

NewGlass

Review 21

The Corning Museum of Glass

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The Corning Museum of Glass
Corning, New York 2000

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Corning, New York 14830-2253

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The Corning Museum of Glass
Corning, New York 14830-2253

Printed in Frechen, Germany

Gedruckt in Frechen,
Bundesrepublik Deutschland

Standard Book Number 0-87290-147-5
ISSN: 0275-469X

Library of Congress Catalog Card Number
81-641214

Aufgeführt im Katalog der Library of Congress
unter der Nummer 81-641214

Table of Contents/Inhalt

	Page/Seite
Jury Statements/Statements der Jury	4
Artists and Objects/KünstlerInnen und Objekte	16
1999 in Review/Rückblick auf 1999	36
Bibliography/Bibliografie	44
A Selective Index of Proper Names and Places/ Ausgewähltes Register von Eigennamen und Orten	73

Jury Statements

Here is 2000, and where is art?

Although more people believe they make art than ever before, it is a "definitionless" word about which a lot of people disagree. This includes the mayor of the City of New York, who, as 1999 waned, got so mad at the director and trustees of the Brooklyn Museum for showing art he considered offensive that he tried to close the place down. On the other hand, the philosopher Arthur C. Danto sees the loss of definition, the subversion of the "presuppositions governing the nature of art," as a clarifying moment.

I do not need the mayor's help in deciding what is offensive (to me), and I have yet to bathe in the light of Mr. Danto's clarifying moment. Art seems to have evolved into an immense arena jammed with contenders, each of whom competes on his or her own terms. If the art game has no rules, is there a game?

The answer is probably yes, several. The mayor and Mr. Danto are using the same word to describe different activities. One is probably referring to art as inspiration, and the other to art as liberation. How about art as innovation or perfection or reform or revolution or contemplation or self-expression or . . . ? All are different art games.

As we *New Glass Review* jurors convene each year, this ambiguity sets us off on a long trip with only the more or less weighty baggage of our own criteria and experience, our own individual set of rules – and we do contend, not to see who can choose the best (who knows?), but to see whose ideas will prevail. It is my job to explain the system, the mechanics of the selection process, and to say something about the word "new." In setting up this competition in 1976, we wanted to provide a record of what was happening in contemporary glassmaking. We thought that the word "new" would clearly define our mission while avoiding the amorphous "art" word. In fact, in those days, we hoped that new factory designs would be as forthcoming as new studio glass. Now, the word mocks us like an exasperated schoolteacher. New to whom? In comparison with what? New in color? Technique? New in comparison with last year? The year before? The first year? New in Honduras? New and significant, good, well made – or just new?

There is an answer to most of these questions, but each limits the field, curtails the very freedom to choose – and it is that freedom for which the jurors are selected. So I tell the others to read "new" according to their own knowledge, and the four of us (like those whose work we will review) use our own criteria and create our own game. At least we are accountable, since our initials are printed by our choices and our jury statements are signed.

The main criteria that seem to have survived over the years are technical competence (if not prowess) and originality. Most of the questions among the jurors are about how things were made and what, in fact, we are looking at. And most of our comments are about the repetition of a concept or technique, and its imitation. Both of these areas have to do with knowledge about contemporary glass, as opposed to personal connoisseurship, and the jurors with firsthand information usually influence the others. Those who are the least familiar with glass and glassmaking tend to be the choosiest, treating each selection as if they were assembling a self-portrait. An exception to this was one of the major art historians of the 20th century, Clement Greenberg, who chose with inexplicable diversity and generosity. I think we see what we look for.

And reject what we do not want to see. Here, with commendable candor, is the beginning of my rejection list:

1. Things that must be profound, because I don't understand them. This includes an endless array of glass in the woods, glass in battered rooms, and glass casting shadows, as well as collections of glass bits cleverly disguised as rust. Curatorial jurors thrive in this genre.
2. Glasses covered with words that I cannot read – or that are not worth the trouble if I can read them.
3. Vessels that remind me of something much better that was made a couple of centuries ago, or as recently as 1948.
4. Over the years, I have learned to live with glass denial (as my

Hier ist das Jahr 2000, und wo ist die Kunst?

Obwohl mehr Menschen als je zuvor glauben, sie machen Kunst, bleibt das ein „definitionsloses“ Wort, über das viele Leute streiten. Das betrifft auch den Bürgermeister der Stadt New York, der, als 1999 zu Ende ging, so wütend auf den Direktor und die Kuratoren des Brooklyn Museums wurde, dass er versuchte, den Ort zu schließen, weil dort Kunst gezeigt wurde, die er für anstößig hielt. Auf der anderen Seite sieht der Philosoph Arthur C. Danto den Verlust der Definition, die Subversion der „Voraussetzungen, die die Natur der Kunst bestimmen“ als ein klärendes Moment an.

Ich brauche nicht die Hilfe des Bürgermeisters, um zu entscheiden, was (für mich) anstößig ist, und ich habe noch nicht im Licht des klärenden Momentes gebadet, von dem Mr. Danto spricht. Kunst scheint sich zu einer immensen Arena voller Kämpfer entwickelt zu haben, von denen jeder auf seine Art und Weise am Wettkampf teilnimmt. Wenn das Kunst-Spiel keine Regeln kennt, gibt es dann ein Spiel?

Die Antwort ist wahrscheinlich „Ja“, in mehrfacher Hinsicht. Der Bürgermeister und Mr. Danto benutzen dasselbe Wort, um unterschiedliche Aktivitäten zu beschreiben. Der eine bezieht sich wohl auf die Kunst als Inspiration, und der andere auf Kunst als Befreiung. Wie wäre es mit Kunst als Innovation oder Perfektion oder Reform oder Revolution oder innere Einkehr oder als Selbstausdruck oder . . . ? Das alles sind verschiedene Kunst-Spiele.

Wenn wir *New Glass Review* Juroren jedes Jahr zusammenkommen, schickt uns diese Vieldeutigkeit auf eine lange Fahrt, bei der wir nur das mehr oder weniger schwere Gepäck unserer eigenen Kriterien und Erfahrungen bei uns haben, unser eigenes individuelles Regelwerk – und wir kämpfen *tatsächlich*, nicht, um zu sehen, wer die Besten auswählen kann (wer weiß?), sondern, um zu sehen, wessen Ideen letztlich die Oberhand behalten. Es ist meine Aufgabe, das System, die Mechaniken des Auswahlprozesses, zu erklären, und etwas über das Wort „neu“ zu sagen. Als wir 1976 diesen Wettbewerb ins Leben riefen, wollten wir zu dem, was in der zeitgenössischen Glasherstellung passierte, eine Bestandsaufnahme bereitstellen. Wir dachten, dass das Wort „neu“ unsere Mission klar definieren würde, während das amorphe Wort „Kunst“ gemieden wurde. Tatsächlich hofften wir in jenen Tagen, dass neue Fabrik-Designs genauso auf dem Vormarsch sein würden wie das neue Studioglas. Jetzt reizt uns dieses Wort wie einen aufgebrachtsten Schullehrer. Neu für wen? Im Vergleich zu was? Neu in der Farbe? In der Technik? Neu im Vergleich zum letzten Jahr? Oder zum Jahr davor? Zum ersten Jahr? Neu in Honduras? Neu und signifikant, gut, gut ausgeführt – oder einfach neu?

Es gibt eine Antwort auf die meisten dieser Fragen, aber jede begrenzt das Feld, beschneidet gerade die Freiheit zu entscheiden – und es ist diese Freiheit, um derentwillen die Juroren ausgewählt werden. Deshalb empfehle ich den anderen, „neu“ gemäß ihres eigenen Wissens zu lesen, und wir vier (so wie diejenigen, deren Arbeit wir begutachten) legen unsere eigenen Kriterien an und schaffen unser eigenes Spiel. Zumindest stehen wir in der Verantwortung, weil unsere Initialen neben unseren Entscheidungen stehen und unsere Äußerungen als Jury unterschrieben werden.

Die Hauptkriterien, die über die Jahre hinweg überlebt zu haben scheinen, sind technische Kompetenz (wenn nicht gar überragendes Können) und Originalität. Unter den Juroren drehen sich die meisten Fragen darum, wie Gegenstände gemacht wurden und was wir uns eigentlich ansehen. Und die meisten Kommentare handeln von der Wiederholung eines Konzepts oder einer Technik und deren Imitation. Die beiden Bereiche haben, im Gegensatz zu persönlicher Connoisseurhaftigkeit, mit dem Wissen über zeitgenössisches Glas zu tun, und die Juroren, die über Informationen aus erster Hand verfügen, beeinflussen in der Regel die anderen. Diejenigen, die mit Glas und mit Glasherstellung am wenigsten vertraut sind, neigen dazu, am wählerischsten zu sein, sie behandeln jedes Auswahlverfahren so, als ob sie ein Selbst-Portrait zusammenstellen würden. Einer der bedeutendsten Kunsthistoriker des 20. Jahrhunderts, Clement Greenberg, der mit

choices show), but I have an instinctive lack of enthusiasm for glass masquerading as other materials, even though the practice is as old as glass itself. It made sense when such imitation was profitable: glass posing as turquoise, for example, but glass posing as paving blocks?

5. Personal metaphors, which I clump together as "My Secret World" (dollhouse scale) or the male counterpart, "My Lost Civilization" (sacred symbols). The number of submissions in both of these categories is, happily, declining.

There are more, but I want to touch on some rejection categories that have to do with the slides themselves: the inclusion of a hand or, worse, a face; rain in almost any form; objects multiplied with mirrors; an enlarged detail with no sign of the object from which it came; stained glass that includes the view across the street; and fabric, especially plush. Obviously, all this is very personal, but it is part of the baggage I bring to this game-without-rules, and it is only fair that you should know about it.

This year, I wanted to include many more pieces than the regular allotment. Submissions seemed unusually good, less self-conscious and more elegant, certainly more technically competent. Here is an irony: at the conclusion of the millennium, glass finds itself a full-fledged art medium, just as art itself escapes definition.

* * *

The good news from Corning is that Tina Oldknow has joined the staff of the Museum as curator of modern glass. Ms. Oldknow, who holds degrees in art history from the University of Pennsylvania and UCLA, is an art historian, writer, and curator specializing in historic and contemporary glass. While working as a curator at the Los Angeles County Museum of Art in the 1980s, she was introduced to contemporary studio glass, an interest that grew after she moved to the Pacific Northwest. Since 1996, Ms. Oldknow has been editor of the *Glass Art Society Journal*, and she has been a staff member and consultant at several major museums. *New Glass Review* for the year 2000 will be carried out under her direction, and I am delighted.

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

unbeschreiblicher Diversität und Großzügigkeit entschied, war eine Ausnahme davon. Ich denke, wir sehen immer das, wonach wir suchen; und lehnen ab, was wir nicht sehen wollen. Hier ist, mit einer Portion empfehlenswerter Aufrichtigkeit, der Anfang meiner Ablehnungsliste:

1. Dinge, die profund sein müssen, weil ich sie nicht verstehe. Dies umfasst ein endloses Aufgebot von Auf-dem-Holzweg-Glas, Glas in demolierten Räumen und Glas, das Schatten wirft, sowie Glasstückchensammlungen, die auf clevere Weise als Rost getarnt werden.

2. Gläser, die mit Worten bedeckt sind, die ich nicht lesen kann – oder die solche Bemühungen nicht wert sind, falls ich sie doch lesen kann.

3. Gefäße, die mich an etwas viel Besseres erinnern, das allerdings einige Jahrhunderte zuvor oder auch vor so kurzer Zeit wie 1948 gemacht wurde.

4. Über die Jahre hinweg habe ich gelernt, mit Glasverweigerung zu leben (wie meine Entscheidungen zeigen), aber ich hege einen instinktiven Mangel an Begeigerungsfähigkeit für Glas, das sich, wie in einer Maskerade, für andere Materialien ausgibt, selbst wenn die Praxis so alt ist wie das Glas selbst. Das hat nur Sinn gemacht, als eine solche Imitation noch profitabel war: Glas, das als Türkis posiert, zum Beispiel, aber Glas, das als Pflasterstein posiert?

5. Persönliche Metaphern, die sich zu „Meine geheime Welt“ (Puppenhausformat) oder zum männlichen Gegenstück, „Meine verlorene Zivilisation“, zusammenklumpen. Die Anzahl der Einreichungen nimmt, glücklicherweise, in diesen beiden Kategorien ab.

Es gibt noch mehr, aber ich will nun ein paar Ablehnungskategorien anklagen lassen, die mit den Dias selbst zu tun haben: Das Miterfassen einer Hand oder, noch schlimmer, eines Gesichts; Regen in beinahe jeder Form; Objekte, die durch Spiegel multipliziert werden; ein vergrößertes Detail ohne Anzeichen vom Objekt, aus dem es stammt; farbiges Glas, das den Ausblick quer über eine Straße hinweg fasst; und Stoffe, besonders Plüsch. All dies ist offensichtlich sehr persönlicher Natur, aber es ist Teil des Gepäcks, das ich zu diesem Spiel-ohne-Regeln trage, und es ist nur gerecht, dass Sie darum wissen sollten.

In diesem Jahr wollte ich viel mehr Stücke miteinschließen, als regulär zugestanden wird. Die Einreichungen erschienen ungewöhnlich gut, weniger befangen und eleganter, gewiss technisch kompetenter. Hier liegt eine Ironie vor: zum Abschluss des Jahrtausends hält sich das Glas für ein vollentwickeltes Kunstmedium, gerade als die Kunst sich jeder Definition entzieht.

* * *

Die gute Nachricht aus Corning ist, dass Tina Oldknow sich dem Personal des Museums als Kuratorin für Modernes Glas zugesellt hat. Ms. Oldknow, die von der University of Pennsylvania und der UCLA Abschlussurkunden in Kunstgeschichte erhalten hat, ist Kunsthistorikerin, Autorin und Kuratorin mit den Spezialgebieten historisches und zeitgenössisches Glas. Als sie in den 80er Jahren im County Museum of Art in Los Angeles gearbeitet hat, wurde sie in das zeitgenössische Studioglas eingeführt, ein Interesse, das weiter wuchs, nachdem sie in den Nordwesten am Pazifik zog. Seit 1996 ist Ms. Oldknow Redakteurin des *Glass Art Society Journals* und gehört an mehreren Museen zum Personal und zum Beraterkreis. Die *New Glass Review* wird im Jahr 2000 ihrer Leitung unterstehen, und ich bin darüber hocherfreut.

Thomas S. Buechner (TSB)
Gründungsdirektor
Corning Museum of GlassDas Corning Museum of Glass ist in Bezug

The good thing about judging the *New Glass Review* competition is that each juror gets his or her own picks; the selection process is not based on consensus. Therefore, in this statement, I should explain my choices.

To begin with, I am not a glass artist, so I lack the insider's criteria for evaluation and must base my judgment primarily on the image of the object. This is unfortunate, for I work in the crafts field as a maker and curator, and I definitely think process and material are two major aspects of interpreting artwork in craft media. In other words, my ability to judge what I was seeing in this competition was limited by my understanding of what I was looking at. Fortunately, other jurors filled in my

Das Gute am Beurteilen der *New Glass Review* ist, dass jeder Juror seine oder ihre Kandidaten bekommt; der Auswahlprozess basiert nicht auf Konsens. Deshalb sollte ich in dieser Äußerung meine Entscheidungen erklären.

Vorangestellt sei, dass ich keine Glaskünstlerin bin, also mangelt es mir an den Bewertungskriterien der Insider, und mein Urteil muss zu allererst auf dem Bild des Objekts basieren. Das ist unglücklich, denn ich arbeite im kunsthandwerklichen Arbeitsfeld als Macherin und Kuratorin, und ich denke definitiv, dass der Prozess und das Material im kunsthandwerklichen Medium zwei Hauptaspekte bei der Interpretation von Kunstwerken darstellen. Mit anderen Worten, meine Fähigkeit, über

gaps with their observations and selections: Michael Taylor knew what he was looking at, Thomas Buechner has seen it all, and Derek Ostergard didn't want to see any of it.

Potshots aside, each juror has personal proclivities, and I responded mainly to the sculptural use of the material. By "sculptural," I don't necessarily mean the manipulation of form, but rather a way of thinking that is associated with contemporary art and not boxed in by craft media. This is not a value judgment, as craft has its own language and discipline that drive its content. Ideally, these two approaches would come together to produce the best glass art. But how does a glass artist respond to the history and tradition of the discipline and still manage to think outside the box of how and why glass is made? This is a problem for all of contemporary craft.

Traditional craft and originality don't often go together, according to the way that originality is defined in 20th-century art. And newness is a parameter of this competition. Studio glass was relatively new at the time of the first *New Glass Review* in 1979. But perhaps the *Review* has outlived its usefulness in the sense that the commercial market has grown to accommodate craft production. Museums follow the lead of galleries in identifying important new works. As proof, there were few entries by established glass artists. There did seem to be a lot of student entries, and much of the work lacked ideas. Some of the best submissions were from artists who were included in recent *Reviews*, so their "newness" was questioned. I chose to ignore these criteria in order not to eliminate good works. The finer points of such issues can get sticky.

The bottom line is that I got my 25 picks, no matter what the issues, as did the other jurors. (Actually, I gave one choice away to Michael, who needed it.) I knew some of the artists, such as Stephen Paul Day, Susan Stinsmuehlen-Amend, Judith Schaechter, and Daniel Clayman, and I appreciate their work for its ability to transcend the medium. Other work looked familiar: the glass-encased specimens of Jennifer Kelting and Tanya Lyons relate to the sculpture of Donald Lipski, and I liked them for that reason. The same occurred with those bright vessels à la Venini: Colin Heaney's flecked doughnut-shaped vase and Yumi Oguchi's lidded container that looks like a red blood corpuscle. This imagery is part of an organic/biomorphic theme in works by Mark Elliott and Timothy Horn (paramecia, both), and Midori Tsukada and Sharon McJannet (nautilus and shrimp shells).

It is interesting to compare McJannet's translucent, telescoping form with the structure of Michele Perozeni's piece. Both emphasize the material, but Perozeni's work looks like rolled Fiberfrax or fiberglass, as though it were a found object. Glass itself seems to be the subject matter. This is also the case with two of my favorite works: the shimmering weaving of glass beads/threads by Aseem Pereira and the elegant bowl by Charles Miner.

These are examples of great pieces that were brought to my attention by the *New Glass Review* competition. Whatever its problems, it served this purpose. I'd like to thank Mr. Buechner and the staff at The Corning Museum of Glass for their dedication to this project. They made the selection process valuable and engaging.

Mary Douglas (MD)
Curator
Mint Museum of Craft + Design
Charlotte, North Carolina

das zu urteilen, was ich in diesem Wettbewerb gesehen habe, beschränkte sich auf mein Verständnis von dem, was ich ansah. Glücklicherweise schlossen andere Juroren durch ihre Beobachtungen und durch ihre Auswahl meine Lücken: Michael Taylor wusste, was er sich ansah, Thomas Buechner hat alles gesehen und Derek Ostergard wollte gar nichts davon sehen.

Von Seitenhieben abgesehen, hat jeder Juror persönliche Neigungen, und ich war hauptsächlich für die bildhauerische Verwendung des Materials empfänglich. Mit „bildhauerisch“ meine ich nicht unbedingt die Manipulation der Form, sondern eher eine Art zu Denken, die mit zeitgenössischer Kunst assoziiert wird und die vom kunsthandwerklichen Medium in keine Kiste gesteckt wird. Das ist kein Werturteil, weil das Kunsthandwerk seine eigene Sprache und Disziplin hat, mit der sein Inhalt vorangetrieben wird. Idealerweise würden diese beiden Herangehensweisen zusammenkommen, um die beste Glaskunst zu produzieren. Aber wie reagiert ein Glaskünstler auf die Geschichte und Tradition der Disziplin und schafft es trotzdem noch, außerhalb der Wie-und-Warum-Wird-Glas-Gemacht-Kiste zu denken? Das ist für das ganze zeitgenössische Kunsthandwerk ein Problem.

Wenn man der Art folgt, in der Originalität in der Kunst des 20. Jahrhunderts definiert wird, dann gehen traditionelles Handwerk und Originalität oft nicht einher. Und Neuheit ist ein Parameter dieses Wettbewerbs. Studio Glas war 1979, zur Zeit der ersten *New Glass Review*, relativ neu. Aber vielleicht hat die *Review* ihre Nützlichkeit insofern überlebt, als dass der kommerzielle Markt so weit angewachsen ist, dass er die Handwerksproduktion unter sein Dach bringen kann. Museen folgen der Anführung durch die Galerien, die wichtige neue Arbeiten identifizieren. Wie als Beweis gab es wenige Eingänge von etablierten Glaskünstlern. Es schien tatsächlich eine ganze Menge studentischer Eingänge zu geben, und vielen Arbeiten fehlten die Ideen. Einige der besten Einreichungen kamen von Künstlern, die in den letzten *Reviews* dabei waren, sodass ihre „Neuheit“ hinterfragt wurde. Ich entschied mich dafür, diese Kriterien zu ignorieren, um gute Arbeiten nicht zu eliminieren. Die feineren Punkte solcher Angelegenheiten können lästig werden.

Der Grundstandpunkt ist, dass ich meine 25 Wahlen getroffen hatte, egal, was anliegt, so wie die anderen Juroren. (Tatsächlich habe ich Michael, der sie brauchte, eine überlassen). Ich kannte einige der Künstler, wie Stephen Paul Day, Susan Stinsmuehlen-Amend, Judith Schächter und Daniel Clayman, und ich schätze ihre Arbeiten wegen ihrer Fähigkeiten, über das Medium hinauszugehen. Andere Arbeiten sahen vertraut aus: die in Glas eingeschlossenen Exemplare von Jennifer Kelting und Tanya Lyon beziehen sich auf die Skulptur von Donald Lipski, und aus diesem Grund mochte ich sie. Das gleiche geschah mit diesen grellen Gefäßen à la Venini: Colin Heaneys gesprenkelte Vase in Form eines Doughnuts und Yumi Oguchis Behälter mit Deckel, der wie ein rotes Blutkörperchen aussieht. Diese Bildersprache ist in Arbeiten von Mark Elliott und Timothy Horn (beide bei Paramecia) und von Midori Tsukada und Sharon McJannet (Nautilus- und Garnelenschalen) Teil einer organisch/biomorphen Thematik.

Es ist interessant, McJannets lichtdurchlässige, teleskopartige Form mit der Struktur von Michele Perozenis Stück zu vergleichen. Beide betonen das Material, aber Perozenis Arbeit sieht wie gerolltes Fiberfrax oder wie Fiberglas aus, als ob sie ein gefundenes Objekt sei. Das Glas selbst scheint das Thema zu sein. Das ist auch bei meinen zwei Lieblingsarbeiten so, der schimmernden Weberei aus Glasperlen/Fäden von Aseem Pereira und der eleganten Schüssel von Charles Miner.

Sie sind Beispiele für die großartigen Stücke, die meiner Aufmerksamkeit beim *New Glass Review*-Wettbewerb zugeführt wurden. Was immer seine Probleme sein mögen, er hat seinem Zweck gedient. Ich würde gern Mr. Buechner und dem Personal des Corning Museum of Glass für ihre Hingabe an dieses Projekt danken. Sie haben den Auswahlprozess wertvoll und einnehmend gemacht.

Mary Douglas (MD)
Kuratorin
Mint Museum of Craft + Design
Charlotte, North Carolina

Semantics, a sense of historical precedents, and the sheer number of submissions to the *New Glass Review* competition all contribute to the suggestion that this exquisitely coordinated event may be in need of a new format following the conclusion of its highly successful 21-year history at The Corning Museum of Glass. It is admirable that Corning, the preeminent museum in the world devoted to a single material discipline, should seek an active role in the contemporary world of glass production, but this position comes with an inherent "kick me" sign as well. An institution as central as the Corning Museum can only invite a certain negative criticism for assuming such a sensitive role as a fulcrum by suggesting what is new within the glass community. Besides, that community now possesses so many venues for the exhibition of what is assumed to be new, as opposed to 21 years ago, when the *Review* was first conducted. A very brief prognosis of this situation does suggest a possible cure, albeit one that has most likely been presented before.

A fundamental recommendation from this juror is that the title of this process be changed to *Recent Glass*. The word *new*, by the simple nature of its definition, bears a responsibility to expose an aspect or multiple components of innovation. This year, all of the jurors, whether artists, curators, or academics, kept seeking what was new in each work under review, and when faced with substantial historical, technical, conceptual, or esthetic examples of precursors, some individuals invariably fell back on the simple and often unsatisfying explanation that "Well, it's new to his or her work." This appeared to be an all-inclusive, *mea culpa* use of this word, and therefore diluted its resonance and significance. I recommend that this word be deleted from the title of the competition and used only in the mission statement. A knowledge of the recent or distant technological and esthetic history of glass by members of the jury made it possible to isolate the antecedents of any proclaimed innovation.

Another critical issue with this annual event is the sheer magnitude of submissions. Jurors examined 2,400 images three times in an atmosphere of military precision. Review and counter-review, even of rejected images, contributed to an environment that can only be deemed as *fair as possible* under the circumstances. With the globalization of the art world and the use of the Internet to publicize events such as *New Glass Review*, the number of individuals participating in this competition is likely to grow, making the review sessions even more of a challenge. Perhaps regional committees composed of museum curators, academics, artists, and dealers should be established to vet submissions with greater accuracy before they are sent to Corning.

In this age of digital cameras and improved film processing, photography remains a seriously deficient component of this competition. Many works were indecipherable by virtue of the mediocre or poor quality of the slides that were submitted to the jury. Without an adequate understanding of the work through its visual representation, jurors were forced to eliminate many possibly significant pieces from the pool of work under consideration. The attractiveness of an image and its suitability for publication, however, were often enough to keep it in the running, even though the quality of the work itself might not have been evident.

As a juror this year and the author of this brief report, I would never suggest that my personal choices underscored anything new or even partly technically or esthetically innovative to the highly sophisticated world of glass. What can be said is that these pieces were selected because, from their slides, they appeared to be esthetically pleasing, technically accomplished, and ultimately good expressions of serious artists working in a difficult field. Apart from such ambiguities, I can state more emphatically that I selected those pieces in which glass is a principal component of the work and in which the inherent qualities of glass are foremost to the composition. Glass that does not look like glass was not important to me for this competition. Each juror, every year, has come to the *New Glass Review* competition with his or her own esthetic sensibilities, professional predilections and relationships, and sense of esthetic and intellectual standards, which are used by some individuals to define their relationship to other jurors, glass artists, or their own individual backgrounds. Taste – and taste based on personal decision – is still a potent component of one's identity. The psychology of such interpretations could fill many boring books.

Certainly there are those who need to see this competition continue and who will say that these suggestions and insights have all been

Die Semantik, der Sinn für historische Vorgänger und allein die Anzahl von Eingängen zum *New Glass Review*-Wettbewerb – alle tragen zu der Vermutung bei, dass dieses exorbitant koordinierte Ereignis nach dem Abschluss seiner hocheffizienten 21-jährigen Geschichte im Corning Museum of Glass vielleicht eines neuen Formats bedarf. Es ist bewundernswürdig, dass Corning, DAS hervorstechendste Museum in der Welt, das einer einzigen materialorientierten Disziplin gewidmet ist, eine aktive Rolle in der zeitgenössischen Welt der Glasherstellung sucht, wenngleich diese Position aber auch mit einem „Tritt mich“ Schild einhergeht, das ihr innewohnt. Eine Institution, die so zentral ist, wie das Corning Museum, muss dafür, dass es eine solch feinfühligke Rolle als Dreh- und Angelpunkt einnimmt, negative Kritik geradezu herausfordern, weil es vorschlägt, was in der Glasgemeinschaft neu ist. Abgesehen davon besitzt diese Gemeinschaft heute viele Ausstellungsorte für das, was für neu gehalten wird – anders als vor 21 Jahren, als die *Review* das erste Mal durchgeführt wurde. Eine sehr kurze Prognose dieser Situation legt ein mögliches Heilmittel nahe, wenngleich es auch eines ist, das höchstwahrscheinlich schon einmal präsentiert wurde.

Eine grundlegende Empfehlung dieses Jurors ist es, den Titel dieses Prozesses in *Recent Glass* umzuändern. Das Wort *neu* trägt aufgrund der einfachen Natur seiner Definition eine gewisse Verantwortung, einen Aspekt oder verschiedene Komponente in Bezug auf Innovation zur Schau zu tragen. In diesem Jahr suchten alle Juroren, ob sie nun Künstler, Kuratoren oder Akademiker waren, immerzu nach dem, was an jeder Arbeit, die zur Beurteilung anstand, neu sei, und wenn sie sich substantiell mit historischen, technischen, konzeptuellen oder ästhetischen Beispielen der Vorgänger konfrontiert sahen, fielen einige Einzelpersonen unausweichlich auf die einfache und oft nicht zufriedenstellende Erklärung zurück, dass „es, nun ja, in ihrer oder seiner Arbeit neu“ sei. Dies schien eine alles miteinschließende *mea-culpa*-Verwendung dieses Worts zu sein und verwässerte deshalb seine Resonanz und Bedeutung. Ich empfehle dieses Wort aus dem Wettbewerbstitel zu löschen und nur in der Erläuterung des Ausschusses zu verwenden. Ein Wissen um die erst kürzlich geschriebene oder auch weit zurückliegende technologische und ästhetische Geschichte des Glases machte es auf seiten der Jury-Mitglieder möglich, die Vorläufer jeder vermeintlichen Innovation zu isolieren.

Ein anderer kritischer Ansatzpunkt ist bei diesem jährlichen Ereignis allein die Größenordnung der Eingänge. Die Juroren bewerteten 3 x 2400 Bilder in einer Atmosphäre militärischer Präzision. Urteil und Gegen-Urteil, selbst bei den abgelehnten Bildern, trugen zu einem Umfeld bei, das den Umständen entsprechend nur als so *gerecht wie möglich* bezeichnet werden kann. Durch die Globalisierung der Kunstwelt und die Benutzung des Internets, in dem Ereignisse wie die *New Glass Review* publiziert werden, nimmt die Anzahl der Personen, die daran teilnehmen, wahrscheinlich zu. Vielleicht sollten regionale Komitees, bestehend aus Museumskuratoren, Akademikern, Künstlern und Händlern, eingerichtet werden, um die Eingänge mit größerer Genauigkeit zu überprüfen, bevor sie dann nach Corning geschickt werden.

Im Zeitalter digitaler Kameras und verbesserter Filmentwicklung bleibt die Fotografie ein äußerst unzureichender Bestandteil dieses Wettbewerbs. Viele Arbeiten waren aufgrund der durchschnittlichen oder schlechten Qualität der Dias, die der Jury eingereicht wurden, nicht zu entschlüsseln. Ohne ein adäquates Verständnis der Arbeit durch seine visuelle Repräsentation waren die Juroren gezwungen, viele möglicherweise bedeutende Stücke aus dem Kreis der Arbeiten, die in Betracht kamen, zu eliminieren. Die Attraktivität eines Bildes und seiner Eignung zur Publikation reichten jedoch oft aus, um es im Rennen zu lassen, sogar wenn die Qualität der Arbeit selbst eventuell nicht ersichtlich gewesen ist.

Als Juror in diesem Jahr und als Autor dieses kurzen Berichts würde ich nie nahelegen, dass meine persönliche Auswahl irgendetwas Neues oder auch nur teilweise Innovatives, sei es technischer oder ästhetischer Natur, in der hochentwickelten Welt des Glases unterbewertet hat. Was allerdings gesagt werden kann, ist, dass diese Stücke ausgewählt wurden, weil sie, durch ihre Dias, ästhetisch ansprechender, technisch vollkommener erschienen und letztendlich als guter Ausdruck von ernsthaften Künstlern herüberkamen, die in einem schwierigen Feld arbeiten. Von solchen Zweideutigkeiten abgesehen, kann ich etwas emphatischer mitteilen, dass ich solche Stücke ausgewählt habe, bei denen das Glas der Hauptbestandteil der Arbeit ist und bei denen die dem Glas innewohnenden Qualitäten bei der Komposition an erster

made before. However, if they have been said and not appropriately addressed, that is indeed an unfortunate statement for the field. A new committee should be formed to inaugurate interim and long-term correctives that would keep this competition viable. It is an event far too important to continue unaltered or to be disbanded.

Historically, the *New Glass Review* competition – or any artistic gathering, for that matter – has never succeeded in pleasing a wide cross section of interested parties, much less a community as complicated as that which surrounds glass people: the curators, collectors, dealers, and artists who have witnessed and contributed to the remarkable expansion of this field in the past two decades. Sadly, however, despite this success, the number of applicants to *New Glass Review* has declined in recent years, a statistic that might be traced to several significant factors. First, has the competition successfully done its work and helped to establish a vital academic, museological, and commercial environment for the promotion of glass, and thus appropriately diminished its own crucial role in the field? The answer would have to be, in part, yes. Second, have some established members of the field, as well as more confident novices, come to the conclusion that this annual event has lost the cutting-edge luster it once enjoyed, so that they no longer see it as important and worthy of their consideration? Possibly this is true as well.

In 1949, Shirley Jackson published *The Lottery*, her moving, disquieting indictment of tradition and the human inability to question. In that short story, a small community annually commits the act of stoning to death one of its inhabitants without questioning the rationale for such a gruesome deed. The *New Glass Review* competition is certainly the antithesis of what is gruesome (although some who have experienced it might suggest that it is grueling), but it has also become an established tradition that might be inexplicable to juror, competitor, and outsider alike. More to the point, however, is the fact that, just as traditions can be important components of any community, they can also be detrimental. All traditions need to be periodically re-examined to test the depth of their viability and to assess the possible need to adjust them in order to suit the times and keep them alive by making them make a contribution. *New Glass Review* is an important annual tradition, and one in which I am honored to have participated during this final year of the century and millennium. For the start of the next century, may I suggest the pursuit of changes to refine and possibly redefine a tradition under question by some? A group of established curators, academics, artists, designers, and commercial figures should convene to write up new parameters for this competition in order for it to make a contribution to the artistic and technological evolution of glass in the new millennium.

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Stelle stehen. Glas, das nicht wie Glas aussieht, war für mich bei diesem Wettbewerb nicht wichtig. Jeder Juror muss jedes Jahr mit seinen eigenen ästhetischen Sensibilitäten zum *New Glass Review*-Wettbewerb kommen, mit seiner professionellen Vorlieben und seinen professionellen Beziehungen und einem Sinn für ästhetische und intellektuelle Standards, die von einigen Einzelpersonen angewandt werden, um ihre Beziehung zu anderen Juroren, Glaskünstlern oder zu ihrem eigenen individuellen Hintergrund zu definieren. Geschmack – und Geschmack, der auf persönlichen Entscheidungen basiert – ist immer noch ein mächtiger Bestandteil der eigenen Identität. Die Psychologie solcher Interpretationen könnte viele langweilige Bücher füllen.

Sicher gibt es einige, die diesen Wettbewerb fortgesetzt sehen möchten und die sagen werden, dass solche Vorschläge und Einsichten alle schon einmal gemacht worden sind. Falls sie ausgesprochen wurden und damit nicht angemessen umgegangen wurde, ist das jedoch eine wirklich unglückliche Aussage für das Arbeitsfeld. Ein neues Komitee sollte geschaffen werden, um für eine Interims-Zeit und auch langfristig Korrektive einzuführen, die diesen Wettbewerb lebensfähig halten würden. Er ist als Ereignis viel zu wichtig, als dass er unverändert fortgesetzt oder abgeschafft werden sollte.

Aus historischer Sicht betrachtet hat der *New Glass Review*-Wettbewerb – oder jede andere künstlerische Versammlung – nie Erfolg damit gehabt, einem großen Querschnitt interessierter Parteien zu gefallen, viel weniger noch einer Gemeinschaft, die so kompliziert ist wie diejenige, die die Glasleute umgibt: gemeint sind Kuratoren, Sammler, Händler und Künstler, die die bemerkenswerte Expansion dieses Feldes in den vergangenen zwei Jahrzehnten bezeugt oder zu ihr beigetragen haben. Traurigerweise ist jedoch die Zahl der Bewerber für die *New Glass Review* trotz ihres Erfolges in den letzten Jahren zurückgegangen, eine Statistik, die möglicherweise auf verschiedene bedeutende Faktoren zurückverfolgt werden kann. Erstens, hat der Wettbewerb seine Arbeit erfolgreich getan und geholfen, ein vitales akademisches, museales und kommerzielles Umfeld zur Förderung des Glases zu schaffen und dadurch angemessenerweise seine eigene entscheidende Rolle auf diesem Gebiet verringert? Die Antwort müsste, zum Teil, ein Ja sein. Zweitens, sind einige etablierte Mitglieder des Feldes, sowie einige zuversichtliche Novizen, zu dem Schluss gekommen, dass diesem jährlichen Ereignis der schneidige Glanz, den es einmal genossen hat, verlorengegangen ist, so dass sie es nicht mehr für wichtig oder ihrer Betrachtung für würdig halten? Möglicherweise ist auch das wahr.

