New Glass Review 41

THE CORNING MUSEUM OF GLASS
New Glass Review is an annual exhibition-in-print featuring 100 of the most timely, innovative projects in glass produced during the year. It is curated from an open call for submissions by the curator of postwar + contemporary glass at The Corning Museum of Glass and a changing panel of guest curators.

In 2020, 978 individuals and companies from 51 countries submitted 2,599 digital images. All entries, including those that were not selected for publication, are archived in the Museum’s Rakow Research Library.

The entry form is available at www.cmog.org/newglassreview

All objects reproduced in this Review were chosen with the understanding that they were designed and made between June 2018 and January 2020.

Unless otherwise noted, all photographs are courtesy of the artists.

All dimensions are height x width x depth.

Additional copies are available at https://shops.cmog.org.

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COVER:
Untitled, Corning Museum (detail)
DAVID COLTON United States (b. 1974)
The Corning Museum of Glass, Corning, New York (2019.4.159, the 34th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund)
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106 Recent Important Acquisitions from Collections Worldwide
THE WHITENESS OF GLASS

In May 2020, amidst a global pandemic and months of quarantine, we watched the brutal death of George Floyd while in police custody spark nationwide protests, calls to defund the police, and the toppling of Confederate monuments across the United States. In-boxes flooded with public statements from companies and organizations that openly acknowledged histories of systemic racism with promises to their constituencies of their commitment to anti-racism. More than once, a photograph of one of our collective members was used to model a glass institution or organization’s commitment to equity without notifying him or considering that using the image of a Black person’s body to prove your commitment to equity to a largely white audience and funding base might require the courtesy of consent, if not payment.

The current state of the field is grim, but it always has been. The Whiteness of Glass emerged from a cursory assessment of demographic data because we asked ourselves: How bad is it? This data reveals a field that has failed to address issues of structural racism at all levels and across all aspects of the glass arts sector. This failure to confront systemic barriers to access and retention for Black artists and other people of color, with a particular emphasis on queer folks and womxn, is all of our responsibility. While this concern is not unique to the glass field and is indicative of the problems facing the broader arts sector, it is amplified within this microcosm. The consequences, if not addressed, will be our own undoing. Your inaction damns us all.

While everyone has a role to play in unravelling systemic racism, leading institutions in the field have a higher burden of work to do and we will be looking to you to lead the way. Organizations such as Pilchuck Glass School, The Corning Museum of Glass, Haystack Mountain School of Crafts, Penland School of Craft, Rhode Island School of Design, Alfred University School of Art and Design, Rochester Institute of Technology, Virginia Commonwealth University, and Temple University’s Tyler School of Art and Architecture have access to a greater level of resources and capacity than independent artists, students, adjunct faculty, contractors, or small organizations. Tearing down institutional racism and reimagining a new world will require us all, but it demands more than a statement of solidarity. Black artists and other people of color will not do this work for you, but we leave you with these reflections, adapted from our project No Matter the Intentions (2017), as a starting point:

by RELATED TACTICS
(a collective of Michele Carlson, Weston Teruya, and Nathan Watson)
• Black artists are taking on a tremendous amount of emotional work to advise colleagues and institutions about structural racism and anti-Blackness right now. Adding your labor to their plate does not help them. At the very least, you need to pay professional rates for this work!

• Black and POC artists’ work is not just a functional tool to advance diversity in this moment. Honor the art and wholeness of our practices by investing in it, not just through surface gestures or marginal programming about diversity.

• Stop using images of our bodies, work, and community to position diversity efforts or statements of solidarity if we’re not an integral part of your programs. If we are embedded in your work, we would have autonomy and control over how those images are deployed. Same goes for images of us used in fundraising appeals and marketing.

• Stop calling police and security on Black folks doing their work or just trying to live their lives in your university, institutional spaces, and the community. The trauma and impact on those harassed in supposed safe spaces is permanent and irreversible.

• Listen and learn from Black artists and other advisors of color who have been doing this hard anti-racist work for years. Bringing them in to put out trash-fire scenarios for your organization is setting them up to fail and actually has a high chance of pushing even more Black and people of color leaders out of the field. Do the ground-work so that their aligned efforts to undo white supremacy and inequity can succeed and thrive.

• Long-term decision-making is power and it matters. If you do not have Black and people of color on staff, serving on the Board, and in leadership positions, your organization is not diverse, inclusive, or equitable. It does not matter how many artists of color you show or what signs you hang in your window.

• Hire and retain Black people and people of color into your staff/organization and not just in education/community engagement departments or culturally specific areas within the institution.

• Hire Black faculty and faculty of color into permanent, full-time, tenure-track positions.

• Only those within a particular class can work for free or for nominal fees. If you do not pay a living wage to creative people, you are perpetuating a legacy of servitude and disenfranchisement.

• Issues around police brutality, mass incarceration, ICE raids, walls, deportation, white supremacy, and xenophobia are not new. They have always existed in some form, impacting our communities, no matter the president. While they may be entering your galleries, social media feeds, elections, and news for the first time, understand that you’re stepping into pre-existing movements. You have a lot of catching up to do.

• You have trust to build, no matter your intentions.

https://relatedtactics.com
From the beginning, *New Glass Review* has demonstrated the range of approaches to glass-making around the world. We’ve changed the way we are presenting geographic information to give visibility to glass communities whose work does not appear in the final 100 selections and to give greater transparency to the demographics of *New Glass Review* submissions.

This year, individuals and companies from 51 countries submitted to *New Glass Review*; just under half (24 countries) are represented in the 100 selected works. Additionally, the submissions represented artists and designers of 54 nationalities; 30 are represented in the final selections.
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NEW GLASS REVIEW

The present tense of contemporary glass in 100 images

THIS YEAR’S CURATORS WERE:

Susie J. Silbert SJS
Christine Wong Yap CWY
David Schnuckel DS
Francesca Giubilei FG
JAMES AKERS
United States (b. 1993)
and ALICIA EGGERT
United States (b. 1981)
Your Magic is Real
Neon; steel, wood, disco ball, custom circuitry
335 x 914 x 822 cm
Photo: Adam Neese

The sign in this interactive installation remains dark until two participants push buttons and hold hands. This simple gesture is rewarded by an over-the-top celebration of text, light, and color. The longer participants hold on, the more lights illuminate. The message may seem like a validation of individual self-esteem, but it actually instigates and rewards connectedness. As contemporary life becomes increasingly digital and virtual, we may benefit from reminders of the importance of physical touch.

—Christine Wong Yap

BENJAMIN WRIGHT
United States (b. 1975)
Invasive Species 1
at Galeria SiCi! BWA Wroclaw, Poland
Kiln-formed glass, neon; mixed media, plants
540 x 610 x 1220 cm
Photo: Alicja Kielam

A classic glassy thinker, Wright combines his dual interests in biology and artmaking in Invasive Species 1, an installation meant to inspire wonder, laughter, and serious thinking about the ways we categorize information and draw conclusions. Considering himself as an “invasive ethnographer” of the Anthropocene, Wright asks viewers to investigate their own assumptions about what it means to be “invasive, other, non-native,” a potent query for the contemporary moment.

—Susie J. Silbert
NAO YAMAMOTO
United States/Japan (b. 1988)
Healing Process “let it go”
Blown glass
Dimensions vary
Photo: Alec Miller

GRACE WHITESIDE
United States (b. 1995)
The Home Shaver (Performance)
Performance; blown glass components
Cinematography: Jason Bauer and Robert Burch

Balloons are a popular metaphor; in this instance, I’m pleasantly surprised by how the heaviness of negative emotions is reinforced by the physical weight of the blown forms. The artist isn’t trying to instill the glass with a metaphor of breath, or to install them with the illusion of weightlessness. Instead, the balloons submit to the force of gravity, lending a sense of drag from which the holder might seek release, rather than the other way around.
—Christine Wong Yap

Performance art sidesteps the contemplative in this overtly satirical approach to issues of queer and gender identity. Eccentric takes on objects of household upkeep are rendered loudly in blown glass and used as props in live happenings that caricature infomercials and QVC-inspired formats. As an effort to pitch (and/or sell) gender-bending alternatives to current social structures, Whiteside parodies issues of identity through tropes of capitalism and domestic maintenance.
—David Schnuckel
KARLYN SUTHERLAND
United Kingdom/Scotland (b. 1984)
with Bullseye Glass Co. United States
Vertigo 1 and 2
Fused sheet glass; steel base
Dimensions vary
Photo: Hanmi Meyer, Bullseye Photography

This artist has been playing with perspective drawing and anamorphosis in two dimensions. These tables represent a successful leap into a three-dimensional inquiry. They seem to incite an urge for circumambulation. Remarkably, the tables are functional; the glass tops are level.

—Christine Wong Yap
SARAH WIBERLEY
United Kingdom (b. 1981)
*Bermondsey Street Hues*
Blown glass, engraved
Tallest: 29 x 12 x 12 cm
Photo: Ester Segarra

I’m drawn to the strong, graphic qualities of Wiberley’s vessels. A perfect balance of form and decoration, they are vibrant and optically alive. Truly a delight for the senses!
—Susie J. Silbert

DINA PRIESS DOS SANTOS
Germany/Argentina (b. 1962)
and PAZ COSTA
Argentina (b. 1965)
*Pâte de Verre from the Potter’s Wheel*
Wheel-thrown pâte de verre
22 x 30 x 20 cm
Photo: Sofia Farina

This high-spirited, Seussian assemblage is an exciting extension of the wheel-thrown pâte de verre innovated in recent years by Krista Israel et al. The saturated color and playful arrangement of this work capture some of the energy of the process, suggesting exciting future possibilities for this new technique.
—Susie J. Silbert
I love the playful way Snic combines and collapses so many signifiers of the psychedelic scene. From magic mushrooms to a tongue tabbed with acid to a profusion of rainbows, he has managed to create something that checks all the boxes but isn’t beholden to them. And the overloaded, asymmetric composition is refreshing in a field that seems to emphasize bilateral symmetry.

— Susie J. Silbert
TANYA LYONS  Canada (b. 1973)
We Bleed Portraits
Photography; flameworked soda-lime glass, cotton
Object: 160 x 90 x 15 cm
Photo: Sebastian Hudder of Sab Michael Photography
CWY
To reflect on the menstruation cycle, the artist invited local women to make clear and red beads and sew them onto a white gown. She invited the collaborators to wear the gown for a portrait photo. The portraits reflect a wide range of ages, which each bring distinct perspectives to female identity relating to personal development, life stages, and physiological exigencies.
—Christine Wong Yap

SUSANNE KUNKEL
Germany (b. 1990)
Core
Dichroic glass, fused, cut; fabric
Dimensions vary
FG
I am writing about this work during the Coronavirus quarantine imposed on all of Italy, which is to say, in extraordinary times ... just like those the artist had in mind when she developed this line of protective safety equipment for the body. Here, glass underlines the paradox of needing to protect oneself at a time when it is difficult to identify the dangerous agents. A very timely work on the increasingly pressing need for safety and on our distorted and manipulated perceptions of danger.
—Francesca Giubilei

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—Christine Wong Yap
**MOLLIE MCKINLEY**  
United States (b. 1981)  
*Unbaptism*  
Performance documentation; blown glass  
Object: 12.7 x 21.6 x 12.7 cm

*Unbaptism* is a ritual performance connecting the artist’s body with two alchemical materials, glass and salt. The glass object is formed under the weight of the artist’s body as it compresses a block of salt into the molten glass, vaguely acquiring the shape of an egg, an element symbolic of birth and transformation. The egg sculpture becomes the means by which the artist’s saline body restores contact with another primordial element, water, whose flow reconnects all the states and elements of matter.

—Francesca Giubilei

**FUMI AMANO**  
Japan/United States (b. 1985)  
*Bassinet*  
Found window frames  
150 x 180 x 100 cm

Amano is a young artist who left her home country of Japan to move to the US. Like many others in the early stages of integration, when language and different cultural habits are obstacles to communication, she experienced discomfort. In the series *Old Window Frames*, she creates structures within which people can feel protected. In this piece, she uses the cradle form to recreate the comfort of home for the expatriate community.

—Francesca Giubilei
MARIA FERNANDA MARTINEZ
Argentina (b. 1965)
*Legado*
Kiln-cast glass
100 x 140 x 90 cm

This is a re-creation of a workbench used by the artist’s father to make shoes. A maker’s tools become an extension of a body and practice; when the maker’s life ends, the tools’ disuse seems to echo the finality of death. By transforming the tools into new glass forms, the artist creates a relationship that enacts two forms of engagement: the tools enter a new practice and the sculptural objects become mementos that trigger recollections.

—Christine Wong Yap

DAIQING ZHANG
China (b. 1998)
*Craps*
Video; blown glass, wine
Photo: LiuDi LUO

Consumption, circulation, and compromise are a few of the conversations fermented by this performance where winetasting goes weird. The piece relies on various blown objects that have been shaped to fit points of the artist’s body; they hold wine as it moves from vessel to vessel through a convoluted suction system. The performer must maintain composure in this elaborate effort to ingest while wine stains on the white garments record any missteps.

