath*

United Kingdom, Scotland, Kilcreggan,  
Argyll, 2000

Hot-formed glass, spider silk

H. 35.5 cm, W. 30.4 cm, D. 20.3 cm

Photo: © Christine Borland, courtesy of Sean  
Kelly Gallery, New York, New York

TO



**Isabel De Obaldía** (Panamanian, b. United States, 1957)

*Shining (Radiante)*

Republic of Panama, Canal Zone, 2008

Sand-cast glass, glass powders, engraved

H. 132.1 cm, W. 25.4 cm, D. 12.7 cm

Photo: courtesy of Mary-Anne Martin Fine Art, New York, New York

TO



**Tim Dubitsky** (American, b. 1978) and  
**Patrick Li** (American, b. 1959)  
*Illuminated Caps "T"*

United States, New York, New York,  
GlassLab at Cooper-Hewitt National Design Museum, Smithsonian Institution, 2008

Hot-worked glass  
H. 22.8 cm

Photo: Steven Barall

TO



**Melissa Dyne** (American, b. 1975)

*Glass: A Site-Specific Installation*

Installation exhibited at the Museum of Contemporary Craft, Portland, Oregon, 2008

400 pounds of float glass, wood pedestal

H. 335.2 cm, W. 152.4 cm

Photo: courtesy of Museum of Contemporary Craft

TO

**Emile Gallé** (French, 1846–1904)

*Le Débat éternel* (The eternal debate)

France, Nancy, Cristallerie Emile Gallé, about 1890–1900

Blown and cased glass, acid-etched, cut, engraved

H. 13 cm, Diam. 14.4 cm

Collection of The Corning Museum of Glass (83.3.215)

TO



**Katerina Lanfranco** (Canadian, b. 1978)

*Racemus ordo* (Tiered Cluster)

United States, New York, New York, 2008

Glass, mixed media

H. 31.7 cm, Diam. 22.8 cm

Photo: courtesy of Nancy Hoffman Gallery,  
New York, New York

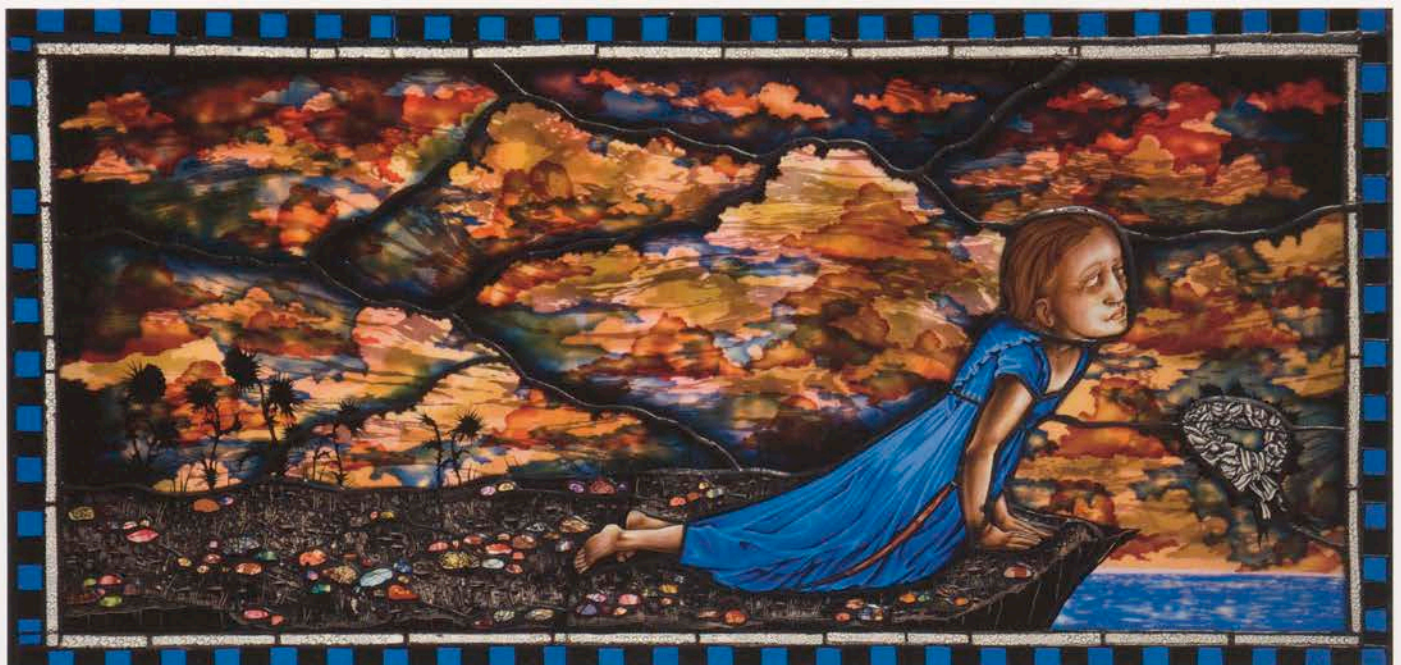
TO





**Beth Lipman** (American, b. 1971)  
*After You're Gone*  
 Installation exhibited at the Rhode Island School of Design  
 Art Museum, Providence, Rhode Island, 2008  
 Blown and hot-worked glass, mixed media  
 Dimensions variable  
 Photo: courtesy of Rhode Island School of Design Art Museum  
 TO

**Judith Schaechter** (American, b. 1961)  
*Widow*  
 United States, Philadelphia, Pennsylvania, 2008  
 Flashed glass, cut, ground, sandblasted,  
 enameled; copper foil  
 H. 66 cm, W. 132 cm  
 TO





**Didier Tisseyre** (French, b. Senegal, 1958)

*Kamis*

France and Czech Republic, 2001

Kiln-cast dichroic lead glass, cut, ground, polished

Each: H. 35 cm, W. 20 cm, D. 4 cm

TO

# Notes

## The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass. This program, which provides \$10,000 each year, is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. Each commissioned work is added to the Museum's collection.

The Rakow Commission encourages artists working in glass to venture into new areas that they might otherwise be unable to explore because of financial limitations. Over the years, recipients have ranged from emerging to established artists. Currently, the commission is awarded to professional artists whose work is not yet represented in the Museum's collection. Commissions are nominated by the curator of modern glass, and they are selected by a Museum curatorial staff committee. Additional information on the commission may be obtained by contacting the Museum.

Artists who have received the Rakow Commission are Zora Palová (2008), Debora Moore (2007), Tim Edwards (2006), Nicole Chesney (2005), Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Harcuba (1995), Ursula Huth (1994), Fritz Dreisbach (1993), Jacqueline Lillie (1992), Hiroshi Yamano (1991), Lyubov Ivanovna Savelyeva (1990), Diana Hobson (1989), Toots Zynsky (1988), Howard Ben Tré (1987), and Doug Anderson (1986).

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### The 2008 Rakow Commission: Zora Palová

Zora Palová was born in Bratislava, Czechoslovakia, in 1947. After the fall of Communism in Czechoslovakia, Bratislava became the capital of the independent country of Slovakia in 1993.

Palová began her artistic training at the Secondary School of Applied Arts in Bratislava, which she attended from 1963 to 1967. In 1969, she traveled to London, where she studied with the renowned sculptor Henry Moore (British, 1898–1986), and then she returned to Bratislava to resume her studies at the Academy of Fine Arts. Palová studied painting and sculpture at the Academy from 1969 to 1971. In 1971, she joined her future husband and artistic partner, the Slovak sculptor Štěpán Pala, in the Academy's Department of Glass in Architecture. There, she continued her studies until 1975 with the well-known Czech glass sculptor Václav Cigler (Czech, b. 1929).



Zora Palová

Palová's understanding and use of glass in sculpture is gestural, emotional, and grounded in the natural world. "I fell in love with glass as a medium which could best express what I wanted to say in spiritual terms," Palová says. "Glass is not only a material. It is matter living its own life; it is space modified by light."

In the late 1960s, Palová had begun to make large-scale sculptures in clay, wood, and plaster that exhibited her characteristic dynamism and emotionality. Under Cigler, she learned the discipline of working with glass in conceptual and theoretical ways, and she was influenced by his meditative approach to the material. Although Palová prefers to work with light using rough textures and transparent color in glass, rather than its reflection off the smooth surfaces of colorless optical glass, her studies with Cigler provided an important framework for her highly expressive sculpture, which is imbued with an emotional depth and intellectual gravity. "Cigler was a strong teacher," Palová recalls, "but he gave us freedom."

After leaving the Academy, Palová and her husband built their own studio, but they maintained a low profile during the most repressive years of Czechoslovakia's Communist regime. After 20 years of working independently and helping Pala establish his career while they raised their family, Palová was appointed in 1996 as a research professor, teaching glass sculpture at the University of Sunderland in the United Kingdom. In 2003, she left her full-time teaching post to devote herself to her sculptural work, which includes individual objects as well as architectural commissions.

Palová makes her work with the assistance of Pala, who is also internationally known for his large-scale works in cast glass. The couple have shown in more than 40 solo, group, and touring exhibitions around the world since 1994, and they have undertaken six major international commissions. Their best-known commission is surely *Light Transformer*, designed by Palová, for the National Glass Centre in Sunderland. Cast of a gray lead glass and completed in 1998, *Light Transformer* is the largest outdoor glass sculpture ever made. It is in three sections, and it

measures 16 feet tall by six feet across. Palová was awarded the Coburg Glass Prize in 2006 and the Bavarian National Prize for creative approach to artistic glass in 2007.

Over the past five years, Palová's sculptures have developed in concept and scale, employing new techniques that she has developed with Pala. Her exhibitions and teaching have brought attention to artists working in glass in Slovakia, who are not as well known or as numerous as artists in the Czech Republic. Her approach to cast glass sculpture is perhaps characteristic of her generation, which draws from—and breaks with—the ideas developed by the famous Czechoslovak artists of the postwar era, such as Václav Cigler, Stanislav Libenský (Czech, 1921–2002), and Jaroslava Brychtová (Czech, b. 1924).