1949 hat Shirley Jackson *The Lottery* veröffentlicht, ihre bewegende, beunruhigende Anklage gegen die Tradition und die menschliche Unfähigkeit, Dinge in Frage zu stellen. In dieser Kurzgeschichte begeht eine kleine Gemeinschaft jährlich einen Akt, bei dem eines ihrer Mitglieder zu Tode gesteinigt wird, ohne die Rationale für eine solch schaurige Tat in Frage zu stellen. Der *New Glass Review*-Wettbewerb ist sicher die Antithese zu dem, was schaurig ist (obwohl einige, die ihn erlebt haben, eventuell meinen könnten, dass er zermürend sei), aber er ist auch zu einer festen Tradition geworden, die dem Juror, dem Mitbewerber und dem Außenstehenden gleichermaßen unerklärlich sein mag. Mehr auf die Sache bezogen ist jedoch die Tatsache, dass Traditionen, die wichtige Bestandteile jeder Gemeinschaft sein können, genauso gut schädlich sein können. Alle Traditionen müssen ab und zu auf die Tiefe ihrer Lebensfähigkeit geprüft werden, um ihren möglichen Anpassungsbedarf an die Zeiten einzuschätzen und um sie am Leben zu erhalten indem man sie zu einer Bereicherung zwingt. *New Glass Review* ist eine wichtige jährliche Tradition, und eine, bei der ich mich geehrt fühle, an ihr teilgenommen zu haben in diesem letzten Jahr des Jahrhunderts und Jahrtausends. Darf ich für den Beginn des nächsten Jahrhunderts die Suche nach Veränderungen vorschlagen, um eine Tradition, die von einigen in Frage gestellt wird, zu verfeinern und möglicherweise neu zu definieren? Eine Gruppe etablierter Kuratoren, Akademiker, Künstler, Designer und kommerzieller Persönlichkeiten sollte zusammenkommen, um neue Parameter für diesen Wettbewerb aufzustellen, damit er einen Beitrag zur künstlerischen und technologischen Evolution des Glases im neuen Jahrtausend leisten kann.

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The Corning Museum of Glass is this continent's (and possibly the world's) most comprehensive and respected source for research in glass studies. Our education is not complete without a visit there – and that, no doubt, is one reason why the Glass Art Society has chosen to hold four conferences at this location.

I was honored to be chosen as one of four jurors for Corning's 23rd annual *New Glass Review* competition. Susanne Frantz, former curator of the 20th-century collection at the Museum, was not part of the jury, as she had been for the previous 13 years. She was missed. Tom Buechner's historical perspective gave balance to the jury. All of the judges viewed the slides for the first time as a group. In the second round of viewing, we began to make choices.

It was readily apparent that the global glass community takes this contest seriously. There were 884 entries from 42 countries. I was excited and gratified by the diversity of artists and companies that entered, particularly considering that, in Europe, Africa, Asia, and Oceania, high-school students may study glass from a vocational perspective, but they are seldom taught to use glass as a means of personal expression. Viewing this body of work brought home forcibly the role of glass as a means of universal communication. It was also apparent that the accepted "cutting-edge" centers of our profession are not the only places producing work that is highly sophisticated in both esthetic expression and technique.

"New" Work?

Tom Buechner explained at the outset that we were to make our selections based on our own interpretation of the general guidelines. These guidelines were similar to those used in any simple critique. Glass must be used in some portion of the object, and the work must be new (new for the artist, new for the field, new in design, new in general concept). At a more detailed level, newness could be found in colors, forms, and narrative images.

How much development must occur in an artist's work for it to be considered new? Determining this is not an exact science. One artist I know has been making the same blown work for 30 years; you would not be able to tell a piece made in the 1970s from one made today. Other artists are continually pushing the envelope, creating work that is dramatically new and different from what they made even a few years ago. Richard Meitner is one glass artist who consistently takes risks and successfully moves into fresh and fascinating territory. In some sense, all art is derivative, but we can make some distinctions. For example, a number of glass artists are currently making Dale Chihuly's *Macchia* "handkerchief" bowl. This work is highly derivative, and it could not be described as "new." However, Chihuly himself derived his form (consciously or unconsciously) from the Italian Art Nouveau and elevated it into something uniquely his own. Other artists derive their inspiration from work created in another medium, such as modernist sculpture, and transform the concept into something new in glass.

Many artists struggle to achieve a balance between pleasing their audience in order to sell their work and taking commercial and esthetic risks to express themselves as authentically as they can. The work must support itself – or be supported by some other means – or the artist cannot continue to create it. Glass is technically demanding, and it can be costly to make. Frequently, the choices are driven by the potential rewards for performance. Artists' ventures into the new are not always appreciated. They sometimes stumble in searching for a new path. But a contest such as this one gives artists a venue to be appreciated purely on the basis of the merit of their work.

Criteria

Although many of the submitted pieces were dynamic, they were rejected. They seemed "close to the right thing," but we couldn't figure out what the images embodied or what the artists were trying to say. These works didn't "read." Other pieces were not chosen because their proportions were awkward. In some cases, the forms were intriguing but the execution required better craftsmanship. One entry attempted to combine vessel and rock, and neither was convincing.

We also needed to consider the distinction between the quality of the slide (the image of the object) and the object itself. Images should not be computer-enhanced. There is an adage in the contemporary glass tradition that goes something like this: "The slide is most important because more people see the slide than see the actual work." Some slides appeared to show fascinating work, but they were impossi-

Das Corning Museum of Glass ist in Bezug auf Glasstudien die inhaltsreichste und respektierteste Quelle zur Recherche auf diesem Kontinent (und möglicherweise auf der ganzen Welt). Unsere Ausbildung ist ohne einen Besuch dort nicht vollständig – und das ist, ohne Zweifel, ein Grund dafür, warum die Glass Art Society sich dafür entschieden hat, vier Konferenzen an diesem Ort abzuhalten.

Ich wurde damit geehrt, für Corning's 23. *New Glass Review*-Wettbewerb als einer von vier Juroren ausgewählt zu werden. Susanne Frantz, Exkuratorin der Sammlung „20. Jahrhundert“ am Museum, war, anders als in den 13 vorausgegangenen Jahren, nicht Teil der Jury. Sie wurde vermisst. Tom Buechners historische Perspektive gab der Jury eine Balance. Alle Preisrichter sichteten die Dias beim ersten Mal als Gruppe. In der zweiten Runde fingen wir an, Entscheidungen zu fällen.

Es war sofort klar, dass die globale Glasgemeinschaft diesen Wettbewerb ernst nimmt. Es gab 884 Eingänge aus 42 Ländern. Ich war aufgeregt und erfreute mich an der Diversität der Künstler und der Firmen, die daran teilnahmen, besonders in Anbetracht der Tatsache, dass in Europa, Afrika, Asien und Ozeanien Schüler zwar Glas mit einer beruflichen Perspektive studieren können, aber ihnen wird nur selten beigebracht, wie man Glas als persönliches Ausdrucksmittel verwendet. Beim Sichten dieser Gruppe von Arbeiten trat die Rolle des Glases als universelles Kommunikationsmittel kraftvoll zutage. Es war auch offenkundig, dass die akzeptierten Zentren an der Spitze unseres Berufsstands nicht die einzigen Orte sind, an denen Arbeiten produziert werden, die sowohl im ästhetischen Ausdruck als auch in der Technik höchst ausgefeilt sind.

„Neue“ Arbeit?

Tom Buechner erklärte zu Beginn, dass wir unserer Auswahl unsere eigene Interpretation der allgemeinen Richtlinien zugrunde legen sollten. Diese Richtlinien waren denen ähnlich, die in jeder einfachen Kritik angewendet werden. Glas muss bis zu einem gewissen Maß verwendet worden sein und die Arbeit neu sein (neu für den Künstler, neu für das Arbeitsfeld, neu im Design, neu im allgemeinen Konzept). Auf einer detaillierteren Ebene konnte Neuheit in Farben, Formen und erzählerischen Bildern gefunden werden.

Wieviel Entwicklung muss in der Arbeit eines Künstlers geschehen sein, damit sie für neu gehalten wird? Das zu bestimmen ist keine genaue Wissenschaft. Ein mir bekannter Künstler macht dieselben gebläsenen Arbeiten seit 30 Jahren; man würde nicht in der Lage sein, ein Stück, das in den 70ern gemacht wurde und eines von heute, auseinander zu halten. Andere Künstler stoßen ständig gegen die Decke, schaffen Arbeiten, die auf dramatische Weise neu sind und sich von dem unterscheiden, was sie vor nur wenigen Jahren gemacht haben. Richard Meitner ist ein Glaskünstler, der permanent Risiken eingeht und sich erfolgreich auf frisches und faszinierendes Territorium zubewegt. In gewissem Sinn ist jede Kunst eine von etwas anderem abgeleitete Form, aber wir können einige Unterscheidungen vornehmen. Zum Beispiel macht eine Anzahl von Glaskünstlern gegenwärtig Arbeiten wie Dale Chihuly's *Macchia* „Taschentuch“ Schüssel. Sie sind in hohem Maß abgeleitet und könnten nicht als „neu“ beschrieben werden. Chihuly selbst hat diese Form (ob bewusst oder unbewusst) jedoch vom Italienischen Art Nouveau abgeleitet und sie zu etwas erhoben, dass auf seine Weise einzigartig ist. Andere Künstler leiten ihre Inspiration aus Arbeiten ab, die in einem anderen Medium, wie der modernen Bildhauerei, geschaffen wurden und wandeln das Konzept in etwas Neues aus Glas um.

Viele Künstler kämpfen darum, ein Gleichgewicht zu erreichen, indem sie einerseits ihrem Publikum gefallen, um ihre Arbeit zu verkaufen und andererseits kommerzielle und ästhetische Risiken eingehen, durch die sie sich so authentisch wie sie gerade können zum Ausdruck bringen. Die Arbeit muss sich selbst tragen – oder durch irgendwelche anderen Mittel unterstützt werden – ansonsten kann der Künstler nicht damit weitermachen, sie zu schaffen. Glas ist technisch anspruchsvoll, und es kann kostenaufwendig sein, es herzustellen.

Oft werden die Entscheidungen von den potentiellen Belohnungen für die Leistung angetrieben. Die Wagnisse, die die Künstler in das Neue hinein unternehmen, werden nicht immer wertgeschätzt. Sie geraten manchmal ins Stolpern, wenn sie nach einem neuen Weg suchen.

Aber ein Wettbewerb wie dieser gibt den Künstlern einen Ort, der einzig und allein auf der Basis ihres Arbeitsverdienstes wertgeschätzt wird.

Kriterien

Obwohl viele der eingereichten Stücke dynamisch waren, wurden sie

ble to read. I would suggest sending an image that explains the work, along with another slide that provides the most dramatic shot of the work.

Selections

I admired many, many entries, but I don't have room to mention them here. My initial selection included well over 100 artists. Trimming that number was a painful process. To help me narrow my choices, I categorized the works more or less in the order of their historical emergence. Here is a report on the best of those categories. Please understand that my observations may or may not relate to the artists' intentions. Many of the works cross the boundaries of my categories.

1. *Utilitarian Vessel.* Wiebke Vogt's bowl is nothing special, but everything about it is special. The colors are both subtle and dramatic, mysterious and strong. The rings of the surface decoration are an intricate part of the form itself, and the surface remains true to the piece's utilitarian purpose. The simplicity and elegance of this form are reminiscent of the finest raku tea bowls. Kim Joon Yong's vase is utilitarian in the same way that any cage cup would have been from the fifth century until today. But the black of the cage radically contrasts with the orange of the vase form inside.

2. *Surface Design.* Massimo Nordio's *Luxor* was selected, not for his clever use of *murrine*, but for its form and the uniformity of its surface decoration. The works of Scott Chaseling and Gerry King represent two versions of a process that produces an intricately controlled surface. Their methods resemble some ancient Italian techniques, but their work is decidedly new because of the unique source of the material: Bullseye glass.

3. *Painting on Glass.* For the last 15 years, Judith Schaechter has been painting on glass. Her imagery is complex and intriguing. Sometimes it is violent and makes us uncomfortable. Her work reveals a masterful and unique approach, and her subject matter – which recalls the style of David Wojnarowicz and R. Crumb – demands that the viewer become involved. The color of the background is as intricate and important as that of the figures. This new work also uses compartments within the same composition. It is exhilarating to see William Bernstein's new palette (high-contrast colors) give a Fauvist drama to his impressionistic application.

4. *Vessel as Metaphor.* Chris Tedesco uses the vessel form to make a subtle and strong composite structure. Doug Navarra's interpretation of the anatomy of a vessel structure is intriguing because of the architectural layering and the impression of depth in the surface. The armature of this form becomes an exoskeleton structure. The inside and the outside are one and the same. The complexity of the roof or beginning of this form permits the object to become sculpture instead of vessel. Etsuko Tashima's vase with three-dimensional surface decoration is unique because the surface decoration is as dominant as the vase itself. It appears to come from some unknown ancient culture.

5. *Architectural Glass.* Jiří Soukup has created a simple cone on a massive scale, filling an urban outdoor area. It feeds the space with continual reflection. That he creates such a fascinating surface of cast forms with such a minimal shape is unexpected and compelling.

6. *Sculpture as Object.* The interior space of Richard Mark Jackson's work is fragile and elegant, as though it protected a harmonious biological form. The minimal exterior shape is refined, but the interior space and texture predominate. There is an obvious reference to skeletal form. Yet the work is not biological; it is the artist's creation, based on observation and formal execution. Tsuyoshi Inoue's use of cast glass, metal, and light develops suspended tension and intellectual mystery. The visual vocabulary is derived from modernism through Sol Lewitt, Mark di Suvero, and others, but the outcome is exciting and unique. The use of light elevates this work to a postmodern position.

Michael Meilahn's work has a figure suggestive of the film *Eraser Head*. It gives the eerie feeling of an enormous fetus clinging to an architectonic form. Martin Rosol's and Petr Vlček's entries have a fabricated Constructivist origin. Pauline Solven's process appears to be similar to that of Michael Scheiner. It presents minimal form with large-scale components, each of which takes on its own meaning, and it displays a thoughtful use of color. Stanley Mar's *Jennifer* is skillfully and accurately rendered. The enigmatic female figure seems sedated, lifeless, floating in space, and yet the pieces of glass flowing into (or out

zurückgewiesen. Sie schienen „nahe dran“, aber wir konnten nicht rauskriegen, was die Bilder verkörperten oder was die Künstler auszudrücken versuchten. Diese Arbeiten konnten wir nicht „lesen“. Andere Stücke wurden nicht gewählt weil ihre Proportionen unbeholfen waren. In einigen Fällen waren die Formen verblüffend, aber die Ausführung hätte ein besseres handwerkliches Können verlangt. Ein eingereichtes Werk versuchte, Gefäß und Fels zu kombinieren, und keins von beiden war überzeugend.

Wir mussten auch den Unterschied zwischen der Diaqualität (der Abbildung des Objekts) und dem Objekt selbst in Betracht ziehen. Die Abbildungen sollten nicht durch einen Computer verbessert werden. Es gibt in der zeitgenössischen Glastradition ein Sprichwort, das in etwa so lautet: „Das Dia ist wichtig, weil mehr Leute das Dia und nicht die eigentliche Arbeit sehen“. Einige Dias schienen faszinierende Arbeiten zu zeigen, aber es war unmöglich, sie zu lesen. Ich würde vorschlagen, eine Abbildung zu schicken, die die Arbeit erklärt, zusammen mit einem weiteren Dia, das die dramatischste Aufnahme der Arbeit zur Verfügung stellt.

Auswahl

Ich habe viele, viele Eingänge bewundert, aber ich habe keinen Platz, sie hier zu erwähnen. Meine anfängliche Auswahl schloss mehr als 100 Künstler ein. Diese Anzahl herunterzuzustutzen war ein schmerzvoller Prozess. Um mir selbst dabei zu helfen, meine Entscheidungen einzuengen, kategorisierte ich die Arbeiten mehr oder weniger nach ihrem historischen in-Erscheinung-treten. Hier ist ein Bericht über die besten dieser Kategorien. Bitte verstehen Sie, dass meine Beobachtungen den Intentionen der Künstler entsprechen können oder auch nicht.

Viele der Arbeiten überschreiten die Grenzen meiner Kategorien.

1. *Nützliche Gefäße.* Wiebke Vogts Schüssel ist nichts Besonderes, aber alles an ihr ist besonders. Die Farben sind sowohl feinsinnig als auch dramatisch, mysteriös und stark. Die Ringe der Oberflächendekoration sind ein raffinierter Teil der Form selbst, und die Oberfläche bleibt dem nützlichen Verwendungszweck des Stückes treu. Die Schlichtheit und Eleganz dieser Form erinnern an die feinsten Raku Tee-Schüsseln. Kim Joon Yongs Vase ist auf die gleiche Art so nützlich wie es jede beliebige Diatretvase vom 5. Jahrhundert bis heute sein würde. Aber das Schwarze des Netzes kontrastiert radikal mit dem Orangenen der Vasenform im Inneren.

2. *Oberflächengestaltung.* Massimo Nordios *Luxor* wurde ausgewählt, und zwar nicht wegen seiner cleveren Verwendung von *Murrine*, sondern wegen der Form und Uniformität seiner Oberflächendekoration. Die Arbeiten von Scott Chaseling und Gerry King stellen zwei Versionen eines Prozesses dar, der eine kompliziert kontrollierte Oberfläche hervorbringt. Ihre Methoden ähneln einigen antiken italienischen Techniken, aber ihre Arbeit ist entschieden neu wegen des einzigartigen Ausgangsmaterials: Bullseye Glas.

3. *Malen auf Glas.* Seit 15 Jahren malt Judith Schaechter auf Glas. Ihre Bildsprache ist komplex und faszinierend. Manchmal ist sie gewalttätig und beunruhigt uns. Ihre Arbeit offenbart eine meisterhafte und einzigartige Herangehensweise, und ihre Thematik – die an den Stil von David Wojnarowicz und R. Crumb erinnert – fordert, dass der Betrachter daran Anteil nimmt. Die Farbe des Hintergrunds ist genauso komplex und wichtig wie die der Figuren. Diese neue Arbeit verwendet auch Felder innerhalb derselben Komposition. Es ist erfrischend, mitanzusehen, wie William Bernsteins neue Palette (hochkontrastierende Farben) seiner impressionistischen Auftragsweise ein fauvistisches Drama verleiht.

4. *Gefäß als Metapher.* Chris Tedesco benutzt Gefäßform, um eine subtile und starke mehrteilige Struktur zu schaffen. Doug Navarras Interpretation der Anatomie einer Gefäßstruktur ist wegen der architektonischen Schichtung und wegen des Eindrucks von Tiefe in der Oberfläche faszinierend. Die Armatur dieser Form wird zu einer Außenskelett-Struktur. Das Innere und das Äußere sind ein und dasselbe. Die Komplexität des Daches oder der Anfang dieser Form gestattet es dem Objekt, Skulptur anstatt Gefäß zu werden. Etsuko Tashimas Vase mit ihrer plastischen Oberflächenverzierung ist einzigartig, weil die so dominant ist wie die Vase selbst. Sie scheint aus irgendeiner unbekannt antiken Kultur zu kommen.

5. *Architektonisches Glas.* Jiří Soukup hat einen einfachen Kegel in einem derartigen Maßstab dass er damit einen ganzen städtischen Platz füllen kann. Er nährt den Raum mit steter Reflektion. Dass er bei gegossenen Formen mit einer solch minimalen Gestalt eine solch faszinierende Oberfläche kreiert, ist unerwartet und verlockend.

of) the face suggest that something is being enacted upon it. The figure seems to be caught in a state of sanctified custody.

7. *Form*. Lucas Jones created a unique organic utilitarian form reminiscent of Venini glass from the 1950s. This shape requires tour-de-force manipulation and is not based on the symmetry of form associated with traditional glassblowing. Bravo! Tatsuya Hosomi's elegantly photographed study is soft and mechanical at the same time, depending on where you look at the order of the composition. The overall work appears to be lyrically animated.

8. *Neon*. Pat Collentine's technique is not new, but her work deserves recognition. Fred Tscheda did an exceptional job with this concept eight years ago, but here the idea has been taken further to produce a new kind of vase form that is supple rather than angled.

9. *Mixed-Media Sculpture*. Kevin Lockau's *Territory* beautifully depicts the sense of brutality that is an intricate part of the cycle of nature. The dogs' strength, fierceness, and masculinity seem almost primeval. Snow, ice, and glass have similar physical properties. Putting glass with snow in a work of art runs a high risk of looking trite and predictable. But in this work, the glass seems to rise from the snow. The sense of organic integration is similar to that found in an earthwork installation such as James Pierce's *Earthwoman*. The figure comes from the earth and is indistinguishable from its surroundings. The animals in Lockau's work seem to be a continuation of the ground on which they stand.

10. *Site-Specific Installation*. Sally Rogers's modernist sculpture makes me question the amount of glass that can be used in this competition, but it is nevertheless an impressive use of form and mixed media. The scale and volume of *Archikula*, by Beata and Tomasz Urbanowicz, are impressive. The huge size of this work provokes awe and consternation. I want more information about its origin.

11. *Sculpture as Installation*. Antoine Leperlier's installation, from which the jurors selected a detail, gives *pâte de verre* a new meaning. The incorporation of the stone within the glass is a successful marriage of materials reminiscent of Thomas Scoon's work from several years ago. Leperlier has taken the glass to the point of transparency. The polished surface of an expressionistic interior (bubbles, traces of devitrified glass, and other commotion) lends drama to this component of the installation. The excellent craftsmanship of even the smallest units of the work adds to its overall impact. Yuko Matsumoto's *Present* is an enigmatic apparition with a dreamlike translucency/opacity that is vaguely suggestive of a bed, yet elevated.

It was a privilege to review these works, which reflect a steady stream of new imagery, esthetic expression, and emerging technology. As an educator, I am encouraged by the abundance of talented young artists who will inevitably become the leaders of the new century. They may not have the same profiles as the current leaders, but they are equally fervent and driven to express their own exceptional purposes.

Support the Competition

While I was impressed by the number and quality of entries, I was also disappointed to note that many of the glass artists I know chose not to submit their work. Most of us do not have the ability to publish our work continually, and by entering our best work in this competition, we can be assured that a significant institution has a yearly record of that work. For this reason alone, it makes sense to enter every year. If my studio were to have an accident, much of the documentation of my life's work could be destroyed. *New Glass Review* supports the legacy of a glass artist. The record starts slowly, but it becomes a retrospective within a few years. Why should we not take advantage of this service, especially when we select the work that will be submitted?

If you have stopped making anything interesting, if you no longer work with glass, if your work is of little public consequence, or if glass is of little consequence to you in general, then you have a good reason not to participate in the competition. But if you are reading this publication, I suspect that these conditions do not apply to you. If this is the case, you should enter the competition so that The Corning Museum of Glass can keep a record of your work.

As artists, critics, curators, historians, gallery directors, and collectors, we are indebted to the Museum for the practical, academic, and intellectual support it offers. It is doing an extraordinary job through its preeminent glass collection, the Rakow Library (with its excellent slide holdings), The Studio, *New Glass Review*, and many other services. To

6. *Skulptur als Objekt*. Der Innenraum von Richard Mark Jacksons Arbeit ist fragil und elegant, so als ob er eine harmonische biologische Form beschützt. Die minimale äußere Gestalt ist raffiniert, aber der Innenraum und die Textur überragen. Es gibt einen deutlichen Bezug auf eine skelettartige Form. Dennoch ist die Arbeit nicht biologisch; sie ist die Kreation des Künstlers, basiert auf Beobachtung und formaler Ausführung. Tsuyoshi Inoues Verwendung von gegossenem Glas, Metall und Licht entwickelt eine in der Schwebelage haltene Spannung und ein intellektuelles Geheimnis. Das visuelle Vokabular ist über Sol Lewitt, Mark di Suvero und andere von der Moderne abgeleitet, aber das, was dabei herauskommt, ist aufregend und einzigartig. Die Verwendung von Licht hebt diese Arbeit in die Postmoderne.

Michael Meilahn's Arbeit enthält eine Figur, die an den Film *Eraser Head* erinnert. Sie erzeugt das schaurige Gefühl eines enormen Fötus, der sich an eine architektonische Form klammert. Die Einreichungen von Martin Rosol und Petr Vlček haben einen erfundenen konstruktivistischen Ursprung. Pauline Solvens Verfahren scheint dem von Michael Scheiner ähnlich zu sein. Es kombiniert eine minimale Form mit großformatigen Teilen, wobei jedes seine eigene Bedeutung annimmt und eine durchdachte Verwendung von Farbe zur Schau stellt. *Jennifer* von Stanley Mar ist gekonnt und akkurat wiedergegeben. Die enigmatische weibliche Figur scheint ruhiggestellt, leblos, im Raum herumtreibend, und dennoch deuten die Glasstücke, die in das Gesicht hinein- (oder aus ihm heraus-) schwimmen an, dass etwas gerade auf ihm inszeniert wird. Die Figur scheint in einem Zustand heiliger Obhut gefangen zu sein.

7. *Form*. Lucas Jones hat eine einzigartige organische zweckmäßige Form geschaffen, die an das Venini Glas der 50er Jahre erinnert. Diese Form, die eine ungeheuerliche, meisterhafte Manipulation erfordert, basiert nicht auf der Symmetrie der Form, die mit dem traditionellen Glasblasen assoziiert wird. Bravo! Tatsuya Hosomis elegant fotografierte Studie ist gleichzeitig weich und mechanisch, je nachdem wohin man seinen Blick in der Anordnung der Komposition richtet. Die Arbeit insgesamt scheint lyrisch belebt zu sein.

8. *Neon*. Pat Collentine's Technik ist nicht neu, aber ihre Arbeit verdient Anerkennung. Fred Tscheda hat mit diesem Konzept vor 8 Jahren eine außergewöhnliche Leistung gezeigt, aber hier wurde die Idee weiter vorangetrieben, um so eine neue Art von Vasenform herzustellen, die eher geschmeidig als angewinkelt ist.

9. *Mixed Media Skulptur*. Kevin Lockaus *Territory* (Territorium) stellt wunderschön das Gefühl von Brutalität dar, ein schwieriger Teil im Zyklus der Natur. Die Kraft der Hunde, die Schärfe und Maskulinität erscheinen beinahe urzeitlich. Schnee, Eis und Glas haben ähnliche physikalische Eigenschaften. Glas mit Schnee in ein Kunstwerk einzubringen, beinhaltet das hohe Risiko, dass es abgedroschen und vorhersehbar aussieht. Aber in dieser Arbeit scheint das Glas aus dem Schnee hochzusteigen. Das Gespür für organische Integration ist dem ähnlich, was man in einer Erdinstallation wie bei James Pierce's *Earthwoman* (Erdfrau) finden kann. Die Figur kommt aus der Erde und ist von ihrer Umgebung nicht zu unterscheiden. Die Tiere in Lockaus Arbeit scheinen eine Fortsetzung des Bodens zu sein, auf dem sie stehen.

10. *Ortsgebundene Installation*. Sally Rogers modernistische Skulptur lässt mich die Menge von Glas in Frage stellen, die bei diesem Wettbewerb verwendet werden kann, aber sie zeigt trotzdem eine beeindruckende Verwendung von Form und Mixed Media. Der Maßstab und das Volumen von *Archikula*, von Beata und Tomasz Urbanowicz, sind beeindruckend. Die enorme Größe dieser Arbeit provoziert Ehrfurcht und Bestürzung. Ich hätte gern mehr Informationen über ihren Ursprung.

11. *Skulptur als Installation*. Antoine Leperliers Installation, von der die Juroren einen Ausschnitt ausgewählt haben, gibt *pâte de verre* eine neue Bedeutung. Die Verbindung mit Stein innerhalb des Glases ist wie eine erfolgreiche Ehe der Materialien, die an Thomas Scoons Arbeit vor einigen Jahren erinnert. Leperlier hat das Glas zum Punkt der Transparenz gebracht. Die polierte Oberfläche eines expressionistischen Inneren (Blasen, Spuren von Entglasung und andere Erschütterungen) verleihen diesem Teil der Installation eine Dramatik. Das hervorragende Geschick, das sich selbst in den kleinsten Einheiten der Arbeit zeigt, trägt zu ihrem Gesamteindruck bei. Yuko Matsumotos *Present* ist eine enigmatische Erscheinung mit einer traumartigen Durchsichtigkeit/Undurchsichtigkeit, die vage ein Bett nahelegt, aber ein erhöhtes.

Es war ein Privileg, diese Arbeiten zu sichten, die einen beständigen Fluss neuer Bilder, eines ästhetischen Ausdrucks und aufkommender

the Museum and its staff, the artists who submitted to the competition, and my fellow jurors, thank you for your ardent support.

Michael Taylor (MT)
Professor
Rochester Institute of Technology
Rochester, New York

Technologie widerspiegeln. Als Pädagoge werde ich durch die große Anzahl talentierter junger Künstler ermutigt, die zwangsläufig die Anführer des neuen Jahrhunderts werden. Sie mögen nicht dieselben Profile wie die gegenwärtigen Anführer haben, aber sie sind genauso leidenschaftlich und werden einfach angetrieben, ihre eigenen außergewöhnlichen Ziele zum Ausdruck zu bringen.

Unterstützt den Wettbewerb.

Während ich von der Anzahl und der Qualität der Eingänge beeindruckt war, stellte ich auch enttäuscht fest, dass viele Glaskünstler, die ich kenne, es vorgezogen haben, ihre Arbeit nicht einzureichen. Die meisten von uns haben nicht die Fähigkeit, ihre Arbeit kontinuierlich zu veröffentlichen; indem wir unsere besten Arbeiten zu diesem Wettbewerb einreichen, können wir versichert sein, dass eine bedeutende Institution jedes Jahr diese Arbeit dokumentiert. Allein aus diesem Grund macht es Sinn, jedes Jahr teilzunehmen. Falls meinem Studio ein Unfall widerfahren sollte, könnte ein Großteil der Dokumentation meines Lebenswerks zerstört werden. Die *New Glass Review* sorgt für das Erbe eines Glaskünstlers. Die Dokumentation fängt klein an, aber innerhalb einiger Jahre wird sie zu einer Retrospektive. Warum sollten wir aus dieser Dienstleistung keinen Vorteil ziehen, besonders, wenn wir die Arbeiten auswählen, die eingereicht werden?

Falls Sie aufgehört haben sollten, irgendetwas Interessantes zu machen, falls Sie nicht mehr mit Glas arbeiten, falls Ihre Arbeit nur wenig Bedeutung für die Öffentlichkeit hat oder falls Glas für Sie wenig Bedeutung im Allgemeinen hat, dann haben Sie einen guten Grund, sich an dem Wettbewerb nicht zu beteiligen. Aber falls Sie diese Veröffentlichung lesen, vermute ich, dass das auf Sie nicht zutrifft. In diesem Fall sollten Sie am Wettbewerb teilnehmen, damit das Corning Museum of Glass Ihre Arbeit dokumentieren kann.

Als Künstler, Kritiker, Kuratoren, Historiker, Kunsthändler und Sammler stehen wir in der Schuld des Museums wegen der praktischen, akademischen und intellektuellen Unterstützung, die es bietet. Es leistet eine außergewöhnliche Arbeit durch seine überragende Glassammlung, die Rakow Library (mit ihrem exzellenten Dia-Bestand), dem Studio, der *New Glass Review* und vielen anderen Dienstleistungen. An das Museum und sein Personal, an die Künstler, die am Wettbewerb teilgenommen haben, und an die weiteren Juroren richte ich wegen der begeisterten Unterstützung mein Dankeschön.

Michael Taylor (MT)
Professor
Rochester Institute of Technology
Rochester, New York

Note

In 1999, more than 6,000 copies of the *New Glass Review 21* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 884 individuals and companies representing 42 countries submitted 2,359 slides. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

All slides submitted to *New Glass Review* are retained in the Rakow Library of The Corning Museum of Glass, where they may be viewed by the public. Copies of slides published in any of the past *Reviews* may be purchased by special order from the Museum's Sales Department. Copies of *New Glass Review 3* (1982), *17* (1996), *19* (1998), and *20* (1999) are still available from the Sales Department, which can also supply all back issues of the *Review* in black-and-white microfiche.

The Corning Museum of Glass would like to thank all of the artists and designers who submitted their slides to *New Glass Review* for consideration. Special thanks are due to those who made this publication possible: Mary Chervenak, Brandy Harold, Charlene Holland, Kevin Kurdylo, Richard Price, Amber Pruden, Joan Romano, Jacolyn Saunders, and Violet Wilson.

Schlussbemerkung

1999 sind mehr als 6000 Einladungen für die *New Glass Review 21* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 884 Einzelpersonen und Firmen aus 42 Ländern 2359 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigefügt sind.

Alle für die *New Glass Review* eingereichten Dias werden in der Rakow-Bibliothek des Corning Museums of Glass gesammelt, wo sie der Öffentlichkeit zur Ansicht zugänglich sind. Kopien von Dias, die in den vergangenen *Reviews* erschienen sind, können durch Sonderbestellung bei der Verkaufsabteilung des Museums erworben werden. Ausgaben der *New Glass Review 3* (1982), *17* (1996), *19* (1998) und *20* (1999) sind noch lieferbar. Alle alten Ausgaben der *Review* können auch auf Schwarzweiß-Mikrofiche geliefert werden.

Das Corning Museum of Glass möchte sich bei allen Künstlern und Designern bedanken, die ihre Dias zum Wettbewerb eingereicht haben. Besonderer Dank gilt jenen, die diese Ausgabe ermöglicht haben. Mary Chervenak, Brandy Harold, Charlene Holland, Kevin Kurdylo, Richard Price, Amber Pruden, Joan Romano, Jacolyn Saunders und Violet Wilson.

Jurors for the *New Glass Review* Competitions*

Representatives of The Corning Museum of Glass who have served as jurors for the *New Glass Review* competitions are Thomas S. Buechner (1980–2000), William Warmus (1980–1984) and Susanne K. Frantz (1986–1998). Visiting jurors are:

1977: **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1978: **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1979: **James Carpenter**, artist, New York, New York; **Paul Smith**, director, Museum of Contemporary Crafts of the American Crafts Council, New York, New York.

1980: **Dan Dailey**, artist, head of the Glass Department, Massachusetts College of Art, Boston, Massachusetts; **J. Stewart Johnson**, curator, Department of Architecture and Design, The Museum of Modern Art, New York, New York.

1981: **Andrew Magdanz**, artist, assistant professor, Rochester Institute of Technology, Rochester, New York; **William S. Lieberman**, chairman, Department of Twentieth-Century Art, The Metropolitan Museum of Art, New York, New York.

1982: **Dale Chihuly**, artist in residence, Rhode Island School of Design, Providence, Rhode Island; **Henry Geldzahler**, curator, commissioner of cultural affairs of the city of New York, New York.

1983: **Robert Kehlmann**, artist, critic, and editor of *The Glass Art Society Journal*, Berkeley, California; **Clement Greenberg**, critic, New York, New York.

1984: **Susan Stinsmuehlen**, artist, Austin, Texas; **Ronald D. Abramson**, collector, Washington, D.C.

1985: **Thomas Patti**, artist, Plainfield, Massachusetts; **David Revere McFadden**, curator, Cooper-Hewitt Museum, New York, New York; **Helmut Ricke**, curator, Kunstmuseum Düsseldorf, Germany.

1986: **Bertil Vallien**, artist, Kosta Boda Glassworks, Åfors, Sweden; **Abram Lerner**, founding director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

1987: **Stanislav Libenský**, artist, former professor, Academy of Applied Arts, Prague, Czechoslovakia; **Lloyd E. Herman**, independent curator, founding director of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

1988: **Wayne Higby**, artist, professor of ceramics, Alfred University, Alfred, New York; **Jean-Luc Olivié**, curator, Centre du Verre, Musée des Arts Décoratifs, Paris, France.

1989: **Richard Marquis**, artist, Freeland, Washington; **Timo Sarpave**, artist, Iittala Glassworks, Nuutajärvi, Finland.

1990: **Ginny Ruffner**, artist, Seattle, Washington; **Michael W. Monroe**, curator in charge, Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

1991: **Bruce Chao**, artist, head of the Glass Department, Rhode Island School of Design, Providence, Rhode Island; **Janet Kardon**, director, American Craft Museum, New York, New York.

1992: **Douglas Heller**, director, Heller Gallery, New York, New York; **Elmerina and Paul Parkman**, collectors, craft historians, Kensington, Maryland.

1993: **Erwin and Gretel Eisch**, artists, Frauenau, Germany; **Paul J. Smith**, director emeritus, American Craft Museum, New York, New York.

1994: **Judith Schaechter**, artist, Philadelphia, Pennsylvania; **Yoriko Mizuta**, associate curator, Hokkaido Museum of Modern Art, Sapporo, Japan.

1995: **Donald Kuspit**, critic, professor of art history and philosophy, State University of New York, Stony Brook, New York.

1996: **Arthur C. Danto**, art critic and Johnsonian Professor Emeritus of Philosophy at Columbia University, New York, New York; **Toots Zynsky**, artist, Amsterdam, the Netherlands.

1997: **Kiki Smith**, artist, New York, New York; **Geoffrey Edwards**, curator of international sculpture and glass, National Gallery of Victoria, Melbourne, Australia.

1998: **Lino Tagliapietra**, artist and glassblower, Murano, Italy; **David McFadden**, chief curator, American Craft Museum, New York, New York.

1999: **Lois Moran**, editor and publisher, *American Craft*, New York, New York; **Dana Zámečníková**, artist, Prague, Czech Republic.

2000: **Mary Douglas**, curator, Mint Museum of Craft + Design, Charlotte, North Carolina; **Derek Ostergard**, associate director and founding dean, The Bard Graduate Center for Studies in the Decorative Arts, New York, New York; **Michael E. Taylor**, professor, College of Imaging Arts and Sciences, Rochester Institute of Technology, Rochester, New York.

* Jurors are listed according to the years in which the competitions were held and the results of those competitions were published. In each case, the glass selected by the jurors was made one year earlier.