—David Schnuckel
**KAT KAZLAUSKAS**  
United States (b. 1979)  
*Catalina Horizon*  
Archival inkjet print made with blown glass UV camera lens filter  
33.9 x 50.8 cm  

Kazlauskas blows clear glass forms with manipulated surfaces and uses them as camera lenses. Her photographic practice distorts idyllic land- and skyscapes with the golden, hot, molten vernacular of the glass furnace.  
—David Schnuckel

**LISBETH BIGER**  
Israel/Denmark (b. 1970)  
*Look (w. Mosquito)*  
Found reading glasses, engraved; cord  
6 x 7 x 0.6 cm  

Instead of putting more glass out in the world, Biger takes discarded reading glasses and gives them new life in this wearable art object. A small engraved mosquito on its lens indicates something pesky and biting, whether one looks at the work or through it.  
—David Schnuckel

**LAUREN KALMAN**  
United States (b. 1980)  
*Device for Filling a Void (22)*  
Inkjet print; mouthpiece made from flameworked glass and electroformed copper  
50 x 40 cm  

Grounded in contemporary jewelry and mining the history of gender in craftwork, Kalman’s provocative artistic work combines sculpture, performance, and photography. In the *Devices for Filling a Void* series, she creates devices, almost surgical, in glass and ceramic, embellished with gold elements, which distort the female body by adapting to fill its voids, not only physical, but also psychological and erotic.  
—Francesca Giubilei

**KARIN FORSLUND**  
Sweden/Norway/United States (b. 1984)  
*The Shape of the Thing*  
Video; blown glass  

Like a child taking apart a toy to better understand how it works, Forslund’s performances often involve the destruction of glass objects. In this video, however, she uses reverse slow motion to remake rather than destroy. We witness the very slow recomposition of a thousand glass shards into a large, amorphous blown-glass shape, which the artist then holds intact in her hands. In reforming the shattered object, in seeing its destruction as a reversible act, Forslund approaches the essence of fragility and the essence of glass.  
—Francesca Giubilei
KAYLA N. CANTU
United States (b. 1996)
*
Prod

Photograph; flameworked glass, body
90 x 180 cm
Photo: Madeline Rile Smith

What struck me most about Cantu’s work was that glass brought meaning to her artistic research, even when the material itself was absent. The thin, almost invisible flameworked glass rods with which she crushes her skin and fat in the work *Prod* are the tools through which she investigates her uncomfortable relationship with her body. The photograph of these painful and unpleasant performative actions is intended to transfer the same discomfort to the observer, who will be obliged to wonder about the infinite constraints and invisible discomforts that our bodies undergo every day, writhing and deforming beyond our awareness.

—Francesca Giubilei

NINA WESTMAN
Sweden (b. 1975)
*
Resistent

Blown glass
Largest: 23 x 20 x 15 cm

These elements in silky pink glass, carnal in their features, are obtained from molds of parts of the artist’s body. Through their solidity, they symbolize artists’ constant state of resistance. Depriving these objects’ amorphous forms of their ordinary context, that is, the rest of the body, transforms them into mutilated elements, emphasizing the sacrifice of the creative condition.

—Francesca Giubilei
SUZANNE HEAD
United States (b. 1994)
Rabbit Mask
Glass powder and enamel, fused
45.7 x 30.5 x 0.6 cm
FG DS SJS

In *Rabbit Mask*, Head has beautifully translated her considerable drafting skills into delicate powder drawings fused between layers of glass. Head emphasizes her interest in human relationships, femininity, intimacy, and power by showing her piece in use. Her face concealed behind the mask, the young woman both gazes and is gazed upon in a charged relationship with the viewer.

—Susie J. Silbert
DOVILĖ BERNADĮŠIŪTĖ
Sweden/Lithuania (b. 1990)

Doorstep III
Cast glass; metal pin back
11 x 5 x 0.5 cm
Photo: Tim Jansson

In an increasingly networked, screen-based world, Bernadišiūtė is interested in connecting people and place through objects. Her Doorstep brooches, cast from doorway thresholds, highlight the moment of transition—so easily overlooked—between public and private space. In so doing, the artist brings attention to the body in relation to its surroundings and emphasizes the role of jewelry as a mediator between internal feelings and their external expression.

—Susie J. Silbert
MASAKO HAMASATO
Japan (b. 1985)
Princess KAGUYA
Flameworked glass; kimono, thread
169 x 136.5 x 37.8 cm

Kimonos have long been canvases for fantastical prints. Here, Hamasato adopts a bride’s white kimono and adds delicate pyramidal canework. The result is a gesture that resonates with traditional Japanese culture, minimal forms, and conceptual high fashion.

—Christine Wong Yap

HYESOOK CHOI
Republic of Korea (b. 1984)
Relic Heels
Pâte de verre
15 x 24 x 10 cm

Worn over time, a pair of high-fashion women’s shoes have transformed into relics of an era (ours) in which consumer objects and changing ideals of female beauty have changed women’s lives. In South Korea, as in other parts of East Asia, Western beauty standards have violently imposed themselves, forcing women to radically change their appearance. The pursuit of an unattainable, bogus, and temporary model transforms objects into symbols that nevertheless deteriorate over time, revealing their fragility.

—Francesca Giubilei

MASAKO HAMASATO
Japan (b. 1985)
Princess KAGUYA
Flameworked glass; kimono, thread
169 x 136.5 x 37.8 cm
MORTEN KLITGAARD
Denmark/Great Britain (b. 1981)
Oro
Blown glass, hot-worked with oxide and patina
34 x 30 x 30 cm
Photo: Dorte Krogh

Oro demonstrates an incredible grasp of the potential of glass and glass coloration. I love its molten, roiling surface, which Klitgaard creates by adding metallic oxides to the blown surface just before the last heat. His piece manages to marry the intensity of the process with a serene form; the result is highly dynamic.
—Susie J. Silbert

SEONMIN PARK
Republic of Korea (b. 1984)
Modified Rediscovery Root Series
Bottle glass, cold-worked, engraved; ceramic
60 x 50 x 90 cm

Park has taken some of the most ubiquitous and easily accessible glass materials—discarded beer and wine bottles—and transformed them into something that is more than the sum of its parts. By gilding, grinding, enameling, and inscribing the surface, the artist has created something timeless out of these typically short-lived bottles. It’s a fully realized object, beautifully made.
—Susie J. Silbert

ANNE BÜSCHER
Netherlands/Germany (b. 1991)
Garnet Crystal
from the Glass and Stone series
Hot-worked glass and garnet
15.5 x 10 x 10 cm
Photo: Jesse Magee

Sometimes the way forward is to do the “wrong” thing. Utilizing the varying cooling temperatures of glass and stone, the artist trapped a garnet in solid glass, resulting in a glinting fracture that reminds me of gemstone facets. The small neck underscores the curiousness of this encapsulation.
—Christine Wong Yap

STEVEN A. RAMSEY
United States (b. 1958)
My Idol
Glass sculpture by David Hopper; gold leaf
35 x 20 x 18 cm

Ramsey thoroughly applies gold leaf to a sculpture by David Hopper, a notable Studio Glass artist. As a gesture of admiration, it also serves ironically as an opulent denial of the object’s features. My Idol takes an interesting stance on the topic of artistic identity and authorship, one that isn’t concerned with the issue of plagiarism so much as with acknowledgement at the crossroads of admiration and effacement.
—David Schnuckel
MARIA SPARRE-PETERSEN  
Denmark/Germany (b. 1967)  
EMIL FABRITIUS BUCHWALD  
Denmark (b. 1990)  
SIMONA HNÍDKOVÁ  
Czech Republic/Denmark (b. 1996)  
METTE RAMSGAARD THOMSEN  
Denmark (b. 1969)  
and MARITIN TAMKE  
Germany/Denmark (b. 1974)

Silica  
3-D printed recycled soda-lime glass; wood, metal  
200 x 100 x 60 cm

From Peiser to Stern to Kaiser, there have been several artistic experiments with 3-D printing glass. Silica adds to this corpus of knowledge by emphasizing the ornamental applications of the process. Tile for the architectural market, made from recycled bottle glass, is a definite win in my book.

—Susie J. Silbert
MAY CHUA
Singapore (b. 1991)

Self-portrait
Flameworked borosilicate glass
65 x 35 x 30 cm

_Self-portrait_ relies on the torch as a tool for speculative sculptural exploration; a technically humble—yet conceptually ambitious—dedication to ideas regarding space, passage, introspection, and uncertainty.

—David Schnuckel
OSNAT MENSHES
Israel (b. 1968)
*Gentle Stability*
Pâte de verre
20 x 13 x 13 cm

There is a parallel between basket weaving and Menshes’s approach to kiln-forming here in her reliance on material pliability to create a singular object composed of many threads. This open-ended, cylindrical glass weaving isn’t intended to be a functional container, but an object figuratively holding content for those willing to give it time.

—David Schnuckel

PHIRAK SUON United States / Cambodia (b. 1987) and BRANDYN CALLAHAN United States (b. 1991)
*Untitled*
Blown glass; 3-D printed ceramic
Tallest: 53.3 x 17.8 x 17.8 cm
Photo: Alec Miller Arts

I’m drawn to the contrast between the rich, textile sensibility of Suon’s 3-D printed ceramics and the linearity of Callahan’s caneworked glass. They’re on an interesting path and I’m excited to see where it will take them.

—Susie J. Silbert
BEATA STANKIEWICZ-SZCZERBIK
Poland (b. 1967)
in collaboration with Press Glass  Poland
Funeral Boat
Slumped sheet glass, gold and silver stain, kiln-cast glass, antique mirror glass
80 x 300 x 90 cm
Photo: Dominika Gruszka

This piece is tapping into some old and elemental aesthetics. Highly ritualized, it looks like it could be residue uncovered in the dig of a seventh-century CE European site. I’m attracted to how many different textures and colors she’s getting from the gold stain, and to the mysteriousness of the piece’s overall composition.

—Susie J. Silbert
RENATA JAKOWLEFF
Finland (b. 1974)
Daylight
Mirrored glass cane; stainless steel
180 x 140 x 15 cm

The reflective and perceptual qualities of mirrors are played up to the max in a minimal form.

—Christine Wong Yap
SEAN DONLON
United States (b. 1988)

Cube
Flameworked glass, mirrorized
38.1 x 38.1 x 40.6 cm
Photo: Terry Brown

Each component in Donlon’s cube hosts some sort of protrusion from its surface. Reading the artist’s statement demystifies the identity of these growths as standard features of a teapot: handle, spout, and the finial of a lid. The deconstruction and reassemblage of these parts produce an offbeat translation of basic geometric form.
—David Schnuckel

JENNIFER CALDWELL
United States (b. 1973)
and JASON CHAKRAVARTY
United States (b. 1976)

Hello…Is it you I’m looking for
Blown, flameworked, and mirrored glass
20.3 x 25.4 x 17.8 cm
Photo: Tami Meader

There’s something satisfyingly idealized and Pop Art about the perfect glossiness of this mirrored glass pair of tin-can “telephones.” It signifies communication, paradoxically through an obsolete 20th-century children’s game.
—Christine Wong Yap
MARZENA KRZEMIŃSKA-BALUCH
Poland (b. 1980)

*Emotion*
Slumped glass
170 x 80 x 70 cm
Photo: Alicja Kielan

*Emotion* reads as a still moment when a fluid and partially visible form simultaneously relies on and refuses light. Krzemieńska-Baluch’s use of translucency gives this constricted environment an ambience of seductive mystery, and the object that lives within it the air of something captured, yet elusive.

—David Schnuckel

RACHAEL STRITTMATTER
United States (b. 1993)

*When it Settles*
Fused sheet glass, glass powder; audio
45.7 x 45.7 x 0.3 cm
Photo: Elizabeth Lamark

This delicate abstract composition is a meticulous record of what happens to the residues and deposits of soap and glass powder when left on a surface for the time it takes to brush our teeth. The traces that the bubbles and water leave create evocative likenesses of microscopic worlds or nebulae and galaxies, transforming an ordinary and private action into a unique artwork which can be appreciated by all.

—Francesca Giubilei
These four elements support each other precariously, denouncing the difficulty and fragility of the supportive action: the absence of even one element would cause the composition to collapse. This very intimate work tells us about the internal state of people seeking others’ support or finding themselves in a position to help others. Both cases create a dependency, sometimes unavoidable, which draws us away from our responsibility to ourselves.

—Francesca Giubilei
VERONIKA SUTER
Switzerland (b. 1957)

Time Window
Pâte de verre
60 x 80 x 3 cm
Photo: Yves Suter

Whether referencing a window, a screen, or an empty canvas, Suter’s pâte-de-verre panel reduces observations of the world around her to the most minimal of visual renderings. An ambiguous drawing composed of glass granules placed and fired with a noticeable precision, the work speaks to a mystery that is somehow both eloquent and obscure.

—David Schnuckel
IGOR FROLOV
Russia/Montenegro (b. 1982)
*Next Step*
Kiln-cast glass, ground, polished
27 x 41 x 23 cm

The first thing that grabbed me was this piece’s powerful movement; Frolov captures so much energy in such a small space. But it is the time warp that keeps me looking: *Next Steps* seems to have fallen through the ages, like a lion liberated from the surface of a 13th-century Hedwig Beaker and infused with the weight, mass, and abstraction of a Libenský/Brychtová casting from the 1950s.

