New Glass Review is an exhibition-in-print featuring 100 of the most timely, innovative projects in glass produced during the previous two years. 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 2022, 927 individuals and companies from 50 countries submitted 2,501 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/research/publications/new-glass-review.

All objects reproduced in this Review were chosen with the understanding that they were designed and made between January 2020 and January 2022.

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

All dimensions are height x width x depth.

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COVER:
The 36th Chamber (detail)
LEO TECOSKY United States (b. 1981)
The Corning Museum of Glass, Corning, New York (2021.4.19, the 36th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund)
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From the beginning *New Glass Review* has demonstrated approaches to glassmaking from around the world. We hope this table gives visibility to glass communities whose work does not appear in the final 100 selections and greater transparency to the demographics of *New Glass Review* submissions.

This year individuals and companies based in 50 countries submitted to *New Glass Review*. The 100 selected works originated from 28 (56%) of those countries. Additionally, the final selections include works by artists between the ages of 22 and 71.
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**TOTAL** 927 100
NEW GLASS REVIEW

The present tense of contemporary glass in 100 images

THIS YEAR’S CURATORS WERE:

Susie J. Silbert  SJS
Simón Ballen Botero  SBB
Sarah Darro  SD
Erika Diamond  ED
**NED CANTRELL**  
United Kingdom/Denmark (b. 1975)  
*Inflatable Shark*  
Blown and hot-sculpted glass with Graal technique  
35 x 45 x 70 cm  
Photo: Ned Cantrell

Graal meets Pop in this *trompe l’oeil* inflatable replete with puckered seams and hot-sculpted blow valves. I am attracted to the deceptive levity of this work in both spirit and form—its visual buoyancy disguises material density and encased layers of masterful, strategic technique.

—Sarah Darro

**EMMA YOUNG**  
Australia (b. 1991)  
*Solid Glass Watermelon Slice, Edition #5*  
Blown glass  
21 x 11 x 3 cm  
Photo: Michael Haines

I can almost taste this juicy watermelon! A perfect design in glass and a beautiful encapsulation of summer!

—Susie J. Silbert

**ERIKO KOBAYASHI**  
Japan/United States (b. 1992)  
*Gummy Bear Box*  
Cast glass, fused  
30 x 28 x 28 cm

*Gummy Bear Box* is a heartwarming allusion to the joyful experience of tasting foreign treats. It references the post-minimalist cube-shaped work of Tara Donovan or Janine Antoni as well as the sentimental piles of candy Felix Gonzalez Torres used to commemorate his lost love. We taste the decadence, sweetness, and delight of our own memories in one maximalist-minimalist bite. The hardness of glass and cube are disrupted by colorful round shapes, recollections of the stickiness of candy, and the tart pleasure of discovery.

—Erika Diamond
As a glass fabricator, Hancock’s skill, time, and creative labor are anonymized and vested into works of art that go on to dominate the blue-chip art market. In a display of bio-power, the same hands that crafted those elite artworks have reworked their cast-off materials into critical, yet affable, assemblages that question equity, value, and meaning in the oft-vacuous contemporary art market.

—Sarah Darro

Ivory Coral Blood and Bone depicts both the outside and the inside of the hand in one delicate object. The glove is reminiscent of protective gear and the fragility and importance of what lies beneath. It reminds me specifically of the hands of the maker and the creative heat within our own bodies, evoking the flame that emanates from the torch and joins each piece of glass to form a unified object.

—Erika Diamond

KIT PAULSON
United States (b. 1981)
Ivory Coral Blood and Bone
Flameworked borosilicate glass
35.6 x 15.2 x 7.6 cm
Photo: Brady Connelly

SIENA HANCOCK
United States (b. 1993)
VV4
Waste glass, kiln-cast and assembled
20.3 x 8.8 x 7.6 cm

As a glass fabricator, Hancock’s skill, time, and creative labor are anonymized and vested into works of art that go on to dominate the blue-chip art market. In a display of bio-power, the same hands that crafted those elite artworks have reworked their cast-off materials into critical, yet affable, assemblages that question equity, value, and meaning in the oft-vacuous contemporary art market.

—Sarah Darro
Švitorková’s sculpture experiments with Boolean operations between formal elements, and captivates with color, contrast, and proportion. It appears as if the piece is subtly levitating over a rocking bottom.

—Simón Ballen Botero
Echols presents a blown and carved lung that has been pumped with neon, krypton, and nitrogen gases. Aside from the technical accomplishments this piece represents, the idea of a cut and scarred lung, swirling with mysterious gases, is highly relevant in this moment when breath—who gets to breathe how and when—has been under more scrutiny than ever.

—Susie J. Silbert
The tension of this installation hinges upon the tenuous line of connection between two shapes that are depicted in different states, one flat and empty and the other animated and full, like a bladder or lung. The tube between them reminds me of medical equipment, invasive yet vital. It suggests the interplay of both medicine and spirit, connection and separation.

—Erika Diamond

Higginson’s Coping Mechanism is a series of imagined healing devices designed to treat contemporary ailments. Combining references from folklore and fairytales with science fiction, the artist taps into a new formal language that she describes as “Folk Futurism.” These colorful, layered compositions are a feast for the eyes.

—Simón Ballen Botero

The tension of this installation hinges upon the tenuous line of connection between two shapes that are depicted in different states, one flat and empty and the other animated and full, like a bladder or lung. The tube between them reminds me of medical equipment, invasive yet vital. It suggests the interplay of both medicine and spirit, connection and separation.

—Erika Diamond
I have a formalist crush on this piece. It recalls Ken Price’s acid-hued surrealist paintings of biomorphic sculptures and aligns with the neotenic design craze that I cannot get enough of. The tension between this seemingly soft, plump loop and its fragile, crystalline structure makes me flush with a similar hue of sienna.

—Sarah Darro

In *Homosilica: Glass is Gay*, Whiteside mines the material identity of glass rather than its potential to create “useful” objects. The wryest humor—and maybe the sharper point of their argument—emerges in the choreographed moments in which the humans perform glassblowing in synchronized movements without actually making anything. This research proposes that glass is inherently queer, but it also asks: Who is encouraged to engage with this craft? Can we have a new kind of relationship to glass? What does the glass even want?

—Erika Diamond

**KRISTIINA USLAR**

Estonia (b. 1973)

*Knot III*

Pâte de verre

20 x 28 x 21 cm

Photo: Jaan Heinmaa

I have a formalist crush on this piece. It recalls Ken Price’s acid-hued surrealist paintings of biomorphic sculptures and aligns with the neotenic design craze that I cannot get enough of. The tension between this seemingly soft, plump loop and its fragile, crystalline structure makes me flush with a similar hue of sienna.

—Sarah Darro

**GRACE WHITESIDE**

United States (b. 1995)

*with the assistance of Dr. Jane Cook and performances by Liesl Schubel, Deborah Czeresko, and Lucas Kernan*

*Homosilica: Glass is Gay (Sequence 1)*

Molten glass; performance, video

Video: Katie Sadler

In *Homosilica: Glass is Gay*, Whiteside mines the material identity of glass rather than its potential to create “useful” objects. The wryest humor—and maybe the sharper point of their argument—emerges in the choreographed moments in which the humans perform glassblowing in synchronized movements without actually making anything. This research proposes that glass is inherently queer, but it also asks: Who is encouraged to engage with this craft? Can we have a new kind of relationship to glass? What does the glass even want?

—Erika Diamond
### Sex Positive Lexicon for the Hotshop

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<td>Give a hickey</td>
<td></td>
</tr>
<tr>
<td>Tongue</td>
<td>Tickle torture</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>Foreplay</td>
<td></td>
</tr>
<tr>
<td>Pulling Cane</td>
<td>Hard job</td>
<td></td>
</tr>
<tr>
<td>Jills</td>
<td>Spreader bars, corsets, handcuffs</td>
<td></td>
</tr>
<tr>
<td>Suck</td>
<td>Blow job, eating pussy, giving head</td>
<td></td>
</tr>
<tr>
<td>Tweezers</td>
<td>Nipple clamps</td>
<td></td>
</tr>
<tr>
<td>Clogged pipe</td>
<td>Ball plug</td>
<td></td>
</tr>
<tr>
<td>Blow hose</td>
<td>Ball gag, strap on</td>
<td></td>
</tr>
<tr>
<td>Body wrap</td>
<td>Rope (shibari)</td>
<td></td>
</tr>
<tr>
<td>Wax</td>
<td>Lube</td>
<td></td>
</tr>
<tr>
<td>Perfect punky</td>
<td>Just the tip</td>
<td></td>
</tr>
<tr>
<td>Pipe cooler</td>
<td>Edging, thinking about your mother</td>
<td></td>
</tr>
<tr>
<td>Marrow sex</td>
<td>Marrow sex</td>
<td></td>
</tr>
<tr>
<td>Shearing</td>
<td>Sissoring, yoyum</td>
<td></td>
</tr>
<tr>
<td>Wet my paper</td>
<td>Squirt</td>
<td></td>
</tr>
<tr>
<td>Mobile hot shop</td>
<td>Nature sex, road head</td>
<td></td>
</tr>
<tr>
<td>Blow harder</td>
<td>Ooooooohhhhh, don’t stop, more more more</td>
<td></td>
</tr>
<tr>
<td>Stopping the bunny</td>
<td>Spunking</td>
<td></td>
</tr>
<tr>
<td>Faggie</td>
<td>Paddle</td>
<td></td>
</tr>
<tr>
<td>Jack and Jack</td>
<td>Pull my hair</td>
<td></td>
</tr>
<tr>
<td>Steam stick</td>
<td>Ass play, dildo fucking, fisting</td>
<td></td>
</tr>
<tr>
<td>Cradle effect</td>
<td>Golden shower</td>
<td></td>
</tr>
<tr>
<td>Powder booth</td>
<td>Sex on the beach</td>
<td></td>
</tr>
<tr>
<td>Endless</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>Pearl</td>
<td>Nipple orgasm</td>
<td></td>
</tr>
<tr>
<td>Pop a bubble</td>
<td>Orgasm</td>
<td></td>
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</table>

*Thank you Cardi B and Megan Thee Stallion.

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**KAREN DONNELLAN**  
Ireland (b. 1986)  
**and SUZANNE PECK**  
United States (b. 1980)  
**Sexy Lexi (Sex Positive Lexicon)**  
TikTok video  

Glass is a sexy material—shiny, viscous, malleable. And glassmaking is erotic—fiery and transformative; requiring connection, breath, and teamwork. Yet the hot shop under patriarchy has not been a safe space for queer, non-binary, femme, and BIPOC people to celebrate those elements of the material. **Sexy Lexi** channels Audre Lorde, whose seminal 1978 essay “Uses of the Erotic” reframed and reclaimed the erotic as a source of power and information. This juicy lexicon is read by a lilted AI voice-over on TikTok, a platform that similarly demands critique while leaning into radical joy.

—Sarah Darro
RICARDO HOINEFF
Brazil/Czech Republic (b. 1968)
and FILIP ŠVÁCHA
Czech Republic (b. 1995)
#UnderBlankets
Photograph of fused glass on canvas
Overall: 35 x 200 x 100 cm

However transparent the material, the viewer sees these figures devoid of any defining characteristics. The glass acts like a bedsheet, revealing and concealing the figures beneath. Are they hiding in fear? Concealing an intimate moment? The work conjures feelings of both suffocation and the search for safety, feelings Hoineff knows well as a gay man in the Czech Republic.

—Erika Diamond
RENATA PETERSEN
Mexico (b. 1993)
with the assistance of Jarro Estudio, Macario Glass, and Ceramica Suro
La fortaleza de la soledad ámbar
Blown and fused glass
28 x 80 x 53 cm

La Fortaleza de la Soledad ámbar, which translates from Spanish to both “The Fortress of Solitude” and “The Power of Solitude,” depicts a skyline of phallic glass forms. This work references Mike Kelley’s Kandors series that models the sites of Superman’s fictional birthplace and headquarters. Petersen offers a satirical, feminist reinterpretation that draws attention to the patriarchal infrastructure of comic books.