* Die Juroren sind nach den Jahren aufgeführt, in denen der Wettbewerb stattfand und die Ergebnisse veröffentlicht wurden. In jedem Fall wurde das von den Juroren ausgewählte Glas im Laufe des vorherigen Jahres gefertigt.

Correction

Due to a printer's error, the photographs that accompanied three of the entries in the "Artists and Objects" section of *New Glass Review 20* (1999) were published incorrectly. These three entries are reprinted below in their entirety, with the photographs in the proper position.

Aufgrund eines Versehens beim Druck sind drei Fotos aus dem Bereich „Künstler und Objekte“ der *New Glass Review 20* falsch veröffentlicht worden. Diese drei Einreichungen werden unten noch einmal vollständig abgebildet, wobei die Objekte dieses Mal korrekt ausgerichtet sind.



1



2

1. Aseem Pereira

Bondi Beach, Australia

Untitled

Cut, drilled, and woven discarded bottles

Geschnittene, gebohrte und verwebte Altglasflaschen

H. 180 cm, W. 78 cm

TSB, LM

2. Rikie Shojiguchi

253-1 Shinsono-machi

Toyama, Toyama-ken 930-0993, Japan

Sake

Blown and cast glass

Gebblasenes und gegossenes Glas

H. 12 cm, W. 200 cm, D. 350 cm

TSB, LM, DZ

3. Jack Wax

Elliott Brown Gallery

619 North 35th Street, #101

Seattle, Washington 96103

Tane

Blown, cut, and fabricated glass

Gebblasenes, geschliffenes und weiterbearbeitetes Glas

H. 48 cm, W. 43 cm, D. 28 cm

TSB, LM, DZ



3

Countries Represented/Vertretene Länder

Australia

Baldwin, Andrew
Baskett, Jonathan
Borella, Claudia
Brekke, John P.
Chaseling, Scott
Daw, Cassandra
Edols, Benjamin and Kathy Elliott (27)
Eliott, Mark
Heaney, Colin
Horn, Timothy
King, Gerry
Loughlin, Jessica
Pereira, Aseem
Procter, Stephen
Whiteley, Richard

Canada

Haldane, Christine
Lockau, Kevin
Lyons, Tanya

Czech Republic

Bachorík, Vladimír
Marek, Josef
Soukup, Jiří
Vlček, Petr

France

Leperlier, Antoine
Perozeni, Michele

Germany

Gass, Nabo
Huth, Ursula
Isphording, Anja
Vogt, Wiebke
Wolff, Hans Jürgen

Great Britain

Akroyd, Stuart
Hitomi, Chiho
Holloway, Deborah Jane
Jackson, Richard Mark
McJannet, Sharon
Solven, Pauline
Wood, Chris

Italy

Castagna, Pino
Di Fiore, Miriam
Nordio, Massimo
Zilio, Andrea

Japan

Akino, Yoko
Hosomi, Tatsuya
Ichikawa, Atsushi
Inoue, Tsuyoshi
Kaneko, Hiroko
Matsumoto, Yuko
Nakatani, Aya
Oguchi, Yumi
Rogers, Michael
Shojiguchi, Rikie
Tago, Miki
Tashima, Etsuko
Tsukada, Midori
Yamaoka, Kensuke
Yukutake, Harumi

New Zealand

Bremner, Hannah
Sharek, Liz
Tidmarsh, Megan

Poland

Urbanowicz, Beata and Tomasz Urbanowicz
(88)

Sweden

Bartron, Paula

Switzerland

Crevoisier, Hubert
Tintori, Katy Brunner

United States

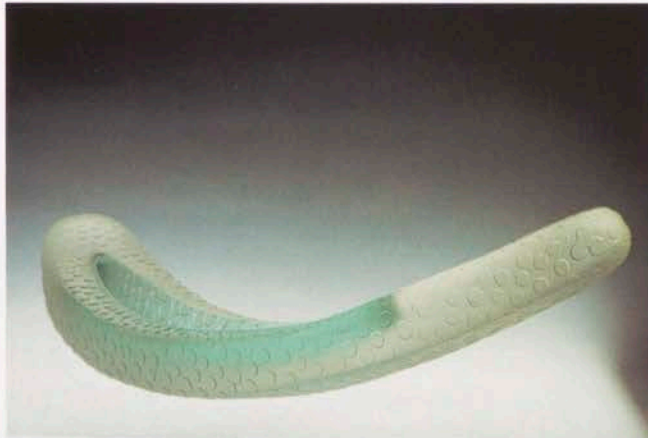
Bernstein, William
Bocchino, A. J.
Bothwell, Christina
Caffery, Mary Ann
Chism, Alison
Clarke, Brian
Clayman, Daniel
Collentine, Pat
Corr, Brian
Cutrone, Daniel
Dailey, Dan
Day, Stephen P. and Sibylle Peretti (25)
Ferman, Bernice E.
Holliday, Chad
Horrell, Deborah
Jones, Lucas B.
Keltling, Jennifer L.
Mar, Stanley
McKay, Hugh
Meilahn, Michael
Meyer, Charlotte
Miner, Charles V.
Navarra, Doug
Pohlman, Jenny and Sabrina Knowles (66)
Rogers, Jean and Kevin Rogers (68)
Rogers, Sally
Rosol, Martin
Schaechter, Judith A.
Schneider, Rick and Nikki Vahle (73)
Shelby, Nancy
Smith, Serena JoAnne
Stinsmuehlen-Amend, Susan
Taylor, Christopher
Tedesco, Chris
Wolf, Martha
Yamasawa, Wilfred
Yeaton, Miguel Gonzalez
Yong, Kim Joon

Artists and Objects* Künstler und Objekte*

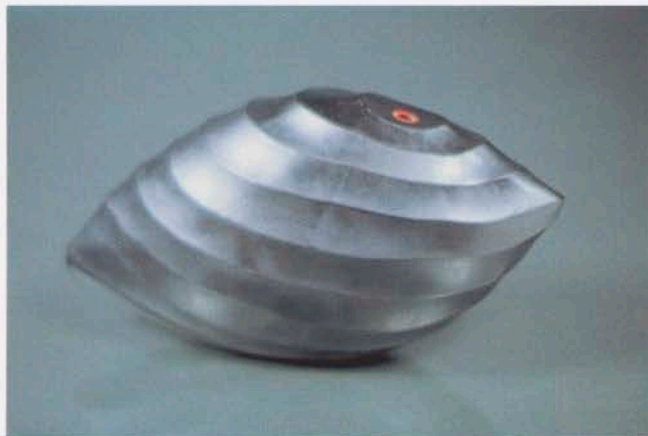
- * Descriptive information has been provided by the entrants.
- * Die Objektbeschreibungen sind von den Teilnehmerinnen und Teilnehmern geliefert worden.



1



2

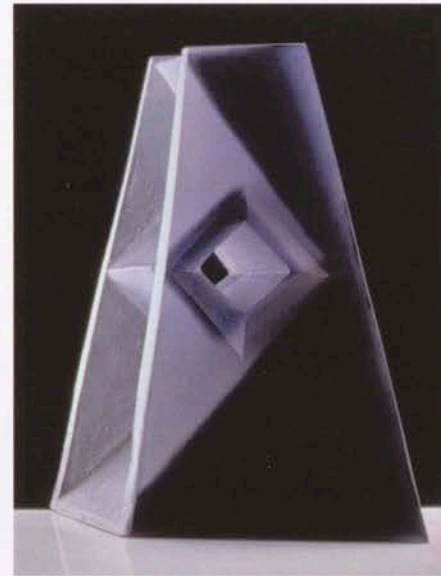


4

16

- 1. Yoko Akino**
Aone 966-1, Tsukuumachi
Tsukuigun, Kanagawa 220-0412, Japan
Glass Clothes
Kiln-cast glass; hemp cords
Ofengegossenes Glas;
Hanfschnur
H. 100 cm, W. 35 cm, D. 35 cm
TSB
- 2. Stuart Akroyd**
52 Back Frederick Street
Sunderland, Tyne & Wear SR1 1NF, England
Extruded Bowl Form
Blown, carved, and ground glass
Geblasenes, gemeißeltes und geschliffenes Glas
H. 12 cm, W. 50 cm, D. 6 cm
TSB
- 3. Vladimír Bachorík**
Prague, Czech Republic
- Tower*
Kiln-cast glass
Ofengegossenes Glas
H. 38 cm, W. 37.5 cm, D. 23 cm
MT

4. Andrew Baldwin
The Glass Workshop
Canberra School of Art
Childers Street, GPO 804
ACT 2601 Canberra, Australia
Dark Pod 3
Blown and cold-worked glass
Geblasenes und kalt bearbeitetes Glas
H. 12 cm, W. 23 cm, D. 8 cm
TSB, DO
- 5. Paula Bartron**
Box 24115
10451 Stockholm, Sweden
Grey Soft Cylinder
Glass blown in a sand mold
In eine Sandform geblasenes Glas
H. 23 cm, Diam. 21.5 cm
TSB



3



5

6. **Jonathan Baskett**
 P.O. Box 378, Leichhardt
 NSW 2040 Sydney, Australia
Utility Cups
 Blown and enameled glass;
 decals
 Geblasenes und emailiertes
 Glas; Abziehbilder
 Diam. 8 cm
 TSB

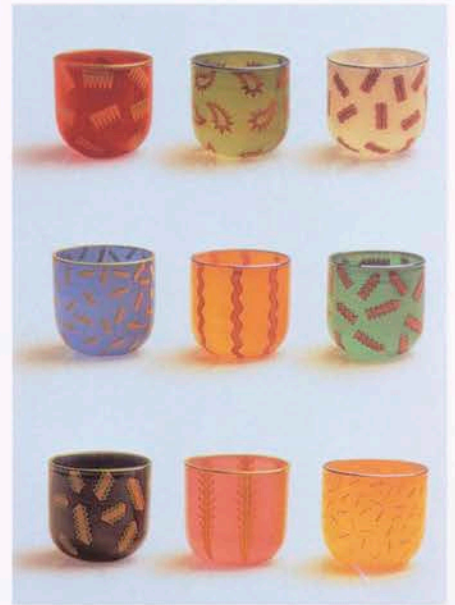
7. **William Bernstein**
 469 Hannah Branch Road
 Burnsville,
 North Carolina 28714
Novagersie Study
 Blown and hot-tooled glass;
 cane drawing
 Geblasenes und heiß bearbei-
 tetes Glas; Zeichnung
 H. 24 cm, W. 15 cm, D. 15 cm
 TSB, MD, MT

8. **A. J. Bocchino**
 236 Krams Avenue, #2B
 Philadelphia, Pennsylvania
 19127

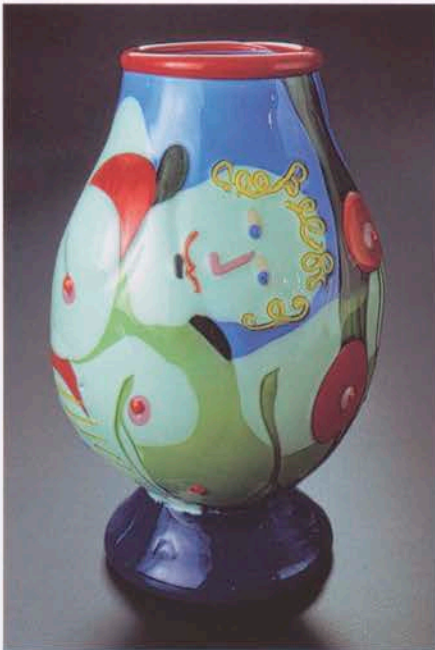
Untitled #1
 Blown glass; steel wool
 Geblasenes Glas; Stahlwolle
 H. 70 cm, W. 80 cm, D. 26 cm
 DO

9. **Claudia Borella**
 7 Beltana Road, Pialligo
 Canberra ACT 2609, Australia
*Bullseye – Every Bullseye Is a
 Fragile Target*
 Fused, wheel-cut, and kiln-
 formed glass
 Verschmolzenes, radgraviertes
 und ofengeformtes Glas
 Diam. 49 cm
 TSB, MD, MT

10. **Christina Bothwell**
 R.R. 1, Box 147-B
 Stillwater, Pennsylvania 17878
Butterfly Baby
 Cast glass; clay, sewn and
 stuffed material
 Gegossenes Glas; Ton, ge-
 nähte und gestopfte Materia-
 lien
 H. 35 cm, W. 25 cm, D. 25 cm
 TSB



6



7



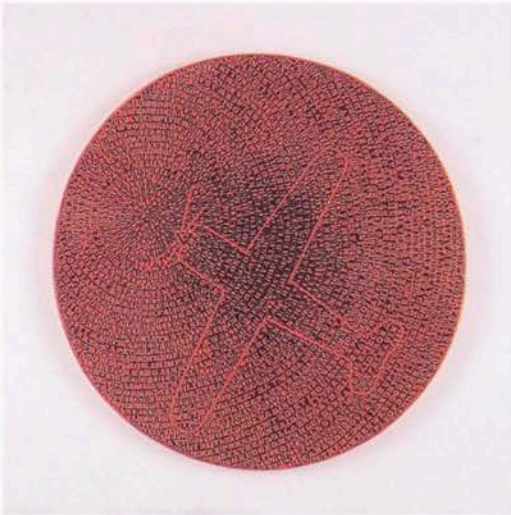
8



9



10



11

11. John P. Brekke
Canberra, Australia

Wirraway – Nowra
Blown glass
Gebblasenes Glas
H. 48 cm, W. 48 cm, D. 5 cm
MD, MT

12. Hannah Bremner

264 Wickstead Street, Flat 3
Wanganni, New Zealand
Sensuous Lips ("Fetish Mask and Gag" Series)
Pâte de verre; cast and enameled glass; mixed media
Pâte de verre; gegossenes und emailliertes Glas; mixed Media
H. 2 cm, W. 5 cm
DO

13. Mary Ann Caffery

1314 Westmoreland Drive
Baton Rouge, Louisiana 70806
Windmills of My Mind II (detail)
Glass, mirror, rods, marbles, prisms; assembled

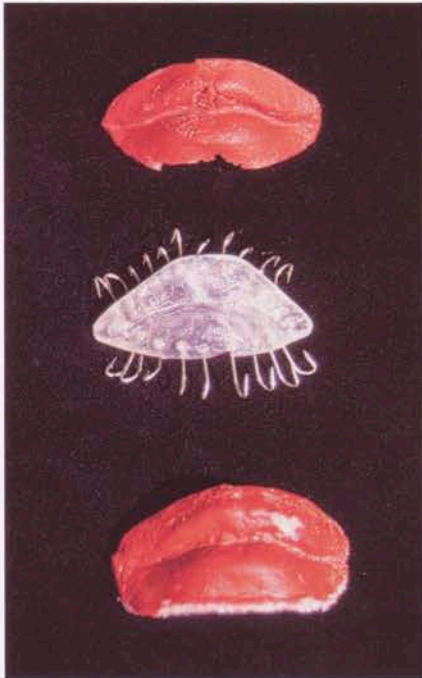
Glas, Spiegel, Stäbe, Murmeln, Prismen; montiert
H. 71 cm, W. 69 cm, D. 20.3 cm
MT

14. Pino Castagna

Fondamenta Vetrai, 109/A
30141 Murano/Venice, Italy
Canneto
Blown and ground glass
Gebblasenes und geschliffenes Glas
H. 580 cm, W. 300 cm, D. 130 cm
MT

15. Scott Chaseling

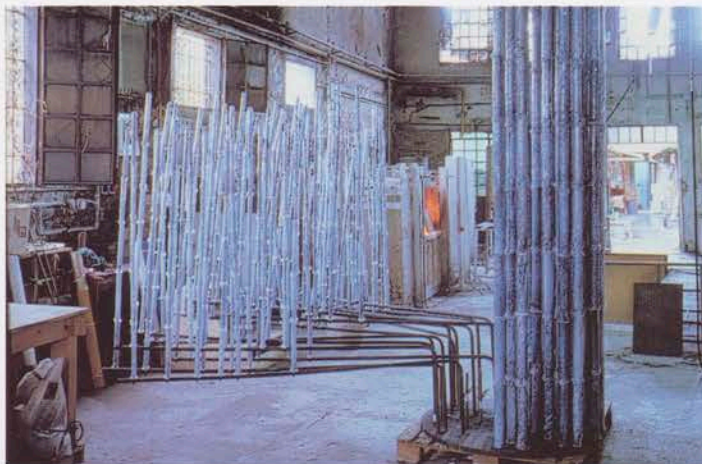
Canberra, Australia
(Ar)resting
Blown and fused Bullseye glass; "roll-up" technique
Gebblasenes und verschmolzenes Bullseye Glas; „Roll“-Technik
H. 26 cm, W. 16 cm, D. 16 cm
MT



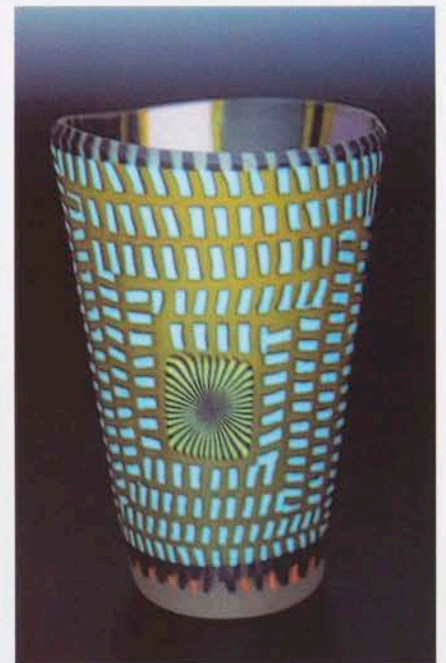
12



13



14



15

16. Alison Chism

1122 East Pike Street, #1315
Seattle, Washington 98122

Of Good and Evil

Blown and sculpted glass
Geblasenes und geformtes
Glas

H. 54 cm, W. 21 cm, D. 18 cm
TSB

Glas, Bronze, Holz; montiert

H. 153 cm, W. 127.5 cm,
D. 5 cm
TSB, MD

19. Pat Collentine

454 East 10th Avenue
Chico, California 95926

Mona Ethereal Vessel

Blown glass tubing, neon
Geblasene Glasröhren, Neon
H. 120 cm, W. 50 cm, D. 50 cm
MD, MT

17. Brian Clarke

Tony Shafrazi Gallery
119 Wooster Street
New York, New York 10012

The Stamford Cone

Stained glass; steel cable
Glasmalerei; Stahlkabel
H. 14 m

TSB, MD, MT

20. Brian Corr

3810 South Harlan
Denver, Colorado 80235

*Sometimes, When I Close My
Eyes, I Can See Inside*
Hot-worked glass; photog-
raphy

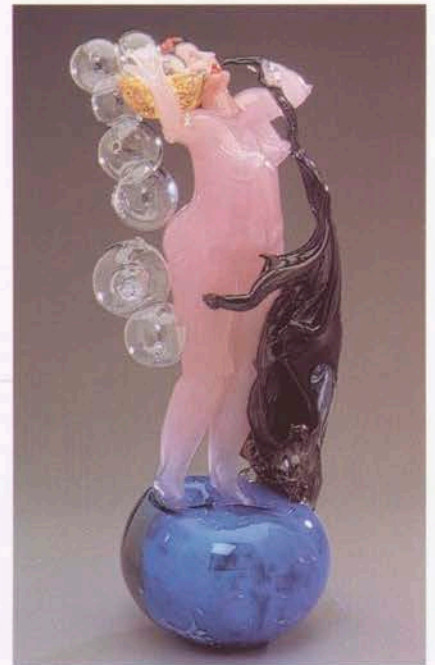
Heiß bearbeitetes Glas;
Fotografie
H. 50 cm, W. 120 cm, D. 40 cm
TSB

18. Daniel Clayman

9 Newman Avenue
Rumford, Rhode Island 02916

Sluice

Glass, bronze, wood; assem-
bled



16



17



18



19



20



21

21. Hubert Crevoisier

11 rue de la Republique
2300 La Chaux-de-Fonds,
Switzerland

Untitled

Blown glass, glass chips;
assembled
Geblasenes Glas, Glas-
stückchen; montiert
H. 48 cm, W. 8 cm, D. 8 cm
DO

22. Daniel Cutrone

819 North Taney Street, Apt. B
Philadelphia,
Pennsylvania 19130

Oracle

Blown glass; silicone, rubber
Geblasenes Glas; Silikon,
Gummi
H. 6 cm, W. 20 cm, D. 7.5 cm
MT

23. Dan Dailey

2 North Road
Kensington,
New Hampshire 03833

Dancers in Light

Pâte de verre, plate glass,
bronze, aluminum

Pâte de verre, Glasscheiben,
Bronze, Aluminium
H. 91.4 cm, W. 106.7 cm,
D. 50.8 cm
TSB, MT

24. Cassandra Daw

North Sydney, Australia

Tea Party "Purple"

Pâte de verre, Teacup and
saucer

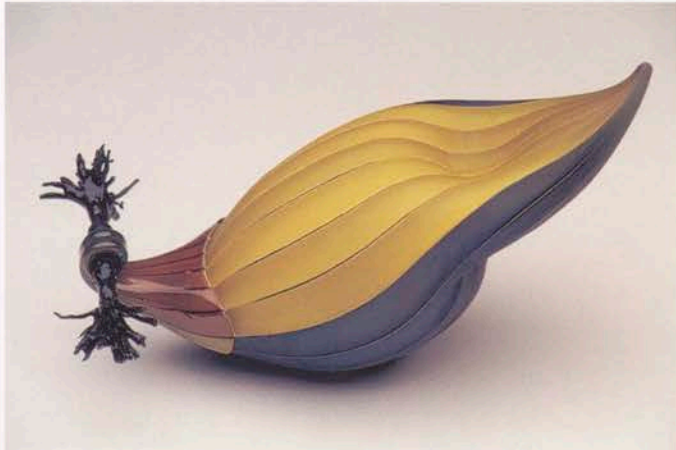
Pâte de verre, Teetasse und
Untertasse
H. 9 cm, W. 15 cm, D. 15 cm
TSB

**25. Stephen P. Day and
Sibylle Peretti**

611 Port Street
New Orleans, Louisiana 70117

Lillian

Graal, mold-blown glass;
silver, string
Graal, formgeblasenes Glas;
Silber, Band
H. 26 cm, W. 18 cm, D. 18 cm
TSB, MD



22



23



24

20



25

26. Miriam Di Fiore

Via Marco D'Oggiono 7
20123 Milan, Italy

Winter Vase

Blown, engraved, and micro-
mosaic fused glass
Geblasenes, graviertes und
verschmolzenes Mikromosaik-
glas
H. 40 cm, W. 15 cm
TSB

Lampengearbeitetes und
sandgestrahltes Borosilikatglas
H. 35 cm, W. 25 cm, D. 25 cm
MD

29. Bernice E. Ferman

New York, New York
*The Reprobates – Pointing the
Finger*
Sandblasted and painted glass
Sandgestrahltes und bemaltes
Glas
H. 37 cm, W. 13 cm, D. 13 cm
TSB

**27. Benjamin Edols and
Kathy Elliott**

2/21 Kangaroo Street
NSW 2095 Manly, Australia
Inferno
Blown and wheel-cut glass
Geblasenes und radgraviertes
Glas
H. 75 cm, W. 13 cm, D. 13 cm
MT

30. Nabo Gass

Philippsbergstraße 51
D-65195 Wiesbaden,
Germany
Blossom Roof, "Via Publica"
Sandblasted glass; steel
Sandgestrahltes Glas; Stahl
H. 100 cm, W. 20 m, D. 550 cm
MT

28. Mark Elliott

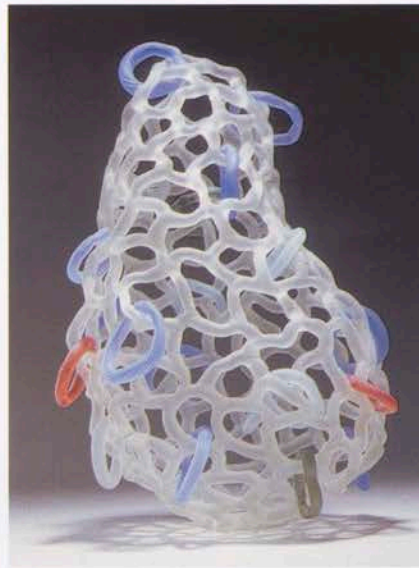
North Bondi, Australia
*Found Object from the Sea-
shores of the Brain*
Flameworked and sandblasted
borosilicate glass



26



27



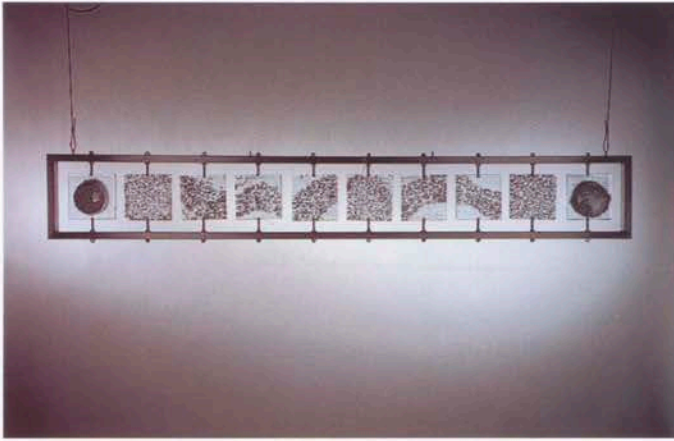
28



29



30



31

31. Christine Haldane

Toronto, Canada

Regeneration

Kiln-formed and sand-cast glass; steel

Ofengeformtes und sandgegossenes Glas; Stahl

H. 30 cm, W. 180 cm, D. 5 cm
DO, MT

32. Colin Heaney

Byron Bay, Australia

Holy Rock

Blown glass

Gebblasenes Glas

H. 36 cm, W. 43 cm, D. 23 cm
MD

33. Chiho Hitomi

78 Castelnuovo, Barnes

London SW13 9EX, England

Untitled (detail)

Glass shards; polished, sandblasted, assembled

Glasscherben; poliert, sandgestrahlt, montiert

H. 0.8 cm, W. 20 cm, D. 20 cm
TSB

34. Chad Holliday

Rochester, New York

Positive Frustration

Blown glass; mixed media, steel

Gebblasenes Glas; mixed Media, Stahl

H. 35.5 cm, W. 22.8 cm, D. 22.8 cm

TSB, MT

35. Deborah Jane Holloway

6/16 Tytler Gardens

Edinburgh EH8 8HS, Scotland

Transition

Kiln-cast glass

Ofengegossenes Glas

DO



32



33



34



35

36. Timothy Horn
 Canberra, Australia
Bearded Clam
 Kiln-formed glass; nickel-plated bronze
 Ofengeformtes Glas; mit Nickel überzogene Bronze
 H. 75 cm, W. 55 cm, D. 10 cm
 TSB, MD

37. Deborah Horrell
 Portland, Oregon 97202
Cup and Saucer with Black Dots
Pâte de verre
 H. 9.5 cm, W. 22.9 cm, D. 13.3 cm
 TSB, MD

38. Tatsuya Hosomi
 Kawasaki-shi, Japan
Noise B
 Blown glass; glue
 Geblasenes Glas; Klebstoff
 H. 50 cm, W. 20 cm, D. 20 cm
 TSB, MT

39. Ursula Huth
 Marktplatz 5a
 D-71093 Weil im Schönbuch, Germany
Seasons, Furukawa Gashi Hospital, Tokyo, Entrance Hall
 Stained glass
 Glasmalerei
 H. 220 cm, W. 420 cm
 TSB, MT

40. Atsushi Ichikawa
 Nagahama, Japan
Hard Love
 Cast glass; copper wire; paint
 Gegossenes Glas; Kupferdraht; Farbe
 H. 51 cm, W. 30 cm, D. 15 cm
 TSB



36



37



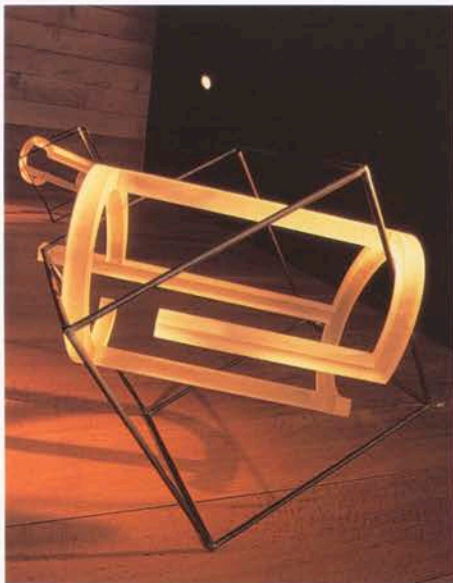
38



39



40



41

41. Tsuyoshi Inoue

4-12-16 Shinkiba
Koto-ku, Tokyo 136-0082,
Japan

0 < 1 < 0

Cast and cut glass; assembled
Gegossenes und geschliffenes
Glas; montiert

H. 52 cm, W. 35 cm, D. 28 cm
DO, MT

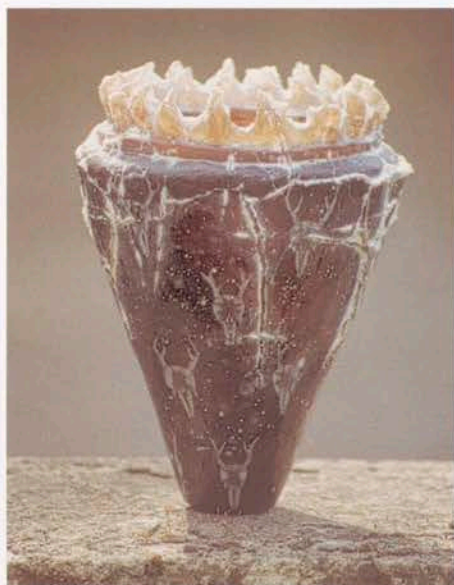
42. Anja Isphording

Am Weiher 19
D-34431 Marsberg, Germany

Vessel #20

Kiln-cast glass; lost wax tech-
nique, cut, polished, wheel-
engraved

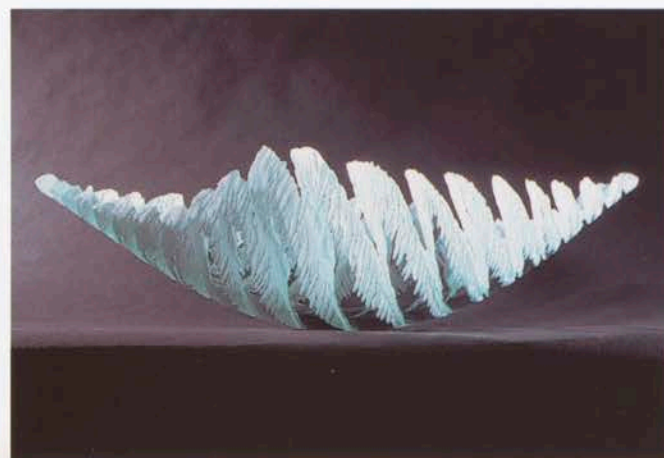
Ofengegossenes Glas;
Wachsausschmelzverfahren,
geschliffen, poliert, radgraviert
H. 24 cm, W. 17 cm, D. 17 cm
TSB, DO



42

43. Richard Mark Jackson

31 Weybourne Road
Weybourne, Farnham
Surrey GU9 9ET, England



43

Hiatus Removed #2
Kiln-formed and cold-worked
glass
Ofengeformtes und kalt bear-
beitetes Glas
H. 25 cm, W. 75 cm, D. 40 cm
MT

44. Lucas B. Jones

15 Alfred Street
Rochester, New York 14623

2 on 1 Triangle

Blown glass; chemical surface
treatment

Gebblasenes Glas; chemisch
behandelte Oberfläche
H. 30 cm, W. 18 cm, D. 8 cm
MT

45. Hiroko Kaneko

1839-2 Nase Totsuka
Yokohama, Kanagawa 245-
0051, Japan

Germination

Kiln-cast glass
Ofengegossenes Glas

H. 22 cm, W. 25 cm, D. 28 cm
TSB, DO



44



45

46. Jennifer L. Kelting
 P.O. Box 137
 Tyaskin, Maryland 21865-0137
Heaven and Earth
 Glass, lizard, porcelain, putty;
 assembled
 Glas, Eidechsenleder, Porzellan, Kitt; montiert
 H. 20 cm, W. 12 cm, D. 12 cm
 MD

47. Gerry King
 122 Sheoak Road
 Crafers, South Australia 5152,
 Australia

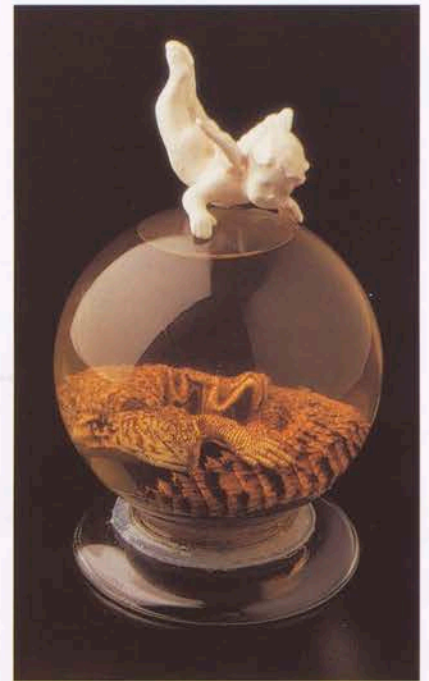
Fragment Vase No. 7
 Kiln-formed and cold-worked
 glass
 Ofen geformtes und kalt bear-
 beitetes Glas
 H. 78 cm, W. 20 cm, D. 25 cm
 MT

48. Antoine Leperlier
 5 rue Willy Brandt
 27190 Conches, France

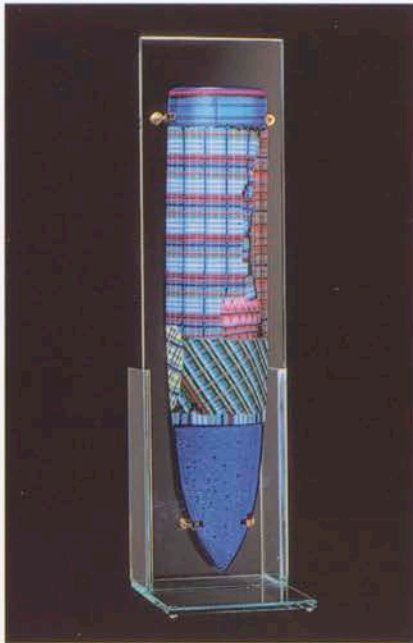
*Installation in Archeologic
 Crypt (detail)*
 Pâte de verre
 H. 75 cm, W. 8 cm, D. 19 cm
 MT

49. Kevin Lockau
 Ontario, Canada
Territory
 Sand-cast glass; tar, fur
 Sandgegossenes Glas; Teer,
 Fell
 Each: H. 60 cm, W. 90 cm,
 D. 20 cm
 TSB, DO, MT

50. Jessica Loughlin
 Adelaide, Australia
In Space 2
 Kiln-formed and wheel-cut
 glass
 Ofengeformtes und radgravier-
 tes Glas
 H. 6 cm, W. 85 cm, D. 15 cm
 TSB, MD, MT



46



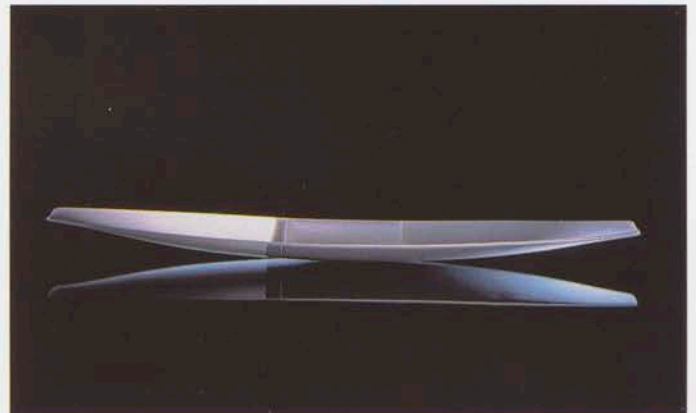
47



48



49



50



51

51. Tanya Lyons

1609 Queen Street West, #332
Toronto, Ontario M6R 1A9,
Canada

Gathering Bowl

Blown glass; moss
Geblasenes Glas; Moos
H. 11.5 cm, W. 26.5 cm,
D. 26.5 cm
TSB, MD

Flachglas; bemalt, säure-
geätzt; Holzkiste
H. 90 cm, W. 220 cm, D. 70 cm
MD, MT

54. Yuko Matsumoto

8 Kunoso, 1-3 Maruoka
Igaya-cho
Kariya-shi, Aichi 448-0001,
Japan

Present

Mold-blown and cut glass;
metal
Formgeblasenes und geschlif-
fenes Glas; Metall
H. 180 cm, W. 130 cm,
D. 280 cm
MT

52. Stanley Mar

Sacramento, California

Jennifer (detail)

Hot- and cold-worked glass
Heiß und kalt bearbeitetes Glas
H. 63.5 cm, W. 101.6 cm,
D. 182.9 cm
MT