—Susie J. Silbert
JIEMIN PARK
Republic of Korea (b. 1987)
GRWS181101
Fused glass colored by soot and ash
40 x 52 x 0.6 cm

This experimental kiln forming relies on commonplace combustible items, such as dead leaves or shopping receipts fired with sheet glass. What is sacrificed to time and temperature gives way to a haphazard imaging system that allows these banal entities to reveal themselves anew. Captured forever in glass, the residue of their transformation lives as part map, part painting, the overlooked and the ordinary evolving into something exquisite and extraordinary through something as simple as a standard kiln firing.

—David Schnuckel

PATRIK ILLO
Slovakia (b. 1973)
OUTSIDE VASE I.
Blown glass
25 x 10 x 10 cm
Photo: Lukáš Moravský

I like the way this design plays with my expectations for the vase form and for glassblowing. Adding two additional bubbles on either side of the main bubble is fresh and clever.

—Susie J. Silbert

This experimental kiln forming relies on commonplace combustible items, such as dead leaves or shopping receipts fired with sheet glass. What is sacrificed to time and temperature gives way to a haphazard imaging system that allows these banal entities to reveal themselves anew. Captured forever in glass, the residue of their transformation lives as part map, part painting, the overlooked and the ordinary evolving into something exquisite and extraordinary through something as simple as a standard kiln firing.

—David Schnuckel
RUI SASAKI  Japan (b. 1984)

The Corner
Kiln-cast glass; site-specific
installation in Nagoya, Japan
Object: 35 x 45 x 25 cm
Photo: Atsushi Suzuki

Sasaki investigates the subtle border between what attracts and repels us, what reassures and intimidates us, using the transparency of glass to constantly probe the boundary between conscious and unconscious, intimate and unknown. Corner is the materialization of a corner (her favorite space within a room) by reproducing it in glass. Placed in the center of the space, it creates an uncanny sensation of something very familiar, but at the same time unknown.

—Francesca Giubilei
Hawkins’s research reflects on the concept of reality (in philosophical, theological, and scientific senses) through distortions of perception. Using glass surfaces and controlled light to create effects of refraction, reflection, and light resonance, Hawkins transforms the space and the objects themselves, triggering a sense of uncertainty and indeterminacy as to what is being observed. The work pushes the artist and observer alike to question the limits of our certainties and knowledge, functioning as a new perceptive membrane that bridges reality and illusion to challenge our assumed paradigms.

—Francesca Giubilei
HELEN SLATER STOKES
United Kingdom (b. 1971)
Asymmetric Vortex
Kiln-formed glass; ceramic transfer, stainless steel
41 x 41 x 6.5 cm
Photo: Alick Cotterill

Glass has long been valued for its optical and scientific uses and is put to these ends again in Stokes’s work as tool and substrate. It’s interesting to see how advanced calculations and study are legible in, on, and beyond (as a lenticular illusion) glass.
—Christine Wong Yap

VANESSA CUTLER
United Kingdom (b. 1970)
Return to Analogue
Flameworked glass; light
1,200 x 12,000 x 4 cm

Geometry, mathematics, and technology have long characterized Cutler’s artistic research, so it is unusual that for this large ambient installation she chose a manual approach. The installation Return to Analogue is made by sticking 15,000 flameworked glass pins of different colors and shapes into a wall. As the light simulates the slow movement of the sun, the small and numerous glass elements create unique and changeable patterns, as if they were small sundials.
—Francesca Giubilei
ERIN DICKSON
United Kingdom (b. 1987)

Chinese Whispers
Blown Glass by Silvano Signoretto (IT), James Devereux (UK), Hyunsung Cho (KR), Sibusiso Mhlanga (SWZ), Einar and Jamex de la Torre (MX), Rasmus Nossbring (SWE), Zuheir Alkazzaz (NL), Mia Lerssi (DK), Jing Li (CN), Nadège Desgenêtes (AUS), Petr and Ondrej Novotný (CZ), Kelly O’Dell (USA), Christina Hellevik and Leif Møller Nielsen (DK), Bevan Taka (SWE), James Maskrey (UK)
Dimensions vary
Photo: Finn Manford

In *Chinese Whispers*, glass maestri were invited to re-create a glass object based on a description translated using Google Translate. It’s an elegant gesture highlighting that which is lost in translation, updated to use state-of-the-art software that constantly demonstrates artificial intelligence’s limits. The exhibition smartly deploys crates as pedestals and a map to convey the concept.

—Christine Wong Yap
ANETT BILICZKI
Hungary/Denmark (b. 1987)
Last winter, Nr.II.
Kiln-formed glass
40 x 40 x 3 cm
Photo: Zsuzsanna Kóródi

Biliczki’s object is suggestive of cold, hardened landscapes of glaciers, craters, and other erosion-based phenomena. The work cleverly links natural and material phenomena, texture and topography, and provides geographies to search visually while also tempting us to explore through touch.

—David Schnuckel
ZHANG CHONG
China (b. 1987)

Placid No. 1

Kiln-cast glass
16 x 30 x 30 cm

In this instance where encalmo—usually only seen in glassblowing—finds its way into the kiln shop, the crisp joinery between the two cast components allows for this humble, compact object to create visual moments that are big, atmospheric, and foreboding.

—David Schnuckel
Everyday objects—a cup and a small empty bowl, some elegant chopsticks, all made of delicate colorless glass—become sacred elements arranged on a domestic altar, evoking and celebrating the memory of Wu’s grandmother. Like Proust with his madeleine, Wu giving symbolic shape to the objects brings back the memory of the chicken soup his grandmother prepared: the glass contains, albeit metaphorically, that scent and that familiar warmth which observers can imagine through the transparency of the material and transfer to their own experience.

—Francesca Giubilei
HOLLY GRACE  
Australia (b. 1969)  
*A Miner’s Haven*  
Blown, hot-worked glass, enameled; light  
27 x 31 x 20 cm  
Photo: David McArthur, Parallax Photography

A humble miner’s lamp found in the Australian Highlands is transformed into a magic lantern, an early type of image projector. A light projects images and texts on the history of a hut to occupy the space. There’s a lot of poetic resonance between magic lanterns and miners’ lamps, bringing stories to light, and emergence from the darkness of caves.  
—Christine Wong Yap

PAVEL VOINITSKI  
Belarus/Canada (b. 1974) 
and EVGENI ROGOZON  
Belarus (b. 1977)  
+ GLASS  
Blown glass intervention to the Memorial Museum and Workshop of Zair Azgur (Soviet sculpture museum)  
Dimensions vary

Layers of Russian history, politics, and artistic culture contextualize this intervention between the glass of present-day artist Voinitski and the statue by famous Soviet sculptor Zair Azgur. Housed in Azgur’s former home and workshop, the statue of a 19th-century Russian composer is bound by sound clouds made of blown glass that are textured by natural wood impressions representing the national landscape.  
—David Schnuckel
ERIN HOFFMAN
United States (b. 1993)
gr(a/e)ly
Laser-fused glass, blown glass
43.2 x 50.8 x 38.1 cm

Language is often taken for granted as stable and whole, but it is flawed, evolving, and incomplete. This idea is elegantly demonstrated through the use of letters laser engraved from glass powder. A blown glass platter collects the detached fragments.

—Christine Wong Yap

EMILY LEACH
United States (b. 1990)
Reading the Sequence
Sheet glass; privacy filter, digital prints, aluminum
45 x 132 x 53 cm
Photo: Ben Orozco

This work has many conceptual and visual layers. Leach used computer monitor privacy filters and redaction to progressively obscure a letter from her family history. She touches upon complex issues of mixed-race identity, African American genealogy, matriarchal lineage, and privacy. In this work, history—and the injustices that leave painful voids in family memory—becomes present and urgent.

—Christine Wong Yap
ABEAGEL UFFELMAN
United States (b. 1997)

Everyday
Flameworked borosilicate glass;
UV glue, text
Dimensions vary
Photo: Haigen Pearson

Uffelman compellingly uses glass to examine issues of Asian American identity as a Korean adoptee. In this text-based work, microaggressions experienced by the artist and her family are distorted by a flameworked lens. Many experiences of racial identity can be understood in terms of visibility or invisibility; it’s interesting to consider the many ways that racism warps and disfigures those involved.

—Christine Wong Yap
BEN OROZCO
United States (b. 1996)
for FAGSIGNS United States
Identified Space
Neon and plexiglass
82 x 82 x 22 cm
Photo: Martyna Szczesna

One of the most exciting undertakings of the last year and a half is FagSigns, a project initiated by Matthew Day Perez and Kate Hush to give voice, agency, and training to people in the LGBTQ+ community. FagSigns’s aim to reclaim words and spaces for queer and marginalized people through neon is perfectly captured in Orozco’s Identified Space. Here, a pile of pronouns—analognes for individuals—are layered together so that each word overlaps and blends with every other one, creating a unified web of light.

—Susie J. Silbert

XUAN ZHU
China (b. 1996)
R99
Cold-worked glass color bar
4 x 4 x 18 cm

Minimalism wielded masterfully, this glass-centric feminist artwork subverts and criticizes the male-dominated model of contemporary hot shop culture. Turning color bar into a pleasure object, Zhu subverts a phallic hot shop motif representative of sexism and chauvinism within glass in a punk gesture calling for gender inclusivity.

—David Schnuckel
BOOM! Sweden

EMPOWERMENT
Photo of BOOM! crew inside “Spajsy,” their mobile hot shop unit
Photo: Nora Cederin

A collective of Swedish women glassblowers, BOOM! seeks to create a feminist space for glass in Scandinavia and beyond through workshops, exhibitions, and lectures. For their 2018 project EMPOWERMENT, they built their own mobile hot shop called Spajsy (Spicy) and hit the road, bringing hands-on glass to kids in communities in need across the country. I love the playful and engaging way their work highlights and activates change.

—Susie J. Silbert
GEORGE WILLIAM BELL
United States/United Kingdom
(b. 1985)
(Untitled) Self Determined Forms in Black
Blown glass, cold-worked
54 x 102 x 19 cm
Photo: Anders Beier

This work immediately reminded me of the 1969 exhibition “When Attitudes Become Form,” or rather its curatorial and artistic approach, which asserted that the creative and productive processes are themselves part of the work. In this case, Bell’s object is not intended to represent anything; instead, it gives shape to the orchestral work of four blowers. Each of the elements that make up the work are the result of one glassblower’s breath and movements, which combined freely and casually with the actions of others to create an unrepeatable and unique anthropomorphic object.

—Francesca Giubilei

SUHYEON KANG
Republic of Korea (b. 1988)
Breathe
Video; flameworked borosilicate glass

Kang helps us to better understand the feelings of those who, like her, suffer from anxiety. The video Breathe captures the artist in the act of sharing her breath with another, employing an object in borosilicate glass that connects her mouth with his. The work shows, through the rhythmic sound of the air entering and exiting the lungs and through the condensation of the breath inside the glass container, the fragility and complexity of this involuntary repeated act.

—Francesca Giubilei

MADELINE RILE SMITH
United States (b. 1989)
Connected Breath 2 (Instrument for Connection and Compromise)
Performance documentation; flameworked glass, sound
Object: 38 x 90 x 55 cm
Photo: Elizabeth Lamark

Usually, musical scores are written so that notes played by a given number of instruments mix harmoniously into music. Here, the instrument itself dictates the number of participants, and the music is the result of what the artist calls “a collaborative and combative battle of the breaths.” It’s an interesting proposition and one I’d like to know more about.

—Susie J. Silbert
I chose this particular frame because it summarizes the entire video. The artist drops the glass sphere containing her deceased sister’s ashes onto a sheet of tempered glass. The glass shatters into a thousand pieces, generating a sound that reverberates even after the action ends. *My sister’s bones* reminds us that letting go of someone, detaching ourselves from the things and memories that bind us, is a long and tiring process, the pain of which spreads like a sound.

— Francesca Giubilei
MATTHEW STROVEN (BANJO)
United States (b. 1976)
Matthew’s Urn
Flameworked borosilicate glass, coldworked
40 x 20 x 15 cm
Photo: Wind Home Photography

Banjo has been called “a god of the wook style,” and his work, which combines New Age influences and hippie aesthetics, embodies this subculture within the subculture of contemporary pipemaking. An urn commissioned to house the ashes of the buyer’s childhood friend, the pipe is intended as an “optimistic vision” representing a world in which the system—as represented by the robot—is more caring, and the individual’s essence—as represented by the faceted jewel—can be seen to extend in all directions for eternity.

—Susie J. Silbert
PEDRO FRIEDEBERG
Mexico/Italy (b. 1936)
for Berengo Studio Italy
Tarot Kindergarten
Mirrored glass, sand-carved; pigment
240 x 240 x 1.9 cm
Photo: Francesco Allegretto

There’s a lot of symbolism in the super-flat, graphic iconography in this set of 24 mirrors that reference playing or tarot cards. What appeals to me is the symbolism drawn from many sources, forging a cosmology of pop, religious, and linguistic allusions only clear to the artist. There’s a generativity in the combination within and between images that denies a linear reading.