—Simón Ballen Botero
RAY MADRIGAL
United States (Chicanx, b. 1999)

*AntiScarcity*
11 lbs. cast glass; 20 min. nap,
267 lbs. artist
50.8 x 45.7 x 10.2 cm

*AntiScarcity* is a performative glass object. The tablet is engraved with the words "A PLACE CALLED PLENTY," which imprints onto the artist’s stomach after lying on it. I am drawn to Madrigal’s exploration of the body as a transformative medium shaped by contact with glass. It makes manifest the way our material surroundings shape us and leave an imprint on who we are.

—Simón Ballen Botero

JOANNA MANOUSIS
United Kingdom/United States
(b. 1984)

*Cast Mirror Tests*
Glass of various formulations,
core-cast, mirrored
Photo: Jenny Goodfellow

Historically, mirroring coated only the most even, flawless glass surfaces to achieve optimal reflective effects. *Cast Mirror Tests* is a practice-based research project that explores the reflective potential of alternatively rugged and distorted 3D glass surfaces. Manousis’s material research pursues new aesthetic and experiential possibilities.

—Simón Ballen Botero

EVA VAN DER ZAND
Netherlands (b. 1989)
and YANIV SCHWARTZ
Israel/Netherlands (b. 1989)

*Botanical Milk Bar*
Blown glass; 6 different plant milks,
plastic tubing, hermaphrodite maple tree
Dimensions vary

I am taken with this bizarre relational aesthetic intervention. A bar that invites visitors to sample various types of plant milk from glass vessel-udders, this New Agey ritual performance asks us to consider the impacts of a booming dairy-free milk industry on our ecosystems and landscapes.

—Sarah Darro
Schuster transforms ordinary bottles into an archaeological testament of our times. This work fuses the remnants of her household’s beer consumption during quarantine into a piece that resembles a prehistoric stone sculpture or petroglyph. Interestingly, the imprints of the pre-Colombian symbols used as the logo for this popular Colombian beer company are left in dimensional relief.

—Simón Ballen Botero
The cast plastic-bag form is caught in the moment of fullness—on the brink of falling over, about to spill what has been caught. I appreciate the textures and soft form as well as Amsel's interest in contrasting the single-use plastics with the permanence of cast glass.

—Erika Diamond

GALIA AMSEL
United Kingdom/New Zealand
(b. 1967)

Single Use 7
Kiln-cast glass, ground and polished
22 x 18 x 22 cm
AB01-10g* treads a tightrope of fusion and fission between two shape-shifting silica-based materials—clay and glass. Despite their compositional similarities, they are inherently incompatible, introducing stress when either is incorporated into the body of the other. In this piece, raw clay is shaped by the explosive disintegration of a Prince Rupert’s drop. An embodiment of tensile volatility and compression, this vitrified ceramic shell cradles a splintered mosaic of glass shrapnel.

—Sarah Darro

OLIVIA LEIGH CURTIS
United States (b. 2000)
AB01-10g*
Prince Rupert’s drops exploded in wet ceramic, fired
7.7 x 7.7 x 12.7 cm

BRUNO BAIETTO
Uruguay/Netherlands/Brazil (b. 1991)
A bread, is a bread, is a bread
Blowing molten glass into the hollowed belly of a loaf of bread, Baietto, the descendant of Uruguayan bread makers, performs a sacrificial rite. He chars the doughy interior of his material inheritance, sending an aromatic flume of smoke into the air. A Bread, is a bread, is a bread, which resembles a pitted cloud of trapped vapor, records the transfiguring encounter between two materials that each only reach their final form after they are touched by fire.

—Sarah Darro

and GEIR NUSTAD
Norway/Netherlands (b. 1987)
A bread, is a bread, is a bread
Glass, mold-blown inside of bread
30 x 19 x 18 cm
IRENA CZEPCOVÁ
Czech Republic (b. 1986)
14 x approx 1.5kg
from the Foam Glass Project
Kiln-cast waste glass, cold-worked; paint
125 x 240 x 20 cm
Photo: Miroslava Ptáčková

Czepcová developed an experimental foam glass that is a composite of cast-off materials such as glass dust and grinding grit. The resulting material defies its glassiness both aesthetically and structurally. Though it appears heavy and dense, foam glass is light and pliable, with a multitude of potential applications.

—Simón Ballen Botero
To create this enigmatic kiln-cast vessel, the artist left the surface bubbles formed by the casting process and filled them with gold leaf. The result is a constellation of exquisite imperfections. The artist aims to celebrate the uncertain nature of glassmaking and to challenge the stereotypical, in his view, expectation of perfection in Asian craft practices.

—Simón Ballen Botero

YUAN (BOBBY) YIN
China/Canada (b. 1997)

Interview

Video

This quixotic, mostly silent video positions the craftsman in an interview with an unseen questioner who asks repeatedly how the vase on the desk was made. The maker responds by showing his tools and describing techniques, citing history as he goes and demonstrating the process with dance-like movements, all of which does little to enlighten the questioner. A potent reminder of the chasm between the hot shop and the audiences we try so hard to reach.

—Susie J. Silbert

CHOI KEERYONG
Republic of Korea/United Kingdom (b. 1976)

Daam Dah 9

Kiln-formed glass with 23.5 ct gold inlay
44.5 x 27 x 27 cm

Photo: Shannon Tofts

To create this enigmatic kiln-cast vessel, the artist left the surface bubbles formed by the casting process and filled them with gold leaf. The result is a constellation of exquisite imperfections. The artist aims to celebrate the uncertain nature of glassmaking and to challenge the stereotypical, in his view, expectation of perfection in Asian craft practices.
Just a dash presents 28 glass spheres, each combining varying amounts of two incompatible glasses: an industrial green glass from melted Pastis bottles and a more traditional blowing glass. The piece is displayed with polarized backlight and meant to be viewed with a handheld polarizing filter. I’m interested in the material investigation, the interactivity, and the research involved—it’s the kind of work that makes the magic of glass come alive!

—Susie J. Silbert
I enjoy how this work connects the fluid movement found in natural elements like spines to the kind that can be engineered within architectural structures. While textile artists often obsess over how to make fiber objects rigid and freestanding, this glass work weaves a series of hard glass-spike forms into something unexpectedly pliable.

—Erika Diamond

Chan’s background as a musician informs her desire to find and share the music within glass. A Pause in Silence offers an interactive exploration of sounds elicited from the impact of two different elements colliding—wooden balls and sheets of glass in various thicknesses. While the visual experience of an artwork is often foregrounded, Chan challenges us to engage with her instruments and become active composers of new sonatas.

—Erika Diamond
Terraform Fire harnesses pâte de verre’s near-confectionary aesthetic. A totem of stacked crystalline flakes made from recycled glass particulate, this radiant plumage evokes elemental qualities of fire and phoenix-like regeneration.

—Sarah Darro
Interested in the function of glass as it relates to architecture, Sutherland focuses on the more elusive qualities of early morning light pouring through a window. She uses overlaid planes of semi-translucent glass and glass powder to create minimal abstractions of memories initially drawn with light and shadow. Softly folding and unfolding with each glance, this piece achieves such dimension with such subtlety.

—Erika Diamond

MAKI IMOTO
Japan (b. 1977)
*Draw the Layer*
Kiln-worked glass
28 x 48 x 12 cm

This work exudes energy through its jagged angles and layered strata. Rough like stone or plaster, it resembles eroded ancient architecture or even the flakey layers of our skin. It is both skeleton and membranes, encrusted but cavernous. As my eye begins to excavate the dips and elevations, I wonder what sort of archaeological data might be found within.

—Erika Diamond
Over the last several years, Jinya Zhao has developed a distinctive visual language of subtle color gradations in her “Non-Existence Existence” collection. The Two of Us represents a significant achievement in the development of her approach, combining multiple tightly blown elements of varying colors within ten individual vessel forms. Beautiful individually, they combine to create an atmospheric landscape of technique, wonder, and lightness.

—Susie J. Silbert

At a glance, this work mimics hair twisting into a curl, or silky fibers wound in a bundle waiting to become cloth. In fact, the lines are the structure and the gesture of stretched and folded hot glass, a method the artist has been developing for over ten years. Unlike most bundles of silk, this work stands on its own, gossamer yet confident.

—Erika Diamond

What a beautiful and seemingly weightless vessel! Inspired by the sunrise and the story of the phoenix, FØNIKS shows a definite command of technique, of color, and of expression.

—Susie J. Silbert
SARA HUBBS
United States (b. 1978)
Weaning Fountain
Mold-blown and kiln-formed glass; digital video
Video: Lena Haywood

Weaning Fountain is a synchronous composition of hands guiding the flow of milk between spouted, anthropomorphic cups. Modeled after Bronze-Age weaning vessels and molded from modern toy packaging, the cream-colored glass forms an interconnected and balanced system that demonstrates the beauty of collective models of caregiving.
—Sarah Darro
De Rooij relays the wrenching yet murky sensation of sifting through dark childhood memories. Glass pours through a sieve of crocheted doilies—objects which act as an avatar for her mother’s strict rules, like keeping household items neat and tidy. We feel the tug and weight of grief through this recorded action. Caught in the act of both falling and pulling, the sculpture shows the layered, transformative, and ever-shifting nature of memory.

—Erika Diamond

HILDE DE ROOIJ
Netherlands (b. 1955)
Grief
Float glass, fused, slumped, and hot-formed; RVS wire
30 x 55 x 25 cm

MERYL PATAKY
United States (b. 1983)
Ru’ach
Flameworked glass; helium gas, candles
55.9 x 48.3 x 15.3 cm
Photo: Svane Foundation

In Hebrew, Ru’ach signifies a flowing life force that like the neon in this piece illuminates and animates. I love the tension between this electric light and the old-fashioned technology of the candle. Both have value, and both allow us to see literally, spiritually, and metaphorically in different ways. As Rabbi Nachman of Breslov counseled (and this piece reminds), “The whole world is a narrow bridge, and the main thing is not to fear.”

—Susie J. Silbert

HILDE DE ROOIJ
Netherlands (b. 1955)
Grief
Float glass, fused, slumped, and hot-formed; RVS wire
30 x 55 x 25 cm

MERYL PATAKY
United States (b. 1983)
Ru’ach
Flameworked glass; helium gas, candles
55.9 x 48.3 x 15.3 cm
Photo: Svane Foundation
ANNE VIBEKE MOU
Denmark/United Kingdom (b. 1978)
Drumossie Moor
Blown site-specific glass; Scots pine
Dimensions vary
Photo: John McKenzie

Mou transforms natural elements into site-specific glass that is charged with critical agency. Drumossie Moor investigates the socio-ecological histories of the Scottish Highland region, from the sustainability of the kelp industry to the mass evictions of the Highland Clearances, by physically incorporating kelp ash and stone sourced from the land into its material composition.

—Simón Ballen Botero
As humans, we are shaped by our own experiences of resistance and re-positioning in reaction to others. Similarly, this work illustrates the fundamentals of interaction between materials that stand at opposite ends of the spectrum of fragility and strength. The rounded glass shape oozes perilously, as if about to flop off the edge. And yet, in its most fluid state, it traps and unites the very rigid forms upon which it falls by working into the crevice between the two objects. It tells a succinct but convincing story about strength and vulnerability.

—Erika Diamond

DOVILE GRIGALIUNAITE
Lithuania/United Kingdom (b. 1993)
Fruitful
Blown glass
26 x 18 x 5.5 cm

MICHAEL ANASTASSIADES
(Designer)
Cyprus/United Kingdom (b. 1967)
for J. & L. LOBMEYR
Austria
Flint
Mold-blown glass, chipped, cut, and polished
9.7 x 9 x 9 cm
Photo: LOBMEYR/Klaus Fritsch

Flint is a collection of tumblers inspired by paleolithic hand axes. Made by chipping fragments of glass from the base of mold-blown vessels, each piece is rendered unique. Chipped glass is usually associated with imperfection, but in this case, it expresses singular value.