53. Josef Marek

Dolní Podluží 213
407 55 Dolní Podluží,
Czech Republic

Ellipse

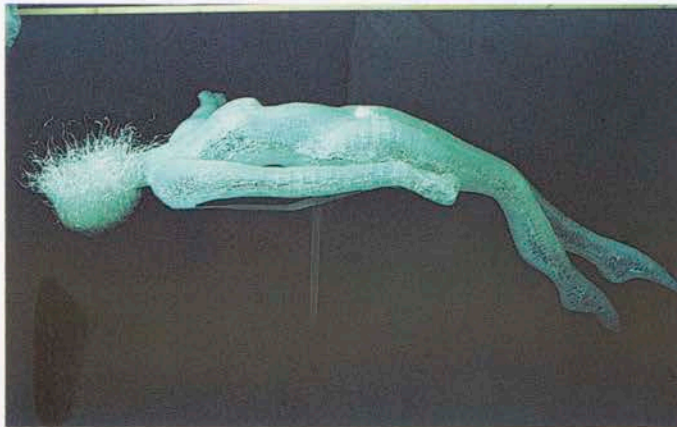
Flat glass; painted, acid-
etched; wooden box

55. Sharon McJannet

Dundonald, Scotland

Shrimp

Pâte de verre
H. 12 cm, W. 12 cm, D. 10 cm
MD



52



53



54



55

56. Hugh McKay

Nesika Bronze and Glass
P.O. Box 93
Ophir, Oregon 97464

Avra with Inlays (detail)
Lost wax casting
Wachsausschmelzverfahren
H. 20 cm, W. 30 cm, D. 30 cm
MT

Ofengegossenes Glas;
Bronzeguss, Eisenflügel,
Kristall, Bronze, Eisen
H. 47 cm, W. 30 cm, D. 20 cm
DO

59. Charles V. Miner

P.O. Box 146
1510 Bishops Lodge Road
Tesuque, New Mexico 87574

Mica Fish
Lost wax casting
Wachsausschmelzverfahren
H. 41.9 cm, W. 85.1 cm,
D. 85.1 cm
TSB, MD, DO, MT

60. Aya Nakatani

Toyama, Japan
Greenman
Blown glass; copper, glue
Geblasenes Glas; Kupfer,
Klebstoff
H. 63 cm, W. 24 cm, D. 39 cm
DO

57. Michael Meilahn

N 9268 County Road M
Pickett, Wisconsin 54964

I Thought I Saw GMO
(*"Corn Crib" Series*)
Blown glass; painted wood
Geblasenes Glas; bemaltes
Holz
H. 152.4 cm, W. 33.0 cm,
D. 20.3 cm
MT

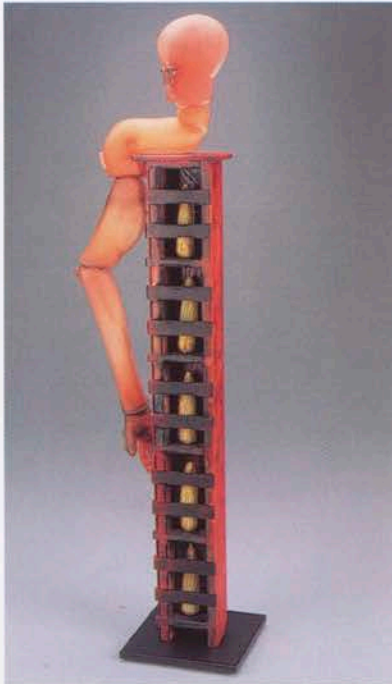
58. Charlotte Meyer

8009 26th Avenue Northwest
Seattle, Washington 98117

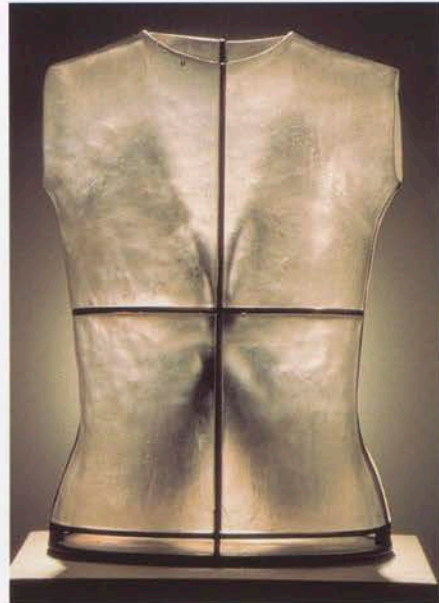
Emergence
Kiln-cast glass; bronze
fabrication, iron wings, crystal,
bronze, iron



56



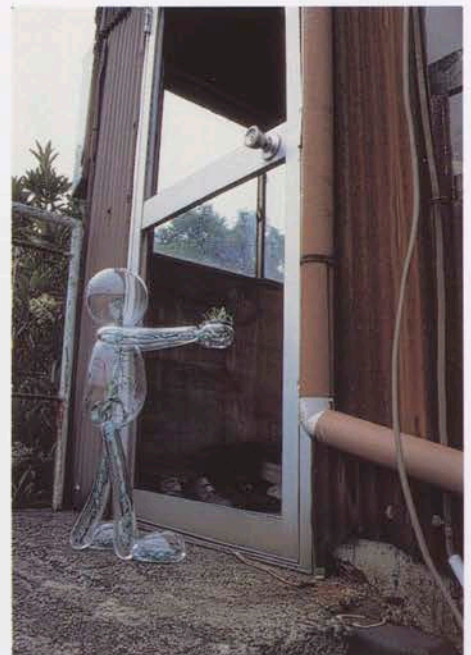
57



58



59



60



61. Doug Navarra

Brooklyn, New York

Palazzo

Carrara and plate glass; wood, metal
Marmor und Glasscheiben;
Holz, Metall
H. 101.6 cm, W. 68.5 cm,
D. 55.8 cm
MT

Red Bean

Pâte de verre

H. 10 cm, W. 20 cm, D. 9.5 cm
TSB, MD

64. Aseem Pereira

P.O. Box 178

Bondi Junction

NSW 2022 Sydney, Australia

Hang Over

Cut, drilled, and woven glass
Geschliffenes, gedrehtes und
gewebtes Glas
H. 180 cm, W. 90 cm
MD

62. Massimo Nordio

Venice, Italy

Luxor

Blown glass; *murrine* composition
Geblasenes Glas; *Murrine-*
Komposition
H. 35 cm, W. 18 cm, D. 12 cm
MT

65. Michele Perozeni

Strasbourg, France

Je cherche le centre-Solitude
illimitée

Pâte de verre

H. 29 cm, W. 35 cm, D. 22 cm
MD

63. Yumi Oguchi

Utatsu-machi W0 16-1

Kanazawa-shi, Ishikawa 920-
0832, Japan

61



62



63



64



65

66. Jenny Pohlman and Sabrina Knowles

1517 12th Avenue, #200
Seattle,
Washington 98122-3932

Water Bearer

Blown and sculpted glass;
charms, beads
Geblasenes und geformtes
Glas; Talisman, Perlen
H. 61 cm, W. 28 cm, D. 28 cm
TSB

67. Stephen Procter

The Glass Workshop
Canberra School of Art
Childers Street, GPO 804
ACT 2601 Canberra, Australia

*"Light beyond the Darkness"
Series*

Blown and cut glass
Geblasenes und geschliffenes
Glas
Largest/höchste: H. 26 cm,
W. 28 cm, D. 28 cm
TSB

68. Jean Rogers and Kevin Rogers

Rogers Glass Works
P.O. Box 314
Uniontown, Ohio 44685

*Funktional Sculpture Lidded
Vessel #057*
Blown, cut, hot-worked, and
cold-worked glass; assembled
Geblasenes, geschliffenes,
heiß und kalt bearbeitetes
Glas; montiert
H. 46 cm, W. 27 cm, D. 27 cm
MT

69. Michael Rogers

2-402-1-Hirosawa
Igaya-cho, Kariya-shi
Aichi 448-0001, Japan

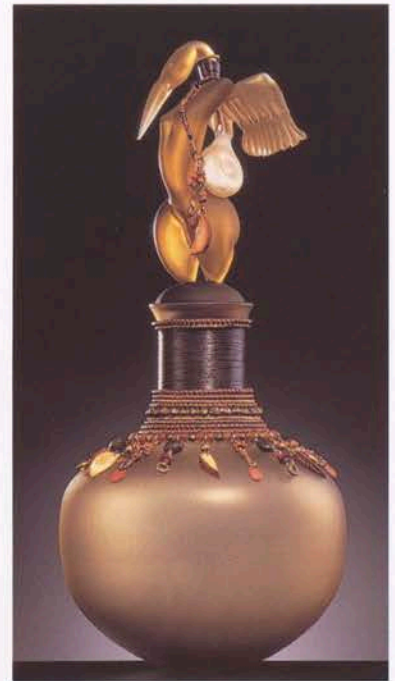
Viscera Votive

Cast glass; steel
Gegossenes Glas; Stahl
H. 120 cm, W. 80 cm, D. 14 cm
MD

70. Sally Rogers

P.O. Box 48, Penland,
North Carolina 28765-0048

Ducere
Cast glass; fabricated steel;
sandstone
Gegossenes Glas; bearbeiteter
Stahl; Sandstein
H. 102 cm, W. 97 cm, D. 52 cm
MT



66



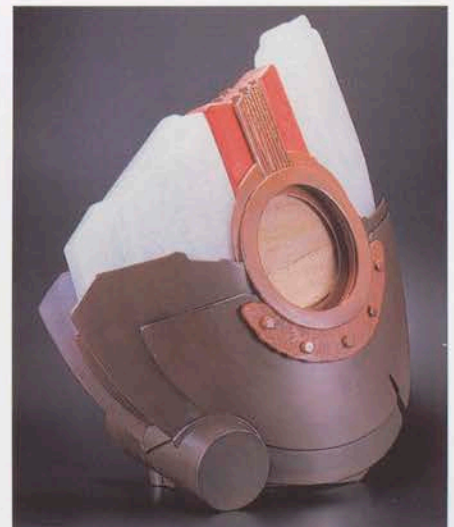
67



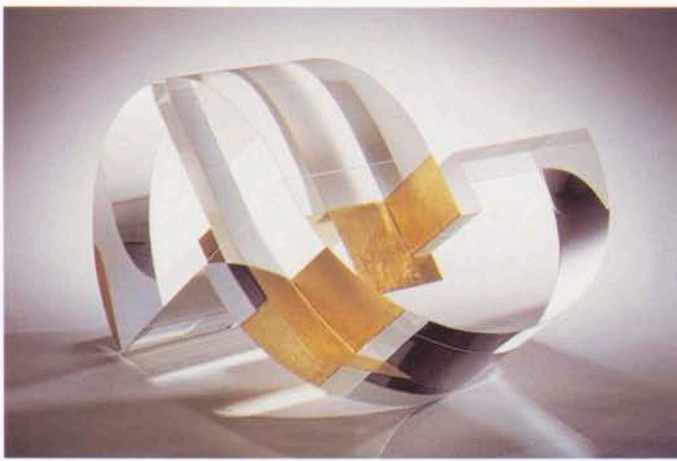
68



69



70



71

71. Martin Rosol
229 Barnard Road
Shelburne,
Massachusetts 01370

The Bound
Cut, polished, and laminated
glass; gold leaf
Geschliffenes, poliertes und
laminiertes Glas; Blattgold
H. 30 cm, W. 47 cm, D. 30 cm
MT

72. Judith A. Schaechter
Snyderman Gallery
303 Cherry Street
Philadelphia,
Pennsylvania 19106

Autobiography
Stained glass; sandblasted,
engraved, enameled; copper
foil
Glasmalerei; sandgestrahtes
Glas, emailliert, Kupferfolie
H. 62 cm, W. 52 cm
TSB, MD, MT

**73. Rick Schneider and
Nikki Vahle**
422 South Baldwin Street
Madison, Wisconsin 53703

The Glory Hole Dancers
Blown and enameled glass
Geblasenes und emailliertes
Glas
H. 46 cm, W. 26 cm, D. 18 cm
TSB

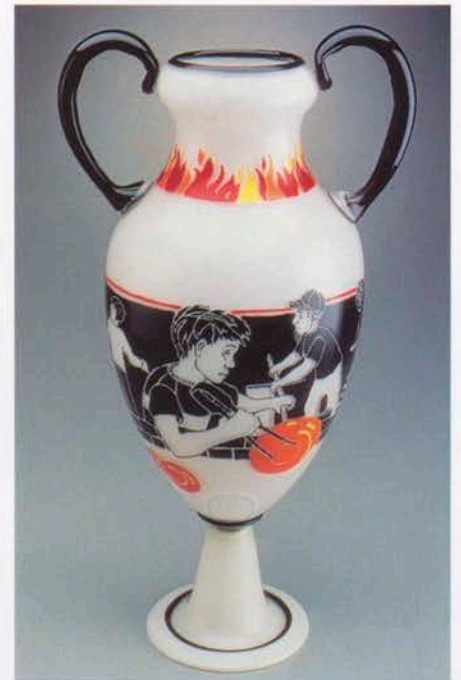
74. Liz Sharek
16 Copeland Street,
Eden Terrace
Auckland, New Zealand

Vessel (Grey)
Lost wax casting; lead crystal
Wachsausschmelzverfahren;
Bleikristall
H. 15 cm, W. 15 cm, D. 8 cm
DO

75. Nancy Shelby
Redway, California
Critter #1 (detail)
Mosaic glass; cement sculpture
Mosaikglas; Zementskulptur
H. 50.8 cm, W. 17.8 cm,
D. 106.7 cm
TSB, MT



72



73



74



75

76. Rikie Shojiguchi

Toyama, Japan

Give Me a Glass of Water
Blown, cut, and hot-worked glass

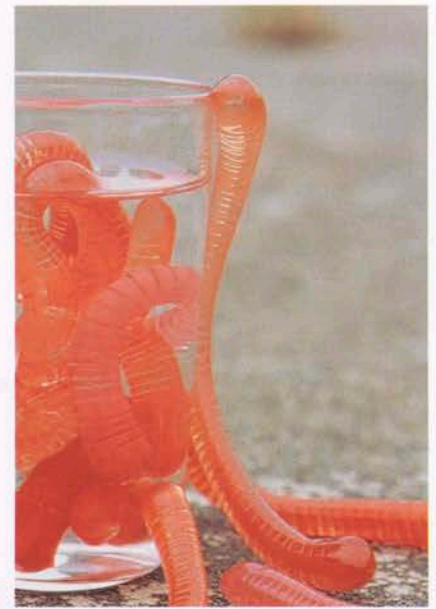
Gebblasenes, geschliffenes und heiß bearbeitetes Glas
H. 10 cm, W. 10 cm, D. 7 cm
TSB

Largest/höchste: H. 41 cm,
W. 21 cm, D. 6 cm
TSB, MT

79. Jiří Soukup

Královická 925
250 01 Brandyš nad Labem,
Czech Republic

Glass Rods (detail)
Glass, stainless steel, mirror;
assembled
Glass, Edelstahl, Spiegel;
montiert
H. 600 cm, Diam. 200 cm
MT

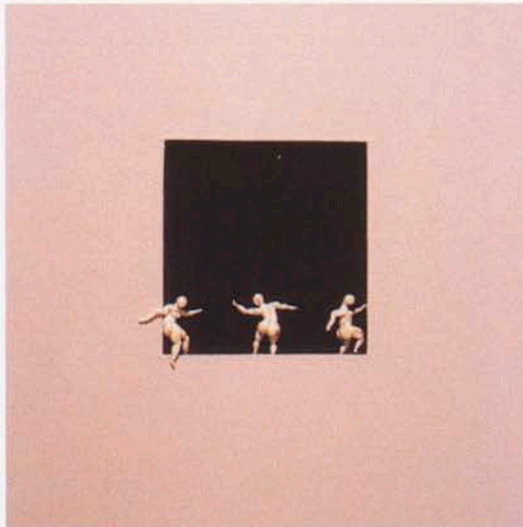


76

77. Serena JoAnne Smith

1708 Thomas Road
Medford, Oregon 97501

Fright
Flameworked glass; paper
Lampengearbeitetes Glas;
Papier
H. 42 cm, W. 30 cm, D. 1 cm
TSB



77

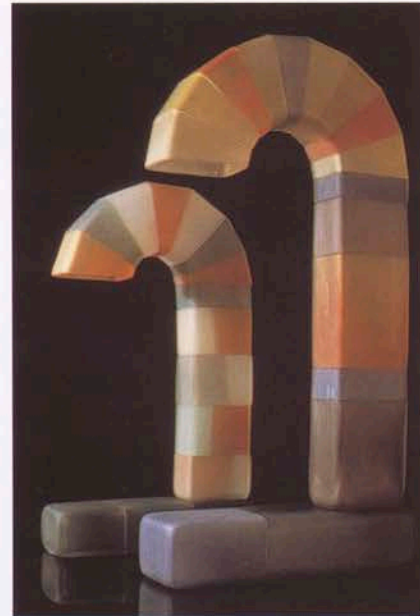


79

80. Susan Stinsmuehlen-Amend

291 Avenida Del Recreo
Ojai, California 93023

Landscape Memorial
Gold-lustered mosaic; oil paint,
cut glass (lustered and UV ad-
hered), wood; assembled
Goldlustermosaik; Ölfarbe, ge-
schliffenes Glas (verlüstert und
UV geklebt), Holz; montiert
H. 60 cm, W. 80 cm, D. 20 cm
MD



78



80



81

81. Miki Tago

202-92 Ugusu Kamo-mura,
Kamo-gun
Sizuoka 410-3501, Japan

The Records of Sweet Memory
Stained glass; sandblasted;
mixed media
Glasmalerei; sandgestrahlt;
mixed Media
H. 100 cm, W. 120 cm, D. 3 cm
TSB, MD, MT

82. Etsuko Tashima

7-8-2, Sunji-yata
Higashisumiyoshi-ku
Osaka 546-0022, Japan

Cornucopia 99-IX
Kiln-formed glass; ceramic
Ofengeformtes Glas; Keramik
H. 50 cm, W. 54 cm, D. 60 cm
TSB, MT

83. Christopher Taylor

Providence, Rhode Island

It Has to Be (detail)
Blown glass; rubber, grass
Geblasenes Glas; Gummi,
Gras
H. 16 cm, W. 33 cm, D. 33 cm
DO

84. Chris Tedesco

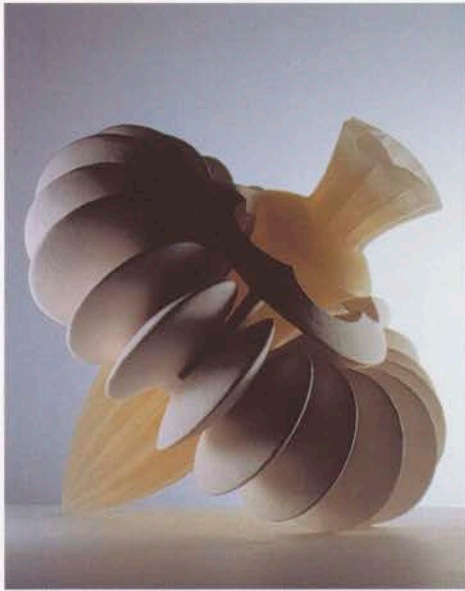
2537 Mission Street
Santa Cruz, California 95060

Amber Teardrop
Cast and blown glass; assembled
Gegossenes und geblasenes
Glas; montiert
H. 76 cm, W. 53 cm, D. 24 cm
MT

85. Megan Tidmarsh

Auckland, New Zealand

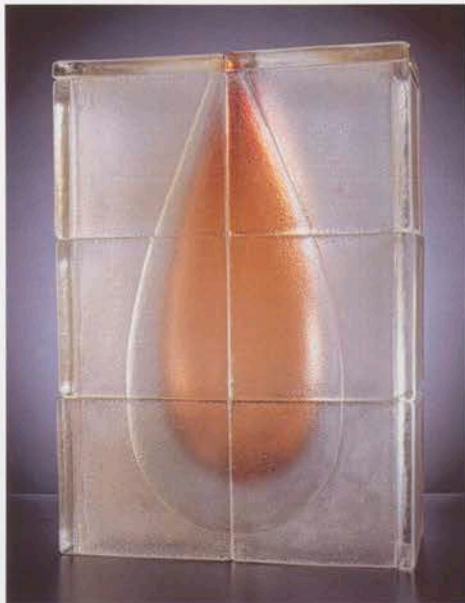
Rest
Cast lead glass, *pâte de verre*
Gegossenes Bleiglas, *Pâte de verre*
H. 30 cm, W. 12 cm, D. 35 cm
DO



82



83



84



85

86. Katy Brunner Tintori

Le Cergneux
CH-1921 Martigny-Combe,
Switzerland

It's Snowing

Glass, silver wires
Glas, Silberdraht
H. 80 cm, W. 80 cm, D. 80 cm
MD

87. Midori Tsukada

Toyama, Japan

Uzumaku Hateyori

Blown and kiln-formed glass
Geblasenes und ofengeformtes
Glas
H. 65 cm, W. 46 cm, D. 4 cm
MD

**88. Beata Urbanowicz and
Tomasz Urbanowicz**

Ul. Kochanowskiego 7-9/10
51602 Wrocław, Poland

Archikula

Cast glass; metal
Gegossenes Glas; Metall
Diam. 180 cm
MT

89. Petr Vlček

Maříkova 1/187
16200 Prague 6,
Czech Republic

Flame

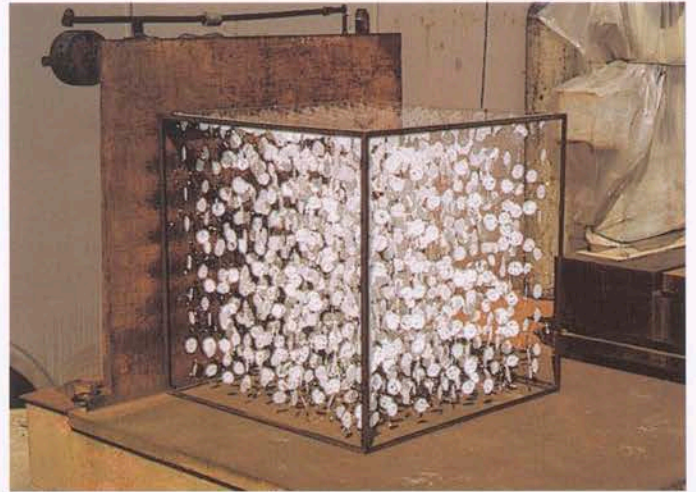
Kiln-cast, cut, and polished
glass; assembled
Ofengegossenes, geschliffe-
nes und poliertes Glas;
montiert
H. 40 cm, W. 30 cm, D. 30 cm
MT

90. Wiebke Vogt

Dankelmannstraße 18
D-14059 Berlin, Germany

Vessels of Silence XVM

Blown and sandblasted glass;
platinum, rubber ring
Geblasenes und sandgestrahl-
tes Glas; Platin, Gummiringe
H. 19 cm, Diam. 20 cm
TSB, MT



86



87



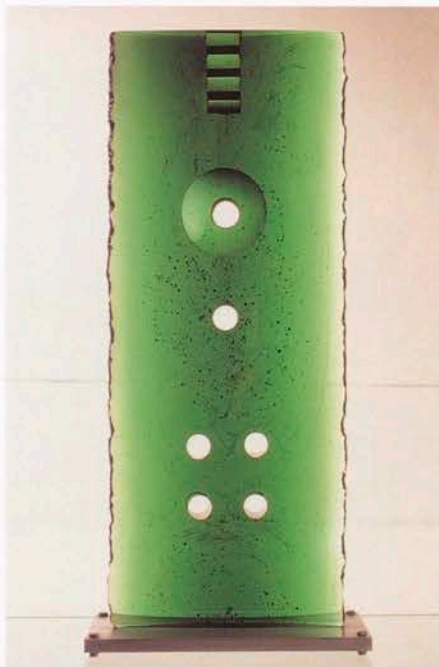
88



89



90



91

91. Richard Whiteley
 A1/57 Addison Road
 NSW Sydney, Manly, Australia
Green Lens
 Cast glass
 Gegossenes Glas
 H. 550 cm, W. 230 cm, D. 50 cm
 DO

94. Chris Wood
 Cambridgeshire, England
Lines of Light (detail)
 Plate glass; coated, assembled
 Glasscheiben; beschichtet,
 montiert
 H. 80 cm, W. 120 cm, D. 5 cm
 TSB, DO

92. Martha Wolf
 3245 Northeast 78th Avenue
 Portland, Oregon 97213
Born to Be Wild
 Fused glass; assembled
 Verschmolzenes Glas; montiert
 H. 40.5 cm, W. 60.7 cm,
 D. 10.1 cm
 TSB

95. Kensuke Yamaoka
 Kawasaki-shi, Japan
Vessel of Hidden Meaning
 Blown glass
 Geblasenes Glas
 H. 35 cm, W. 58 cm, D. 34 cm
 TSB

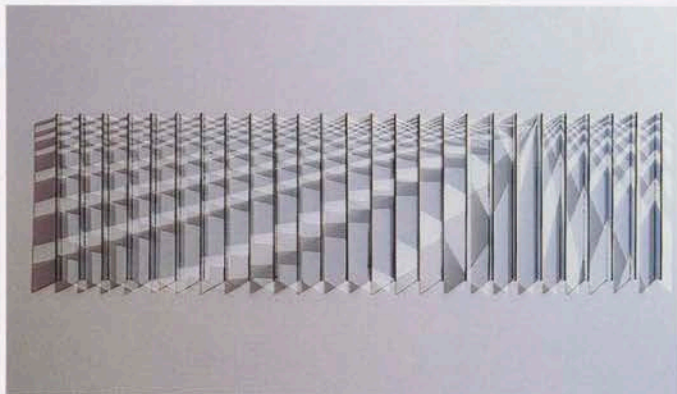
93. Hans Jürgen Wolff
 Broken Glass
 Maximilianstraße 4
 D-82379 Starnberg, Germany
Im Menschenmuseum
 Glass, wood
 Glas, Holz
 H. 40 cm, W. 30 cm, D. 72 cm
 TSB



92



93



94



95

96. Wilfred Yamasawa

P.O. Box 311
Holuualoa, Hawaii 96725

The Sea before Me

Blown and sandblasted glass;
gilded 24-karat gold leaf
Gebblasenes und sandgestrahl-
tes Glas; 24 karätiges Blattgold
H. 34 cm, W. 28 cm, D. 28 cm
TSB

97. Miguel Gonzalez Yeaton

4303 Blanco, #401
San Antonio, Texas 78212

Red Aura

Glass, paint
Glas, Farbe
H. 102 cm, W. 76 cm
TSB

98. Kim Joon Yong

Rochester, New York

Diatreta - 99

Blown, cast, and hot-worked
glass
Gebblasenes, gegossenes und
heiß bearbeitetes Glas

H. 38 cm, W. 20 cm, D. 20 cm
TSB, MT

99. Harumi Yukutake

6796 Kureha, #2-202
Toyama, Toyama 930-0138,
Japan

Untitled

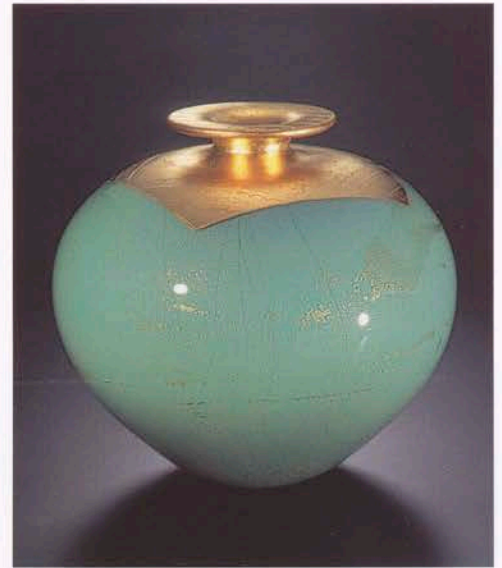
Blown glass tubing; stainless
cable
Gebblasene Glasröhren; rost-
freies Kabel
H. 210 cm, W. 900 cm,
D. 400 cm
TSB, MD, DO, MT

100. Andrea Zilio

Murano-Venice, Italy

Caragoi (Sea shells)

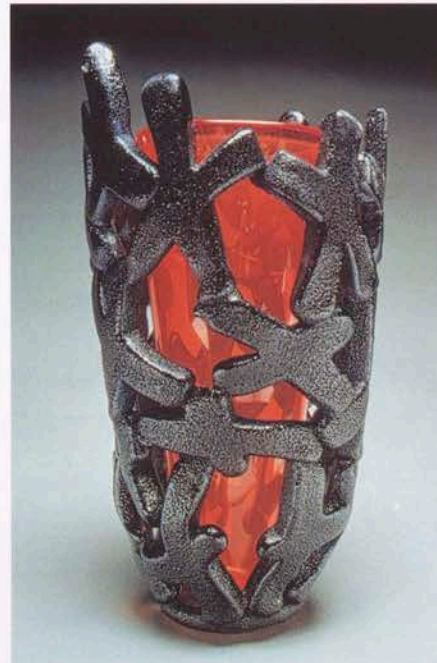
Blown and cut glass; sea
shells; assembled
Gebblasenes und geschliffenes
Glas; Meeresmuscheln,
montiert
H. 23 cm, W. 24 cm, D. 20 cm
TSB



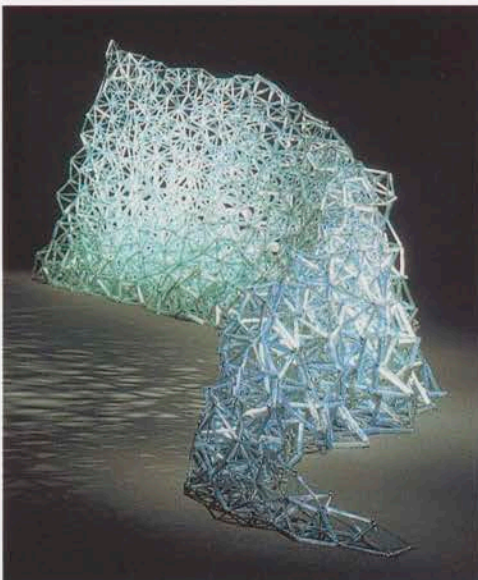
96



97



98



99



100

1999 in Review

In my juror's statement last year, I wrote that we planned to add a new section to *New Glass Review* that would include the work of more established artists. This idea was prompted by the fact that some of the most significant people working in the field no longer submit to *New Glass Review*, and by our intention for the *Review* to present as broad a "snapshot" of the glass world as possible. To this end, I urge all artists working with glass to submit to *New Glass Review* every year. Both the Museum and artists will benefit from this arrangement, as Michael Taylor has suggested in his essay. The Museum will be able to build a more complete visual record of artists' work, and artists will have a permanent place to preserve images of that work. As art in glass evolves, the development of such an international archive becomes increasingly important.

Apart from adding a new section, we will retain the general format of *New Glass Review* as we have all known it for 24 years. Presently, we are seeking a better definition of what the new "Year in Review" section might be, and how it might be organized. We have long felt the need to have the *Review* cover more of what is happening in glass each year. In previous years, Corning's former curator of 20th-century glass, Susanne K. Frantz, attempted to broaden the scope of this publication by writing several insightful essays titled "Some of the Best in Recent Glass." We invite our readers to send us comments on the concept and organization of the new "Year in Review" section, as well as other aspects of *New Glass Review*, by e-mailing Tina Oldknow at OldknowT@cmog.org.

For this inaugural appearance of the "Year in Review," we asked three individuals to offer suggestions on the best in recent glass. The Seattle artist Dale Chihuly selected a group of architects whose work using glass impressed him. Geoffrey Edwards, director of the Geelong Art Gallery in Victoria, Australia, focused on glass artists who have been influential over time. Corning's new curator of modern glass, Tina Oldknow, chose work that she believes to have made a noteworthy contribution to the glass world in 1999.

Thomas S. Buechner

In meiner Juroren-Erklärung vom letzten Jahr schrieb ich, dass wir geplant hatten, der *New Glass Review* eine neue Sektion hinzuzufügen, die die Arbeit etablierter Künstler umfassen würde. Diese Idee wurde durch die Tatsache vorangetrieben, dass einige der bedeutendsten Leute auf diesem Gebiet nicht mehr an der *New Glass Review* teilnehmen, und durch unsere Absicht, dass die *Review* einen so breit wie möglich gehaltenen „Schnappschuss“ auf die Glaswelt präsentieren sollte. Zu diesem Zweck dränge ich alle Künstler, die mit Glas arbeiten, dazu, an der *New Glass Review* jedes Jahr teilzunehmen. Sowohl das Museum als auch die Künstler werden von diesem Arrangement Vorteile ziehen, wie Michael Taylor in seinem Essay dargelegt hat. Das Museum wird in der Lage sein, eine vollständigere Bilddokumentation der Arbeit der Künstler aufzubauen, und die Künstler werden einen dauerhaften Ort haben, an dem Bilder dieser Arbeit bewahrt werden. Mit dem Fortschreiten der Kunst in Glas wird die Entwicklung eines solchen internationalen Archives immer wichtiger.

Abgesehen von dem Hinzufügen einer neuen Sektion, werden wir das allgemeine Format der *New Glass Review*, so wie man es seit 24 Jahren kennt, beibehalten. Gegenwärtig suchen wir nach einer besseren Definition dessen, was die neue „Year in Review“ Sektion eventuell sein und wie sie eventuell organisiert werden könnte. Wir haben seit langem das Bedürfnis gespürt, dass die *Review* mehr von dem behandelt, was jedes Jahr gerade im Glas passiert. In vorangegangenen Jahren versuchte Corning's ehemalige Kuratorin für das Glas des 20. Jahrhunderts, Susanne K. Frantz, die Reichweite dieser Publikation auszudehnen, indem sie verschiedene einsichtsvolle Essays mit dem Titel „Some of the Best in Recent Glass“ geschrieben hat. Wir laden unsere Leser dazu ein, uns Kommentare zum Konzept und zur Organisation der neuen „Year in Review“ Sektion sowie zu anderen Aspekten der *New Glass Review* zu schicken, indem sie eine E-Mail an Tina Oldknow schicken unter: OldknowT@cmog.org.

Für diesen Eröffnungsauftritt der „Year in Review“ baten wir drei Persönlichkeiten, Vorschläge zu herausragenden Arbeiten im jüngeren Glas zu unterbreiten. Der Künstler aus Seattle, Dale Chihuly, wählte eine Gruppe von Architekten, deren Arbeit mit Glas ihn beeindruckte. Geoffrey Edwards, Direktor der Geelong Gallery in Victoria, Australien, konzentrierte sich auf Glaskünstler, die über die Zeit hinweg einflussreich geblieben sind. Corning's neue Kuratorin für modernes Glas, Tina Oldknow, entschied sich für Arbeiten, von der sie glaubt, dass sie einen bemerkenswerten Beitrag zur Glaswelt im Jahr 1999 geleistet haben.

