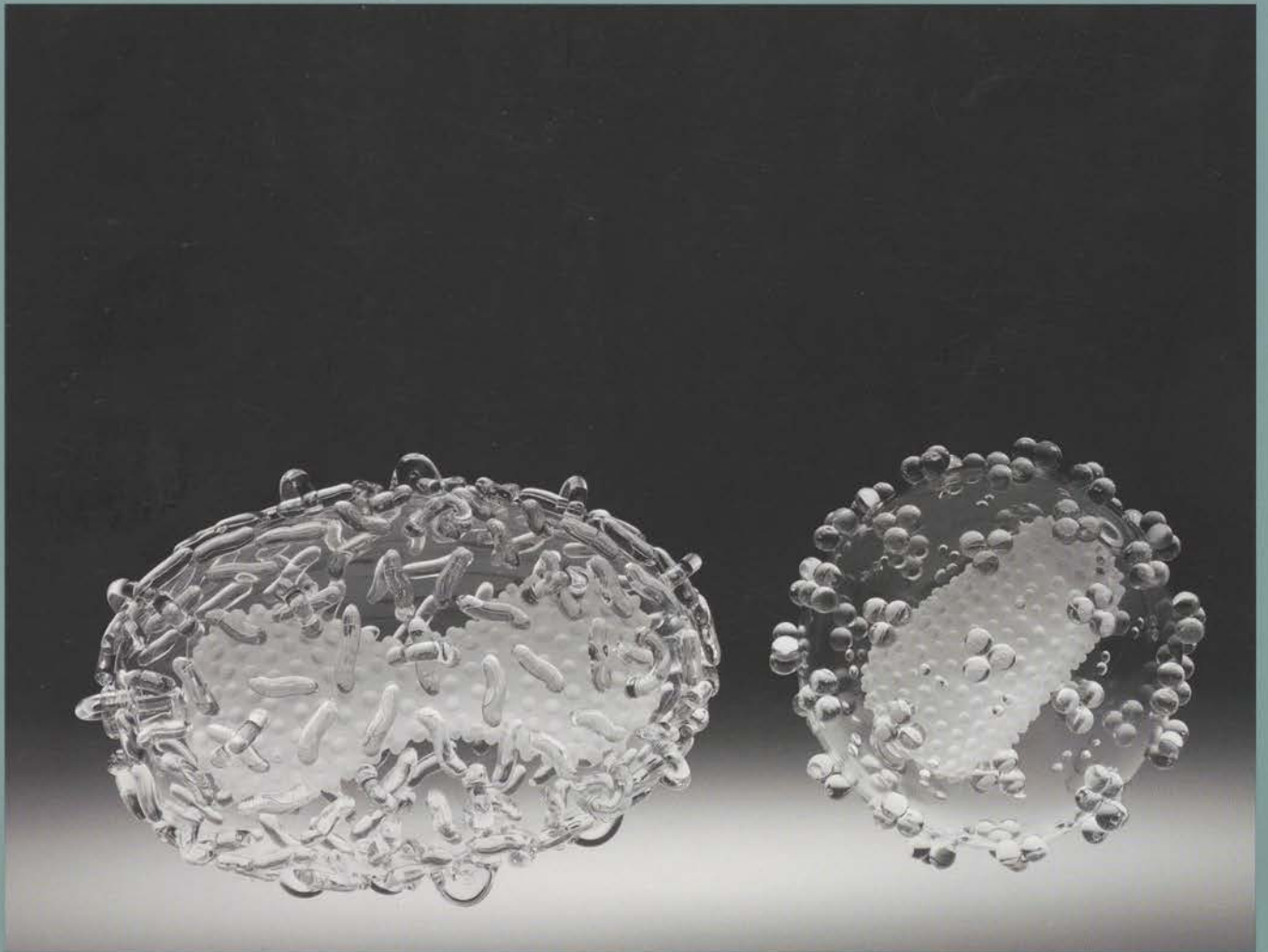


NewGlass

Review 32



The Corning Museum of Glass

NewGlass Review 32

The Corning Museum of Glass
Corning, New York
2011

Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2009, and October 1, 2010.

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To Our Readers

In 2010, more than 6,000 copies of the *New Glass Review* 32 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 943 individuals and companies from 45 countries submitted 2,672 digital images. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All images submitted to *New Glass Review* are retained in the Rakow Research Library, where they may be viewed by the public. Copies of *New Glass Review* 22 (2001), 24 (2003), 25 (2004), 26 (2005), 27 (2006), 28 (2007), 29 (2008), 30 (2009), and 31 (2010) are still available from the Corning Museum's GlassMarket, which can also supply all back issues of the *Review* in black-and-white microfiche.

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

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

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Cover: *Smallpox Virus and HIV (Human Immunodeficiency Virus)* from the "Glass Microbiology" Series

Luke Jerram (British, b. 1974)

With the assistance of Brian Jones and Norman Veitch
United Kingdom, Bristol, 2010

Blown and flameworked borosilicate glass

Larger: H. 17.5 cm, W. 25.7 cm

The Corning Museum of Glass (2010.2.46, the 25th Rakow Commission)

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The Corning Museum of Glass

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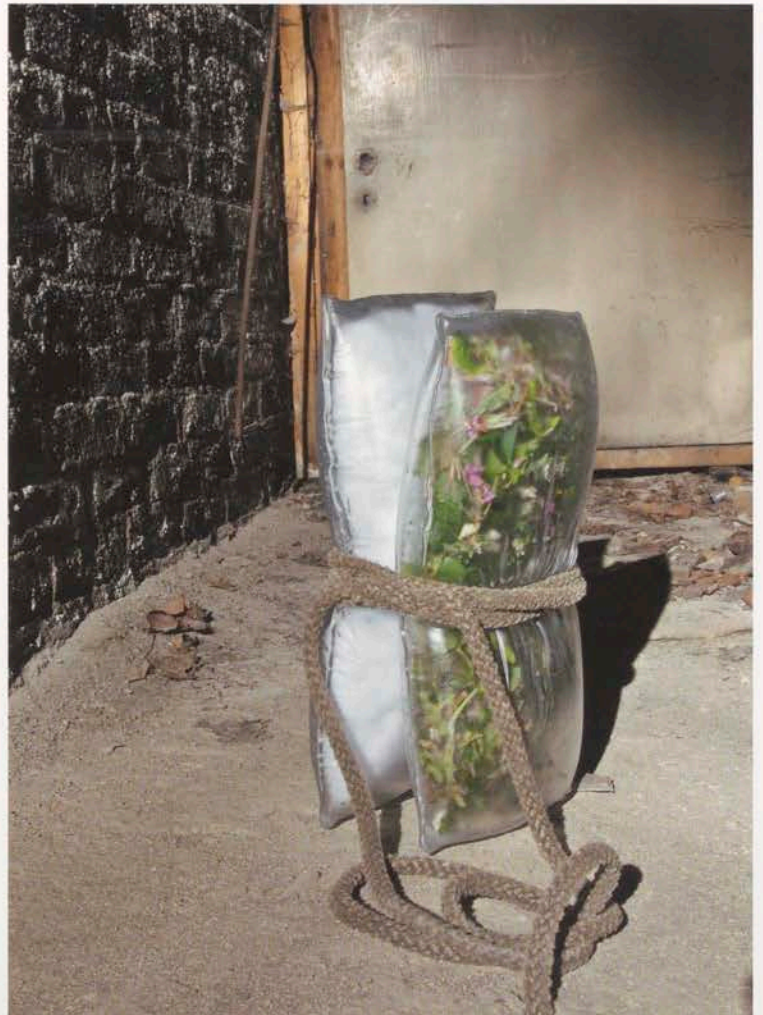
Table of Contents

- 4** Artists and Objects
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- 74** Jurors' Choice
- 95** Note
- 98** Recent Important Acquisitions

Artists and Objects



1. Rik Allen
United States
Ocularious Otonaut
Blown glass; stainless steel, silver, cast
bronze
H. 92 cm, Diam. 36 cm
Photo: K. P. Studios
MZ



2. Jeffrey Ballard
United States
Separation of Sleep
Blown and hot-worked glass;
cotton batting, flora, rope
H. 43 cm, W. 23 cm, D. 23 cm
DC



3. Clare Belfrage

Australia

Fluence #010510

Blown glass, cane drawing

H. 35 cm, W. 36 cm, D. 7 cm

Photo: Rob Little

RH, TO

4. Robert Bender

United States

The Old Lady Who Swallowed a Fly

Cast glass; found jar

H. 23 cm, W. 22 cm, D. 15 cm

DC



5. Scott Benefield

United States

Spook

Blown glass, cane decoration,
cut, assembled

H. 30 cm, Diam. 13 cm

RH, TO, MZ



6. Christina Bothwell

United States

Octopus Girl

Cast glass; raku-fired clay

H. 96 cm, W. 90 cm, D. 86 cm

Photo: Robert Bender

RH, TO

7. Lothar Böttcher

South Africa

Uuuu Africa — Continental GEES!

Blown glass, cut; found objects

H. 45 cm, L. 75 cm, Diam. 20 cm

DC





8. Cortney Boyd

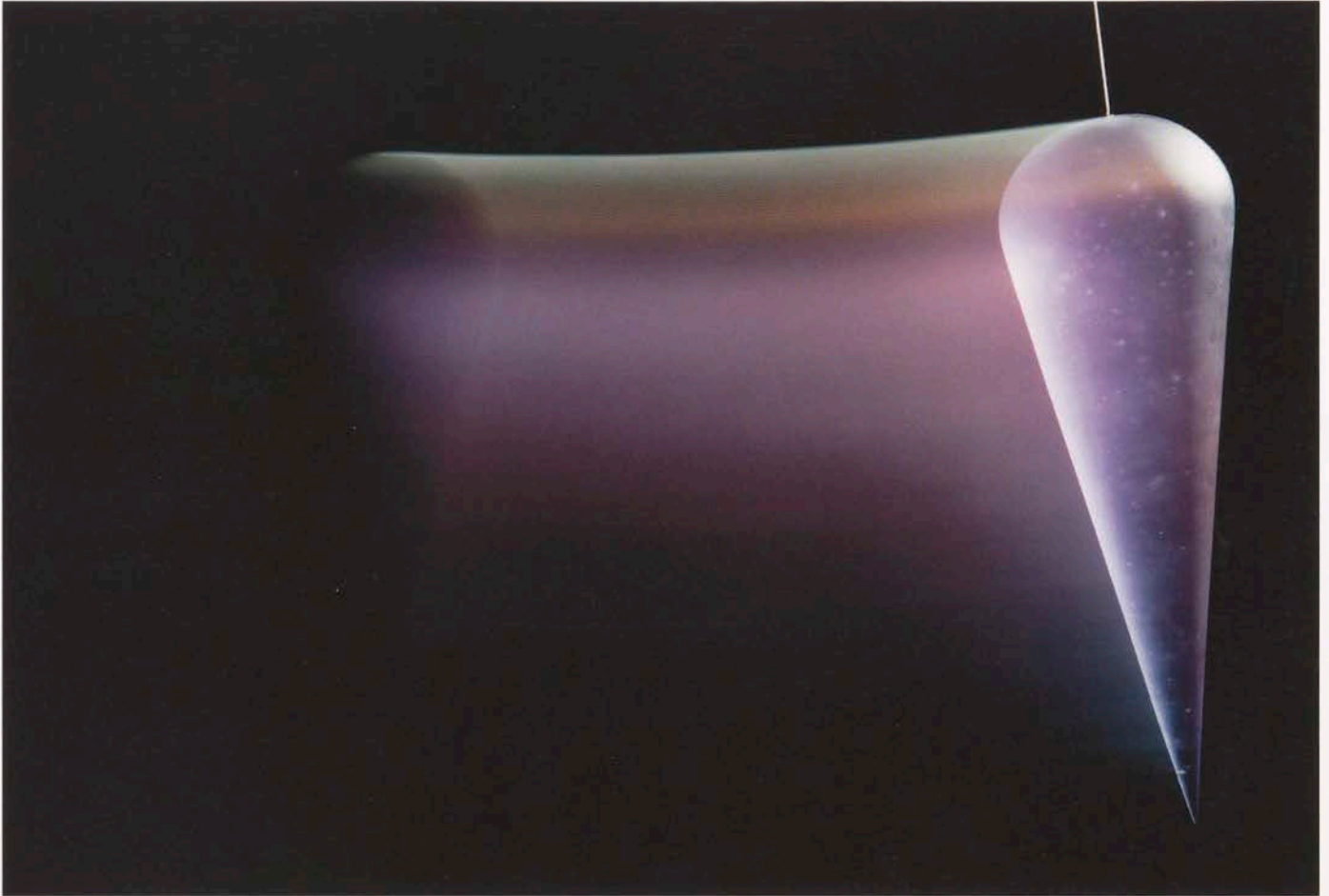
United States

Silly Putty: 1979 Tasty Treats

Cast glass, enameled

Dimensions vary

DC, RH, MZ



9. Heike Brachlow

German, working in the United Kingdom

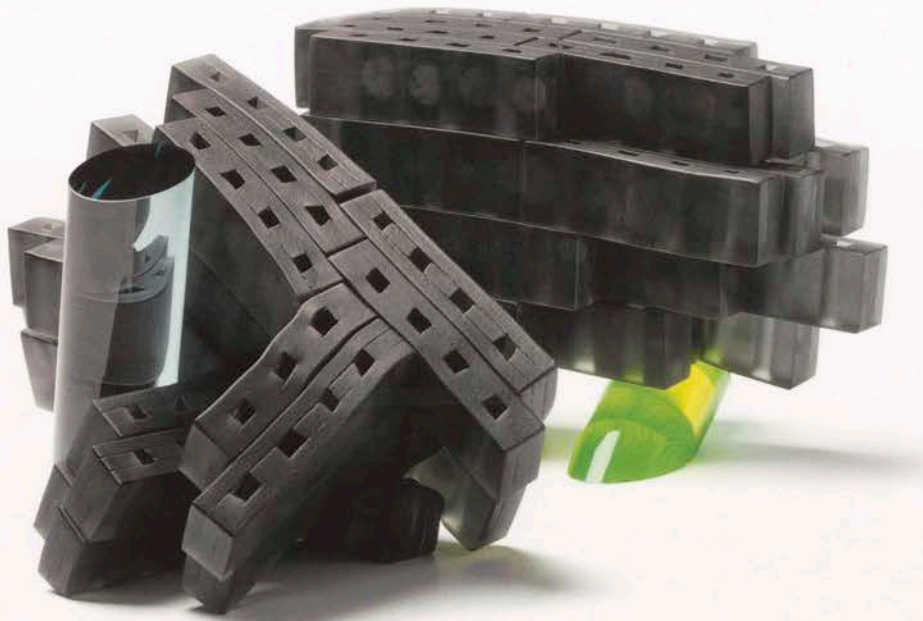
Pendulum III

Cast glass; steel, aluminum

H. 44 cm, Diam. 15 cm

Photo: Ester Segarra

TO



10. Pernille Braun

Denmark

Huset (The House)

Fused and slumped glass;
acrylic, wood

H. 14 cm, W. 25 cm, D. 26 cm

Photo: Dorte Krogh

DC

11. Cailey Buye

Canada

Literal Goblets

Blown and cast glass,
cold-worked, assembled

Greatest: H. 29 cm, Diam.10 cm

RH





12. Christian Christensen

Denmark

Is the Grass Greener on the Other Side?

Blown glass; plastic

Each: Diam. 25 cm, D. 15 cm

DC, TO, MZ



13. Nancy Cohen

United States

Flying Is Falling

Fused, slumped, and cast glass;
metal, resin, rubber

H. 38.1 cm, W. 38.1 cm,

D. 20.3 cm

Photo: Edward Fausty

DC, TO



14. Mike Crawford
 New Zealand
Still Life – Mantel
 Cast glass; cast bronze
 Dimensions variable
 DC



15. Josh DeWall
 United States
Glass Cage
 Frameworked borosilicate glass
 H. 175.3 cm, Diam. 48.3 cm
 DC, RH, TO

16. Laura Donefer

Canada

Yellow Heart Bonnechance Basket

Blown and flameworked glass

H. 58 cm, W. 49 cm, D. 38 cm

Photo: Steven Wild

DC, RH, TO, MZ



17. Nancy DuBois

United States

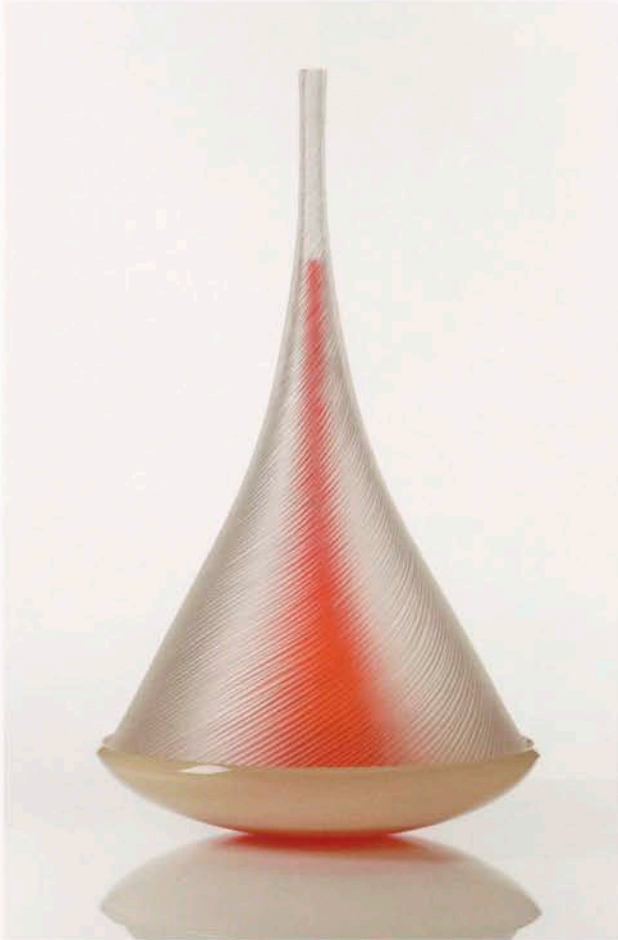
Spring Cullet Dress Size 16

Hot-worked glass cullet; rice paper

H. 117 cm, W. 66 cm, D. 31 cm

Photo: Heather DeFelice

MZ



18. Benjamin Edols and Kathy Elliott

Australia

Engage 2

Blown glass, cut

H. 63 cm, Diam. 36 cm

Photo: Greg Piper

RH, TO

19. Mark Elliott and Jack McGrath

New Zealand and Australia

Dr. Mermaid's Medicinal Seaweed Garden

Animation still (flameworked glass)

Photo: Jack McGrath and Vanessa White

DC, RH, TO





21. Seth Fairweather
 United States
Natural Mechanics (installation)
 Blown glass; mixed media
 Installed dimensions vary
 TO, MZ



20. Wendy Fairclough
 New Zealander, working in Australia
Quiet Industry
 Cast glass; wooden bench
 H. 60 cm, L. 164 cm, D. 34 cm
 Photo: Grant Hancock
 DC, RH, TO

22. Valeria Florescano
 Mexico
 With the assistance of Treg Silkwood
Nuptial Tehuana Goblet (shown with vintage photograph)
 Blown glass
 H. 34 cm, Diam. 14 cm
 Photo: Meinolf Koessmeier
 RH, TO, MZ





23. Damien François

France

Repetition Is a Basic Element of the Collection

Pâte de verre, pins, mixed media

H. 73 cm, W. 64 cm, D. 10 cm

RH, TO, MZ



24. Takeshi Fukunishi

Japan

All Things in Nature

Sand-cast glass; soil, moss, cedar

H. 13 cm, Diam. 58 cm

DC, MZ



25. Josepha Gasch-Muche

Germany

12/06/2010

Broken LCD glass;

canvas; assembled

H. 82 cm, W. 140 cm, D. 12 cm

Photo: Carsten Janssen

RH, MZ



26. Justin Ginsberg

United States

Strands of Existence (installation)

Hot-worked glass, suspended

H. 182 cm, W. 487 cm, D. 60 cm

MZ

27. Jennifer Halvorson

United States

Preserve

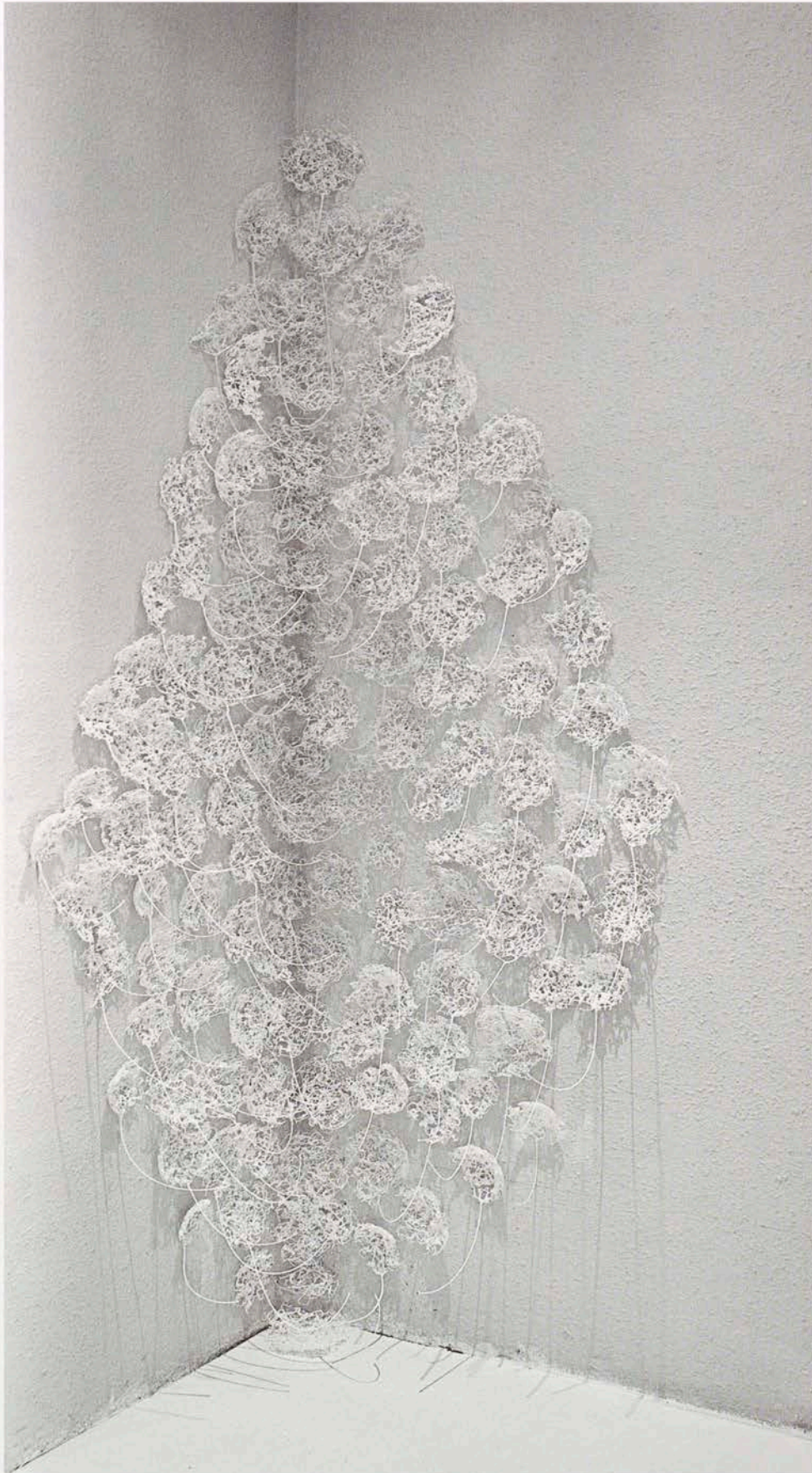
Hot-worked found glass; metal cutlery,
wooden shelf with cast iron brackets

H. 39.4 cm, W. 74.9 cm, D. 14 cm

Photo: Elizabeth Torgerson-Lamark

DC, RH





28. Kasia Harasym

Poland

Shed

Flameworked glass

H. 200 cm, W. 155 cm, D. 20 cm

Photo: Armen Vidal Cascelló

TO



29. Martin Hlubuček
Czech Republic
Manacle
Mold-melted glass, cut
H. 16 cm, W. 25 cm, D. 28 cm
Photo: Jaroslav Kvíz
RH, TO



30. Monique Horstmann and Mia Lerssi
The Netherlands and Denmark
With Love from China, Black Edition, 2
Blown glass, assembled
H. 37 cm, Diam. 20 cm
Photo: Ron Zijlstra
TO, MZ



31. Megan Hughes

United States

Strange Growth

Murrine, encaustic, found object

H. 45.7 cm, W. 25.5 cm, D. 7.5 cm

Photo: Courtesy of The Studio of
The Corning Museum of Glass

TO



32. Ulrica Hydman-Vallien

Sweden

Perfect House Goddesses

Hot-worked glass, enameled

Installed: H. 110 cm,

W. 90 cm, D. 6 cm

Photo: Jonas Lindström

RH



33. Quavé Inman
United States
Light Scapes #1
Pinhole camera photograph (glass put
inside a 4x5 pinhole camera)
H. 50.8 cm, W. 76.2 cm
DC, RH, TO

34. Takashi Ishizeki
Japan
Untitled
Fused glass fiber; copper
H. 23 cm, W. 23 cm, D. 38 cm
RH, TO, MZ





35. Peter Ivy

American, working in Japan

Untitled (Repair)

Blown glass, broken; tungsten magnets

H. 6 cm, Diam. 11.5 cm

RH, TO, MZ



36. Tomoko Iwasaki

Japan

The Three Billy Goats Gruff

Flameworked glass

Dimensions vary

DC, RH



37. Camille Jacobs

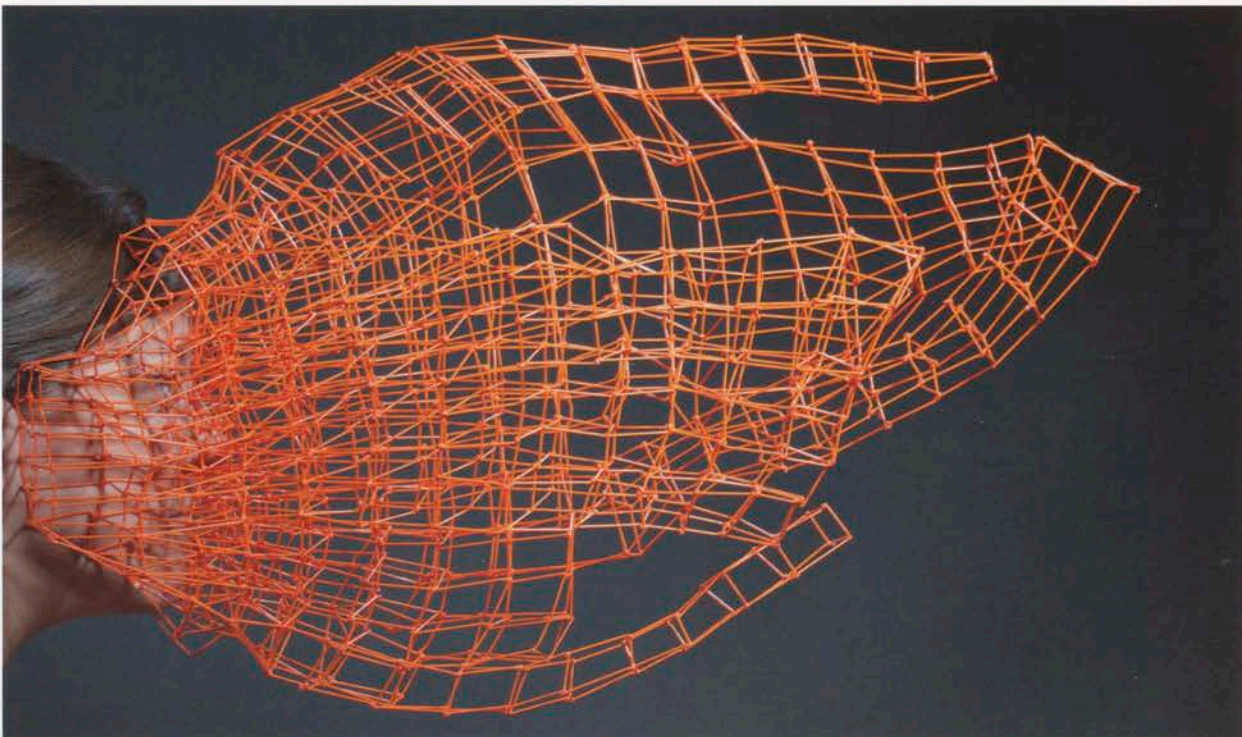
Belgian, working in Switzerland
Homage to Johannes Itten
 Fused and slumped glass,
 screen printing
 H. 17.5 cm, W. 44 cm, D. 35.5 cm
 DC, RH