### *North Sea Waves*

Palová's years of living and working in Sunderland, on the shore of the North Sea, had a powerful influence on her work. Indeed, the ephemeral, changing colors and movement of flowing water have inspired many artists working in glass. Of the four elements (earth, fire, air, and water), water shares the most properties with glass. Water is liquid and solid, it can be transparent and opaque, and it can acquire a variety of colors.

The idea of water and its expression in glass is attractive to Palová. However, she is not inspired—as are some artists—by calm pools, mists, or thick chunks of ice. What Palová has chosen to embrace are the cold, unpredictable oceans, and especially the gray, roiling waters of the North Sea. "In the Czech Republic and Slovakia, we don't have seas," she explains. "I didn't know how to express the feeling of the sea and the air surrounding it." Palová's sculpture *North Sea Waves* is an attempt to understand

the nature of the mysterious and powerful force of water, and its action on the planet.

Palová began *North Sea Waves* by conceiving and then creating a full-size clay model of the sculpture, around which the mold for the glass version was built. Her physical interaction with the clay, which she bends, breaks, pushes, and pulls, is an essential part of her process. She and Pala do nearly everything themselves, unlike other glass sculptors, who often employ independent moldmakers and coldworkers. The only journey they make is to bring their sculptures, fresh from the casting kiln, to the northern Czech Republic for acid washing. "I do not have a great liking for glassblowing," Palová notes. "I am not happy that another individual does the work for me. When I am casting sculpture, I am in charge of every part of the process."

Palová is unusual in that she is a woman who has chosen to work in large-scale cast glass, and her distinctive intuitive and emotional approach to the material sets her apart from the majority of Czech and Slovak artists working in the medium. Her mentors are surely Jaroslava Brychtová, another formidable artist who knows no fear when it comes to scale and complexity, and Vladimír Kopecký (Czech, b. 1931), a master of expressive abstraction. Yet Palová has charted her own course, and she has maintained an artistic independence and originality that are most reminiscent, not of the artists of her own generation, but of the pioneering Czechoslovak artists of the postwar generation upon whose metaphorical shoulders she has built an exceptional career.

Tina Oldknow  
Curator of Modern Glass  
The Corning Museum of Glass



*North Sea Waves*  
**Zora Palová** (Slovak, b. 1947)  
Slovakia, Bratislava, 2008  
Mold-melted glass,  
ground, polished  
H. 190.5 cm, W. 39 cm,  
D. 28.5 cm  
*The Corning Museum of  
Glass* (2008.3.41, the 23rd  
Rakow Commission)

The North Sea  
Photo: Zora Palová



## The New Europäisches Museum für Modernes Glas

The Kunstsammlungen der Veste Coburg own an internationally renowned collection of historical glass. Highlights of the collection include impressive holdings in 16th-century Venetian glass, German glass of the Baroque period, and Art Nouveau glass from the turn of the 20th century. Since 1977, the Kunstsammlungen have also focused on the acquisition and presentation of contemporary glass.

The Kunstsammlungen der Veste Coburg initiated the prestigious Coburger Glaspreis (Coburg Glass Prize) for international contemporary glass in 1977. The second Glaspreis was held in 1985, and the third in 2006. Today, the Kunstsammlungen hold an outstanding position among European glass museums for the breadth and quality of their historical, modern, and contemporary collections.

Otto Waldrich, the Coburg entrepreneur and benefactor of the new Europäisches Museum für Modernes Glas (European Museum for Modern Glass) in Park Rosenau, Veste Coburg, Germany, was introduced to contemporary glass in 1975 during the planning for the first Coburger Glaspreis. He has observed the growth of the Kunstsammlungen's modern and contemporary collections, and their exhibition challenges, ever since. During the 2006 Coburger Glaspreis, he generously offered to support the construction of a much-needed new building to house these expanding collections.

At this time, the Kunstsammlungen also decided on the direction that their collection and exhibition activities in contemporary art would take. Studio glass—in contrast to glass design—was chosen as the focus for future ac-



Performance by Steffen Orlowski during the preview on October 10, 2008. Orlowski is head of the studio glass workshop at the Academy of Fine Arts in Munich, Germany.

quisitions and exhibitions, studio glass being of exceptional significance in Coburg.

After just one year of construction under the direction of the Coburg architect Albert Wagner, the new museum building was handed over to the Kunstsammlungen for the installation of their modern and contemporary collections. The inaugural festivities took place in October 2008.

The Europäisches Museum für Modernes Glas has opened at a time of radical change, in which the artistic approach to glass is undergoing a profound transformation. This spirit of change has led the Kunstsammlungen to re-evaluate the past, to look at the relevance of their modern and contemporary collections, and to direct their gaze to future developments. These are the premises on which the exhibition of the new museum's permanent

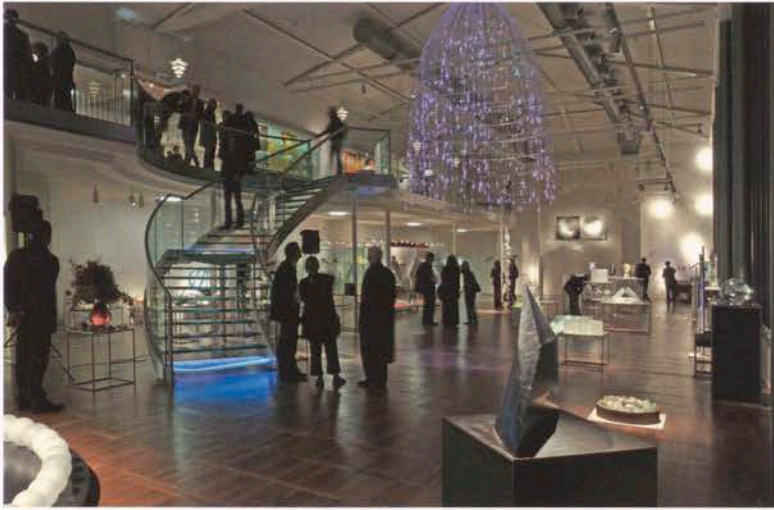
collection were conceived, and it will continue to change with new acquisitions and in response to current trends.

Additional information on the Europäisches Museum für Modernes Glas: Total exhibition area: 1,260 square meters; building costs: about € 4.5 million; fittings: about € 450,000. A self-service cafeteria and a museum shop are located in the entry. Audio guides are available, as are a video corner and Internet access to the museum's database. An exhibition space for contemporary ceramics is on the lower level.

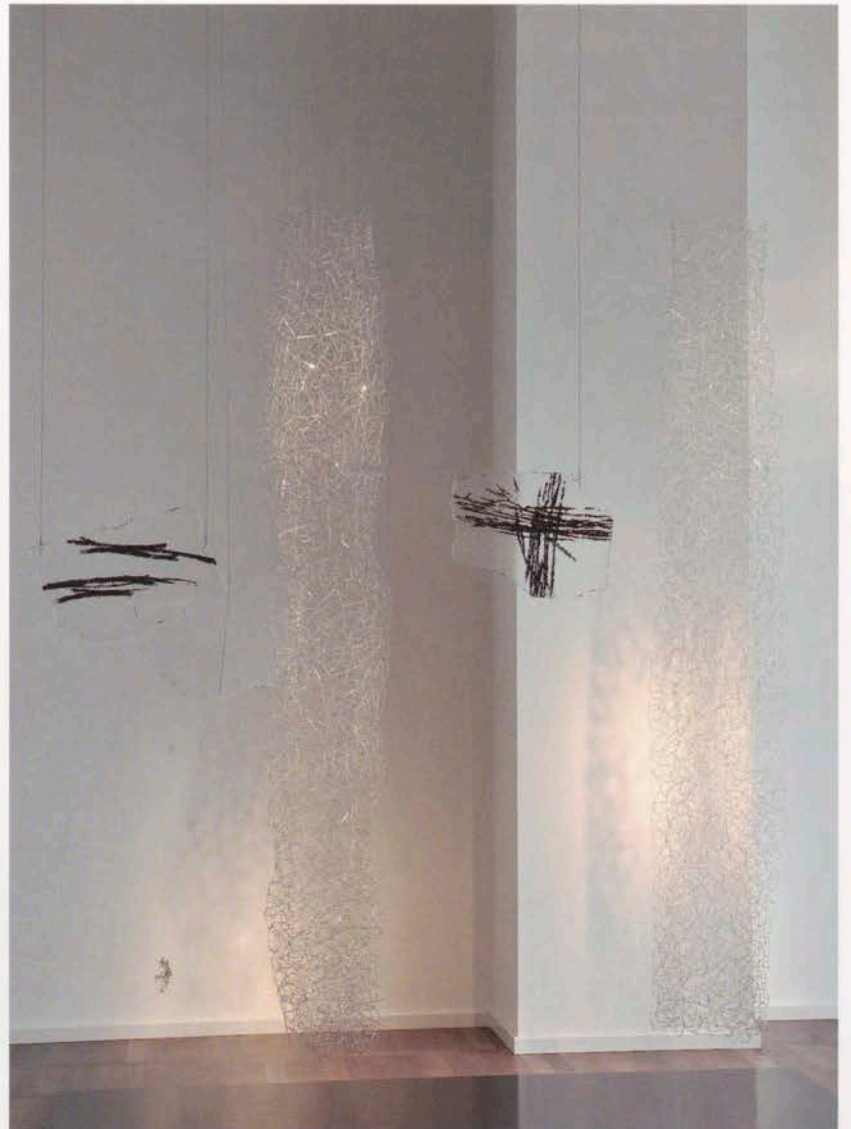
*This article is based on texts by Klaus Weschenfelder, director of the Kunstsammlungen der Veste Coburg, and Clementine Schack von Wittenau, curator of crafts and glass there. These texts were translated by Claudia Lupri and edited by Tina Oldknow.*