Thomas S. Buechner

The Selections/Die ausgewählten Arbeiten

Dale Chihuly (DC)

Santiago Calatrava, Spain
James Carpenter Design Associates, United States
Frank O. Gehry & Associates, United States
Peter Zumthor Architekturbüro, Switzerland (not illustrated)

Geoffrey Edwards (GE)

Dale Chihuly, United States
Alessandro Diaz de Santillana, Italy
Bert Frijns, The Netherlands
Kyohei Fujita, Japan
Brian Hirst, Australia
Robert Knottenbelt, Australia
Stanislav Libenský and Jaroslava Brychtová, Czech Republic
Richard Marquis, United States
Paolo Martinuzzi, Italy
Richard Craig Meitner, The Netherlands
Klaus Moje, Australia
Tom Patti, United States

Stephen Procter, Australia

Ann Robinson, New Zealand
Ginny Ruffner, United States
Paul J. Stankard, United States
Yoshihiko Takahashi, Japan

Tina Oldknow (TO)

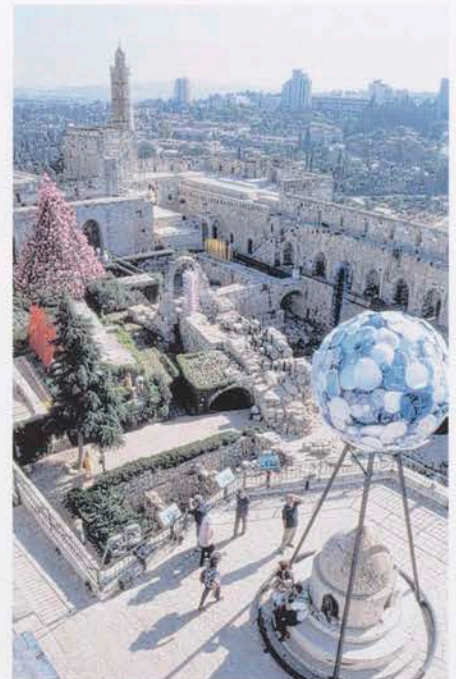
Dale Chihuly, United States
Dan Dailey, United States
Flora C. Mace and Joey Kirkpatrick, United States
Richard Marquis, United States
Josiah McElheny, United States
Marsha Pels, United States
Susan Plum, United States
Ann Robinson, New Zealand
Ginny Ruffner, United States
Laura de Santillana, Italy
Joyce Scott, United States
Waterford Crystal Ltd., Ireland

Santiago Calatrava, Spain
Campo Volantin Footbridge, Bilbao, Spain, 1990–1997
 Steel inclined parabolic arch; glass decking
 Geneigter stählerner Parabolbogen; Glasbedachung
 Photo: GreatBuildings.com Photo © Artifice Inc., Eugene, Oregon
 DC



James Carpenter Design Associates, United States
Glass Scrim Wall, Scottsdale Museum, Phoenix, Arizona, 1999
 Rebecca Uss and Aki Ashida, project architects; William P. Bruder,
 museum architect
 Photo: James Carpenter, courtesy of James Carpenter Design Associates, New York, New York
 DC

Dale Chihuly, United States
Chihuly in the Light of Jerusalem 2000, Tower of David Museum,
 Jerusalem, Israel, 1999
 Outdoor installations: blown glass; metal armature
 Außeninstallationen: geblasenes Glas; Metallverankerung
 Photo: Teresa Rishel, courtesy of Chihuly Studio, Seattle, Washington
 GE, TO



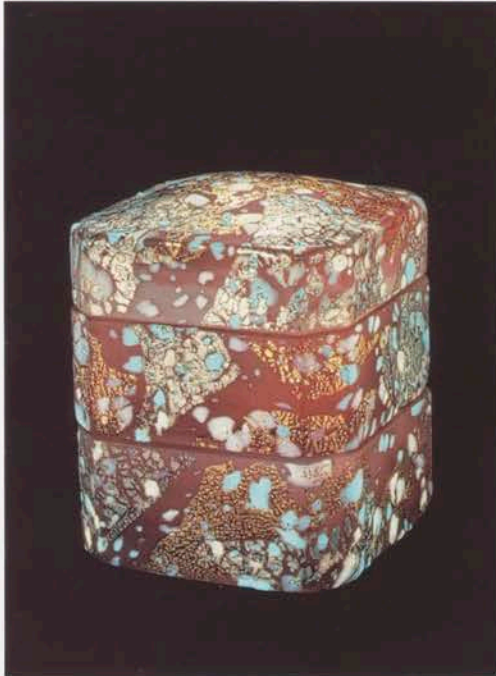
Dan Dailey, United States
Birds in Flight Chandelier, 1999
 Blown, diamond-cut, sandblasted, and acid-polished Waterford crystal
 Geblasenes, diamantgeschliffenes, sandgestrahltes und säurepoliertes
 Waterford Kristall
 H. 101.6 cm, W. 91.4 cm, D. 76.2 cm
 Photo: Terry Murphy, courtesy of Waterford Crystal Ltd., Waterford,
 Ireland
 TO



Alessandro Diaz de Santillana, Italy
Moon Tree, 1998
 Glass, silver, steel
 Glas, Silber, Stahl
 H. 219.7 cm, W. 45.7 cm, D. 22.9 cm
 Photo: Richard Nicol, courtesy of Bryan Ohno Gallery, Seattle,
 Washington
 GE



Bert Frijns, The Netherlands
Spiral Forms, 1994
 Sagged glass
 Abgesenktes Glas
 H. 46 cm, Diam. 39 cm
 The Corning Museum of Glass, 95.3.76
 Photo: Courtesy of The Corning Museum of Glass, Corning, New York
 GE



Kyohei Fujita, Japan
Tempyo no Hana, 1978
 Mold-blown glass; gold- and silver-foil inclusions
 Formgeblasenes Glas; Blattgold- und Silberfolieneinschlüsse
 H. 21.3 cm, W. 17.4 cm, D. 17.6 cm
 The Corning Museum of Glass, 78.6.1
 Photo: Courtesy of The Corning Museum of Glass, Corning, New York
 GE



Frank O. Gehry & Associates, United States
Nationale Nederlanden Building, Prague, Czech Republic, 1992–1996
 Photo: Tim Griffith/Esto Photographics, Mamaroneck, New York
 DC

Brian Hirst, Australia

Votive Bowl, 1987

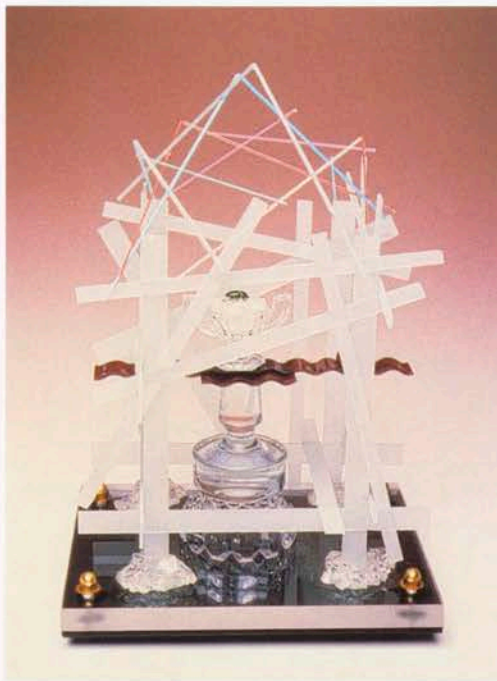
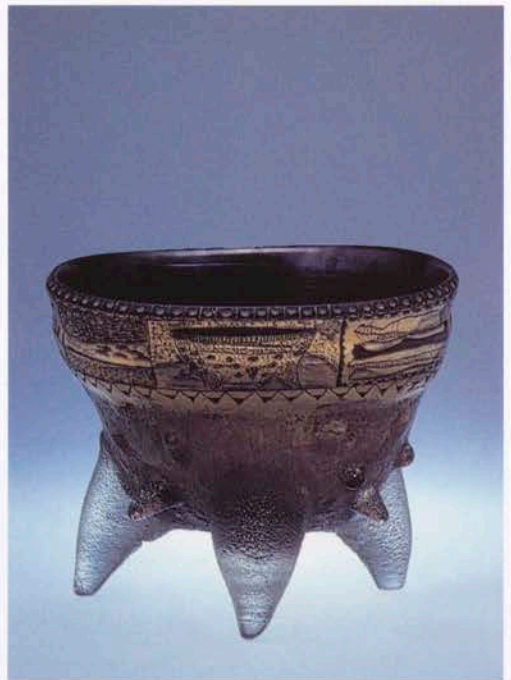
Colorless, blown, sand-cast, and cold-worked glass; kiln-fired gold
Farbloses, geblasenes, sandgegossenes und kalt bearbeitetes Glas; eingebranntes Gold

H. 26.4 cm

The Corning Museum of Glass, 90.6.6

Photo: Courtesy of The Corning Museum of Glass, Corning, New York

GE



Robert Knottenbelt, Australia

Ma, I Buried the Beetle, 1986

Blown, frameworked, and assembled glass

Geblasenes, lampengearbeitetes und montiertes Glas

Photo: Courtesy of the Rakow Library, The Corning Museum of Glass,
Corning, New York

GE

Stanislav Libenský and Jaroslava Brychtová, Czech Republic

Imprint of an Angel I, 1997–1998

Cast glass

Gegossenes Glas

H. 78.7 cm, W. 109.2 cm, D. 34.3 cm

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

GE



Flora C. Mace and Joey Kirkpatrick, United States

With Measured Purpose, 1999

Glass, wood, steel, fiber

Glas, Holz, Stahl, Fasern

H. 165.1 cm, W. 50.8 cm, D. 27.9 cm

Photo: Rob Vinnedge, courtesy of Mace/Kirkpatrick Studio, Seattle,
Washington

TO

Richard Marquis, United States
Marquiscarpa 99-12, 1999

Fused, blown, slumped, and carved *murrine*
Verschmolzene, geblasene, abgeseigte und gemeißelte *Murrine*
H. 29.2 cm, W. 32.4 cm, D. 22.9 cm

Photo: Richard Marquis, courtesy of Elliott Brown Gallery, Seattle,
Washington
GE, TO



Paolo Martinuzzi, Italy
Untitled, 1976

Engraved glass; wood
Graviertes Glas; Holz
H. 23.4 cm, W. 40.2 cm

The Corning Museum of Glass, 83.3.10

Photo: Courtesy of The Corning Museum of Glass, Corning, New York
GE

Josiah McElhenny, United States
An Historical Anecdote about Fashion, 1999
Blown glass; display table

Gebblasenes Glas; Ausstellungstisch

Photo: Claire Garoutte, courtesy of Donald Young Gallery, Chicago,
Illinois
TO



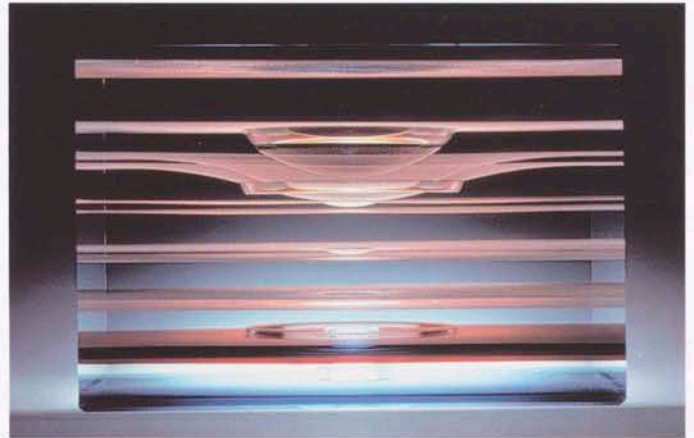
Richard Craig Meitner, The Netherlands
Qualcosa in Argento, 1995

Blown glass; applied silver leaf
Gebblasenes Glas; Blattsilberauflage
H. 75 cm

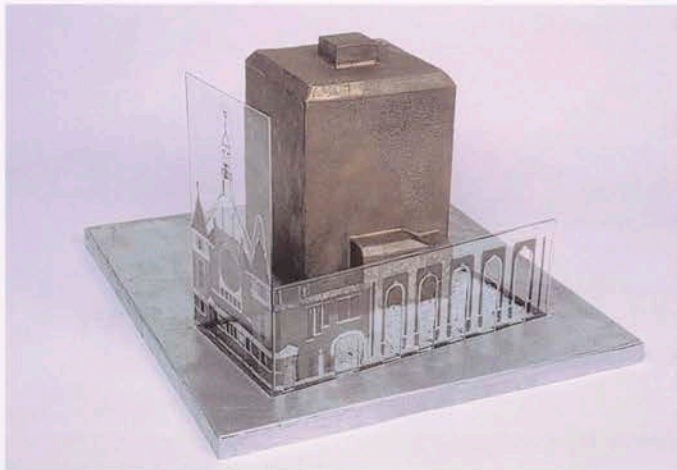
Photo: Courtesy of the Rakow Library, The Corning Museum of Glass,
Corning, New York
GE



Klaus Moje, Australia
Nijjima, from the "Nijjima Vessel Series," 1999
 Kiln-formed and cut glass
 Ofengeformtes und geschliffenes Glas
 H. 54 cm, Diam. 15 cm
 1999 Rakow Commission, The Corning Museum of Glass, 99.6.8
 Photo: Nicholas L. Williams, courtesy of The Corning Museum of Glass,
 Corning, New York
 GE



Tom Patti, United States
Spectral Starphire, Bi-Sected Amber, Black Orb with Blue, Red, 1993–1999
 Fused, hand-shaped, ground, and polished glass
 Verschmolzenes, handgeformtes, geschliffenes und poliertes Glas
 H. 10.6 cm, W. 11 cm, D. 11.7 cm
 Photo: George Erml, courtesy of Tom Patti Studio, Pittsfield,
 Massachusetts
 GE



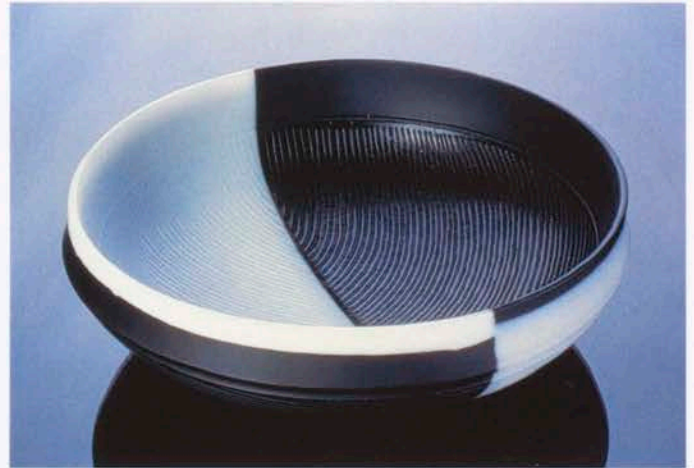
Marsha Pels, United States
Model of the Bahnhofsunker Project, Emden, Germany, 1999
 Patinated cast aluminum; photo-etched glass (model by Jeff Slomba)
 Patiniertes gegossenes Aluminium; Glas mit Photogravur (Modell von
 Jeff Slomba)
 Photo: John Berens, courtesy of Marsha Pels, New York, New York
 TO



Susan Plum and Joyce Scott, United States
Borderscapes (detail, Susan Plum installation), 1999
 Mixed-media installation
 Mixed-Media Installation
 Photo: Eva Heyd, courtesy of UrbanGlass, Brooklyn, New York
 TO



Susan Plum and Joyce Scott, United States
Borderscapes (detail, Joyce Scott installation), 1999
 Mixed-media installation
 Mixed-Media Installation
 Photo: Eva Heyd, courtesy of UrbanGlass, Brooklyn, New York
 TO



Stephen Procter, Australia
Opposite and Equal 2, 1998
 Fused, blown, cut, and engraved Bullseye glass
 Verschmolzenes, geblasenes, geschliffenes und graviertes Bullseye Glas
 H. 9.5 cm, Diam. 29.5 cm
 Photo: Courtesy of the Rakow Library, The Corning Museum of Glass,
 Corning, New York
 GE



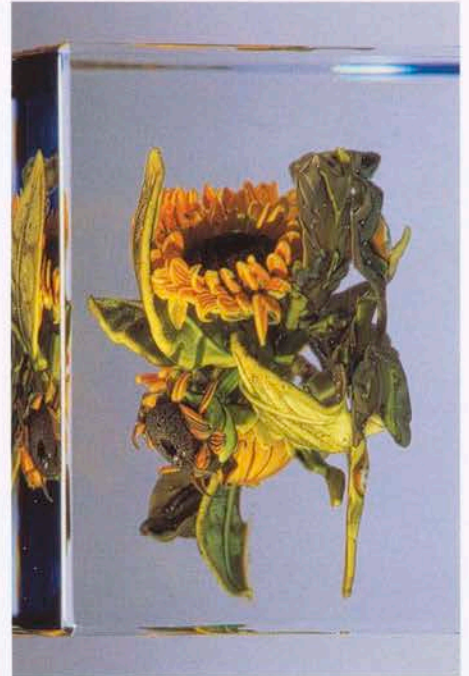
Ann Robinson, New Zealand
Shield, 1999
 Kiln-cast lead crystal
 Ofengegossenes Bleikristall
 H. 15.2 cm, W. 96.5 cm, D. 43.2 cm
 Photo: Studio LaGonda, courtesy of Elliott Brown Gallery, Seattle,
 Washington
 GE, TO



Ginny Ruffner, United States
Spiral Moderne, from "Virtual Vessel Series," 1999
 Steel, glass
 Stahl, Glas
 H. 55.9 cm, W. 88.9 cm, D. 7 cm
 Photo: Mike Seidl, courtesy of Ginny Ruffner Studio, Seattle,
 Washington
 GE, TO



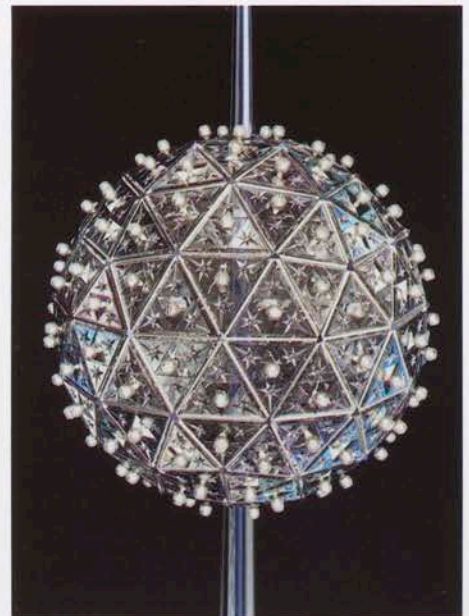
Laura de Santillana, Italy
Untitled V, 1999
 Blown and compressed glass
 Geblasenes und zusammengepresstes Glas
 H. 34.3 cm, W. 33 cm, D. 4.4 cm
 Photo: Andrea Morucchio, courtesy of Elliott Brown Gallery, Seattle, Washington
 TO



Paul J. Stankard, United States
Sunflower Botanical Cube (detail), 1996
 Flameworked and encased glass
 Lampengearbeitetes und Überfangglas
 H. 10.1 cm, W. 7.6 cm, D. 6.4 cm
 Photo: Courtesy of the Rakow Library, The Corning Museum of Glass, Corning, New York
 GE



Yoshihiko Takahashi, Japan
Untitled, 1999
 Blown glass
 Geblasenes Glas
 L. 91.4 cm
 Photo: Courtesy of Chappell Gallery, Boston, Massachusetts
 GE



Waterford Crystal Ltd., Ireland
Computer Rendering of the Times Square Millennium Ball, 1999
 180 panels of molded crystal (363 kilos) on metal armature
 Diam. 183 cm
 180 Tafeln aus geformtem Kristall (363 Kilo) auf einer Metallverankerung
 Photo: Courtesy of Waterford/Wedgwood USA, New York, New York
 TO

Bibliography OF RECENTLY PUBLISHED ARTICLES AND BOOKS ON GLASS

Bibliographie KÜRZLICH VERÖFFENTLICHTER ARTIKEL UND BÜCHER ÜBER GLAS

This list includes publications added to the Rakow Library of The Corning Museum of Glass since the bibliography for *New Glass Review 20*.

Contemporary Glass (after 1945)
Flat Glass (after 1945), including Architectural, Mosaic, Painted, and Stained Glass
Technology (after 1945)
Films and Videotapes

Only substantive book reviews are listed; they may be found under the author of the work reviewed.

The following periodicals are recommended for comprehensive coverage of contemporary glassmaking:

Glass (UrbanGlass, Brooklyn, New York)
Glass Art Magazine
Glass Art Society Journal
Neues Glas/New Glass (Germany)
La Revue de la Céramique et du Verre (France)
Stained Glass Quarterly

Before 1982, this bibliography appeared annually in the *Journal of Glass Studies*, also published by The Corning Museum of Glass.

Entries beginning with a cardinal or ordinal number, expressed either as a numeral or spelled out, will be found after the alphabetical entries, arranged numerically.

Exhibition catalogs, formerly listed under the name of the city in which each exhibition was held, are now listed in the following manner:

1. Under the name of the author (person or organization).
2. Under the name of the city in which the exhibition was held (when the author's name is not provided).
3. Under the title (when neither the author's name nor the city name is provided).

Diese Liste enthält Veröffentlichungen, die seit der Bibliographie in der *New Glass Review 20* der Rakow-Bibliothek des Corning Museums of Glass hinzugefügt worden sind.

Zeitgenössisches Glas (nach 1945)
Flachglas (nach 1945), einschließlich architekturbezogenes Glas, Glasmosaik, Glasmalerei und Farbglas
Technologie (nach 1945)
Filme und Videobänder

Nur bedeutende Buchkritiken sind aufgeführt. Sie sind unter dem Autor des rezensierten Werkes zu finden.

Die folgenden Zeitschriften werden für einen umfassenden Überblick über die zeitgenössische Glasgestaltung empfohlen:

Glass (Urban Glass, Brooklyn, New York)
Glass Art Magazine
Glass Art Society Journal
Neues Glas/New Glass (Bundesrepublik Deutschland)
La Revue de la Céramique et du Verre (Frankreich)
Stained Glass Quarterly

Vor 1982 erschien diese Bibliographie jährlich im *Journal of Glass Studies*, das ebenfalls vom Corning Museum of Glass herausgegeben wurde.

Titel, die mit einer Kardinal- oder Ordinalzahl anfangen und die als Zahl oder als Wort ausgedrückt sind, werden nach den alphabetischen Einträgen zahlenmäßig geordnet.

Ausstellungskataloge, die früher unter dem Namen der Stadt, in der die Ausstellung stattgefunden hat, geführt wurden, finden sich jetzt nach folgendem Schema geordnet:

1. Unter dem Namen des Autors (der Person oder Organisation)
2. Unter dem Namen der Stadt, in der die Ausstellung stattgefunden hat (sofern der Name des Autors nicht zur Verfügung steht)
3. Unter dem Titel (sofern der Name des Autors oder der Stadt nicht zur Verfügung steht).

CONTEMPORARY GLASS (after 1945)/ZEITGENÖSSISCHES GLAS (nach 1945)

1 Anonymous.

"A la conquête du monde: Cristal Atlantis."
Céramique, Verre et Cristal du Portugal, supplément à *Offrir International: Arts & Cadeaux pour la Maison*, no. 359, Jan. 1999, p. 7, ill. Portuguese firm.

2 "Acquisitions/Exposé: Glass."

Art Bulletin of Nationalmuseum Stockholm, vv. 1/2, 1994–1995, pp. 36–37.

3 "Acquisitions: Renaissance and Later Decorative Arts and Sculpture."

The Cleveland Museum of Art Annual Report 1998, 1999, pp. 41–43, ill.
Untitled glass sculpture by Stanislav Libenský and Jaroslava Brychtová, p. 41.

4 "Adam & Eva: Salviati präsentiert Kunst statt Vasen."

Die Schaulade, no. 11, Nov. 1998, p. 55, ill.
Vases designed by Berit Johansson.

5 "Air-Twist Flutes Designed for the Millennium."

Glass, Monthly Journal of the European Glass Industry, v. 76, no. 1, Jan. 1999, p. 6, ill.
Limited-edition champagne flutes by Dartington Crystal.

6 "Aires de Barcelona."

Revista del Vidrio Plano, no. 53, June 1999, pp. 66–69, ill.
Engraved glass mural designed by Xano Armenter.

7 "Aleph, fusionando ideas en vidrio."

Revista del Vidrio Plano, no. 48, Aug. 1998, pp. 134–135, ill.
Workshop in Barcelona specializing in fused glass.

8 "Allehanda: Glas i ropet."

Antik & Auktion, no. 10, Oct. 1998, p. 86, ill.
Glass by Ingeborg Lundin, Timo Sarpaneva, and Tapio Wirkkala at auction.

9 "American Glass at Springfield."

Antiques and The Arts Weekly, v. 28, no. 8, Feb. 19, 1999, p. 56, ill.
Fifty-six artworks by 12 contemporary glass artists exhibited.

10 "Art Glass of This Century."

Mosaic (Museum of Fine Arts, St. Petersburg, FL), Jan./Feb./March 1999, p. 12, ill.
Illustrations of two overlay glass objects by Harvey Littleton.

11 "The Art of Glass Marbles: David P. Salazar."

Marble Mate (Japan Marbles Association), no. 5, 1993, p. 1, ill. In Japanese.

12 "The Art of Glass Marbles: Geoffrey Beetem."

Marble Mate (Japan Marbles Association), no. 4, 1993, p. 6, ill. In Japanese.

13 "The Art of Glass Marbles: Harry & Wendy Besett."

Marble Mate (Japan Marbles Association), no. 5, 1993, p. 6, ill. In Japanese.

14 "The Art of Glass Marbles: Josh Simpson."

Marble Mate (Japan Marbles Association), no. 3, 1993, pp. 1–2, ill. In Japanese.

15 "The Art of Glass Marbles: Mark Matthews."

Marble Mate (Japan Marbles Association), no. 4, 1993, pp. 1–2, ill. In Japanese.

16 "The Art of Glass Marbles: Noble Effort, J. Fine Glass."

- Marble Mate** (Japan Marbles Association), no. 2, 1993, p. 10, ill. In Japanese.
- 17** "The Art of Glass Marbles: Steven Lundberg."
Marble Mate (Japan Marbles Association), no. 3, 1993, pp. 9–10, ill. In Japanese.
- 18** "Avventurine: Massimo Nordio."
CeramicAntica, v. 9, no. 4 (92), April 1999, pp. 50–51, ill.
Venice exhibition.
- 19** "Babilonia: Il grande mercato antiquario d'inverno."
CeramicAntica, v. 8, no. 11 (88), Dec. 1998, p. 63, ill.
Fori fair for antiques and collectibles will include Murano glass of 1950s–1970s.
- 20** "Beadwork I: Up Close."
Beadwork, v. 2, no. 1, Winter 1999, pp. 16–17, ill.
Sculptural beaded works for juried exhibit.
- 21** "Brože Jaroslava Kodejše."
Umění a Řemesla, no. 4, 1998, pp. 74–75.
Brooches by Jaroslav Kodejš.
- 22** "Capricci & Esercizi: Le Verre selon Ettore Sottsass."
Table & Cadeau, no. 396, June/July 1998, pp. 60–61, ill.
Exhibit of recent works in Venice.
- 23** "Carlos de Anda."
Vidrio (Asociación de Artistas del Vidrio), no. 1, March–May 1999, pp. 14–18, ill. English summary.
Interview with the artist.
- 24** "C'è del nuovo in Fiam Italia: È nata Liv'it = There Is Something New at Fiam Italia: Liv'it Is Born."
Ottogono, v. 33, no. 127, June–Aug. 1998, pp. 126–129, ill. In Italian and English.
Includes glass tables designed by Vittorio Livi.
- 25** "Celebrating Italian Style: Leucos Enjoys Its First U.S. Product Introduction Party."
Home Lighting & Accessories, v. 81, no. 4, April 1998, p. 124+, ill.
"Italy's premier source for contemporary Murano glass lighting."
- 26** "Československý lid k 70. narozeninám J. V. Stalina."
Tvar, v. 3, no. 1, 1950, pp. 3–5, ill.
Russian, English, and French summaries.
Czechoslovakian gifts to celebrate Stalin's 70th birthday include glass objects.
- 27** "Český design 80. a 90. let: Lesky a stíny."
Umění a Řemesla, no. 3, 1999, pp. 34–53, ill.
English summary, p. 79.
Modern Czech design in glass, pp. 36–39.
- 28** "Champagner & Kunsthandwerk: 'Young Art Collection' von Mercantile."
Die Schaulade, no. 11, Nov. 1998, p. 39, ill.
Designs by Boris Petrowsky, Monika Thoms, Gesa Luig, Martin Stohrer, Marion Anna Simon, and Christine Horbach.
- 29** "Champagner-Launen: Solitäre von Rosenthal Studio-Linie."
Die Schaulade, no. 11, Nov. 1998, p. 43, ill.
Designs by Michael Boehm.
- 30** "Chihuly over Venice."
Night & Day (The Corcoran Gallery of Art), v. 4, no. 3, May/June 1997, p. 6, ill.
Exhibition.
- 31** "Commissions: Michelle Plucinsky and Chris Nordin."
American Craft, v. 59, no. 1, Feb./March 1999, p. 99, ill.
Fixtures of blown and cast glass, plate glass, and forged metal resembling jellyfish installed in Michigan restaurant.
- 32** "Contemporary Showcase: The Latest Creations from Today's Paperweight Artists."
Annual Bulletin of the Paperweight Collectors Association, 1999, pp. 71–75, ill.
Twenty paperweights illustrated.
- 33** "Corning Museum of Glass Awards Rakow Commission to Klaus Moje."
The Wedgwood Society of New York, [Sept.] 1999, p. 3.
- 34** "Counting Down to the Millennium."
Waterford Reflections, v. 5, no. 2, 1999, p. 15, ill.
Times Square New Year's Eve Ball by Waterford Crystal.
- 35** "Craftsman at Work: A Ful-Philling Life!"
Reflections (Caithness Glass Paperweight Collectors Society), no. 14, May 1998, p. 7, ill.
Artist Phil Chaplain.
- 36** "The Creation of Stained Glass Art."
Kañich (All India Glass Manufacturers' Federation, New Delhi), v. 6, no. 3, Sept. 1998, pp. 20–24, ill.
- 37** "Crystal Artists Develop System for Decorating Hot Glass."
Glass, Monthly Journal of the European Glass Industry, v. 76, no. 6, June 1999, p. 194, ill.
Josef and Benito Marcolin.
- 38** "Dale Chihuly Accepts the Phoenix Award."
Glass Digest, v. 78, no. 1, Jan. 15, 1999, p. 16, ill.
- 39** "Danny Perkins: Stone Age."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Summer 1999, p. 32.
Exhibition review.
- 40** "Debbie Tarsitano."
The Weight Paper (The Dunlop Collection, Statesville, NC), no. 17, Summer 1999, p. [4], ill.
Profile of the artist.
- 41** "Des sources d'inspiration inépuisables."
Offrir International, no. 366, Sept. 1999, p. 17, ill.
Three designs by Hilton McConnico for Daum.
- 42** "Designer Profile."
Reflections (Caithness Glass Paperweight Collectors Society), no. 15, Dec. 1998, p. 10, ill.
Engraver and paperweight designer Helen MacDonald.
- 43** "Designer Profile: The Multi-Faceted Mr MacIntosh."
Reflections (Caithness Glass Paperweight Collectors Society), no. 16, May 1999, p. 12, ill.
Alastair MacIntosh.
- 44** "Dolphins in Flight."
Object (Crafts Council of New South Wales), Spring 1993, pp. 4–5, ill.
Jane Cowie's *Dancing Dolphin* goblet series.
- 45** "L'Eau Claire de Cristal."
Event Magazine, v. 5, no. 21, April 15–28, 1999, p. 13, ill.
Exhibit at gallery in Belleair Bluffs, Florida.
- 46** "Einar & Jamex De La Torre: Meso-modern."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Summer 1999, pp. 31–32, ill.
Exhibition review.
- 47** "Elizabeth Blood."
Ornament, v. 23, no. 1, Autumn 1999, pp. 54–55, ill.
Profile of the artist.
- 48** "Elvira Hickert."
Vitrium, v. 1, no. 1, July/Aug. 1998, pp. 9–10, ill.
Profile of the artist.
- 49** "The Enameled Sculpture of Glenn Zweygardt."
Glass on Metal, v. 12, no. 1, Feb. 1993, pp. 20–22, ill.
Artist's works include glass elements.
- 50** "Es lebe der gute Geschmack! Nanna – Teekanne & Wunschbrunnen von Leonardo."
Die Schaulade, no. 9, Sept. 1998, p. 62, ill.
Glass teapot designed by Michael Graves.
- 51** "Första kvinnan i Okras design-team."
Glas och Porslin, v. 68 [69], no. 2, 1999, p. 10, ill.
Sarah Cowan is first woman on Okra Studios' design team.
- 52** "Die französische Revolution: Verrerie Cristallerie d'Arques auf deutschen Tischen."
Die Schaulade, no. 7, July 1998, pp. 34–37, ill.
Recent developments in the history of the French company.
- 53** "Future Pop."
Interior Design, v. 70, no. 10, Aug. 1999, pp. 148–153, ill.
Artist Mariko Mori uses glass in her *Dream Temple*, recently exhibited at the Fondazione Prada in Milan.
- 54** "La galería de artistas: Eduardo Giuseppe Nieto, Antonio Sciacca – Especialistas en fusing."
Revista del Vidrio Plano, no. 49, Oct. 1998, pp. 10–11, ill.
Italian and Argentinian glass artists.
- 55** "La galería de artistas: Javier Pérez Blanco – Interpretación en vidrio."
Revista del Vidrio Plano, no. 46, April 1998, pp. 10–11, ill.
Spanish glass artist.
- 56** "La galería de artistas: Mercè Mas Corretgé – 'El vidrio: Una sensación de frialdad agradable.'"
Revista del Vidrio Plano, no. 47, June 1998, pp. 10–11, ill.
Spanish glass artist.
- 57** "La galería de artistas: Mònika Uz Segarra – Información Genética."
Revista del Vidrio Plano, no. 53, June 1999, pp. 10–11, ill.
Spanish glass artist.

- 58 "La galería de artistas: Stanislav Libenský – Regreso al color." *Revista del Vidrio Plano*, no. 48, Aug. 1998, pp. 10–11, ill. Stanislav Libenský and Jaroslava Brychtová.
- 59 "Gary Andolina: Static Penduli." *Common Ground: Glass* (Newsletter of the International Guild of Glass Artists Inc.), Summer 1999, pp. 34–35, ill. Exhibition review.
- 60 "Gérard Tavenas, l'avenir du luxe." *Table & Cadeau*, no. 416, Aug./Sept. 1999, p. 48+, ill. Interview with president of the Lalique Group.
- 61 "Gizela Sabokova: L'Envol des formes." *Verre & Création*, no. 13, Dec. 1998, p. 3, ill. English summary. Brief profile of the artist.
- 62 "Glas für den Zarenhof: Die 'Königskollektion' der Theresienthaler Krystallglasmanufaktur." *Die Schaulade*, no. 11, Nov. 1998, p. 52, ill. Reproduction of set made for czarist court has slightly altered blue tone.
- 63 "Glaskunst over alle grænser." *GlasMagasinet*, v. 7, no. 4, Nov. 1998, pp. 20–22, ill. Exhibition of young glass artists at the Rundetårn, Copenhagen.
- 64 "Glass Decorators Reach New Highs." *American Glass Review*, v. 119, no. 4, Jan./Feb. 1999, pp. 12–13, ill. Winners of the Society of Glass and Ceramic Decorators' 1998 Discovery Awards.
- 65 "Glass Makes a Brilliant Entry at Niche Awards." *American Glass Review*, v. 119, no. 5, March/April 1999, p. 10, ill.
- 66 "Glass Sculpture to Be Placed on 33-Story Skyscraper." *U.S. Glass*, v. 34, no. 7, July 1999, p. 38, ill. Large dichroic and holographic sculpture by Kenneth von Roenn Jr. on building in Louisville, Kentucky.
- 67 "Glasscasting with Kanoh Tomohiro." *Glass and Art* (Tokyo), no. 23, Autumn 1998, pp. 80–83, ill. In Japanese.
- 68 "Graceful Magic of Art in Glass." *Life*, v. 2, no. 4, April 1979, pp. 82–88, ill. Glass from exhibit held at The Corning Museum of Glass.
- 69 "Handgemaakt kristal van Grønna Glasbruk." *Glas/Kristal, Aardewerk/Porselein*, v. 2, no. 2, April 1999, pp. 33–34, ill. Glass artists Germano Padoan and Jim Johnsson.
- 70 "Hiroshi Yamano: Recent Work." *Common Ground: Glass* (Newsletter of the International Guild of Glass Artists Inc.), Summer 1999, pp. 32–33, ill. Exhibition review.
- 71 "Im Mittelpunkt stand die Zukunft." *P und G* (Porzellan und Glas), no. 9, Sept. 1998, pp. 82–83, ill. "Digital Glass" collection of mousepads and drinking glasses.
- 72 "In the Making: The Colin Terris Water Lily Collection – *Tranquil Pond*." *Reflections* (Caithness Glass Paperweight Collectors Society), no. 14, May 1998, pp. 8–9, ill. Step-by-step look at the paperweight's creation.
- 73 "Instituut Cristal Supérieur: Het levend houden van een oude traditie." *Glas/Kristal, Aardewerk/Porselein*, v. 1, no. 1, Nov. 1998, pp. 28–29, ill. Institute initiated by Royal Leerdam Cristal.
- 74 "Interview: Hiroshi Yamano." *Glass Focus*, v. 13, June/July 1999, p. 1+.
- 75 "Interview with a Marble Maker." *Marble Network* (Midwest Marble Club), v. 10, no. 1, March 1999, pp. 4–5, ill. Rudy Calin.
- 76 "An Italian Glass Master Works at Steuben." *American Flint*, v. 88, no. 9 [10], Oct. 1998, pp. 9–10, ill. Lino Tagliapietra.
- 77 "Jaroslav Matouš: Le Solitaire des expositions." *Verre & Création*, no. 12, Sept. 1998, p. 3, ill. English summary, p. 8. Profile of the artist.
- 78 "Jutta Cuny: L'Art de sculpter le verre." *CERFAV Infos* (Lettre de la Plate-Forme Verrière de Vannes-le-Châtel), no. 11, Oct. 1995, p. 8, ill. Brief profile of the artist.
- 79 "Kort nieuws: Bomen van kristal." *Glas en Keramiek*, no. 6, 1997, p. 5, ill. Exhibition of works by Giuseppe Penone in Nîmes.
- 80 "Kurz notiert: Farben- und Formenvielfalt – Glasgestaltung Peters." *Glaswelt*, v. 51, no. 5, May 1998, p. 7, ill. Vases and bottles designed by Jack Ink.
- 81 "Lalique North America: Collection hiver 1998/1999." *Offrir International: Arts & Cadeaux pour la Maison*, no. 359, Jan. 1999, p. 84, ill. New collection includes wooden folding screen with reproductions of nine engraved glass panels by René Lalique.
- 82 "The Legacy of Glass Artist Ishii Koji." *Glass and Art* (Tokyo), no. 23, Autumn 1998, pp. 64–65, ill. In Japanese.
- 83 "Libenský: Un genio con dos cabezas." *Cristal*, no. 2, Jan. 1998, pp. 9–19, ill. In Spanish and English. Profile of Stanislav Libenský and Jaroslava Brychtová.
- 84 "Lichtdurchflutete Leichtigkeit." *GFF, Zeitschrift für Glas, Fenster, Fassade*, nos. 23/24, Dec. 1998, p. 1290, ill. *Lichtobjekt 10* by Oliver Schaugg.
- 85 "Light Products." *LD+A* (Lighting Design + Application), v. 28, no. 10, Oct. 1998, pp. 65–68, ill. Includes new oven technology for lenses and recreations of Tiffany lamps.
- 86 "Liza Lou's Back Yard." *American Craft*, v. 59, no. 1, Feb./March 1999, pp. 84–85+, ill. Brief look at beaded sculptural work.
- 87 "A Mace for Wales." *The Glass Cone*, no. 50, Summer 1999, p. 5, ill. Work made by Jane Beebe for the Welsh National Assembly.
- 88 "The Magic Labyrinth." *Swarovski*, no. 12, July/Aug. 1999, pp. 27–29, ill. New installations at Swarovski's *Kristallwelten* include works by Niki de Saint Phalle, Paul Seide, and John Brekke.
- 89 "Magical, Mystical . . . Dale Chihuly at Waterford." *Waterford Reflections*, v. 5, no. 1, 1999, pp. 7–9, ill. Chandeliers.
- 90 "A Matter of Weight." *Object* (Centre for Contemporary Craft, Sydney), no. 1, 1997, pp. 46–47, ill. Touring exhibition includes glass work by Barbara Jane Cowie.
- 91 "May Treasure of the Month: *Artifact: Tooth, 1995*." *Mosaic* (Museum of Fine Arts, St. Petersburg, FL), April/May/June 1999, pp. 5–6, ill. Work by William Morris.
- 92 "Michael Higgins, 90, Pioneer Glass Artist Dies." *Glass Focus*, v. 13, April/May 1999, p. 1.
- 93 "Miriam Monasterios: Una artista venezolana a la conquista del mundo." *Revista del Vidrio Plano*, no. 48, Aug. 1998, pp. 141–142, ill.
- 94 "Moje Commissioned to Create Work for Corning's Collection." *Journal of Glass Studies*, v. 41, 1999, pp. 174–175, ill.
- 95 "Moje Receives Rakow Commission." *The Corning Museum of Glass Newsletter*, Summer 1999, p. [3], ill.
- 96 "Narcissus ante portas." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 1, 1999, pp. 10–12, ill. In German and English. Profile of the artist Narcissus Quagliata.
- 97 "New Glass Company Launches Its First Collection." *Glass, Monthly Journal of the European Glass Industry*, v. 75, no. 10, Oct. 1998, p. 328, ill. Sunderland Glassworks, England.
- 98 "New Traditions in Glass from Venice: Cristiano Bianchin, Yoichi Ohira, Laura de Santillana." *CeramicAntica*, v. 8, no. 8 (85), Sept. 1998, pp. 6–11, ill. In Italian. New York exhibition.
- 99 "News: Il vaso a pigna." *Abitare*, no. 378, Nov. 1998, p. 60, ill. In Italian and English. Large pine cone vase designed by Laura de Santillana.
- 100 "Notizie/News: Concorso Triade 1998 = 1998 Triade Competition." *Domus*, no. 809, Nov. 1998, u.p., ill. In Italian and English.