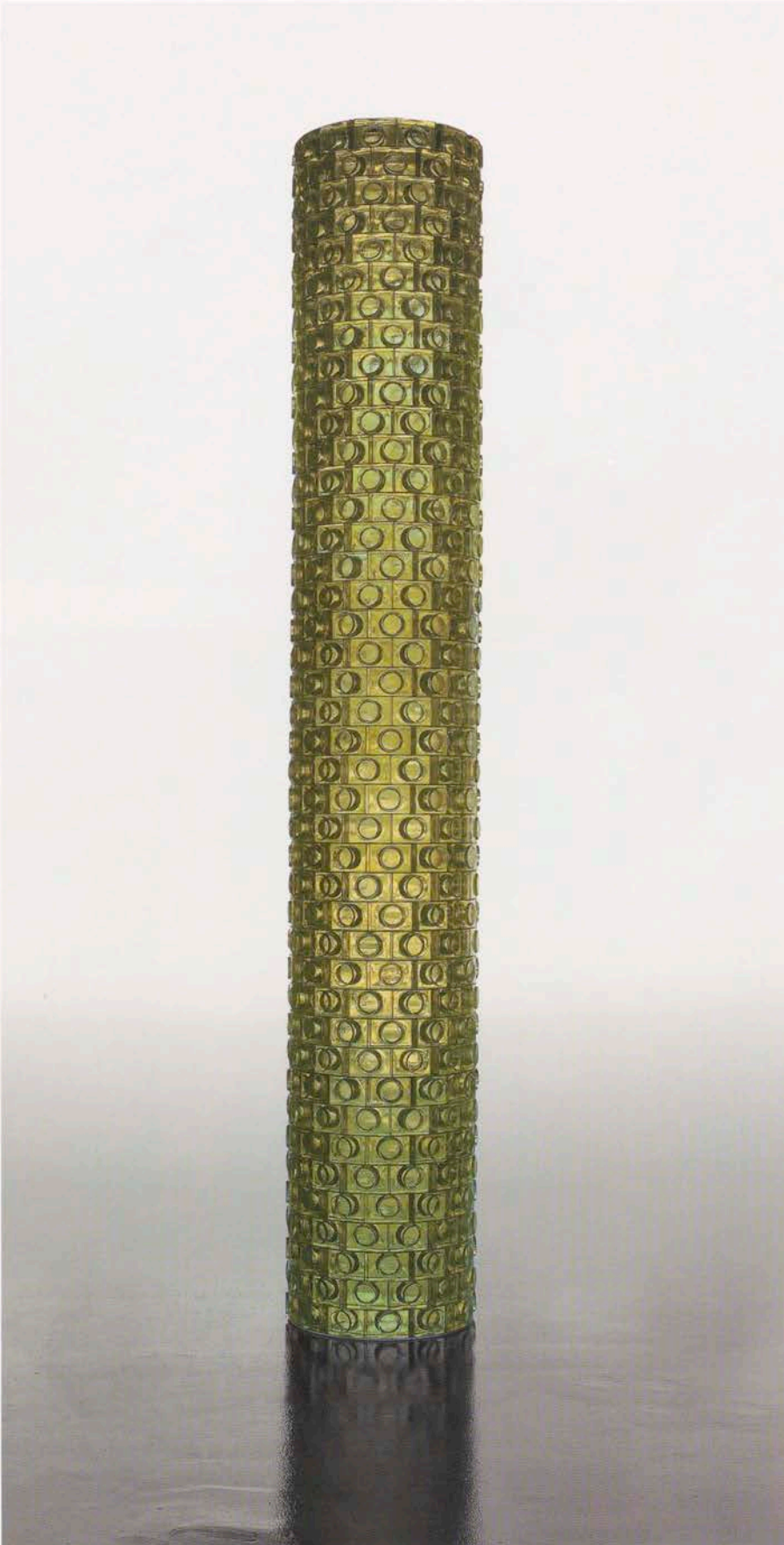
39. Jessica Jane Julius

United States
Blurring the Subject
 Frameworked Bullseye glass
 H. 46 cm, L. 74 cm, D. 36 cm
 Photo: Ken Yanoviak
 DC, RH, TO, MZ

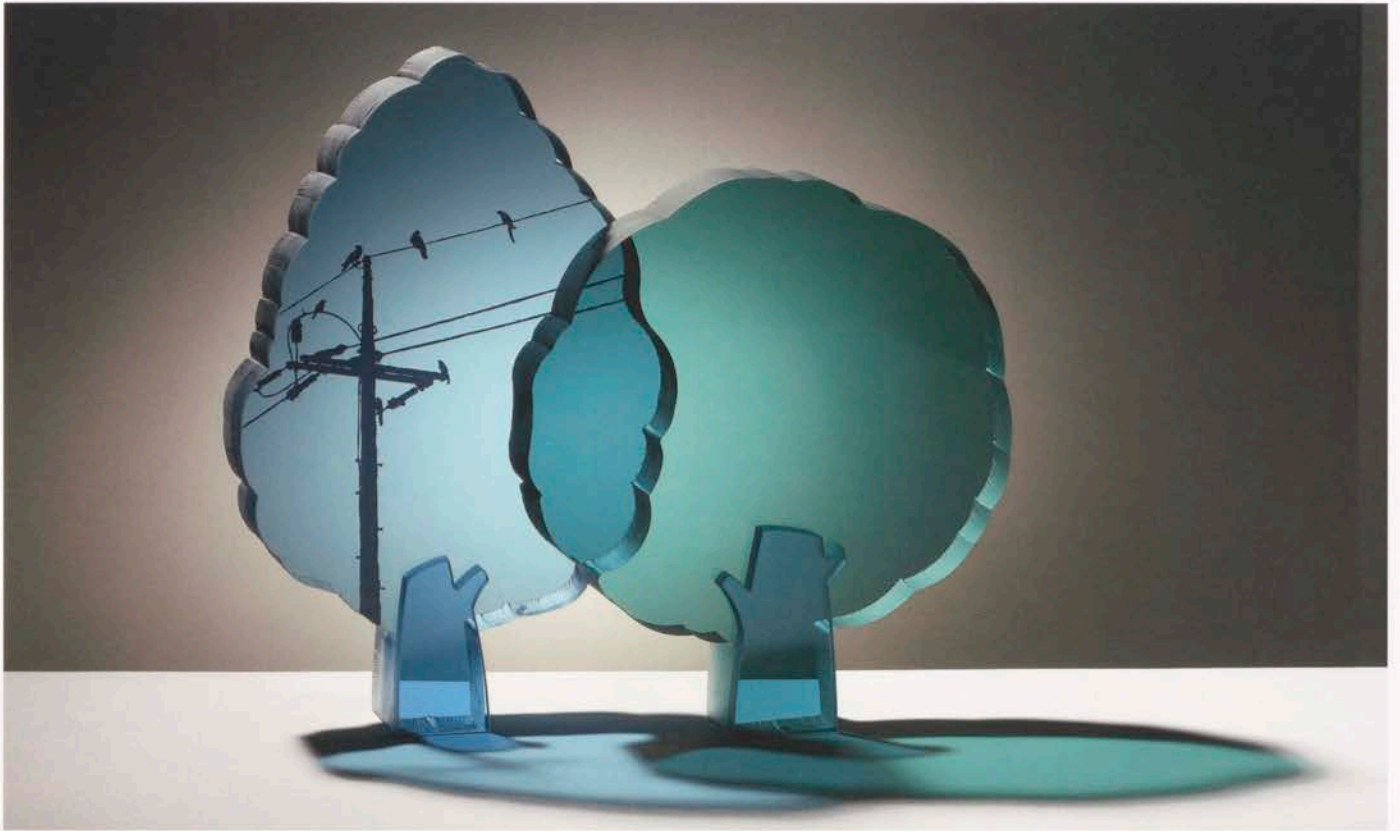
38. Helmer Joseph and Jean-Marie Giguère

Canada
La Robe de Sarah (Sarah's Dress)
 Haute couture ensemble; textile,
 thread, borosilicate glass, metal
 Dress size variable
 Photo: Maciek Wilkos
 DC, RH, TO





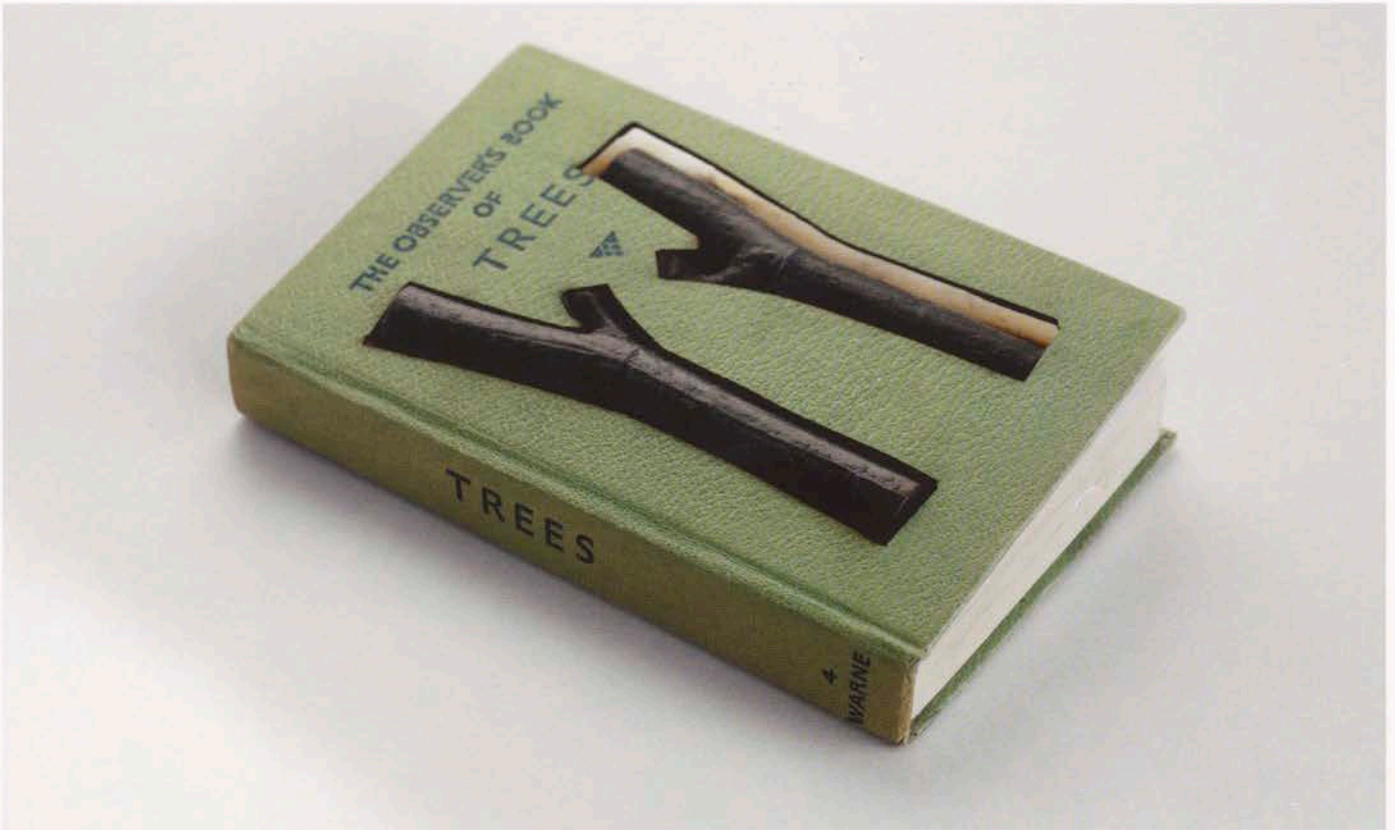
40. Elizabeth Kelly
Australia
Terrific
Pressed glass
H. 250 cm,
Diam. 42 cm
Photo: Rob Little
RH, TO



41. Jaesik Kim
Republic of Korea
Landscape
Cut glass, screen printing, assembled
H. 30 cm, W. 35 cm, D. 10 cm
Photo: Prism Studio
DC, RH



42. David King
United States
Bottle
Found glass bottle, cut
H. 23 cm, Diam. 6 cm
Photo: John Carlano
RH, TO



43. June Kingsbury

United Kingdom

Emily's Dream II

Found book, laser-cut; cast glass; willow ash

H. 9 cm, W. 4 cm, D. 1.5 cm

RH, MZ

44. Kaori Koike

Japanese, working in the United States

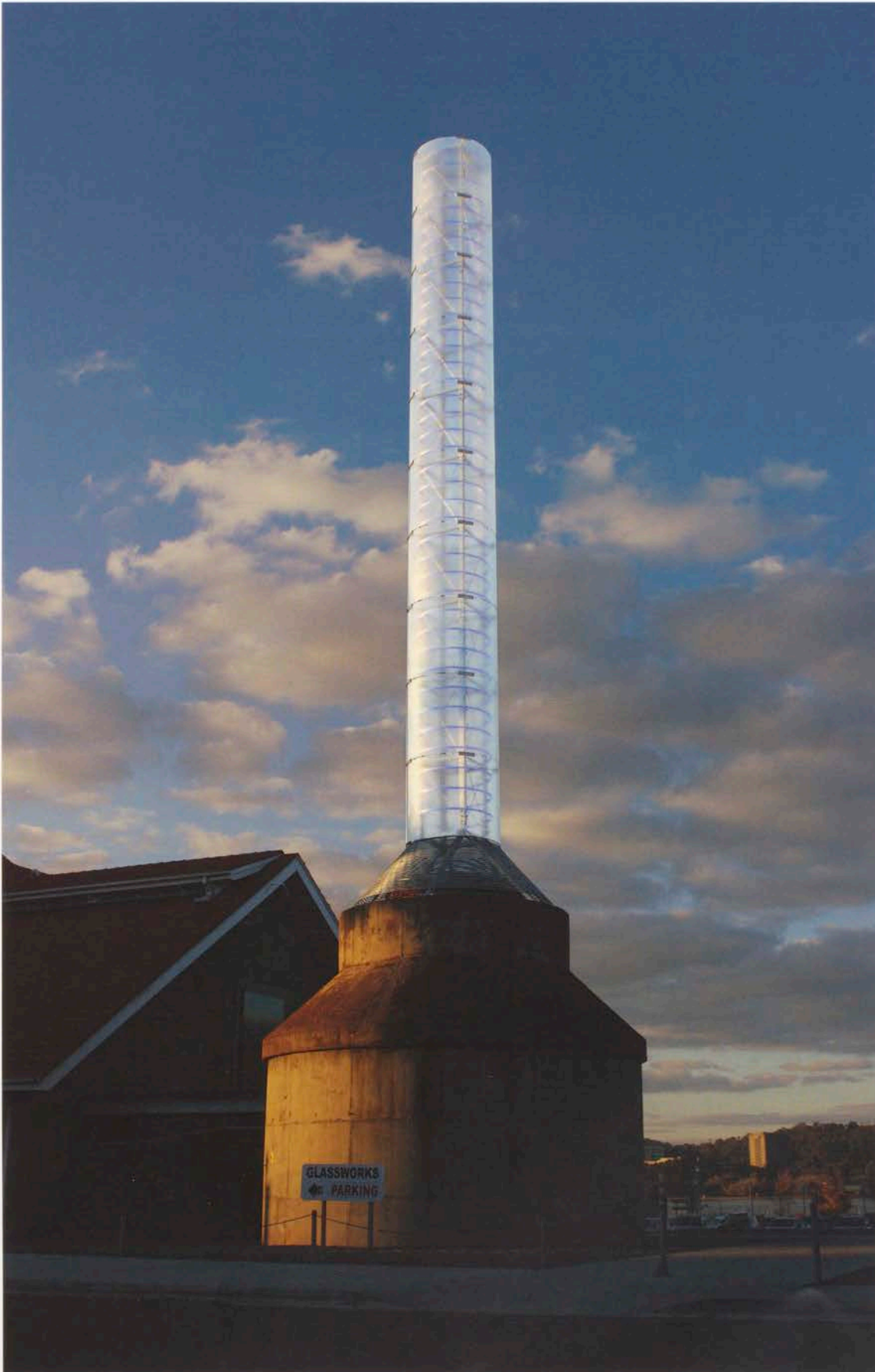
Lamp 1

Flameworked glass; Japanese paper

H. 22 cm, W. 24 cm, D. 19 cm

RH, MZ





45. Warren Langley

Australia

Touching Lightly

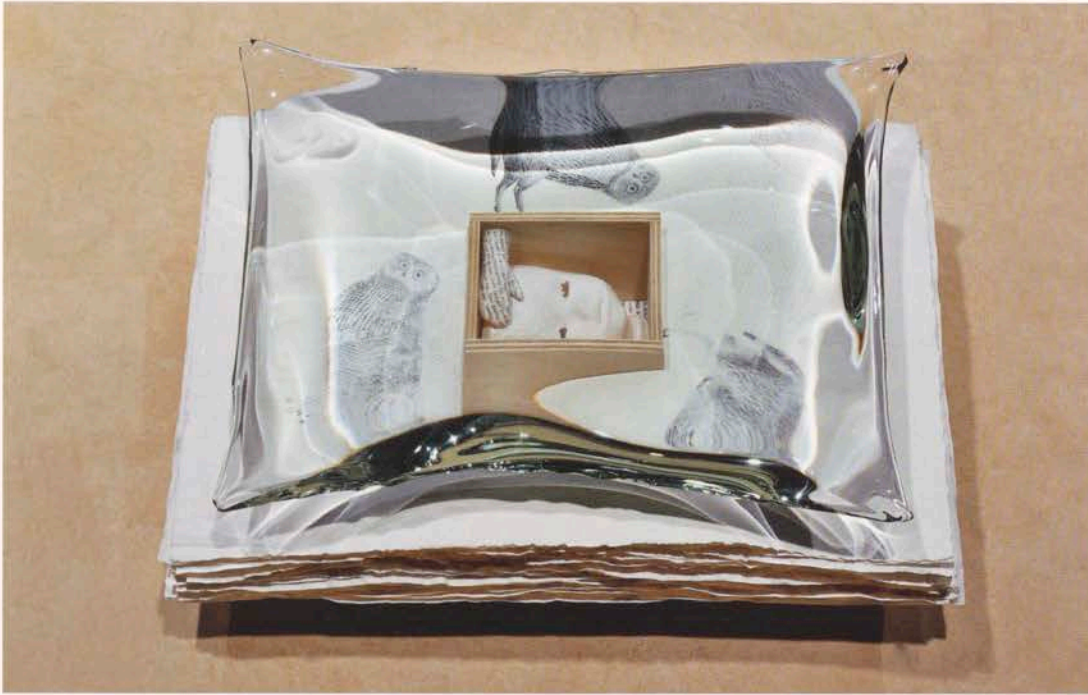
Glass, steel, light

H. 23 m, Diam. 2 m

Photo:

Lannon Harvey

DC, RH, TO, MZ



46. Michèle Lapointe
 Canada
Le Songe de Nelly (Nelly's Dream)
 Hot-worked glass; paper, wood
 H. 25 cm, W. 50 cm, D. 33 cm
 Photo: René Rioux
 DC, RH

47. Jiyong Lee
 Korean, working in
 the United States
DNA Electrophoresis
 Cut glass, color lamination
 H. 24 cm, W. 29.2 cm, D. 14 cm
 DC, RH, TO, MZ





48. Keith Lemley
 United States
Something and Nothing
 Neon, elm logs
 H. 3.3 m, W. 12 m, D. 9 m
 RH



49. Silvia Levenson
 Italy
My Hormones Are Balanced
 Kiln-cast glass
 Dimensions vary
 Photo: Marco Del Comune
 DC, RH, TO, MZ

50. Robert Lewis

United States

Solar Mixer

Blown glass; motorboat propeller, solar cell

H. 28 cm, Diam. 22 cm

DC, RH, TO, MZ



51. Rachel Maisonneuve

French, working in Switzerland

Swings of Light (installation)

Float glass, cut; polypropylene cords

H. 14 m, W. 12 m, D. 6 m

Photo: Jean-Louis Hess

RH, MZ





52. Joanna Manousis

British, working in the United States

Life Lists (installation)

Pâte de verre, enameled; video animation

Each: H. 17.7 cm, W. 12.7 cm

Photo: Woody Packard

DC, RH, TO, MZ

53. Ivan Mareš

Czech Republic

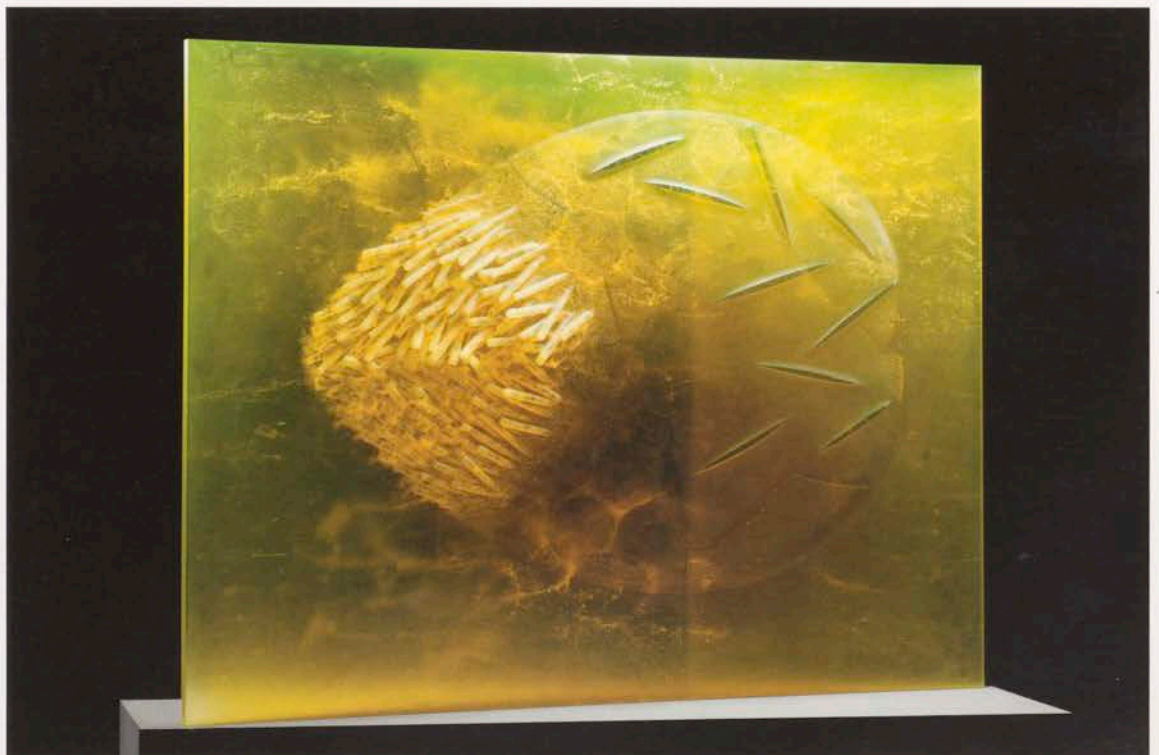
Leaf

Cast glass

H. 95 cm, W. 128 cm, D. 16 cm

Photo: O. Kocourek

DC, RH, TO, MZ





54. Christopher McElroy

United States

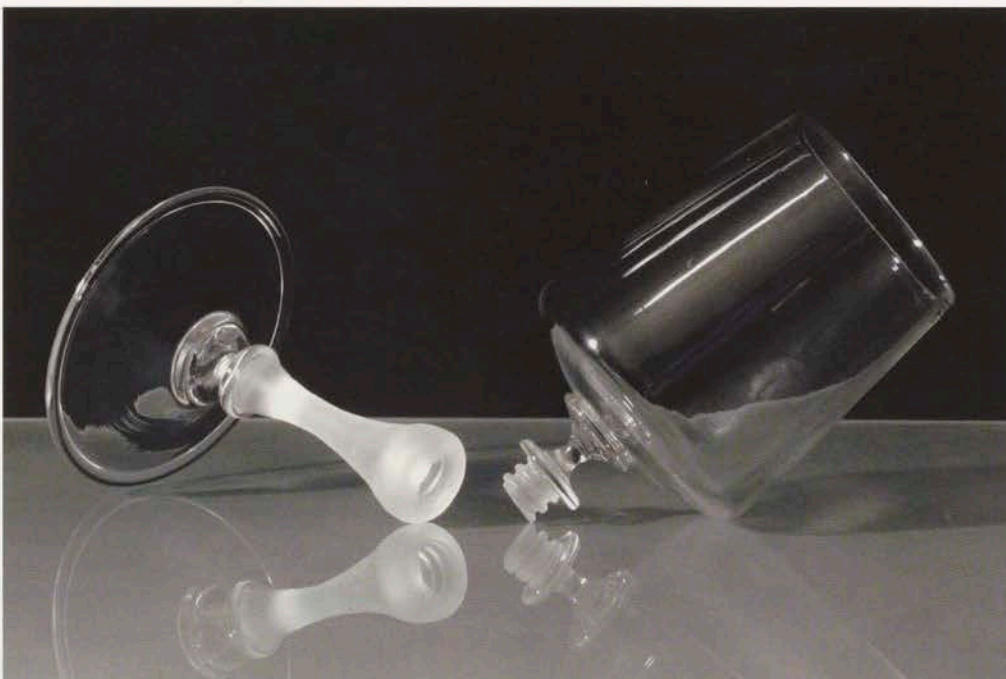
Cultural Equation

Mold-blown and hot-worked glass;
silicone, mead, cedar log

Assembled: H. 177 cm,

Diam. 61 cm

MZ



55. Justin Mckenney

United States

Assembly Required

Blown and cast glass

H. 24.1 cm, Diam. 8.9 cm

RH, TO



56. Kimberly Marina Mc Kinnis

American, working in Japan

The Shape of an Emotion II (performance)

Video stills (found glass)

RH, TO, MZ



57. Stine Diness Mikkelsen

Denmark

Flora Danica Part II

Blown glass; mixed media

H. 150 cm, W. 100 cm, D. 70 cm

Photo: Mikkel Mortensen

DC



58. Anna Mlasowsky

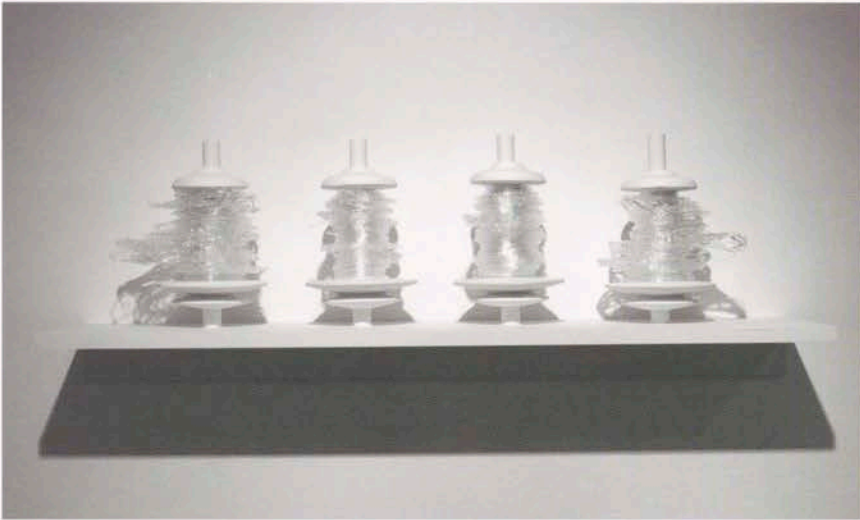
German, working in Denmark

Heritage

Hot-worked "spun" glass; process photos

H. 22 cm, W. 60 cm, D. 10 cm

DC, RH, TO



**59. Benjamin Moore
and Louis Mueller**

United States

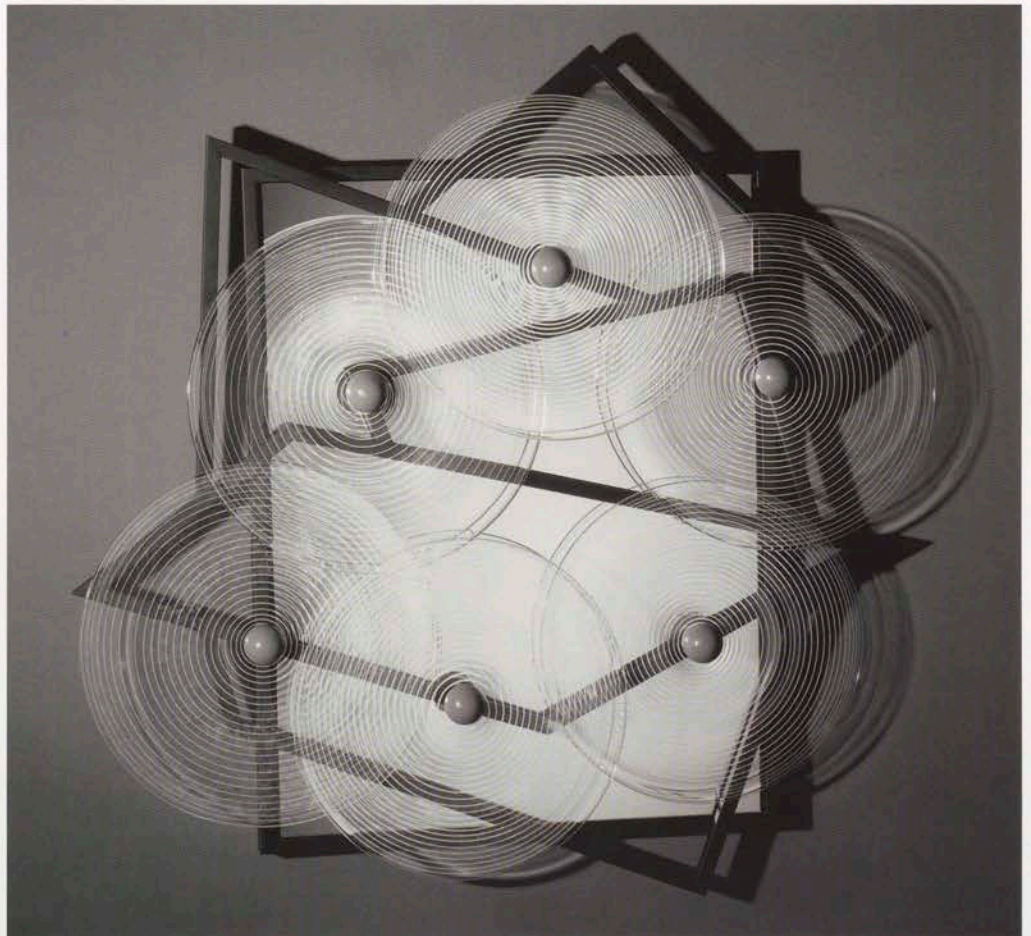
Six Roses

Blown glass; mirror, bronze

H. 66 cm, W. 68 cm, D. 9 cm

Photo: Marty Doyle

RH





60. Tom Moore
 Australia
Continental Drift
 Hot-worked glass
 H. 19 cm, W. 24 cm, D. 10 cm
 Photo: Grant Hancock
 DC, RH, MZ