Visitors in the museum during the opening on October 11, 2008



View of the main gallery, Europäisches Museum für Modernes Glas



Special installation, *1+1*, by Anna Skibska



Visitors in the temporary exhibition hall looking at objects made by students at the Institut für Künstlerische Keramik und Glas in Coblenz, Germany

## Correction

The caption that accompanied the image by Franz Schönbeck in the “Artists and Objects” section of *New Glass Review 29* was incorrect. The entry should have appeared as follows:



### 83. Franz Schönbeck

Germany

*My Stress Is Gone Now!*

*Mein Stress ist nun vorbei*

Window glass, stone-throw (performance)

H. 300 cm, W. 160 cm

SN, TO, BS



## Recent Important Acquisitions

This section consists of photographs and descriptions of objects recently added to public and private collections in the United States and abroad. All of these objects were made between 1946 and the present. They include glass

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

*Apricot/Clear/Teal*  
**Sonja Blomdahl** (American, b. 1952)  
United States, Seattle, Washington, 1997  
Blown *incalmo* glass  
H. 45.7 cm, Diam. 35.6 cm  
*Museum of Glass*, Tacoma, Washington  
(2008.6, gift of Lorne Lassiter and Gary Ferraro)  
Photo: Duncan Price



*While You Are Sleeping*  
**Christina Bothwell** (American, b. 1960)  
United States, Stillwater, Pennsylvania, 2007  
Cast glass, pit-fired raku ceramic  
H. 22 cm, W. 45 cm, D. 18.5 cm  
*The Corning Museum of Glass* (2008.4.59)

*Waiting VII*

**Heike Brachlow** (German, b. 1970)

United Kingdom, London, 2008

Kiln-cast glass, cut, sandblasted, polished

H. 68.5 cm, Diam. 18 cm

*Glasmuseum Hentrich*, Museum Kunst Palast,

Düsseldorf, Germany (GI 2008-293)

Photo: Patrick Leonard, courtesy of Bullseye Gallery, Portland, Oregon



*Stop the World I'm Getting Off*

**Charles Butcher** (Australian, b. 1976)

Australia, Gerringong, New South Wales, 2008

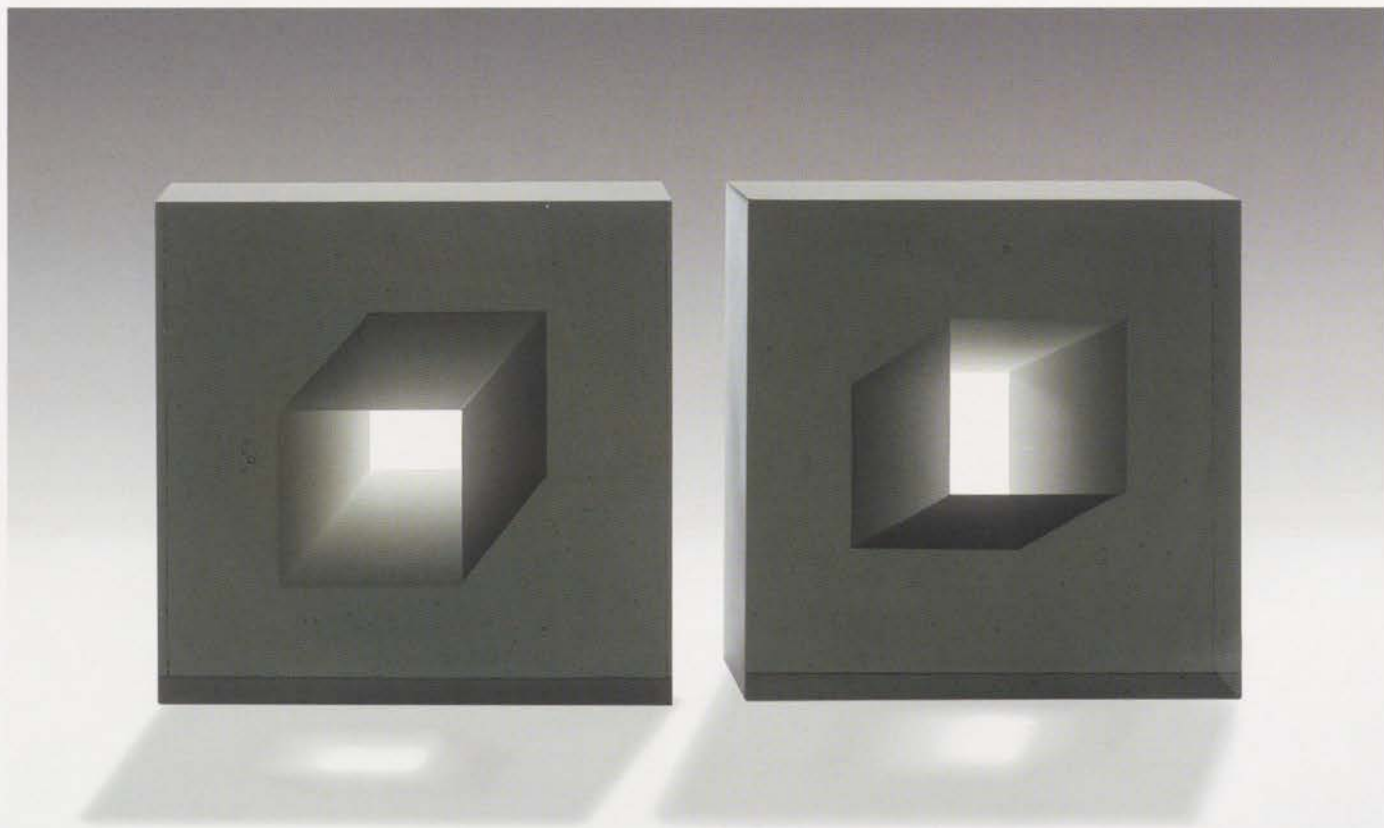
Cast glass

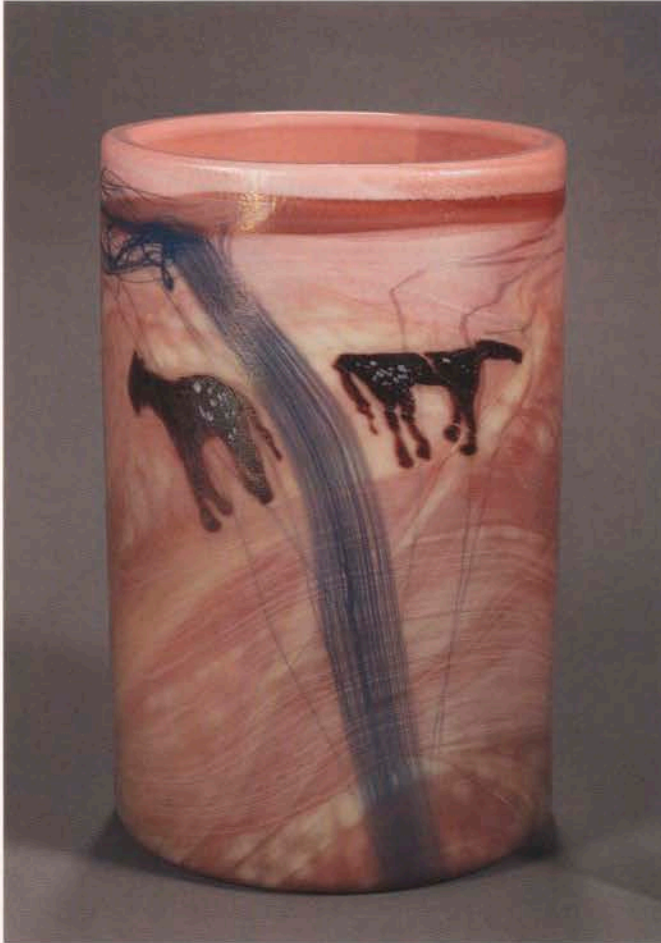
Each: H. 30 cm, W. 30 cm, D. 10 cm

*National Art Glass Collection*, Wagga Wagga Art Gallery,

Wagga Wagga, New South Wales, Australia (2008.087)

Photo: Greg Piper





*Jumping Horses Cylinder*

**Dale Chihuly** (American, b. 1941)

United States, Providence, Rhode Island, 1976

Blown glass, iridized; cane drawing pick-ups

H. 28.9 cm, Diam. 18.6 cm

*Museum of Glass*, Tacoma, Washington

(2008.10.3, gift of Elizabeth H. and Heinz K. Wolf)

Photo: Duncan Price



*Navajo Blanket Cylinder*

**Dale Chihuly** (American, b. 1941)

With the assistance of Flora Mace (American, b. 1949)

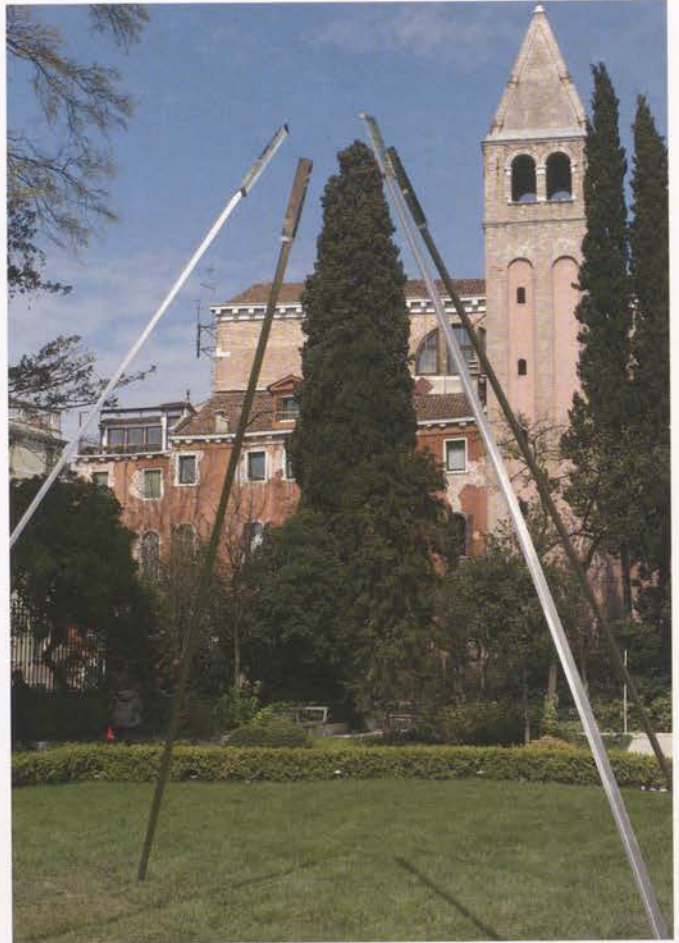
United States, Providence, Rhode Island, 1976