—Simón Ballen Botero
Torrendell conjures a feminist reprisal of the International Style. As though the Barcelona Pavilion were deconstructed, *Who Said Fragile*’s modular, unrefined marble pillars and distorted sheet glass subvert the slick, barren treatment expected of modernist materials and physically overlays them with the words of visionary feminist poets. The ornament and crime of it all!

—Sarah Darro

Sally Craven’s luscious and honey-like *a body without organs* has me dreaming in so many directions. She was inspired by Deleuze and Guattari’s theory of the same name, which speaks of the limitlessness of the body when it is freed from containment. There is something so appealing about the dripping, glassy “body” that has escaped the mold in this work, as if the glass remembers the freedom and possibility of the molten state.

—Susie J. Silbert
Lilla Tabasso continues to defy expectations with her masterful flameworked flora. In *The Edge*, Tabasso recreated the scorched, nearly desiccated flowers that persevere on the perimeter of fields and in cracks in asphalt and concrete. They are a testament to fragility of ecosystems and of material.

— Susie J. Silbert
SACHI FUJIKAKE
Japan (b. 1985)

vestige
Sandblasted glass, blown and cold-worked
43 × 66 × 55 cm

SBB SD ED

Fujikake masterfully captures the fluidity of glass. I am drawn to the way her ethereal hand-blown pieces appear caught in movement and resemble soft pieces of patchworked textile.

—Simón Ballen Botero
Inspired by the illustrations and technical approaches of glass designer Edward Hald (1883–1980), Orozco combines his fascination with optical patterns and visual cognition with Graal, a traditional Swedish engraving technique. The result is a playful dialogue between shape and form. Like a zebra, this work leaves me wondering whether it is white with black stripes or black with white stripes.

—Simón Ballen Botero
Sasaki uses glass to contain and then share the uplifting phenomenon of light. Composed of glowing glass shards, the work holds the memory of light, creating a sublime aura.

—Erika Diamond

RUI SASAKI
Japan (b. 1984)
Weather Mirror
Blown glass, fused
49 x 49 x 4 cm
Photo: Kichiro Okamura

Sasaki uses glass to contain and then share the uplifting phenomenon of light. Composed of glowing glass shards, the work holds the memory of light, creating a sublime aura.

—Erika Diamond
JAX PARTLOW
United States (b. 1991)
Glass 35
Stained and leaded glass

Partlow has accomplished the un-thinkable—elevating the LA commute to an ecclesiastical experience. The leaded stained-glass sunroof channels the medium’s historic function as a portal to the heavens but substitutes the sacrosanct with palm tree– and traffic sign–studded horizons. Glass 35 realizes a cinematic vision of the City of Angels that Paul Thomas Anderson would admire.

—Sarah Darro

PETR STANICKÝ
Czech Republic (b. 1975)
Resonance
Glass; metal
320 x 550 x 400 cm
Photo: Angele Moore

Stanický has long been concerned with the interplay between window glass and structures. In Resonance, he has taken those ideas even further, creating a full-scale architectural intervention that brings the window, quite literally, into the interior. Many things about this work resonate (forgive the pun!) for me in this moment, especially the idea of bringing the outside in over a long distance, as if even the sun had to social distance.

—Susie J. Silbert
Viviano’s 3D landscapes investigate the manufacturing histories of American cities. The kiln-cast glass sculptures connect urban landscapes to the symbols of their distinctive industrial pasts. *Recast* critically examines the dependence of city structures and economic systems on the industries that fostered them. These works offer a testimony from the past and a question for the future.

—Simón Ballen Botero

Resonance is a material meditation on the spectral, often elusive, nature of archival research. Wielding the materials her grandfather developed as the head of R&D for Libbey Owens Ford, Iverson declassifies and reanimates once-covert glass research. Conductive glass panes are transformed into an amplified speaker that channels audio recordings from his laboratory, while spandrel glass, designed for architectural camouflage, becomes an umbral substrate for archival images and patent drawings that flit in and out of view.

—Sarah Darro
Silverio breathes new life into production waste from Murano’s foundries and factories. The resulting reclaimed forms embody an aspirational circular economy for the glass industry. The winding, serpentine path of the 3D printer is modeled after an algorithm that traces the changing curves of Venice’s eroding lagoons. Literally layered with data from the island’s form, this piece represents a regenerative, ecologically sustainable vision of Murano.

—Sarah Darro

Few glass objects inspire the kind of admiration, innovation, and replication that the Portland vase has. Szeredi’s take on the ancient, cameo-carved precedent retains only its two-tone cased color and a nod to carving. An utter transformation of what the Portland vase can mean, it is an energizing reminder of the many ways history can reverberate into the present.

—Susie J. Silbert

The Sea was made using cast-off window glass, a resource Navabi says is “as large as the sea” in Iran. Working in a country with a long glass history but a limited glass-art present, Navabi is largely self-taught. I love seeing this testament to resourcefulness, to history, and to the possibilities of making.

—Susie J. Silbert

The simple act of modern-day grocery shopping is immortalized on this clever sculpture just as daily acts of food-related labor were depicted on ancient Greek vessels thousands of years ago. Look more closely into the shopping basket and you will see a more specific tale unfolding. Just as ancient Athenian artifacts might relay epic tales of war, Murtagh skillfully combines glass and dark humor to document and dramatize the “global toilet paper shortage of 2020.”

—Erika Diamond
The ingenuity and humor involved in William Couig’s stop-motion Lego® series, The Studio, is absolutely mind-blowing. During the dark days of the pandemic, when all of New York City was shut down, Couig, with his kids, began making Lego® representations of the community glass shop UrbanGlass. Each one of the 48 (!) episodes represents a different artist who uses the studio. They are heartwarming, spot-on, and a testament to creativity even in captivity.

—Susie J. Silbert

This beautifully rendered stained-glass panel truly captures the pandemonium (and humor!) of the early days of the pandemic when essentials were in short supply. But it, and the eight-panel series it is from, is also a poignant demonstration of the social stratification the pandemic laid bare: who would have enough, who would not; who could work from home and who was on the front lines. I’m not always one for “ripped from the headlines” artwork, but I could return to this piece again and again.

—Susie J. Silbert
The rise of NFTs over the last two years has been bizarre, intriguing, and impressive. In many ways, non-fungible tokens are like glass: they are energy intensive to make, with the promise of longevity and a strong possibility of obsolescence (both could poof! into the ether). The similarities between the two forms make Lemaire’s NFT *Intersection*, which was shot through a handmade borosilicate lens, a perfect marriage of material, concept, and moment.

—Susie J. Silbert

*AR Blow* is a compelling cinematic performance of the glassblowing process. Molten bubbles stretch, fold, and fill precise 16:9 aspect ratio voids in a playful five-channel concert of undulating rhythm and form.

—Simón Ballen Botero

**AMY LEMAIRE**
United States (b. 1978)

*Intersection*
NFT

**DAN MIRER**
United States (b. 1979)

*AR blow, five-channel*

*video still*

Video still

SBB SD ED SJS
With singular irreverence, Akers uses the flashing, beckoning format of the commercial neon sign to invite a more transparent exchange of intellectual property. Connecting callers to an anonymous idea originator—the artist’s Brooklyn studio—this interactive work is a cheeky analog for the rampant piracy of creatives in late capitalism.

—Sarah Darro

People Are Having to Wear This Mask Now is a reverberant performance of appropriation and transmission through hypermedia. Unattributed images of Smith’s flared orifice headpiece went viral in the apt context of a plague year that politicized mask-wearing. The resulting clickbait collage is a brilliant gesture of reappropriation and agency over the unchecked proliferation of art and meaning in the digital age.

—Sarah Darro
Don’t Touch Your Face is a delicate evocation of the masking mandates and guidance that took hold around the world alongside the COVID-19 epidemic. I appreciate both its subtlety and the way it physicalizes the threat of germs, germ transfer, and the sudden and sometimes overwhelming desire to touch your face despite the guidance not to!

—Susie J. Silbert

Surrounded by a Baroque-style frame, a mass of protruding ghostly faces references an account by the Roman emperor Justinian I of the first known Black Plague. It is said that Justinian, who survived the plague himself, imagined the faces of those who died looking back at him whenever he gazed into a mirror. Similarly, Tate relays the same feelings of survivor’s guilt, longing, and the desire to memorialize the massive loss of life in both the recent AIDS epidemic and the current COVID-19 pandemic.

—Erika Diamond
Kirkwood merges glass and textile in this sculptural adornment inspired by her Māori, Scottish, and English heritage. *Meremere* translates from Māori language to “Venus as an evening star,” and the work formally references traditional Māori cloaks, which are considered mantles of prestige and honor. The contemporary translation of this time-honored form into glass is admirable.

—Simón Ballen Botero

Protective Collar leverages the destructive capabilities of glass in a work that impressively pushes the scale of an object attached to the body. The implied treachery of the material creates an even larger boundary around the wearer than the material itself.

—Erika Diamond

**TE RONGO KIRKWOOD**
New Zealand (b. 1973)
*Meremere*
Kiln-formed glass; flax fiber, silk cord
80 x 105 x 1.5 cm

**JAROSLAW KOZIOL**
Poland (b. 1990)
*Protective Collar*
Hot-worked glass
90 x 110 x 80 cm
Photo: Grzegorz Chachaj

Inspired by Ahmadizadeh Melendez’s mother’s immigration to the US from Puerto Rico and the jewelry she was gifted by her family to help pay for her new life, this work speaks to the invaluable histories embedded in our personal objects. Neon calls our attention to whatever message it holds, and this heavy neon chain asserts the persistent connection between us and those we cannot take with us on our journeys.

—Erika Diamond
Like glass frottage, Zimmer surfaces an abstracted impression of Coburg’s coat of arms. Slumping molten black glass over a civic relief, the contested depiction of the city’s patron saint transforms into a glossy obsidian mirror that implores its viewers to reflect on their own distorted colonial heritages.

—Sarah Darro
Mounted in the ecclesiastical setting of Sunderland Minster, Colonial Ghost interrogates the imperialist histories of the global glass trade and the development of Christianity in Africa. Twelve monumental crosses composed of hot-sculpted glass figures and protruding nails loom like apparitions over the nave of the church, forming a potent intervention on a site of colonial power.

—Sarah Darro

Bhatia is inspired by the origins of glass beads in India more than 35 centuries ago, their spread across the globe, and their importance to Indigenous spiritual traditions around the world. Her own work uses the glass bead as a base material, which she fuses to create objects that speak to a religion of her own invention.

—Susie J. Silbert
Henao’s glass interpretation of the Muisca raft is an homage to the legend of El Dorado and a tribute to the pre-Colombian civilizations that inhabited present-day Colombia. The original Muisca raft was made between 600 and 1600 CE from gold, using the lost-wax technique. Henao’s contemporary interpretation, also made using casting techniques, draws links between the materials of gold and glass as well as the history of Europe and the Americas.

—Simón Ballen Botero

The strands of Irizarry’s necklace, made for the Santeria orisha Ibus Òparò, not only reach across the globe to the places their beads were made—France, the Czech Republic, and India—but also across time to ancient Nigeria, where Yoruba artisans developed glassmaking technologies centuries before the arrival of Europeans. The beads they made then, and the colors they chose, are the basis for the divination systems still in use in Santeria. I love the way this work stretches across time and place, reminding us of contemporary traditions with deep roots.

—Susie J. Silbert
The subtlety of Anai and Takamatsu’s work really draws me in. By carving small, millimeters-deep divots in the surface of glass sheets, she transforms glass panes from highly impartial arbiters of the surrounding world into subjective lenses. It’s an intriguing demonstration of the way simple, subtle shifts can radically alter our perception.

—Susie J. Silbert

We Are All Guests Here is a poetic and timely exegesis on displacement and migration. As though it were built from the tenuous, wistful strands of memory itself, this flameworked vestige of a sukkah articulates the matrix of precarity, loss, and promise that accompanies fleeing a homeland that is no longer viable.