61. Martie Negri
 United States
Silver Garden
 Blown and fused glass, cold-worked
 H. 22 cm, W. 38 cm, D. 36 cm
 Photo: Nick Saraco
 DC, RH, TO, MZ



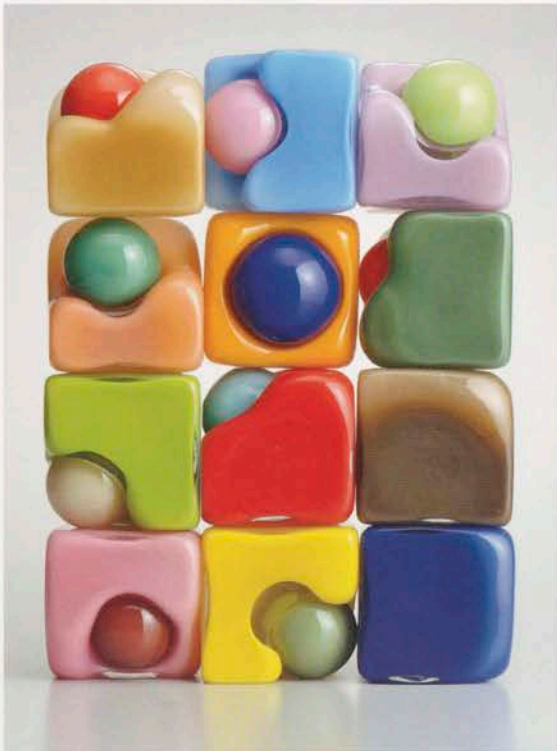
62. Patricia Niemann

German, working in the United Kingdom
Bone Tendon Neckpiece
Hot-worked glass; silver
Bone: H. 50 cm, Diam. 4 cm
TO



63. Aya Oki

Japan
Toy Wall
Blown glass, cut
H. 45 cm, W. 30 cm, D. 10 cm
Photo: Syugo Hayashi
DC



64. Yasuo Okuda

Japan
Hibiki Chorus 01
Cast glass; stoneware ceramic
H. 40 cm, W. 25 cm, D. 25 cm
DC, TO, MZ





65. Els Otten

The Netherlands

Bacchante

Kiln-cast glass

H. 31 cm, W. 17.5 cm, D. 5 cm

Photo: Dolf Verlinden

DC, RH



66. Andy Paiko and Ethan Rose

United States

Transference (sound installation)

Blown and hot-worked glass; motors,
hardware, electronic controls

Dimensions variable

Photo: Jake Stengel

DC, RH, TO, MZ



67. Jackie Pancari

United States

Black and White Reticello

Blown glass, cane decoration, silvered

H. 18 cm, Diam. 26 cm

TO

68. Sibylle Peretti

German, working in the United States

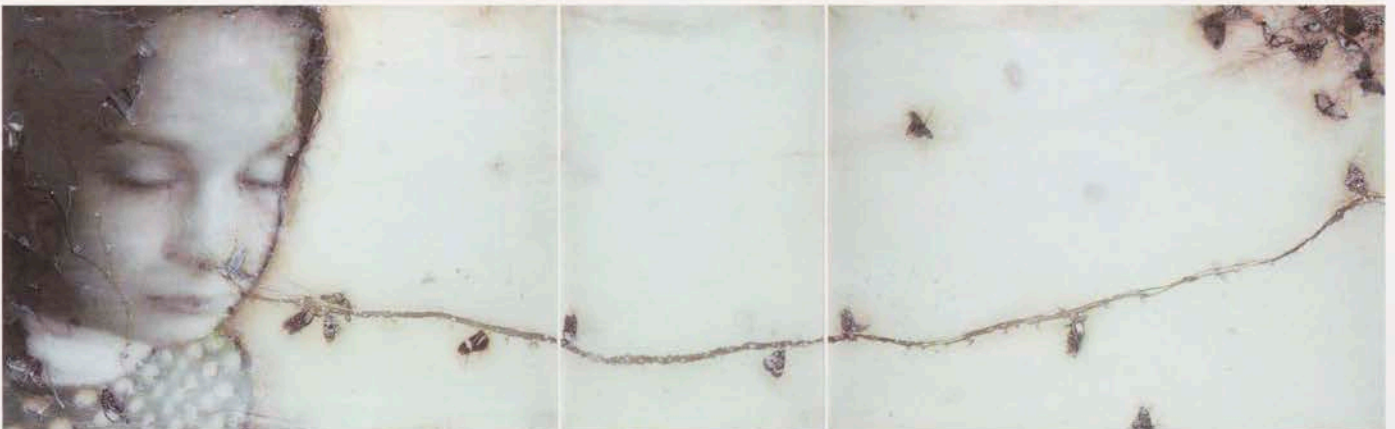
Genie 1

Cut glass, engraved, painted, silvered; paper

H. 60 cm, W. 150 cm

Photo: Mike Smith

RH, MZ



69. Mary A. Phillips
United States
Columnar Reflections,
Wheat Harvest
Cut mirror; stainless steel
mesh; assembled
H. 230 cm, W. 45 cm,
D. 180 cm
TO



70. Ladislav Průcha

Czech Republic

Plum Tee

Blown borosilicate glass;

ash wood

Teapot: H. 27 cm,

W. 15 cm, D. 27 cm

DC, TO



71. Colin Reid

United Kingdom

Untitled #R1550

Kiln-cast glass; slate

H. 60 cm, W. 36 cm, D. 8 cm

DC, RH





72. Kait Rhoads

United States

Kusha

Blown glass, cut; copper, steel

H. 79 cm, W. 79 cm, D. 20.3 cm

Photo: Robert Vinnedge

RH, TO



73. Michael Rogers

United States

Premonition

Fused glass, screen-printed enamels

H. 48 cm, W. 28 cm, D. 2.5 cm

Photo: Geoff Tesch

RH, TO



74. Silvano Rubino

Italy

Morte annunciata all'orecchio di un sordo (Death announced into the ear of a deaf person)

Hot-worked borosilicate glass; found iron bed, marble

Bed: H. 120 cm, W. 210 cm, D. 90 cm

Photo: Francesco Allegretto

RH, TO

75. Mare Saare

Estonia

Renaissance

Pâte de verre, fused in sand

H. 9 cm, W. 29 cm, D. 26 cm

DC



76. Mark Salsbury

United States

Exponential Growth (reverse)

Kiln-cast glass

H. 29.2 cm, W. 45.7 cm

RH, MZ





77. Marek Sarapu

Estonia

Half of Egg or Empty Shell

Pâte de verre

H. 24 cm, Diam. 16 cm

TO, MZ

78. Jeffrey Sarmiento

American, working in the United Kingdom

Comb

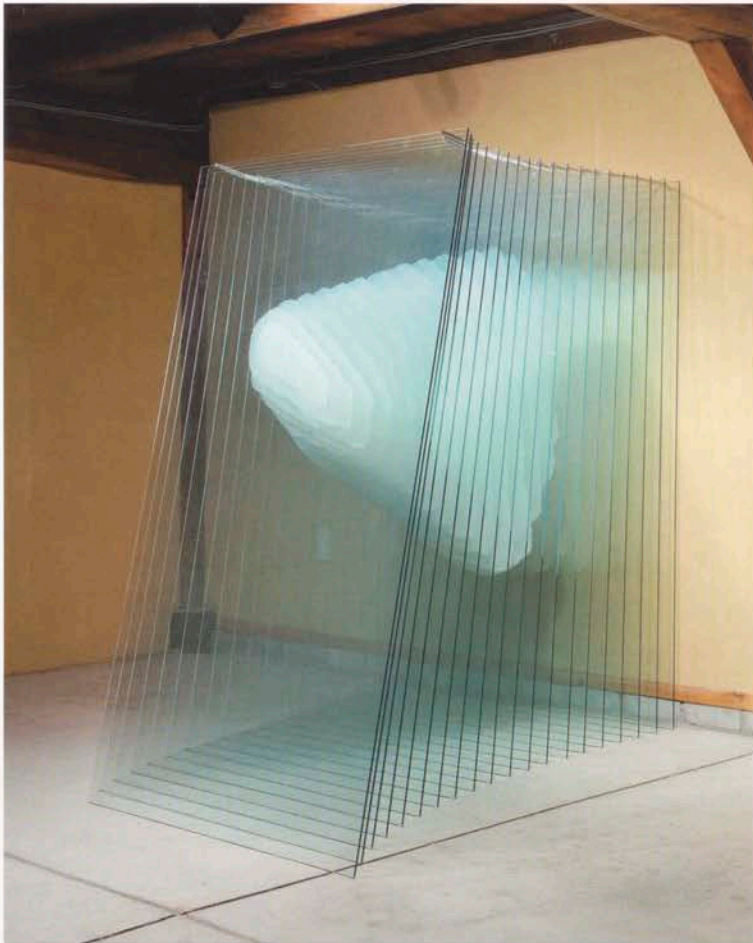
Fused glass, screen-printed, waterjet-cut

H. 8 cm, W. 15 cm, D. 1 cm

Photo: David Williams

MZ





79. Michael Scheiner

American, working in Japan

Sheer Volume, Element 1

Float glass, clay, aluminum

H. 120 cm, W. 112 cm, D. 180 cm

Photo: Shuugo Hayashi

DC, RH, TO, MZ

80. Keunae Song

Korean, working in the United States

Clusters of Soap Bubbles

Blown glass, cut, soldered;

laundry detergent

H. 35 cm, W. 127 cm, D. 50 cm

TO, MZ



81. Andrea Spencer

United Kingdom

Temporal Properties, Study #2

Flameworked glass, silvered; monofilament

H. 25 cm, W. 8 cm, D. 65 cm

RH, TO, MZ



82. Anjali Srinivasan

India

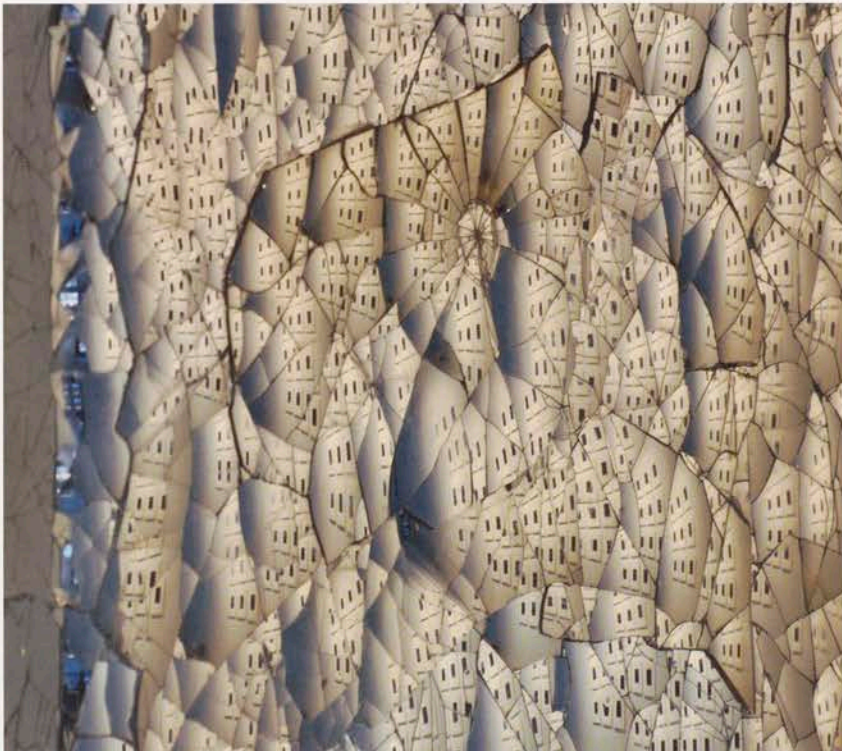
Mirror Painting (4 Quarters to a Whole)

(Image on left is detail)

Blown glass, silvered; silicone, canvas

H. 102 cm, W. 102 cm, D. 3 cm

DC, RH, TO, MZ





83. Cassandra Straubing

United States

She Mends

Hot-worked glass; cotton thread

H. 143 cm, W. 185 cm, D. 175 cm

DC, TO

84. Sayaka Suzuki

Japanese, working in the United States
Gentle Play: Hunting for Animal Spirits
(performance)

Cast glass

Rifle: H. 91 cm, W. 18 cm, D. 7 cm

RH, TO, MZ



85. C. Matthew Szösz

United States

Euplectella

Video still (fused, slumped, and
hot-formed glass; stainless steel)

H. 250 cm, W. 300 cm, D. 65 cm

DC, RH, TO, MZ





86. Kana Tanaka

Japanese, working in the United States

Spirit of Camelback

Hot-worked glass; fiber-optic lighting

H. 366 cm, W. 843 cm, D. 81 cm

RH, TO



87. Helen Tegeler

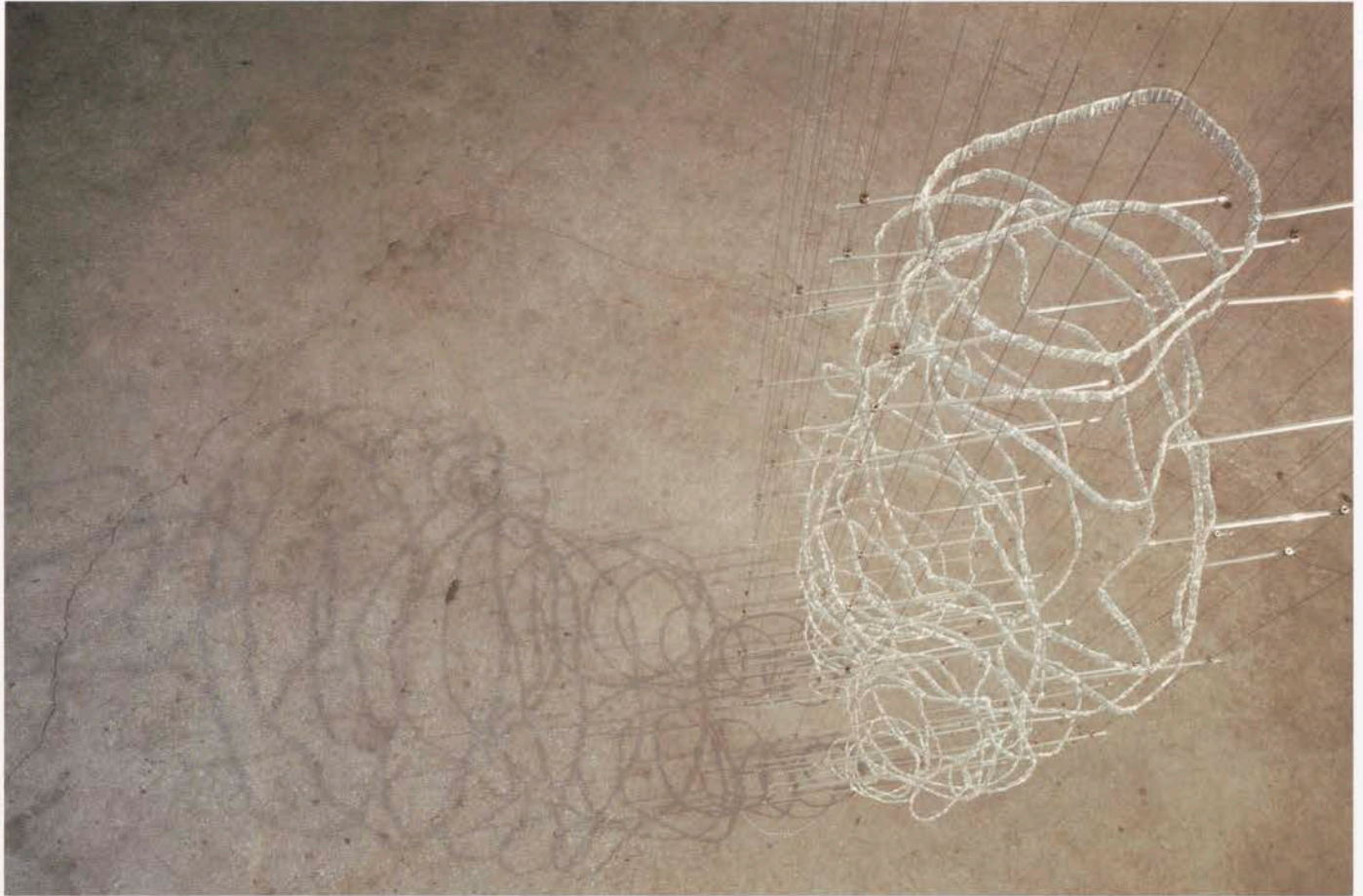
United States

Bursting

Blown glass, engraved; dyed wool

H. 38 cm, W. 30 cm, D. 10 cm

DC, TO



88. Æsa Björk Thorsteinsdóttir

Icelandic, working in Norway

First Impression from the Measuring Device for Negative Space

Flameworked borosilicate glass; steel wire

H. 180 cm, W. 60 cm, D. 40 cm

Photo: Pål Hoff

RH, TO, MZ



89. Kanako Togawa

Japan

Spring Night

Kiln-cast glass; paint, metal

H. 73 cm, W. 66 cm, D. 3 cm

DC, RH, TO, MZ

90. Isao Uemae

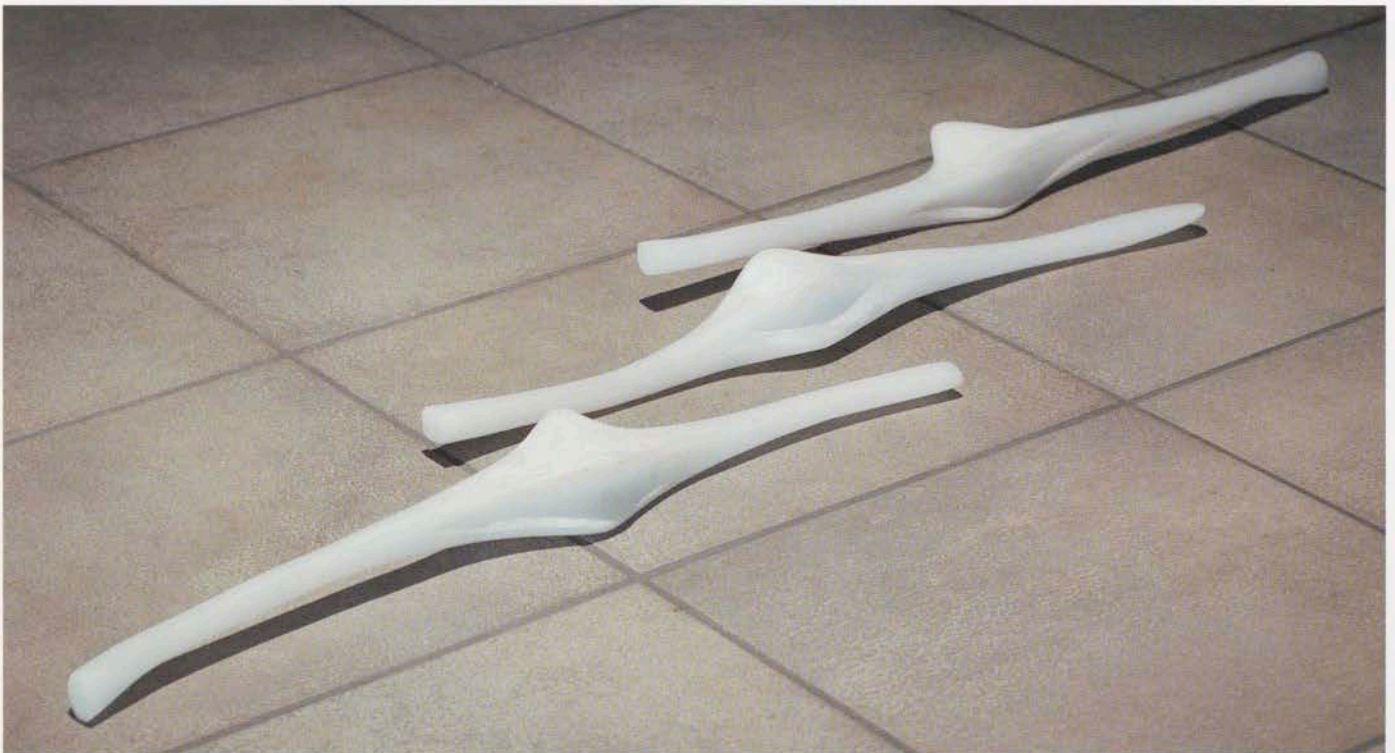
Japan

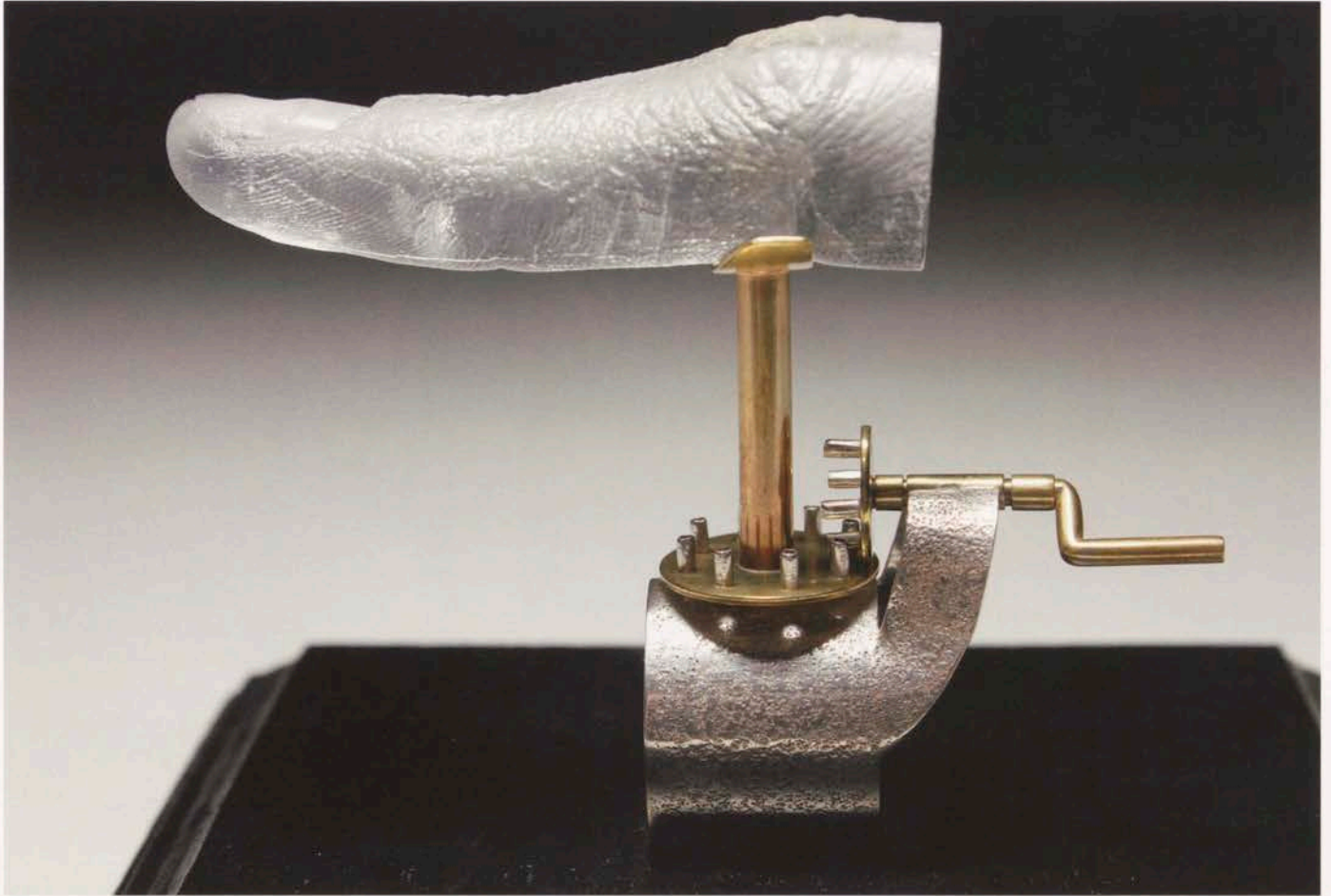
Fragments

Kiln-cast glass

Each: H. 15 cm, W. 150 cm, D. 50 cm

TO





91. Wes Valdez

United States

Polite Pointer

Kiln-cast glass; brass, silver

H. 10 cm, W. 10 cm, D. 2.5 cm

RH, MZ



92. Janhein van Stiphout

The Netherlands

Killing Field (installation)