Blown glass with applied thread drawings

H. 28 cm, Diam. 14.5 cm

*The Corning Museum of Glass* (2008.4.28, gift of Heinz K. and Elizabeth H. Wolf in honor of Dale Chihuly)

*Feelers (Garden Pavilion)*  
**Václav Cigler** (Czech, b. 1929)  
 Czech Republic, Prague, 1978–2007  
 Cast optical glass, cut; metal  
 H. 490 cm, Diam. 460 cm  
*The Corning Museum of Glass* (2008.3.79)  
 Photo: M. Cresci



*Cenae 9, l'alchimie du verre*  
**Joan Crous** (Spanish, b. 1963, working in Italy)  
 France, Sars-Poteries, 2008  
 Glass frit, pigments  
 L. 250 cm, W. 70 cm  
*Musée-Atelier Départemental du Verre de Sars-Poteries,*  
 Sars-Poteries, France (2008.6.1)  
 Photo: Paul Louis



Untitled  
**Anna Dickinson** (British, b. 1961)  
 United Kingdom, London, 2006  
 Cast glass, cut, polished; copper liner, oxidized, polished  
 H. 11 cm, Diam. 23 cm  
*The Toledo Museum of Art, Toledo, Ohio (2007.28)*  
 Photo: Toni Marie Gonzalez

*Self-Portrait*  
**Erwin Eisch** (German, b. 1927)  
 Germany, Frauenau, 2002  
 Mold-blown glass, enameled  
 H. 49 cm, W. 23 cm, D. 30 cm  
*The Corning Museum of Glass (2008.3.27, gift of the artist)*



*Break Through the Wall: Portrait of Helmut Kohl*  
**Erwin Eisch** (German, b. 1927)  
 Germany, Frauenau, 1998  
 (design from a mold made in 1989)  
 Blown and mold-blown glass, tooled,  
 painted with unfired enamels  
 H. 50.2 cm, W. 35 cm, D. 28.6 cm  
*The Toledo Museum of Art, Toledo, Ohio (2008.124)*  
 Photo: Toni Marie Gonzalez



*Bamboo Roses*

**Ulla Forsell** (Swedish, b. 1944)

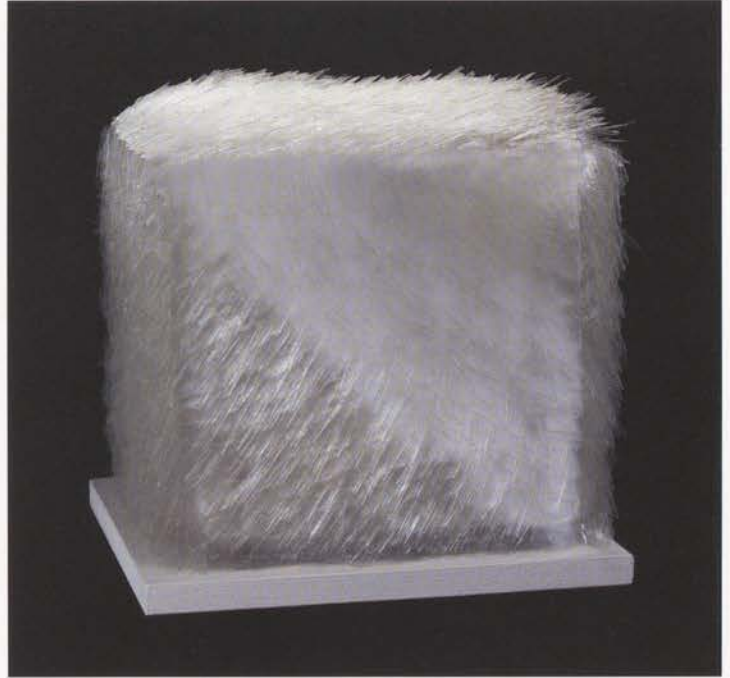
Sweden, Stockholm, 2000

Blown glass, underlay, cast applications

H. 180 cm, Diam. 10 cm

*Smålands Museum, Växjö, Sweden (M49512)*

Photo: Jörgen Ludwigsson



30/06/2007

**Josepha Gasch-Muche** (German, b. 1944)

Germany, Alfeld, 2007

Broken liquid crystal display (LCD) substrate glass,  
adhesive, metal, wood

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

*The Corning Museum of Glass (2008.3.1)*



*Tango in the Garden*

**Dorothy Hafner** (American, b. 1953)

United States, New York, New York, 2006

Multilayered fused glass panel, stainless steel pedestal

Panel: H. 43.2 cm, W. 25.4 cm, D. 1.9 cm

*Brooklyn Museum, Brooklyn, New York (2007.37a, b)*



*Gate Keeper*

**Tavita Havea** (Tongan, b. 1968)

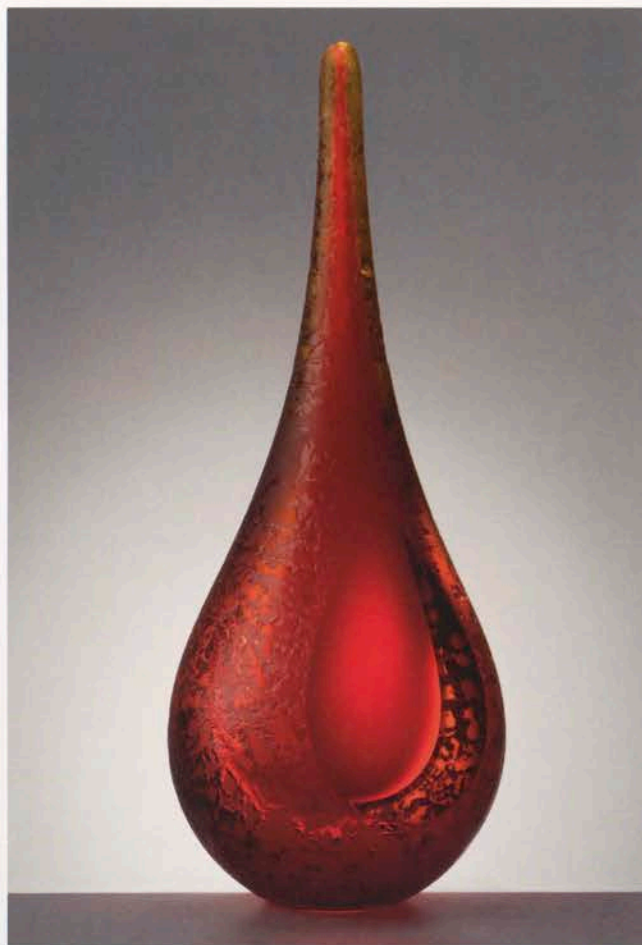
Australia, Sydney, New South Wales, 2007

Blown glass, sandblasted, woven; wood, twine, hair

H. 20 cm, W. 83 cm, D. 16 cm

*Victoria and Albert Museum* (Ceramics & Glass),  
London, United Kingdom (2/08)

Photo: V&A



*Zrození (Nascence)*

**Pavel Havelka** (Czech, b. 1969)

Czech Republic, Žďár nad Sázavou and Škrdlovice, 2008

Hot-shaped glass, acid-etched, cut

H. 37 cm

*Museum of Decorative Arts*, Prague, Czech Republic (103.809)

Photo: Ondřej Kocourek

Vase

**John Hutton** (New Zealander, 1906–1978)

United Kingdom, London, Whitefriars Glassworks, about 1960

Blown glass, engraved

H. 44.5 cm, W. 25.7 cm, D. 17.1 cm

*Chrysler Museum of Art, Norfolk, Virginia*

(2008.1, gift of Laurence Hall and Flynn Dalis)