—Sarah Darro
Obverse/Reverse is a material expression of slippages—slippage in language and symbolic meaning as well as slippage in visibility. Composed of four interlocking coins imbued with Chinese homophones for life and death, sound and silence, this work holds the tension of nuanced opposition. Suspended and gently turning, it forms a complicated portrait of the contemporary Asian-American experience—its monumental presence intermittently transiting out of view as it pivots on edge.

—Sarah Darro

HELEN LEE
United States (b. 1978)
and ALICE CHAU
United States (b. 1978)

Obverse/Reverse
Activ, Gold Eclipse, and NSG TEC
Pilkington glass; mixed media
240 x 147 x 8 cm
Photo: Rick Luettke

SBB SD ED SJS
DAVIN K. EBANKS
Cayman Islands/United States (b. 1975)

Passages: Negro, Azul, Blanco

and detail of Negro (“can we find light in the never-ending shade? / The loss we carry / a sea we must wade.”)

Cast and kiln-worked glass
Each: 60 x 23 x 10 cm
Photo: Jacob Koestler at
The Sculpture Center

A trinity of forms that morph between lancet arches and seafaring vessels that glide across the gallery wall, Passages: Negro, Azul, Blanco congregates in a contemplative, chapel-like composition. Ebanks renders in cast glass potent material signifiers of Caymanian diasporic identity and the transatlantic movement of Black bodies across oceans. Lustrous charcoal-colored bananas, flossy cotton, and cerulean Caribbean seas form a composited postcolonial portrait that spans continents and generations.

—Sarah Darro
We are still under the influence of slavery, Chris Day reminds us in this poignant installation of 28 blown-glass “rum” bottles. Bound by metal that constrains their glassy bodies from breathing free, these bottles stand in for the enslaved Africans whose labor produced the wealth that continues to shape the UK and so many other Western nations. They also refer specifically to the 18th-century bottles of rum found in 2011 at Harewood House, the ancestral home of the Barbados plantation- and slave-owning Lascelle family, and the location of this poignant installation.

—Susie J. Silbert
Sea of Clouds offers a voyeuristic lens into the creative subconscious. In this surreal, Magritte-like dreamscape, flameworked-glass cloud formations float off of the end of a blowpipe into a composited sky.

—Sarah Darro

Before getting into glass, Kimberly Thomas was a special-effects makeup artist for movies, a skill set that is certainly on view in the adept color manipulation of Cloud Riding Contraption #2 - The Chariot. The contrast between the rusty-looking contraption and its airy environs calls to mind the whimsy and dreaminess of the cinema. I could happily lose myself to the magical world she has created!

—Susie J. Silbert
Ratcliffe uses the vernacular of pipe making (and using) as a starting place for glass made for a very different function. In this work, what might traditionally be used as a dabber is instead repurposed to make hot chocolate with a custom-roasted marshmallow. In a field where the influence so often goes from mainstream to subculture, it’s nice to see things go the other way.

—Susie J. Silbert

Subtle and sweet functional objects, these one hitters hit just the right notes. They’re nicely made, with just enough realism to carry the illusion, and I bet they’d feel good in the hand.

—Susie J. Silbert
The way that Peretti depicts the landscape through glass is unexpected. *Long River* is an installation composed of 48 kiln-formed, painted, engraved, and silvered opaline glass plates that illustrate the Atchafalaya (Choctaw for “Long River”) River located in southern Louisiana. This finely rendered artwork contributes to a long history of blue-and-white pictorial traditions in craft, including Chinese porcelain and Dutch Delft Blue tiles.

—Simón Ballen Botero
**MORTEN KLITGAARD**  
Denmark (b. 1981)  
*Black Origin*  
Blown glass with magnetite and ash  
39 x 19 x 19 cm  
Photo: Dorte Krogh

**JUDI HARVEST**  
United States (b. 1951)  
*with the assistance of Marco Giuman and Michele Giuman*  
*Stravinsky and Diaghilev*  
*Hanging Out*  
Handmade blown Murano glass; stainless steel  
23 x 16 x 9 cm / 24 x 15.5 x 9 cm  
Photo: Claudio Franzini

Harvest’s work is concerned with encouraging awareness of endangered species. Among them, bats in particular and their contributions to our ecosystem are overlooked and misunderstood. Referencing the collaborative talent and friendship shared between composer Igor Stravinsky and choreographer Sergei Diaghilev, Harvest argues that “bats and artists are often misunderstood,” revealing that beauty and value are often found in those operating on the fringes of our society.

—Erika Diamond

Klitgaard challenges the often pristine and glossy finish expected from glass by applying oxides, sand, and ash during the final heating process. These additives cause the surface to effervesce and form intricate textures and patterns. In *Black Origin* the artist applies black sand from the coast of northern Denmark, where he grew up. Close looking rewards the viewer with the feeling of being transported to those dramatic sandscapes.

—Simón Balien Botero
KATE CLEMENTS  
United States (b. 1989)  
**Night Garden**  
Kiln-fired glass; paint, nails  
91 x 213 x 2.5 cm  
Photo: Will Preman

In *Night Garden*, a crystalline pattern of wall relief acts as wallpaper. It employs a decorative format designed to enable and imply infinite repetition, emphasizing the cyclical nature of life and decay. Its lace-like components are delicate yet persistent, taking up space without imposing form.

—Erika Diamond

SHIGE FUJISHIRO  
Japan/Germany  
**Where is my paradise?**  
*(Tennischläger/Schwerelosigkeit)*  
Glass beads; safety pins, tennis racket, basketball  
250 x 100 x 100 cm

Fujishiro’s dramatic glass-bead net summons the dynamic suspension of post-minimalism. It is serving Eva Hesse’s anxious *Vertiginous Detour* as well as the elaborate latticework and drapery of an haute couture atelier. I am here for all of it.

—Sarah Darro
Pushing the limits of the sheer fragility of the material, *tender flower* captures the ephemerality of nature through its ethereal use of both casting and slumping. With tiny holes near their delicate edges, the floral forms appear to be quietly decomposing right before our eyes.

—Erika Diamond
The interplay of different textures evokes the cloth-y-ness of limp textiles in this recreation of the landscape of her father’s tailor-shop floor. The glass achieves a fabric-like appearance as a result of multiple firings in which the artist has manipulated the material more like fabric, in a slow-motion glass version of folding and ironing.

—Erika Diamond

Animals have often been represented in Finnish art and mythology. Korolainen extends this tradition with an otherworldly series of hand-blown vases embraced by alien-like octopus tentacles. This Art Nouveau–inflected work offers an unconfined exploration of nature that transcends the norms of Finnish glass.

—Simón Ballen Botero
Sublime craftsmanship meets classical design in this work named for Marcus Vipsanius Agrippa, a Roman architect whose ambitious hydraulic designs often transcended utility. Referencing a pipeline or waterway with a severed end, Hlubcek’s cast-glass sculpture similarly subverts function and containment.

—Simón Ballen Botero

Wieth harnesses the transformative and expansive capacity of glass in her material dialogues with metal. Foreign traces of iron oxide, in contrast to the delicacy and fragility of the glass they are suspended in, are reminiscent of the traces we leave in nature.

—Simón Ballen Botero
Influenced by Japanese bamboo crafts, Takeoka combines kiln work, weaving, and glassblowing techniques to create intricate rounded forms. Aiming to convey the potential for softness in glass, his works deftly marry notions of hard and soft, hot and cold, form and pattern.

—Erika Diamond

Kensuke Takeoka
Japan (b. 1996)

Transition
Blown and kiln-worked glass
Largest: 50 x 60 x 40 cm

Influenced by Japanese bamboo crafts, Takeoka combines kiln work, weaving, and glassblowing techniques to create intricate rounded forms. Aiming to convey the potential for softness in glass, his works deftly marry notions of hard and soft, hot and cold, form and pattern.

—Erika Diamond
Houndstooth fabric is known for its durability and warmth, but this work, which deconstructs the pattern into sculptural elements, takes on a whole new aesthetic and function. Instead of cloaking the wearer, this semi-flexible and shiny cloth becomes a landscape, reflecting the viewer and their surroundings.

—Erika Diamond
Barreda employs the subfield of experimental archaeology to produce and test trick-glass designs from the 16th through 18th centuries. His practice-based and experimental research methods provide compelling insights and new understandings of these historical glass objects.

—Simón Ballen Botero
Rodríguez diffuses the boundaries between exterior site and interior architecture. The slumped and silvered glass-wall installation invites passersby to interact playfully, either by looking outward through the convex lenses or gazing inward through the mirrors.

—Simón Ballen Botero
Srinivasan harnesses the kinetic and relational potential of jewelry to animate the mesmerizing optical phenomena of Sheesh Mahals, Mughal-era palaces ornamented with elaborate mosaics of convex mirror. This wearable multifoil arch merges architectural and bodily adornment, implicating not only the body of its wearer but also an implied— and infinitely reflected—audience.

—Sarah Darro

It’s easy to see why this Imperfect Couple goes together! Each one is full of personality, but united by their cast aluminum and metal foil components, they complement each other, like any good pairing. I appreciate the sense of freedom, texture, and play!

—Susie J. Silbert

ANJALI SRINIVASAN
India/United States (b. 1978)
Untitled (pink to silver collar)
Glass; silicone, hand-burned leather, buttons
60 x 36 x 1 cm

MONIKA NAYDENOVA
Bulgaria (b. 1982)
The Imperfect Couple
Blown glass with metal foil; cast aluminum
Tallest: 53 x 27 x 29 cm
Photo: Diliana Florentin

SD  SJS

SBB  SJS
With this poetic investigation of vulnerability, Schnuckel has methodically visualized the effects of temperature and time on glass. In Decadal a family of ten cups with shared design components is repeatedly exposed to the temperature of a kiln, which creates subtle alterations. The cups are documented as a unit after each firing and returned to the kiln for another cycle. The technique is repeated until each cup is structurally compromised.

—Simón Ballen Botero

The surreal world Song creates in her work—which interrogates the role of women in the “traditional Chinese social order from the perspective of the female gaze”—is immediately appealing to me. Her exceptional draftsmanship and her unusual use of the material combine to make this work seductive, curious, and altogether interesting.

—Susie J. Silbert
This is a delightful homage to Oskar Schlemmer’s *Triadic Ballet*. I appreciate how its fused material composition and arrangement of merged geometries parallel the Bauhausian intention to unite disciplines, materials, and approaches under one roof—a Gesamtkunstwerk of form.

—Sarah Darro

I am enthralled with the clean elegance of this glass, whose varying tones, colors, and shapes are inspired by the work of Paul Cézanne. The graceful curve of the vessel pairs remarkably well with the asymmetrical and sharp geometry of its stem.

—Erika Diamond

**CARL VAN HEES**
Netherlands (b. 1964)
*Das Triadisches Ballet 3*
Fused granulated glass, laminated, cut, and polished
18 x 23 x 21 cm
Photo: Rogier Fokke

**DAVID SUCHOPÁREK**
Czech Republic (b. 1973)
*for IRDS Studio*
Czech Republic
*Paul Cézanne (wine glass)*
Cut and assembled glass
22 cm

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SD  SJS  

SD  SJS  

SBB  ED  SJS
Our Past Future (OPF) is a lamp that allows observers to safely bathe in the toxic light of a UVC germicidal bulb. UVC light is used in hospitals, subways, and airports to sterilize surfaces. James Ronner collaborated with Charles Bellows to develop a filter that blocks the harmful wavelengths of this sterilizing light. Their work pertinently bridges the possibilities of glass science and glass craft in the context of our fight against COVID-19.

—Simón Ballen Botero

This droll Memphis Design–meets-Duchamp pitcher makes my heart sing. It reimagines an industrial suction-cup device, used to lift panes of flat glass or remove dents from metal siding, as a pouring vessel’s handle. Invoking the lineage of the assisted readymade, this amusing object encourages divergent thinking and looking.

—Sarah Darro
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CURATORS’ PERSPECTIVES
The last two years have been filled with fracture and repair, and during this time, I’ve found myself drawn to stories of artists whose work begins with rupture but moves toward completeness.