Flameworked glass

H. 110 cm, W. 400 cm, D. 400 cm

Photo: Ph. van Boxtel

RH, TO



93. Barbora Vobořilová

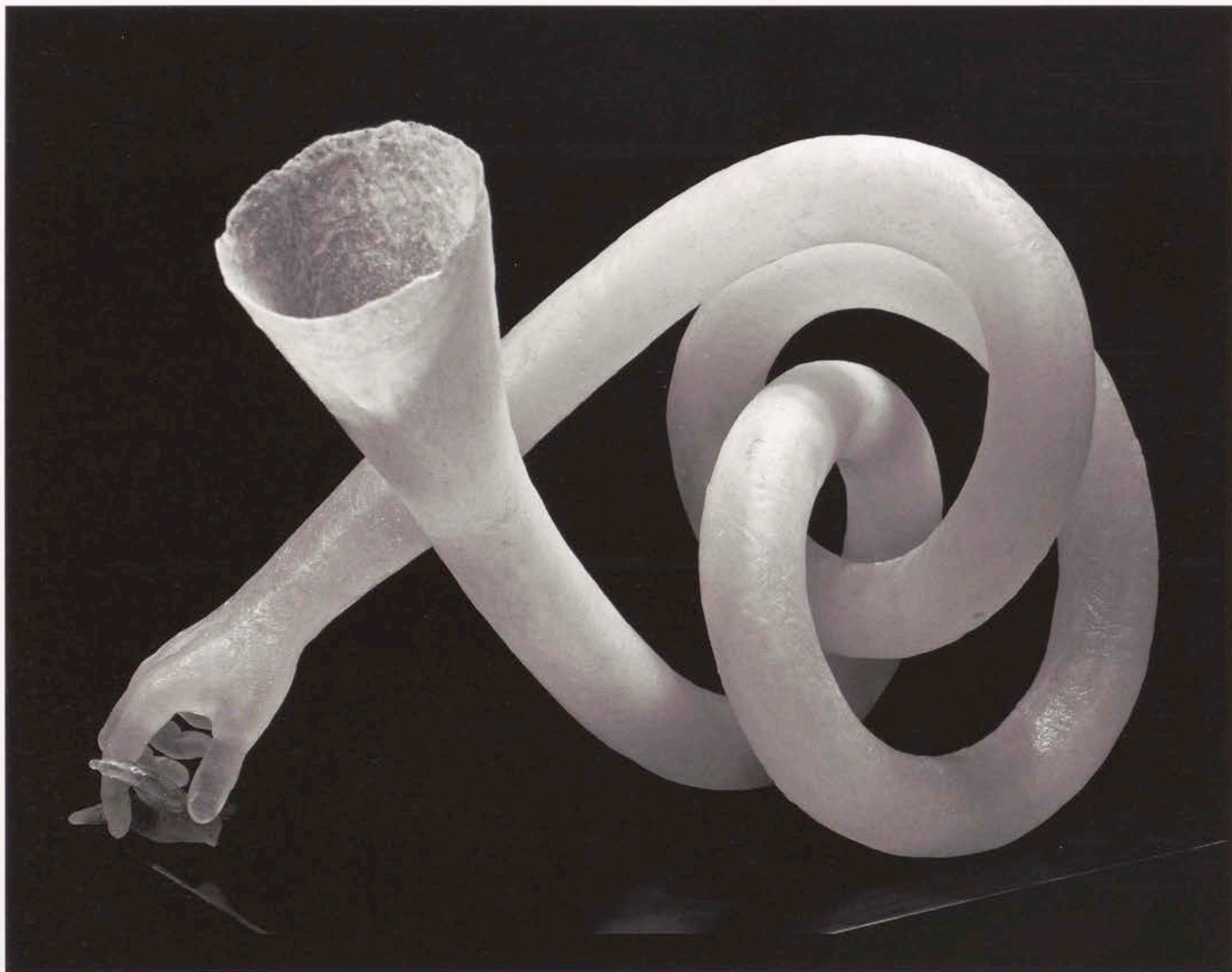
Czech Republic

Sacraments 01

Mold-melted and blown glass, cut, assembled

H. 40 cm, Diam. 18 cm

DC, RH, TO



94. Janusz Walentynowicz

Danish, working in the United States

Collector

Kiln-cast glass

H. 45.5 cm, W. 56 cm, D. 50 cm

TO, MZ



95. Jody Danner Walker

United States

Turn and Face the Changes

Cast and fused glass

H. 15 cm, W. 32 cm, D. 5 cm

DC, RH



96. Emma Woffenden

United Kingdom

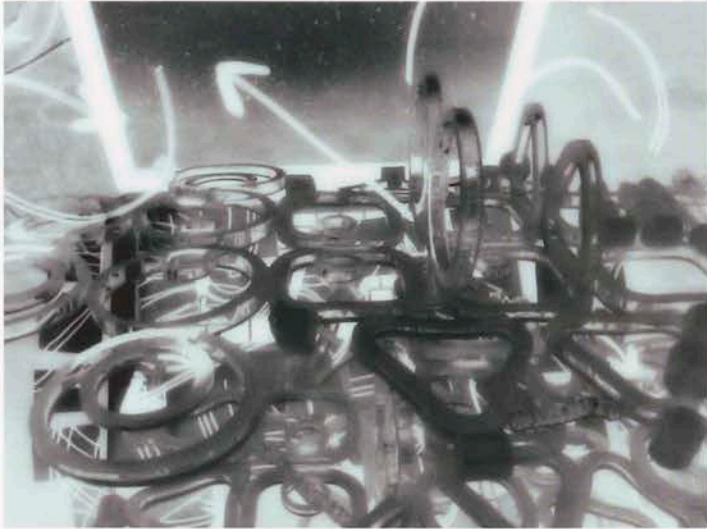
I Call Her, Mother

Blown glass; mixed media

H. 130 cm, W. 50 cm, D. 70 cm

Photo: Phillip Sayer

DC, RH



97. Tara Woudenberg
 Dutch, working in Portugal
9th Orbital to the South
 Digital photograph (blown glass,
 cut, assembled)
 H. 40 cm, W. 60 cm
 RH, TO, MZ



98. Shohei Yokoyama
 Japan
Tidepool #01
 Slumped glass; olive oil
 H. 10 cm, W. 50 cm, D. 50 cm
 RH, TO, MZ



99. Wendy Yothers
 United States
*Baba Yaga's Teapots for Brewing
 Light and Dark Spells*
 Blown glass, engraved,
 cameo-cut; silver
 Each: H. 21 cm, W. 21 cm,
 D. 12 cm
 Photo: Richard Duane
 RH, TO



100. Harumi Yukutake

Japan

Equipoise (installation at Setouchi International Art Festival, 2010)

Cut mirror; stainless steel cable

Dimensions variable

DC, TO

Countries Represented

Australia

Belfrage, Clare
Edols, Benjamin
Elliott, Mark (working in)
Elliott, Kathy
Fairclough, Wendy (working in)
Kelly, Elizabeth
Langley, Warren
McGrath, Jack
Moore, Tom

Belgium

Jacobs, Camille

Canada

Buye, Cailey
Donefer, Laura
Giguère, Jean-Marie
Joseph, Helmer
Lapointe, Michèle

Czech Republic

Hlubuček, Martin
Mareš, Ivan
Průcha, Ladislav
Vobořilová, Barbora

Denmark

Braun, Pernille
Christensen, Christian
Lerssi, Mia
Mikkelsen, Stine Diness
Mlasowsky, Anna (working in)
Walentynowicz, Janusz

Estonia

Saare, Mare
Sarapu, Maret

France

François, Damien
Maisonneuve, Rachel

Germany

Brachlow, Heike
Gasch-Muche, Josepha
Mlasowsky, Anna
Niemann, Patricia
Peretti, Sibylle

Iceland

Thorsteinsdóttir, Æsa Björk

India

Srinivasan, Anjali

Italy

Levenson, Silvia
Rubino, Silvano

Japan

Fukunishi, Takeshi
Ishizeki, Takashi
Ivy, Peter (working in)
Iwasaki, Tomoko
Koike, Kaori
Mc Kinnis, Kimberly Marina (working in)
Oki, Aya
Okuda, Yasuo
Scheiner, Michael (working in)
Suzuki, Sayaka
Tanaka, Kana
Togawa, Kanako
Uemae, Isao
Yokoyama, Shohei
Yukutake, Harumi

Korea, Republic of

Kim, Jaesik
Lee, Jiyong
Song, Keunae

Mexico

Florescano, Valeria

The Netherlands

Horstmann, Monique
Lerssi, Mia (working in)
Otten, Els
van Stiphout, Janhein
Woudenberg, Tara

New Zealand

Crawford, Mike
Elliott, Mark
Fairclough, Wendy

Norway

Thorsteinsdóttir, Æsa Björk (working in)

Poland

Harasym, Kasia

Portugal

Woudenberg, Tara (working in)

South Africa

Böttcher, Lothar

Sweden

Hydman-Vallien, Ulrica

Switzerland

Jacobs, Camille (working in)
Maisonneuve, Rachel (working in)

United Kingdom

Brachlow, Heike (working in)
Kingsbury, June
Manousis, Joanna
Niemann, Patricia (working in)
Reid, Colin
Sarmiento, Jeffrey (working in)

Spencer, Andrea
Woffenden, Emma

United States

Allen, Rik
Ballard, Jeffrey
Bender, Robert
Benefield, Scott
Bothwell, Christina
Boyd, Cortney
Cohen, Nancy
DeWall, Josh
DuBois, Nancy
Fairweather, Seth
Ginsberg, Justin
Halvorson, Jennifer
Hughes, Megan
Inman, Quavé
Ivy, Peter
Julius, Jessica Jane
King, David
Koike, Kaori (working in)
Lee, Jiyong (working in)
Lemley, Keith
Lewis, Robert
Manousis, Joanna (working in)
McElroy, Christopher
Mckenney, Justin
Mc Kinnis, Kimberly Marina
Moore, Benjamin
Mueller, Louis
Negri, Martie
Paiko, Andy
Pancari, Jackie
Peretti, Sibylle (working in)
Phillips, Mary A.
Rhoads, Kait
Rogers, Michael
Rose, Ethan
Salsbury, Mark
Sarmiento, Jeffrey
Scheiner, Michael
Song, Keunae (working in)
Straubing, Cassandra
Suzuki, Sayaka (working in)
Szösz, C. Matthew
Tanaka, Kana (working in)
Tegeler, Helen
Valdez, Wes
Walentynowicz, Janusz (working in)
Walker, Jody Danner
Yothers, Wendy

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Jury Statements

As a curator of contemporary decorative arts in an encyclopedic fine arts museum, I am constantly challenged by objects that combine a variety of media and techniques. With a background in the social sciences, art history, and decorative arts, I have developed a particular interest in art, craft, and design objects. I have a strong inclination toward ideas and concepts. I favor edgy/critical artworks, but I can easily be swayed by the purely decorative.

An invitation to jury artworks is always a privilege. One is confronted by a barrage of images and ideas—some established, re-enforcing one's comfort zone and personal canon, and others disruptively challenging one's assumptions and raising questions. I find myself nourished by the dynamic exchanges and discussions of jury members in a communal activity that strives toward a consensual body of works, based on mutual respect and individual integrity.

Being chosen as a jury member for *New Glass Review* 32 was an invitation I could not refuse. The applications from 45 countries provided us with an overview of the flourishing state of international contemporary glass. For this I am infinitely grateful. I was enriched by the overall process. What follows is a modest reflection on the works that caught my attention. It is the result of a combination of conceptual and formal considerations following two intense days of reviewing more than 2,500 works with fellow glass artists and specialists. I am grateful to my fellow jury members for sharing their knowledge and experience, and to all of the artists who submitted, for making their works and taking the risk.

I have arbitrarily determined 11 headings to group my selections. These categories, by no means restrictive, exclusive, or prescriptive, were a way for me to organize my ideas, to create some filiations, and (I hope) to allow for some insight. "Pure Bliss" addresses the works of Camille Jacobs, Jiyong Lee, and Mare Saare, whose formal qualities and techniques inspire wonder. The glass pieces created by Mike Crawford, Aya Oki, and Barbora Vobořilová follow under "The Order of Things" for their unique sense of composition: essentially a polished yet sensuous visual logic. For their referencing of the natural world, the sculptures of Nancy Cohen, Takeshi Fukunishi, Martie Negri, and Yasuo Okuda have been aligned under "The Organically Correct." Notable is Fukunishi's in situ work titled *All Things in Nature*. Meanwhile, the protagonists of "Natural Realities," such as Jeffrey Ballard, Jaesik Kim, and Stine Diness Mikkelsen, reflect on the complex relationship between nature and the postindustrial world. If Kim's landscape appears serene, Mikkelsen's natural world is more disturbing. The "Surreal Act" describes the works of Pernille Braun, Mark Elliott and Jack McGrath, Tomoko Iwasaki, and Tom Moore: visions that titillate our imagination beyond its own fantasies.

I was also drawn to the sculptural works of Robert Bender, Michèle Lapointe, Silvia Levenson, Joanna Manousis, and Emma Woffenden for their queries into the "Meaning of Life." Adjacent is the "Power of Ideas," informing the works of Christian Christensen and Lothar Böttcher, the latter responding to the 2010 FIFA World Cup in South Africa by creating an upgraded vuvuzela (plastic horn). I selected such artists as Robert Lewis, Andy Paiko and Ethan Rose, and Ladislav Průcha for their exploration of the vessel for "Containing Use." Lewis chose a solar mixer to heat water. The everyday and tasking are underscored in "Beyond Domesticity," the main impulse for the works of Wendy Fairclough, Jennifer Halvorson, Anna Mlasowsky, Cassandra Straubing, and Jody Danner Walker. "Body Mapping" is the prerogative for the collaborative work by the fashion designer Helmer Joseph and the glass artist Jean-Marie Giguère, the structural body protuberances of Jessica Jane Julius and Josh DeWall, and the imagery found on Els Otten's celestial vessel. Laura Donefer, Quavé Inman, Ivan Mareš, Colin Reid, and Anjali Srinivasan have a tendency toward "Pushing the Envelope." Noteworthy are Inman's work, which combines glass and photography, and the extravagances of Srinivasan's mirror painting and Donefer's basket.

As jury members, we are also asked to select up to 10 works that caught our attention in the last year or so. This was a difficult exercise that not only reflects my curatorial activities but also takes into consideration my vivid interest in hybrid savoir-faire. Pieke Bergmans's "Mother of Pearl Meets Crystal Virus" series falls into my last category. Her exploration of materials and objects informs craft and defies mass production. Our ever-pressing environmental concerns underline the "Multi-Vase" hanging lamp by Tejo Remy and René Veenhuizen, as well as *Local River*, a fish and vegetable farm for urban settings by Mathieu Lehanneur and Anthony van den Bossche. For their formal coherence, free of superfluous intervention, I have selected the glass works by Ettore Sottsass and Konstantin Grcic. "Edgy" definitively describes *Green Sprawl through the 'Burbs*, a brooch from Andrea Wagner's series "The Architect Who Faced His Jardin Interieur." I find myself attracted to the sculptural works of Donald Robertson for their universal resonance, as well as to the social content and conceptual rigor of Fred Wilson's artwork.

The world of contemporary glass is rather healthy and constantly evolving. Creators continue to push the limits of their medium with new propositions and novel ways to interpret them. Glass is turned inside out in the act of

creation. It can be recycled or made the subject of a performance in works such as *The Shape of Emotion II*, a video still by Kimberly Marina Mc Kinnis, to name only a couple of its possible permutations.

Diane Charbonneau (DC)
Curator of Contemporary
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(A Letter to TO – 1.12.2011)

Dear Tina,

Thank you so very much for the privilege of joining the jury of *New Glass Review 32*! This completes my minor life list of Groundhog Day goals: there was my goblet in *New Glass* (that the Museum did not want), light sculpture in the early microfiche, and sculpture in the print version of *New Glass Review*. Last year, my likeness was in *New Glass Review* twice, shaking hands with the astonishing Anjali Srinivasan, and I got credit on David Murphy and Sharon McJannet's effort, which also sneaked in seven other artists' names (they are working off a different sort of minor goal list). But for me, there was your invitation left. How fantastic!

December is winter, and I drove, carefree at 5 mph, from Ohio, through a blizzard to comfortable Corning. It was like being in a snowdome. When the snow lands, people still have colds. There is sneezing. And coughing. In the jury room at the Rakow Research Library, for the first cut, images are shown in the order in which the entries came in. They need to be full-frame images; can't use those cropped ones unless they came in as an insert. Hmm. Third cut, it's printed pictures. Hmm. Publication in alphabetical order? Hmm.

Nifty process. But the process and the product make it hard for me to think of connections and themes, so we'll have none of that, except maybe the categories of "mirrors" and "kitsch" and, sure, "video" and "installation." And I'm skipping "design" and whatever else we can hold onto, fervently hoping someone else (you, Diane, Mark) will be discussing the finer points of the medley of selections we made, as I've cut my analysis to a minimum.

I'm thinking some things may be around for a really, really, really long while. Then there are those that will be around for just a while as artifacts, and there are some that may already have become "just" information, to exist in old *New Glass Reviews* or a storage space—like my stuff (except for the goblet).

I've been excited and puzzled for a month as to exactly what to tell you, and those reading over your shoulder, about *New Glass Review 32*, and it's not just that I had a great time in fabulous, frozen Corning looking at some art, but it's also that, with this experience, I believe there's a tingle of sea change in the mighty Ocean of Glass Art.

This is a good thing. Really. Makers of things of glass, and things now in the glass gravitational field, appear less burdened to conform to the expectations of what is "glass" history. There is a trying-on of ideas. There's poetry. It does not appear that glassmaking humanity is all that lashed to the contemporary masters, either. Beginners are making important contributions in the glass conversation.

Aside from the jury, we non-residents got to spend some time in the Corning Museum. We were charged up from the act of looking at some of what's been made this year, albeit flat and fleeting in big projections and small prints, and stained by the knowledge that there is at least one secret door from the gallery floor to your office.

The core of the Corning Museum seems changed from when I last visited; it has gone from a collection of glass treasure and toil into a mounting glacier of art. It's the anchor to the contemporary you have now from the Ben W. Heineman Sr. Family Gallery of contemporary glass. That title's a mouthful, but every word's good. The word "Family" is fantastic, even. As well as having come from a family, the collection *is* a family. I love that. More than being just a selection of masterworks, the exhibition reflects the making of things in progress and use, experiments, like *New Glass Review* in 3D, even down to the exhibition design.

Here's how it makes your museum into a great new thing. First, I'm not sure anyone but the adults in the room worry about it, but the place is full of "new" broken glass. I noticed there were *chips* in the art in the Heineman Collection. This glass has been lived with! Brings to mind the "old" broken glass of the flood of June 23, 1972, when the whole of what was then the Corning Museum and Library and Steuben went 5 feet 4 inches underwater. Ah, the Corning flood. I was just a kid (though a college senior), minding my own business, wondering how those goblets were going to be put back together.

Second, define your terms. "Glacier of art," you say? OK. The art I'm thinking about and seeing (and making) is an art that's a "reflection of the time we are in" (thank you, John Canaday), and this glass mirror will be around for a long, long time to come, which may mean something. Glaciers are these slow things, but they also melt. One was once a mile above Ohio. There's another thought:

the Studio Glass movement. Gone, but the results are still apparent. You get the image?

Think about glass. Some's got to have been around as long as our silica planet—we'll peg it at 4.6 billion years (or, as we say in the annealing business, 4.54×10^9 years $\pm 1\%$). Some natural stuff's existed for just 40,000 years for sure, and useful as art/craft people made stuff. People figured out how to make glass 5,000 years ago, and "crazy" (for lack of a better term meaning "studio glass") people have, for just a few generations now, been tinkering. (Didn't Harvey Littleton's dad, only just last century, science-up the names and details of annealing?) Unlike other art activity—and only if we want to, and can keep it dry—some of humanity's glass art could be slated to survive the 7.6 billion years it will take for the sun to expand into our planet's orbit to re-melt everything.

It's awesome that it's not completely out of the question that some art we jurors were drawn to will possibly live past the human animal. Some of these: Martin Hlubuček's powerful *Manacle*; will its color carry some meaning when the word *manacle* has none? Peter Ivy's alluring "Untitled (Repair)" No. Wait. The earth's magnetic field may change the game here, and it looks like there's a piece of string attached to the magnets that are holding this repair in effect. Better move this one to the "survive for 40,000 years" category? Just an idea, this, and Silvia Levenson's perhaps melancholic *My Hormones Are Balanced*. In the way future, what will be the generic design of those familiar bottles? I wonder. Will there be bottles? I used to use a dial phone and play records. My six-year-old is familiar with them only because he's seen the pictures.

Mark Salsbury's *Exponential Growth* (reverse) might need to be buried in a desert cave to get it to join Peter's magnet. I know that's what I should do with my credit card. My other cards are already optical or embedded microchipped. Soon enough, no one's going to know what a card swipe is. Cortney Boyd's playful *Silly Putty: 1979 Tasty Treats* will surely make it to the sun re-melt party. Jody Danner Walker's *Turn and Face the Changes* may make it, too (but will there be English, and David Bowie, in the year 7.6×10^9 ? It's anybody's guess. We sent a gold disk out of the solar system with some Chuck Berry on it.

It's interesting that objects that utilize words may be read and "heard." Cailey Buye's *Literal Goblets* takes this on. Michael Rogers's narrative *Premonition* has what appears to be shorthand, squiggles standing for sounds. When she was a secretary, my mother used to take shorthand. It's kind of personally adjustable, so she has a hard time reading someone else's sounds. I can't hear them at all. The image is bathed in silence and mystery.

Oops, sorry. Only we jurors with discrete images can sort them into a show. You may have been madly thumbing through the *Review* to see what I'm talking about. Take it easy.

Scott Benefield's mysterious *Spook* is a cold construction. It's good for now, but honestly, will this really last 7.6 billion years? I think not. Does this mean that it has any less validity, as art, if it just makes it through the show that closes with humanity? I wonder.

Tomoko Iwasaki's dramatic *The Three Billy Goats Gruff* has an alluring comic power to it, coming off its color and gesture. Add in Tom Moore's fun *Continental Drift*, Wes Valdez's hilarious yet supremely useful *Polite Pointer*, and Justin Mckenney's *Assembly Required*—all demanding that they be played with *right now*—but keep this in mind if your kids get to them: Tom Kreager once gave my children magnificent, fat glass piggy banks he'd made for them. We carefully loaded in seemingly thousands of pennies. One child went and got a knife to get them out, and cracked the bank to cullet and copper. Same afternoon.

There's what might be considered a temporal lattice category: Josh DeWall's entrapped *Glass Cage*, David King's fanatic leaky *Bottle*, Jessica Jane Julius's intricate *Blurring the Subject*, and, to some degree, Jeffrey Sarmiento's delicate *Comb*. May these already be sleeping with the fishes?

Anjali Srinivasan's *Mirror Painting*, Sibylle Peretti's *Genie 1*, and Kanako Togawa's *Spring Night* employ silver and leaf, a surface color that's not really a color, each to different effect. These objects are blending in the air's oxygen at this very moment. That's why mirror is so valuable.

There was strong, interesting, sensitive, immersive temporary installation and video work, obviously utilizing other qualities of glass than its possibilities for duration. Kimberly Marina Mc Kinnis's video still *The Shape of an Emotion II*, Sayaka Suzuki's *Gentle Play: Hunting for Animal Spirits* performance, and C. Matthew Szösz's dramatic *Euplectella* video still make a nice set if you want to take an X-Acto to your NGR 32.

In the "hard-as-heck-to-tell-in-the-photo" department: Janhein van Stiphout's seemingly innocent but aptly named *Killing Field* has glass wheat among the grasses. To my thought: "Careful. If you harvest and grind, it's silica flour! Wear your respirator." Shohei Yokoyama's *Tidepool #01* plays with a lens made of olive oil. When I read that, I smelled it, though maybe it doesn't smell in reality unless you heat it. We couldn't pick two pictures, and this one seemed to be the one, but the neon in Warren Langley's monumental *Touching Lightly* is awesome at dusk. Give it a Google before there's an earthquake.

I have mentioned some of the quirks peculiar to *New Glass Review*, and "Jurors' Choice" is another one. We can supplement the *Review* with up to 10 images that we essentially drop in without any rules. It's an interesting idea, and I'm hoping I didn't waste it for you. There's contemporary art to consider, but I've way too many glass

friends and ex-students to show what a handful have been up to in the past year. I picked these examples from the Corning Museum, which, oddly enough, also have some thematic or technical or spiritual relevance to some of the mess I've listed above:

The "mechanical glass theater": let's just say this one's in honor of my Aunt Julia, who directed and taught theater, unsung, in snowy Buffalo, New York, for nearly her entire adult life. She was very concerned about the history of women in the theater, and her course was nicknamed "Shakespeare's Sisters." Because of mixed media—the fabric, in particular—this thing's on display kind of hidden in darkness, easy to miss, and the closest to a mechanical experience you can do is to light a light bulb. But that in itself is cool, and the photo helps you to see what's there. I'm interested in making one of these if someone wants to volunteer to lampwork.

"Two goblets with covers (reliquaries) containing bone (?) paper, wood." I love that we can be sure they are glass, but we don't know if there is bone inside or if one of those French lampworkers in the mechanical theater dropped into Venice to mimic bone and wood and paper. It's statistically possible (though it's a tiny number) that a molecule of oxygen from Jesus' breath is contained in each, so no touching.

The "crystalophone" and "armonica" are two early 19th-century musical instruments that should still be in tune in the year 7.6×10^9 . Also of note is that the "armonica" case is from Cincinnati, Ohio, made a century after the Bohemian glass. In case you think the Bohemian glass might have been someone's kitchen mixing bowls with holes cut in their bottoms, look at *Spaceman* by Gio Colucci, which is a 20th-century arrangement of painted Duralex bowls, possibly musical. (I love the "eyes." What a great idea!) These may be of vague interest to Andy Paiko and Ethan Rose, whose *Transference* glass/sound bowls installation is bigger than all three put together. We debated, as a jury, as to whether this was a percussive piece (or if the sound might come from "bowing" the bowls), but the juror's choice I wanted, a Black Forest musical wall clock with glass bells, had no photograph (and Richard, we won't have time to make a picture for you), hence the triptych to make the idea.

I chose the "Maxfield Parrish light bulb tester" for those of you who think you know my work. I was recently suspicious of one of my students' claims that large incandescent light bulbs (none being tested in the photo) were slated to be discontinued in 2011, though often they know more about these things than I do. This thing's from Ohio, too. Another subtheme emerges in the choices category?

Then there's Edris Eckhardt's *Uriel*, for those who know my heart. It's blue, but Uriel was one of Blake's favorite angels. This Ohio artist was kind of a nut, changed her name to that of a favorite angel. I've put in this one for Els

Otten and Sibylle Peretti, for starters. If we had 11 choices, I'd toss in Jean Cocteau's "King Athamas" pitcher made at Daum; maybe it's in some other *New Glass Review*? That guy had a vision, too. Would have made a good prop in *Beauty and the Beast*. Or was it? Nah. Couldn't be.

I chose a "Picasso satyr," or some such, from his 1964 Italian Escapade in Glass—just because he was Picasso and there isn't one (yet) in the Corning Museum (and his daughter won't count). There's a terrific 1956 French movie of a Picasso painting on glass, *The Mystery Picasso* by Henri-Georges Clouzot. No actual painting survives from this, but what does survive is the process. Yes, see him really screw up more than one. Yes, really. Yes, and then, in some miracle move, it's fixed, yes. At one point, Clouzot tells Picasso he's almost out of film, and he has only a few brief minutes to make a masterpiece. Picasso's game to give it a shot. Turns out Clouzot lied about the time, but OMG, *it's just like blowing glass*.

The obsidian spearhead is a dramatic picture of a chunk of "natural glass." The glass itself is likely to have been around for only 40,000 years, if it came from that mountain in Deschutes National Forest—a distinct possibility. This one ought to make it to 7.6×10^9 .

The trinitite is a modest picture of a chunk of "unnatural glass." Trinitite: bomb glass with a birthday, July 16, 1945 (that makes it a "Cancer," *n'est-ce pas?*) from the Trinity Test Site, White Sands. My grandfather Harned, a chemist, made "heavy water" for the Manhattan Project. He blew his own glass apparatus, and family myth is that it gave him cataracts. I doubt it. My eye doctor says I have cataracts, but they are "old-guy cataracts," not the distinctive glass ones. Family myth also has us related to Einstein, a likely story, as we did apparently share the same rug salesman.

OK. Well. Thanks for the wine, and last month's puzzler answer from your museum's director, David Whitehouse, and his wife as to why one has to refuel a jet airplane on the westward trip to the United States from South Africa, *but not on the return flight*.*

Peace and love,
Richard

* It's so the plane is light enough to make it over the mountains.

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The year 2010 was one of milestones for *New Glass Review*. The 32nd issue—published in 2011 but documenting 2010—is the first to be bundled with *Neues Glas* magazine, whose publishers in Germany print *New Glass Review*, and with *GLASS Quarterly* magazine, which is produced by UrbanGlass in New York City. Most of our readers are well acquainted with *GLASS*, and I hope that they are equally familiar with the magazine's excellent blog, "The *GLASS Quarterly* Hot Sheet." Our partnership with *GLASS* ensures a much-improved distribution for *New Glass Review* in the United States. So, look for the *Review* to continue to appear with the summer issues of *Neues Glas* and *GLASS Quarterly* in the coming years.

The second milestone is a sad one. Thomas S. Buechner, the founder of *New Glass Review* (and the founding director of The Corning Museum of Glass) died in June 2010 at the age of 83. Tom served as a juror on *New Glass Review* for 24 years; his 25th turn (*New Glass Review* 28) celebrated his 80th birthday. In his last essay for the *Review*, Tom wrote that he saw "art as the tangible result of ideas expressed by exceptional individuals through some sort of process—such as glassmaking. For me, art is the residue of action, each piece a reflection of its unique creator. I am lost if I cannot discern talent. Ideas, even originality, are not enough." When Tom wrote, or spoke, such statements, I was always so glad to hear them, because he did not often share such observations (he disliked generalizations). Although he was quick to give his opinion on any subject, he was characteristically thoughtful in his pronouncements and always succinct.

Tom's promotion of contemporary glass, from museum acquisitions and exhibitions to the founding of *New Glass Review*, brought a degree of academic seriousness to the field that was unmatched. His 1959 exhibition and catalog, *Glass 1959: A Special International Exhibition of Contemporary Glass*, brought contemporary glass design to the attention of critics, museum curators, manufacturers, and the general public. His seminal 1979 exhibition and catalog, *New Glass: A Worldwide Survey*, brought glass, as a material for contemporary art, craft, and design, to the attention of the same audience, as well as collectors and artists. Addressing the participants of the 1979 Glass Art Society conference in Corning, Tom said: "*New Glass* is about discovery, about new forms, new decorations and new ways of making things. The history of glass has changed radically and profoundly. There *is* something new under the sun." Tom's recognition of studio glass, and the artists who make it, encouraged the movement's development from a relatively small band of dedicated artists into a worldwide phenomenon.