Photo: Ed Pollard



*Protection-Helmet I, II*

**Ditte Johansson** (Swedish, b. 1958)

Sweden, Stockholm, Konstnärernas

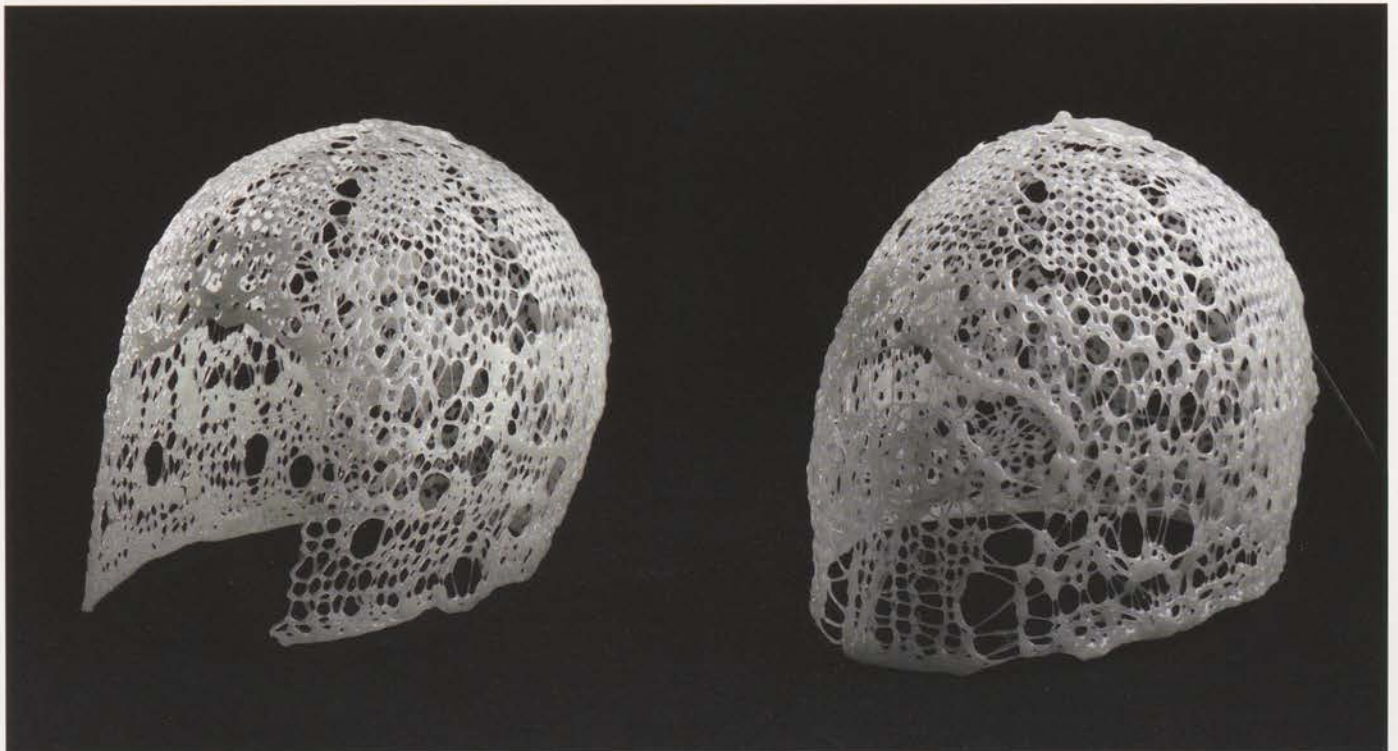
Kollektivverkstad, 2003

Knitted and fused glass

Each: H. 20 cm, W. 23 cm, D. 15 cm

*Smålands Museum, Växjö, Sweden*

Photo: Jörgen Ludvigsson







Lamp

**Zsófia Kanyák** (Hungarian, 1944–1975)

Germany, Selb, Rosenthal AG, 1972

Blown glass

H. 92.5 cm, Diam. 29 cm

*Museum of Applied Arts, Budapest, Hungary (2008.216.1)*

Photo: Agnes Kolozs



*Aorta*

**Gunilla Kihlgren** (Swedish, b. 1960)

Italy, Murano, Vetreria Pino Signoretto, 2003

Blown and cased glass

H. 60 cm

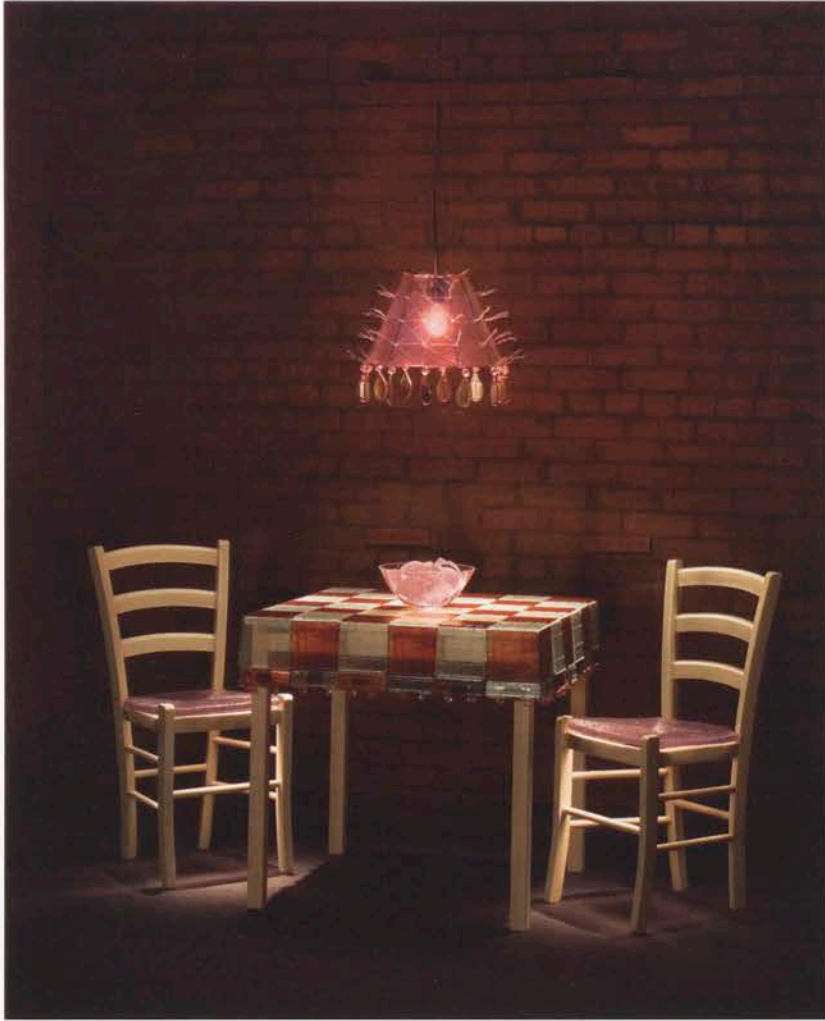
*Smålands Museum, Växjö, Sweden*

Photo: Tord Lund

*Lokální problém* (Local problem)  
**Pavel Kopřiva** (Czech, b. 1968)  
Czech Republic, Nový Bor, Crystalex, 2001  
Blown silvered glass (16 pieces)  
Assembled dimensions variable  
Museum of Decorative Arts, Prague,  
Czech Republic (DE 11.297/1-16)



*Dress Impression with Train*  
**Karen LaMonte** (American, b. 1967)  
Czech Republic, Železný Brod,  
designed in 2005 and cast in 2007  
Cast glass, sandblasted, acid-polished  
H. 148 cm, W. 57 cm, D. 110 cm  
*The Toledo Museum of Art, Toledo, Ohio (2008.148)*



*I See You're a Bit Nervous*  
**Silvia Levenson** (Italian, b. Argentina, 1957)  
 United States, Corning, New York, 2005  
 Kiln-cast glass, mixed media  
 H. 85.7 cm, W. 175.3 cm, D. 78.7 cm  
 Museum of Fine Arts, Houston, Houston, Texas  
 (gift of Daniel Greenberg and Susan Steinhauser,  
 and Bullseye Gallery)  
 Photo: Ryan Watson



*Summer Sitting II*  
**Qin Liang** (Chinese, b. 1978)  
 China, Shanghai, 2006  
 Mold-melted glass  
 H. 45 cm, W. 26 cm, D. 5 cm  
 Alexander Tutsek-Stiftung, Munich, Germany  
 Photo: H.-J. Becker, © Alexander Tutsek-Stiftung

*The Second Queen*  
**Stanislav Libenský** (Czech, 1921–2002) and  
**Jaroslava Brychtová** (Czech, b. 1924)  
Czechoslovakia, Železný Brod, 1991–1992  
Mold-melted glass, cut, polished  
H. 81.6 cm, W. 64.8 cm  
*Museum of Glass*, Tacoma, Washington  
(2008.8, gift of Lisa and Dudley B. Anderson)  
Photo: Duncan Price Photography



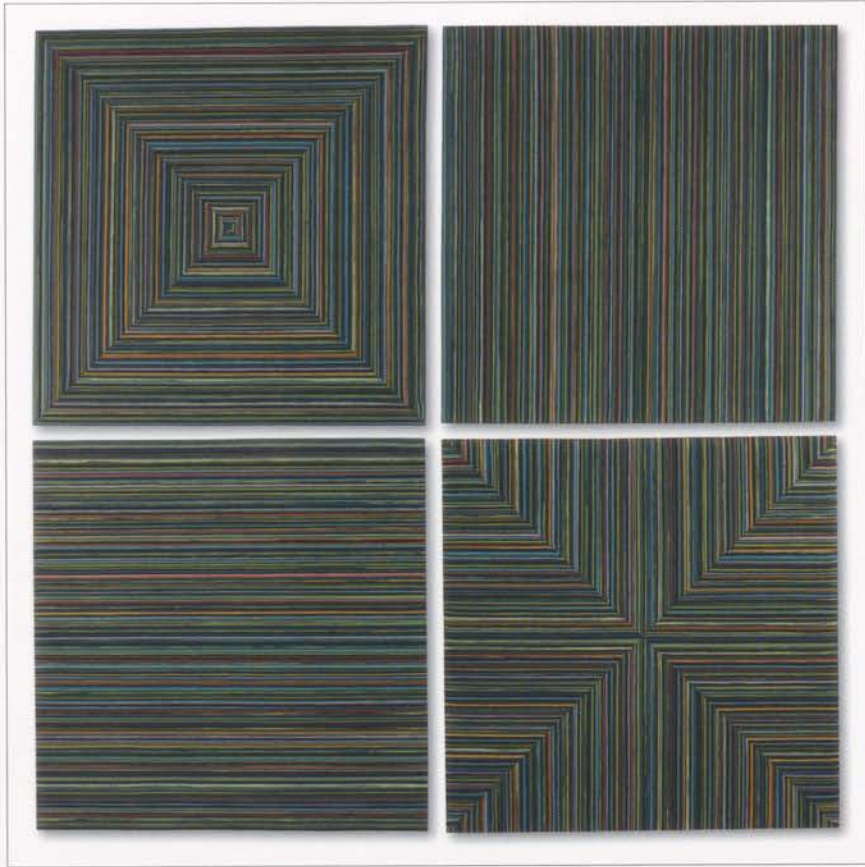
*Pink Teapot*  
**Richard Marquis** (American, b. 1945)  
United States, Berkeley,  
California, 1979  
Blown *murrine*  
H. 14 cm, W. 13.5 cm  
*Canadian Clay & Glass Gallery*,  
Waterloo, Ontario, Canada  
(2008.003.003, gift of Alison  
and Alan Schwartz)  
Photo: Wilhelm Nassau



*Rearrangeable Domestic Roman Collection*  
**Josiah McElheny** (American, b. 1966)  
 United States, Seattle, Washington, 1994  
 Blown glass, wooden display case, paper labels  
 H. 79.4 cm, W. 52.1 cm, D. 27.3 cm  
 Chrysler Museum of Art, Norfolk, Virginia  
 (2008.12, gift of Walter P. Chrysler Jr., by exchange)  
 Photo: Ed Pollard

*Anna*  
**Richard Meitner** (American, b. 1949)  
 The Netherlands, Amsterdam, 2004  
 Blown glass, reverse painting on glass, wood frame  
 Assembled: H. 35 cm, L. 150 cm  
 Musée des Arts Décoratifs, Paris, France (2008-29.1.1-12)  
 Photo: Jean Tholance  
 This is a portrait of Anna Venini Diaz de Santillana.