Along these lines, Sari Dienes and Monir Farmanfarmaian—two incredible artists born at the outset of the 20th century—stand out particularly for their use of fragmented mirror to come to terms with major life ruptures caused by displacement, war, and revolution. Their stories and works offer powerful balms for our time.

Dienes, a woman with a biography too engaging to recount here, traveled to the United States in the fall of 1939, arriving just after the outbreak of World War II. Hungarian and Jewish, she could not return to England. Instead, she became a New Yorker and eventually a leading member of the New York avant-garde.

In the 1950s she started using broken mirror, creating works like *I Spy*. A suitcase filled with reflective broken shards, the piece vividly recalls (at least to me) the violent horrors of Kristallnacht—the “Night of Broken Glass”—that in November 1938 decimated Jewish communities throughout Germany and the Nazi-occupied territories. Dienes did not experience Kristallnacht firsthand, but packed in this suitcase, *I Spy* seems to suggest the persistence of this collective trauma on the psyche.

And yet, the piece is also about resilience, about organizing the shards of life, about creating new ways of seeing. “Art,” she commented, “is humanity expressing its understanding of the reality of the moment, of today.” Putting that dictum in practice, *I Spy* changes all the time, recomposing the shards of trauma and offering new views of the future. Nothing is fixed, all can be healed.

World War II also brought Monir Farmanfarmaian to New York, where like Dienes she became an integral member of the city’s art scene before returning to Iran in the 1950s. The Islamic Revolution would exile her back to New York in 1979, but in the decade before that, a trip to the shrine of Shah Cheragh in Isfahan catalyzed her practice.

She had been there previously, but this time seeing the shrine’s mirrored expanses and how they atomized mourners’ reflections opened new avenues of expression to her. Farmanfarmaian began working almost exclusively in ayeneh kari, or mirror work, delving deep into Islamic geometries and creating works that, like *Reflection Five*, can be arranged in multiple ways. Moving past their mirrored mosaic surfaces creates the same kind of changing reality Dienes was after. The viewer’s reflection is reproduced and recomposed as if to remind them that everything is constantly changing, that our lives may unfold in directions we could never anticipate.

These two artists, united by place and by the circumstance of exile and diaspora, used fractured mirror to offer perspective, to reflect change, to encapsulate this essential condition of the human experience: that we fall and get up again.

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Two weeks into the Russian invasion of Ukraine (as I write these lines), I am thinking also about a third piece. Published in *New Glass Review* 41 (2020), *Vitrazh-AT* by Sergei Belaoki recreates riot shields in cracked mirrored glass. Its immediate context was Belarus, but the specter was that of voices being silenced by a militaristic Russia. Unlike Dienes and Farmanfarmaian, this work encapsulates the moment of breakage without the closure of repair. I am longing—as so many others are—for that repair.

*I Spy*
United States, about 1956

**SARI DIENES** American, born Hungary (1898–1992)

Broken and cut glass mirror; wood frame
28 x 34.2 x 7.2 cm

The Corning Museum of Glass (93.4.88)

Photo: The Corning Museum of Glass
Reflection Five
Tehran, Iran, 2010

MONIR SHAHROUDY
FARMANFARMAIAN
Iranian (1922–2019)

Mirrored glass mosaic; plaster, wood
Horizontal iteration: 151 x 151 cm
Vertical iteration: 261.6 x 83.8 cm

The Corning Museum of Glass (2021.3.8)
Photo: The Corning Museum of Glass
Vitrazh-AT
Belarus, Minsk, 2019

SERGEI BELAOKI Belarussian (b. 1976)
Slumped glass, mirrored
Each: 90 x 50 x 6 cm
Collection of the artist
Photo: Sergei Belaoki, courtesy of The Corning Museum of Glass
Glass is marvelous because of its versatility and malleability, but also because of its challenging technical qualities. I was amazed by the diversity of projects, the transformative possibilities of glass, and the multiplicity of perspectives that the artists and designers brought to the material in this year’s submissions.

As a contemporary designer, understanding the social, ecological, and cultural dimensions of materials has become increasingly important. I am interested not only in the narrative potential of materials but also in the transformative agency that art and design can have. Although comparatively new to the world of glass, I have had the opportunity to work with it on several occasions. I explored the relationship between gold and glass in the context of the colonial history of the Americas, investigating glass trade beads and the use of gold in the historic production of ruby glass. My design work is primarily focused on glass produced with waste materials and glass as a medium to convey my research findings.

One of my most memorable encounters with glass was on screen. The 1976 movie Herz aus Glas (Heart of Glass), directed by Werner Herzog, blurs the lines between fiction and documentary, and for me, it demonstrates the hypnotizing character of this lustrous material. The film is set in a remote 18th-century Bavarian glass-blowing village. After the lead glassblower dies, the entire town devolves into collective insanity in a quest for the lost ruby-glass recipe.

I find the work of Formafantasma, Atelier NL, and Lucile Viaud inspiring, as each expands the possibilities of glass within their hyperspecific regional contexts. Formafantasma, from Italy, explores the possibilities of using lava from Mount Etna and Stromboli to make glass objects. Nadine Sterk and Lonny van Ryswyck, from Atelier NL, highlight the scarcity of wild sand in their projects To See the World in a Grain of Sand and ZandGlas. Lucile Viaud’s Geoverrerie project uses discarded materials associated with marine industries, like oyster and snail shells from various regions of France, to create sea-colored glass.

While the technical possibilities of glass can be constraining, its aesthetic possibilities are boundless. I find it fascinating when the material properties of glass are questioned and explored through seemingly impossible fabrication methods. For example, Markus Kayser’s project Solar Sinter explores the potential of desert manufacturing to convert sunlight and sand into glass objects. Using a 3D-printing process, he is able to combine solar energy and raw material with high-tech production technology.

I am captivated by how contemporary designers and artists constantly redefine and defy the boundaries of this material. As a result, both technically and imaginatively, the possibilities for glass are endless.
Still shot from *Herz aus Glas*
Germany, 1976

**WERNER HERZOG**
(director) German (b. 1942)
Werner Herzog Filmproduktion
Film
94 mins.

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**Salina, De Natura Fossilium**
Italy, Murano, and Netherlands, 2014

**STUDIO FORMAFANTASMA**
Simone Farresin Italian (b. 1980)
Andrea Trimarchi Italian (b. 1983)

Murano glass; mouth-blown lava; lava rock; textile
Dimensions vary
Private Collection
Photo credit: Luisa Zanzani, Courtesy Gallery Libby Sellers

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**“ZandGlas–Savelsbos” Decanter and 3 Cups**
Netherlands, Eindhoven, 2016–2018

**LONNY VAN RYSWYCK** Dutch (b. 1978)
and **NADINE STERK** Dutch (b. 1977)

Blown glass made from melted sand collected from Savelsbos, Maastricht, Netherlands
Decanter: H. 23 cm
The Corning Museum of Glass (2019.3.22)
Photo: The Corning Museum of Glass
Collection Pot en Verre marin Glaz
France, Arcueil, Atelier Silicybine, 2014–present

LUCILE VIAUD  French (b. 1993)
Mold-blown glass made from abalone shell and microalgae
Dimensions vary
https://atelierlucileviaud.com/eshop
Photo: Germain Herriau

Detail of Collection Pots en Verre marin Glaz
Photo: Lucile Viaud
Solar-Sinter in the Saharan Desert near Siwa, Egypt and Solar-Sinter Printing a Flat Square Glass Tile
London, UK/Siwa, Egypt/Morocco 2011
MARKUS KAYSER  German (b. 1983)
Fresnel lens, electronic board, keypad, and LCD screen for 3D printing sand using focused sunlight; solar powered
Lens: 140 x 100 cm
Photo: Courtesy Markus Kayser; photo by Amos Field Reid
GLASS IS EVERYTHING, EVERYWHERE, ALL AT ONCE.

It mediates our experiences without us even noticing it. The silent facilitator of modernity, glass underpins the invention of linear perspective, optical science, hypermedia itself. Yet despite its profundity, glass does not demand recognition. Rather, it often defies attention and visibility by design. It quietly enables our perpetual global connectivity, moving encoded light across immense, invisible networks of glass fiber under oceans and over mountains. It traces, records, and bears witness to contemporary life.

As a visual anthropologist and curator of craft and design, I view glass as a compelling case study of material driving culture. Its rhizomatic nature—networked, vast, but often unseen—makes it particularly well suited to articulate a contemporary moment that has brought renewed and critical visibility to underlying infrastructures and systems, both corporeal and societal. Over the past two years, we bore witness—from glowing crystalline screens, no less—to a lethal virus, unjust law enforcement systems, and raging wildfires attacking the respiratory system. And that global witnessing, enabled by glass, successively exposed the failings of our social support systems. Just as Burnham’s seminal Systems Esthetics articulated a shift “from object-oriented to systems-oriented culture,” I similarly observed a shift from urgent, bombastic-object to abstract-systems thinking and formal restraint in this year’s New Glass Review submissions. From works re-visioning knowledge and justice systems to performances and installations enacting equitable caregiving systems and electroconductive Faraday circuits, all systems were a go.

The last time glass made me so acutely aware of our latent and interconnected power structures, I was in the bowels of the New Museum, gazing upward at Mika Rottenberg’s video of colored lightbulbs shattering under the blows of a hammer on the ceiling of the elevator. The video not only symbolically replaced the institutional glass lighting fixture with a representation of glass lights, but it also physically positioned viewers beneath a scene from another video presented in an upstairs gallery. That video, Cosmic Generator, follows the fictionalized flow of these glass bulbs across a quixotic, labyrinthine system of factories, workshops, and showrooms connected by tunnels. This glassy intervention on the structural portal between museum floors doubled down on Rottenberg’s satire of the bizarre interconnection of global production systems.

Similarly revealing global trade and production systems via the aggregated shattering of glass is Walead Beshty’s FedEx® Kraft Box Series. In this body of work, laminated glass cubes fabricated to fit FedEx’s proprietary dimensions are shipped to galleries around the world in their corresponding cardboard carriers. They accrue meaning—as well as impact fractures and collaged shipping labels—through transnational movement. These contingent objects are continually in the process of being made, rendering the global freight-shipping system as the method of artistic production in and of itself. The resulting sculptures, displayed as cracked vitrines atop airway-bill-littered cardboard pedestals, bring visibility to the behind-the-scenes labor systems that continuously form them.

Fin Simonetti and HEVEN each singularly harness the capacity of glass to articulate subjective systems of logic and connection. Simonetti uses the foil lines of stained glass as a mechanism of social networking, linking isolated glass windows over the eyes or ears of male models in sun-bleached barbershop posters. Flesh-toned Chapel 4 is particularly compelling, converting commercial pageantry into an intimate chain-link of ears that evokes a move toward relational systems prioritizing listening. HEVEN x COPERNI’s viral glass handbag, on the other hand, premiered on Paris runways and took celebrity and internet culture by storm. It aptly gives physical form to the swipe-to-unlock iPhone symbol—that abstract space we collectively graze to enter our glass conduits of hyperconnection.

**Untitled Ceiling Projection**
in *Mika Rottenberg: Easypieces*
United States, New York, New York, New Museum, 2019

**MIKA ROTTHENBERG**
Argentine/Israeli (b. 1976)
Single-channel video installation, sound, color
6:07 min
Dimensions variable
Photo: Dario Lasagni
FedEx® Kraft Box Series in Whitney Biennial 2008

WALEAD BESHTY British (b. 1976)
Laminated glass; FedEx shipping boxes, accrued FedEx shipping and tracking labels, silicone, metal, tape
Dimensions variable
Photo: Mark Woods; courtesy of the artist; Regen Projects, Los Angeles; and Petzel, New York
Chapel 4
United States, 2021
**FIN SIMONETTI** Canadian (b. 1985)
Stained glass; found barbershop poster, wood frame
44.1 x 34.6 x 4.4 cm
Private collection
Photo: Paul Salveson; © Fin Simonetti and Matthew Brown

HEVEN x COPERNI Bag
at Paris Fashion Week
United States, New York, Brooklyn, Brooklyn Glass, 2022
**HEVEN**
Breanna Box American
**Peter Dupont** Danish
with the assistance of Josh Raiffe
Glass
Dimensions vary
Sold through Coperni
Photo: IMAXtree
Though I consider myself a primarily textile-focused artist and curator, I am moved by many materials and processes as a maker and viewer. I am excited by work that both celebrates and challenges a material’s natural inclinations.