A man of style and substance, Tom was an accomplished painter and a highly regarded museum professional. He will be missed. In his honor, I included a portrait of him as one of my "Jurors' Choice" selections. *Tom Buechner: Inward Gaze* was made in 2004 by Tom's

longtime and close friend Erwin Eisch. Eisch inscribed the portrait "Open Mind."

This year—as every year, I must admit—I had the pleasure of assembling a jury of individuals whom I admire, and who happen to have something to do with glass. This year's jurors were Diane Charbonneau, Richard Harned, and Mark Zirpel.

Diane Charbonneau is curator of photography and contemporary decorative arts at The Montreal Museum of Fine Arts in Montreal, Quebec, Canada. A curator with a strong design background, Diane has embraced all kinds of work in craft-associated media, and her institution is the recent recipient of a major collection of studio glass assembled by the Montreal collectors Joseph and Anna Mendel. Diane brought her unique perspective to the 2010 exhibition of the Mendel Collection, and to its catalog, and we are fortunate to have her insights for *New Glass Review* 32. Her selections for the "Jurors' Choice" section focused on a rich category that is generally underrepresented in *New Glass Review*: design.

Richard Harned and Mark Zirpel are artists and teachers. Richard is the director of the glass program at Ohio State University (OSU) in Columbus, and Mark is assistant professor, Dale Chihuly Endowed Chair of Glass, at the University of Washington in Seattle. Both artists are well versed in the properties of glass, both make a habit of breaking its "rules," and both make work that is, to me, inspirational. Richard hooked me with his mysterious and ambiguous sculpture *God's Eye*, which I saw in the 1980s (and which I included in my book *25 Years of New Glass Review*). He was one of the driving forces behind the ambitious "Breakthrough Ideas in Global Glass" (BIGG) exhibition at OSU and the Hawk Galleries in Columbus (I served as a juror), which many people saw at the 2009 SOFA Expo in Chicago.

Mark Zirpel is an artist who discovered glass fairly recently, after many years of drawing, printmaking, and forays into other sculptural media. In Mark's work, glass as a material is a subject of investigation in the context of larger, machine-like constructs that, in themselves, are subjects of investigation. The way in which Mark uses glass directly reflects the character of his work, which is technical, romantic, scientific, eccentric, antique, and ahistorical. I particularly appreciated Mark's and Richard's essays for setting interesting, and very different, tones. While Richard focused on the Museum's collections for his "Jurors' Choice" selections (which I always appreciate), Mark brought in some fascinating projects that I found exciting to learn about.

When I am confronted with 100 images of an impressive, and often overwhelming, array of work, it is difficult to know where to begin. This year, the choice was easier: I was struck by how many of the submissions were tagged by three or four of the jurors. Generally, only four or five objects receive the initials of all four jurors, so my attention was drawn to the fact that 14 objects received such notice in this issue.

The first works that I selected fall into a category that I think of as the “luscious object,” or “object of desire,” which is related to Diane Charbonneau’s “Pure Bliss” category. All of these pieces exude a confident aesthetic authority: they are complete in themselves, with nothing to be added or taken away. Laura’s Donefer’s exuberant *Yellow Heart Bonnechance Basket* and Jiyong Lee’s complex *DNA Electrophoresis* are eye candy, but more sophisticated than most such works, in that there is intellectual content in addition to beauty. Wendy Fairclough’s *Quiet Industry* occupies the opposite end of the visual spectrum in its silence and simplicity.

Two of the most powerful sculptors working in glass today are Ivan Mareš and Michael Scheiner, who both submitted images of very large-scale works. Mareš has created yet another charismatic form in his uranium yellow, egg-shaped pod titled *Leaf*. Scheiner’s *Sheer Volume, Element 1* is an ambitious project employing heavy plate glass and dense clay. Yet, in spite of its prodigious weight, the sculpture looks natural, even ephemeral.

I am always drawn to work that considers the past, but I do not enjoy new glass that copies old. What I prefer is interpretation and suggestion. Barbora Vobořilová gives us a goblet, *Sacraments 01*, that is full of contradictions. At first glance, it looks stoutly Bohemian, in vivid 19th-century colors that suggest, in accordance with the title, transubstantiation. Look more closely and you see that its dimensions are oversized, and that it combines blowing and mold-melting techniques. It is not at all what it seems to be. Valeria Florescano found a way to interpret the traditional costumes of the women of Tehuantepec, reputed to be the most beautiful women in Mexico. I like the way that Florescano used *Old World, Venetian filigrana* to a *New World* end.

Glass in architecture has lately received much attention, particularly in connection with the rebuilding of the World Trade Center in New York City. Visible and invisible, glass is the perfect material to reconstruct something that is missing, particularly if you do not want to obliterate the memory of the original. For a project at the Canberra Glassworks, housed in the city’s 1915 Power House, Warren Langley restored a missing steel smokestack with a cylinder of light. The intervention was clever enough to exist on its own as a sculpture, yet elegant in its conjuring of the stack. The translucent frosted glass of *Touching Lightly* shimmers during the day and turns into a glowing deep blue LED beacon at night.

I have often written about glass as a material well suited for objects inspired by the natural world. Such is the case for the fleeting lives of plants captured in Kanako Togawa’s unfurling fronds of *Spring Night* and in Takashi Ishizeki’s delicate husk, made of copper wire and fused pieces of glass fiber. The other side of the “nature” coin is the exploration of artifice in Christian Christensen’s *Is the Grass Greener on the Other Side?*

We enter the realm of the fairy tale with Sayaka Suzuki, squatting on the ground in full camo and holding a glass rifle in order to perform *Gentle Play: Hunting for Animal Spirits*. Fairy tales often take place in forests and deep woods, symbolic of the unconscious, and sometimes they take place under the sea, as in the charming film *Dr. Mermaid and the Abovemarine*, by Mark Elliott and Jack McGrath (see it on Vimeo). The video still of *Dr. Mermaid’s Medicinal Seaweed Garden* reflects the ability of the artists to take advantage of the on-the-spot sculpting techniques possible with flameworking, and of the tendency of shiny glass to look wet. This riveting, six-minute animation, which took its creators a year to make, tips a hat to the famous Czech animated short *Inspirace* (1948) by Karel Zeman. (The stars of *Inspirace* were whimsical flameworked glass figurines made by Jaroslav Brychta, father of the glass sculptor Jaroslava Brychtová; see this on YouTube.)

In the category of “glass and the body,” few images have the claustrophobic energy of Josh DeWall in his glass cage. I am intrigued by the physicality and symbolism of the cage, and by its potential to appear and disappear at will. On the other, less psychological side of glass *prêt-à-porter*, there was Laura Donefer, who dreamed up an extraordinary Glass Fashion Show for the 2010 Glass Art Association of Canada (GAAC) Conference in Montreal. The collaboration of well-known fashion designers and studio glass artists was the theme of Donefer’s extravaganza, and *La Robe de Sarah*, by the designer Helmer Joseph and the artist Jean-Marie Giguère, was only one of the remarkable offerings that memorably evening.

Several works were a revelation to me in terms of how glass can be used to communicate in nontraditional ways. Kimberly Marina Mc Kinnis grabs a broken bottle, which she scrapes and crushes, as a way of externalizing emotional states, while Jessica Jane Julius employs a flameworked glass structure, in *Blurring the Subject*, as a headdress-like extension of the self. Joanna Manousis’s *Life Lists* is an installation consisting of paperlike kiln-formed sheets of glass onto which text is projected. Although the work has a humble structure, its theme is well-defined, and its potential for rich content makes it highly effective. Finally, in the event of stormy emotional weather, it is good to know that there is an alternative in the pretty little jars of Silvia Levenson’s *My Hormones Are Balanced*.

The last and largest category of objects selected by three or four jurors was material-based, which I found pleasantly surprising. Many of the pioneering artists working

in glass in the 1970s were exploring these avenues, which the B Team turned into elaborate, staged performances in the early 1990s. Still, the growth of such projects in recent years represents a significant directional change, as does the appearance of alternative material-based groups, such as the Post-Glass artists, Cirque du Verre, and the Burnt Asphalt Family.

One of the characteristics of glass is its brittleness, and I always look forward to seeing broken glass. Well, let me put that another way, since I work in a glass museum: I look forward to seeing glass that has been intentionally broken. Why? Because it's fascinating. Peter Ivy's small, broken glass bowl, *Untitled (Repair)*, is carefully, and just barely, held together with magnets. Ivy's objects are precious in their delicateness and in their sense of having survived a hard life, like ancient Roman glass. Anjali Srinivasan uses broken silvered shards to maximum reflective and optical effect in her *Mirror Painting*, which needs to be performed—that is, to engage with someone—in order to really come alive.

I love an unlikely technique, and I know that much investigation goes into developing the ideas realized in works that emphasize process. Sometimes history provides clues. In *Heritage*, Anna Mlasowsky invents new ways of manipulating hot glass using an old-fashioned spinning wheel, while Quavé Inman creates an original and innovative photograph, *Light Scapes #1*, with bits of colored glass placed inside a 4x5 pinhole camera.

Glass can also be used as a tool, which we see in Æsa Björk Thorsteinsdóttir's installation *First Impression from the Measuring Device for Negative Space*, which is about using glass to enable drawing with light. In Andy Paiko and Ethan Rose's installation *Transference*, glass is used as a tool, or instrument, to create sound. Projects like these are always ephemeral, so they need to be documented in a photograph or a video to have any kind of life span. C. Matthew Szösz's parabolic *Euplectella* is the most experimental and transitory of all, with a life expectancy of about 15 minutes. This project represents the kind of pioneering activity that is essential to making discoveries about the nature of glass and its capabilities.

My "Jurors' Choice" selections inevitably reflect my activities throughout the year, and especially exhibitions that I have seen. Or, I might see the work of someone who is new to me, work that I find it hard to stop thinking about. Sanford Biggers's 2007 sculpture *Lotus* is a glass disk seven feet in diameter, which, from across the room, looks like an immense petaled flower. Etched into each of the petals, however, is an illustration, in cross section, of bodies lined up in the hold of an 18th-century slave ship. LED light projects these images onto the gallery walls and onto visitors, who are drawn into the experience by passing

through the projected images. Glass is the only material that Biggers could have used to adequately express his idea. The same goes for the photographer James Welling, whose brilliant photographs of Philip Johnson's iconic Glass House (completed in 1949) exploit the reflectivity and transparency of the structure. I have been a longtime fan of Welling, but I had never seen any glass-related work. I was delighted to discover his 2006 "Glass House" series that, somehow, I had missed.

Several exhibitions that I saw in 2010 deeply impressed me. I chose a beautiful wide-mouthed beaker with applied trailed decoration from the Corning Museum's special exhibition "Medieval Glass for Popes, Princes, and Peasants," curated by the Museum's executive director, David Whitehouse. Not quite on-center and with somewhat uneven trails, this late 13th- or early 14th-century beaker has a sense of presence and command that is bestowed by the authority of history. It is mute, but we can imagine what it may have experienced, and that is breathtaking.

In the spring, during the International Contemporary Furniture Fair (ICFF) in New York, Heller Gallery hosted a special exhibition of 29 young designers, "Breakable: Glass by Design," which they organized with the American Design Club in Brooklyn. There was much exciting work, and the Corning Museum purchased several objects, including a glass-fabric basket by Lara Knutson and lighting by Patrick Townsend (these are illustrated in the "Recent Important Acquisitions" section of this issue).

In July, I traveled to Amsterdam, where I served as an external examiner for the glass graduates of the Rietveld Academie, the premier art school in the Netherlands. Although all of the work was strong, I was taken aback by the eccentric vision of Anna Zając, whose mixed-media paintings—combining glass and found materials ranging from plastic to miniature folk dolls—pay homage to two of her favorite artists, Hieronymus Bosch (about 1450–1516) and Witkacy (Stanisław Ignacy Witkiewicz, 1885–1939). In her work, colored ribbons become brushstrokes, and doll parts, random black plastic rings, bits of cloth, and a silk flower become areas of dense, abstract shapes of color. They are marvelous (in the Surrealist sense) and remarkable in their obsessive process.

The following month, I was in Canberra, jurying the Ranamok Prize for artists working in glass from Australia and New Zealand. The winner of the Ranamok was Sue Hawker, a New Zealander whose work in cast glass tended to be literal, detailed, and technically highly precise. On the advice of a friend to "loosen up," she sailed off in a new direction, going from super-refined to fairly raw in her casting, and wrestling with impossible colors (and attendant incompatibility problems). The result was the oversize *Too Much Is Never Enough*, a riot of '60s Warholian *pâte de verre* flowers. When I first saw it, I immediately wanted to possess it, it was so fresh, bright, and self-confident.

In Seattle at the end of the year, I saw two solo museum shows by artists who have been receiving quite a lot of attention lately: Beth Lipman and Ginny Ruffner. At the Museum of Glass in Tacoma, Beth Lipman and Ingalena Klenell made an unbelievable, monumental glass landscape for their exhibition "Glimmering Gone," as well as smaller, more mysterious objects, presented in traditional wall cases, and a wall of shards. All of the glass used was colorless, and the transparency and reflectivity heightened the sense of materiality/immateriality that is unique to glass. It was a risky and remarkable achievement.

Ginny Ruffner showed metal and blown glass sculptures and installations, made over the last four years, in her exhibition "Aesthetic Engineering: The Imagination Cycle" at the Bellevue Arts Museum. In form and execution, Ruffner's work has evolved dramatically over the course of her career, but her signature content, relating to the sources of creativity, beauty, imagination, and the brain, and her strong Surrealist connection remain constant. Her immense, imaginary flowers, such as *When Lightning Blooms*, are somewhat menacing in their power, and I am reminded of André Breton's maxim that beauty should be convulsive or should not be at all. Last year, a feature-length documentary about Ruffner's life and work was released: *A Not So Still Life*, directed by Karen Stanton for ShadowCatcher Entertainment. This is not a self-produced or self-initiated video to showcase her work and process, but a film over which Ruffner had no editorial control. That kind of gutsiness and go-for-broke attitude is characteristic of Ruffner, and it is apparent throughout her work.

The last exhibition I will mention is one that I did not see, and I am kind of cranky about not having seen it. This was an exhibition curated by someone whose work

It was an honor to be asked to participate in the jurying of the 32nd New Glass Review, and it was highly stimulating to see the inventiveness and breadth of approach of artists from all over the world who are creating with glass.

Several aspects of the jurying struck me as significant. Being asked to judge these 2,700 entries prompted me to question my criteria for making these judgments. One unavoidably compares the submissions with one's own work, with all of the other submitted work, with glass art in general, with art in general, and with all the art one has ever experienced. On what is the judgment to be based? On technical skill, historical accuracy, alluring color, imitation, beauty, ideas addressed, or some other parameter? How do we make such decisions? It is a great help to do this in the company of others so that we can discuss what and how we see, as well as sharing our common expectations of work being considered for inclusion. It is a process that exposes our own predilections and forces us

is consistently original: Grainne Sweeney of the National Glass Centre in Sunderland, U.K. With guest curator Alessandra Pace, she created the exhibition "The Glass Delusion," which explores fragile and risky states (mental and physical) in contemporary art. The title refers to a psychological syndrome in which the afflicted individuals, usually obsessive-compulsive and driven by irrational fears, imagine themselves to be made of glass. Brittle and transparent, they are terrified of moving, afraid that they may physically fall apart at any moment.

From this cleverly themed exhibition, I chose two works: *Magnet Spring* by Attilia Csörgö, and *House of Mirrors*, built in Woodstock, New York, by the outsider architect Clarence Schmidt. Like Peter Ivy's object, *Magnet Spring* pairs glass and magnets in a chancy encounter, but in this case it is minimalist sculpture. Beryl Sokoloff's photograph of the transitory *House of Mirrors* is one of the few images documenting its existence. Over a period of several years, Schmidt's one-room log cabin grew into a seven-story structure with ramps, balconies, and rooftop gardens made of scavenged windows, aluminum foil, paint, flowers, wood, shards of mirror, string, and tar. Photographed and filmed in 1966–1967, it was destroyed by fire in 1968.

As I reviewed the works I chose to discuss in this essay, it was made clear to me, once again, how vibrant a material glass is, and how potentially fresh and exciting it can be in the hands of artists who, like scientists, are breaking a path to its future.

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



to acknowledge the inescapable narrowness of our vision. This is a great thing about art, that it requires us to believe in our own vision while at the same time acknowledging its limitations.

Then we must consider the relationship between the past, the present, and the future. How do we acknowledge the past? How are the possibilities for the future obscured by the practices of the past? Must we inch forward, or are we capable of quantum leaps? What prevents us from advancing? Should advances be avoided so that we may savor the accomplishments of the past? Working with glass in any manner certainly offers a lifetime of challenges. Viewing the submissions provides strong evidence for the value of looking both forward and backward, continually redefining what role artists play in society.

What is the role of technique in studio glass? Must we be masters of the medium in order to produce art, or visionaries for whom technique is irrelevant?

I am impressed by the dynamic between technique and content and material. Some degree of mastery is necessary, but some intention that directs technique is perhaps even more important. There must be a vision, a commitment to exploring what one does not yet know, prompted by the possibility of discovery and by the urge to express oneself. I saw many examples of artists who had something to say, something to express, some concern that guides their approach in utilizing glass. One example was Kimberly Marina Mc Kinnis's *The Shape of an Emotion II*, a video still of a woman scraping a glass bottle on concrete. It was perhaps devoid of technique but raw in feeling. In some cases, the technical merits of a piece are the content of the piece. Glass can demand a lifelong commitment to technical mastery. Or not.

There is also the difficulty of photography. It is an unfortunate fact that most people will see our art only in photographic form. Photography can make a good piece look bad. It can make the virtual real. What is there in art that cannot be effectively photographed? How will video documentation grow and support time-based exploration with glass? What about the performative? Consider the Web site created by Yuka Otani and Anjali Srinivasan called "How Is This Glass?" This site embraces artists who are adventuring beyond the use of glass to make objects. Interesting things are happening to expand traditional approaches to making things with glass.

Glass can also be used to imitate things. It can imitate some things better than others. Think about it.

My favorite entry might appear in a category called "strange biomorphic glass things." It is *Leaf* by Ivan Mareš. It is big, beautiful, glowing, and mysterious. I need to see this. In the same category is Maret Sarapu's *Half of Egg or Empty Shell*. I also admired C. Matthew Szösz's "glass action film," *Euplectella*. Tom Moore's *Continental Drift* makes me laugh, and I hope for more art that does so.

Here are some thoughts on my selections for the "Jurors' Choice" section of *New Glass Review* 32.

I met the "glass community" in 1994, when I moved to Seattle. Since that time, I have made many friends and received much support, encouragement, goodwill, and generosity that have permanently convinced me of the fundamental goodness of the human race. Amen. Thank you.

The 200-inch disk for the Hale Telescope on Palomar Mountain, California, is certainly a fantastic piece of glass—one whose creation pushed the limits of everything that was known about glass at the time (1934). It enabled us to exponentially expand our understanding of the universe and our place in it. This piece of glass has

essentially allowed us to travel back in time, to peer into events that occurred more than 10 billion years ago. A piece of glass, properly formed, can so broaden our understanding of existence. Consider the role that glass has played in almost any aspect of discovery during the last 500 years. From optics to semiconductors to photovoltaics to the space shuttle, glass has been at the core of much of what we call civilization.

Diatoms are tiny ocean-dwelling organisms that build the structure they inhabit, their exoskeleton, out of silica rather than calcium. These extraordinary life forms are glass animals that look like Gothic cathedrals.

Prof. Mark Ganter works in mechanical engineering at the University of Washington in Seattle. He has designed and built rapid-prototyping systems to create objects in glass. True to the generous spirit of the glass community, he has made his research available to any interested party.

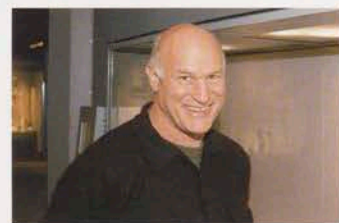
Brian Boldon is an artist living in Minneapolis. His work has spurred a convergence of ceramics, glass, video, photography, and sculpture. Modular construction, architectural support structures, eye-popping photographic processes on glass—all of these play a role in Brian's adventurous cross-disciplinary approach to exploring glass as sculpture.

Photovoltaics. Glass that makes electricity is way cool. I'm speechless. We are wasting our planet to produce more and more of the energy we crave. The fact that we can produce glass that can perform many of its traditional functions and at the same time produce the electricity that we need is key to our survival. What are we waiting for?

Prof. Jim Butler of Middlebury (Vermont) College superintended a "City of Glass" project that involved a one-month collaboration between students and faculty. It resulted in a city constructed of found and fabricated glass. The ambitious scale of the project, the speculative/open-ended nature of the outcome, and the complex workings of the collaboration were significant aspects of this experiment in large-scale glass.

Richard Marquis, artist. Almost everything I see of Dick's is the result of a focused effort to figure out how to do something really well. I admire that. His persistence and dedication in continuing to learn and to push the possibilities are notable. I can only hope to remain as creative as he is for as long as he has.

Mark Zirpel (MZ)
Assistant Professor
Dale Chihuly Endowed
Chair of Glass
School of Art
University of Washington
Seattle, Washington



Jurors' Choice

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



The *New Glass Review* 32 jury:
Mark Zirpel, Tina Oldknow,
Diane Charbonneau, and Richard Harned

Selections

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

Diane Charbonneau (DC)

Pieke Bergmans
Tord Boontje and Emma Woffenden
Konstantin Grcic
Gésine Hackenberg
Mathieu Lehanneur and Anthony van den Bossche
Tejo Remy and René Veenhuizen
Donald Robertson
Ettore Sottsass
Andrea Wagner
Fred Wilson

Richard Harned (RH)

Armonica
Crystallophone
Mechanical glass theater
Spearhead
Trinitite
Two goblets with covers (reliquaries)
Jean Cocteau
Gio Colucci
Edris Eckhardt

Maxfield Parrish
Pablo Picasso and Egidio Costantini

Tina Oldknow (TO)

Beaker
Sanford Biggers
Attilia Csörgö
Erwin Eisch
Sue Hawker
Beth Lipman and Ingalena Klenell
Ginny Ruffner
Clarence Schmidt
James Welling
Anna Zajac

Mark Zirpel (MZ)

Diatom
Trick glass
Brian Boldon
Jim Butler
Corning Glass Works/Corning Incorporated
Mark Ganter
Richard Marquis



Mother of Pearl Meets Crystal Virus

Pieke Bergmans (Dutch, b. 1978)

The Netherlands, Amsterdam, Studio Design Virus, 2006

Blown glass; found furniture

Dimensions vary

Photo: Mirjam Bleeker, courtesy of Studio Design Virus

DC



“tranSglass” Carafes and Tumblers

Tord Boontje (Dutch, b. 1968) and

Emma Woffenden (British, b. 1962)

United Kingdom, London, Studio Tord Boontje and Emma

Woffenden for Artecnic, Los Angeles, California, 1997;

manufactured in Guatemala

Recycled post-consumer wine bottles, cut, ground, acid-etched

Assembled: H. 24.4 cm, Diam. 7.9 cm

Photo: Courtesy of Artecnic, Los Angeles

DC

"Blow" Side Tables

Konstantin Grcic (German, b. 1965)

Germany, Munich, KGID for Established and Sons, London, United Kingdom, 2010; manufactured by Venini, Murano, Italy

Blown glass

Dimensions vary

Photo: Courtesy of KGID

DC



Kitchen Glass Brooches ("Still Lives" series)

Gésine Hackenberg (German, b. 1972)

The Netherlands, Amsterdam, 2009–2010

Recycled glass, cut, ground; silver, plated nickel

Dimensions vary

Photo: Courtesy of Sienna Gallery, Lenox, Massachusetts

DC



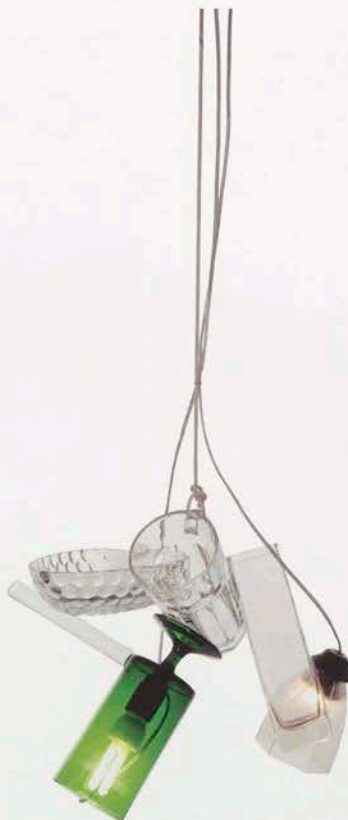


Local River

Mathieu Lehaneur (French, b. 1974) and
Anthony van den Bossche (French, b. 1972)
 France, Paris, 2008

Blown and thermo-formed glass;
 water pump, joints
 H. 76.7 cm, L. 92.4 cm, D. 46.2 cm
 Photo: Gaëtan Robillard

DC



“Multi-Vase” Lamp

Tejo Remy (Dutch, b. 1961) and
René Veenhuizen (Dutch, b. 1968)

The Netherlands, Utrecht,
 Atelier Remy & Veenhuizen, 2009

Reclaimed glass, glued; electrical fittings
 Dimensions unavailable

Photo: Courtesy of Atelier Remy & Veenhuizen

DC



Midnight

Donald Robertson (Canadian, b. 1952)

Canada, Montreal, Quebec, 2006

Pâte de verre, cut, polished

H. 39 cm, W. 38 cm, D. 39 cm

Photo: Michel Dubreuil

DC

Fruit Bowl

Ettore Sottsass (Italian, b. Austria, 1917–2007)

Italy, Milan, 1977; manufactured by

Vetzeria Vistosi, Murano, Italy

Blown glass

H. 13.2 cm, Diam. 32.7 cm

The Montreal Museum of Fine Arts (2010.72, gift of

Joseph Menosky in memory of his wife, Diane,

and of Shiva and Shelby)

Photo: MMFA, Christine Guest

DC





Green Sprawl through the 'Burbs

Andrea Wagner (Canadian, b. Germany, 1965)

The Netherlands, Amsterdam, 2010

Silver, jade, bone china porcelain, bone, glass, synthetic resin

Dimensions unavailable

Photo: Courtesy of Galerie Noel Guyomarch,

Montreal, Quebec, Canada

DC



Drip, Drop, Plop

Fred Wilson (American, b. 1954)

United States, New York, New York, and Italy, Murano, 2001

Blown glass

Installed: H. 251.5 cm, W. 182.9 cm, D. 157.5 cm

Private collection

Photo: Ellen Labenski, © Fred Wilson,

courtesy of The Pace Gallery

DC



Armonica
 Bohemia, Kreibitz, C. T. Pohl, about 1818–1830 (bowls);
 United States, Cincinnati, Ohio, about 1930–1939 (wood case)
 Blown glass, ground, reverse-painted, reverse-gilded; wood
 Bowls: greatest Diam. 24.6 cm
 Collection of The Corning Museum of Glass (79.3.35)
 RH

Crystallophone
 England, Manchester, David
 Crossley, about 1800–1840
 Sheet glass, cut;
 wood, brass, paper
 Open: H. 33 cm,
 W. 55 cm, D. 26.5 cm
 Collection of The Corning
 Museum of Glass (83.2.28)
 RH





Mechanical Glass Theater
France, Nevers or Paris, mid-18th century
Lampworked glass; wood, mirror,
rock crystal, fabric, shells
H. 51.5 cm, W. 68 cm, D. 25.2 cm
Collection of The Corning Museum of Glass
(2002.3.22)
RH



Spearhead
United States, about 1000–1500
Obsidian
H. 16.9 cm, W. 6.5 cm, D. 1 cm
Collection of The Corning Museum of Glass
(62.7.1, gift of the Santa Barbara Museum of Natural History)
RH

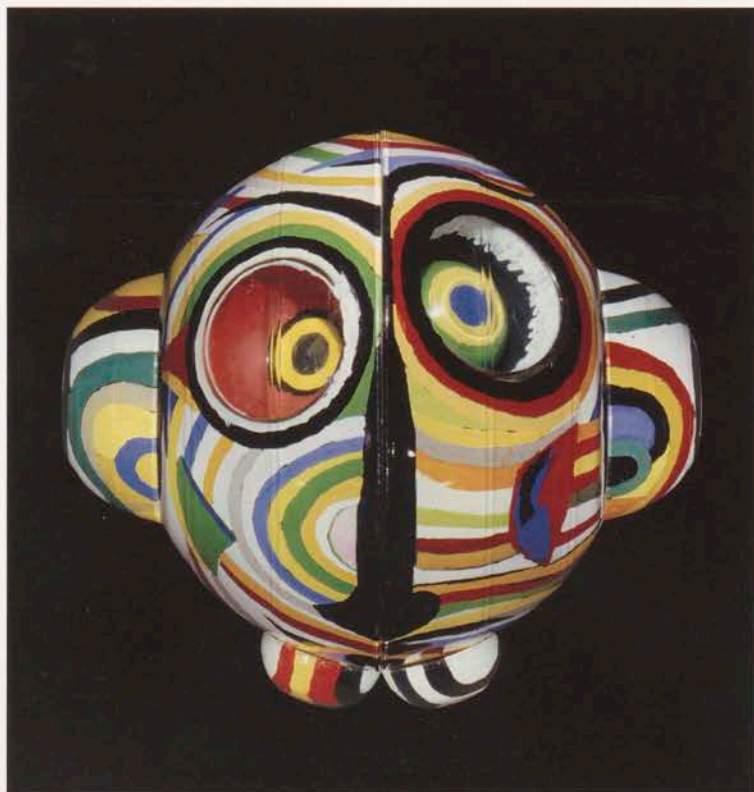


Trinitite
United States, White Sands, New Mexico,
White Sands Missile Range,
Trinity Test Site, July 16, 1945
Melted sand and rock
Glassy material created during
atomic bomb testing by the U.S. Army
Photo: Mouser Williams
RH