Untitled 2

**Klaus Moje**

(German, b. 1936, working in Australia)  
Australia, Canberra, Australian Capital Territory, 2006

Kiln-formed glass, diamond-polished  
H. 161.9 cm, W. 161.9 cm

*Chrysler Museum of Art*, Norfolk, Virginia  
(2008.15, museum purchase, gift of Mr. and Mrs. Arnold B. McKinnon, Carolyn and Richard Barry, Bullseye Glass Company, Klaus Moje, Leah and Richard Waitzer, Susan and David Goode, Daniel Greenberg and Susan Steinhauser, Jeffrey and Cynthia Manocherian, Clay H. Barr, Nancy and Malcolm Branch, Elizabeth and Larry Goldman, Mr. and Mrs. Harry T. Lester, Henry and Angelica Light, Dr. and Mrs. Edward C. Oldfield III, Tom and Selina Stokes, Dr. and Mrs. T. W. Hubbard, Chrissy and Dave Johnson, and [by exchange] Walter P. Chrysler Jr.)  
Photo: Rob Little

*Burial Raft*

**William Morris** (American, b. 1957)

United States, Stanwood,  
Washington, 1991

Blown and hot-worked glass,  
glass powders

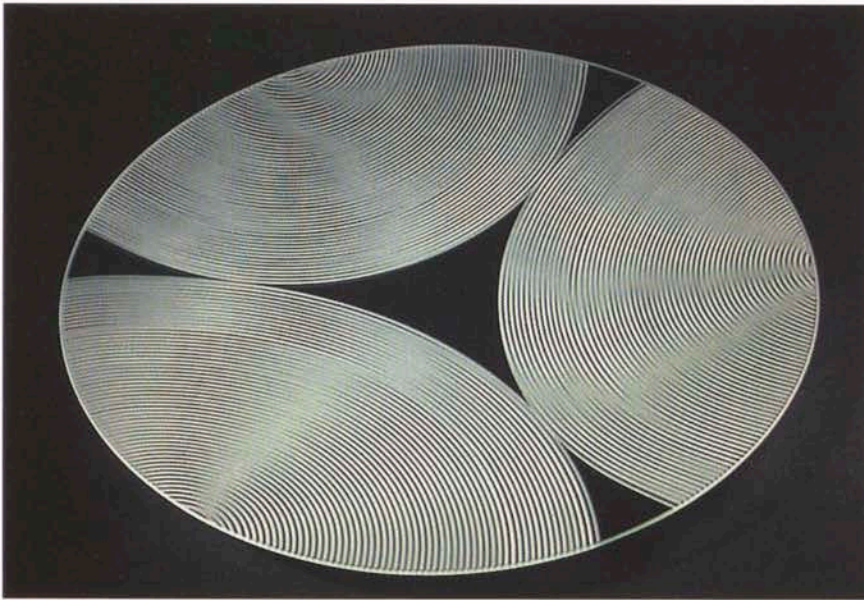
H. 26.7 cm, W. 63.5 cm, D. 20.3 cm

*Museum of Arts and Design*,  
New York, New York

(2008.76a–n, gift of Ann  
and Bruce Bachmann)

Photo: Fredric Stein





*In Between III*

**Pavel Mrkus** (Czech, b. 1970)

Japan, Toyama, 2002

Slumped glass, sandblasted

Diam. 81 cm

*Museum of Decorative Arts, Prague,  
Czech Republic (DE 11.289)*

*About Suffering*

**Joel Philip Myers**

(American, b. 1934)

United States, Normal, Illinois,

Illinois State University, 1997

Blown and cased glass,

steel pins

Largest: H. 37.6 cm,

Diam. 17.9 cm

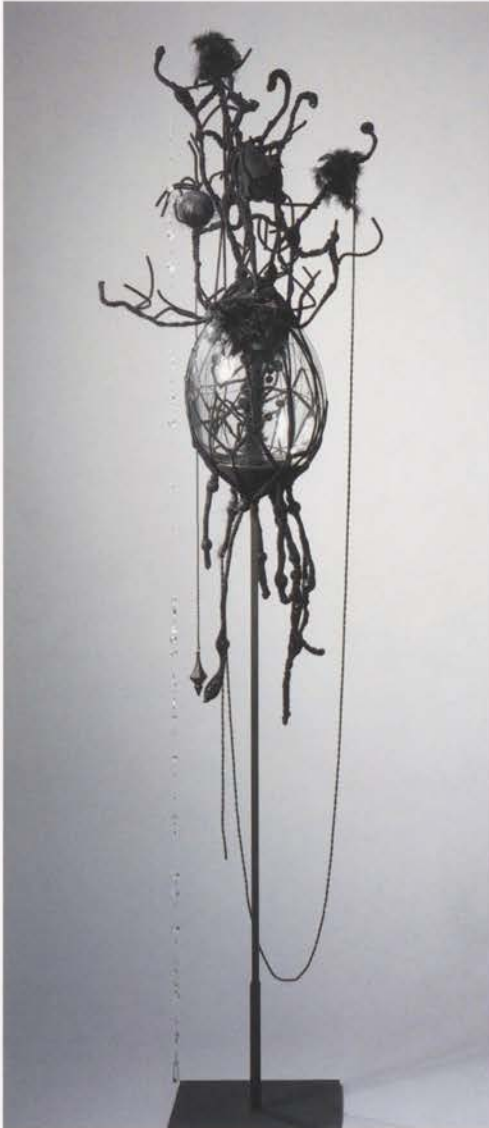
*The Corning Museum of Glass*

(2008.4.24, gift of Karen Birthe

Eriksen Noer Myers and

Joel Philip Myers)





*La Vie rêvée des anges 2*

**Matei Negreanu** (Romanian, b. 1941, working in France)

France, Sars-Poteries, 2008

Mixed media

H. 220 cm, W. 33 cm

*Musée-Atelier Départemental du Verre de Sars-Poteries,*  
Sars-Poteries, France (2008.5.1)

Photo: Paul Louis

Necklace, *Fiori* (from the "Venezia" series)

**Evert Nijland** (Dutch, b. 1971)

The Netherlands, Amsterdam, 2006

Flameworked glass, glass beads, silk thread, gold

L. 61 cm

*Museum of Arts and Design, New York, New York*

(2008.20, museum purchase with funds provided by Susan Grant Lewin)

Photo: Eddo Hartmann







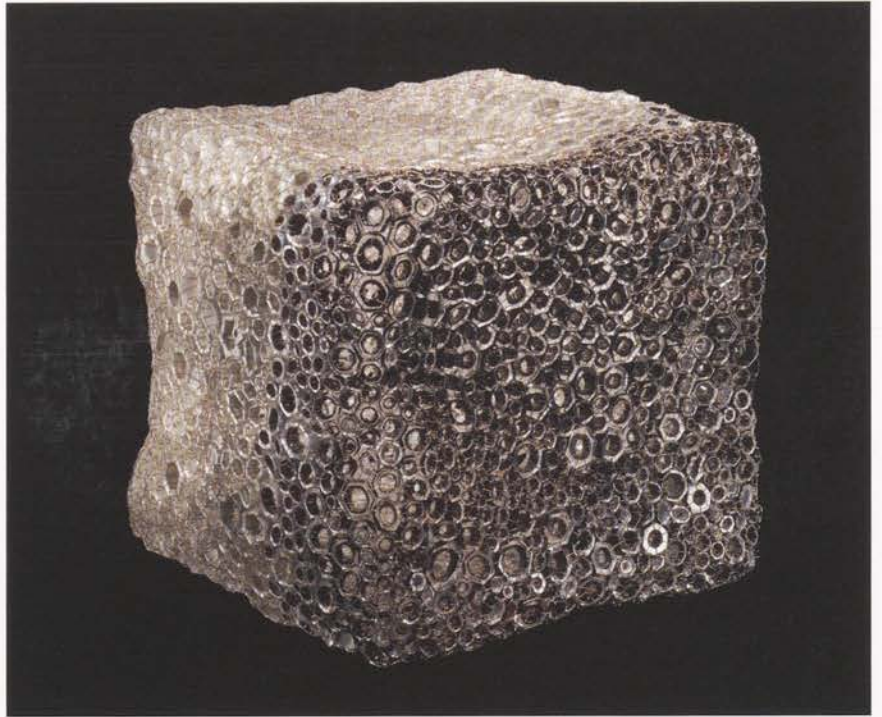
*On Extreme Fragility (Homage to Blaschka)*  
**Anne Poirier** (French, b. 1942) and  
**Patrick Poirier** (French, b. 1942)  
 With the assistance of Pino Signoretto (Italian, b. 1944)  
 Italy, Murano, Vetreria Pino Signoretto, 2003  
 Blown and hot-worked glass *a massiccio*  
 Largest petal: H. 20.3 cm, W. 90.2 cm, D. 34.9 cm  
 Assembled dimensions variable  
*The Corning Museum of Glass* (2008.3.78)