—Christine Wong Yap

LUCIE KOVAROVA-WEIR
Czech Republic/Canada (b. 1976)
Burning and Protected
Flameworked murrine
Largest: 4.6 x 4.6 cm

In this appropriation of Día de los Muertos skeletons and iconographic hearts and eyes, mortality feels more everyday. The scale of each murrina reminds me of stickers or milagros charms. It’s playful and vernacular, while the details in the hands, feet, and teeth are admirable.

—Christine Wong Yap
RAYMON ELOZUA
United States (b. 1947)
*Tri-Harmonic B2*
Blown glass, mirror; terra-cotta, welded steel
109 x 82.5 x 132 cm

Elozua’s sculptures use the complex intermixture of materials, such as iron wire, steel, terra-cotta, and glass, to explore the difficult construction of his own identity as the very American son of immigrant parents who were devastated by World War II. Welcomed by the United States, his parents never overcame their losses, while Elozua always had high hopes for his future as an American. In this work, the hardness and greyness of postindustrial materials combine with the sensual beauty and color of blown glass.

—Francesca Giubilei

JEFF ZIMMER
United Kingdom/United States (b. 1970)
*Future Queer Archaeology*
Kiln-formed glass
Dimensions vary
Photo: Angus Mackay

In this subtle, site-specific intervention, Zimmer filled the cracks between flagstones with frit balls to establish a queer space as a counternarrative action to the fact that the former resident, a minister, may have marginalized LGBTQ people who worked this land. I like the temporal aspect of this gesture—adding to the layers of history to be discovered in the future. Speculatively, this project is not for us, but perhaps the audiences of *New Glass Review* 141.

—Christine Wong Yap
LIZA GROBLER
South Africa (b. 1974)
in collaboration with Qaqambile Bead Studio  South Africa
Deelfontein Dreams
Glass seed beads, sewn; board
60 x 60 x 0.3 cm

Produced by the artist in collaboration with a small, all-female, South African local studio, the subject of this micro-glass-bead painting combines references to historical elements and fantastical contexts, creating a discordant narrative overlap. This work, which complements a video installation, tells of the decaying conditions of a particularly important place in South African history, Deelfontein, where Afrikaans and British colonizers clashed in colonial times, now a place of ruins full of memories.

—Francesca Giubilei

JESSICA MURTAGH
Australia (b. 1986)
Bunyip Fires II
Blown glass sandblasted and engraved
28 x 15 x 15 cm

It took me a second to see it, but once I noticed, I couldn’t look away. Murtagh’s timely vase captures the raging violence of the Bunyip fires that destroyed so much of Victoria, Australia, in 2019. Her vase embodies, in object form, the catastrophic effects of climate change and an environment so disastrously out of balance.

—Susie J. Silbert
PAVLÍNA ČAMBALOVÁ
Czech Republic (b. 1986)
*Face in the Bark*
Carved moldavite
4 x 3 x 0.5 cm

Čambalová's command of engraving is incredible. And this piece, which takes the form of the "green man," is carved on a piece of naturally forming glass called moldavite, specific to her region. It is an excellent example of skill, material sensitivity, and whimsy.

—Susie J. Silbert

FATMA ÇIFTÇI  Turkey (b. 1984)
*Foundling*
Fused and blown glass, lustre paste
Largest: 12 cm diameter

An archaeologist of technique, Çiftçi is working to resurrect lost ninth-century CE Egyptian applications of lustre paste. *Foundling* is a collection of experiments, remnants, and residue of trial and error, where a DIY approach to material engineering is archived in the arrangement of various samples of studio discovery.

—David Schnuckel
ANNE VIBEKE MOU
Denmark/United Kingdom (b. 1978)
a story of its own telling
Blown site-specific glass; engraved
Dimensions vary
Photo: John McKenzie

Mou’s work tells the story of the Gilboa Fossil Forest in the Catskills through a series of small blown-glass containers, arranged according to a map of the extinct forest’s trees. With a group of scholars, she studied fossils from the area, not only to create a piece that re-envisions the ancient forest, but also to use part of the fossil material to produce a new, site-responsive glass. The entire installation itself becomes a record of an ancient forest that no longer exists.

—Francesca Giubilei
CHARISSE PEARLINA WESTON
United States (b. 1988)
breach (a notion of freedom)
Slumped, hot-folded glass
76.2 x 50.8 x 20 cm
Photo: Paul Salveson

In breach (a notion of freedom), sheet glass bearing snippets of archival text and historical images faces a mixed-media installation examining the impacts and reverberations of slavery on the subconscious of Western Civilization. The glass is bent and distorted by what it witnesses, just as Weston maintains that our own ways of thinking about property, personhood, and liberty have been altered by “black culture and the history of modern slavery.” Powerful work all around.

—Susie J. Silbert
RAGHVI BHATIA  
India/United States (b. 1996)  
**Skin (Study In Orange)**  
Fused glass seed beads  
53 x 43 x 0.3 cm  

MATHIEU GRODET  
Canada/France (b. 1977)  
**Declaration of Human Rights**  
17,500 flameworked glass murrine  
109 x 77.5 x 5 cm

Bhatia is interested in loan words and loan crafts. In particular, she works with the humble seed bead, which has been transferred, translated, adapted, and adopted across centuries and geographies, always bearing meaning and beauty wherever it lands. In this painstaking mosaic, Bhatia has arranged and fused a single layer of seed beads in a pattern that evokes both leathery worn hands and a topographical map. It is a fresh approach to an age-old material and an interesting conceptual inquiry.  

— Susie J. Silbert

Mosaic has a timeless quality. This version of a human rights declaration takes on contemporary relevance given the ongoing struggles for freedom of movement, bodily autonomy, and equal enfranchisement. The double feats of creating murrine letters—notably in a serif typeface with variable line weight—and “typesetting” this lengthy document are staggering and impressive.  

— Christine Wong Yap
ANDY PAIKO  
United States (b. 1977)  
On Transparency:  
The Polygraph  
Blown and sculpted glass; mixed media  
213 x 488 x 366 cm  

Extending his investigation into human perception and information tools, Paiko made a working polygraph machine in glass and used it to conduct tests. The fact that polygraph machines are unreliable echoes our age when truth itself seems destabilized. The resulting scrolls from past polygraph tests are stored in glass vials. I’m impressed by the engineering, fabrication, and commitment to this inquiry.

—Christine Wong Yap
SERGEI BELAOKI
Belarus (b. 1976)
Vitrazh AT
Slumped glass, mirrored
Each: 90 x 50 x 6 cm

Belaoki’s mirrored translations of anti-riot shields capture the intensity of the political moment. Hung on the wall like so many Special Forces soldiers in formation, Belaoki’s shields use reflection to implicate viewers as protesters. Translated into mirror and cracked by visitors to the exhibition, they encode the violence and vulnerability of protest.

—Susie J. Silbert
ETHAN SAMAHA
United States (b. 1999)
*Obscure Sense x3*
Neon, found chair
140 x 107 x 304 cm

Environmental symmetry, radiant red neon, implied isolation, and an eerie touch of antiquity make this a scene just short of an anxious fever dream. In front of an installation that is both minimal and menacing, I hold an inexplicable sorrow for whoever has sat here already, if anyone ... and more so for whoever might have to sit here next.

—David Schnuckel

JERRE DAVIDSON
Canada/Scotland/United Kingdom (b. 1950)
in collaboration with Meredith Blackmore Canada (b. 1976)
*Rose Spiral*
Klin-cast glass, cold-worked; motion capture of dance movement pathways
24 x 35.5 x 26.5 cm

*Rose Spiral* relies on a rigorous sequence of digital operations and traditional sculptural processes to translate contemporary dance movements into elegantly formal gestures in cast glass. Davidson broadens the intersection between technology and material practice by rendering the information of a body in motion into unexpected objecthood.

—David Schnuckel
I’m excited about the technology of foldable glass. The artist’s intention to make glass more approachable—easing people’s fears of handling glass and encouraging them to shape the vase according to their preferences—is delightful.

—Christine Wong Yap

In this performance, Nash embraces and creases a glass blanket that was initially as rigid as a plate. Through interaction with her body, it becomes a comfortable surface under which to take refuge, a sort of second skin. However, the process is neither linear nor painless; in fact, the glass hurts the body before softening, highlighting its dual nature.

—Francesca Giubilei
MACHIKO ITO  Japan (b. 1979)
Life Form 2
Knit, woven, and fused glass fiber
37 x 38 x 38 cm

Many artists in recent years have explored the material contradictions between fiber and glass. Ito’s seemingly weightless work, as inspired by math as it is by nature, is an interesting extension of this category. To make these complex and coral-inspired works, Ito first knits, weaves, and bundles fiberglass before vitrifying the structures in the kiln.

—Susie J. Silbert
TZYY YI YOUNG  
Taiwan/United States (b. 1991)  
**TY- Brick Life**  
Blown and hot-worked glass; slipcast and wheel-thrown clay  
127 x 91.4 x 15.2 cm  
Photo: Ben Lerman

There’s an immediate appeal in the rhythm and repetition of this grid of pastel ceramic shelves holding various small glass objects. The objects are a record of what the artist has produced over a three-year period. It is a sort of anti-monumental material calendar, with a little nod in the direction of Haim Steinbach.

—Christine Wong Yap

KATHRYN WIGHTMAN  
New Zealand/United Kingdom (b. 1983)  
**Dissociation**  
Powdered glass, sifted and sintered  
54 x 110 x 0.6 cm  
Photo: Tracey Grant

*Dissociation* reveals the sleight of hand involved in Wightman’s floral wallpaper, using sifted grey glass powder to disrupt and dissolve its perfect illusion. In the very best way, this piece reminds me of the moment Beth Lipman moved beyond the object and into photography: it highlights the transitory nature of all things.

—Susie J. Silbert

ERICA ROSENFIELD  
United States (b. 1975)  
**Sanctuary for Strange Creatures**  
Blown and found glass; mixed media  
299.7 x 304.8 x 274.3 cm  
Photo: Esteban Salazar

In this installation, Rosenfeld reproduced a room in her home where she had accumulated and piled, as if they were part of a theater set, hundreds of multicolored glass objects from over 30 years of obsessive collecting. A sanctuary or forest populated by strange glassy creatures, it is a liminal place, a place of dichotomies between city and nature, freedom and imprisonment, civilization and barbarism, where everything is possible and the artist can freely express her eccentricity and imagination.

—Francesca Giubilei
SAMAN KALANTARI  
Italy/Iran (b. 1972)  
*Still Life on Basalt Gray and Egg Yellow*  
Pâte de verre; mixed media, found object, pigment  
Dimensions vary  

I delight in the absurdity of Kalantari’s odd juxtaposition. While the tits and lips do give me some pause—especially in 2020—overall the piece reads like a springtime fertility scene processed through an ’80s Italian design lens. The whole piece demonstrates Kalantari’s exceptional craftsmanship and sensitive use of color, form, and decoration.  

—Susie J. Silbert

HANNAH FACEY  
United Kingdom (b. 1976)  
*Wonderland?*  
Kiln-cast glass  
Tallest: 19 x 9.4 x 8 cm  
Photo: Beytan Erkmen

As charming and eccentric as these cast teacup-and-stemware objects are, they carry a nervous energy. Agitated surfaces, precarious proportions, midsections appearing to be quite literally tied in knots, and total structural compromise denote various tones of anxiety within whatever social circumstance these objects find themselves.  

—David Schnuckel

YASUO OKUDA  
Japan (b. 1981)  
*duet16*  
Kiln-cast glass; stoneware  
7.5 x 10.5 x 10.5 cm

Many works of glass seem inspired by geodes or crystals. The simple form, wonderful crazing, and subtle coloring achieve a unified sense of calmness. This is a great example of the principle “less is more.”  

—Christine Wong Yap

DORIE GUTHRIE  
United States (b. 1982)  
*Plate People 6*  
Blown glass, flameworked glass, enameled pâte de verre  
58.4 x 71.1 x 8.9 cm  
Photo: Martyna Szczesna

An installation of small portraits connected to each other by thin wires that create a network, this is a kind of family constellation. Arranged on the wall to resemble a family photo album or a family tree, the plates are small and delicate portraits of imaginary characters, which sometimes mix human traits with animal characteristics. They are built in reverse by layering glass powder onto a plaster-silica mold, making the outcome uncertain and surprising.  

—Francesca Giubilei
KIT PAULSON
United States (b. 1981)
Cloud Condenser
Flameworked borosilicate glass; isopropyl alcohol
34 x 20 x 13 cm

This working condenser collects humidity in the air and turns it into water. I appreciated the science and poetry of this act of making the intangible tangible, and recasting part of the planetary circulation of water, rain, and condensation into a super-local site and human scale.

—Christine Wong Yap
DEIRDRE FEENEY  
Ireland/Australia (b. 1974)  
*Hollow Lens*  
Blown glass, glass lenses; metal, LCDs, LED, water, Arduino, Raspberry Pi  
Dimensions vary  
Fabrication and assistance: Neil Devlin, Paul Redman, Kensuke Todo, and Dennis Gibson  
Photo: Andrew Sikorski  

One can easily marvel at the efforts and engineering demanded to create such a complicated instrument. Ironically, this exquisitely complex device produces a profoundly simple moment with the image it projects. The pairing of Feeney’s rigorous mechanical structure with the effortless wonder of its projected image provides a rich space for the viewer to navigate.