Two Goblets with Covers (Reliquaries)
Italy, Venice, 18th century
Mold-blown glass; bone(?),
paper, wood
Greatest H. 18.8 cm, Diam. 7.7 cm
Collection of The Corning Museum
of Glass (2009.3.94, .95)
RH

"King Athamas" Pitcher
Jean Cocteau (French, 1889–1963)
France, Nancy, Cristallerie Daum, 1957
Pâte de verre, gilding
H. 24.9 cm, W. 26.1 cm, D. 15.4 cm
Collection of The Corning Museum of Glass
(2006.3.34)
RH



Spaceman
Gio Colucci (Italian, 1892–1974)
France, Paris, about 1960
Duralex bowls, painted, glued
H. 27.4 cm, W. 30.5 cm, Diam. 25.9 cm
Collection of The Corning Museum of Glass (84.3.3)
RH



Uriel

Edris Eckhardt (American, 1907–1998)

United States, Cleveland, Ohio, 1968

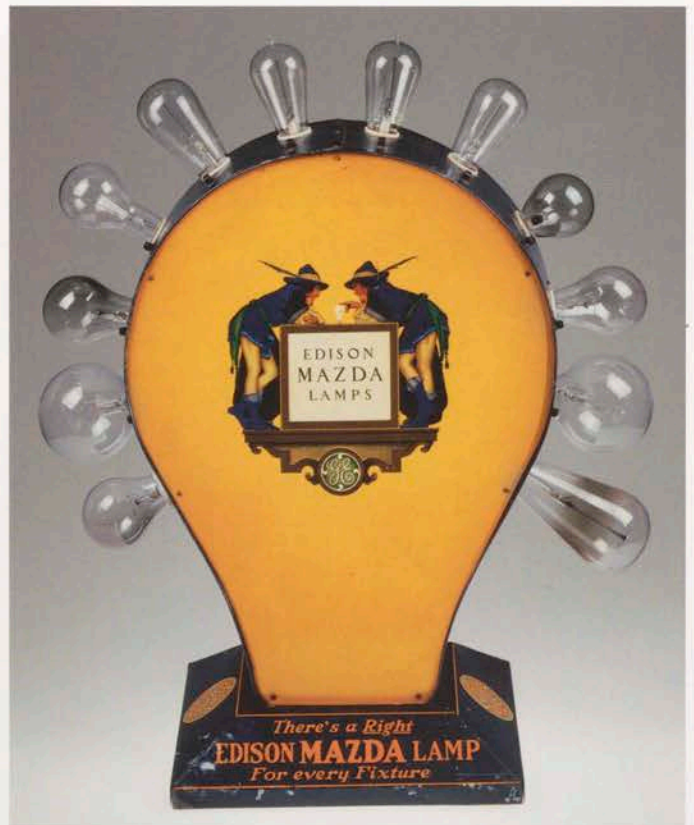
Kiln-cast glass

H. 25.2 cm, W. 20.5 cm

Collection of The Corning Museum of Glass

(68.4.28)

RH



Light Bulb Tester

Maxfield Parrish (American, 1870–1966)

United States, Coshocton, Ohio,

American Art Works Inc., about 1924–1934

12 glass light bulbs, wood, metal, paint

H. 69.5 cm, W. 53.5 cm, Diam. 29.5 cm

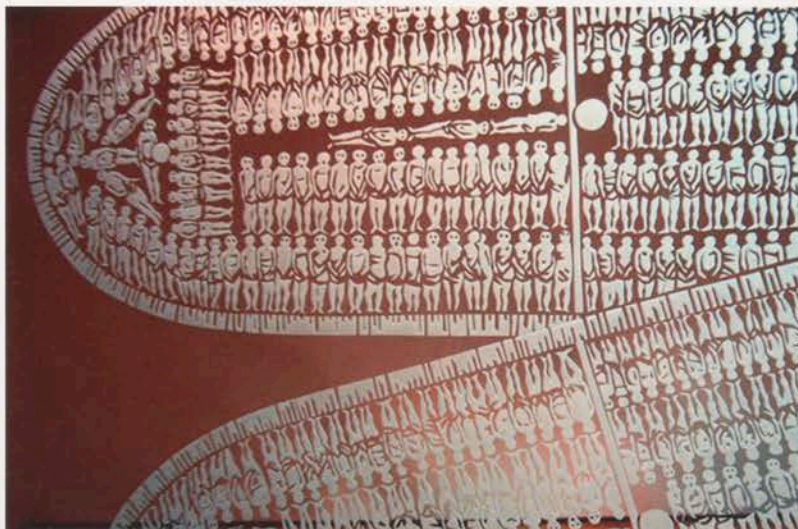
Collection of The Corning Museum of Glass (95.4.261)

RH

Seated Faun
Pablo Picasso (Spanish, 1881–1973) and
Egidio Costantini (Italian, 1912–2007)
Italy, Murano, Fucina degli Angeli, 1964
Designed after sketches by Picasso and made
by Loredano Rosin (Italian, 1936–1991)
Hot-worked glass
H. about 15 cm
RH



Beaker
Central Europe, late 13th–early 14th century
Blown glass, hot-worked, applied decoration
H. 10.1 cm, Diam. 8.2 cm
Collection of The Corning Museum of Glass
(2009.3.49)
TO



Lotus

Sanford Biggers (American, b. 1970)

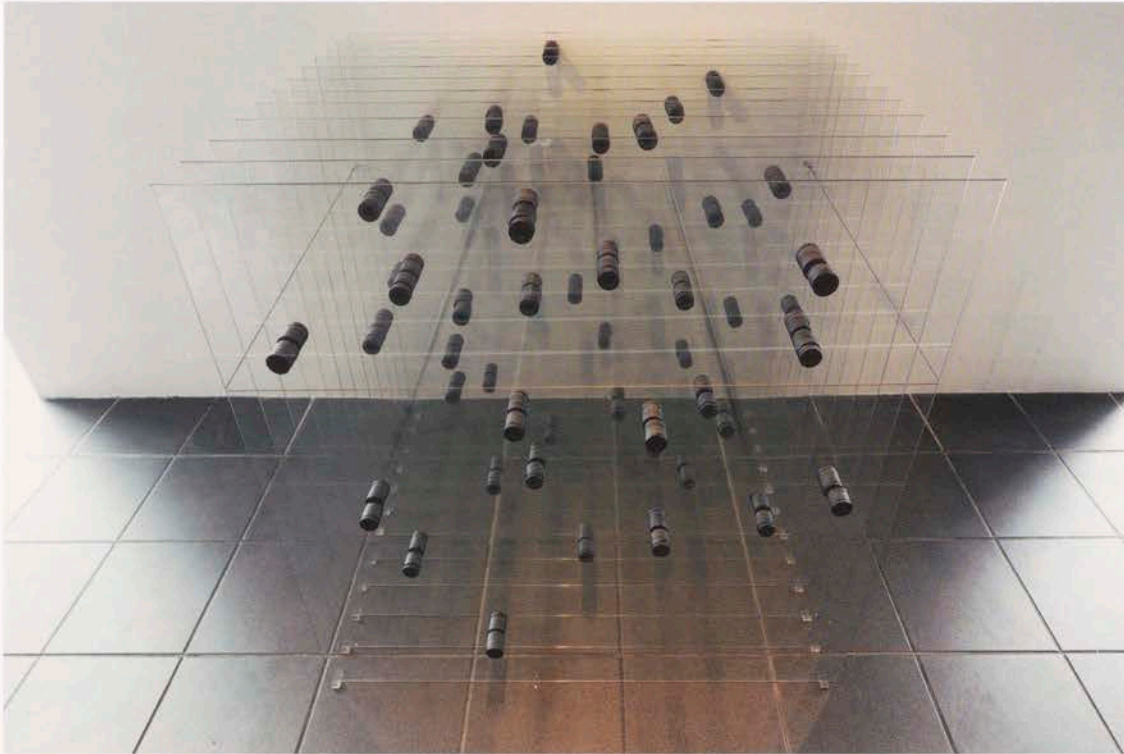
United States, New York, New York, 2007

Etched glass; steel, colored LED lights

Diam. 213.3 cm

Photo: Courtesy of the artist and Grand Arts,
Kansas City

TO



Magnet Spring

Attilia Csörgö (Hungarian, b. 1965)

Hungary, Budapest, 1991

Glass panes, magnets

H. 100 cm, W. 100 cm, D. 100 cm

Photo: Colin Davison, courtesy of the
National Glass Centre, Sunderland, U.K.

TO



Tom Buechner: Inward Gaze

Erwin Eisch (German, b. 1927)

Germany, Frauenau, 2004

Mold-blown glass, enameled, lustered, cut

H. 60 cm, W. 20 cm, D. 27 cm

Collection of The Corning Museum of Glass
(2008.3.28, gift of the artist)

TO



Too Much Is Never Enough

Sue Hawker (New Zealander, b. 1948)

New Zealand, Northland, Kerikeri, 2010

Pâte de verre

H. 50 cm, W. 25 cm, D. 25 cm

Photo: Ron Hawker, courtesy of Ranamok Glass Prize,
Sydney, Australia

TO

Glimmering Gone

Beth Lipman (American, b. 1971) and

Ingalena Klenell (Swedish, b. 1949)

United States, Sheboygan, Wisconsin; Sweden, Sunne;

and United States, Tacoma, Washington, 2010

Blown and hot-worked glass, assembled

Dimensions vary

Photo: Russell Johnson, courtesy of Museum of Glass,

Tacoma, Washington

TO





When Lightning Blooms

Ginny Ruffner (American, b. 1952)

United States, Seattle, Washington, 2006

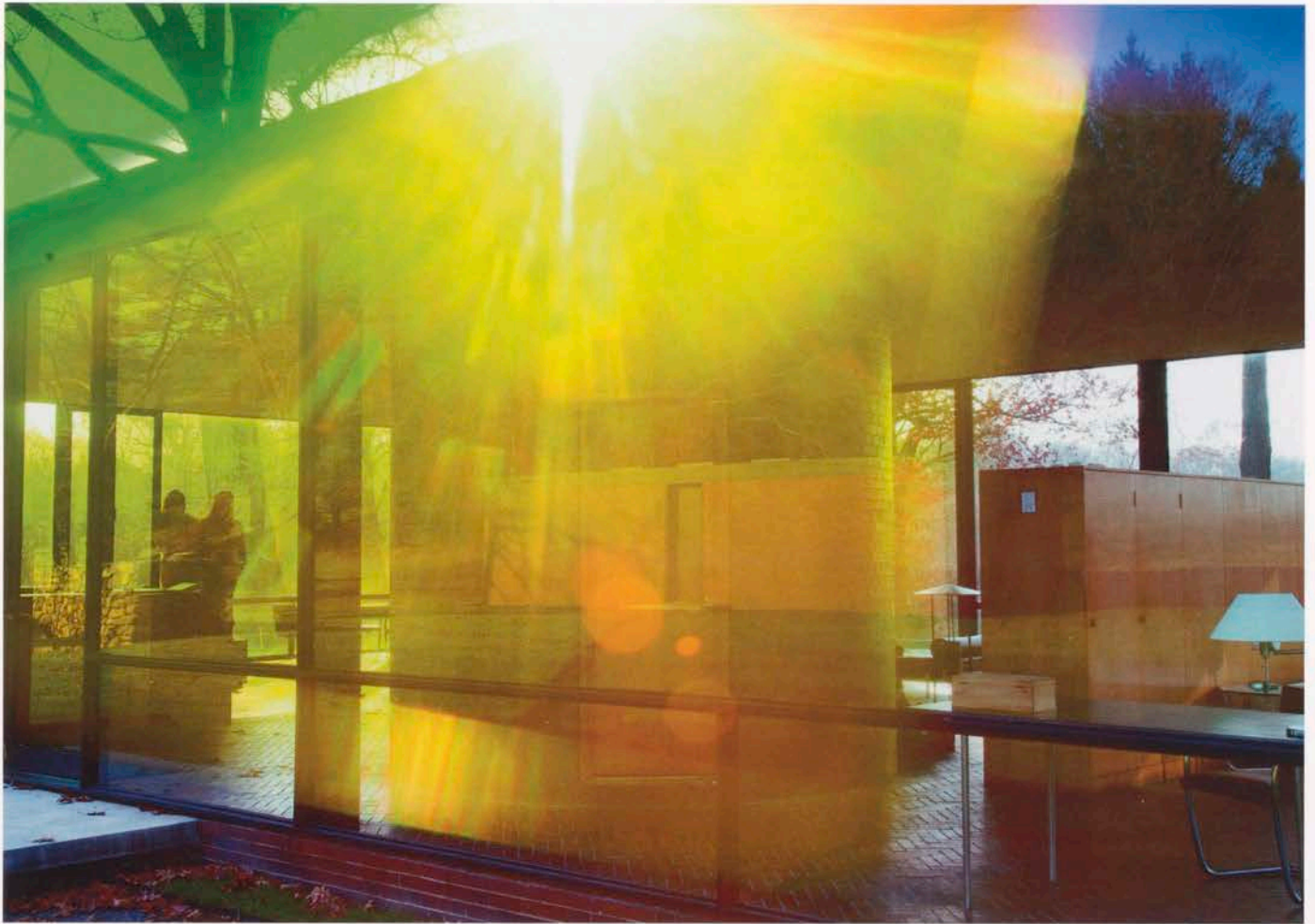
Blown glass; bronze, stainless steel

H. 106.7 cm, W. 96.5 cm, D. 60.9 cm

TO

House of Mirrors
Clarence Schmidt (American, 1897–1978)
United States, Woodstock, New York,
completed about 1967
Reclaimed windows, broken mirror;
aluminum foil, paint, wood, string, tar
Photo: Beryl Sokoloff
TO





Glass House Series

James Welling (American, b. 1951)

United States, 2006

Digital inkjet print

Edition of 5

H. 85.5 cm, W. 128.3 cm

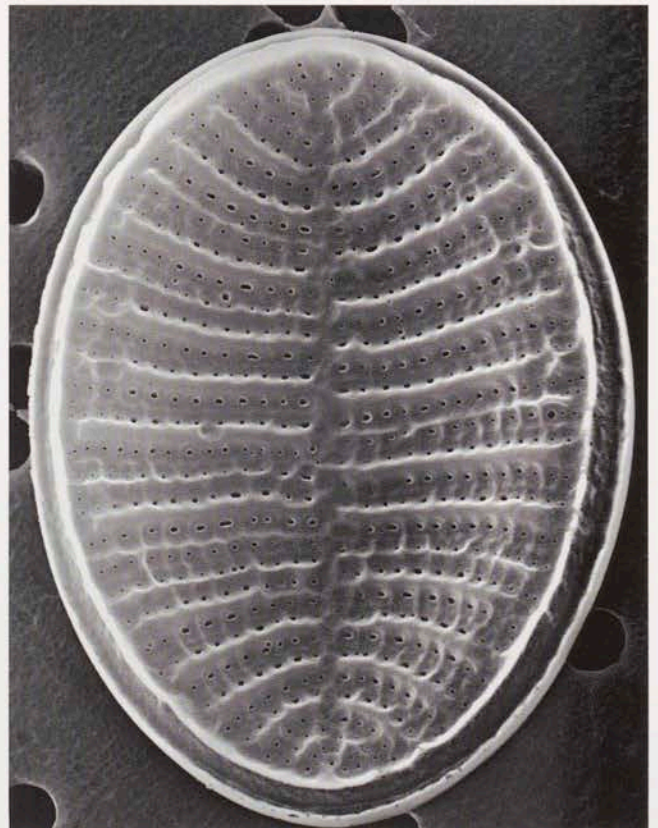
Photo: Courtesy of James Welling Studio

TO



Untitled (for Witkacy)
Anna Zajac (Polish, b. 1983)
The Netherlands, Amsterdam, 2010
Blown glass, found glass; mixed media
H. about 100 cm
TO

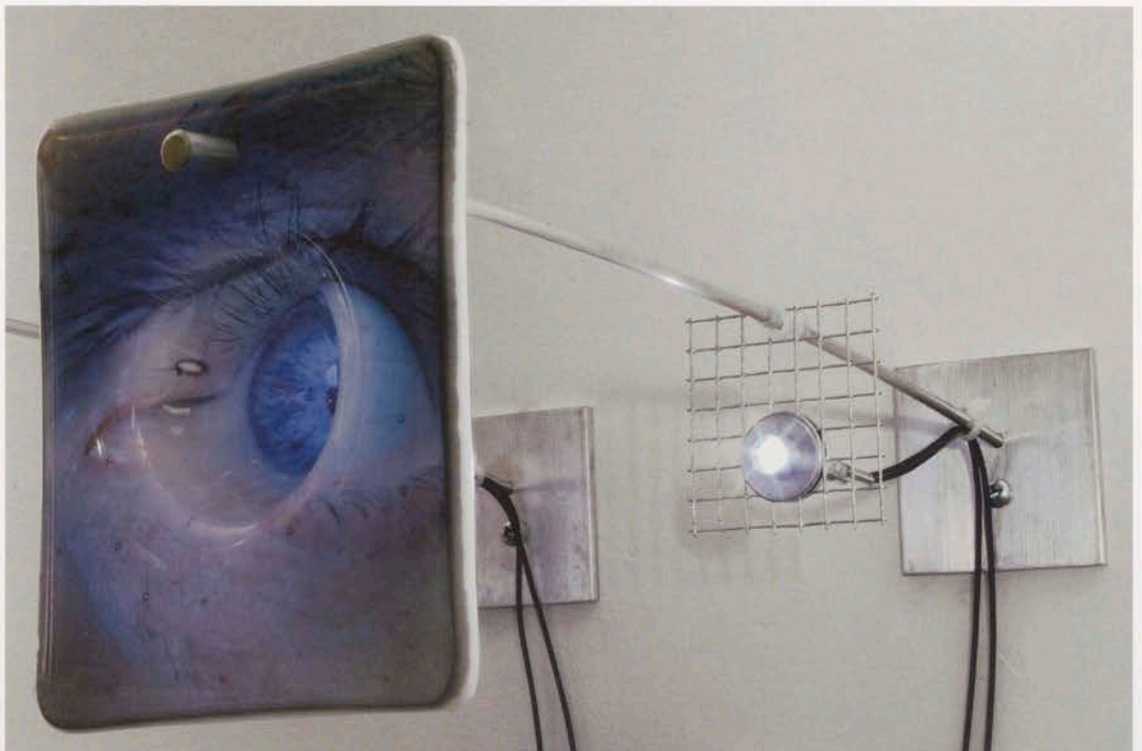
Diatom (*Cocconeis clandestina*)
Scanning electron microscope photomicrograph
taken by Dr. Mario De Stefano, Environmental Science,
Second University of Naples, Casserta, Italy
Photo: Courtesy of Dr. Mario De Stefano
and Thomas A. Frankovich
MZ





Trick Glass
Spain, Catalonia, early 17th century
Blown *vetro a fili*
H. 21.9 cm, L. 27 cm
Collection of The Corning Museum of Glass
(79.3.280, gift of The Ruth Bryan Strauss
Memorial Foundation)
MZ

Looking and Blindness
Brian Boldon (American, b. 1958)
United States, Minneapolis, Minnesota, 2006
Kiln-formed glass, aluminum,
steel, digital glass prints, LEDs
H. 142.2 cm, W. 27.9 cm, D. 20.3 cm
Photo: Amy Baur
MZ



City of Your Dreams (aerial view)

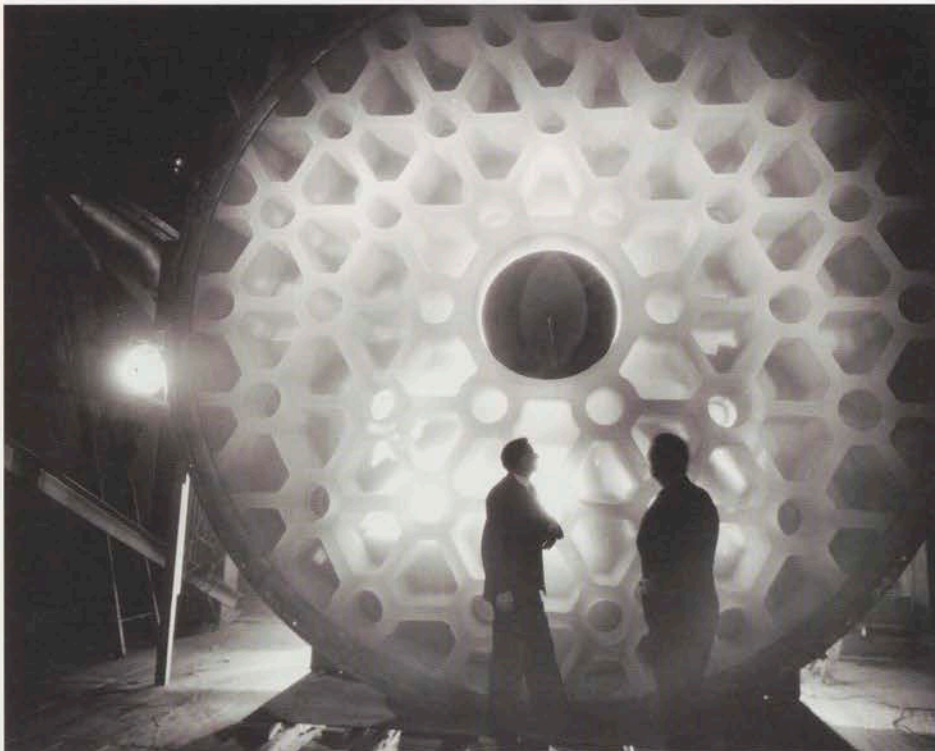
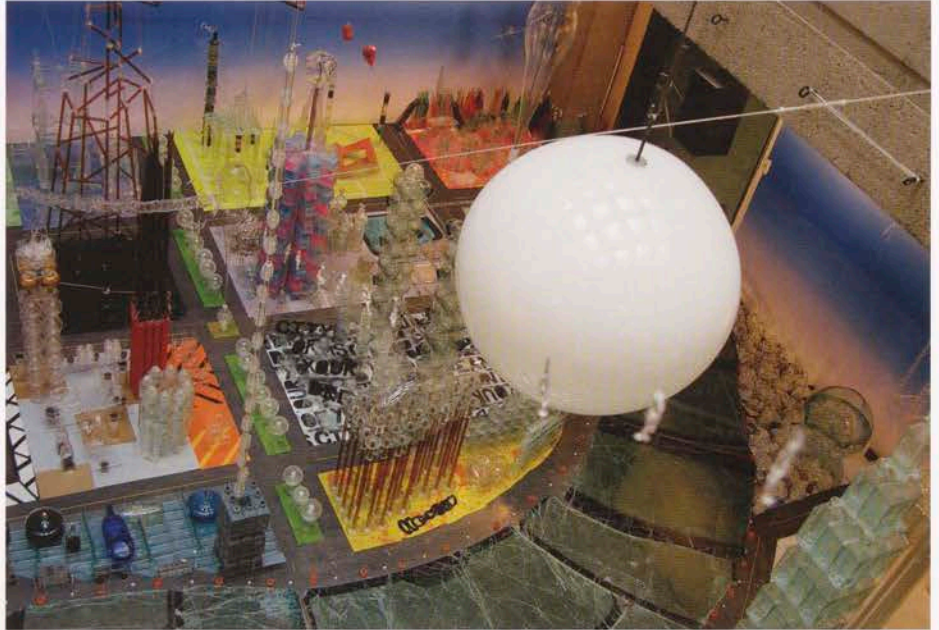
Jim Butler (American, b. 1956)

Leading a team of artists including Hank Adams, John Chiles, Deborah Czeresko, Jill Reynolds, and 13 Middlebury College students (four-week project for January session, 2009, funded by a gift from the Cameron Family) United States, Middlebury, Vermont, Middlebury College, 2009

Glass (found and fabricated using flameworking, blowing, fusing, and cold fabrication), color fluids, paint, marker, silicone, 500 LED lights
H. 7.6 m, W. 9.2 m, D. 9.2 m

The 13 Middlebury College students were Evan Daniel, Michelle Fector, Nat Henderson-Cox, Bente Madson, Melinda Marquis, Emily Frances Reed, Jack Reed, Jamie Rosenfeld, Eugene Scherakov, Ryan Redmond Scura, Haruko Tanaka, Cassie Wilcox, and Jennifer Yamane

MZ



The Hale Telescope Mirror
(200-Inch Disk)
United States, Corning, New York,
Corning Glass Works, 1934
Cast borosilicate glass
Diam. 508 cm
MZ

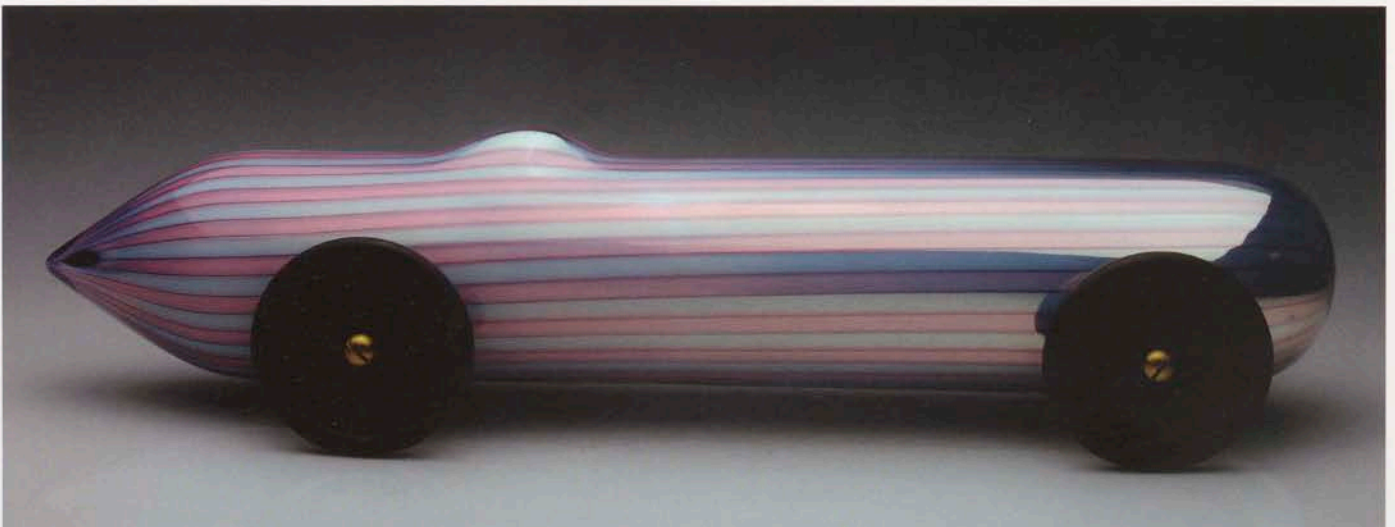


Photovoltaic (PV) Glass
United States, Corning, New York,
Corning Incorporated, 2010
Fusion-draw glass
Photo: Courtesy of Corning Incorporated
MZ

Vitraglyphic Rendering of Enneper's Minimal Surface
Mark Ganter (American, b. 1956)
United States, Seattle, Washington,
University of Washington,
Solheim Rapid Prototyping Lab, 2009
3-D printed glass
H. 7 cm, W. 8 cm, D. 7 cm
MZ



Mirrored LSR (Land Speed Record) Car 09-10
Richard Marquis (American, b. 1945)
United States, Whidbey Island, Washington, 2009
Blown and silvered glass; wood, brass
H. 12.7 cm, W. 66 cm, D. 21.6 cm
MZ



Note

The Rakow Commission

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

Over the years, recipients of the Rakow Commission have ranged from emerging to established artists. Currently, the commission is awarded to professional artists whose work is not yet represented in the Museum's collection. Commissions are nominated by the curator of modern glass, and they are selected by a Museum curatorial staff committee. Additional information on the commission may be obtained by contacting the Museum.