*Papa-ya-no*  
**Ana Quiroz** (Mexican, b. 1966)  
 Mexico, Guanajuato, 2008  
 Mixed media (silicone and wire covered  
 with glass fragments and resin casting)  
 H. 23 cm, W. 37 cm, D. 22 cm  
*Museo del Vidrio*, Monterrey, N.L.,  
 Mexico (2008.80)  
 Photo: © Roberto Ortiz-Giacomán



*Rainbow Noir*

**Kait Rhoads** (American, b. 1968)  
United States, Seattle, Washington, 2008  
Blown cane, cut; copper wire  
H. 37 cm, W. 39.5 cm, D. 44 cm  
*The Corning Museum of Glass* (2008.4.58)



*Flight Remembered*

**Michael Rogers** (American, b. 1955)  
United States, Rochester, New York, 2008  
Blown glass, engraved; cast glass elements, water  
H. 53 cm, Diam. 51 cm  
*Museum of Glass*, Tacoma, Washington  
(2008.9, gift of the artist)  
Photo: Geoff Tesch Photography

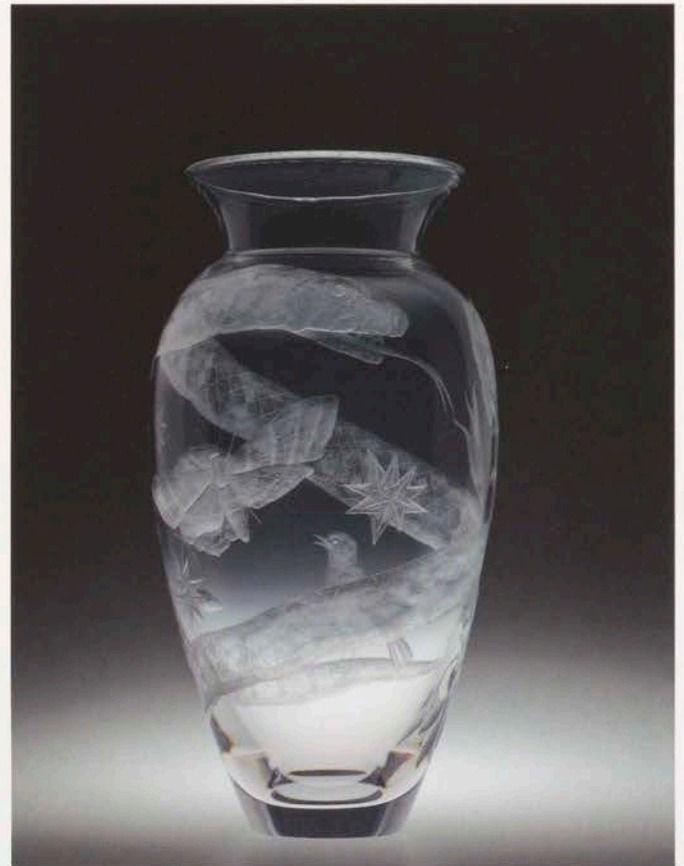


Covered Platter  
**Stefan Scholten** (Dutch, b. 1972)  
 and **Carole Baijings** (Dutch, b. 1973)  
 The Netherlands, Leerdam, 2008  
 Blown glass, cut  
 Diam. 23 cm  
*Zuiderzeemuseum, Enkhuizen, the Netherlands*

*Trafo*  
**Wilken Skurk** (German, b. 1966)  
 Germany, Berlin, 2007  
 Cast glass, patinated bronze  
 H. 115 cm, W. 65 cm, D. 50 cm  
*Glasmuseum Hentrich, Museum Kunst Palast,*  
 Düsseldorf, Germany (Gl mkp 2008-4)  
 Photo: Lukas Spörl



*Tattoo Vase*  
**Kiki Smith** (American, b. Germany, 1954)  
 With the assistance of  
 Roland (Max) Erlacher (German, b. 1933)  
 United States, Corning, New York, Steuben Glass, 2008  
 Blown glass, engraved  
 H. 41.4 cm, Diam. 22.1 cm  
*The Corning Museum of Glass*  
 (2008.4.79, gift of the artist and Steuben Glass)



*Don't Wait for Me*  
**April Surgent** (American, b. 1982)  
United States, Seattle, Washington, 2006  
Fused sheet glass, cameo-engraved  
Installed: H. 56.5 cm, W. 42.9 cm, D. 5.1 cm  
*Chrysler Museum of Art, Norfolk, Virginia*  
(2008.2, gift of Bullseye Gallery and museum purchase)  
Photo: Ed Pollard



*From the Depths I*  
**Ana Thiel** (Mexican, b. 1958)  
France, Sars-Poteries, 2007  
Cast glass, stone  
H. 110 cm, W. 123 cm, D. 117 cm  
*Musée-Atelier Départemental du Verre de Sars-Poteries,*  
*Sars-Poteries, France* (2008.4.2)  
Photo: Paul Louis



A & O

**Günter Thorn** (German, b. 1954)

Germany, Cologne, 1991

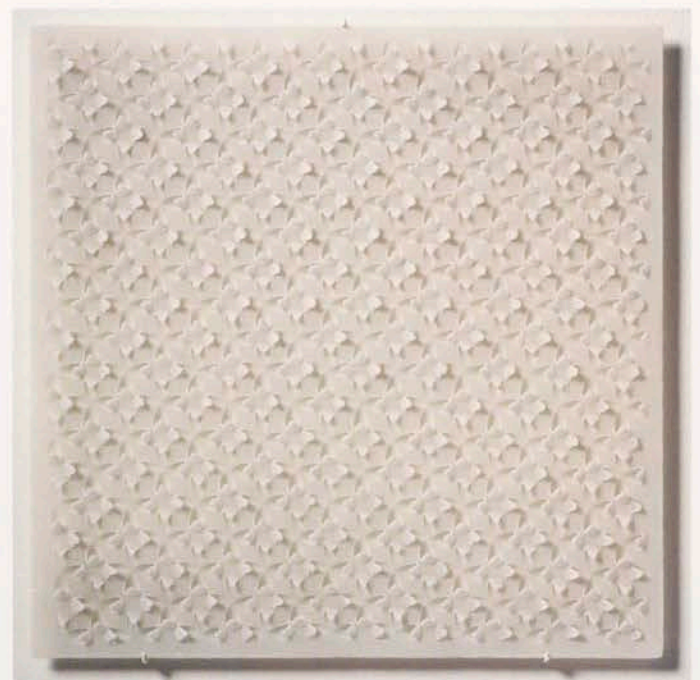
Sheet glass, reinforcement bars, magnets

A: H. 178 cm, W. 131 cm, D. 45.3 cm

*Glasmuseum Hentrich*, Museum Kunst Palast,

Düsseldorf, Germany (Gl mkp 2008-5)

Photo: Horst Kolberg



*Field*

**Sylvie Vandenhoecke** (Belgian, b. 1969)

France, Sars-Poteries, 2006

*Pâte de verre*

H. 30 cm, W. 30 cm, D. 0.8 cm

*Musée-Atelier Départemental du Verre de Sars-Poteries*,

Sars-Poteries, France (2008.2.1)

Photo: Paul Louis



*Gray Bowl with Frosted Insert*

**František Vízner** (Czech, b. 1936)

Czech Republic, Žd'ár nad Sázavou, 2003

Cast glass, cut, sandblasted, acid-etched

H. 13.8 cm, Diam. 31 cm

*The Corning Museum of Glass* (2008.3.16)

*Země* (Earth)

**Marian Volráb** (Czech, b. 1961)

Czech Republic, Prague, Academy of Applied Arts, 1988

Blown and layered glass, sandblasted, cut, engraved

Diam. 34 cm

*Museum of Decorative Arts, Prague, Czech Republic* (DE 11.289)

Photo: Jan Pohribný





*Des femmes*

**Ann Wolff** (German, b. 1937, working in Sweden)  
Sweden, Stenhytta, 2000

Cast glass

H. 29 cm, W. 60 cm, D. 28 cm

*Musée-Atelier Départemental du Verre*

*de Sars-Poteries, Sars-Poteries, France (2008.1.1)*

Photo: Paul Louis

*Rouge 5-2008*

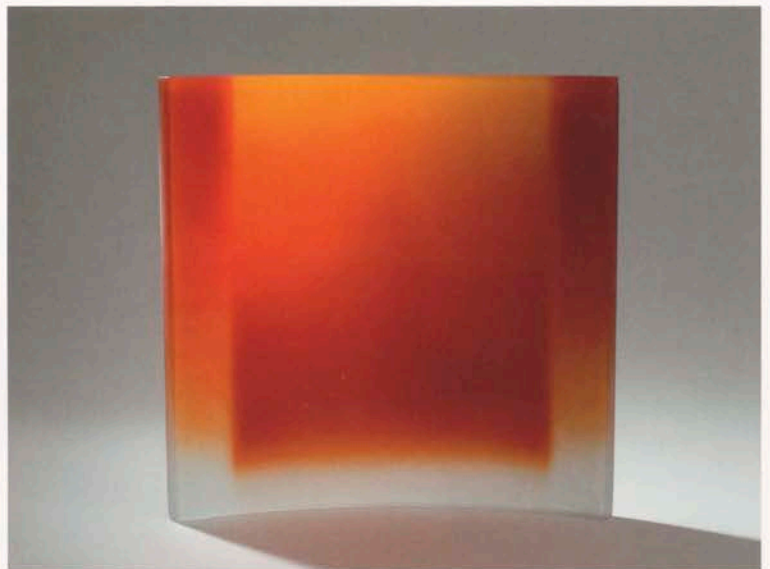
**Udo Zembok** (French, b. 1951)

France, Niedermorschwihr/Colmar, 2008

Multilayered fused glass, pigment inclusions,  
partly polished

H. 67 cm, W. 67 cm

*Kunstsammlungen der Veste Coburg, Coburg,*  
Germany (a.S.5721/08, gift of the artist)



*Sfida*

**Toots Zynsky** (American, b. 1951)

United States, Providence, Rhode Island, 2008

Fused and thermo-formed glass

H. 36.8 cm, W. 52.1 cm, D. 34.6 cm

*Chrysler Museum of Art, Norfolk, Virginia*

(2008.13, museum purchase and gift

of Barry Friedman)

Photo: Ed Pollard



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

## New Glass Review 31

Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 images of new works in glass. The selection is made by an international jury. The 100 works chosen will be published in Spring 2010. All participants will receive a copy. (If you do not receive your copy, please write directly to: NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5–7, 50226 Frechen, Germany.)