—David Schnuckel

BANDHU DUNHAM  
United States (b. 1959)  
*FRED #13*  
Lampworked borosilicate glass  
30 x 28 x 30 cm  

This hand-cranked machine drives a marble up so it can roll down a track, demonstrating principles of physics and gravity. Children’s toys like this in wood and metal are familiar; I like that this all-glass version can also inspire surprise and delight.

—Christine Wong Yap
The smooth and shiny surface of our smartphones, computers, tablets, or television screens becomes the deform-ing membrane through which we can know reality and represent ourselves. With this series of photogrammetric works, whose caricatured faces, compressed by the scanner, remain etched on glass, the artist reminds us that our digital image is leading us closer and closer to a dematerialized identity.

—Francesca Giubilei

This video cuts from one environment to another. In each scene the figure slowly turns to her left and right, wearing exploratory headgear made of an ad hoc assemblage of scrap wood and float glass. As the wearer surveys her surroundings, the glass moves too. At some moments, the glass reflects the broader landscape as a mirrored image. At others, it reflects flashes of light, denying us what the artist sees.

—David Schnuckel

**SIMONE FEZER** Germany (b. 1976)

**and ELE RUNGE** Germany (b. 1955)

*Framed Within Without*

Video; glass, glass-cutting sounds, wooden frame

Photo: Yvonne Brückner

**KINTO DIRIWACHTER**

United States (b. 1993)

*Facetime Photogrammetry*

Blown and slumped glass, enameled; flatbed scanner

25 x 20 x 1 cm
REBECCA FLORES-VITTI
United States (b. 1998)

*Words from my Mother*

Sandblasted sheet glass; mapped video projection
121.9 x 152.4 x 121.9 cm

Flores-Vitti pares glass down to its most humble format—small sandblasted sheets—yet her piece speaks of the complexity of human connection with great resonance. In it, viewers hunt, find, and ultimately hold in their hands the projected video of a mouth silently speaking words. It is difficult for the viewer to decipher what is said, but the moment is too precious to let go.

—David Schnuckel
An assortment of manufactured stemware is resurrected from the second-hand store and given new life in this quirky variation on the music box. A marble placed at the top rail pings the lip of each vessel as it zigs and zags its way down. The bell of each goblet—its wall thickness, angle, and proximity to its neighbor—determines its note in the song that plays until the sphere rolls its way to the bottom.

—David Schnuckel

The overwhelming transparency of this object allows it to hide in plain sight. But a viewer’s touch along the length of the work activates a surprising moment of vivid movement and sound in a provocative declaration of presence. A smart and calculated deception relying on a strategic fabrication of industrially produced float glass.

—David Schnuckel

CHENGYU LI
China (b. 1995)
Yue
Blown glass; wood
180 x 110 x 35 cm

IBRAHIM ERDOĞAN
Turkey/Germany (b. 1992)
Looking for an Attention
Fused float glass; sound
110 x 70 x 0.6 cm
Photo: Anne Büscher
YIXUAN PAN  China (b. 1991)

Ice Cold—a concept album on glass

Inkjet printing, vinyl record
31 x 31 x 0.3 cm

In this musical project, the artist includes the language and noises of the glass furnace in the soundtracks and lyrics of her songs. Voice and sound become the tools with which Pan metaphorically carves the glass, melting it with her breath. With this concept album, the artist proposes herself as a sculptor who uses music and voice to shape an immaterial work in glass.

—Francesca Giubilei

DAN MIRER  United States (b. 1979)

Airlocks

Video still

This video is a choreographed performance between three nearly invisible states of matter: water, air, and glass. Engineered to jostle, clang, gurgle, and gush, the glass objects in Airlocks reference both labware and percussion instruments, creating an experience that is as serious as it is spirited.

—David Schnuckel
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CURATORS’ PERSPECTIVES
Caring, community, and social practice seemed to be the prime themes of this year’s submissions to New Glass Review. And what a fitting year for it.

The selectors and I met to choose these works in the middle of February. At the time, COVID-19 was a distant phenomenon on the periphery of our consciousness. The coming weeks would change that for us all. And though we had no idea of the damage this disease would cause, many of the works we selected dealt with community, history, and social engagement, as if we sensed we would need to pull together to get through this.

I write in March, in the midst of school closings and untold chaos, but I had selected the following two works well before the virus disrupted daily life. Both have roots in Latin America, a region with a growing, but still small, artistic glass production. And both sensitively blend craftsmanship and object-consciousness within the larger framework of socially engaged art and design.

*Metabolizing the Border* is an object-based performance piece by Tanya Aguiñiga, a designer, craftsperson, and artist in Los Angeles. In the performance, she wears a suit of blown glass objects as she walks, or, really, shuffles along the border.

The suit is heavy and embedded with corroded steel fragments that flaked off the border wall. It impedes her movement and mediates her senses, obscuring her vision and invading her nose. It fills her mouth so she cannot speak. Her shoulders slump beneath the mantle weighing down her back and chest. Earpieces alter her hearing, glass sandals crumble beneath her feet.

The suit makes Aguiñiga’s inner experience visible: she is formed by, she is, the border. And the performance demonstrates, in its agony of shiny glass, that this experience is not hers alone, it is shared by countless others whose bodies have struggled to cross and to metabolize crossing the border.

A continent away, Simón Ballen Botero’s design project *Suelo Orfebre* (Goldsmith’s Soil) uses glass to question the value systems associated with goldmining in Colombia. Gold is central to the history and peoples of Colombia, shaping the mythologies of its indigenous communities, luring the conquistadors in the colonial period, and enticing multinational corporations today. But the gleam of the pure ore blinds us to the backbreaking work of mining, of removing tons of rock to produce mere ounces of gold.

Activating an indigenous value system that favors transformed materials above raw ones, Ballen devised a system to repurpose the mining by-product *jagua* as a colorant for glass. The material has been used in this way before, but never on an artisanal scale. Collaborating with a local jeweler and a transplant Belgian glassblower, Ballen facilitated hands-on glassblowing workshops with local teens, using blow molds and furnaces constructed from materials found around the mines. The resulting objects are perfectly imperfect, capturing the essence of the place and the complexities of the community, in rich, swirling green.

These projects are richer than I have room to describe here. But even in this short telling, they are reminders to see and engage in our communities. Aguiñiga and Ballen adapt the incredible, proven powers of glass to connect, magnify, and bring light in service to the world around us. In this COVID-inflected era, these are powers we need more than ever.

SUSIE J. SILBERT
Curator of Postwar + Contemporary Glass
The Corning Museum of Glass
www.cmog.org

84   Curators’ Perspectives
Metabolizing the Border
United States/Mexico Border, 2018–2020
TANYA AGUÍNIGA American (b. 1978)
Performance; blown glass components, corroded steel
Photos: Gina Clyne, courtesy of AMBOS Project


**Suelo Orfebre (Goldsmith’s Soil)**
Colombia, Marmato, 2018–2019

**SIMÓN BALLEN BOTERO** Colombian (b. 1992)
With the assistance of Pieter van Dyck (glass), James Lemus, Elizabeth Arce, and the local community of Marmato, Colombia

*Opposite:* Glass colored with *jagua*, mold-blown

*Right:* Glass blow molds using local materials

*Below:* Piles of *jagua* near the mines

Photos: Courtesy of the artist
I’ll be the first to admit that my practice has only occasional—if infrequent—overlaps with the medium of glass and the field of contemporary glass.

Being a guest selector was an opportunity for me to expand my knowledge from college glass classes, learn about contemporary glass artists, and, hopefully, develop as a thinker and practitioner.

ABOUT MY PRACTICE

I’m a project-based artist who works in social practice, printmaking, hand-lettering, drawing, and, sometimes, sculpture and installation. I’m also an occasional blogger. I’d like the art world to be more transparent; blogging is my small way of enacting my agency toward creating the art world I’d like to participate in. I post the odds of art competitions I’ve applied to (and, often, have been rejected from).

I’m interested in experiences. On a personal level, I make art because I enjoy entering a state of flow in studio practice. On an intellectual level, my practice is driven by inquiry into how viewers and participants garner experiences via my artworks.

ABOUT MY PERSPECTIVE

As a viewer, I am attracted to elegant solutions, hybridity of form and content, affect, exuberance, and how a work of art lodges in viewers’ visual, visceral, cognitive, and subjective experience. These sensibilities might be conveyed in the following works involving glass which have made an impression on me over the years.

Rosemarie Fiore’s MTA Redbird Series (2002–2003) are drypoint prints using found graffiti-scratched New York City MTA subway windows as plates. I am impressed with this act of seeing possibility within the everyday environment, which is encouraged by fluidity between multiple disciplines.

Helen Lee’s Alphabit (2018) is a re-creation of lead type using murrine in drawers of sheet glass that mimic letterpress job cases and QWERTY keyboards. It’s an astounding feat of technique, labor, and detail that merges Lee’s practices in hot glass and typography. To me, physical manifestations of alphabets are reminders of the limits of language.

In Seldon Yuan’s Vacuum/plenum (the Cotard delusion, invisibility, and other gravities) (2009), a viewer can enter a box on casters made of see-through mirror. From inside the box, they may move around and see out, but the mirrors lining the walls of the room won’t show a reflection of their body, only the mirrored box. If thought is shaped by cognitive metaphors based on bodily experience, what happens when your self-perception is altered?

Rico Gatson’s Beacons (2018) is a series of glass mosaic portraits of notable people of color. They were fabricated by Miotto Mosaics and permanently installed in a subway station in the Bronx, New York. In the context of America’s reckoning with monuments, it warms my heart to know that generations of residents will grow up with public art that celebrates people who reflect their cultures.

Bob Miller’s Sun Painting (1971) is an interactive exhibit using prisms and a rooftop heliostat to track the sun’s movement and cast ever-changing reflections. I love its DIY inventiveness. Many art techniques began as accidents. I’d like to champion the moments when artist-thinkers question received notions of failure and success.
**MTA Redbird Series, Picture Windows #33 Train**  
**ROSEMARIE FIORE** American (b. 1972)  
Drypoint print of scrafitti on paper  
98 x 245 cm  
Lower East Side Print Shop, New York, New York  
Photo: Courtesy of the artist and Von Lintel Gallery, Los Angeles, California

**Alphabit**  
United States, Wisconsin, Madison, 2018  
**HELEN LEE** American (b. 1978)  
Murrine, low-iron float glass; stainless steel, aluminum, acrylic, LEDs  
121.9 x 91.4 x 45.7 cm  
Photo: Levi Mandel
**Vacuum/plenum (the Cotard delusion, invisibility, and other gravities)**
United States, New York, New York, 2009

**SELDON YUAN** American (b. 1975)
Mirror, two-way plexiglass mirror, aluminum, steel, casts
Private Collection
Photo: Courtesy of the artist

**Beacons, 2018**
United States, New York, New York, MTA Arts & Design and New York City Transit, 2018

**RICO GATSON** American (b. 1966)
fabricated by Miotto Mosaic Art Studios, Carmel, New York
Glass mosaic
167th Street Subway Station, Bronx, New York
Photo: Seong Swon, courtesy of the artist and Ronald Feldman Gallery, New York
Sun Painting Exhibit Label
United States, California, San Francisco,
The Exploratorium, 1971

ROBERT LARUE (BOB) MILLER
American (1935–2007)
The Exploratorium, San Francisco, California
Photo: © Exploratorium, www.exploratorium.edu
As an artist and educator, my objective was to select works for this issue of New Glass Review from artists who had not been recognized in the past three issues and who are contributing to important conversations in the field right now.

The submissions that spoke to me didn’t follow a uniform logic and include many contradictions. But one tie that binds them is that each work stands firmly in the present in unexpected ways while also recognizing the histories it extends from.

I am fascinated by projects built on ideas related to glass process and/or materiality that don’t involve glass as part of the finished work. Josie Gluck illustrates this from the hot-shop assistant’s perspective in pyrographic prints created with the cast-off bits for avolios, the small gobs of glass used to attach the components of a goblet. These diagrams—made by discarding the bits onto paper—indicate there is room for adventitious image making even within such a mechanical and repetitive part of stemware production.

Shari Mendelson uses glass as a conceptual propellant in a body of work made by upcycling discarded plastic bottles that litter her neighborhood. Drawing parallels between the materiality of ancient glass containers and contemporary plastic ones, her works are exquisite imposters of just about any vessel we’ve ever seen within the ancient Greek, Islamic, or Roman chapters of an art history book. Rethinking ideas of the remnant, the work redirects the destiny of industrially produced plastic from contemporary rubbish to contemporary artifact.

I appreciate work that relies on glass to raise questions, rather than issue answers. David Fox explores language in work that considers words in peculiarly glass-centric ways, where the hand torch serves as pen and borosilicate tubing serves as page. A polariscope reveals the written message, normally invisible to the eye, as remembered strain and stress. What is said is much more layered than it lets on. And what is unsaid is mysteriously just as expressive and articulate.