Competition winner produces glass mold used to create orange squeezer made of ice.

101 "Notizie/News: I vetri di Cristiano Bianchin = Glass Works by Cristiano Bianchin." *Domus*, no. 810, Dec. 1998, u.p., ill. In Italian and English. New York exhibition.

102 "Notizie/News: Intersezioni del design – Sperimentazioni portoghesi = Design Intersections – Portuguese Experimentations." *Domus*, no. 818, Sept. 1999, p. vii, ill. In Italian and English. Table with plate glass top designed by Carlo Molino.

103 "Notizie/News: Nuova collezione da tavola in cristallo di Murano = New Table Collection in Murano Glass." *Domus*, no. 810, Dec. 1998, u.p., ill. In Italian and English. Designed by Nason & Moretti.

104 "Notizie/News: Nuove serie di bicchieri in vetro Duralex = New Series of Drinking Glasses in Duralex Glass." *Domus*, no. 810, Dec. 1998, u.p., ill. In Italian and English. Stackable glasses, designed with restaurants in mind.

105 "Notizie/News: Undici artisti per Targetti = Eleven Artists for Targetti." *Domus*, no. 814, April 1999, u.p., ill. In Italian and English. "Light pictures" created by the artists for exhibition.

106 "Notizie/News: Venini – Il vetro e gli artisti = Venini – Glass and Artists." *Domus*, no. 810, Dec. 1998, u.p., ill. In Italian and English. Two collections of vases designed by Rodolfo Dordoni.

107 "Obituary: George Elliott." *Glass Network* (Newsletter of the Contemporary Glass Society, U.K.), no. 5, July 1998, p. 10, ill. British glass artist.

108 "Obituary: Michael Higgins." *American Glass Review*, v. 119, no. 5, March/April 1999, p. 23.

109 "Observations: Valeri Timofeev." *Metalsmith*, v. 18, no. 5, Fall 1998, pp. 42–43, ill. Plique-à-jour enameling.

110 "De Oprodracht: Palais des Beaux-Arts te Lille." *Glas en Keramiek*, no. 6, 1997, pp. 24–25, ill. In Dutch and English. Italian artists Gaetano Pesce and Giulio Paolini commissioned to make glass objects for Lille museum.

111 "Oproep: Bernardine de Neeveprijs." *Glas en Keramiek*, no. 6, 1997, p. 7.

112 "Organische vormen met zelfgemaakte kleuren." *Glas/Kristal, Aardewerk/Porselein*, v. 2, no. 3, 1999, pp. 19–20, ill. Lampworked glass by Miranda van der Waal.

113 "Orrefors ist 100: Eine Reise in die Welt des Glases – zum Beispiel Rosenthal Studio-Haus Nürnberg."

Die Schaulade, no. 7, July 1998, pp. 58–59, ill. Orrefors glass exhibited in Nuremberg.

114 "Orrefors ringer in det nya millenniet." *Glas och Porslin*, v. 68 [69], no. 1, 1999, pp. 38–39, ill. Designs by Lena Bergström, Per B. Sundberg, Erika Lagerbielke, and Helén Krantz.

115 "Orrefors, 1898–1998: 100 años de innovación = 100 Years of Innovation." *Cristal*, no. 3, Sept. 1998, pp. 6–10+, ill. In Spanish and English. Twenty-five pieces created by eight Orrefors artists.

116 "Polish Artist Studies New Techniques, Creates Sculpture during Studio Visit." *The Corning Museum of Glass Newsletter*, Spring 1999, p. [5], ill. Paulina Komorowska-Birger.

117 "Portfolio: Beads across America." *Glass: The UrbanGlass Art Quarterly*, no. 73, Winter 1998, pp. 30–33, ill. Beads as glass art.

118 "Portfolio: Marc Petrovic." *American Craft*, v. 59, no. 3, June/July 1999, p. 66, ill.

119 "Portfolio: Michael Cain." *American Craft*, v. 59, no. 1, Feb./March 1999, p. 91, ill. Artist creates "neon-charged vessels."

120 "Portfolio No. 182: Paul Kelsey." *Craft Arts International*, no. 46, 1999, p. 114, ill.

121 "Portfolio Spotlight: Correia Art Glass." *Sandcarving Quarterly*, v. 3, no. 1, Spring 1999, pp. 7–8, ill.

122 "Das pralle Leben: Love Plates für Teller, Lust & Liebe." *Die Schaulade*, no. 10, Oct. 1998, p. 52, ill. Glass plates in solid colors by designer Melanie Weisweiler.

123 "Une Renommée dans le monde entier: Orfèverie Topazio." *Céramique, Verre et Cristal du Portugal*, supplément to *Offrir International: Arts & Cadeaux pour la Maison*, no. 359, Jan. 1999, p. 12, ill. Portuguese firm.

124 "Renwick Gallery Will Feature 'Glorious Glass.'" *Antiques and The Arts Weekly*, v. 28, no. 35, Aug. 27, 1999, p. 25. Review of exhibition.

125 "Report: 7th International Glass Exhibition '98 Kanazawa." *Glass and Art* (Tokyo), no. 23, Autumn 1998, pp. 56–57, ill. In Japanese.

126 "Rosario Arias." *Vitrium*, v. 1, no. 3, Nov./Dec. 1998, pp. 11–12, ill. Profile of the artist.

127 "Saint-Louis: Une Création porteuse d'émotions." *Offrir International*, no. 360, Feb. 1999, pp. 79–80, ill. Interview with artistic director at Cristalleries de Saint-Louis.

128 "Sandcarving on 'Future' Ancient Glass."

PhotoBrasive Systems Update, v. 3, no. 1, 1999, p. [2], ill. Profile of Florida artist Chuck Boux.

129 "Sars-Poteries: L'Eté des stages." *Verre & Création*, no. 14, March 1999, pp. 4–5, ill. English summary, p. 8. Summer University program.

130 "Sars-Poteries: Vivre le verre." *Verre & Création*, no. 13, Dec. 1998, pp. 4–5, ill. English summary. Interview with Philip Baldwin and Monica Guggisberg.

131 "Les Sculptures de Vincent van Ginneke." *Offrir International*, no. 365, July 1999, p. 41, ill. Exhibition at Musée-Atelier du Verre, Sars-Poterie.

132 "Sekt aus dem Sägefisch: Rastal-Chef-Designer Horst Bartels erneut in New York ausgezeichnet." *Die Schaulade*, no. 7, July 1998, p. 70, ill. Champagne glass shaped like a sawfish.

133 "Serge Mansau découvre Baccarat." *Table & Cadeau*, no. 400, Oct. 1998, p. 4, ill. Limited-edition crystal by Mansau.

134 "Setting the Criteria of 'New': New Glass Review." *Design*, v. 253, no. 7, July 1999, pp. 134–135, ill. In Korean and English. Brief review of the annual competition for innovative works in glass.

135 "She's Done It Again!" *Bead Words* (The Newsletter for Members of the Bead Society of Greater Chicago), vv. 98/99, no. 1, Sept. 1998, p. 14. Liza Lou's *Back Yard* and plans for future works.

136 "Show Highlights Innovation in Glass Furniture." *Glass Digest*, v. 78, no. 7, July 15, 1999, pp. 56–58+, ill. Includes works by Ron Arad, Lourens Fisher, and Drew and Kirs Smith.

137 "Silber und Glas: Durch die '4 Jahreszeiten' mit Saint Hilaire." *Die Schaulade*, no. 11, Nov. 1998, p. 53, ill. Winter collection features champagne cooler and ice bucket of colorless glass and silver.

138 "Skulptur aus Glas und Edelstahl." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 10, Sept. 1999, pp. 52–53, ill. Glass and steel public sculpture designed by Leo Janischowsky.

139 "Speciale Vetro & Cristallo." *Magazine, Premier for Tableware* (Milan), no. 59, Jan. 1999, pp. 83–106, ill. In Italian and English. Brief survey of several glass and crystal firms.

140 "Spotlight on: Christian Henri Thirion and Silvia Levenson." *Glass Focus*, v. 12, Dec. 1998/Jan. 1999, p. 15.

141 "Staatspreise für Gabriele Küstner und Georg Linden." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 1, 1999, pp. 13–16, ill. In German and English. Interviews with the artists.

- 142** "Stolen Art Alert: Decorative Arts." *IFAR Journal* (International Foundation for Art Research), v. 1, no. 3, Autumn 1998, p. 39, ill. Three works by Toots Zynsky stolen.
- 143** "Studio Glass Tradition Continues in Brierley Hill." *Glass Industry*, v. 80, no. 2, Feb. 10, 1999, p. 33, ill.
- 144** "Swarovski: El legado de una gran marca = The Legacy of a Great Name." *Cristal*, no. 1, 1997, pp. 7–16, ill. In Spanish and English. Exposition center in Wattens, Austria, designed by André Heller.
- 145** "Teegenuss mit gläserner Rahmenhandlung." *P und G* (Porzellan und Glas), no. 9, Sept. 1998, p. 90, ill. Glass teapots designed by Michael Graves and Enzo Mari.
- 146** "Transjö en Strombergshyttan: Glas in Sweden – Deel 1." *Glas/Kristal, Aardewerk/Porselein*, v. 2, no. 2, April 1999, pp. 20–22, ill. Swedish glass studio.
- 147** "Two Projects by Fenestra Atelier, CV." *Stained Glass*, v. 94, no. 3, Fall 1999, pp. 188–189, ill. Recent work by Jan-Willem van Zijst, Angela van der Burght, and Sunny van Zijst.
- 148** "Union Centrale des Arts décoratifs: Artcodif défend la création contemporaine." *Offrir International*, no. 365, July 1999, p. 34, ill. Designs by Alessandro Vicari and Jean-Baptiste Sibertin-Blanc illustrated.
- 149** "Vetri d'arte." *Alte Vitrie*, vv. 10/11 [11/12], no. 3, 1998, no. 1, 1999, pp. 27–28, ill. Exhibition notes.
- 150** "'Vita brevis, ars longa,' het leven is kort, kunst is eeuwig: Royal Leerdam Cristal." *Glas/Kristal, Aardewerk/Porselein*, v. 2, no. 1, 1999, pp. 43–44, ill. Brief profile of the company.
- 151** "Zooma in Göran Wärff: Tätt bland nyheterna från Kosta Boda." *Glas och Porslin*, v. 68 [69], no. 1, 1999, pp. 18–19, ill. Designs by Göran Wärff, Kjell Engman, Anna Ehrmer, Gunnel Sahlin, and Ann Wählström.
- 152** "The 1998 Discovery Awards." *The Society of Glass and Ceramic Decorators Newsletter*, v. 36, no. 11, Dec. 1998, 4-p. insert. Awards for food, beverage, and cosmetic containers; lighting ware; architectural glass; and other categories. Reprinted from Dec. 1998 issue of *Ceramic Industry*.
- 153** "1998 Glass Art Society Student Awards." *Glass Art Society Journal*, 1998, pp. 65–66, ill. In English and Japanese. Awards presented at the conference in Seto, Japan.
- 154** "1998 Honorary Lifetime Member: Dan Dailey." *Glass Art Society Journal*, 1998, pp. 62–64, ill. In English and Japanese.
- 155** Åbrink, Pernilla. "Fruktar av glas." *Form*, v. 95, no. 3 (723), 1999, pp. 38–43, ill. English summary. Profile of Swedish glass artist Jonas Rooth.
- 156** "Vidunderligt starkt." *Form*, v. 95, no. 3 (723), 1999, p. 20, ill. Brief review of exhibition by Gunilla Kihlgren.
- 157** Adams, Erica H. "Corning Museum: Beauty and the Beast." *This Side Up!* (Valkenswaard, The Netherlands), no. 5, Spring 1999, pp. 3–5, ill. Review of "The Glass Skin" exhibition.
- 158** "Storming Talent: Oliver Nikolich." *This Side Up!* (Valkenswaard, The Netherlands), no. 5, Spring 1999, pp. 16–17, ill. Profile of the artist.
- 159** "Thinking through Glass: Mario Merz – Light River." *This Side Up!* (Valkenswaard, The Netherlands), no. 5, Spring 1999, pp. 24–25, ill. Profile of the artist.
- 160** *Adela Pusztaszeri: Glass Sculptures* (Essay: Stuart Morgan). [Switzerland: the artist?, n.d., 1996], 8 cards in portfolio, ill.
- 161** *Adonalia: Krystyna Schwarzer Litwornia*. Kraków: Stowarzyszenie Wspólnota Polska Oddział, 1997, [20] pp., ill. In Polish and English.
- 162** Albertson, Karla Klein. "Contemporary Paperweights." *Early American Homes*, v. 30, no. 3, June 1999, p. 80, ill.
- 163** Alfano, Nancy. "Loren Stump: An American Original." *Annual Bulletin of the Paperweight Collectors Association*, 1999, pp. 95–98, ill. Profile of the artist.
- 164** Allwood, Jacqueline. "Light, Colour, Action." *Glass Network* (Newsletter of the Contemporary Glass Society, U.K.), no. 5, July 1998, pp. 18–19, ill. Describes exhibition that combines glass, architecture, and dance.
- 165** Amsterdam. Braggiotti Gallery. *11th anniversary celebration*. [Amsterdam: the gallery, 1998], [26] pp., ill. In English and Dutch. Exhibition catalog features 11 glass artists.
- 166** Anderson, Kathie Jackson. "Chris Heilman." *American Style*, v. 4, no. 4, Summer 1998, p. 42, ill. Profile of the artist.
- 167** Anderson, Nola. "Ausglass Advance." *Crafts New South Wales*, Summer 1991, pp. 14–17, ill. Development of the Australian glass artists' organization.
- 168** "Why Not Glass?" *Crafts New South Wales*, Winter 1991, pp. 16–20, ill. Studio glass in Australia.
- 169** Anderson, Peter. "Snow Blind." *Object* (Centre for Contemporary Craft, Sydney), no. 1, 1999, pp. 56–58, ill. Cast glass vessels by Helen Aitken-Kuhnen.
- 170** Angus, Mark. "An Experimental Approach to Workshops." *Conference Report 1998* (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 6, ill. Summary of conference presentation.
- 171** Annecy, France. Galerie Nadir. *Matei Negreanu*. Annecy: the gallery, 1997, 34 pp., ill. In French and English. Exhibition catalog.
- 172** *Antoine Leperlier* (Trajectoires). Aubais, France: HD Nick Editions, [1999], 72 pp., ill. In French and English.
- 173** Armstrong, Tim. "Chi: A Vital Energy for New Initiatives? Report on 'Glass Works,' the CGS Annual Conference 1998." *Glass Network* (Newsletter of the Contemporary Glass Society, U.K.), no. 6, Feb. 1999, pp. [7–12]. Notes on artists Maude Cotter, Martin Donlin, Lisa Autogena, David Reekie, Laura Johnston, Colin Reid, and Mark Angus.
- 174** *Atlantis: Chihuly*. Seattle: Portland Press, 1999, [85] pp., ill. Illustrates four works: *Crystal Gate*, *Temple of the Sun*, *Temple of the Moon*, and *Atlantis Chandelier*.
- 175** Aubry, Kirsteen. "Glass in Public Works of Art III." *Conference Report 1998* (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 10, ill. Summary of conference presentation.
- 176** Augustijn, Piet. "Bibi Smit vangt het schotse landschap in heldere objecten." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 12, no. 4, 1998, pp. 11–13, ill. Dutch artist's work is influenced by nature, and often combines glass with other materials such as stone and wood.
- 177** "Deborah Hopkins: Gebarentaal in glazen handen = Deborah Hopkins: Sign Language in Glass Hands." *Glas en Keramiek*, no. 2, 1998, pp. 14–17, ill. In Dutch and English. Profile of the British artist.
- 178** "Lisa Gherardi en haar fascinatie voor de dood." *Glas en Keramiek*, no. 6, 1997, pp. 18–21, ill. In Dutch and English. Artist's fascination with death is shown in her urns, offering tables, and other works.
- 179** "Manifestatie State of the Art in Eindhoven: De Stand van Zaken." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 1, 1999, pp. 19–21, ill. Exhibition at Art Company, Eindhoven.
- 180** "Nieuwe glazen beelden." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 1, 1999, pp. 14–15, ill. Works by Ad Haring and Bert van Loo.

- 181** "Ontwerper Gerard Thomassen: 'Je zoekt altijd naar een meerwaarde in je ontwerpen.'" *Glas/Kristal, Aardewerk/Porselein*, v. 2, no. 1, 1999, pp. 38–40, ill. Profile of the designer.
- 182** "Werken met glas is schilderen met licht." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 1, 1999, pp. 24–27, ill. Jan-Willem van Zijst.
- 183** "De zee als inspiratiebron voor Susan Hammond." *Glas/Kristal, Aardewerk/Porselein*, v. 1, no. 1, Nov. 1998, pp. 15–17, ill.
- 184** Austin, Tex. Austin Museum of Art – Laguna Gloria. *Holding Light: Contemporary Glass Sculpture*. Austin: [the museum], 1999, [25] pp., ill.
- 185** Autogena, Lise. "Perceptions of Light: Multimedia Visualisation of Light and Space." *Conference Report 1998* (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 4, ill. Summary of conference presentation.
- 186** Baker, Cozy. *Kaleidoscopes: Wonders of Wonder*. Lafayette, CA: C & T, 1999, 144 pp., ill.
- 187** Barden, Paul. "Pure Glass: Scandinavian Design." *Volvo Magazine*, no. 2, 1999, pp. 46–51, ill. Glassmaking at Orrefors Glasbruk in Sweden.
- 188** Bateman, Nita. "Double Vision." *Collectors' Showcase*, v. 19, no. 2, March/April 1999, pp. 52–53, ill. Cut glass figurines by Crystal World, a New Jersey firm.
- 189** Bauduin and Weiss, Allen S. *Lieux et liens*. Paris: Editions Lahumière, 1998, 52 pp., ill. Glass incorporated in photographic works.
- 190** Beadell, Tony. "William L. Iorio: From Cut Glass to Hot Glass." *Glass Collector's Digest*, v. 12, no. 4, Dec. 1998/Jan. 1999, pp. 80–86, ill. Paperweights and paperweight buttons by New Jersey lampwork artist (1914–1986).
- 191** Beadle, The Venerable. "The Bead Column: Beads of the Future?" *Glass Line*, v. 11, no. 6, April/May 1998, pp. 8–9, ill. Producing three-dimensional images within a block of glass. (This entry was incorrectly reported in *New Glass Review*, no. 20, 1999.)
- 192** Beaumont, Thierry de. "Antonio Cagianelli: Le Feu sacré." *Verre & Création*, no. 14, March 1999, p. 2, ill. English summary, p. 8. Report on Paris exhibition.
- 193** "Jean-Pierre Umbdenstock: Signes particuliers." *Verre & Création*, no. 15, June 1999, p. 2, ill. English summary, p. 8. Exhibition review.
- 194** Bellati, Nally. *New Italian Design*. New York: Rizzoli, 1990, 203 pp., ill.
- 195** Benefield, Scott. "Interview with Chuck Vannatta: The Center-piece Commission." *GAS News* (Glass Art Society), Sept./Oct. 1999, p. 1+, ill. Canadian designer's works produced for Pilchuck's annual fund-raising auction.
- 196** Bernard, Elodie. "Between Humor & Mockery: Thierry Baudry." *Neues Glas/New Glass*, no. 2, 1998, pp. 38–41, ill. In German and English.
- 197** Berndt, John. "No Unifying Idea in the Work of No One in Particular." *Experimental Musical Instruments*, v. 14, no. 4, June 1999, pp. 58–62, ill. The Venetian Glass Nephew instrument, an amplified pane of frosted glass.
- 198** Besten, Lisbeth den. "Bernardine de Neeve Prize: For Glass or Sculpture?" *Neues Glas/New Glass*, no. 4, 1998, pp. 32–37, ill. In German and English.
- 199** Beswick, Helen. "Shirley Eford." *Fusion Magazine* (The Ontario Clay & Glass Association), v. 23, no. 1, Winter 1999, pp. 12–13, ill.
- 200** Blauensteiner, Charlotte. "Europapreis 1998." *Kunsthandwerk & Design*, no. 6, Nov./Dec. 1998, pp. 46–47, ill. Winners include Swedish glass artist Paula Barton.
- 201** "Ringe zu zweit von Claudia Langer." *Kunsthandwerk & Design*, no. 2, March/April 1999, pp. 44–46, ill. Artist's rings include glass covers.
- 202** "Schimmern: Schmuck von Margit Hart." *Kunsthandwerk & Design*, no. 1, Jan./Feb. 1999, pp. 42–45, ill.
- 203** Böck, Angela. "Talente '99: Vorbericht zur IHM." *Kunsthandwerk & Design*, no. 1, Jan./Feb. 1999, pp. 4–11, ill. Work by Ben Sewell at Internationale Handwerksmesse in Munich, March 18–24, 1999.
- 204** Böckermann, Tobias. "Heart of Glass." *Schott Info*, no. 89, April 1999, pp. 28–29, ill. Dutch glass artist Cees van Olst.
- 205** Borgward, Monica. "Caroline Rügge: Beruf Grenzgängerin." *Kunsthandwerk & Design*, no. 6, Nov./Dec. 1998, pp. 10–15, ill. Artist's jewelry includes glass beads and *pâte de verre*.
- 206** Boston. Museum of Fine Arts. *Glass Today by American Studio Artists* (Text: Jonathan L. Fairbanks and others). Boston: the museum, 1997, 80 pp., ill. Exhibition of works by more than 25 artists.
- 207** Brewerton, Andrew. "The Jerwood Prize for Applied Arts 1998: Glass." *Neues Glas/New Glass*, no. 4, 1998, pp. 38–43, ill. In German and English. Tessa Clegg awarded the prize.
- 208** Brill, Louis M. "Beacon in the Night: Lighting Effects Give Atlantic City's Lighthouse Sculpture Visual Allure." *Signs of the Times*, v. 221, no. 4, March 1999, pp. 94–96, ill. Translucent fiberglass "wrap" provides surface for light show.
- 209** Brown, Glen R. "Donald Friedlich: A Reductive Art." *Ornament*, v. 22, no. 1, Autumn 1998, pp. 44–47, ill. Jewelry craftsman designs glass brooches.
- 210** Buechner, Thomas S. "Studio Glass." *Studio Potter*, v. 6, no. 1, 1977, pp. 50–51, ill. Adapted from Buechner's closing address to the 1976 meeting of the Glass Art Society.
- 211** Bundesverband Kunsthandwerk e.V. = German Crafts Association. *Made in Germany: German Crafts, New York International Gift Fair* (Exhibition: Jacob K. Javits Convention Center, New York, Craft Section, August 9–13, 1998). Frankfurt am Main: the association, 1998, [40] pp., ill. In German and English. Glass by Jan Adam Glasstudios, Glasstudio Borowski, Ayman Radwan, Schwarzmüller Glas, and Wiebke Vogt.
- 212** *Made in Germany: German Crafts, New York International Gift Fair* (Exhibition: Jacob K. Javits Convention Center, New York, Craft Section, February 22–26, 1998). Frankfurt am Main: the association, 1998, [44] pp., ill. In German and English. Glass by Glasstudio Borowski, Stefan Lenke, Ayman Radwan, Schwarzmüller Glas, and Wiebke Vogt.
- 213** *Made in Germany: German Crafts, New York International Gift Fair* (Exhibition: Jacob K. Javits Convention Center, New York, Craft Section, January 21–25, 1996). Frankfurt am Main: the association, 1996, [60] pp., ill. In German and English. Glass by Michael Kramer and Stefan Lenke.
- 214** *Made in Germany: German Crafts, New York International Gift Fair* (Exhibition: Jacob K. Javits Convention Center, New York, Craft Section, January 31–February 4, 1999). Frankfurt am Main: the association, 1999, [36] pp., ill. In German and English. Glass by Jan Adam Glasstudios, Glasstudio Borowski, Stefan Lenke, Ayman Radwan, and Schwarzmüller Glas.
- 215** Buxton, Pamela. "Commissions: Queen Elizabeth Centre for the Treatment of Cancer." *Crafts* (U.K.), no. 160, Sept./Oct. 1999, pp. 20–23, ill. Sandblasted glass doors by Jane McDonald.
- 216** "Lookout: Isabel Hamm." *Crafts* (U.K.), no. 157, March/April 1999, p. 46, ill. Profile of the German artist.
- 217** *Buyer's Guide to Contemporary British Studio Glass*. London: Crafts Council, 1998, 48 pp., ill. In English, French, and German.

- 218** Byrd, Joan Falconer.
"Harvey Littleton: Reflections, 1946–1994."
American Craft, v. 59, no. 2, April/May 1999,
pp. 48–53, ill.
- 219** Caforio, Mina.
"Crevoisier: Du verre au cocon."
Form Forum (Switzerland), no. 3, 1998, p. 7, ill.
Exhibition of glass sculptures by Hubert Crevoisier at Musée-Atelier du Verre, Sars-Poteries.
- 220** "Venezia Aperto Vetro 1998."
Form Forum (Switzerland), no. 4, 1998, p. 7, ill.
Second biennial international exhibition of glass in Venice.
- 221** *California Design '76: A Bicentennial Celebration*.
Pasadena: California Design, 1976, 195 pp., ill.
Includes glass.
- 222** Carpenter, Woodrow.
"A Pioneer of Enameling in the United States Turns 100."
Glass on Metal, v. 12, no. 3, June 1993,
pp. 64–65, ill.
Harold Tishler.
- 223** Casciani, Stefano.
"Intorno al vuoto = Encircling the Void."
Abitare, no. 383, April 1999, pp. 209–211, ill.
In Italian and English.
New series of Murano drinking glasses.
- 224** Chambers, Karen.
"Dual Action Artistry: Flora Mace and Joey Kirkpatrick Combine Their Passions and Their Skills in an Acclaimed Partnership."
American Style, v. 4, no. 4, Summer 1998,
pp. 62–69, ill.
Profile of the artists.
- 225** "Steuben with an Italian Accent."
American Style, v. 5, no. 1, Fall 1998, p. 17, ill.
Lino Tagliapietra at Steuben.
- 226** Charleroi, Belgium. Musée du Verre.
Erwin Eisch: Sensualité du verre (Text: Yvonne Brunhammer, Thomas Buechner, and Erich Schneider).
Charleroi: the museum, 1997, 44 pp., ill.
- 227** Chicago. Habatat Galleries.
Marvin Lipofsky: Czech Experience.
Chicago: the galleries, 1999, [11] pp., ill.
- 228** Chicago. Marx-Saunders Gallery.
Janusz Walentynowicz (Text: James Yood).
Chicago: the gallery, [1999], [10] pp., ill.
- 229** Jay Musler (Text: Bruce W. Pepich).
Chicago: the gallery, [1998], [8] pp., ill.
- 230** Joel Philip Myers: *Dialogues, Enticements and Color Studies* (Text: Bruce W. Pepich).
Chicago: the gallery, [1999], [8] pp., ill.
- 231** Jon Wolfe: *Fabrikát* (Text: John Brunetti).
Chicago: the gallery, [1998], [8] pp., ill.
- 232** Mark Peiser: *Change*.
Chicago: the gallery, [1998], [9] pp., ill.
- 233** Michael Pavlik (Text: James Yood).
Chicago: the gallery, [1998], [8] pp., ill.
- 234** Paul J. Stankard.
[Chicago: the gallery, 1999?], [8] pp., ill.
- 235** Paul Stankard: *Tribute to Nature's Mysteries* (Text: Dan Klein).
Chicago: the gallery, [1997], [8] pp., ill.
- 236** William Morris.
Chicago: the gallery, [1999], [12] pp., ill.
- 237** Chihuly, Dale.
Bellagio: Fiori di Como, Las Vegas, Nevada, 1998.
Seattle: Portland Press, 1999, u.p., ill.
- 238** *Icicles: The Icicle Creek Chandelier* (Text: Dale Chihuly).
Seattle: Portland Press, 1998, 63 pp., ill.
An installation by Dale Chihuly at Sleeping Lady Retreat and Conference Center, Leavenworth, Washington.
- 239** Coburg, Germany. The Bergmann Gallery.
Beschauliches Fleisch: Bemerkungen zur Kunst von Erwin Eisch = Contemplative Flesh: Thoughts on the Art of Erwin Eisch (Text: Peter Kobbe).
[Coburg?: the gallery?, 1986?], 12 pp., ill.
In German and English.
- 240** Cochrane, Grace.
"Giles Bettison."
Neues Glas/New Glass, no. 4, 1998,
pp. 26–31, ill. In German and English.
The artist "uses pointillist *murrini* to interpret the Australian landscape."
- 241** "Objects of Desire."
Object (Centre for Contemporary Craft, Sydney), no. 1, 1997, pp. 26–27, ill.
Excerpt from catalog for exhibition in Sydney; glass by Lienors Allen illustrated.
- 242** Codrington, Andrea.
"The Incredible Lightness of Being Ingo."
I.D. (International Design Magazine), v. 46, no. 2, March/April 1999, pp. 70–77, ill.
Ingo Maurer, German designer of lamps and lighting.
- 243** Collischan, Judy.
"Maura Sheehan: Massaging Glass."
Glass: The UrbanGlass Art Quarterly, no. 73, Winter 1998, pp. 40–45, ill.
Examination of the artist's *œuvre*.
- 244** Columbus, Ohio. Riley Hawk Galleries.
Dan Dailey: Vases from the Archives 1974–1988 (Text: Karen Chambers, Peggy Gilges, Dan Dailey).
[Columbus: Riley Hawk Galleries, 1998], 36 pp. ill.
- 245** *Common Ground: First Works in Kiln-formed Glass by Artists with Backgrounds in Clay* (Text: Lani McGregor, Elizabeth Stanek, Terri Hopkins).
Portland, OR: Bullseye Glass, 1998, 31 pp., ill.
- 246** *Conference Report 1998* (2nd Contemporary Glass Society Conference, Sunderland, England. Stephen Pollock-Hill, ed.).
[Stoke-on-Trent]: Contemporary Glass Society, 1998, 12 pp., ill.
- 247** *Contemporary Glass Art from Japan: Toshichi Iwata & Hisatoshi Iwata – Pioneers of Contemporary Japanese Glass Art*.
[S.l.: s.n., 1997], [16] pp., ill.
- 248** Cooke, Glenn R.
"Luminous . . . and More!"
Craft Arts International, no. 46, 1999,
pp. 18–23, ill.
Exhibition of glass objects touring Queensland.
- 249** Cooper, Nina.
"An Affinity for Experiment."
Lapidary Journal, v. 53, no. 1, April 1999,
pp. 32–35, ill.
Glass and metal jewelry by Suzanne Stern.
- 250** Cumbow, Robert C.
"Public Art/Private Vision: For Seattle Artist Richard Posner, Clarity Begins at Home."
ArtsLine, v. 3, no. 1, May 1985, pp. 10–13+, ill.
Artist uses glass as principal medium for series of public works.
- 251** *Cyklon: Ann Wählström glas i rörelse = Movements in Glass*.
[Kosta, Sweden: Kosta Boda, 1999], 28 pp., ill.
In Swedish and English.
- 252** Dan Dailey, Linda MacNeil: *Art in Glass and Metal*.
[S.l.]: Exeter Press, 1999, 63 pp., ill.
Catalog of exhibition held at The Art Center at Hargate, St. Paul's School, Concord, New Hampshire.
- 253** *Danske studieglassværksteder og glaskunstnere*.
Ebeltoft: Glasmuseets Venner og Glasmuseet, 1999, 12 pp., ill.
Directory of Danish glass artists and studios.
- 254** D'Arcy, David. "Las Vegas Gets Culture: Art Hits the Strip – Mayor Raises Funds for Neon-Sign Museum, 'Our Heritage.'" *The Art Newspaper*, v. 9, no. 83, July/Aug. 1998, p. 6.
- 255** Daw, Robyn.
"Offline."
Craft Victoria, v. 28, no. 236, Jan. 1998,
pp. 24–25, ill.
Review of exhibition in Adelaide, Australia; work by Ben Edols and Kathy Elliott illustrated.
- 256** Deganello, Paolo.
"Il cristallo di Mari. Sottsass, Tallon = Glassware by Mari, Sottsass, Tallon."
Domus, no. 814, April 1999, pp. 70–75, ill.
In Italian and English.
- 257** Delecour, Carine.
50 ans d'art: L. LeLoup.
Seraing, Belgium: C. Delecour, 1998, 112 pp., ill.
In French, Dutch, English, and German.
Belgian glass artist Louis Leloup.
- 258** Detroit. Detroit Institute of Arts.
A Passion for Glass: The Aviva and Jack A. Robinson Studio Glass Collection (Text: Bonita Fike).
Detroit: the institute, 1998, 91 pp., ill.
- 259** DeVuono, Frances.
"A Conversation with Ginny Ruffner, Artist."
Artweek, v. 29, no. 10, Oct. 1998, p. 17, ill.
- 260** Dobbins, Norm.
"Michael Glancy."
Glass Craftsman, no. 153, April/May 1999,
pp. 14–17+, ill.
Profile of the artist.
- 261** Donefer, Laura.
"Artist Profile: Susan Edgerley."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 37, Aug. 1999, pp. 3–7, ill.

- 262** Donlin, Martin.
"Recent Work."
Conference Report 1998 (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 7, ill. Summary of conference presentation.
- 263** Donovan, Martin.
"Millenium [sic]."
Collect It! (U.K.), no. 21, March 1999, pp. 15–17, ill.
Collectibles with a millennium theme include Okra glassware.
- 264** Donovan, Sharon.
"Art in the Big Easy."
American Style, v. 5, no. 1, Fall 1998, pp. 64–67+, ill.
Glass studios and galleries in New Orleans.
- 265** Drake, Jeanette Wenig.
"A Glass Act."
Ohio State Alumni Magazine, Nov. 1998, p. 18. Brief profile of Ohio State's Hoyt Sherman Studio Art Center.
- 266** "Splendor in the Glass: For Artist Christopher Ries, Work Is a Grind – And He Loves It."
Ohio State Alumni Magazine, Nov. 1998, pp. 14–18, ill.
Profile of the artist.
- 267** Dreisbach, Fritz.
"An American Overview."
Glass Art Society Journal, 1998, pp. 29–32, ill. In English and Japanese.
The Studio Glass Movement.
- 268** Dudley, Jenni.
"Semiotically Speaking."
Artlink, v. 12, no. 2, 1992, pp. 64–66, ill.
Essay on the symbolic "languages" of crafts includes mention of glass artists Vicki Torr and Ian Mowbray, with illustrations of their works.
- 269** Dumont, Jean.
"Un Heureux Anniversaire: Le 15e d'Espace Verre."
Vie des Arts, v. 42, no. 173, Winter 1998–1999, pp. 64–65, ill.
- 270** Dunham, Bandhu Scott.
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- 276** "The Singing of Crickets and the Problem of Orthodoxy in Contemporary Australian Glass."
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- 290** "Marquis at the Caffè Florian."
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- 349** Hoffmann, Ute.
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- 350** Höfliger, Yvonne.
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- 352** Holloway, Jay.
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- 356** Houston, James A.
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- 358** "Making the Cut."
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- 361** *The Indusmin collection*.
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- 362** *Inge Lauwers: Glass Artist*.
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- 368** *Jarmila Hlavová*.
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- 370** *Loretta Yang*.
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pp. 42–45, ill. In German and English. Glass at the St'art art fair in Strasbourg, France.

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400 "Venice: A Confrontation – Ursula Merker." *Neues Glas/New Glass*, no. 4, 1998, pp. 20–25, ill. In German and English. The artist's recent installation exhibited in Venice.