Through my own queer lens, I have an appreciation for works that use materials in ways that misbehave or counter our expectations of their behavior. I look for a marriage between the science that makes a material do certain things well and a complication of our historical associations surrounding an object’s function and meaning. I am also drawn to works that embody my favorite dichotomies—hard yet soft, full yet empty, fragile yet resilient. Like most viewers, I enjoy feeling connected to, yet slightly confounded by, an artwork.

Works in glass that have inspired me as a maker are 40" Glass Cube by Tara Donovan and A Couple (of swings), 1993, by Mona Hatoum, both made by artists who move nimbly through different media. Donovan’s cube is a minimalist stack of glass sheets that have been shattered in an act of controlled chaos. Surface tension holds these millions of glass shards together. Simple yet potent, the work illustrates how something broken can become something sublime. Hatoum’s sculpture positions two glass swings in the middle of a room, as if poised for debate.

Our familiarity with both the material and the objects they reference signals that they will break if either makes a move. Both works frame the charged moments before and after an event occurs.

In my own practice, I view art as both an artifact and a method of documenting the present moment. Heavily influenced by the world of dance, I am also inspired by rigid forms that attempt to capture the temporal movement of the body. Karen LaMonte’s work does all of this through elegant glass castings that use drapery to reveal the form underneath. Her figures are robust yet hollow, present yet absent. They leverage one of my favorite glass qualities—the suggestion of invisibility—while using the female form to take up space.

Admittedly, I am a sucker for work that references textiles without using fibers. Lisa Demagall’s flameworked glass recreations of her grandmother’s lace doilies transform soft, threadbare objects into something sharp and shiny. They share the delicate quality of the original textiles while creating an entirely new conversation with light and structure, made from liquid lines rather than stretchy loops.

The work of Sarah Briland encompasses my interest in processes that meld artistic invention and scientific methods of investigation. Inspired by geology and architecture, her work combines glass with other materials in a way that mirrors how we exist in this world—in collaboration with other elements, people, and histories. Many of the works I selected evoke similar conversations between different material languages. They reveal the complex and often poignant ways in which materials and people are shaped by the world around us.
40° Glass Cube
2004
TARA DONOVAN
(American, b. 1969)
Tempered glass sheets, stacked, shattered
89 x 89 x 89 cm
Photo: © Charles Mayer
Photography

A Couple (of swings)
1993
MONA HATOUM
(British/Palestinian, b. 1952)
Glass plates; stainless steel chains and fixtures
245 x 66 x 130 cm
Photo: Courtesy Galerie Chantal Crousel, Paris; photo by Adam Rzepka, © Mona Hatoum
Evening Dress with Shawl
Czech Republic, Železný Brod, 2004

KAREN LAMONTE American (b. 1967)
Cast glass, sandblasted, acid-polished, assembled
150 x 121 x 59.5 cm
The Corning Museum of Glass (2005.3.21, gift in part of the Ewion Society)
Photo: The Corning Museum of Glass
**Lace Panel**  
United States, Ohio, Cleveland, 2012  
**LISA DEMAGALL** American (b. 1982)  
Flameworked borosilicate glass; wood  
40.6 x 6.4 x 71.1 cm  
Private Collection  
Photo: Lisa Demagall

**Problematica (Foam Rock)**  
United States, Virginia, Richmond, 2016  
**SARAH BRILAND** American (b. 1980)  
Foam, aqua resin, glass microspheres, steel; concrete stand  
127 x 52 x 45.7 cm  
Photo: Terry Brown
INTRODUCING
The 2020 + 2021 Rakow Commissions

**Saans: the eyes of skin**
United States, Massachusetts, Boston 2020–2022

**ANJALI SRINIVASAN**
India (b. 1978)

Blown, mirrored, and cracked glass; silicone, steel, Arduino sensors, electronics, wood
182.5 x 122 x 20 cm

2022.4.1, 35th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund.
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 glass working. 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 and 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:

LEO TECOSKY 2021
ANJALI SRINIVASAN 2020
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 SAVELEYEVA 1990
DIANA HOBSON 1989
TOOTS ZYNSKY 1988
HOWARD BEN TRÉ 1987
DOUG ANDERSON 1986
Saans is breath in Hindi… I often think of our breath, that small amount of air we need for living, as the way our skins feel or see in the world.

— Anjali Srinivasan

Anjali Srinivasan, recipient of the 35th Rakow Commission, is an artist grounded in glass who works across many disciplines. Her commission is motivated by the dying Indian craft of sheesh mahal, or mirror palaces. These Mughal-era constructions are chambers within forts and palaces, where every square inch of the wall is encrusted with small, convex mirrored glass creating spaces with specific, awe-inspiring spectral phenomena. Maintained for centuries by a nomadic tribe that disbanded after the 2001 Gujarat earthquake, the sheesh mahal are now falling into disrepair. Rather than simply recreating the form, Saans: the eyes of skin seeks to re-invigorate it, connecting viewers with the now-lost artisans through a high-tech interpretation of the sheesh mahal. The piece consists of a silicone skin of broken mirror mounted on a skeletal structure. Using sensors, it senses viewers and rewards their looking by beginning to breathe back at them.

The following interview was recorded via Zoom on March 11, 2021. It has been edited and condensed.

SJS: Tell me about sheesh mahal.

AS: I first encountered sheesh mahals as a child during travels. There’s something incredible that happens in sheesh mahal. If you stand in the middle of the room and you don’t move, you’re not gonna see anything. You literally turn into a little dust bunny in each of those convex lenses, and then the minute you move, like, you wave your arm, everything’s moving. It’s like being inside a whirlpool. It’s incredible. The cascading effect of space that’s caused by light is just really empowering.
And when I went back to India in 2002, after finishing my undergrad, and started documenting the traditions of my country, I was meeting with different experts in the field. And one such person was a gentleman called Martrand Singh, an erstwhile prince whose kingdom had palaces with a sheesh mahal. So he knew a lot about them! His forefathers had commissioned artisans to do this. And after Indian independence and after princes were gone and royal states were no longer a thing, he became a champion for craft traditions in the country.

I met with him when I was trying to locate the artisans who practiced this craft. [And he told me] there are three different communities that practice the craft, different parts of it. One community has the furnaces and blows the glass. One community breaks the glass into shards, transports them, and sells them in patterns. The third community embeds them in the monuments.

That middle community moves back and forth between the first and the last. He told me that when the 2001 Gujarat earthquakes happened, this middle community especially was totally disbanded because they were nomadic by nature. And for me, that loss was irreparable. And I remember being really, really sad—like, how could we let that die? How could we lose these people?

Because, literally: Earthquake happens, people go wherever, they have to find jobs, they become rickshaw drivers, they become construction workers, they become something else. And then 10 years later, their kids don’t remember. And then 20 years later, no one remembers. And now it’s like, “Yeah, my grandfather used to do something out there. I don’t really know, whatever.” And now it’s gone.

When I found out about the story, I realized, “Wow, I’m never going to see any more sheesh mahals being made.”

SJS: Your interest isn’t in recreating a new sheesh mahal, you’re not building a palace. I’m wondering if you want to talk about what parts are important for you and how you’ve translated them.

AS: I’d like to believe that I can respect that what’s gone is gone.

What I’m way more interested in doing is reconstructing it and making it come alive and be relevant today. So, for example, what is key for me in the sheesh mahal is the optics of that really small piece of glass: it has to be convex, it has to be reflected, it has to be close together. It needs to be in this maze-like pattern. It needs to swallow you so you cannot distinguish yourself from this thing that’s moving around you.

I think of that almost as the paradigm of the sheesh mahal, the sort of philosophy, the aesthetic philosophy of it, that the glass makes happen. And that’s what I wanted to bring alive.

And so my research focused on how can I bring those parts of this knowledge to the front without copycatting. I think the work I was doing at RISD as a grad student, where I was looking at flexible systems of glass, really helped. So when I think about the skin of glass, a reflective skin of glass, a skin of glass that responds to you, and I started building glass objects that move—that language lent itself to this idea for me, that it felt like a great way, a great path into reconstructing this tradition through the language of a human body.

And that’s where I started thinking about glass skin and how to make this flexible, convex reflective glass skin that will breathe in a way that the sheesh mahal physically did not.

SJS: What are you hoping that people get when they see the piece?

AS: What I’m hoping for people to get from this piece is a sense that every space that we occupy actually should be—and could be—considered as a living thing. That it is, it could breathe back at us. It could be something that responds to us. It needs to remind people that “if you pay attention, I thrive.” That sort of human breath-ness is very important to me.

I hope that building such a sensitivity helps us look at our surroundings in a different way. I genuinely
think if people had paid more attention, for lack of a better word, to the sheesh mahal, it wouldn’t be gone now. It just wouldn’t be a monument with a bunch of ruins with the artisans disbanded after the earthquakes and no one caring.

I wish someone had looked closer at this and said, “We enjoy this. This needs to be present in our lives.” [If they did,] it would still be there. And I’m hoping that by bringing it back as a body with a skeleton and a skin, maybe awareness and shift in perception could start from this work.

SJS: That was very beautiful to me.

AS: I heard something super interesting about activism yesterday. [The speaker] talked about how when we think of activism, we think of one person going in there and making a change. And very often people get disillusioned with activism because it’s not possible always for one person [to do that]. And this lady said, well, activism is also when you can change the perception of someone in a small way, because if you can do a small thing every single day, at the end of that year, that’s been activism.

And that’s really powerful. I feel like a lot of what I do in my practice is small measures, small particulate actions that shift something very slowly and enticingly and beautifully and funly. And before you know it, you’re encountering something that you might not have been comfortable with before.

SJS: Can you tell us about making this piece about breath in a time when breath is such a focus? And how this piece shifted from a touch piece to a breath piece?

AS: When I started out with this idea, I wanted people to be able to go close enough to this work that it feels their presence, it senses their presence. It senses the current passing through their body, the warmth of their body, and then breathes back, the way we do when we’re in close contact with other people. And that was clearly not something that COVID allows for as a healthy interaction.

So it’s been very interesting navigating, well, how do you touch something from a distance? How do you have presence and watch something breathe at you from a distance when that physical intimacy has been taken away from you? That’s been an interesting journey for me.

It’s ironic that I’m making work about breath and lost breath of artisans—all of those lives, sort of, not in public view. I just feel like I’m collecting all those breaths in a way, and this panel is going to project them. I’m not sure if that’s the right thing, the right way to visualize it. But I do feel like it is simulating an invisible presence that I would’ve loved to have.

SJS: You’ve talked about this piece as a living piece, as a piece with a body. And here you’re also talking about death. How does that interest show up in this piece?

AS: With respect to this body of work, I’m really invested in the idea that every moment that we live, we also simultaneously shed cells. We also simultaneously die. We also simultaneously erode ourselves. That balance between an object that’s living and not is super exciting, interesting, and engaging to me.

Every time someone interacts with this breathing wall, the skin of this piece is going to expand and contract. And every time it does that the glass is going to break further. So at some point in the future, those glass cells are going to fall off the skin of this work, just like dead skin cells fall off our bodies as we traverse the world. In that sense, this work is self-eroding. It is going to have a life span after which the skin will need to be replaced. But I think what’s really interesting to me is precisely that erosion, is precisely that degradation that happens visibly, in a material that we have deemed to be living forever and is not degradable in our minds.

SJS: What’s it been like to work on, to have, the Rakow Commission during this time?

AS: Honestly, the Rakow Commission right now has been the best thing that could have happened to me. This is a project I’ve been thinking about for a very long time, like a decade. I’ve just never had the bandwidth or opportunity to bring together all these people who I needed to make this thing a seamless entity.