Kim Harty’s 2019 exhibition Memoria Technica works to reinvest her slow-exposure light drawings of goblets published in Old Venetian Glass (1960) with tangible “thingness.” To accomplish this, she undertook two oppositional modes of fabrication: in one, the digital hand meticulously renders a 3-D print of the drawing; in the other, the human hand attempts to re-create the drawing in the hot shop. For Harty, historical glass is the pivot point as she applies various translation tactics in the studio in a continuing exploration of mimicry by memory.

An intriguing instance where performance art intersects with glass practice is Judith Roux’s The Space between Us—my warm breath on your hands. A humble sheet of glass sandblasted on one side serves as a foggy divide between the performer and the audience member chosen to hold it. By expelling hot breath and licking the porous glass surface, the performer tries to gain visible access to the participant on the other side—a perfect stranger—who is powerless to help, as the surface they hold is glossy and transparent. One part messy, one part sexual, one part jinxed, and all parts vulnerable, Roux’s work uses glass simply, as a provocatively interactive component.
**Glasslike**
United States, New York, Brooklyn, The Agnes Varis Art Center at UrbanGlass, 2018

**SHARI MENDELSON** American (b. 1961)
Repurposed plastic, hot glue, resin, acrylic polymer, paint, mica, metal
Various collections
Photo: Nils d’Aulaire

**Avolios**
United States, Pennsylvania, West Grove, 2019

**JOHANNA GLUCK** American (b. 1978)
Pyrography on paper
152.4 x 152.4 cm
Collection of the artist
Photo credit: Courtesy of the artist
TIME WILL TELL
United States, Indiana, Richmond, 2019

DAVID FOX  American (b. 1979)
Borosilicate tubing, polariscope
Dimensions vary
Photo: Courtesy of the artist
Plate 25 and Goblet of thin glass with two scroll- and chain-like handles of white and blue glass
United States, Michigan, Detroit

KIM HARTY American (b. 1983)
Left: LEDs and slow exposure photography, direct digital print on aluminum Dibond
76 x 102 cm

Right: with BROOKE BRECKNER
(American, b. 1990)
with the assistance with of Matt Kolbrener
Blown glass; 3-D printed plastic
H: 11.5 cm
Photo: Courtesy of the artist and Heller Gallery, New York, New York

The Space between Us—my warm breath on your hands
Netherlands, Amsterdam, Gerrit Rietveld Academie and University of Amsterdam, 2016

JUDITH ROUX French (b. 1992)
in collaboration with Inge Van Genuchten,
Nadja Van Der Weide, and Elze Vermaas
Sandblasted glass, performance, video installation
Photo: Luuk Geertsen

JUDITH ROUX
French (b. 1992)
in collaboration with Inge Van Genuchten, Nadja Van Der Weide, and Elze Vermaas
Sandblasted glass, performance, video installation
Photo: Luuk Geertsen
I am a curator of contemporary art who lives and works in Venice, Italy, one of the Cities of Glass. Ever since I started to work with glass, I have been interested in it not as a material itself, but rather in the concepts artists attribute to glass when they choose it as a catalyst for expressive possibilities.

For this reason I would like to present the work of some contemporary artists who do not work with glass directly, but rely on artisans’ and glass masters’ support to realize their works. These artists use glass to add semiotic complexity to their output. Their work in glass is not just an aesthetic variation on their typical artistic language, but rather the result of a considered choice to enhance their works’ ability to speak. In these works, glass creates new levels of meaning to the artist and observer. To put it simply, I am not interested in works where glass simply replaces another material. Instead, I look for artworks in which the specifics of glass reshape the context of the meanings, fostering another aspect of the artists’ discourse.

For example, Kendell Geers, a South African artist, uses glass to unsettle the viewer. Every one of his works attempts to show a facet of the reality he has experienced: they are distorted, corrupted, and violent. The sharp shards skewering bodies and structures mirror a world in rubble, where the pierced individual suffers from the violence imposed by the system, and where policy that raises insurmountable barriers is represented by its armor of sharp glass. In this context the individual is alone and disarmed, fragile like the fragments of glass that wound her and reflect her fractured image.

The primary theme of Francesco Gennari’s research is reflection on the self. In Vorrei essere me stesso, ma solo alla luce del Sole (I want to be myself, but only in the light of the sun), the artist wonders about the internal changes he experiences when in different contexts. The Muranese neodymium glass from which the work is made changes color with the type of light that passes through it: the identity of the artist and each of us is something intangible and changeable.

The interdisciplinary work of Margarida Alves focuses on existential issues in relation to historical, scientific, and philosophical aspects of reality. Alves has decided to transform the limits and constraints of borosilicate glass into a new expressive code that reduces her interventions to a minimum. Small lacerations, tiny filamentous deformations, or carbonization transform industrial Pyrex rods into unique and alive elements, often related to the plant world.

Finally, I want to present the work of Rosslynd Piggott, an Australian artist whose forays into glass I have been following for years. Always interested in the synesthetic potential of this material, Piggott combines the silvering and wheel engraving typical of the Murano tradition to build evanescent landscapes and atmospheres, which evoke the fragility and dizzying beauty of nature. Glass is included for its transformative and metaphysical qualities, which allow it to be used as a lens, mirror, or container to condense certain atmospheric conditions and past memories.
Master mistress of my passion VI
Belgium, Brussels, 2010
KENDELL GEERS  South African (b. 1968)
Plaster, broken glass
87 x 60 x 75 cm
Private collection, Brussels, Belgium
Photo: Lydie Nesvadba
Vorrei essere me stesso, ma solo alla luce del Sole (I want to be myself, but only in the light of the sun)
Italy, Venice, Studio Berengo, 2014
FRANCESCO GENNARI  Italian (b. 1973)
Neodymium Murano glass, sunlight, neon light, halogen light
33 x 19.7 x 14.5 cm
De Iorio Collection
Photo: © Claire Dorn, courtesy of the artist and Antoine Levi, Paris

o fumo e o vento (the smoke and the wind)
Portugal, Almada, VICARTE Research Unit, 2014
MARGARIDA ALVES  Portuguese (b. 1983)
Wood, flameworked and carbonized borosilicate glass
175 x 80 x 5 cm
Atelier Concorde, Lisbon, Portugal
Photo: Carolina Thadeu
**Garden Fracture/Mirror in vapour**  
Italy, Venice, Murano, 2014–2016  
ROSSLYND PIGGOTT  Australian (b. 1958)  
with the assistance of Maurizio Vidal, Ongaro e Fuga (engraving), and Leonardo Cimolin (casting)  
Engraved glass; base: cast glass, mirror  
32 x 36.5 x 20 cm  
Collection of Martin Grant, Paris, France  
Photo: Francesco Allegretto

**Extract: in 3 parts**  
Australia, Melbourne, 2008  
ROSSLYND PIGGOTT  Australian (b. 1958)  
with the assistance of David Poulton (bench),  
David Herbert (mirror, glasses), Jess Fisher (glasses), and Annette Soumilas (pillow fabric)  
Tasmanian ash bench with mirror underside,  
double-sided hand-slumped mirror, black  
glasses, black glass and wooden floor tatami,  
antique Japanese silk and cotton pillow  
National Gallery of Victoria, Melbourne,  
Australia  
Photo: John Brash
Introducing the 2019 Rakow Commission

*Untitled, Corning Museum*
United States, Massachusetts, Westhampton, 2018

**DAVID COLTON** United States (b. 1974)
Flameworked borosilicate glass, steel
30.5 x 66 x 23.5

2019.4.159, the 34th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund
Colton began making pipes in the mid-1990s, at a time when this particularly American form was just coming into its own. Since then, pipemaking has expanded rapidly and has become one of the most active areas of contemporary artistic glass production. This acquisition demonstrates the tremendous development of Colton’s work over the last 25 years. The following transcript—one of the first accounts from a pipemaker in a mainstream publication—has been edited and condensed from his Rakow Commission Lecture, delivered at the Museum on November 14, 2019.

I am so honored to be here today as this year’s recipient of the Rakow Commission. I am receiving this honor in part for my work with glass, but also as a representation of the Corning Museum’s willingness to open its doors to the glass subculture of pipemaking. I use the term “subculture” to describe today’s glass pipes because these pipes do not simply stand alone, rather they’re a functioning art form for a community that has developed its own set of norms and values.

And while I am beyond thrilled to be here, I understand that these AREN’T conversations many individuals are comfortable with or prepared for as they walk into The Corning Museum of Glass. That is understandable. And I’m not here to promote any lifestyle or to be a spokes-person for glass pipes. I am just here to tell my story and to be a way for the Museum to open up a dialogue with the public about these artists and the communities working within the world of glass pipes.

I began blowing glass in 1995, the still relatively early days of contemporary pipemaking, and have been able to watch it grow beyond anything I could have ever imagined. Like many involved in the early days of glass pipes, my introduction to the scene was through the musical group the Grateful Dead and the adoring fans (called Deadheads) who have been traveling with them since the ’60s. With so many people attending strings of shows, a community began to develop in the parking lots outside of the concerts. The parking lot became an open-air marketplace that would reconstitute itself at every venue, providing concert goers with an unimaginable array of food, crafts, clothing, and memorabilia that had all come to represent the Grateful Dead scene in some way. These sunny parking lots were an ideal spot to display glass. It was in these parking lots where the story of glass pipes began.

I was introduced to the Grateful Dead in high school, while attending Suffield Academy, a boarding school in Connecticut, for my junior and senior years. One thing about boarding school is you’re kinda stuck in your room without anything to occupy your time other than your schoolwork, of course, and for me, my stereo.

A few classmates were already heavily into the Grateful Dead. They gave me recordings of live concerts taped and traded by Deadheads; with recordings spanning almost 30 years of continual touring, I had just begun to scratch the surface. I saw the Grateful Dead for the first time in 1993 at Knickerbocker Arena in Albany, New York. I’d go on to see 17 more shows before the death of Jerry Garcia in August 1995.
By the time Jerry died, I had graduated high school and was attending Colorado State University in Fort Collins, Colorado. That summer we had seen the Grateful Dead in Las Vegas and my roommate was finally able to find a glass pipe. It was by Chemdog, who had just spent a couple of weeks watching Bob Snodgrass blow glass. Bob Snodgrass is the original hippie who started making pipes in the back of his Volkswagen van. When Bob wasn't touring with The Dead, he called Eugene, Oregon, home, and in the early '90s an entire scene sprouted from his tutelage. After these Las Vegas shows, we returned to Fort Collins for school, where me and my housemates decided to give this pipemaking thing a go. In the backyard we emptied an old, rickety shed and turned it into a glassblowing “shop.”

We built two really basic benches and three of us shared a couple of glassblowing starter kits from Glasscraft, a company in Golden, Colorado, that was one of the only places in the country at the time that offered an inexpensive kit for beginners. So even though we had never seen anyone make a pipe before or even blow glass, we set out to teach ourselves how to do it.

It was probably nothing I’d normally have done as a 20-year-old sophomore fresh out of the dorms, but my housemate Jeff was almost five years older than me and had been immersed in this Grateful Dead culture for a number of years. He was getting some glass pipes from a few different people and we thought their very existence was amazing. He’d sell them in a matter of days. There weren’t any stores selling these glass pipes, so this was strictly an underground system, in many ways running parallel to the illegal cannabis trade.

Jeff had a friend describe the process to us, and with those tips and a beginning glassblowing book by Homer Hoyt, we set out to make pipes. Mostly, we copied the few really nice pieces we had seen so far. Pipes by Snodgrass, Rus, Brian Padilla, and Jerry Kelly. There was an instant market for even the first basic things we were able to produce, which actually is the greatest aspect of pipemaking: it was this underground community that was willing to support your work. Some people would buy several pieces a year and revel in your ability to improve. With almost no competition, people were essentially paying you to practice and learn without any preconceived notions of what things were supposed to look like.

My piece for the Museum is really the culmination of 25 years of practice with the enduring support from this subculture. I feel very lucky to have had the support and freedom to make this work.
After a couple years of working in Fort Collins, I moved out to Missoula, Montana, with my old friend from Suffield, K.P., and taught him the trade. We were now mostly selling our pipes in the parking lots of Phish shows. We were into all kinds of music and from 1995 to 2001, we saw a lot of shows while selling our pipes.

It’s easy before the days of information overload to trace the things that influenced my work the most. Without any formal art education, this music definitely made an impact. I began to view my pipes in relationship to music. I realized that, musically speaking, I didn’t know how to play many notes or chords and my work had little-to-no structure.

So, I set out to develop a means to express myself through the ability to shape and bend glass, refining the process to the point where I no longer had to be pleasantly surprised with how it turned out. I could instead plan for it or develop its direction in the moment, in a way choreographing the flow of the piece together with moments of improvisation. Initially, nothing ever went according to plan and no matter how much I was drawing in my sketchbook, it didn’t translate to the skills I needed in the moment. So, I stopped making detailed sketches and used all my creative energy only on blowing glass and took some proper instruction at The Studio of The Corning Museum of Glass, which was one of the only places in the country giving comprehensive artistic flameworking classes.

I studied with Milon Townsend, Emilio Santini, Jiří Harcuba, and Cesare Toffolo. I left feeling like I had just been given 20 years of homework. And I also left with the realization that beginning my glass career at the late age of 20 would not bode well for any true mastery of the material. So, I got busy.