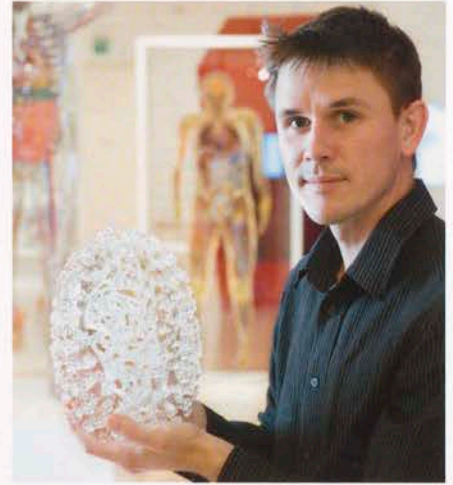
Artists who have received the Rakow Commission are Luke Jerram (2010), Isabel De Obaldía (2009), Zora Palová (2008), Debora Moore (2007), Tim Edwards (2006), Nicole Chesney (2005), Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Hrcuba (1995), Ursula Huth (1994), Fritz Dreisbach (1993), Jacqueline Lillie (1992), Hiroshi Yamano (1991), Lyubov Ivanovna Savelyeva (1990), Diana Hobson (1989), Toots Zynsky (1988), Howard Ben Tré (1987), and Doug Anderson (1986).

* * *

The 2010 Rakow Commission: Luke Jerram

Born in 1974 in Bristol, United Kingdom, Luke Jerram earned his B.A. in 1997 from the School of Art and Design at the University of Wales Institute, Cardiff. Since 1997, he has received important grants and awards in the United Kingdom for his wide-ranging projects in the arts, including an Engineering and Physical Sciences Research Council (EPSRC) grant in 2009, an Arts and Humanities Research Council Fellowship in 2005–2006, and a prestigious three-year National Endowment for Science Technology and Arts (NESTA) Fellowship in 2002. In addition to his studio practice, Jerram serves as a research fellow at the Institute of Sound and Vibration Research at the University of Southampton.

Jerram describes himself as a “color-blind installation artist, who fuses his artistic practice with scientific and perceptual studies.” He creates sculptures, installations, soundscapes, and public art projects that investigate how the mind works, particularly in connection with perception



Luke Jerram holding sculpture of swine flu virus
Photo: Wellcome Images

and reality. His approach to artmaking is multidisciplinary, and he uses whatever materials are most appropriate to realize his ideas. His work is inspired by his research in the fields of biology, acoustic science, music, sleep research, ecology, and neuroscience.

Jerram's projects, which have garnered much media exposure, range from placing upright pianos in outdoor locations in cities around the world for the public to make music (*Play Me, I'm Yours*) to studying the effect of sound on dreams (*Dream Director* and *Sky Orchestra*) to creating a wind pavilion (*Aeolus*).

In one of his first projects, *Retinal Memory Volume*, Jerram flashed LED light through a series of stencils into a viewer's eyes, which created afterimages when the eyes were closed. During the experience, the viewer's eyes both constructed and then eroded the form communicated by the light. Jerram worked on “building objects inside people's heads” with these retinal afterimages, which led him to develop further projects around the complex subject of visual perception. A viewer described the retinally created sculpture as “like a solid presence, more real than a memory. It is like an object in a dream, yet your eyes are open.”

Tide was one of the first projects in which Jerram employed glass. “In Bristol, we've got the highest tidal range in Europe,” he says. “There's something like 14 meters between high tide and low tide, and I wanted an artwork controlled by the moon.” Jerram used a gravity meter to measure the earth's tides, which, with the use of water pumps, controlled the water levels in a series of glass bowls. The bowls were made to spin, and a friction device on each one created sound, similar to the sound created when the rim of a wineglass is rubbed. The rise and fall of water levels over time, from high to low tide, changed the note produced by each “singing” bowl. The resonating glass bowls created a chorus of sounds that filled the exhibition space, intentionally evoking Johannes Kepler's cosmic theory of the “music of the spheres.”



Smallpox Virus and HIV (Human Immunodeficiency Virus)
from the “Glass Microbiology” Series

Luke Jerram (British, b. 1974)

With the assistance of Brian Jones and Norman Veitch
United Kingdom, Bristol, 2010

Blown and flameworked borosilicate glass

Larger: H. 17.5 cm, W. 25.7 cm

The Corning Museum of Glass (2010.2.46, the 25th Rakow Commission)

Smallpox Virus and HIV (Human Immunodeficiency Virus)

For the Corning Museum’s Rakow Commission, Jerram created two flameworked and blown borosilicate glass sculptures, *Smallpox Virus* and *HIV (Human Immunodeficiency Virus)*, from his “Glass Microbiology” series. In this series, he explores the tension between the beauty of his glass sculptures, the deadly viruses that they represent, and the global impact of these diseases. “The *Smallpox Virus* celebrates the 30th anniversary of the global eradication of this major disease, which has killed more people than any other disease in human history,” Jerram notes. “And the *HIV* represents humanity’s current worldwide struggle.”

For the “Glass Microbiology” project, which began in 2004, Jerram worked with the British virologist Andrew Davidson to research the physical structures of the viruses, taking inspiration from high-resolution electron

microscopic images and scientific models. With the help of scientific glassblowers Kim George, Brian Jones, and Norman Veitch, he created scientifically accurate depictions of notorious viruses and bacteria such as HIV, *E. coli*, SARS, and, recently, H1N1.

“It’s great to be exploring the edges of scientific understanding in the visualization of a virus,” Jerram explains. “Scientists aren’t able to answer many of the questions I ask them . . . and at the moment, camera technology can’t answer these questions either. I’m also pushing the boundaries of glassblowing. Some of my designs simply can’t be created in glass. Some are too fragile, and gravity would cause them to collapse under their own weight. So, there’s a very careful balancing act that needs to take place, between exploring current scientific knowledge and the limitations of glassblowing techniques.”

Jerram was inspired to create his colorless, light-filled sculptures as a result of his investigation into the use of

falsely colored images in biomedicine, and the impact of those images on scientific reporting in magazines and journals. Microscopic images are routinely colored, Jerram learned, and he became interested in the ways that color choices influenced the reader's perceptions of the viruses. Green and white images, for example, might be used to color images of healthy viruses and bacteria, while purple and yellow might be used to indicate the dangerous strains. "So, this emotional content is added with the choice of color," Jerram observes. "And yet, when you look at the image in a newspaper, there's a sense that what you are looking at is truthful, that it has a scientific objectivity." In reality, the viruses are as lacking in color as Jerram's sculptures.

Each glass virus takes about four or five months to complete, from inception through research and prototyping to the creation of the final object. The glass sculptures are approximately one million times larger than the actual viruses. "Scientists and artists start by asking similar questions about the natural world," Jerram says. "They just end up with completely different answers."

Although my nominations for the Rakow Commission have, over the past decade, intentionally focused on artists who work primarily in glass, Jerram is different in that he uses many materials, he creates work that is performance-based as well as object-based, and he does not blow glass himself. To celebrate the Museum's 25th Rakow Commission, I wanted to find an artist whose work was multidisciplinary and made reference to art history and to science, two fields of inquiry—in connection with glass—that have constituted the intellectual core of the operations of The Corning Museum of Glass since its opening in 1951. With his diverse and wide-ranging explorations blending art and science, as well as his provocative approach to glass, Luke Jerram was a natural, and inspiring, choice.

Tina Oldknow
Curator of Modern Glass
The Corning Museum of Glass

Smallpox Virus



HIV (Human Immunodeficiency Virus)



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.



Untitled
Nicolas Africano (American, b. 1948)
With the assistance of Melanie Hunter
United States, Normal, Illinois, 2008
Cast glass
H. 65 cm, W. 33.8 cm, D. 21.5 cm
The Corning Museum of Glass, Corning, New York
(2010.4.22, gift of Lani McGregor and Daniel Schwoerer)



Hypernicus
Rik Allen (American, b. 1967)
United States, Tacoma, Washington, Museum of Glass, 2009
Blown and mold-blown glass; silver leaf
H. 76.2 cm, W. 25.4 cm, D. 25.4 cm
Museum of Glass, Tacoma, Washington
(2010.15, gift of the artist)
Photo: Duncan Price

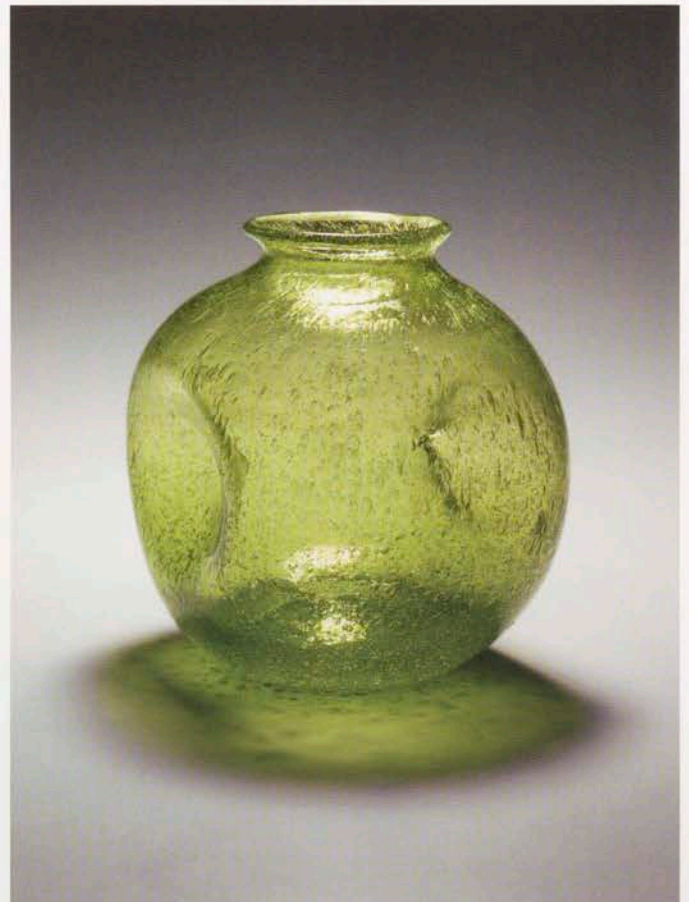


Rocket Vase

United States, Lancaster, Ohio,
Anchor Hocking Glass, early 1960s
Mold-blown glass
H. 22.9 cm

Birmingham Museum of Art, Birmingham, Alabama
(AFI33.2010, collection of the Art Fund Inc. at the Birmingham
Museum of Art, gift of Dr. Graham C. Boettcher in memory of
Jack Bulow)

Photo: Sean Pathasema, Birmingham Museum of Art



Vase

Winslow Anderson (American, 1917–2007)

United States, Milton, West Virginia,
Blenko Glass Company, 1948–1950

Blown glass

H. 14.6 cm, Diam. 12.1 cm

Yale University Art Gallery, New Haven, Connecticut
(2010.49.1, gift of Damon Crain)

Photo: Yale University Art Gallery



Headed Round the Cape
Philip Baldwin (American, b. 1947) and
Monica Guggisberg (Swiss, b. 1955)
 France, Paris, and Italy, Murano, 2010
 Blown glass, *inciso, battuto*
 H. 140 cm, W. 40 cm, D. 32 cm
Museum of Design and Contemporary Applied
Arts, Lausanne, Switzerland
 Photo: Christoph Lehmann

Blue with Orange Dots FBGS #9
Roberley Bell (American, b. 1955)
 United States, Tacoma, Washington, Museum of Glass, 2009
 Blown glass; artificial flower, plastic swim ring
 Overall: H. 55.9 cm, W. 48.3 cm
Museum of Glass, Tacoma, Washington
 (VA.2009.11.2, gift of the artist)
 Photo: Duncan Price



Resting
Lene Bødker (Danish, b. 1958)
 Denmark, Roskilde, 2007
 Cast glass (lost wax), cut, polished, chiseled
 H. 15 cm, L. 53 cm, D. 18.2 cm
Victoria and Albert Museum, London, United Kingdom
 (C.7-2010)
 Photo: Courtesy of the Board of Trustees of the V & A





I Won't Be Going to the Moon with You
Åsa Brandt (Swedish, b. 1940)
Sweden, Eskilstuna, 1969
Blown glass; wood
H. 20 cm
Smålands Museum, Växjö, Sweden
Photo: Jørgen Ludwigsson

Mother and Child
Jaroslava Brychtová (Czech, b. 1924)
Czechoslovakia, Železný Brod, 1954
Mold-melted glass, cut, polished
H. 14.7 cm
Kunstsammlungen der Veste Coburg,
Coburg, Germany (a.S. 05776)
Photo: Lutz Naumann



The Metamorphosis of Zeus
Lucio Bubacco (Italian, b. 1957)
Italy, Murano, 2008
Blown and flameworked glass, enameled
H. 40.6 cm
Museum of Glass, Tacoma, Washington
(2010.12, gift of the Litvak Gallery)
Photo: Duncan Price



Heroin Crystal

Jiří Černický (Czech, b. 1966)

Czech Republic, Prague, 1996

Mold-blown glass, cut; steel, plastic, heroin

Dimensions vary

Museum of Decorative Arts, Prague, Czech Republic (DE 11688)

Photo: Ondřej Kocourek



Tiburón (Shark)

José Chardiet (American, b. Cuba, 1956)

United States, Providence, Rhode Island, 2001

Blown and cast glass

H. 78.1 cm, W. 19.4 cm, D. 17.1 cm

Mint Museum of Craft + Design, Charlotte, North Carolina (2010.57a–d)

Photo: David Ramsey



108 Meditations in Saffron

David K. Chatt (American, b. 1960)
 United States, Seattle, Washington, 2006
 Glass beads, thread, found objects
 Dimensions vary
 Square installation: W. 84 cm, D. 66 cm
The Corning Museum of Glass, Corning, New York (2010.4.125)



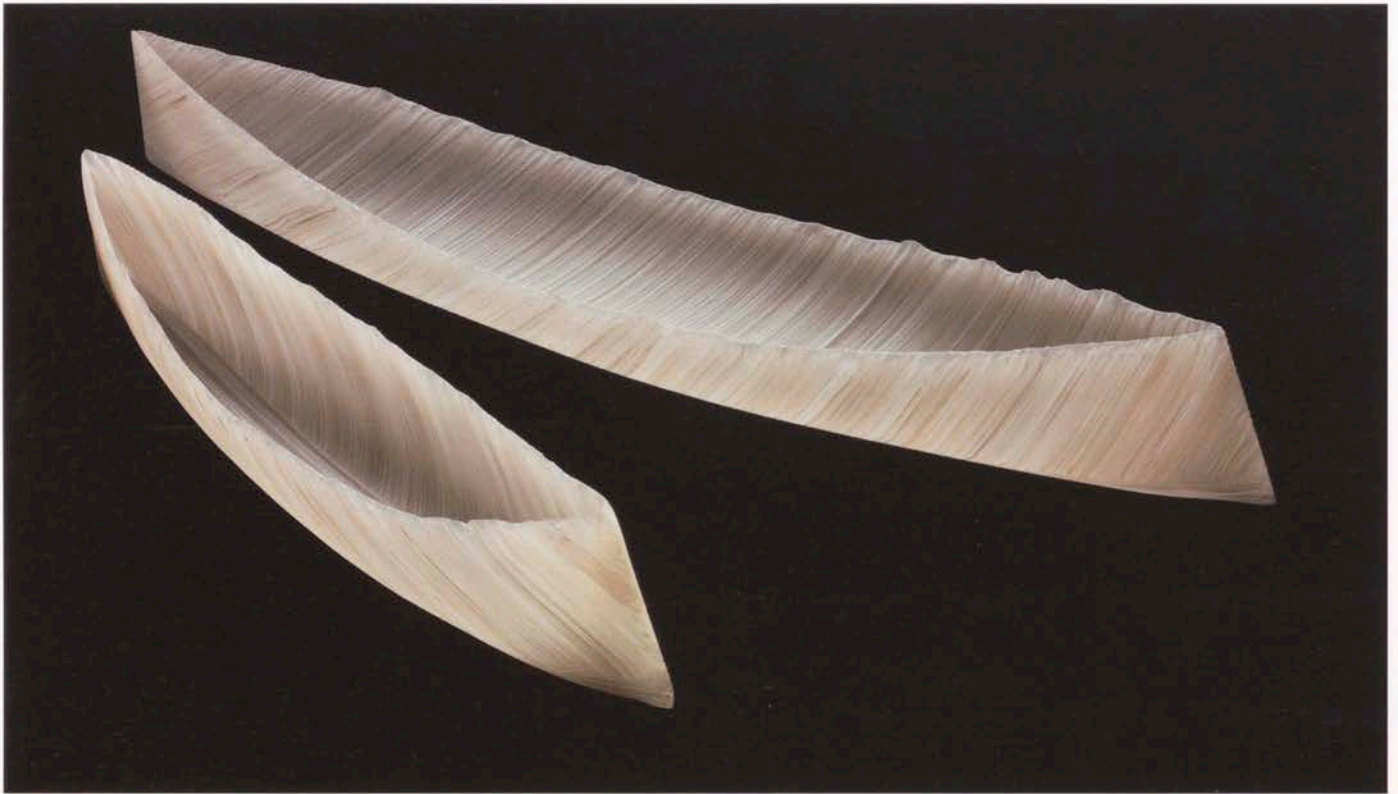
Half-Green Egg with Optical Lens

Václav Cigler (Czech, b. 1929)
 With the assistance of Jan Frydrych (Czech, b. 1953)
 Czech Republic, Šluknov, Frydrych Studio, and Prague, 2009
 Cast optical glass, cut, ground, polished
 H. 26.8 cm, Diam. 28.3 cm
The Corning Museum of Glass, Corning, New York (2010.3.7)



Black Cylinder #3

Dale Chihuly (American, b. 1941)
 With the assistance of Flora Mace (American, b. 1949), Joey Kirkpatrick (American, b. 1952), and James Mongrain (American, b. 1968)
 United States, Seattle, Washington, 2006
 Cased and blown glass, applied thread drawing
 H. 60.2 cm, Diam. 20.7 cm
The Corning Museum of Glass, Corning, New York (2010.4.128, gift of Dale and Leslie Chihuly in memory of Thomas S. Buechner)



Hollows

Cobi Cockburn (Australian, b. 1979)

Australia, Queanbeyan, New South Wales, 2007

Fused and slumped glass, cold-worked

Larger: H. 12.7 cm, L. 74 cm, D. 11.2 cm

The Corning Museum of Glass, Corning, New York
(2010.6.11, gift of Lani McGregor and Daniel Schwoerer)



Bouteille à la Croix (Cross bottle)

Matali Crasset (French, b. 1965)

Italy, Treviso, 2008

Blown and hot-worked glass

H. 32 cm, Diam. 7.5 cm

Museum of Design and Contemporary Applied Arts, Lausanne,
Switzerland (7/50)

Photo: Patrick Gries

Cabinet of Curiosities

Steffan Dam (Danish, b. 1961)

Denmark, Ebeltoft, 2010

Blown and cast glass, cold-worked; wood cabinet

H. 100 cm, W. 100 cm, D. 20 cm

Chazen Museum of Art, University of Wisconsin–Madison, Madison, Wisconsin (2010.28, Mary Katharina Williams and Martin P. Schneider Endowment Fund and Oscar N. & Ethel K.

Allen Memorial Endowment Fund purchase)

Photo: Steffan Dam



Lidded Trunk Vessel: The King

Ron Desmett (American, b. 1948)

United States, Pittsburgh, Pennsylvania, 2009

Blown glass, acid-etched

H. 73.6 cm, W. 53.3 cm, D. 53.3 cm

The Corning Museum of Glass,

Corning, New York (2010.4.24)

Meine Herbstzeitlose (My naked lady)

Erwin Eisch (German, b. 1927)

Germany, Frauenau, 1985

Mold-blown and hot-worked glass, cut, engraved, enameled

H. 53.3 cm, Diam. 12.7 cm

Museum of Glass, Tacoma, Washington

(2010.23.3, gift of Dr. Giraud V. Foster)

Photo: Courtesy of Maurine Littleton Gallery





Eat Your Heart, Versailles, We Got Wal-Marts
Matthew William Eskuche (American, b. 1972)
 United States, Pittsburgh, Pennsylvania, 2008
 Flameworked glass, silvered; found table
 H. 101.6 cm, W. 99 cm, D. 78.7 cm
Racine Art Museum, Racine, Wisconsin
 (2010.60A, gift of Dale and Doug Anderson)
 Photo: David Smith



Egomorphisme 7
Fred Fischer (Swiss, b. 1972)
 Switzerland, Basel, 2007–2008
 Blown glass, silvered
 H. 30 cm, W. 26 cm, D. 18 cm
Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland
 Photo: Courtesy of the artist



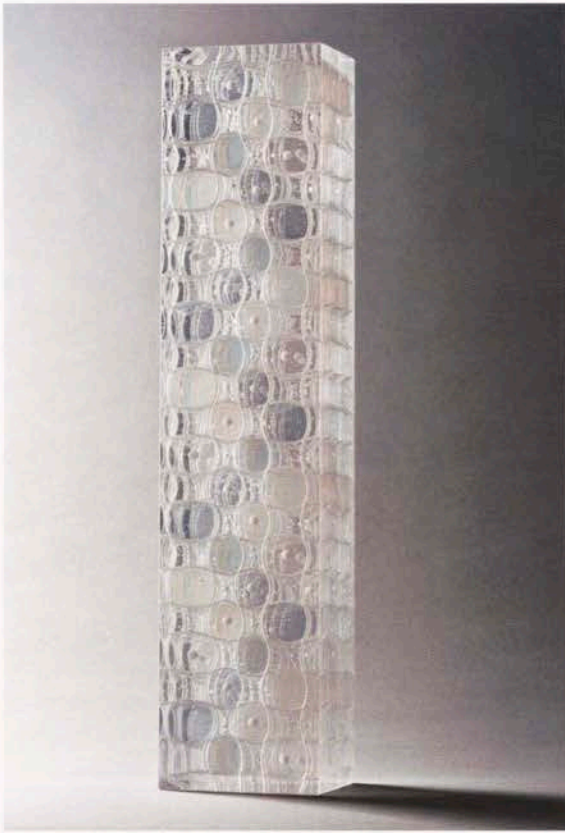
Cube (11.06.07)
Josepha Gasch-Muche (German, b. 1944)
 Germany, Alfeld, 2007
 Glass, metal
 H. 110 cm, W. 110 cm, D. 110 cm
Kunstsammlungen der Veste Coburg, Coburg, Germany (a.S. 05751)
 Photo: Lutz Naumann



Ballons (Balloons)
Matteo Gonet (Swiss, b. 1979)
Switzerland, Basel, 2007
Blown glass
Each: H. 30 cm
*Museum of Design and Contemporary
Applied Arts, Lausanne, Switzerland*
Photo: MUDAC, Arnaud Conne

Forest Glass
Katherine Gray (Canadian, b. 1965)
United States, Los Angeles, California, 2009
Glass, acrylic, steel;
about 2,000 found drinking glasses
Tallest: H. 289.6 cm, W. 160 cm, D. 76.2 cm
The Corning Museum of Glass,
Corning, New York (2010.4.49)
Installed at the Chrysler Museum of Art, 2009





Snow-Covered Fields

Katja Gruetter (Swiss, b. 1962)

Switzerland, Herznach, 2009

Fused and cast glass, ground, polished

H. 45 cm, W. 10 cm, D. 9.5 cm

Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland

Photo: Otto Kurmann, courtesy of the artist



Science Vase 2

Jaime Hayon (Spanish, b. 1974)

Italy, Treviso, 2009

Blown Pyrex glass

H. 55 cm, Diam. (max.) 35 cm

Museum of Design and Contemporary Applied Arts,
Lausanne, Switzerland (2/7)

Photo: Yves Krol, courtesy of Vivid Gallery



Ballon XI

Franz-Xaver Höller (German, b. 1950)

Germany, Zwiesel, 2006

Blown glass, cut

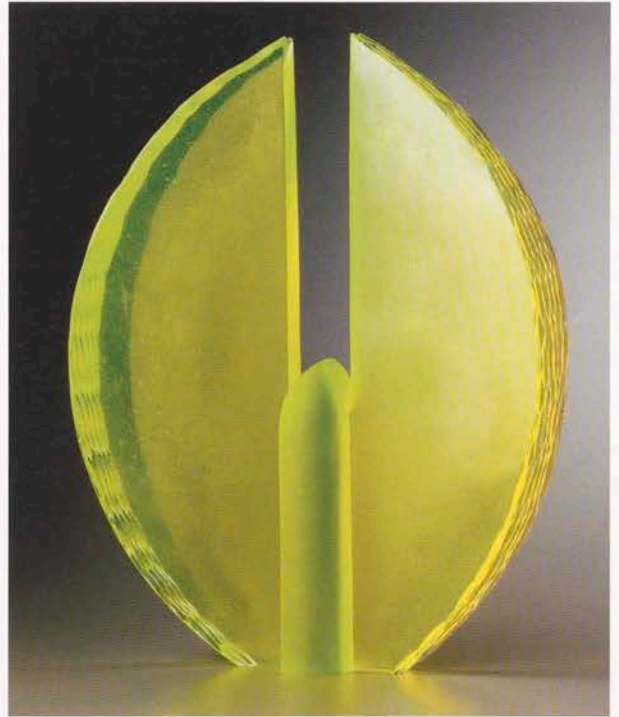
Diam. 48 cm

Alexander Tutsek-Stiftung, Munich, Germany

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

Radiant Uran

Chad Holliday (American, b. 1975)
Czech Republic, Kamenický Šenov, 2008
Mold-melted glass, cut
H. 38.5 cm, W. 30 cm, D. 6 cm
Museum of Decorative Arts, Prague, Czech Republic (DE 11669)
Photo: Ondřej Kocourek



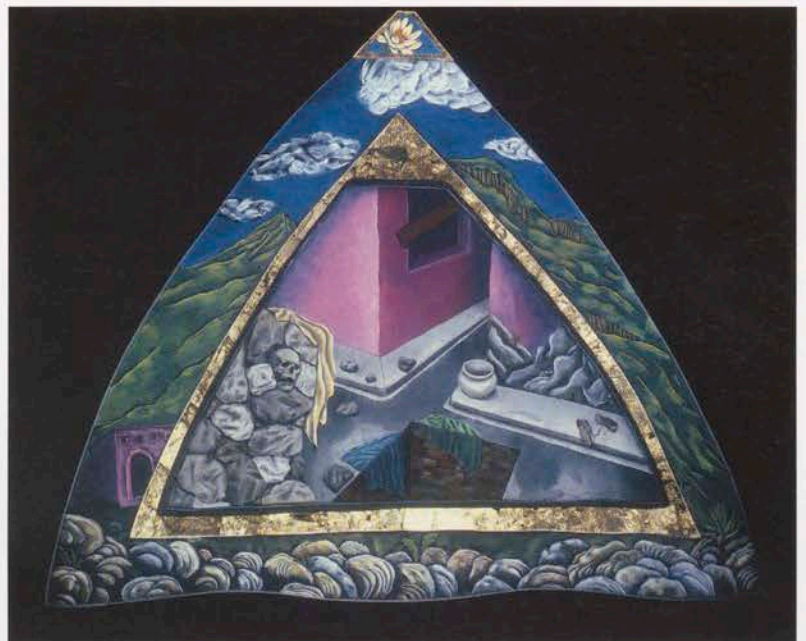
Tableware, "Europa"

Margarete Jahny (German, b. 1923) and
Erich Müller (German, 1907–1992)
German Democratic Republic, VEB Lausitzer Glaswerke, 1965
Pressed glass
Serving bowl: H. 6.5 cm, Diam. 20 cm
Museum August Kestner, Hanover, Germany (2010.242a–h, j, k)
Photo: Museum August Kestner



Valley of the Kings

Judy Bally Jensen (American, b. 1953)
United States, Austin, Texas, 1989
Glass, wood, wax, oil, enamel,
gold leaf, acrylic, oil pastel
H. 96.5 cm, W. 114.3 cm, D. 2.5 cm
Racine Art Museum, Racine, Wisconsin
(2010.61, gift of the artist in memory of Ada Belle
Way Jensen and Nancy Ann Magness Jensen)
Photo: Emil Vogely





Soft Glass

Lara Knutson (American, b. 1974)

United States, Brooklyn, New York, 2010

Reflective glass fabric, steel wire

H. 22.8 cm, Diam. 54.7 cm

The Corning Museum of Glass, Corning, New York
(2010.4.62)



Be

Yoshiaki Kojiro (Japanese, b. 1968)

Japan, Chiba, 2005

Kiln-cast glass, slumped

H. 54 cm, W. 48 cm, D. 16 cm

Alexander Tutsek-Stiftung, Munich, Germany

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



Tableware, "Vida" (for Crown Princess Victoria and Prince Daniel)

Erika Lagerbielke (Swedish, b. 1960)

Sweden, Orrefors, Orrefors Glassworks, 2010

Blown glass, pickup decoration, engraved

H. (tallest) 23 cm

Nationalmuseum, Stockholm, Sweden (NM K 31–35/2010)