2020 was a year when I was really trying to figure out what kind of practice is possible; asking some very real, basic questions about the research I do, the traditions I wanna work with, artisans who are going through a really bad time with what’s happening in the world. And the Rakow Commission was a great way to not only help me focus but also get me to do something in that direction and start having those conversations with people.

Also, it provided a way for me to think about breathing and breaths and the importance of human presence and all of that, which I think we’re all doing, but I’m doing it through the work, which feels really, really special.
**The 36th Chamber**  
United States, New York, Brooklyn, 2021  
**LEO TECOSKY** American (b. 1981)  
Blown, hot-sculpted, carved, and enameled glass; steel armature, spray paint  
Dimensions vary  
2021.4.19, 36th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund

The recipient of the Museum’s 36th Rakow Commission was Brooklyn-based artist Leo Tecosky. Tecosky works at the nexus of glass, hip-hop, and graffiti. Like the conscious hip-hop artists he admires, Tecosky’s work often incorporates elements of the Supreme Alphabet of the Five Percent Nation, a social movement inspired by Islam in its Black American context that advocates for the pursuit of knowledge.

Just like Rakim, KRS-One, and the Wu-Tang Clan, Tecosky uses the Supreme Alphabet to layer meaning into his work. In the Supreme Alphabet, the letter B signifies “to be” and “born.” It is “breath” and, therefore, it is life. Placed at the center of The 36th Chamber and crowned, the B suggests that life—that being—is the force from which all else flows.
glassmaking is the fifth element of hip-hop

MC: DJ: Breakdance: and Graffiti are the elements of the culture born of resistance.

Hip-hop is an expressive form of resistance and at its most enlightened contains ideals of self-determination and seeks self-knowledge as well as attaining a political consciousness...

I add glassmaking as an element of hip-hop drawing connections between the physicality of making glass the history of hip-hop and its connections to Islam to use it as a vehicle on the quest for deeper meaning.

Little did I know those connections were already subliminal...

In fact, artists like Wu-Tang Clan Rakim Allah Erykah Badu and again KRS-One had something in common.

They all spoke of a science. The science of the Supreme Understanding.

The Supreme Understanding is the study of the Supreme Alphabet and the Supreme Mathematics. A practice of breaking down numbers and letters in order to reveal their deeper meanings, to achieve a deeper understanding of life, yourself, and the world around you.

Knowledge, Wisdom, and Understanding are respectively: 1, 2, and 3

Mathematics is: knowledge + wisdom = understanding...

Working in neon or blown and sculpted glass
I'm now embodying elements of hip-hop.
I'm looking to disrupt dominant theories of knowledge by offering alternative ways of reckoning with history and promoting a challenge of sanctioned forms of knowledge even within the canon of graffiti and by default hip-hop.

Glass forms that embody the icons of graffiti and hip-hop are a departure from those four traditional elements, kind of an unorthodoxy or sectarian hip-hop.

Using the transparency of glass and its malleability to make three-dimensional graffiti forms, but also to embed other symbolism into them.

Mathematical vegetation, Kufic scripts and other geometries.

working with other materials is also a kind of disruption, self-imposed albeit.

it helps me think about the materiality of glass a little bit differently

it helps me figure out different layering strategies.

working with paint, stencils

and focusing on geometry

geometry is an image of the structure of the cosmos a mathematical representation of the universe it can be used as a system to understand various features of the universe and reflects the purest forms of nature

Plato initiated that thought and its design was embellished by Islamic artists and artisans

at times these investigations translate directly into my glassmaking process.

Taking traditional methodologies like the roll up and the ancient technique of enameling, I'm able to investigate new forms from the layering of all these different influences or samples...

The transcript has been adapted from his Rakow Commission lecture, delivered via Zoom on November 17, 2021.
one thing the four elements share is movement

B Boys move across the floor
Writers move across the wall, Down the train
DJRs and MCs move the records and they move the crowd

In glassblowing, we move the pipe
we turn the gather, we rotate the cutting wheels
we use the elements of fire and water
and we collaborate

Oftentimes I work with history.
History intrigues me
the history of people
the history of craft
those traditions that are passed from generation
to generation through millennia

about how people say things with their hands
how they express their cultures
and how they share their cultures
the written word is especially important in history
and the written word in public
on the walls of society is important
it’s history’s prominent mode of communication
and is lasting
and is something that is pervasive throughout
every culture in the world
in the medinas and the bazaars and the shuks
of the Middle East and
Near East is where layers of history and people exist
and have always existed
walls are covered in goods, trinkets, and food
stalls bustling with commerce
hives of humanity
there’s something about the layering
of copper pots, honey, sweets
and leather
that is all encompassing.
there’s a busyness that is both aesthetically
pleasing
and pushes up against your senses
in a way that you never forget about

hip-hop is thought to be four things
four elements, four components
graffiti
breakdancing
the mc and rappers
and the DJs or music makers

those are the masters that I draw inspiration
from those are the methods of expression that
i gravitate toward
those are the non-normalized, non-mainstream
artistic canons that i promote
and that i work toward in my own practice

because hip-hop represents an antithesis
to the hegemonic systems
and patriarchy of our contemporary society
it butts up against traditional norms and ideas
of normalcy
and preaches that
pushback

hip-hop places me
hip-hop is a true
American
form
of craft art design technical prowess
and technique

and in its making, hip-hop is inherently
sample based
the sample is a snippet
a flash of memory
a nostalgia
it’s even a new feeling that is pared down
to a unique moment
and that unique moment is looped
tessellated
cut
scratched
remixed
blended
to create a pattern that’s layered for
a new composition

four traditional elements combine

and utilize this sample methodology
to create new forms

and that methodology informs my own
approach to craft

glassmaking is the fifth element of hip-hop

To watch the full lecture (and a biographic video on Tecosky) 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 artists, were made between 1960 and the present. They include glass design, craft, sculpture, and installations. Mixed-media artworks are included only if a significant part of the work is made of glass. Caption information has been provided by the owners.
**Fleurs du Mal (pink)**  
Germany, Berlin, 2019  
**MONICA BONVICINI** Italian (b. 1965)  
Blown glass; steel  
170 x 150 x 150 cm  
Alexander Tutsek-Stiftung, Munich, Germany  
Photo: Andrea Rossetti, courtesy of the artist and Galleria Raffaella Cortese, Milan; © 2022 Artists Rights Society (ARS), New York/ VG Bild-Kunst, Bonn

**Amber Maze**  
United States, Wisconsin, Madison, 1968  
**HARVEY K. LITTLETON** American (1922–2013)  
Blown glass, cut, polished; aluminum  
22.2 x 26.7 x 15.2 cm  
Asheville Art Museum, Asheville, North Carolina  
(2020.67.010, gift of Maurine Littleton from the collection of Harvey and Bess Littletton)  
Photo: Courtesy of Asheville Art Museum

**Light Shadow II (left side)**  
United States, North Carolina, Spruce Pine, 2001  
**HARVEY K. LITTLETON** American (1922–2013)  
Intaglio print on Somerset paper  
91.4 x 77.5 cm  
Asheville Art Museum, Asheville, North Carolina  
(2020.67.080.01, gift of Maurine Littletton)  
Photo: Courtesy of Asheville Art Museum
**My Heart is a Loaded Snake**  
United States, Washington, about 1986  
**GINNY RUFFNER**  American (b. 1952)  
Flameworked glass, painted  
38.1 x 38.1 x 22.9 cm  
*Asheville Art Museum*, Asheville, North Carolina  
(2020.67.002, gift of Maurine Littleton from the collection of Harvey and Bess Littleton)  
Photo: Courtesy of Asheville Art Museum

**Pictures of the Same Place #97**  
United States, 1983  
**STEPHEN HODDER**  American (b. 1951)  
Blown glass, sandblasted  
47.5 x 45 x 7 cm  
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin  
(GL 2021.8.295, gift of W. Stephen Hodder)  
Photo: Courtesy of Bergstrom-Mahler Museum of Glass

**Family Portrait Murrine**  
United States, 1976  
**RICHARD RITTER**  American (b. 1940)  
Blown glass, *murrine*  
9.85 x 11 x 11 cm  
*Bergstrom-Mahler Museum of Glass*, Neenah, Wisconsin  
(GL 2021.9.297, gift of David Huchthausen)  
Photo: Courtesy of Bergstrom-Mahler Museum of Glass
Wander  
United Kingdom, 2020  
**CHRIS DAY** British (b. 1968)  
Blown glass, sculpted; microbore copper pipe; rope; steel  
27.9 x 62 x 19.8 cm  
*Chrysler Museum of Art, Norfolk, Virginia (2021.17)*  
Photo: Agata Pec, courtesy of Vessel Gallery

Pairs  
United States, 1988  
**AUDREY HANDLER** American (b. 1934)  
Blown glass; plate glass  
40.6 x 26 x 37.5 cm  
*Chrysler Museum of Art, Norfolk, Virginia (2020.29)*  
Photo: Ed Pollard, Chrysler Museum of Art

Storm Eater  
United States, 2018  
**BARBARA EARL THOMAS** American (b. 1948)  
Blown glass, sandblasted  
20.3 x 27.9 x 27.9 cm  
*Chrysler Museum of Art, Norfolk, Virginia (2020.21)*  
Photo: Ed Pollard, Chrysler Museum of Art
**Reflection Five**  
Iran, Tehran, 2010  
**MONIR SHAHROUDY FARMANFARMAIAN** Iranian (1922–2019)  
Mirrored mosaic; plaster, wood  
One iteration: 151 x 151 cm  
The Corning Museum of Glass, Corning, New York (2021.3.8)

**The Secret Life of Glass**  
United States, New York, Brooklyn (designed); Oregon, Portland (glass manufactured), 2017–2020  
**SPENCER FINCH** American (b. 1962)  
Fused and laminated glass; aluminum framework  
365.8 x 853.4 cm  

**The Walker; for how to honor the price of compassion -- how not to die of lies**  
United States, New Jersey, Millville, WheatonArts Glass Studio, 2017  
**VANESSA GERMAN** American (b. 1976)  
Mixed media  
244 x 114 x 99 cm  
The Corning Museum of Glass, Corning, New York (2020.4.2, supported by the Ennion Acquisitions Fund)
**All in All**  
United States, Wisconsin, Sheboygan, 2020  
**Beth Lipman**  
American (b. 1971)  
Blown glass, hot-sculpted, assembled; wood, clay, paint  
188 x 134 x 234 cm  
The Corning Museum of Glass, Corning, New York (2021.4.13, supported by the Ennion Acquisitions Fund)

**Hot Rod Derby Car #2**  
United States, Pennsylvania, Philadelphia, 2009  
**Zach Puchowitz**  
American (b. 1980)  
Flameworked glass, assembled; mixed media  
37 x 31.5 x 19.7 cm  
The Corning Museum of Glass, Corning, New York (2021.4.1)
**Untitled**  
United States, 2010  
**GREGORY PRICE**  
American (b. 1983)  
Recycled and hot-sculpted glass  
41.6 x 16.5 x 16.5 cm  
*Dayton Art Institute, Dayton, Ohio (2020.48, gift of the Dianne Komminsk Estate)*

**Untitled (“... the girl [in the photo] is the daughter of the Leipzig Bürgermeister, she’s just committed suicide. The girl ... looked like she was asleep ... but the layer of dust on her lips and face, on her perfect row of teeth, dust from street-fighting”)**  
2014–2016  
**RONI HORN**  
American (b. 1955)  
Cast glass; oculus  
51.8 x 91.4 x 91.4 cm  
*Des Moines Art Center, Des Moines, Iowa (2021.71, purchased with funds from the Linda and Tom Koehn Art Acquisition Fund)*  
Photo: Rich Sanders