I had moved back to Colorado and was living in my studio in Boulder. I worked day and night and not having an apartment gave me some financial leeway to work on bigger projects. I don’t remember going on many dates during this time or really having much of a social life, but the glass-pipe scene was exploding. Glassblowers like Darby Holm, Clinton Roman, Marcel Braun, and Scott Deppe were pushing the scale, function, and artistry of pipes alongside companies like Northstar Glassworks and Glass Alchemy, that began developing new colors for this artistic borosilicate industry.

One of the reasons pipemaking began to spread so quickly was that it could be handled in a one-man fashion. Flame-workers are used to having only one set of hands available and rarely have to rely on a coworker. Unlike the hot shop, a flameworking studio is open all night and you’re able to manage all aspects of production. Generally, the people that have succeeded in making glass pipes are people that are looking to be their own boss and are willing to work 12 hours a day, every day, to make that happen, which is also a general bond we all have as pipemakers. I don’t know any individuals who succeed on just raw talent.

One thing I learned at Corning was to be efficient with my work—to break down the movements in any given operation and to streamline the process. When I took classes at The Studio, one of the most helpful things for me was

David Colton in his studio.
to watch Bill Gudenrath tune everyone out and work for a couple of hours. You’d get to see a glassblower “alone” with his work. Not answering questions, just working. And not just making one thing but making a whole series of matching cups with almost identical movements. Everything had been refined and he appeared to be one step ahead at all times.

Seeing him work solo with headphones seemed ideal to me. So, I would spend crazy amounts of time wearing headphones, refining simple tasks and operations in the shop. I’d pull down five pounds of color to stringer size, prepping entire cases of tubing. Just piling the table up with prep work and shaving off time and unwanted movements as much as I could from each step. When I had an entire table of colored tubing done, I could really begin. It was like having all my pencils sharpened or all my markers laid out on the table. Without this prep work, it would be like having to fabricate a colored pencil in the middle of your drawing.

Growing up, MTV exposed us to a great deal of music, some good, some bad. As a teenager in the late ’80s, I loved hip-hop. We were attempting to break dance and I was writing graffiti in my sketchbooks. It was considered the golden age of hip-hop. And my work is definitely inspired by those days. So, when I sat down to sketch out new shapes and ideas for my glass, I returned to some of this graffiti style.

When I was sketching, I had the ability to make thick and thin lines by using differently shaped marker tips. I decided to manipulate my glass tubing to create different shapes in the same way the markers did, giving myself access to more detail and contrast. If I was mimicking the effect of a flat-tipped marker, I would flatten my glass tubing. If I wanted my shaping to be fuller, I would keep the tube rounded and enhance it accordingly. I started with basic forms and letters, and moved toward a cursive, more stylized way of shaping.

The Rakow Commission Untitled, Corning Museum is something that I gave no time constraint to. I let it play out without the limitations of normal financial pressures. It brings together many of my influences in one place: graffiti and music, color and improvisation. And like I said earlier, the piece is the culmination of 25 years of practice.

Which brings me back to this moment and this opportunity. I want to thank you all again. Thank you for going on this journey with me. Thank you for taking the time to learn about my work, my influences, and my community.

ABOUT 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, engaging artists whose works are of superior intellectual and/or technical quality that transcends the traditional boundaries of glassworking. Each commissioned work is added to the Museum’s collection.

Since its inception, this program has provided an annual award to an artist, which is made possible through the generosity of the late Juliette K. and Leonard S. Rakow, who were Fellows, friends, and benefactors of the Museum. Over the years, recipients of the Rakow Commission have ranged from emerging to established artists. Currently, the commission is awarded to artists whose work is not yet represented in the Museum’s collection. Commissions are nominated by the curator of postwar + contemporary glass, and selected by the Museum’s acquisitions committee. Additional information on the commission is available on the Museum’s website.

Artists who have received the Rakow Commission:

DAVID COLTON 2019
RUI SASAKI 2018
KARLYN SUTHERLAND 2017
THADDEUS WOLFE 2016
BERNHARD SCHOBINGER 2015
AMBER COWAN 2014
ANDREW ERDOS 2013
STEFFEN DAM 2012
ANN GARDNER 2011
LUKE JERRAM 2010
ISABEL DE OBALDÍA 2009
ZORA PALOVÁ 2008
DEBORA MOORE 2007
TIM EDWARDS 2006
NICOLE CHESNEY 2005
SILVIA LEVENSON 2004
PRESTON SINGLETARY 2003
JILL REYNOLDS 2002
YOICHI OHIRA 2001
JOSIAH McELHENY 2000
KLAUS MOJE 1999
MICHAEL SCHEINER 1998
ANN WOLFF 1997
LINO TAGLIAPIETRA 1996
JIŘÍ HARCUBA 1995
URSULA HUTH 1994
FRITZ DREISBACH 1993
JACQUELINE LILLIE 1992
HIROSHI YAMANO 1991
LYUBOV IVANOVNA SAVELYeva 1990
DIANA HOBSON 1989
TOOTS ZYNSKY 1988
HOWARD BEN TRÉ 1987
DOUG ANDERSON 1986

To watch the full lecture, please visit the Museum’s website or YouTube Channel.
Recent Important Acquisitions
from Collections Worldwide

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, which are arranged alphabetically by institution and then by artist, 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.
**Cooling system 3 (for global warming)**  
Italy, 2018  
**LAURE PROUVOST**  
French (b. 1978)  
Glass; wood, framed drawing (not pictured)  
224 x 127 x 126 cm  
*Alexander Tutsek-Stiftung, Munich, Germany*  
Photo: George Darrell, © VG Bild-Kunst, Bonn  
2020, courtesy of the artist and Lisson Gallery

**No Window No Cry (Luigi Cosenza, La Fabbrica Olivetti, Pozzuoli)**  
France/Italy, 2015  
**ANRI SALA**  
Albanian/French (b. 1974)  
Distorted glass; music box, window frame, metal  
202.5 x 60 x 3.5 cm  
*Alexander Tutsek-Stiftung, Munich, Germany*  
Photo: Luciano Romano, © VG Bild-Kunst, Bonn 2020, courtesy of the artist, Galerie Rüdiger Schöttle, and Galleria Alfonso Artiaco

**Dawn**  
United States, North Carolina, 2001  
**RICK BECK**  
Canadian (b. 1960)  
Cast glass, carved; steel, wood  
223.5 x 61 x 40.6 cm  
*Asheville Art Museum, Asheville, North Carolina*  
(2018.55.02, gift from the James and Judith Moore Glass and Craft Collection)  
Photo: Steve Mann
**Iridescent Aura Diptych I**  
United States, California, 2018  
**KATHERINE GRAY**  
Canadian (b. 1965)  
Iridescent coating on glass; steel frame  
51.4 x 51.4 x 7.6 cm  
Asheville Art Museum, Asheville, North Carolina  
(2019.50.01, museum purchase with funds provided by 2019 Collectors’ Circle member Susan Turner)  
Photo: David Dietrich

**Lemon/Cranberry Lyrical Movement**  
United States, North Carolina, 1989  
**HARVEY K. LITTLETON**  
American (1922–2013)  
Hot-worked glass  
Dimensions vary  
Asheville Art Museum, Asheville, North Carolina  
(2018.55.09, gift from the James and Judith Moore Glass and Craft Collection)  
Photo: Steve Mann
**Passage Etude Tableau 2**  
United States, North Carolina, 2013  
**MARK PEISER** American (b. 1938)  
Phase-separated glass, hot cast; granite  
44.5 x 55.9 x 21.9 cm  
**Asheville Art Museum**, Asheville, North Carolina  
(2018.55.12, gift from the James and Judith Moore Glass and Craft Collection)  
Photo: Mercedes Jelinek

**Moon and Stars**  
United States, North Carolina, 1973  
**RICHARD RITTER** American (b. 1940)  
Hot-worked glass, murrine, and silver glass, reduced  
7 x 7.6 x 7.6 cm  
**Asheville Art Museum**, Asheville, North Carolina  
(2018.55.16, gift from the James and Judith Moore Glass and Craft Collection)  
Photo: Steve Mann

**Scarred**  
United States, Wisconsin, Sister Bay, 2016  
**DEANNA CLAYTON** American (b. 1968)  
Cast glass; electroplated copper  
33 x 22.8 x 30.5 cm  
**Bergstrom-Mahler Museum of Glass**, Neenah, Wisconsin  
(GL 2019.3.263, museum purchase with gift funds from the Family of Leon DeJongh)  
Photo: Bergstrom-Mahler Museum of Glass
**Eve’s Penance**  
United States, Missouri, Columbia, 2005  
**SUSAN TAYLOR GLASGOW**  
American (b. 1958)  
Fused glass, enameled and sandblasted  
35.5 x 30.4 x 20.3 cm  
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin (GL 2019.1.261 a-c, museum purchase with gift support from the Betty Smith Memorial Fund and contributions from Fred and Sharon Schomer, Bonnie Marx, and Bud and Libby Hoffman)  
Photo: Bergstrom-Mahler Museum of Glass

**Still Life Series: Irises and Espresso**  
Canada, Ontario, Toronto, 1990  
**KARL SCHANTZ** Canadian/American (b. 1944)  
Laminated glass, enameled; ceramic, mixed media  
160 x 46 x 36 cm  
*Canadian Clay and Glass Gallery*, Waterloo, Ontario, Canada (2020.006.001a-b, gift of the artist)  
Photo: Tsukiko Keogh

**St. Helens II**  
United Kingdom, 2017  
**JOSEPH HARRINGTON** British (b. 1979)  
Klin-cast glass; lost ice process with salt erosion  
32.8 x 108 x 8.9 cm  
*Chrysler Museum of Art*, Norfolk, Virginia (2019.38, museum purchase)  
Photo: Ed Pollard, Chrysler Museum of Art
**Tactual Stimulation (Light Peach Cream)**
Israel, 2007

**DAFNA KAFFEMAN**  Israeli (b. 1972)
Flameworked glass filaments; silicone core
18.4 × 22.9 × 22.9 cm

*Chrysler Museum of Art, Norfolk, Virginia*
(2019.37, museum purchase with funds from the Renee Diamonstein Memorial Fund)

*Photo: Ed Pollard, Chrysler Museum of Art*

**Cold Stream Cast Bowl**
United States, North Carolina, Penland, 2006

**MARK PEISER**  American (b. 1938)
Cold-stream cast glass, sandblasted
26 × 55.2 × 55.2 cm

*Chrysler Museum of Art, Norfolk, Virginia*
(2019.31, gift of Mary Jane and Cabell Birdsong, Virginia and John Hitch, Dr. and Mrs. T. W. Hubbard, Adrienne Ryder-Cook Joseph, Staci and John Katsias, Kirk and Amy Levy, Patt and Colin McKinnon, Dr. Mark and Susan Radler, Meredith and Brother Rutter, and Lelia Graham Webb)

*Photo: Ed Pollard, Chrysler Museum of Art*
**Colour Therapy:**

*Washington, D.C. + Budapest*

United States, Washington, D.C., and Hungary, Budapest, 2017

**TAMÁS ÁBEL** Hungarian (b. 1991)

Video, 2 min. 40 sec.