**Participants:** All artists and companies, from all over the world, making glass objects.

**Objects:** Only works that have been designed and made between October 1, 2008, and October 1, 2009, are eligible.

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

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

**Fee:** \$20 USD. Payment may be made by United States check (foreign checks will not be accepted), United States Postal Money Order, or credit card (Visa, MasterCard, American Express, or Discover).

**Closing date:** All entries must be postmarked no later than **October 1, 2009**, and addressed to:

Jedes Jahr veranstaltet das Corning Museum of Glass, N.Y./U.S.A., einen internationalen Wettbewerb, um 100 Aufnahmen von neuen Werken aus Glas auszuwählen. Eine internationale Jury trifft die Auswahl. Die 100 ausgewählten Arbeiten werden im Frühjahr 2010 veröffentlicht. Alle Teilnehmer erhalten ein Belegexemplar (falls Sie kein Exemplar erhalten, schreiben Sie direkt an NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5–7, 50226 Frechen, Deutschland).

**Teilnehmer:** Alle Glasgestalter sowie Firmen aus aller Welt.

**Objekte:** Zugelassen sind nur Arbeiten, die zwischen dem 1. Oktober 2008 und dem 1. Oktober 2009 entworfen und gemacht worden sind.

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

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

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

**Einsendeschluß:** bis spätestens **1. Oktober 2009** (Poststempel). Unterlagen an:

Chaque année, le Corning Museum of Glass, N.Y./U.S.A. organise un concours international afin de choisir 100 images des nouveaux ouvrages en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés en printemps 2010. Tous les participants recevront un exemplaire. (Au cas où vous n'auriez pas reçu un exemplaire, écrivez directement à: NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5–7, 50226 Frechen, Allemagne).

**Participants:** Tous les créateurs et firmes dans le monde entier se préoccupant du verre.

**Objets:** Ne sont admises que les oeuvres qui sont été conçues et réalisées entre le 1er octobre 2008 et le 1er octobre 2009.

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

**Conditions:** Les participants doivent remplir le formulaire de candidature suivant à la présente sur tous les points et y annexer au total trois images numériques présentant entre une et trois de leurs ouvrages (**les diapositives ne seront pas acceptées**). Les images numériques doivent être faites en utilisant la plus haute résolution qui est possible avec votre appareil-photo (pour plusieurs informations concernant les conditions pour les images numériques, visitez le Musée au Web à [www.cmog.org](http://www.cmog.org), et cliquez sur "New Glass Review"). Les images numériques doivent être soumises sur CD-ROM et porter le nom de l'artiste et le titre de l'ouvrage. Le nom du fichier électronique pour chaque image numérique doit être appelé comme le suit: nom de l'artiste\_prenom\_titre.jpg ou nom de l'artiste\_prenom\_titre.tif. Veuillez ne pas employer les guillemets, apostrophes, parenthèses ou les caractères/signes qui ne sont pas les numéros ou les lettres. **Les soumissions par e-mail ne seront pas acceptées.** La qualité des reproductions dépend de la qualité des images numériques. Nous acceptons seulement de photos d'une bonne qualité. Toutes les images seront la propriété du Corning Museum of Glass. Elles trouveront un bon accueil aux importantes archives de la Rakow Library qui est à la disposition de tous intéressés.

**Droit:** \$20 USD. Le paiement peut être effectué par chèque-U.S. (les chèques étrangers ne seront pas acceptés), par mandat postal U.S., ou par carte de crédit (Visa, MasterCard, American Express ou Discover).

**Date:** Au plus tard jusqu'au **1er octobre 2009** (timbre de la poste). Envoyez le matériel justificatif à:

*New Glass Review*, Curatorial Department, The Corning Museum of Glass, One Museum Way, Corning, New York 14830-2253, USA.

Applications are also available online at the Museum's Web site, [www.cmog.org](http://www.cmog.org).



# APPLICATION/ANMELDUNG/CANDIDATURE

**Deadline/Stichtag/Date-limite: October 1, 2009**

Applications are also available online at the Museum's Web site, [www.cmog.org](http://www.cmog.org).

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

(First/Vorname/Prénom)

(Last/Nachname/Nom)

(Company Name/Firma/Nom de firme)

Address/Adresse

Telephone

E-mail

Web site

Nationality/Nationalität/Nationalité

Date of Birth

Digital Images/Digitalaufnahmen/Images numériques:

Please submit digital images on CD-ROM only; slides will not be accepted.  
Bitte nur Digitalaufnahmen auf CD-ROM einreichen; Dias werden nicht akzeptiert.  
Prière de présenter seulement les images numériques sur CD-ROM; les diapositives ne seront pas acceptées.

Title/Titel/Titre

Technique/Technik/Material

Dimensions/Maße/Mésures

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

I certify that I designed / made  (check one or both) the work(s) described above between October 1, 2008, and October 1, 2009. I understand that my entry cannot be considered if it is postmarked after the October 1, 2009, deadline and that the U.S. Copyright Act, effective January 1, 1978, requires that I sign this document to permit The Corning Museum of Glass to reproduce in any form images of my objects submitted for *New Glass Review 31*, and to sell those reproductions in any form on the Museum's behalf and without compensation to me. This permission is granted on a nonexclusive basis to protect the artist's right of use. I also understand that all images submitted become the property of The Corning Museum of Glass.

Ich bestätige, dass ich die oben beschriebene(n) Arbeit(en) zwischen dem 1. Oktober 2008 und dem 1. Oktober 2009 entworfen /ausgeführt  (eins oder beides ankreuzen) habe. Ich bin damit einverstanden, dass meine Bewerbung nicht berücksichtigt werden kann, wenn sie nach dem Bewerbungsschluss am 1. Oktober 2009 abgestempelt ist, und dass es die U.S. Copyright-Bestimmung, gültig seit 1. Januar 1978, erforderlich macht, dass ich dieses Formular unterschreibe, und hiermit dem Corning Museum of Glass gestatte, Digitalaufnahmen jedweder Art meiner für *New Glass Review 31* eingereichten Arbeiten zu reproduzieren und diese Reproduktionen in jeglicher Form und ohne Vergütung an mich zu verkaufen. Diese Genehmigung wird nicht uneingeschränkt erteilt, um die Nutzungsrechte des Künstlers zu schützen. Ich bin weiterhin damit einverstanden, dass alle eingereichten Digitalaufnahmen in den Besitz des Corning Museum of Glass übergehen.

Je certifie que j'ai dessiné /exécuté  la ou les œuvres (marquez un ou deux avec une croix) qui est (sont) décrit(s) ci-dessus, entre le 1er octobre 2008 et le 1er octobre 2009. J'approuve que ma sollicitation ne sera pas considérée si elle est soumise après la date-limite du 1er octobre 2009. J'approuve que le décret de U.S. Copyright, valide depuis le 1er janvier 1978, exige que je signe le formulaire afin que The Corning Museum of Glass puisse reproduire les images de mes ouvrages que j'ai remises pour *New Glass Review 31* en tout genre et que le musée puisse les vendre en chaque façon et sans compensation à moi. Cette autorisation est donnée sur une base non-exclusive pour protéger les droits de jouissance de la part de l'artiste. J'approuve aussi que toutes les images soumises seront la propriété du Corning Museum of Glass.

Signature/Unterschrift

Date/Datum

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

The Corning Museum of Glass receives many requests for the addresses of the artists included in *New Glass Review*. If you would like your address or that of a single gallery/representative listed, please complete the following information.

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

Das Corning Museum of Glass erhält viele Anfragen nach den Adressen der Künstler, die in *New Glass Review* aufgenommen werden. Wenn Sie wünschen, dass Ihre Adresse oder die einer einzelnen Galerie/Ihres Vertreters aufgelistet werden soll, vervollständigen Sie bitte die folgende Information.

- Bitte geben Sie dieselbe Adresse an, die ich auf dem Anmeldeformular vermerkt habe.
- Bitte drucken Sie meine Adresse nicht ab und geben Sie sie auch nicht weiter.
- Bitte geben Sie meine E-mail-Adresse an.
- Bitte geben Sie meine Web-Adresse an.
- Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an.

The Corning Museum of Glass reçoit beaucoup de demandes concernant les adresses des artistes qui sont admis à *New Glass Review*. Si vous désirez que votre adresse ou celle de votre galerie/représentatif soit mentionnée, nous vous prions de compléter l'information suivante.

- Je vous prie d'indiquer la même adresse que dans le formulaire.
- Je vous prie de ne pas imprimer ou faire passer mon adresse.
- Je vous prie d'indiquer mon adresse électronique.
- Je vous prie d'indiquer mon adresse du Web.
- Je vous prie d'indiquer l'adresse de mon représentant au lieu de la mienne.

Gallery/Galerie – Representative/Repräsentant/Représentatif

Address/Adresse