**Anémone 6**  
Germany, Kleeve, 2020  
**WILFRIED GROOTENS**  
German (b. 1954)  
Laminated glass, painted, polished  
14 x 14 x 14 cm  
*Glass Museum of Charleroi, Charleroi, Belgium (MDV 5612, acquisition by the city of Charleroi for the Glass Museum)*  
Photo: Paul Louis, Glass Museum of Charleroi
Bridesmaid Returns to the Shore of Her Full Moon
United States, 2019
AMBER COWAN  American (b. 1981)
Pressed glass, flameworked; mixed media
81.3 x 55.9 x 24.1 cm
The John & Mable Ringling Museum of Art, Sarasota, Florida (2021.44)
Photo: Matthew Hollerbush

Rose Dress
2002
KAREN LAMONTE  American (b. 1967)
Kiln-cast glass
142.2 x 55.9 x 40.6 cm
Photo: Gabriel Urbanek

Untitled from the series Milestone
Australia, 2009
EMMA VARGA  Australian (b. Yugoslavia 1952)
Cast glass, fused
16.5 x 14 x 14 cm
The John & Mable Ringling Museum of Art, Sarasota, Florida (2020.3.52, gift of Warren and Margot Coville)
Photo: Courtesy of the John & Mable Ringling Museum of Art
**Wolf Grease Dish**  
United States, 2013  
**PRESTON SINGLETARY**  
Tlingit (b. 1963)  
Blown glass, sand-carved  
23 x 21 x 21 cm  
*Krannert Art Museum, University of Illinois Urbana-Champaign*, Champaign, Illinois  
(2020-13-2, gift of Len Lewicki)  
Photo: Courtesy of Krannert Art Museum, University of Illinois Urbana-Champaign

**It Became an Avalanche of Life (Rasa 13)**  
Germany, Rheinland-Pfalz, Waldsassen, 2020  
**PAUL HANCE**  
French/American  
Blown glass; silver leaf, mixed media  
55 x 46 cm  
*Kunstpalast, Düsseldorf, Germany*  
(Gl mkp 2020-10)  
Photo: Courtesy of wildpalms, Düsseldorf

**Schreitender Kohlrabi, halbwegs Entmaterialisiert**  
(Stalking cabbage turnip, moderately dematerialized)  
Germany, Bonn, 2009  
**KATJA SCHETTING**  
German (b. 1963)  
Plate glass, blown, assembled; steel, motor  
50 x 50 x 66 cm  
*Kunstpalast, Düsseldorf, Germany*  
(Gl 2020-9, gift of Dr. Gerd and Hanna Schetting, 2020)  
Photo: © VG Bild-Kunst, Bonn; Studio Fuis
Recent Important Acquisitions

**Saint Martin**
Hungary, Veszprém, 2004

JOZSEF PERLAKI Hungarian (b. 1958)
Stained glass
74 x 54 cm
Laczkó Dezső Múzeum, Veszprém, Hungary (2021.83.1)
Photo: Judit Sárközi, Laczkó Dezső Múzeum

**Vase**
Hungary, 2020

ERZSEBET L. SZABÓ Hungarian (b. 1935)
Blown glass
20.5 x 9 x 9 cm
Laczkó Dezső Múzeum, Veszprém, Hungary (2021.6.1, gift of Erzsébet L. Szabó)
Photo: Judit Sárközi, Laczkó Dezső Múzeum

**Grass Hut**
from the series Grasses

PAUL MARIONI American (b. 1941)
Cast glass
180.3 x 172.1 x 2.5 cm
Lowe Art Museum, Coral Gables, Florida (2021.2.1, gift of Dale and Doug Anderson)
Photo: Sid Hoeltzell, Lowe Art Museum
**Recent Important Acquisitions**

**Corail Noir**  
France, 2020  
XAVIER LE NORMAND  French (b. 1978)  
in collaboration with ALAIN VILLECHANGE  
Blown glass, sandblasted, engraved  
55 x 28 x 28 cm  
Musée des Arts Décoratifs, Paris, France  
(2020-24-1, purchased with the support of Cercle Design, 20/21)  
Photo: Courtesy of Musée des Arts Décoratifs

**Vase Blowing**  
France, 2016  
LAURENCE BRABANT  French (b. 1971)  
in collaboration with ALAIN VILLECHANGE  
Blown and molded borosilicate glass  
H. 40 cm  
Musée des Arts Décoratifs, Paris, France  
(2021-92-1, purchased with the support of Olivier Gabet, 2021)  
Photo: Courtesy of Musée des Arts Décoratifs

**Necklace No. 2**  
from the series Lucent Lines  
United States, Massachusetts, Amesbury, 1983  
LINDA MACNEIL  American (b. 1954)  
Polished plate glass; 12k gold  
45.7 cm  
Lowe Art Museum, Coral Gables, Florida  
(2021.13.2, gift of the Palley Family)  
Photo: Sid Hoeltzell, Lowe Art Museum
**SHANGA Lamp**  
Israel, Tel Aviv, 2021

**AYALA SERFATY** Israeli (b. 1962)  
Lampworked borosilicate glass; polymer membrane, electrical lighting  
103 x 124 x 32 cm  
*Musée des Arts Décoratifs*, Paris, France (2021-105-1, purchased with support of the artist, BSL Gallery, and le Club des Partenaires et les Amis des Arts Décoratifs, 2021)  
Photo: Courtesy of Musée des Arts Décoratifs

**Woman with Apple**  
Hungary, Budapest, 2014

**BALÁZS SIPOS** Hungarian (b. 1979)  
Cast optical glass, ground, polished, glued  
55 x 18 x 14 cm  
*Museum of Applied Arts Budapest*, Hungary (2020.89.1, supported by the National Culture Fund)  
Photo: Courtesy of Museum of Applied Arts Budapest

**Ukhamba Goblet (Ode to Dick)**  
United States, California, Los Angeles, 2021

**COREY H. PEMBERTON** American (b. 1990)  
Blown glass; *murrine* made from Bullseye sheet glass; hand-formed steel, fabricated steel  
30.5 x 11.4 x 11.4 cm  
*Museum of Arts and Design*, New York (2021.21ab, purchased with funds provided by the Collections Committee, 2021)  
Photo: Corey H. Pemberton
Hourglass with Shells and Coral
United States, Wisconsin, Sheboygan, 2010

**BETH LIPMAN**  American (b. 1971)
Lambda print on acrylic
49.5 x 96.5 x 1.3 cm
*Museum of Arts and Design*, New York
(2021.4, gift of Beth Lipman)
Photo: Beth Lipman

Pollution and War Kill
United States, California, Berkeley, 1969

**MARVIN LIPOFSKY**  (American, 1938–2016)
Blown glass, sandblasted; copper plating
17.8 x 45.7 x 27.9 cm
*Museum of Arts and Design*, New York
(2020.2.2, gift of the Marvin Lipofsky Estate)
Photo: M. Lee Fatherree, courtesy the Lipofsky Estate
**Recent Important Acquisitions**

**Back to Black**
United Kingdom, England, Wolverhampton, 2020
CHRISTOPHER DAY  British (b. 1968)
Blown glass, hot-sculped; microbore copper pipe, copper wire
27 x 17 x 15.5 cm
*National Museums Scotland*, Edinburgh, Scotland (K.2021.27)
Photo: © National Museums Scotland

**A New Skin**
United Kingdom, Northern Ireland, County Down, Saintfield, 2017
ALISON LOWRY  Irish (b. 1975)
in collaboration with ÚNA BURKE
Cast glass, screen-printed, enameled, sand-carved; gilding, leather
100 x 60 cm
*National Museum of Ireland*, Dublin, Ireland (DC:2019.1)
Photo: Courtesy of National Museum of Ireland

**Rooted Blooming**
SIMONE FEZER  German (b. 1976)
Blown glass, hot-sculpted and flameworked; textile
104.1 x 45.7 x 23.5 cm
Photo: Duncan Price
Self-Portrait Dreaming of Portavadie
United Kingdom, Scotland, Fife, Tayport, 2019
PINKIE MACLURE  British (b. 1961)
Stained glass, sandblasted, painted; glass-bead panel
58.5 x 68.6 cm
National Museums Scotland, Edinburgh, Scotland (K.2020.20)
Photo: © National Museums Scotland

Book of the Sea
United Kingdom, England, London, 2019
ANNE PETTERS  German (b. 1978)
Kiln-formed glass; wood, plaster
18 x 42 x 28 cm
National Museums Scotland, Edinburgh, Scotland (K.2021.11)
Photo: Courtesy of Bullseye Projects

Over Our Dead Bodies
United States, Pennsylvania, Philadelphia, 2020
JUDITH SCHAECHTER  American (b. 1961)
Stained-glass panel; flash glass, sandblasted, engraved, hand-filed; vitreous paint, copper foil
152.4 x 106.7 x 12.7 cm
Photo: PMA Digital Photography, 2021
Recent Important Acquisitions

**Signals**
United States, Washington, Seattle, 2011
**JEN ELEK** American (b. 1972)
Blown glass; mild steel
92.7 x 87.6 x 25.4 cm
Tacoma Art Museum, Tacoma, Washington
(2021.6, purchased with funds from the General Acquisition Fund)
Photo: Courtesy of Tacoma Art Museum

**Kapnos IV**
United States, California, Santa Barbara, 2008
**CASSANDRIA BLACKMORE**
American (b. 1968)
Reverse-painted glass
76.2 x 76.2 cm
Racine Art Museum, Racine, Wisconsin
(2021.029A&B, gift of David and Jacqueline Charak)
Photo: Cassandria Blackmore

**Tlingit Hat**
United States, Washington, Seattle, 2020
**PRESTON SINGLETARY** Tlingit (b. 1963)
Blown glass, sand-carved
H: 16.5 cm
RISD Museum, Providence, Rhode Island
(2021.11, gift of Joseph A. Chazan, MD in honor of John W. Smith)
Photo: Russell Johnson
Coyote Restored in Starlight
United States, Washington, Tacoma, Museum of Glass, 2019
RYAN! FEDDERSEN  Confederated Tribes of the Colville Reservation (b. 1984)
Blown glass
30.5 x 27.9 x 27.9 cm
Tacoma Art Museum, Tacoma, Washington (2020.8, purchased with funds from the General Acquisition Fund)
Photo: RYAN! Feddersen

Oh God/Martina 59/9
United States, 2019
DEBORAH CZERESKO  American (b. 1961)
10 mm Italian neon; blown glass; barbeque grill, vintage women’s trophy, concrete
203.2 x 61 x 55.9 cm
Toledo Museum of Art, Toledo, Ohio (2020.4, purchased with funds given by Ann W. Hartmann and Frank Snug, with funds given in memory of Larry Thompson by his children and grandchildren, and the Museum Art Fund)
Photo: Courtesy of Richard Goodbody Inc., New York

Moon Mirror
United States, 2019
JOSIAH MCELHENY  American (b. 1966)
Pressed glass; stainless steel
261.6 x 486.4 x 180.3 cm
Toledo Museum of Art, Toledo, Ohio (2021.47, gift of The Georgia Welles Apollo Society)
Photo: Courtesy of James Cohan Gallery
**Hexagon Brooch**

*from the series Phosphene*

United States, Rhode Island, Providence, 2006

**JOAN A. PARCHER** American (b. 1956)

Reflective glass invented by the artist (vitreous enamel on copper); sterling silver

6.4 x 8.3 x 1.3 cm

*Yale University Art Gallery*, New Haven, Connecticut (2021.40.17, Susan Grant Lewin Collection)

Photo: Courtesy of Yale University Art Gallery

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**Recasting Toledo**

United States, 2021

**NORWOOD VIVIANO** American (b. 1972)

Klin-cast glass; 3D-printed pattern, vinyl wall decal

34.9 x 34.9 x 14 cm

*Toledo Museum of Art*, Toledo, Ohio

(2021.15A-Q, Museum Art Fund)

Photo: Courtesy of Richard Goodbody Inc., New York

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**Untitled**

United States, Tennessee, Memphis, about 1970

**DOROTHY STURM** American (1910–1988)

Enamel and glass on copper

30.5 x 30.5 cm

*Yale University Art Gallery*, New Haven, Connecticut (2021.73.116, Enamel Arts Foundation Collection)

Photo: Courtesy of Yale University Art Gallery