*The Corning Museum of Glass, Corning, New York (2019.7.8)*

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**ZandGlas—Savelsbos**

Netherlands, Eindhoven, 2016–2018

**ATELIER NL** (Netherlands)

**Lonny van Ryswyck** Dutch (b. 1978)

**and Nadine Sterk** Dutch (b. 1977)

Blown glass and melted glass made from sand collected from Savelsbos, Maastricht, Netherlands

Crucibles: 4 x 6.5 x 6.5 cm

Meat Chandelier
United States, New York, Brooklyn, 2018
DEBORAH CZERESKO American (b. 1961)
Blown glass; metal armature
244 x 152 x 152 cm

The Chief Herdsman and His Cattle
Kingdom of eSwatini (formerly Swaziland)
JAMES MAGAGULA iISwati (b. 1964)
Hot-sculpted glass
30 x 60 x 70 cm
The Corning Museum of Glass, Corning, New York (2019.9.1)

Blow Harder: Alternative Lexicons for the Hotshop
United States, New York, Alfred, Rochester, and New York, 2018
SUZANNE PECK American (b. 1980)
and KAREN DONNELLAN Irish (b. 1986)
Social practice, etymology, language, inkjet print on paper
91.4 x 61 cm
The Corning Museum of Glass, Corning, New York (2019.7.6)
Photo: © The artists
“Murrina Table” Edition 1 of 3
England, London, 2017 (designed); Czech Republic, Liberec, 2019 (manufactured)
**MARC NEWSON** Australian (b. 1963)
Hot-worked, fused, slumped, and cold-worked glass
70 x 180 x 75 cm

**Colour Saturation: Vessel in White, Black and Red**
United Kingdom, 2018
**COLIN REID** British (b. 1953)
Klin-cast glass dish, twice fired, battuto cut and polished
7.9 x 47 x 47 cm
*The Fitzwilliam Museum*, Cambridge, United Kingdom (C.14-2018, given by Nicholas and Judith Goodison through The Art Fund)

Photo: © The artist, courtesy of The Fitzwilliam Museum
**Oval Vessel**  
United Kingdom, England, Cumbria, 2018–2019  
**CLARE L. WILSON** British (b. 1985)  
Colorless blown glass, white cane work  
13 x 23 x 23 cm  
*The Fitzwilliam Museum, Cambridge, United Kingdom (C.15–2019, given by Nicholas and Judith Goodison through The Art Fund)*  
Photo: © The artist, courtesy of The Fitzwilliam Museum

**Sky Graal**  
Germany, Frauenau, 2017  
**HEIDI VERONIKA BREIT** German (b. 1986)  
**made by MARKUS MARSCHMANN** German (b. 1992)  
Blown glass, graal technique  
15 x 15 x 15 cm  
*Glasmuseum Wertheim e. V., Wertheim, Germany (Inv.-Nr. 04272)*  
Photo: Florian Eichinger

**Two Boys Blind**  
United States, Louisiana, New Orleans, 2019  
**STEPHEN PAUL DAY** American (b. 1954)  
Kiln-cast glass  
43.2 x 22.9 x 17.8 cm each  
*Huntsville Museum of Art, Huntsville, Alabama (2019.12a–b, museum purchase, funds provided by the Dr. John Rison Jones, Jr., Acquisition Fund and the Susy and Robert Thurber Acquisition Fund)*  
Photo: Sibylle Peretti
**Veil**
United States, Ohio, 2015

**JOANNA MANOUSIS**  
British/American (b. 1984)  
Fused murrine; waterjet-cut mirror  
91.4 x 61 x 6.4 cm  
*Huntsville Museum of Art, Huntsville, Alabama*  
(2019.06, museum purchase, funds provided by the Susy and Robert Thurber Acquisition Fund)  
Photo: Courtesy of the artist

**Three panes from the series Enfolded Surface**  
United Kingdom, England, Sunderland, 2017

**SUN JU LEE**  
Korean (b. 1978)  
Fused glass  
(a): 30 x 30 cm; (b): 30 x 34 cm; (c): 33 x 30 cm  
*Kunstpalast, Düsseldorf, Germany*  
(GL 2019-31 a–c, acquired with funds of the Jutta Cuny-Franz Foundation)  
Photo: Kunstpalast

**Veil**
United States, Ohio, 2015

**JOANNA MANOUSIS**  
British/American (b. 1984)  
Fused murrine; waterjet-cut mirror  
91.4 x 61 x 6.4 cm  
*Huntsville Museum of Art, Huntsville, Alabama*  
(2019.06, museum purchase, funds provided by the Susy and Robert Thurber Acquisition Fund)  
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(GL 2019-31 a–c, acquired with funds of the Jutta Cuny-Franz Foundation)  
Photo: Kunstpalast
**Afrikando**  
Italy, Murano, 2017  
**JAIME HAYON** Spanish (b. 1974)  
Mold-blown glass  
Dimensions vary  
*Milwaukee Art Museum, Milwaukee, Wisconsin* (2017.23.1–7, purchased with funds from the Jill and Jack Pelisek Endowment Fund, the Sanford J. Ettinger Memorial Fund, and by exchange)  
Photo: John R. Glembin

**Spin, Weave, Gather**  
United States, North Carolina, Star,  
**NANCY CALLAN** American (b. 1964)  
Blown glass, slumped  
Dimensions vary  
Photo: The Mint Museum

**Crisaliforme**  
Italy, Venice, 2005–2006  
**CRISTIANO BIANCHIN** Italian (b. 1963)  
Blown glass, polished; metal basket containing pieces of glass, wooden base  
69 x 17.5 x 17.5 cm  
*Musée des Arts Décoratifs, Paris, France* (2019.101.1, purchase with the support of *Club des Partenaires* and *Les Amis du MAD*)  
Photo: © Paris, Les Arts D écoratifs / Christophe Dellière
Aventurine Marinot Vase  
United States, 2018  
MICHAEL GLANCY  American (b. 1950)  
Engraved blown glass, inclusions between layers; electroplated copper  
18 x 11 x 11 cm  
Musée des Arts Décoratifs, Paris, France (2019.131.1, gift of the artist)  
Photo: © Paris, Les Arts Décoratifs/Christophe Dellière

Paths Between  
France, Sars-Poteries, Residency at MusVerre, 2018  
SALLY FAWKES  English (b. 1968)  
Engraved mirror; wood  
54.5 x 76.5 x 15 cm  
Musée du Verre de Charleroi, Marcinelle, Belgium (5187)  
Photo: IRPA/Hervé Pigeolet

Smog Spot  
Hungary, Budapest, 2017  
DÓRA VARGA  Hungarian (b. 1984)  
Pâte de verre, kiln-cast, polished glass  
28 x 41 x 13 cm  
Museum of Applied Arts, Budapest, Hungary (2019.42.1, support of the National Cultural Fund of Hungary’s Applied Art College)  
Photo: Benedek Regőd
Vase
United States, 1997–1998
JENNIFER BARTLETT American (b. 1941)
made by DEBORAH CZERESKO
American (b. 1961)
Blown glass
29.8 x 14 x 14 cm
Photo: The Museum of Fine Arts, Houston

Transparent Migrations
United States, 2001
AMALIA MESA-BAINS American (b. 1943)
Hot-worked and blown glass, glass frit, mirror, mixed media
304.8 x 548.6 x 182.9 cm
The Museum of Fine Arts, Houston, Houston, Texas (2019.28, museum purchase funded by the Latin Maecenas)
Photo: The Museum of Fine Arts, Houston

Whiskey River No. 29
DONALD LIPSKI American (b. 1947)
Blown glass; found objects, scotch
40.3 x 9.5 x 13 cm
Museum of Glass, Tacoma, Washington (2019.9, gift of Terri Hyland)
Photo: Duncan Price
**Stacked Progression**  
**ALBERT PALEY**  American (b. 1944)  
in collaboration with **MARTIN BLANK**  
American (b. 1962)  
Forged, formed, and fabricated glass; steel  
104.1 x 58.4 x 63.5 cm  
*Museum of Glass*, Tacoma, Washington  
(2018.24, gift of the artist)  
Photo: Chuck Lysen

**Aquaman’s Metronome**  
United States, Pennsylvania, Pittsburgh, Pittsburgh Glass Center, 2011  
**ETHAN STERN**  American (b. 1978)  
Blown glass, wheel-cut  
27.9 x 20.3 x 5.1 cm  
*Museum of Glass*, Tacoma, Washington  
(2019.13.4, gift of Loretta Macha, beloved docent)  
Photo: Russell Johnson

**Objects-vases**  
Czech Republic, 2009–2018  
**JAKUB BERDYCH SR.**  Czech (b. 1953)  
Mold-blown glass, cut  
25 x 38 x 48 cm  
*Museum of Glass and Jewellery*, Jablonec nad Nisou, Czech Republic (28/2019, artist’s gift to the museum collection)  
Photo: Aleš Kosina
Clear Hemisphere
Czech Republic, 2009–2018

VÁCLAV CIGLER Czech (b. 1929)
Optical glass, cut, glued
28.5 x 20 x 15 cm

Museum of Glass and Jewellery, Jablonec nad Nisou, Czech Republic (2/2020, acquisition from the artist)
Photo: Aleš Kosina

Rail
Czech Republic, 1987

VLADIMÍR KOPECKÝ Czech (b. 1931)
Painted glass; mirror, wood, steel
37 x 50 x 50 cm

Museum of Glass and Jewellery, Jablonec nad Nisou, Czech Republic (30/2017, acquisition from the artist)
Photo: Aleš Kosina
**Unrest**  
Czech Republic, 2018  
**MILAN KRAJÍČEK** Czech (b. 1977)  
Glass, combined techniques  
10 x 20 x 20 cm  
*Museum of Glass and Jewellery, Jablonec nad Nisou, Czech Republic (124/2018, acquisition from the artist)*  
Photo: Aleš Kosina

**Corridor (After Fra Angelico)**  
Czech Republic, 2015  
**PETR STANICKÝ** Czech (b. 1975)  
Glass; metal, combined techniques  
64 x 12 x 45 cm  
*Museum of Glass and Jewellery, Jablonec nad Nisou, Czech Republic (31/2017, acquisition from the artist)*  
Photo: Artist’s archive
**Centre**
United Kingdom, England, Sunderland,
National Glass Centre, 2019

**JEFFREY SARMIENTO** American (b. 1974)
Waterjet-cut glass
87 x 247 x 3 cm
National Glass Centre, Sunderland,
England, United Kingdom
(SUNGC 2020 25)
Photo: David Williams

**Motif**
United Kingdom, England, Sunderland,
National Glass Centre, 2019

**JADE TAPSON** British (b. 1990)
Screen-printed and fused glass
81 x 81 cm
National Glass Centre, Sunderland,
England, United Kingdom
(SUNGC 2020 24)
Photo: David Williams
**Always Coming Home—Works Within Worlds Series 2**  
United Kingdom, England, London, 2019  

**ANGELA THWAITES** British (b. 1960)  
Blown and cast glass  
12 x 32 x 23 cm  
National Glass Centre, Sunderland, England, United Kingdom  
(SUNG C 2020 7)  
Photo: David Williams  

**Constellation III**  
Belgium, 2015  

**SYLVIE VANDENHOUCHE** Belgian (b. 1969)  
Pâte de verre  
46 x 46 x 4 cm  
National Glass Centre, Sunderland, England, United Kingdom  
(SUNG C 2020 26)  
Photo: David Williams
126 Recent Important Acquisitions

**IF I RULED THE WORLD**

United States, 2018

**JEFFREY GIBSON** Native American, Mississippi Band of Choctaw Indians/Cherokee (b. 1972)

Repurposed punching bag, acrylic felt, glass beads, metal jingles, artificial sinew, and nylon fringe

200.7 x 38.1 x 38.1 cm

Seattle Art Museum, Seattle, Washington (2018.17, Modern Art Acquisition Fund; by exchange, American Academy of Arts and Sciences, Childe Hassam Fund; Sidney and Anne Gerber; Jan and Gardner Cowles; David Hoberman; Gordon Woodside; Ed Rossbach; Pat Klein and Stephen Wirtz Gallery; Gary Wiggs; Jerome D. Whalen; Karin Webster; Virginia Zabriskie; Dinah James and the Diane Gilson Gallery; Mr. and Mrs. Frederick Weyerhaeuser; Norman and Amelia Davis Collection; Mrs. Will Otto Bell; Puget Sound Group of Northwest Painters Award in memory of Eustace P. Ziegler, 1969)

Photo: Pete Mauney

**A Rainbow Like You**

United States, California, San Bernadino, 2015

**KATHERINE GRAY** Canadian (b. 1965)

Blown glass; acrylic, lighting

Table: 94 x 21.3 x 13 cm

Toledo Museum of Art, Toledo, Ohio (2019.23, purchased with funds from the Anderton Bentley Fund, Gift of Friends of Carl Staelin, Gift of Doreen C. Spitzer in memory of Mr. and Mrs. Ward M. Canaday, and Gift of Rabi Raffi Soleimani in memory of Raffi Soleimani)

Photo: Richard Goodbody Inc., NY, for Toledo Museum of Art

**Eroded Landscape**

1998

**TONY CRAGG** British (b. 1949)

Glass

109.2 x 109.2 x 109.2 cm

Seattle Art Museum, Seattle, Washington (2017.32, gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum)

Photo: Courtesy Marian Goodman Gallery
Mississippi Banks
United States, Louisiana, New Orleans, 2018

**SIBYLLE PERETTI** German (b. 1964)
Glass; mixed media
177.8 x 228.6 x 1.3 cm
Toledo Museum of Art, Toledo, Ohio
(2019.22, purchased with funds given by Rita Barbour Kern)
Photo: Richard Goodbody Inc., NY, for Toledo Museum of Art

Genie on a Tin
Germany, Frauenau, 1965

**ERWIN EISCH** German (b. 1927)
Blown glass, hot-worked, iridized; metal tin
24.8 x 11 x 11 cm
The Victoria and Albert Museum, London, England, United Kingdom
(C.11-2019, purchase)
Photo: The Victoria and Albert Museum, London
Recent Important Acquisitions

**Barnacle Vessel**
United Kingdom, 2019

**LOUIS THOMPSON** British (b. 1966)
and **SOPHIE THOMAS** British (b. 1973)

Mold-blown glass, incorporating re-used glass sherds, some Dremel-engraved and enamelled; plastic, epoxy resin

41 x 28.4 x 23.5 cm


Photo: The Victoria and Albert Museum, London

**Midwife**
United Kingdom, 2016

**EMMA WOFFENDEN** British (b. 1962)

Blown glass; acrylic gypsum fiberglass

(a): 74 x 18 x 20 cm; (b): 46.3 x 85 x 26.5 cm


Photo: The Victoria and Albert Museum, London

**Soft in White**
Sweden, Boda, The Glass Factory, 2018

**MARIA BANG ESPERSEN** Danish (b. 1981)

Blown glass, formed (folded and stretched)

14.5 x 32.5 x 23.0 cm


Photo: The Victoria and Albert Museum, London

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