401 "Le Verre dans tout ses états: Interview with Maxime Lebreton, Diector [sic] of Mécénart." *Neues Glas/New Glass*, no. 2, 1998, pp. 32–37, ill. In German and English.

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403 Korach, Alice. *Bead Art.* Waukesha, WI: Kalmbach Pub. Co., 1998, 112 pp., ill. Eighty-one glass bead works by 54 artists presented at Beadworks 1998 exhibition.

404 "Matt Bezak: Master of Cast Glass." *Bead & Button*, no. 32, Aug. 1999, pp. 46–49, ill. Jewelry.

405 Krumrine, Michael. "Reviews: First Annual Glass Week – Philadelphia." *Glass: The UrbanGlass Art Quarterly*, no. 73, Winter 1998, p. 51, ill.

406 Kuspit, Donald B. *Chihuly.* New York: Abrams, 1998, 367 pp., ill.

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408 Larissa Madsen: *Arte em vidro = Glass Art.* [S.l.: s.n., 1998], [12] pp., ill. In Portuguese and English. Pamphlet illustrates works by the Brazilian artist.

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- 410** Lederman, Vicki.
"Glass Acts."
Tableware Today, v. 3, no. 5, Aug./Sept. 1998, pp. 44–45+.
Trends in contemporary crystal drinking glasses.
- 411** Lee, Patrick.
"Ornamental Obsession."
Collector Editions, v. 26, no. 7, Dec. 1998, pp. 72–73, ill.
European blown glass ornaments designed by American Larry Fraga.
- 412** Lill, Ivo.
"Glass in Estonia."
Glass Art Society Journal, 1998, pp. 39–40, ill.
In English and Japanese.
- 413** Lišková, Věra.
"K výstave lobmeyrovského skla."
Tvar, v. 3, no. 10, 1950, pp. 306–310, ill.
Russian, English, and French summaries.
Exhibition of works by Štěpán Rath and others from the Lobmeyr firm.
- 414** Liu, Robert K.
"Bead Arts: Masamichi Kimura."
Ornament, v. 22, no. 1, Autumn 1998, pp. 58–59, ill.
Artist designs jewelry that allows glass beads to rotate; also, cast glass ring based on the *magatama* bead.
- 415** "Collectible Beads: Patti Dougherty."
Ornament, v. 22, no. 1, Autumn 1998, pp. 32–33, ill.
Beads and pendants in organic shapes by contemporary artist.
- 416** "Dinah and Patty Hulet."
Ornament, v. 22, no. 3, Spring 1999, pp. 62–63, ill.
Mosaic face canes and *murrine*.
- 417** "Glass and Precious Metal Clay: New Challenges."
Ornament, v. 22, no. 3, Spring 1999, pp. 71–74, ill.
- 418** "Greg Smith."
Ornament, v. 22, no. 2, Winter 1998, pp. 12–13, ill.
Carved glass disks, beads, and other jewelry by New Zealand artist.
- 419** Lloyd-Jenkins, Douglas.
"Ticking the Box."
Object (Centre for Contemporary Craft, Sydney), no. 4, 1998, pp. 44–46, ill.
Review of Ann Robinson's exhibition at Auckland Art Gallery.
- 420** Lockwood, Howard.
"A Piece on Glass: 20th Century Glass Designers."
Echoes, v. 7, no. 3, Winter 1998, pp. 42–43+, ill.
Profile of Swedish designer Vicke Lindstrand.
- 421** "The Torso Vases of Fulvio Bianconi."
Vetri: Italian Glass News, v. 4, no. 4, Fall 1998, pp. 19–20, ill.
- 422** Logan, Jim.
"Spring Flowers & Summer Showers."
Object (Centre for Contemporary Craft, Sydney), no. 4, 1997, pp. 29–30, ill.
Includes brief profile of Clare Belfrage.
- 423** London. Studio Glass Gallery.
British Studio Glass (Text: Jennifer Hawkins Opie), London: the gallery, 1996, 28 pp., ill.
Includes work by Galia Amsel, Brian Blant-horn, Sara Bowler, Keith Brocklehurst, Jane Charles, Tessa Clegg, Ray Flavell, Alison Kinnaird, Danny Lane, Christina Kirk, Peter Layton, Gayle Matthias, Kieko Mukaide, Steven Newell, David Reekie, Colin Reid, Bruno Romanelli, Bibi Smit, Pauline Solven, and Elizabeth Swinburne.
- 424** B. Eliáš: *Sklo – obrazy – plastiky*. [London: the gallery, 1997], [6 pp., 24 leaves in folder], ill. In English and Czech.
Exhibition of glass, paintings, and sculpture by Bohumil Eliáš.
- 425** Luecking, Stephen.
"Spotlight: Mark Fowler – New Work."
Glass Focus, v. 13, Aug./Sept. 1999, p. 16.
- 426** Lynggaard, Finn. "Observations on Glass Today; New Danish Artists."
Glass Art Society Journal, 1998, pp. 45–46, ill.
In English and Japanese.
- 427** Lynggaard, Finn, ed.
The Story of Studio Glass: The Early Years – A Historic Documentation Told By the Pioneers. Copenhagen: Rhodos, 1998, 158 pp., ill.
- 428** McCormick, Linda.
"1999 Niche Awards: 10th Anniversary Show Plays to Packed House."
Niche, v. 11, no. 2, Spring 1999, pp. 71–79, ill.
Awards to glass artists Michael Cain, Keith and Deanna Clayton, Beatriz Kelemen, Frank Zika, Douglas Remschneider, and B. Pettinati-Longinotti.
- 429** McDaniel, Lynda.
"Driving Up Demand for New Glass: Seven Established Artists Assess Their Markets and Predict Future Returns."
Niche, v. 11, no. 3, Summer 1999, pp. 76–77+, ill.
Michael Trimpol, Christian Thirion, Milton Townsend, Tom Philabaum, Judy and Ed Merritt, Stuart Abelman, and Scott and Cindy O'Dell.
- 430** "Glorious Goblets."
American Style, v. 5, no. 1, Fall 1998, pp. 60–63, ill.
Collecting handcrafted stemware.
- 431** "Trading on a Raging Bull Market in Glass."
Niche, v. 11, no. 3, Summer 1999, pp. 68–71+, ill.
"Gallery sales of contemporary art glass are booming."
- 432** McEvilley, Thomas.
"Essay: The Sound of Glass Breaking."
Glass: The Urban Glass Art Quarterly, no. 73, Winter 1998, pp. 36–39, ill.
Examination of the role of broken glass in modern art.
- 433** McGrain, Peter.
"Combining Traditional Painting and Colored Glass."
Glass Art, v. 14, no. 6, Sept./Oct. 1999, pp. 70–75, ill.
- 434** "An Illustrative Approach to Painting on Glass."
Glass Art, v. 14, no. 3, March/April 1999, pp. 4–7+, ill.
- 435** Mackey, Mary.
"Sopa del Dia: An Exhibition by Niamh Lawlor."
The Glass Society of Ireland Newsletter, no. 20, April 1999, pp. 10–12, ill.
Sculptures exhibited at gallery in Cork, Ireland.
- 436** Madison, Wis. Elvehjem Museum of Art. *Sesquicentennial Celebration Faculty Exhibition*. Madison: Regents of the University of Wisconsin Madison, 1999, 84 pp., ill.
Includes glass by Steve Feren and vitreographs by Harvey K. Littleton.
- 437** Madrid, Spain. Galeria Quorum. *Javier Gomez*.
Madrid: the gallery, 1996, [11] pp., col.
Artist uses sheet glass in his sculptures.
- 438** Makarewicz, Zbigniew.
"Artist Portrait: Alojzy Gryt – A Dream about a Glass Mountain."
This Side Up! (Valkenswaard, The Netherlands), no. 5, Spring 1999, p. 29, ill.
- 439** Marek, František.
"František Zemek."
Tvar, v. 7, no. 3, 1955, pp. 82–85, ill.
Russian, English, and French summaries.
Czech glass artist.
- 440** *Marisa & Alain Begou* (Trajectoires). Aubais, France: HD Nick Editions, [1998], 69 pp., ill. In French and English.
- 441** Massow, Edmund.
"Kleemann: A German Enamel-Artist Family."
Glass on Metal, v. 18, no. 2, Aug. 1999, pp. 28–30, ill.
- 442** *Matei Negreanu* (Trajectoires). Aubais, France: HD Nick Editions, [1998], 69 pp., ill. In French and English.
- 443** Mechelen, Belgium. Instituut voor Kunstambachten van het Gemeenschapsonderwijs. *Glas gewoon ongewoon: 10 jaar glas aan het Instituut voor Kunstambachten te Mechelen*. Mechelen: the institute, 1996, 87 pp., ill.
Exhibit of the work of students from the Belgian glass school "I.K.A. Glass Atelier Mechelen."
- 444** Mexico City. Museo de Arte Contemporáneo Alvar y Carmen T. de Carrillo Gil. *Espejo derramado: Casanueva, Sofía y Ana María/Ana María y Sofía*. San Ángel, Mexico: Instituto Nacional de Bellas Artes, 1997, 22 pp., ill.
In Spanish and English.
Ana María y Sofía Casanueva combine mirrors and flat glass in sculptural arrangements that provide "an illusory representation of a single matter in two distinct states."
- 445** Michaelides, Panicos E.
"Enameling in India."
Glass on Metal, v. 12, no. 2, April 1993, pp. 30–31+, ill.
Author's notes on visits to artists in Delhi, Jaipur, Udaipur, Varanasi, and Lucknow.
- 446** Micucci, Dana and others.
"Top 100 Treasures: How 'Bout Them Apples?'" *Art & Antiques*, v. 22, no. 3, March 1999, p. 78, ill.
Dorothy and George Saxe donate Flora Mace and Joey Kirkpatrick's *Still Life with Fruit* to San Francisco's M. H. de Young Memorial Museum.
- 447** Milwaukee, Wis. Milwaukee Art Museum. *Contemporary Studio Glass from the Collection of Sheldon and Joan Barnett* (Text: Jayne

Stokes).
Milwaukee: the museum, 1990, [8] pp., ill.

448 *Recent Glass Sculpture: A Union of Ideas* (Text: Audrey Mann).
Milwaukee: the museum, [1997], 39 pp., ill.
Exhibition catalog.

449 Miyamori, Haruna.
"Glass Artist Harumi Yukutake: Commanding the Body and Committing to Glass the Fusion of Technique and Imagination."
Glass and Art (Tokyo), no. 23, Autumn 1998, pp. 22–34, ill. In Japanese.

450 Mizuta, Yoriko.
"Modern and Contemporary Glass in Japan."
Glass Art Society Journal, 1998, pp. 15–18, ill. In English and Japanese.

451 Moje, Klaus.
"New Glass at Canberra, Australia."
Glass Art Society Journal, 1998, pp. 47–48, ill. In English and Japanese.

452 Monroe, Michael W.
"Biographical Note: Kyohei Fujita."
Glass Art Society Journal, 1998, p. 57, ill. In English and Japanese.

453 "Biographical Note: Alice Rooney."
Glass Art Society Journal, 1998, p. 61. In English and Japanese.

454 Monterrey, Mexico. Museo del Vidrio.
Forma, luz y color: Retrospectiva de Jon Kuhn.
Monterrey: the museum, [1998], 24 pp. ill. In Spanish and English.
Exhibition catalog.

455 *Frágil: Arte en vidrio* (Text: Claudia Avila and Juileta Treviño).
Monterrey: the museum, [1998], 42 pp., ill. Exhibition catalog; works by 30 artists illustrated.

456 Moor, Andrew.
Architectural Glass Art: Form and Technique in Contemporary Glass.
New York: Rizzoli, 1997, 160 pp., ill. Includes glass sculpture, pp. 142–153.

457 Morariu, Gavril Iuliu.
"Of Glass Spheres and Columns."
Stained Glass, v. 93, no. 4, Winter 1998, pp. 289–292, ill.
Profile of Polish-born artist Mila Lil.

458 Moreno, Gean.
"American Baroque."
Art Papers Magazine, v. 23, no. 4, July/Aug. 1999, pp. 22–27, ill.
Interview with Liza Lou.

459 Morrison, Rosalyn J.
"Dreams, Passion and Commitment: Espace Verre."
Ontario Craft, The Newsletter, no. 3, Sept. 1998, p. 5.
Brief report on the Montreal glass school and gallery.

460 Moyer, Kathy M.
"Ray and Bob Banford: Silver Anniversary."
Annual Bulletin of the Paperweight Collectors Association, 1999, pp. 76–83, ill.
New Jersey paperweight makers.

461 Mual, Makiri.
"Haute Verrière van Frans Molenaar."
Glas/Kristal, Aardewerk/Porselein, v. 1, no. 1,

Nov. 1998, pp. 38–39, ill.
Gallery exhibit in The Hague.

462 Murano. Elite Murano.
I vetri di Elite Murano: Un vetro d'arte con mille anni di storia = Elite Murano's glassware. Glassmaking: An Art with a Thousand-Year-Long History.
Murano: the company, 1997, 196 pp., ill. Catalogue of the company's works (1986–1996); includes Murano glass glossary.

463 *Mystery of Discovered Space: Contemporary Slovak Glass Art* (Text: Jarmila Račeková).
Bratislava, Slovak Republic: Agency Zachar Ltd., 1998, [48] pp., ill.
Works by 19 artists in London and Sunderland exhibitions.

464 Nagoya, Japan. Daiichi Museum.
Dale Chihuly (Text: Shigeru Ichihara, Dale Chihuly, Thomas S. Buechner, and Bryan Kei Ohno).
Nagoya: the museum, 1997, 76 pp., ill.

465 Namsser, Astrid.
"Profile: A Glassworks at the Cutting Edge."
Glass Style (Milan), v. 2, no. 1, Jan.–June 1999, pp. 94–99, ill.
Dartington Crystal.

466 Nancy, France. Espace 54.
Matei Negreanu (Text: Hervé Claude).
Nancy: the gallery, 1994, 15 pp., ill. In French and English.
Sculptures reminiscent of waves and wings.

467 Nava, Vezio and others.
"Alvar Aalto, un racconto per dettagli."
Ottogono, v. 33, no. 128, Sept.–Nov. 1998, pp. 65–81, ill. In Italian and English.
Brief mention of the designer's work in glass, p. 78.

468 *New Glass Economy: Contemporary British Glass from the University of Wolverhampton*.
Wolverhampton: University of Wolverhampton, 1999, 95 pp., ill. In Chinese and English.

469 New Orleans. New Orleans Museum of Art.
Artistry in Glass: Cameo Glass by Kelsey Murphy (Text: John Webster Keefe).
New Orleans: the museum, [1995?], [20] pp., ill.

470 *Trail of the Maverick: Watercolors and Drawings by Robert Willson, 1975–1998* (Text: Daniel Piersol).
New Orleans: the museum, 1999, 95 pp., ill. Includes designs for glass sculptures, as well as photographs of works in glass.

471 Newman, Mark A.
"Building Blocks."
LD+A (Lighting Design + Application), v. 28, no. 10, Oct. 1998, p. 25, ill.
Glass block system illuminated with fiber optics.

472 "Canadian Club."
LD+A (Lighting Design + Application), v. 28, no. 10, Oct. 1998, p. 26, ill.
Use of glass and light in night club.

473 Nielsen, Susanne.
"Sizzling Sands: Engulfed in Glass."
Event Magazine, v. 5, no. 21, April 15–28, 1999, p. 12, ill.
Glass Art Society conference in Tampa, Florida.

474 Nimes. Carré d'Art, Musée d'Art Contemporain.
Giuseppe Penone (Text: Giuseppe Penone).
Torino: Hopefulmonster, [1997], 223 pp., ill. In French and Italian.
Many of the artist's installations include glass elements.

475 Nordin, Anna.
"Glastopografi."
Form, v. 95, no. 3 (723), 1999, p. 25, ill.
New works by Richard Rackham inspired by weather in the Caribbean.

476 Osaka, Japan. Gallery Enomoto.
Australian Glass: 10 Artists.
Osaka: the gallery, 1998, 28 pp., ill. In Japanese and English.

477 Overduin, Wieke.
"Het depot: Lebeau in Drente Museum."
Glas en Keramiek, no. 6, 1997, pp. 34–35, ill. In Dutch and English.
Museum acquires vase by Chris Lebeau.

478 Palm Desert, Calif. Imago Galleries.
William Morris (Text: Jo Laura).
Palm Desert: the galleries, 1999, [12] pp., ill. Series of flora and fauna vessels, recalling Greek, Peruvian, and Native American pottery.

479 Paris. Galerie l'Éclat du Verre.
Matei Negreanu (Text: Élodie Bernard).
Paris: the gallery, 1995, [12] pp., ill. In French and English.

480 Paris. Galerie Sordello.
Gilles Chabrier: Champs d'âmes (Text: S. Sordello).
Paris: the gallery, 1996, [23] pp., ill. In French and English.
Sandblasted representations of human heads.

481 Pavey, Ruth.
"Commissions: New Work for Manchester's Tib Street Trail."
Crafts (U.K.), no. 157, March/April 1999, pp. 20–23, ill.
Glass panels by Martin Donlin, neon lighting by Peter Freeman.

482 Peoria, Ill. Lakeview Museum of Arts and Sciences.
Blowing Hot, Cutting Cold: 35th Anniversary of the Studio Glass Movement.
Peoria: the museum, 1997, 24 pp., ill. Exhibit of 31 artists, organized with assistance from Marx-Saunders Gallery, Chicago.

483 Peterborough, Canada. Art Gallery of Peterborough.
From the Core: Laura Donefer, Susan Edgerley, Irene Frolic (Text: John Armstrong and Rosalyn Morrison).
Peterborough: the gallery, 1998, 52 pp., ill.

484 Peterson, Chris.
"Etched Masterpieces: Catrin Jones Captures the Elusive Beauty of Fleeting, Ethereal Moments."
Glass Craftsman, no. 155, Aug./Sept. 1999, pp. 6–9, ill.

485 "Inspiring Women, Inspiring Artists."
Glass Craftsman, no. 150, Oct./Nov. 1998, pp. 12–17, ill.
The Women's International Stained Glass Network.

- 486** Petrová, Sylva.
"Ohlédnutí za výstavou díla, Elišky Rožátové v Moravské Galerii v Brně."
Bulletin Moravské Galerie v Brně, v. 54, 1998, pp. 215–216, ill.
Review of an exhibition by Eliška Rožátová at the gallery, 1996.
- 487** Philip Baldwin, Monica Guggisberg: *In Search of Clear Lines* (Text: Susanne Frantz and Jean-Luc Olivié).
Berne: Benteli Verlag, 1998, 178 pp., ill.
- 488** Philippe, Joseph.
Jean Pire: Maître tailleur verrier du pays de Liège.
Liège: Éditions du CÉFAL, 1999, 95 pp., ill.
English summary, p. 24.
"A master cutter in crystal."
- 489** *Picasso's Ladies: Jewellery by Wendy Ramshaw*.
Stuttgart: Arnold, 1998, 192 pp., ill.
Jewelry inspired by Picasso's portraits; some items include glass.
- 490** Pino Signoretto: *Maestro vetraio ed artista* (Text: Salvatore Gravili).
Venezia: Grafiche Veneziane, 1997, [101] pp., ill.
Primarily illustrations of his works (spherical sculptures, horses and other animals, human figures, etc.).
- 491** Pinot de Villechenon, Marie-Noëlle.
"Acquisitions: Sèvres. Musée National de Céramique."
Revue du Louvre, v. 49, no. 1, Feb. 1999, p. 102, ill.
Bottle decorated with *murrine* by Ermanno Toso, 1956.
- 492** Pittsburgh. Society for Contemporary Crafts.
Transformation: Contemporary Glass. The Elizabeth R. Raphael Founder's Prize Exhibition (Text: Steve Tobin).
Pittsburgh: Society for Contemporary Crafts, 1997, 28 pp., ill.
Works by 21 artists.
- 493** Pohribný, Arsén.
"Vladimír Kopecký."
Ateliér, nos. 16/17, Aug. 26, 1999, p. 16, ill.
English summary, p. 15.
Review of exhibition in Prague.
- 494** Pollock-Hill, Stephen.
"Glass in Public Works of Art I."
Conference Report 1998 (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 8, ill.
Summary of conference presentation.
- 495** Pontiac, Mich. Habatat Galleries.
Martin Blank.
Pontiac: the galleries, 1998, [15] pp., ill.
Exhibition of figurative glass sculptures.
- 496** Porcelli, Joe.
"Cold Fusion: Beyond Laminating and Plating Glass."
Glass Craftsman, no. 154, June/July 1999, pp. 12–18, ill.
- 497** "Fiori di Como: Dale Chihuly's Latest for the Bellagio Resort in Las Vegas."
Glass Craftsman, no. 152, Feb./March 1999, p. 55, ill.
- 498** Post, Melissa G.
"Sculpture Bearing Witness to Glass Artist's Creativity."
The Corning Museum of Glass Newsletter, Spring 1999, p. [3], ill.
Michael Scheiner.
- 499** "Some Reflections on the Competition = Einige Betrachtungen über den Wettbewerb."
New Glass Review, no. 20, 1999, pp. 32–39, ill.
In English and German.
- 500** Poutasuo, Tuula.
"Helena Tynell: Glass Artist and Designer."
Form Function Finland, no. 71 (3), 1998, pp. 52–55, ill.
- 501** Powers, Pike.
"A Selection of New North American Artists."
Glass Art Society Journal, 1998, pp. 51–52, ill.
In English and Japanese.
- 502** Prague. Galerie Bratří Capků.
Světlo stín čas: Pavel Trnka, světelné obrazy a světelný kinetický objekt = Light, Shadow, Time: Pavel Trnka Light Images and Light Kinetic Object (Text: Jiří Urban).
Praha: the galerie, 1997, 63 pp., ill.
In Czech and English.
Exhibition catalog.
- 503** Prague. Galerie Hlavního Města Prahy. Vladimír Kopecký.
Praha: the gallery, 1999, [204] pp., ill.
In Czech and English.
Exhibition catalog.
- 504** Prague. Uměleckoprůmyslové museum v Praze.
Český design: 1980–1999 (Text: Milena Lamařová).
Praha: the museum, 1999, 148 pp., ill.
Includes glass.
- 505** *Presenting the 16th Annual Smithsonian Craft Show*.
[Washington, DC: Smithsonian Women's Committee, 1998], 53 pp., ill.
Includes glass.
- 506** Pressman, Jennifer.
"Going Gaga for Goti."
Glass Style (Milan), v. 2, no. 1, Jan.–June 1999, pp. 133–137, ill.
Glassware by Barovier & Toso.
- 507** "Målerås and the Many Faces of Mats Jonasson."
Glass Style (Milan), v. 2, no. 2, June–Dec. 1999, pp. 172–177, ill.
Designs by Mats Jonasson and Erika Höglund at the Swedish company.
- 508** "Romancing the Stone."
Glass Style (Milan), v. 2, no. 1, Jan.–June 1999, pp. 35–41, ill.
Swarovski's Crystal Worlds center (*Kristallwelten*) in Wattens, Austria.
- 509** "Steuben and Tagliapietra: A Magical Combination."
Glass Style (Milan), v. 2, no. 2, June–Dec. 1999, pp. 118–125, ill.
- 510** Prouse, Louise.
"Gerry King: Changing Tack – The Glass Artists Gallery, Glebe."
Ausglass Newsletter (Australian Association of Glass Artists), no. 2, Spring 1998, p. 7, ill.
Review of exhibition.
- 511** Račeková, Jarmila.
Lednické rovne: Mezinárodní sklárské sympóziium, jún 1996 = International Glass Symposium June 1996. Kustódka sympózia. [S.l.]: Association of Slovak Glass Artists, [n.d., 1996?], [44] pp., ill.
In Slovakian and English.
Artists from Slovakia, Australia, Czech Republic, Japan, the Netherlands, and Great Britain met in June, and their resulting work was exhibited.
- 512** Radeschi, Loretta.
"The Art of Judaica."
Glass Craftsman, no. 155, Aug./Sept. 1999, pp. 10–13+, ill.
- 513** "A Collaboration: Lino Tagliapietra/Steuben Glass."
Glass Craftsman, no. 150, Oct./Nov. 1998, pp. 6–10, ill.
- 514** "Two Fusers."
Glass Craftsman, no. 152, Feb./March 1999, pp. 12–17, ill.
Kiln-formed pieces by Roger Nachman and Kathleen Sheard Purvine.
- 515** Radice, Barbara.
Memphis: Research, Experiences, Results, Failures, and Successes of New Design.
New York: Thames and Hudson, [1995], 207 pp., ill.
Includes glass.
- 516** Raether, Keith.
"Through a Glass Brightly: New Tradition of Transparent Artwork Dawns at Taos Pueblo."
Native Peoples, v. 12, no. 3, Spring 1999, pp. 26–32, ill.
Studio glass center and exhibition space built on reservation land.
- 517** Rage Mafud, José Antonio.
"Fragil: Arte en vidrio = Fragile: Glass Art."
Vidrio (Asociación de Artistas del Vidrio), no. 1, March–May 1999, pp. 11–13, ill.
In Spanish and English.
Exhibition in Monterrey, Mexico.
- 518** Reekie, David.
"Satire and Irony in My Work: Themes and Ideas."
Conference Report 1998 (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 5, ill.
Summary of conference presentation.
- 519** "The Work of David Reekie."
The Glass Cone, no. 48, Winter 1998/1999, pp. 8–9, ill.
- 520** Reid, Colin.
"Glass in Public Works of Art II."
Conference Report 1998 (2nd Contemporary Glass Society Conference, Sunderland, England). [Stoke-on-Trent, UK]: the society, p. 9, ill.
Summary of conference presentation.
- 521** Richmond, Rachel.
"Sign of the Times."
Swarovski, no. 9, Oct. 1998, pp. 6–7, ill.
Designer Tao Ho.
- 522** Riendeau, Isabelle.
"Susan Edgerley: Le Verre, comme métaphore de l'existence."
Vie des Arts, v. 42, no. 174, Spring 1999, pp. 32–34, ill.
Analysis of the artist's work.

- 523** Riihimäki, Finland. Suomen Lasimuseo. *Studiolasia – studioglas 1975* (Text: Søren Sass).
Riihimäki: the museum, 1975, [24] pp., ill.
In Finnish, English, German, and French.
Exhibition of studio glass by 17 artists from the United States, Europe, and Australia.
- 524** Venini venezia: *Moderni lasi = Modern Glass*.
Riihimäki: the museum, 1998, 84 pp., ill.
In Finnish and English.
Exhibition of Venini designs at the Finnish Glass Museum in 1998.
- 525** Robinson, Michael.
"Radiant: Sculpture by Zora Palová, Christina Kirk and Susan Hill."
Crafts (U.K.), no. 160, Sept./Oct. 1999, pp. 59–60, ill.
Exhibition review.
- 526** Romanelli, Marco.
"12 oggetti = 12 Objects."
Abitare, no. 378, Nov. 1998, pp. 154–165, ill.
In Italian and English.
Glass bottles by Cristiano Bianchin (p. 156) and bowls by Roberto and Ludovica Palomba (p. 161).
- 527** Rooney, Alice.
"1998 Lifetime Achievement Award: Alice Rooney – Alice through the Looking Glass."
Glass Art Society Journal, 1998, pp. 58–61, ill.
In English and Japanese.
- 528** Rose-Shapiro, Annette.
"Reviews: Toots Zinsky [sic]."
Glass: The UrbanGlass Art Quarterly, no. 73, Winter 1998, p. 48, ill.
New York exhibition.
- 529** Rutgers, N.J. Stedman Gallery, Rutgers-Camden Center for the Arts.
Visual Poetry and Walt Whitman's Camden.
Rutgers: The State University of New Jersey, 1998, [55] pp., ill.
Includes Paul Stankard paperweight (pp. 18–21).
- 530** Ryan, Kathleen.
"A Star-Studded Collection: Joy to the World's Celebrity-Backed Ornaments Are Fund-Raisers for Some Very Worthwhile Organizations."
Collector Editions, v. 26, no. 7, Dec. 1998, pp. 66–68, ill.
- 531** Ryckaert, Marie-Leen.
"Musée-atelier du verre de Sars-Poteries: Een levendig centrum voor modern glas in Noord-Frankrijk."
Glas/Kristal. Aardewerk/Porselein, v. 2, no. 2, April 1999, pp. 27–28, ill.
- 532** Sahl-Madsen, Charlotte.
"Fantasi i glas: For børn og barnlige sjæle. . ."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 4, Nov. 1998, p. 4, ill.
English summary, p. 15.
Exhibition of imaginative works in glass, designed with children in mind.
- 533** "Fortolkninger – A Study in Glass."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 2, May 1998, p. 4, ill.
English summary, p. 15.
Review of two exhibitions.
- 534** "Myrternes vatten."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 2, May 1998, p. 5, ill.
- English summary, p. 15.
Large installation by Swedish artist Kjell Engman.
- 535** "A Study in Glass."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 3, Aug. 1998, p. 4, ill.
English summary, p. 15.
Exhibition about history of studio glass.
- 536** "Tillykke!"
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 4, Nov. 1998, p. 5, ill.
English summary, p. 15.
Exhibition of graduate work by students from England, the Netherlands, Denmark, Sweden, and Japan.
- 537** Sáinz, Antonio L.
"Keshava."
Revista Vidrio Internacional, no. 7, June 1998, pp. 47–51, ill.
Work by Keshava (Antonio Luis Sáinz), Barcelona architectural glass artist.
- 538** San Francisco. M. H. de Young Memorial Museum.
The Art of Craft: Contemporary Works from the Saxe Collection (Text: Timothy Anglin Burgard).
[San Francisco]: Fine Arts Museums of San Francisco; Boston: Bulfinch Press/Little, Brown and Company, 1999, 270 pp., ill.
Glass, pp. 41–129.
- 539** Santa Monica, Calif. Santa Monica Museum of Art.
Liza Lou (Text: Peter Schjeldahl and Marcia Tucker).
Santa Monica: the museum in association with Smart Art Press, 1998, 63 pp., ill.
Examines two of the artist's beaded sculptural works, *Kitchen* and *Back Yard*.
- 540** Santar, Jindřich.
Expo 58: Světová výstava v Bruselu.
Praha: Státní nakladatelství krásné literatury a umění, 1961, [300] pp., ill.
Photos of international pavilions at Brussels 1958 Expo includes special section on glass display.
- 541** Sapporo, Japan. Hokkaido Museum of Modern Art.
Contemporary Australian Craft.
Sapporo: the museum, 1999, 165 pp., ill.
In Japanese and English.
Glass sculptures and jewelry by Giles Bettison, Deborah Cocks, Benjamin Edols and Kathy Elliot, Brian Hist, Klaus Moje, Stephen Procter, Pierre Cavalan, Giselle Courtney, and Blanch Tilden.
- 542** Sarpellon, Giovanni, ed.
Fragilità e forza: I vetri di Umberto Mastroianni.
Milano: Electa, 1998, 106 pp., ill.
In English and Italian.
Fifty-nine works by the Italian glassmaker and sculptor.
- 543** Sars-Poteries, France. Musée-Atelier du Verre de Sars-Poteries.
Pierre Declerck.
Sars-Poteries: the museum, 1999, 19 pp., ill.
In French and English.
Exhibition catalog.
- 544** Save, Colette.
"Düsseldorf: 'The Glass Skin.'"
Verre & Création, no. 14, March 1999, pp. 2–3, ill. English summary, p. 8.
- Interview with Helmut Ricke, director of the Kunstmuseum Düsseldorf, about the exhibition.
- 545** "Pierre Declerck: La Lumière est dans le verre."
Verre & Création, no. 14, March 1999, p. 4, ill.
English summary, p. 8.
Exhibition at Sars-Poteries.
- 546** "Portrait: Vincent van Ginneke des clefs pour le verre."
Verre & Création, no. 15, June 1999, p. 4, ill.
English summary, p. 8.
- 547** "Sars-Poteries: Collectionner la création."
Verre & Création, no. 15, June 1999, pp. 4–5, ill.
English summary, p. 8.
Interview with the director of the Musée-Atelier du Verre regarding the museum's acquisition policies.
- 548** "Sylvie Vandenhoecke: L'Ombre du verre."
Verre & Création, no. 12, Sept. 1998, p. 4, ill.
English summary, p. 8.
Profile of the artist.
- 549** Save, Colette and Beaumont, Thierry de.
"Château de verre."
Verre (Institut du Verre, Versailles), v. 4, no. 5, Sept./Oct. 1998, pp. 78–79, ill.
Exhibition of contemporary glass at Pauillac.
- 550** "Fabienne Picaud: Alchimie du verre."
Verre (Institut du Verre, Versailles), v. 5, no. 1, Jan./Feb. 1999, pp. 46–47, ill.
Profile of the artist.
- 551** "Jaromir Rybak: Créatures de verre."
Verre (Institut du Verre, Paris), v. 5, no. 3, May/June 1999, pp. 62–63, ill.
- 552** "Sur le front du verre."
Verre (Institut du Verre, Paris), v. 5, no. 2, March/April 1999, pp. 68–69, ill.
Notes on exhibitions in Strasbourg and elsewhere.
- 553** "'Venezia Aperto Vetro': Hommage à Venise."
Verre (Institut du Verre, Versailles), v. 4, no. 6, Dec. 1998, pp. 62–63, ill.
Exhibition review.
- 554** "Verriales de Biot: Nouvelles alliances."
Verre (Institut du Verre, Paris), v. 5, no. 4, July/Aug. 1999, pp. 46–47, ill.
Review of exhibition at Galerie Internationale du Verre, Biot, France.
- 555** Scheinin, Henry.
"All Smiles: A Semiotic Analysis of *Smile*, a Work of Glass Sculpture by Professor Timo Sarpaneva."
Form Function Finland, no. 72 (4), 1998, pp. 54–56, ill.
- 556** Schipper, K.
"The Challenge Is Always There."
A&E (The Magazine for Awards & Engraving Professionals), v. 12, no. 7, Sept. 1999, pp. 64–69, ill.
Profile of Wilf Paddock, who has designed items for Britain's royal family.
- 557** Schneider Enriquez, Mary.
"Star Track: Mexico City – Yolanda Gutierrez."
ARTnews, v. 97, no. 5, May 1998, p. 152, ill.
Installation on lake includes 60 glass spheres holding water.