Photo: © Hans Thorwid / Nationalmuseum, Stockholm



Child's Dress

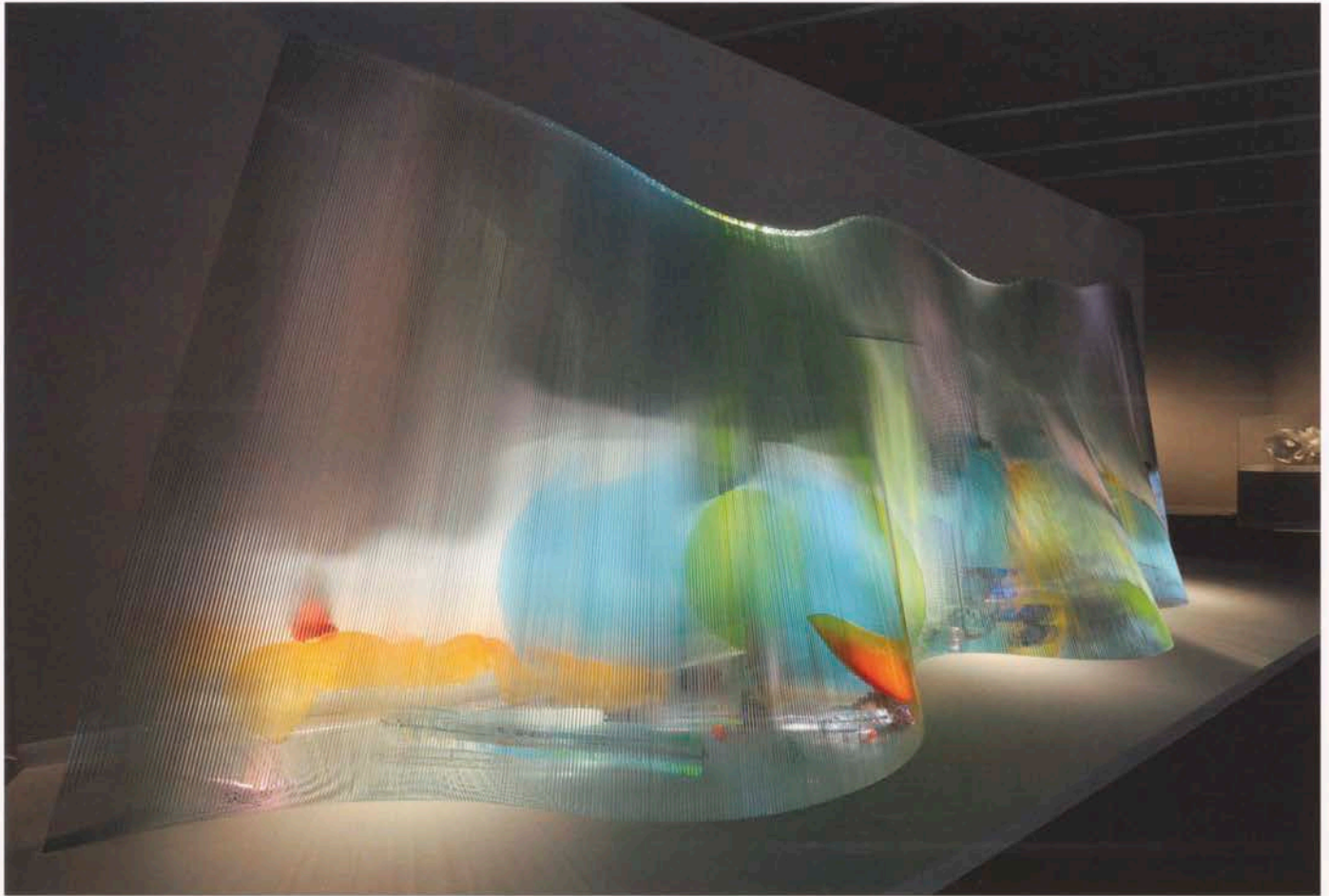
Karen LaMonte (American, b. 1967)

Czech Republic, Prague, 2007

Cast glass

H. 39.4 cm, W. 31.8 cm, D. 17.8 cm

Sharon and Irwin Grossman, Los Angeles, California



Threshold

Danny Lane (American, b. 1955)

United Kingdom, London, and United States, Charlotte, North Carolina, 2010

Stacked float glass, cast and blown colored glass; steel, mirror,

poplar burl wood, stone, LED lights, plastic apple

H. 284.5 cm, W. 307.3 cm, D. 147.3 cm

Mint Museum of Craft + Design, Charlotte, North Carolina (2010.70)

Photo: Peter Wood



Goblet with Seven Dragonflies

Stanislav Libenský (Czech, 1921–2002)

With the assistance of Antonín Vogel and Veřa Gottvaldová

Czechoslovakia, Nový Bor, Specialized School for Glassmaking, 1946

Blown glass, enameled

H. 17.7 cm

The Corning Museum of Glass, Corning, New York

(2010.3.170, gift of Rainer Zietz)

The Queen
Stanislav Libenský (Czech, 1921–2002) and
Jaroslava Brychtová (Czech, b. 1924)
Czechoslovakia, Železný Brod, 1988
Mold-melted glass, cut, polished
H. 69.9 cm, W. 39.4 cm, D. 24.1 cm
Cincinnati Art Museum, Cincinnati, Ohio
(2009.88, the Nancy and David Wolf Collection)
Photo: CAM, Rob Deslongchamps



Pink Loop
Harvey K. Littleton (American, b. 1922)
United States, Spruce Pine, North Carolina, 1984
Hot-worked glass, multiple cased overlays
H. 35.6 cm, W. 25.4 cm, D. 22.9 cm
Cincinnati Art Museum, Cincinnati, Ohio
(2009.98, the Nancy and David Wolf Collection)
Photo: CAM, Rob Deslongchamps

Tea Set

Heinrich Loeffelhardt

(German, 1901–1979)

Germany, Mainz, Schott & Gen., 1955

Blown borosilicate glass

Teapot: H. 11 cm, Diam. 13 cm

Museum August Kestner, Hanover,
Germany (2010.367a–h)

Photo: *Museum August Kestner*



Black Horse with White Markings on His Forehead

Václav Machač (Czech, b. 1945)

Czech Republic, Nový Bor, 2004

Mold-blown glass

H. 26 cm, W. 60 cm, D. 26 cm

Museum of Decorative Arts, Prague, Czech Republic
(DE 11689)

Photo: Ondřej Kocourek

Cactus Flower from the "Floral" Series (Necklace and Earrings)

Linda MacNeil (American, b. 1954)

United States, Kensington, New Hampshire, 2001

Laminated Vitrolite, acid-polished, polished; gold-plated brass

L. (necklace) 50.2 cm

The Montreal Museum of Fine Arts, Montreal, Quebec, Canada

(2010.12.1-5, gift of Dr. and Mrs. Thomas M. Stiles)

Photo: MMFA, Christine Guest





Patchwork Teapot

Richard Marquis (American, b. 1945)

United States, Berkeley, California, 1978

Fused and blown *murrine*

H. 10.6 cm, W. 15.8 cm, D. 12.4 cm

The Corning Museum of Glass, Corning, New York
(2010.4.37, gift of Bob and Stephanie Strous)



The Object without a Story

Joana Meroz (Brazilian, b. 1979) and

Andrea Bandoni (Brazilian, b. 1981)

The Netherlands, Leerdam, 2009

Blown glass

H. 35 cm, Diam. 35 cm

Museum of Design and Contemporary Applied Arts,

Lausanne, Switzerland

Photo: Susana Camara Leret



Caryatid

Mari Mészáros (Hungarian, b. 1949)

The Netherlands, Barneveld, 2008

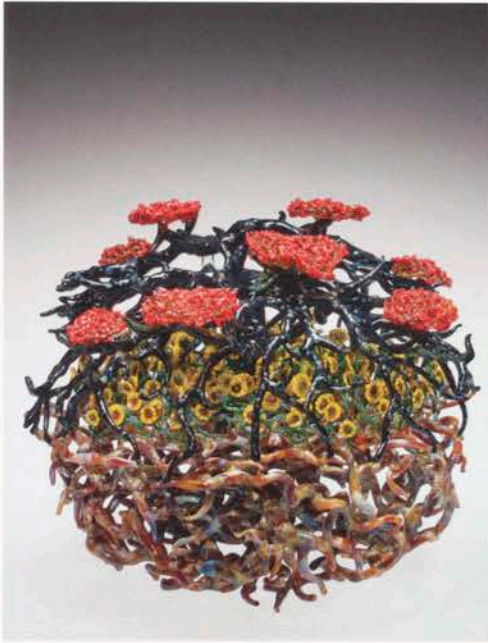
Fused and cast glass

H. 96 cm, W. 47 cm, D. 11 cm

Museum of Design and Contemporary Applied Arts,

Lausanne, Switzerland

Photo: Peete Van Spankeren, courtesy of the artist



New Life
Raymond Mifsud (Maltese, b. 1961)
 Australia, Smithfield, Queensland, 2010
 Flameworked glass
 H. 22 cm, Diam. 22 cm
The Corning Museum of Glass, Corning, New York (2010.6.22)



After Dark
Mayumi Miyaki (Japanese, b. 1971)
 Japan, 2007
 Cast glass
 H. 21.6 cm, Diam. 29.8 cm
Philadelphia Museum of Art, Philadelphia, Pennsylvania (2009.147.11)
 Photo: PMA Digital Photography



Education Tool
Matt Mullican (American, b. 1951)
 Switzerland, Geneva, 2008–2009
 Float glass (five panels), engraved;
 maple casket, lighting
 H. 40.4 cm, W. 31 cm, D. 20.1 cm
Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland (2/8)
 Photo: MUDAC, Arnaud Conne



Red and Gold

Barbara Nanning (Dutch, b. 1957)
The Netherlands, Amsterdam, 2008
Blown glass, cut; gold leaf
H. 20 cm, W. 32 cm, D. 20 cm

Museum of Design and Contemporary Applied Arts, Lausanne, Switzerland
Photo: Tom Haartsen, courtesy of Galerie Pierre Marie Giraud

Ewer
Fredrik Nielsen (Swedish, b. 1977)
Sweden, Boda, 2010
Cased, blown, and hot-worked glass, cut
H. 49 cm

Nationalmuseum, Stockholm, Sweden (NM K 43/2010)
Photo: © Hans Thorwid / Nationalmuseum, Stockholm



Red

Evert Nijland (Dutch, b. 1971)
The Netherlands, Amsterdam, 2009
Lampworked glass; flock, silver, gold
H. 16.5 cm

Museum of Glass, Tacoma, Washington
(2010.20, gift of Susan and Bill Beech)
Photo: Courtesy of Maurine Littleton Gallery



Cristallo Sommerso N.48-Scolpito
Yoichi Ohira (Japanese, b. 1946)
Italy, Murano, 2008
Blown glass canes, partial *battuto* and *inciso* surface
H. 25 cm, W. 13.5 cm, D. 12 cm
Victoria and Albert Museum, London,
United Kingdom (C.3-2010)
Photo: Courtesy of the Board of Trustees of the V & A

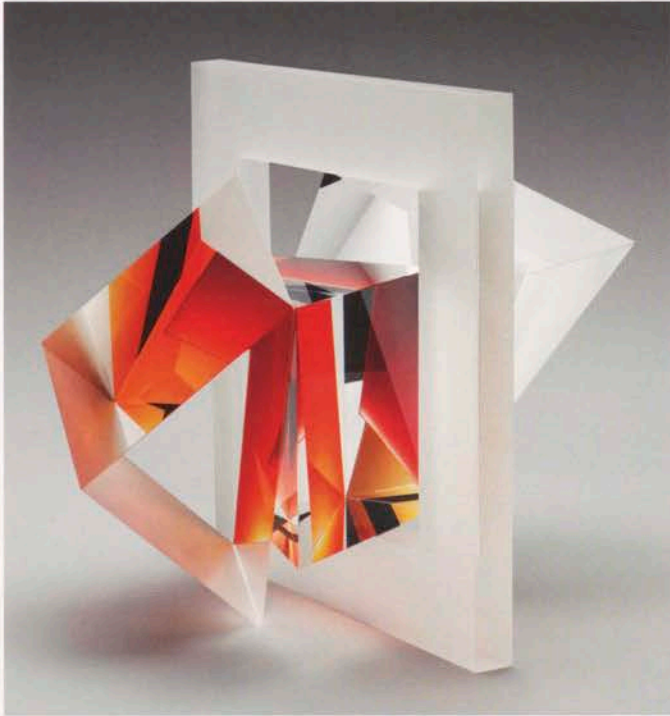


The White Necklace
Jean-Michel Othoniel (French, b. 1964)
Italy, Murano, Salviati & C., 2007
Blown glass; steel cable
H. 274.3 cm, W. 55.9 cm, D. 14 cm
The Corning Museum of Glass, Corning,
New York (2010.3.133)
Photo: Courtesy of Sikkema Jenkins & Co., New York

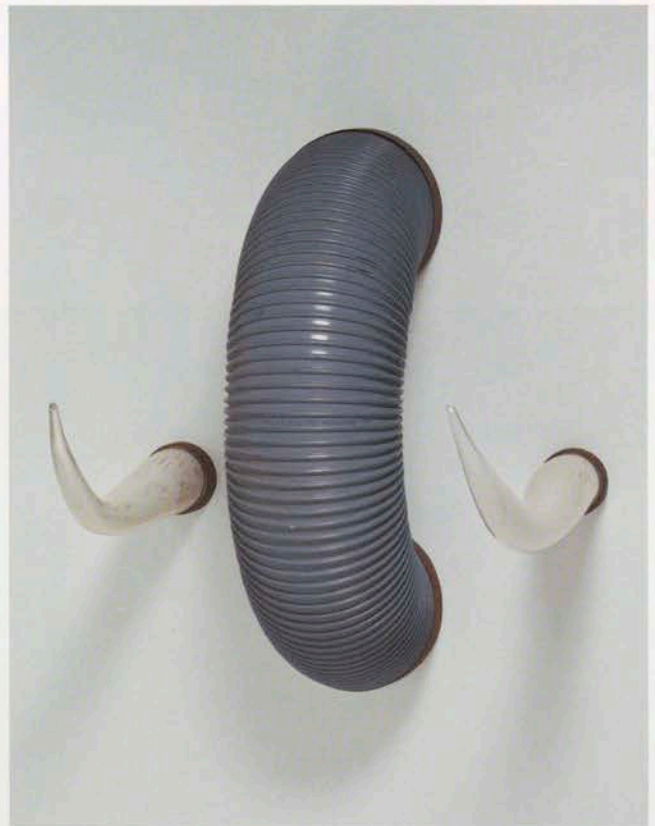


Untitled
Tom Patti (American, b. 1943)
United States, Savoy, Massachusetts, 1970
Blown glass
H. 6.2 cm, W. 8.9 cm, D. 7.8 cm
The Corning Museum of Glass,
Corning, New York
(2010.4.18, gift of Dr. Giraud V. Foster)

Untitled
Tom Patti (American, b. 1943)
United States, Savoy, Massachusetts, 1976–1977
Blown laminated glass
H. 13.3 cm, W. 13.3 cm, D. 11.4 cm
Museum of Glass, Tacoma, Washington
(2010.23.4, gift of Dr. Giraud V. Foster)
Photo: Courtesy of Maurine Littleton Gallery



Passage to the LaBelle
Michael Pavlík (Czech, b. 1941)
United States, Shelburne Falls, Massachusetts, 1995
Laminated glass, cut, polished
H. 33 cm, W. 33 cm, D. 40.6 cm
Philadelphia Museum of Art, Philadelphia, Pennsylvania (2009.147.6)
Photo: PMA Digital Photography



Elephant
Caroline Prisse (Belgian, b. 1969)
With the assistance of Marek Effmert (Czech, b. 1985)
The Netherlands, Leerdam and Amsterdam, 2001
Blown glass; PVC, metal
H. 120 cm, W. 45 cm, D. 110 cm
The Corning Museum of Glass, Corning, New York
(2010.3.137, gift of the artist)



The Californian Collectors with Venus Addition

Clifford Rainey (Irish, b. 1948)

United States, Oakland, California, 2008–2009

Cast glass

Californian Collectors (with base):

H. 182.9 cm, W. 86.4 cm, D. 61 cm

Venus (with base): H. 153.3 cm, Diam. (base) 51.5 cm

The Saxe Collection, Menlo Park, California (SF 269)

Photo: Scott McCue

Searching for Lightness

Nadja Recknagel (German, b. 1973)

Sweden, Stockholm, 2003

Flame- and kiln-worked glass, handmade rods

H. 12 cm, L. 26 cm

Kunstsammlungen der Veste Coburg,

Coburg, Germany (a.S. 05753)

Photo: Lutz Naumann



Sculpture R910

Colin Reid (British, b. 1953)

United Kingdom, Stroud, 2000

Cast glass; granite

H. 37 cm, W. 45 cm, D. 38 cm

Museum of Design and Contemporary Applied Arts,

Lausanne, Switzerland

Photo: MUDAC, Arnaud Conne



Nikau Vase

Ann Robinson (New Zealander, b. 1944)
New Zealand, Auckland, Karekare, 2005
Kiln-cast lead glass
H. 47.1 cm, W. 38.5 cm, D. 35.6 cm
The Corning Museum of Glass, Corning, New York
(2010.6.12, gift of Kate Elliott)



The Cold Genius

Judith Schaechter (American, b. 1961)
United States, Philadelphia, Pennsylvania, 2009
Cut colored glass, lead came; light box
H. 73.7 cm, W. 109.2 cm, D. 15.2 cm
The Corning Museum of Glass, Corning, New York
(2010.4.121, gift of the Ennion Society)

Proiezione nello spazio (Projection in space)

Livio Seguso (Italian, b. 1931)
Italy, Murano, 1990
Hot-worked glass, cut, polished
H. 54 cm, W. (base) 39 cm, D. (base) 14 cm
The Montreal Museum of Fine Arts,
Montreal, Quebec, Canada
(2010.98.1-2, gift of Jane and Stephen Smith)
Photo: MMFA, Christine Guest





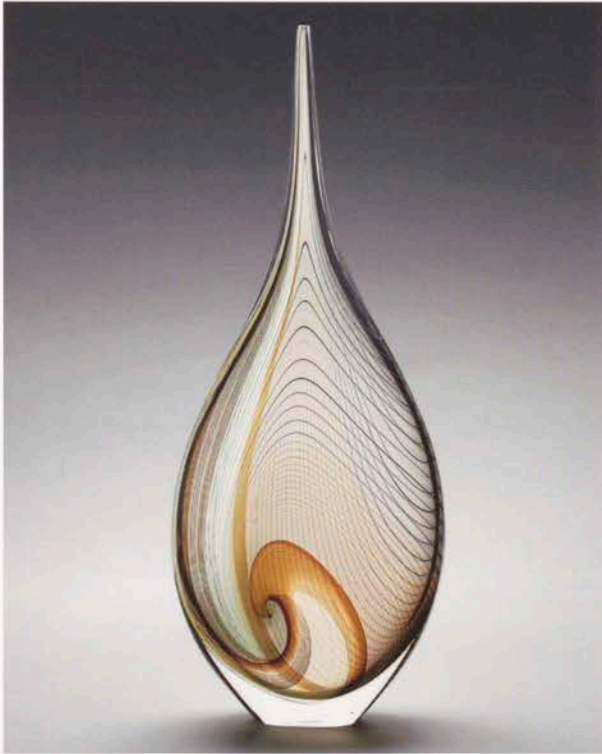
Killer Whale
Preston Singletary (American, b. 1963)
 United States, Tacoma, Washington,
 Museum of Glass, 2009
 Blown and sand-carved glass
 H. 63.5 cm, W. 40.6 cm, D. 17.8 cm
 Museum of Glass, Tacoma, Washington
 (2010.16, gift of the artist)
 Photo: Russell Johnson

Crown Imperial Cloistered Column with Golden Orb and Insects
Paul Stankard (American, b. 1943)
 United States, New Jersey, 2009
 Frameworked glass
 H. 17.5 cm, W. 7 cm, D. 7.3 cm
 Huntsville Museum of Art, Huntsville, Alabama (2010.27)



"Lines of Light" Lampshade
Thomas Stearns (American, 1936–2006)
 Italy, Murano, Venini & C., about 1962
 Blown *doppio incalmo* glass
 H. 32 cm, Diam. 18.1 cm
 The Corning Museum of Glass, Corning, New York
 (2010.3.5)





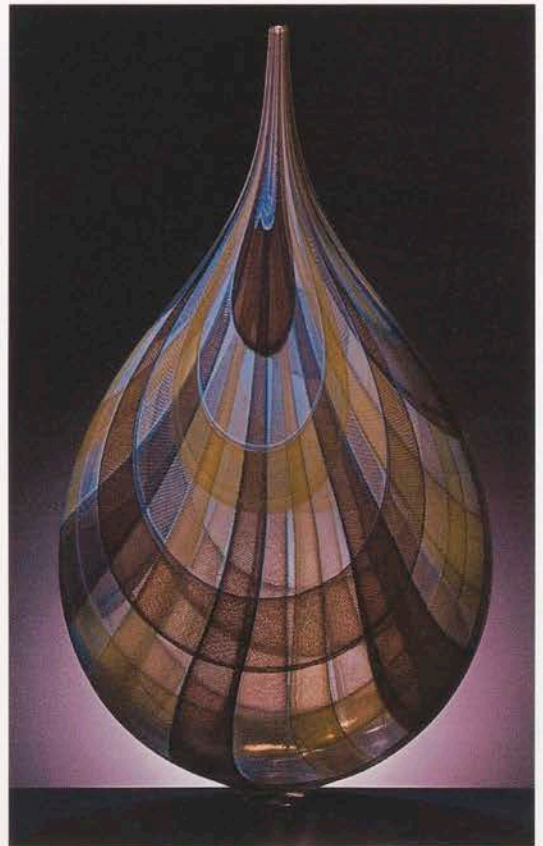
Angel Tears

Lino Tagliapietra (Italian, b. 1934)
United States, Seattle, Washington, 1995
Blown glass
H. 67.3 cm, W. 26.7 cm, D. 8.9 cm
Philadelphia Museum of Art, Philadelphia,
Pennsylvania (2009.147.4)
Photo: PMA Digital Photography

Niomea

Lino Tagliapietra (Italian, b. 1934)
2008

Blown glass
H. 71.8 cm, W. 40 cm, D. 21.6 cm
The Saxe Collection, Menlo Park, California (SF 273)
Photo: Holsten Galleries, Stockbridge, Massachusetts



Untitled

Yoshihiko Takahashi (Japanese, b. 1958)
Japan, Tokyo, 1999
Blown and hot-worked glass, acid-etched
H. 14.2 cm, W. 16 cm, D. 14.2 cm
The Corning Museum of Glass, Corning, New York
(2010.6.6, gift of Alice Chappell)



72 Bulb Droplet

Patrick Townsend (American, b. 1969)
 United States, Long Island City,
 New York, 2010
 Blown glass; bronze, lamp cords,
 light bulbs
 H. 134.6 cm, Diam. 58.4 cm
The Corning Museum of Glass,
 Corning, New York (2010.4.65)



Lost Homes II (Verschwundene Heimat)

Dana Vachtová (Czech, b. 1937)
 Czechoslovakia, Železný Brod, 1989
Pâte de verre, silver leaf, metal
 H. 40 cm, W. 41.5 cm, D. 30.5 cm
 Metal plate: W. 51.5 cm, D. 40.5 cm
The Corning Museum of Glass, Corning, New York
 (2010.3.173, gift of Rainer Zietz)

Oh Mother!

Nina Westman (Swedish, b. 1975)
 Sweden, Stockholm, 2009
 Blown and mold-blown glass
 H. 40 cm, Diam. 80 cm
Smålands Museum, Växjö, Sweden
 Photo: Ole Bjørn Petersen





Soma

Richard Whiteley (Australian, b. United Kingdom, 1963)
 Australia, Canberra, Australian Capital Territory, 2008
 Kiln-cast glass, cold-worked; metal
 H. 177.8 cm, W. 62.9 cm, D. 45.1 cm
The Corning Museum of Glass, Corning, New York (2010.6.18)



Iago's Mirror

Fred Wilson (American, b. 1954)
 Italy, Murano, 2009

Mirrored black plate glass,
 molded, tooled, cut, assembled
 H. 203.2 cm, W. 123.8 cm, D. 26.7 cm

The Toledo Museum of Art,
 Toledo, Ohio (2010.9)

Photo: Kerry Ryan McFate, © Fred Wilson,
 courtesy of The Pace Gallery



Set of Six "Serpentine" Candlesticks

Jeff Zimmerman (American, b. 1968)

United States, Brooklyn, New York,
 designed in 2009 and made in 2010

Blown and hot-worked glass

Dimensions vary

The Corning Museum of Glass, Corning,
 New York (2010.4.82)

Photo: Sherry Griffin, courtesy of R 20th Century
 Design, New York

Espace S029 from the "Astéroïdes" Series

Yan Zoritchak (Slovak, b. 1944)

France, Talloires, 1996

Cast glass, polished

H. 43.7 cm, W. 27.1 cm

The Montreal Museum of Fine Arts, Montreal,

Quebec, Canada

(2010.97, gift of Jane and Stephen Smith)

Photo: MMFA, Christine Guest



Incantatrice (Sorceress)

Toots Zynsky (American, b. 1951)

United States, Providence, Rhode Island, 2007

Fused and thermo-formed glass threads

H. 41.9 cm, W. 45.7 cm, D. 31.8 cm

The Corning Museum of Glass, Corning, New York

(2010.4.136)



Spring Grass II

Toots Zynsky (American, b. 1951)

The Netherlands, Amsterdam, 1983

Fused and thermo-formed glass threads

H. 12.1 cm, W. 30.5 cm

Yale University Art Gallery, New Haven, Connecticut

(2010.24.1, purchased with funds from the

Janet and Simeon Braguin Fund)

Photo: Yale University Art Gallery



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

New Glass Review 33

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 2012. 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, 2010, and October 1, 2011, are eligible.

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

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

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

Closing date: All entries must be postmarked no later than **October 1, 2011**, 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 2012 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 2010 und dem 1. Oktober 2011 entworfen und gemacht worden sind.

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

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

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

Einsendeschluß: bis spätestens **1. Oktober 2011** (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 2012. 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 2010 et le 1er octobre 2011.

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

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

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

Date: Au plus tard jusqu'au **1er octobre 2011** (timbre de la poste). Envoyez le matériel justificatif à:

New Glass Review, Curatorial Department, The Corning Museum of Glass,
One Museum Way, Corning, New York 14830-2253, USA
Applications are also available online at the Museum's Web site, www.cmog.org

APPLICATION/ANMELDUNG/CANDIDATURE

Deadline/Stichtag/Date-limite: October 1, 2011

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

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

(First/Vorname/Prénom)

(Last/Nachname/Nom)

(Company Name/Firma/Nom de firme)

Address/Adresse

Telephone

E-mail

Web site

Nationality/Nationalität/Nationalité

Date of Birth

Digital Images/Digitalaufnahmen/Images numériques:

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

Title/Titel/Titre

Technique/Technik/Material

Dimensions/Maße/Mésures

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

I certify that I designed / made (check one or both) the work(s) described above between October 1, 2010, and October 1, 2011. I understand that my entry cannot be considered if it is postmarked after the October 1, 2011, deadline. I agree to the U.S. Copyright Act, effective January 1, 1978, which requires that I sign this document to permit The Corning Museum of Glass to reproduce in any form images of my objects submitted for *New Glass Review 33*, to provide those images in any form without compensation to me, and to use those images. This permission is granted on a nonexclusive basis to protect the artist's right of use. I also understand that all images submitted become the property of The Corning Museum of Glass.

Ich bestätige, dass ich die oben beschriebene(n) Arbeit(en) zwischen dem 1. Oktober 2010 und dem 1. Oktober 2011 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 2011 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 33* eingereichten Arbeiten zu reproduzieren und diese Reproduktionen in jeglicher Form und ohne Vergütung an mich zu verwenden. Diese Genehmigung wird nicht uneingeschränkt erteilt, um die Nutzungsrechte des Künstlers zu schützen. Ich bin weiterhin damit einverstanden, dass alle eingereichten Digitalaufnahmen in den Besitz des Corning Museum of Glass übergehen.

Je certifie que j'ai dessiné /exécuté la ou les oeuvres (marquez un ou deux avec une croix) qui est (sont) décrit(s) ci-dessus, entre le 1er octobre 2010 et le 1er octobre 2011. J'approuve que ma sollicitation ne sera pas considérée si elle est soumise après la date-limite du 1er octobre 2011. 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 33* en tout genre et que le musée puisse les utiliser en chaque façon et sans compensation à moi. Cette autorisation est donnée sur une base non-exclusive pour protéger les droits de jouissance de la part de l'artiste. J'approuve aussi que toutes les images soumises seront la propriété du Corning Museum of Glass.

Signature/Unterschrift

Date/Datum

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

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

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

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

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

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

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

Gallery/Galerie – Representative/Repräsentant/Représentatif

Address/Adresse