- 558** Schnetzer, Jenny.
"Neo Neon: Electric-Sign Companies Show-case Knockout Neon Applications."
Signs of the Times, v. 221, no. 4, March 1999, pp. 102–105, ill.
- 559** Schrijvers, Dirk.
"Glasatelier L'Anverre: Een tentoonstelling."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 1, 1999, pp. 16–18, ill.
Exhibition at Museum voor Sierkunst en Vormgeving, Ghent.
- 560** Schweinfurt. Schweinfurter Museum.
Erwin Eisch: "Nimm zwei und werde frei."
Glas, Malerei, Zeichnung (Schweinfurter Museumsschriften, Bd. 71/1997. Schneider, Erich, ed.).
Schweinfurt: the museum, 1997, 107 pp., ill.
- 561** Seattle. Seattle Art Museum.
Richard Marquis: Objects (Text: Tina Oldknow).
Seattle: the museum, 1997, 143 pp., ill.
Published on the occasion of a retrospective at the Seattle Art Museum.
- 562** Seeler, Margarete.
"If You Could Look over My Shoulder: Part II – The Making of a Cloisonne Altar."
Glass on Metal, v. 9, no. 5, Oct. 1990, pp. 92–95, ill.
- 563** "If You Could Look over My Shoulder: The Making of a Large Cloisonne Wall Piece."
Glass on Metal, v. 9, no. 4, Aug. 1990, pp. 76–79+, ill.
- 564** Seeling, Maarit.
"Heikki Orvola: Kaj Franck Design Award 1998."
Form Function Finland, no. 72 (4), 1998, pp. 4–7, ill.
- 565** "A Landscape of Dreams at Retretti."
Form Function Finland, no. 70 (2), 1998, pp. 40–42, ill.
Glass artists Annaleena Hakatie and Markku Salo exhibit at Retretti Art Centre, Finland.
- 566** Seince, Françoise.
"Au rythme du verre."
Le Courrier des Métiers d'Art, no. 177, Jan./Feb. 1999, p. 14, ill.
Monica Guggisberg and Philip Baldwin exhibit in Nonfoux, Switzerland.
- 567** Selman, Lawrence H.
"Denali Crystal: Making Sense Out of Abstract Art."
Annual Bulletin of the Paperweight Collectors Association, 1999, pp. 84–90, ill.
Profile of the studio and the processes used to create abstract paperweights.
- 568** *Songs Without Words: The Art of the Paperweight – Rick Ayoitte*.
Santa Cruz, CA: Paperweight Press, 1997. 152 pp., ill.
- 569** Severa, Zdeněk.
"Tři výstavy soubobého skla."
Tvar, v. 7, no. 10, 1955, pp. 304–314, ill.
Russian, English, and French summaries.
Three exhibitions of contemporary Bohemian glass, one devoted to commercial glass and the other two focusing on artistic trends.
- 570** Shaver, Leslie.
"When Disasters Strike: Glass Shops Master Disasters by Planning Ahead."
U.S. Glass, v. 33, no. 10, Oct. 1998, pp. 42–43+, ill.
- 571** Silander, Liisa.
"Ultimate Exposure."
RISD Views (Rhode Island School of Design), v. 9, no. 3, Summer 1997, pp. 8–13, ill.
Public sculptures by Howard Ben Tré.
- 572** Silberman, Robert.
"Scott + Scott: Elizabeth Talford Scott and Joyce Scott."
American Craft, v. 58, no. 6, Dec. 1998/Jan. 1999, pp. 40–45, ill.
Joyce Scott's beaded sculptural works.
- 573** Sillevis, John and Berengo, Adriano, eds.
Berengo Collection: Glass – A Possibility of Art.
Venice: Marsilio, 1998, 207 pp., ill.
In English and Italian.
- 574** Simon, Jordan.
"Decoupage: From Hobby to Art – Artist Scott Potter Elevates the Common Collage."
Art & Antiques, v. 22, no. 5, May 1999, p. 74+, ill.
Many of the artist's works are layered behind glass objects, including vases, urns, plates, and compotes.
- 575** Simpson, Richard V.
"The Lampwork and Sculptured Paperweights of Victor Trabucco."
Antiques & Collecting Magazine, v. 104, no. 3, May 1999, pp. 32–36+, ill.
- 576** Sipe, Jeffrey R.
"Artistry in Motion."
American Style, v. 5, no. 2, Winter 1998, pp. 48–55, ill.
Profile of Therman Statom.
- 577** Skupina, Výtvarná.
Tvrdohlaví: 1987–1999.
[S.l.]: Silver Screen, 1999, 219 pp., ill.
In Czech with English summary.
Includes works in glass by Zdeněk Lhotský (pp. 120–123) and Stepan Milkov (p. 130).
- 578** Smallenburg, Sandra.
"Het leven is vergankelijk: Over het werk van Philippa Edwards en Lieve van Stappen."
Glas en Keramiek, no. 6, 1997, pp. 26–29, ill.
In Dutch and English.
Artists' sculptures combine glass with other materials.
- 579** Smart, Tom.
"The Unwilling Bestiary: Glass Sculpture by Ione Thorkelsson, Poetry by Lea Littlewolfe."
Glass Gazette (Glass Art Association of Canada), Spring 1999, pp. 3–5, ill.
Profile of the Canadian glass artist.
- 580** Smith, Mark A.
"Egg-Shaped Paperweights. Part III."
Glass Collector's Digest, v. 12, no. 4, Dec. 1998/Jan. 1999, pp. 39–43, ill.
Paperweights by contemporary craftsmen.
Part 1: v. 8, no. 2, Aug./Sept. 1994; part 2: v. 9, no. 3, Oct./Nov. 1995
- 581** Smythe, Lynn.
"The Art of Glass Fusing."
Jewelry Crafts, Jan./Feb. 1999, pp. 8–10, ill.
- 582** Sode, Torben.
"Glas på kroppen."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 4, Nov. 1998, p. 6, ill.
- English summary, p. 15.
Exhibition of contemporary American glass beads.
- 583** *Glas på kroppen: Moderne amerikanske glasperler = Contemporary American Glass Beads*.
København: Forlaget Thot, 1998, 79 pp., ill.
In Danish and English.
Twenty-seven American glass beadmakers profiled.
- 584** *SOFA NYC 1999: Sculpture Objects Functional Art*.
Chicago: Expressions of Culture Inc., 1999, 161 pp., ill.
- 585** *SOFA: Sculpture Objects Functional Art. Chicago Exposition 1996*.
Chicago: Expressions of Culture Inc., 1996, 211 pp., ill.
- 586** *SOFA: Sculpture Objects Functional Art. Miami Exposition 1996*.
Miami: Expressions of Culture Inc., 1996, 129 pp., ill.
- 587** *SOFA: Sculpture Objects Functional Art. New York City Exposition 1998*.
New York City: Expressions of Culture Inc., 1998, 131 pp., ill.
- 588** Sprengnagel, Dusty.
Neon world.
Cincinnati: ST Publications, 1999, 229 pp., ill.
Neon signs and graphics from major cities around the world; also a section on neon art and installations.
- 589** Stavis, Amy.
"By Design: Tom Conrad – Spotlight on Creator."
Tableware Today, v. 4, no. 6, Oct./Nov. 1999, pp. 68–69, ill.
Designer of contemporary glass collections.
- 590** "Champagne Wishes."
Tableware Today, v. 3, no. 5, Aug./Sept. 1998, pp. 49–51, ill.
Cristalleries Royales de Champagne.
- 591** "Venetian Finds."
Tableware Today, v. 3, no. 5, Aug./Sept. 1998, pp. 46–48, ill.
Seguso Viro.
- 592** Stenros, Anne.
"Realtà e utopia: Le due facce del design finlandese = Two Faces of Finnish Design: Reality vs. Utopia."
Domus, no. 810, Dec. 1998, pp. 50–55, ill.
In Italian and English.
Set of glasses, block-lamp, and glass container illustrated.
- 593** Stone, Kari.
"Stringing Along."
Jewelry Crafts, March/April 1999, pp. 49–51, ill.
Beadmakers Robert and Kari Madera.
- 594** Ströter, Michael.
"Milan Vobruba."
Glas en Keramiek, no. 2, 1998, pp. 24–27, ill.
In Dutch and English.
Profile of the Czech artist.
- 595** Sturcz, János.
"I Hope I Am Disturbing."
This Side Up! (Valkenswaard, The Netherlands), no. 5, Spring 1999, pp. 12–13, ill.

Speech from 1998 Hungarian Glass Art Association symposium.

596 Sweeney, Noreene.

"A Glass Act."

Figurines & Collectibles, v. 4, no. 5, Nov./Dec. 1998, pp. 72–76, ill.

Profiles of five glass ornament companies.

597 Sweren, Betty R.

"An Adventure in Heat and Light."

James Renwick Alliance Quarterly, Fall 1999, p. 4, ill.

Glass Weekend at Wheaton Village in Millville, New Jersey.

598 Szabó, Ernő P.

"Horváth Márton műhelyében."

Magyar Iparművészet, no. 2, March/April 1995, pp. 9–11, ill. English summary, p. 63.

Profile of the artist.

599 *Szklane nieznanne = Unknown Glass = Okánt glas* (Text: Agata Saraczynska).

Váxjö: Kulturspridaren Förlag, 1999, 19 pp., ill. In English and Swedish.

Exhibition of studio glass from Poland.

600 *Szkló młodych '92*.

Wrocław: Państwowa Wyższa Szkoła Sztuk Plastycznych we Wrocławiu, 1992, [32] pp., ill. Artists' biographies in Polish and English.

Exhibition of young Polish glass artists.

601 Tacoma, Wash. Tacoma Art Museum.

The Jewelry of Ken Cory: Play Disguised (Text: Ben Mitchell, Tom Robbins, and Nancy Worden).

Tacoma: the museum; Seattle: University of Washington Press, 1997, 135 pp., ill. Some works incorporate glass.

602 Tampa. Tampa Museum of Art.

Clearly Inspired: Contemporary Glass and Its Origins (Text: Karen S. Chambers and Tina Oldknow).

Tampa: the museum; San Francisco: Pomgranate, 1999, 134 pp., ill.

603 Tartlow, Lois.

"Profile: Alan Glovsky."

Art New England, v. 20, no. 2, Feb./March 1999, pp. 27–29, ill.

Interview with the artist.

604 Templado, Louis.

"Piscine Predilections."

Glass Music World, Fall 1998, p. 4+, ill. Japanese design firm has developed a glass harp shaped like a carp.

605 Thiel, Ana.

"Escultura de vidrio en México: Sus pioneros = Glass Sculpture in Mexico: The Pioneers." *Vidrio* (Asociación de Artistas del Vidrio), no. 1, March–May 1999, pp. 4–9, ill. In Spanish and English.

Brief profiles of Feliciano Béjar, Gladys Brawer, Andrea Córdova, Xavier Meléndez, and Marcelo Rodi.

606 Thiele, Mark.

"Hooked on Glass."

Smarts, no. 18, June 1999, pp. 25–26, ill. Brief self-portrait by the Australian glass artist.

607 Tirado, Michelle J.

"Reviews: Joyce Scott."

New Art Examiner, v. 26, no. 9, June 1999, p. 46, ill.

608 Tomita, Yasuko.

"Hotworking with Takahashi Yoshihiko: Beauty Enhancement Techniques – Forming a Pitcher Lip."

Glass and Art (Tokyo), no. 23, Autumn 1998, pp. 84–87, ill. In Japanese.

609 Tommasini, Maria Cristina.

"Notizie/News: Anni '60 – Design ritrovato = The '60s-Design Born-Again."

Domus, no. 814, April 1999, u.p., ill.

In Italian and English.

Artemide revives 18 lamp designs from the 1960s.

610 Topp, Pat Diacca.

"Carefree Lusters: Total Fascination."

Glass on Metal, v. 14, no. 3, June 1995, pp. 64–65+, ill.

Report on commissioned work of enamel on glass.

611 Torshälla, Sweden. Brandt Contemporary Glass.

Katalog nr 1 (Text by Åsa Brandt, Jarl Hellichius, and Pauline Solven).

Torshälla: the studio, 1999, [44] pp., ill.

In Swedish and English.

Exhibition includes works by Beatriz Castro, Keiko Mukaide, Steven Newell, Colin Reid, Pauline Solven, and Maria Barnes (student).

612 Trapp, Kenneth R.

"Glass! Glorious Glass!"

James Renwick Alliance Quarterly, Fall 1999, p. 1+, ill.

Review of exhibition at the National Museum of American Art.

613 Tringo, Thalia C.

"Kristina Logan: The Bead as Art."

Glass: The UrbanGlass Art Quarterly, no. 73, Winter 1998, pp. 20–25, ill.

614 Turcajová, Marie.

"Sklařský mistr Louis Leloup vystavoval v Praze a Liberci."

Sklář a Keramik, v. 49, no. 5, 1999, pp. 134–135, ill.

615 Tuttle, Dennis.

"Neon America."

Figurines & Collectibles, v. 4, no. 6, Jan./Feb. 1999, pp. 41–43, ill.

Jerry Berta's ceramic sculptures include working neon signs.

616 van der Burght, Angela.

"3 X Galerie."

Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 1, 1999, pp. 30–33, ill.

Galerie Pavlovsky, Utrecht; Via Verde Glasgalerie, Heukelum; and Contemporary Art Centre, Schalkwijk.

617 Van Nunen, Linda.

"A Glass Act: Dale Chihuly."

Object (Centre for Contemporary Craft, Sydney), no. 1, 1998, pp. 42–45, ill. Chihuly's Sydney Project.

618 van Ommen, Kasper.

"Unica van Chris Lebeau in Museum Boijmans Van Beuningen."

Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 1, 1999, pp. 28–29, ill.

619 van Riemsdijk, Marjolijn.

"En Route: Een glas- en keramiekwandeling door Amsterdam."

Glas/Kristal, Aardewerk/Porselein, v. 2, no. 2,

April 1999, pp. 38–40, ill.

Tour of Amsterdam highlighting glass studios and galleries.

620 Vanlatum, Anne.

"Michel Martens: Réflexion de verre."

Verre & Création, no. 15, June 1999, pp. 2–3, ill. English summary, p. 8.

Exhibition review.

621 Varga, Vera.

"Úveg: Ipar vagy képzőművészet?"

Magyar Iparművészet, no. 4, July/Aug. 1995, pp. 28–31, ill.

Glass as a fine art.

622 Vedrenne, Elisabeth.

"Les Vanités d'Antonio Cagianelli."

L'Oeil, no. 505, April 1999, p. 28, ill. Paris exhibition.

623 Venice. Museo Correr.

Avventurine: Massimo Nordio (Text: Attilia Dorigato).

Venezia: Arsenale Editrice, 1999, 79 pp., ill. Exhibition catalog.

624 Verdier, Jean-Emile.

"Caroline Boileau: Au commencement de la sculpture était la surface. . ."

Vie des Arts, v. 42, no. 173, Winter 1998–1999, pp. 47–49, ill.

625 Vicha, Jan.

"Murano-Glas nach 1940: Einschätzungsproblematik späterer Modell-Varianten."

Weltkunst, v. 67, no. 17, Sept. 1, 1997, p. 1717, ill.

626 Waggoner, Shawn.

"The Best of Both Worlds: Kessler Studios."

Glass Art, v. 14, no. 4, May/June 1999, pp. 58–63, ill.

627 "The Glass Canvas of Robert Pinart."

Glass Art, v. 14, no. 3, March/April 1999, pp. 54–59, ill.

Interview with the artist.

628 "Sentinel to Spirit Figure: Cast Glass

Sculpture by Susan B. Gott."

Glass Art, v. 14, no. 5, July/Aug. 1999, pp. 4–8, ill.

629 Walker, Linda Marie.

"Nick Mount: Gradually, as One Watches."

Object (Centre for Contemporary Craft, Sydney), no. 1, 1998, pp. 22–23, ill.

Exhibition of scent bottles in Adelaide, Australia.

630 Wallraf-Losch, Ursula and Losch, Rainer.

"Schwedisches Glas: Perfektionismus par excellence."

Sammler Journal, v. 28, no. 1, Jan. 1999, pp. 32–36, ill.

631 Walter, Layla.

"1998 RFC Glass Prize."

New Zealand Society of Artists in Glass Newsletter, Dec. 1998, p. 4.

Review of the 1998 finalists' exhibit in Sydney.

632 Warmus, William.

"Catherine Rahn: Deep Glass."

Glass Art, v. 14, no. 2, Jan./Feb. 1999, pp. 4–8+, ill.

Account of artist's works photographed at various underwater sites.

633 Warnia, Pierre.

"La Verrerie de Biot®: Le Secret du succès."

- Offrir International: Arts & Cadeaux pour la Maison*, no. 359, Jan. 1999, pp. 123–125, ill. Glass gallery and studio at Biot, France.
- 634** Washington, D.C. Maurine Littleton Gallery.
Ginny Ruffner.
Washington, DC: the gallery, 1999, [16] pp., ill.
- 635** *Therman Statom*.
Washington, DC: the gallery, [1999], [20] pp., ill.
- 636** Washington, D.C. Renwick Gallery.
Skilled Work: American Craft in the Renwick Gallery, National Museum of American Art, Smithsonian Institution.
Washington, DC: Smithsonian Institution Press, 1998, 191 pp. ill.
Glass, pp. 41–42, 50–51, 53, 106–125.
- 637** Waterloo, Ontario, Canada. Canadian Clay and Glass Gallery.
Containment: The Space Within – An Exhibition of Clay and Glass Art at the Canadian Clay and Glass Gallery (Text: Ann Roberts).
Waterloo: Waterloo Printing, 1994, 32 pp., ill. Text in English and French.
- 638** Weingarten, Lucille and Speights, M. W.
“An Inside Look at the Labor Intense Process of Making Czech Glass.”
The National Button Bulletin, v. 58, no. 1, Feb. 1999, pp. 39–42, ill.
Photos of contemporary glass button-making in Czechoslovakian factories.
- 639** Wenzel, Lynn.
“Little Gardens of Glass: Collecting Lundberg Paperwiehgts [sic].”
Southern Antiques, v. 24, no. 1, Feb. 1999, p. B1+, ill.
- 640** Werstiuk, Jeff.
“Pioneers of Glass Program at Red Deer, Part 1.”
Glass Gazette (Glass Art Association of Canada), v. 3, no. 37, Aug. 1999, p. 10, ill.
- 641** Wesel, Klaus von.
“Kunsth Handwerk Made in Nordrhein-Westfalen: Manu Factum '99.”
Kunsth Handwerk & Design, no. 5, Sept./Oct. 1999, pp. 26–31, ill.
Award to Lothar Göbel for glass and stone sculpture; window installation by Michaela Maria Möller also illustrated.
- 642** West Bloomfield, Mich. Janice Charach Epstein Museum/Gallery.
Zippity Do-Dah: Recent Work by Ricky Bernstein (Text by Bruce Pepich and others).
[West Bloomfield?: the gallery?, 1999?], [12] pp., ill.
Humorous wall-mounted glass reliefs of people.
- 643** Whiteley, Richard.
“Perceptions and Experiences of Cross-Cultural Professional Development.”
Glass Art Society Journal, 1998, pp. 68–69, ill. In English and Japanese.
- 644** “RFC Glass Prize Review.”
Ausglass Newsletter (Australian Association of Glass Artists), no. 2, Spring 1998, p. 6, ill. Review of 4th annual exhibition in Sydney.
- 645** Whiting, David.
“Art of Glass.”
Crafts (U.K.), no. 156, Jan./Feb. 1999, pp. 26–29, ill.
Tessa Clegg, winner of the 1998 Jerwood Prize for Applied Arts (Glass).
- 646** Wichert, Geoffrey.
“Latitudes II.”
Glass: The UrbanGlass Art Quarterly, no. 73, Winter 1998, p. 50, ill.
Exhibition in Portland, Oregon.
- 647** Wiles, Shelly E.
“Carol Grape.”
Ornament, v. 22, no. 3, Spring 1999, pp. 60–61, ill. Artist's millinery sculptures include glass leaves and beads.
- 648** Williams, Maureen.
“The 11th Biennial Ausglass Conference.”
Craft (Craft Victoria), v. 29, no. 237, 1999, p. 33.
- 649** Wines, Suzan.
“Le due anime del design = The Two Souls of Design.”
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- 661** Zúñiga, Alberto.
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- 662** “From Neck to Foot: Art from Spain.”
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- 663** *6th Glass Works Korea*.
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- 668** "Bernard Pictet: Portrait d'un graveur sur verre de talent. . ."
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- 669** "Collaborations."
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- 670** "The Creation of Stained Glass Art."
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- 671** "La Cúpula de Dalí."
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- 673** "Entrevista a Francisco García Lucha: Propietario de Vidrieras Artísticas García."
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- 674** "Entrevista al arquitecto Ignacio Paricio."
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- 676** "Float Glass Painting: New Developments in Architectural Glass."
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- 678** "Gabriele Künstler: Italian Mosaics."
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- 679** "Gefühle transparent machen."
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- 683** "Hero-Glas liefert gebogene VSG-Scheiben für den neuen Fernbahnhof am Flughafen Frankfurt."
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- 684** "I dag er pyramiderne af glas."
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777 Heye, Hans-Gerd.

"Offenheit durch Transparenz: Eingangspavillon für die Kirche St. Thomas, München." *GFF, Zeitschrift für Glas, Fenster, Fassade*, nos. 23/24, Dec. 1998, pp. 1289–1290, ill. Glass entry pavilion at church of St. Thomas, Munich.

778 Hoffmann, Ute.

"Triumph of Transparency: Fire Protection." *Schott Info*, no. 85, June 1998, pp. 20–21, ill. Fire-resistant glass facade on building in Toulouse, France.

779 Hopkins, Mary Rozell.

"Transparent Democracy: The Reichstag, Berlin." *The Art Newspaper*, v. 10, no. 92, May 1999, p. 6, ill. Glass dome by Norman Foster.

780 Hundertwasser, Friedensreich; Ritschel Karl Heinz; and Schweigert, Horst.

Franz Weiss: Hinterglasbilder 1948–1998. Graz: Akademische Druck- und Verlagsanstalt, 1998, 43 pp., ill. In German and English.

781 Hutton, Helen.

Mosaic Making Techniques. New York: Scribner, 1977, 138 pp., ill.

782 Irace, Fulvio.

"Reichstag: Foster and Partners a Berlino." *Abitare*, no. 387, Sept. 1999, pp. 120–127, ill. In Italian and English. Glass dome on the Reichstag building in Berlin.

783 Irwin, Jane.

"Christ Church Cathedral, Victoria, B.C.: The Visitation by Ed Schaefer." *AISG Flat Glass Journal* (Artists in Stained Glass, Toronto), v. 23, no. 3, Spring 1998 [1999], pp. 3–4, ill.

784 Jankowski, Wanda.

"Grazing the Glass Ceiling." *Architectural Lighting*, v. 12, no. 2, April/May 1998, p. 48, ill.

Geometric stained glass panels suspended from ceiling of Manhattan lobby.

785 *Jean Bazaine: Vitraux et mosaïques = Glasmalereien und Mosaiken* (Jean-Pierre Greff, ed.).

Bern: Benteli, 1994, 131 pp., ill. In French; foreword and three essays also in German. Exhibition at Centre International du Vitrail, Chartres, and Musée Suisse du Vitrail, Romont, Switzerland.

786 Knapp, Stephen.

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787 Kohn, Mitchell.

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Wintergärten und Glasbauten im Detail: Projektbeispiele, Material, Konstruktionsdetails, Kosten. Augsburg, Germany: Weka Baufachverlage, 1996, 205 pp., ill.

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"Harry Clarke's *Stations of the Cross*." *Stained Glass*, v. 94, no. 3, Fall 1999, pp. 192–195, ill. Windows in County Donegal, Ireland.

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"Keynote Lecture: Glass as an Architectural Medium in Japan." *Glass Art Society Journal*, 1998, pp. 12–14, ill. In English and Japanese. Presented at conference in Seto, Japan.

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"Design It Your Way: Tips for Getting Exactly the Pattern You Want." *Stained Glass News*, continuing series, no. 43, Feb. 1999 – no. 44, May 1999. Series ended.

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"How Ring Mottle Glass Is Used." *Home Lighting & Accessories*, v. 81, no. 8, Aug. 1998, p. 128+, ill. Design techniques.

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Protestant Church Building: Planning, Financing, Designing. Nashville: Abingdon-Cokesbury Press, [1948], 188 pp., ill. Stained glass, pp. 104–109.

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"A Meeting with Eric Wesselow: On the Vanished Glass Installation at Montreal Dorval Airport." *AISG Flat Glass Journal* (Artists in Stained Glass, Toronto), Fall 1998, pp. 7–8, ill.

795 *Let There Be Light: God's Story through Stained Glass* (Leslie N. Boney, Jr., ed.). Wilmington, N.C.: First Presbyterian Church, 1990, 135 pp., ill.

Documents the church's stained glass windows, the earliest designed by George Owen Bonawit, but the majority designed by Henry Lee Willet and his studio.

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797 Liehr, Ulrich.

"Old Technique: New Design." *Schott Info*, no. 87, Nov. 1998, pp. 28–29, ill. Millefiori mosaic plates by German artist Gabriele Küstner.

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"Tiffany Lamps: Makers Survive on Reproduced Quality." *Taiwan Lighting*, no. 51 [52], May 1998, pp. 44–45, ill.

799 Linn, Charles.

"Where We Seek the Light: Places of Worship." *Architectural Record*, v. 186, no. 7, July 1999, pp. 87–104, ill.

800 Longatti, Alberto, ed.

Alfonso Salardi: Vetrate – Catalogo 1968–1973. Como: Famiglia comasca, 1997, 47 pp., ill. Exhibition catalog.

801 Longo, Linda.

"Stained Glass in the White House?" *Home Lighting & Accessories*, v. 81, no. 8, Aug. 1998, p. 88+, ill. Profile of stained glass designer Granville Latham, creator of stained glass ornament for White House Christmas tree.

802 Luciano and Malmstrom, Don.

The Wonder of Stained Glass. Palo Alto, CA: Hidden House, 1978, 35 pp., ill. Examples of types and colors of stained glass sheets, jewels, and beveled pieces.

803 McGrain, Peter.

"Combining Traditional Painting and Colored Glass." *Glass Art*, v. 14, no. 6, Sept./Oct. 1999, pp. 70–75, ill.

804 "An Illustrative Approach to Painting on Glass."

Glass Art, v. 14, no. 3, March/April 1999, pp. 4–7+, ill.

805 "Unconditionally Judith."

Glass Craftsman, no. 151, Dec. 1998/Jan. 1999, pp. 6–11+, ill. Judith Schaechter.

806 McMillan, Brian and Nixon, Jayne.

"Prairie Stained Glass." *Stained Glass*, v. 93, no. 4, Winter 1998, pp. 274–276, ill. Profile of Winnipeg, Manitoba, studio.

807 Mallard, Gene.

"Temple Sholom's *Joseph* Windows: Designed by Leon Golub." *Stained Glass*, v. 94, no. 2, Summer 1999, pp. 118–123+, ill.

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809 Melchionne, Kevin.

"Living in Glass Houses: Domesticity, Interior Decoration, and Environmental Aesthetics." *The Journal of Aesthetics and Art Criticism*,

v. 56, no. 2, Spring 1998, pp. 191–200.
Analysis of why Philip Johnson's *Glass House* is considered to be unlivable.

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Tokyo: Libro, 1994, 119 pp., ill.
In Japanese and French.

811 Mogul, Leslie Anne.
"Interpreting the Glass of the San Diego International Airport."
Stained Glass, v. 94, no. 1, Spring 1999, pp. 14–16, ill.
Three installations designed by Joan Irving.

812 Moor, Andrew.
Architectural Glass Art: Form and Technique in Contemporary Glass.
New York: Rizzoli, 1997, 160 pp., ill.
Includes glass sculpture, pp. 142–153.

813 Moser, Roland.
Peinture sous verre: Textes, créations et croquis de Roland Moser.
Paris: Editions Fleurus, 1984, 167 pp., ill.
Techniques for reverse painting on glass.

814 Mujika, Alasne.
"La resistencia: El vidrio y la arquitectura."
Vitrea, no. 3, Nov. 1998, pp. 20–22, ill.

815 Müller, Monika.
Folk Art on Glass.
Cape Town, South Africa: Tafelberg, 1988, 40 pp., ill.

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Buchheims bunte Zirkuswelt: Hinterglasbilder, Hampelmänner, Manegenzauber. . .
Murnau: the museum, 1997, 64 pp., ill.
Reverse glass paintings with circus themes by Lothar-Günther Buchheim.

817 *Hinterglaskunst: Erwin Pohl*.
Murnau: the museum, 1994, 15 pp., ill.
Exhibition catalog.

818 New York. Tony Shafrazi Gallery.
Brian Clarke: Projects (Text: Brian Clarke and Susanne K. Frantz).
New York: the gallery, 1998, u.p., ill.

819 Nuttgens, Joseph.
"The Durham Cathedral Millennium Window."
The Journal of Stained Glass (British Society of Master Glass Painters), v. 21, 1997, pp. 90–91, ill.
Brief description by artist of his themes in this work.

820 Ohannessian, Paul-Araham.
"Troen på glas."
GlasMagasinet, v. 7, no. 4, Nov. 1998, pp. 14–15, ill.
Report on architectural glass at Glastec '98, Düsseldorf.

821 Parot, Pierre-Alain.
"Le Travail du verre par les maîtres-verriers contemporains."
Le Matériau vitreux: Verre et vitraux (Roger-Alexandre Lefèvre and Isabelle Pallot-Frossard, eds.). Bari: Edipuglia, 1998, pp. 43–52, ill.
Italian summary.

822 Peterson, Chris.
"Carl Powell's Optical Reality."
Glass Craftsman, no. 152, Feb./March 1999, pp. 6–11, ill.
Artist's abstract designs use colors sparingly,

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823 Pettinati-Longinotti, Betti.
"An Approach to Stained Glass Apprenticeship."
Common Ground: Glass (Newsletter of the International Guild of Glass Artists Inc.), Fall 1998, pp. 60–64, ill.

824 Pfäffinger, Jörg.
"Das erste Verwaltungsgebäude im Passivhaus-Standard steht in Cölbe."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 21, Nov. 1998, pp. 1155–1160, ill.
Solar energy incorporated into office building design.

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"The Art of Margaret Traherne: A Personal View."
The Journal of Stained Glass (British Society of Master Glass Painters), v. 21, 1997, pp. 75–89, ill.
Includes list of the artist's stained glass works.

826 Price, Geoff.
"Deep Blue into the Next Millennium."
Schott Info, no. 88, March 1998, pp. 13–15, ill.
Fire-resistant blue glass to be used in new London Underground station.

827 Radeschi, Loretta.
"Glass in High Places."
Glass Craftsman, no. 153, April/May 1999, pp. 6–13, ill.
Stained glass skylights; cable-suspended cast glass collage.

828 "Mosaic Weaving by Erin Adams."
Glass Craftsman, no. 151, Dec. 1998/Jan. 1999, pp. 12–17, ill.

829 "Mosaics: From Antique to Contemporary."
Glass Craftsman, no. 154, June/July 1999, pp. 6–11, ill.
Focus on contemporary works.

830 Rambert, Francis.
"Présence de l'absence: Musée Juif de Berlin."
Connaissance des Arts, no. 561, May 1999, pp. 98–105, ill.
Glass and aluminum facade on Jewish Museum, Berlin.

831 Ranzani, Ermanno.
"Oggetto architettonico nel North Carolina = An Architectural Object in North Carolina."
Abitare, no. 378, Nov. 1998, pp. 131–139, ill.
In Italian and English.
Mario Bellini's nautical-influenced building design has glass main facade.

832 Rao, Krishnaraj.
"Laminated Glass: Building Material of the 21st Century."
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 6, no. 2, June 1998, pp. 10–13+, ill.

833 "Switch Off the Glass Walls, Give Me Some Privacy!"
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 6, no. 3, Sept. 1998, pp. 9–10, ill.
Light-control film between laminated glass.

834 Re, Elena.
Trasparenza al limite: Tecniche e linguaggi per un'architettura del vetro strutturale (I materiali dell'architettura; 2).
Firenze: Alinea, 1997, 268 pp., ill.

835 Reinig, Matthias.
"Brilliance for *Schwarze Pumpe*."
Schott Info, no. 87, Nov. 1998, pp. 26–27, ill.
Solar reflective glass used on buildings at power plant in Lausitz, Germany.

836 Rodio, Danijela Kracun.
"The Poetic Journey."
Stained Glass, v. 94, no. 2, Summer 1999, pp. 113–116, ill.
Willet Studio stained glass inspired by Christopher Smart poem.

837 Romont, Switzerland. Musée Suisse du Vitrail.
Léon Zack: Prémises du silence = Léon Zack: Zeichen der Stille (Text: Myriam Poiatti and Stefan Trümpler).
Bern: Benteli, 1992, 51 pp., ill.
In French and German.

838 *Pierre Chevalley: Les Vitraux = Die Glasmalereien* (Text: Laurence Fasel, Claude Ritschard, and Stefan Trümpler).
Milano: Skira, 1998, 78 pp., ill.
Catalog of exhibition held at the Musée Suisse du Vitrail, Romont.

839 *Zeitgenössische Schweizer Glasmalerei auf dem Klosterplatz Einsiedeln und im Schweizerischen Museum für Glasmalerei Romont = Le Vitrail suisse contemporain au Musée Suisse du vitrail Romont et sur la place de l'abbaye Einsiedeln*.
Bern: Benteli, 1996, [64] pp., ill.
In German and French.

840 Ryan, Michael G.
"St. James Cathedral of Seattle, Washington."
Stained Glass, v. 94, no. 3, Fall 1999, pp. 196–201, ill.

841 Sabroe, Poul.
"Arkitekturens grundstof har brug for forædling."
GlasMagasinet, v. 7, no. 4, Nov. 1998, pp. 8–9, ill.
Architectural glass.

842 "Bedre dialog mellem arkitekter og glasbranche."
GlasMagasinet, v. 8, no. 2, May 1999, pp. 6–7, ill.
Architectural glass.

843 Samyn, Philippe.
"Walloon Forestry Center."
Wood Design & Building, no. 7, Spring 1999, pp. 20–23, ill.
Exterior envelope of ovoid-shaped building in Belgium "composed of large pyrolyzed laminated glass tiles."

844 Save, Colette and Beaumont, Thierry de.
"L'Atelier Dhonneur: Duo de maîtres."
Verre (Institut du Verre, Paris), v. 5, no. 3, May/June 1999, pp. 60–61, ill.
Profile of the stained glass studio.

845 "Bruno Pigeon: A vitrail ouvert."
Verre (Institut du Verre, Versailles), v. 5, no. 1, Jan./Feb. 1999, pp. 44–45, ill.
Profile of the stained glass artist.

846 "Jean-Dominique Fleury: La Lumière révélée."
Verre (Institut du Verre, Versailles), v. 4, no. 6, Dec. 1998, pp. 60–61, ill.

847 Schack von Wittenau, Clementine.
"Beyond the Language of Medium: The Glass-Painting Workshop at the Münchner Akademie der Bildenden Künste."

Neues Glas/New Glass, no. 2, 1998, pp. 20–25, ill. In German and English.

848 Schriemer, Renske.

"Glasrenovatie is een geweldig 'huzarenstukje.'" *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 1, 1999, pp. 11–13, ill. Renovation of Gemeentemuseum, The Hague.

849 Schröder, Hans Joachim.

"Der Glasmaler Gabriel Loire: Eine Ausstellung und eine Einführung in sein Werk." *Das Münster*, v. 51, no. 1, 1998, pp. 55–57, ill. Exhibition in Chartres.

850 *Sculptured Glass by Gabriel Loire from Chartres.*

New York: Loire Imports Inc., 1967, 8 pp, ill. Includes listing of works by Loire in the United States.

851 Searle, Jack.

"Member Feature: John Blyth – Stained Glass Artist." *Scottish Glass Society Newsletter*, no. 61, Summer 1998, pp. [9–14].

852 "Member Feature: Thomas Symington Halliday 1902–1998."

Scottish Glass Society Newsletter, no. 62, Autumn 1998, pp. [13–16]. Stained glass artist nominated as the best foreign artist at the 1988 Milan Triennale.

853 Selden, Roger.

"Windows of Worship." *Glass Style* (Milan), v. 2, no. 1, Jan.–June 1999, pp. 151–156, ill. Author commissioned to design new windows for synagogue in Milan, Italy.

854 Shaller, Halina.

"Life Is a Journey." *AISG Flat Glass Journal* (Artists in Stained Glass, Toronto), v. 23, no. 3, Spring 1998 [1999], pp. 5–7, ill. Artist Denise Therrien.

855 Short, Ernest Henry, ed.

Post-War Church Building. London: Hollis and Carter, 1947, 202 pp., ill. "Church Windows: Modern Stained Glass," pp. 93–101.

856 Sinfield, Frederic A.

"Arthur Benfield and Guildmasters." *The World of Antiques & Art*, 57th ed., July–Dec. 1999, pp. 118–120, ill. Australian stained glass designer.

857 Smith, Virginia.

"Six Voices: Balabanoff, Brathwaite, Carther, Gellman, Pearl, Reid." *AISG Flat Glass Journal* (Artists in Stained Glass, Toronto), v. 23, no. 4, Summer 1998 [1999], pp. 11–12, ill. Exhibition review.

858 Soléau, Antje.

"Glasmalerei Linden: Klein, fein und sehr erfolgreich." *Glas + Rahmen*, v. 50, no. 8, Aug. 1999, p. 26, ill. Profile of stained glass studio Glasmalerei Linden and artist Georg Linden.

859 Sologuren, Javier and others.

Winternitz vitrales. Lima, Peru: Fondo del Libro, Banco Industrial del Perú, 1980, 103 pp., ill.

860 *Stained Glass Windows of North America, Collection Three.*

[Waterford, Ontario]: Wardell Publications, 1997, 76 pp., ill. Features designers from nine studios across Canada and the United States.

861 Stoll, Rainer.

"Special Glass off the Conveyor Belt." *Schott Info*, no. 86, Sept. 1998, pp. 15–17, ill. Borosilicate glass used in fire-resistant safety glazing, photovoltaics, and flat-display applications.

862 Strong, Steven J.

"Pushing the (Building) Envelope." *Glass Magazine* (National Glass Association, McLean, VA), v. 49, no. 10, Oct. 1999, pp. 26–28, ill. Photovoltaics allows windows to convert sunlight into electricity.

863 Stübinger, Walter and Eisch, Erwin.

Die Kapelle auf der Zell: Sankt-Hermann-Gedenkstätte Frauenau/Bayer. Wald. Frauenau, Germany: the authors, 1997, 67 pp., ill. Artist-designed chapel has windows painted by children.

864 Sundermeier, Theo.

"Licht und Wort: Dem Andenken an Rainer Volp." *Kunst und Kirche*, no. 1, 1999, pp. 25–29, ill. Discourse on the role of stained glass in churches, using Johannes Schreiter's windows for St. Jacobi in Göttingen, as an example.

865 Suroff, Toby.

"Temple Or Elohim's Stained Glass Windows." *Stained Glass*, v. 94, no. 3, Fall 1999, pp. 184–185, ill. Designed by Israeli artist Ami Shamir in 1995.

866 Teuffel, Patrick and Gase, Stefan.

"Tension under Control." *Schott Info*, no. 89, April 1999, p. 7, ill. Architectural and engineering students create glass tube sculpture illustrating "tensegrity" (tensional-integrity) principle.

867 van der Burght, Angela.

"Berlin's Reichstag Dome." *This Side Up!* (Valkenswaard, The Netherlands), no. 5, Spring 1999, p. 28, ill.

868 *Vitrail et vitriol: Les Turpitudes du professeur Godigore.*

[Curzay-sur-Vonne: Musée du Vitrail de Curzay-sur-Vonne, n.d.], 80 pp., ill. Includes illustrations of stained glass works by Thierry Gilhodez.

869 *Vitrail 94: Annuaire de la Chambre Syndicale des Maîtres-Verriers Français.*

Paris: Chambre Syndicale des Maîtres-Verriers Français, 1994, [204] pp., ill. Directory of French stained glass artists, with a list of their own creations and restored windows.

870 Vössing, Jürgen.

"Meisterfeier in Hadamar." *Glas + Rahmen*, v. 50, no. 7, July 1999, pp. 58–59, ill. Competition for glassmakers; flat glass panels and glass desk illustrated.

871 Vries, Marinus de.

"What a Wonderful World: The Tschumi Pavilion." *This Side Up!* (Valkenswaard, The Nether-

lands), no. 5, Spring 1999, pp. 18–19, ill. All-glass exhibition pavilion in Groningen, designed by Bernard Tschumi.

872 Waggoner, Shawn.

"The Best of Both Worlds: Kessler Studios." *Glass Art*, v. 14, no. 4, May/June 1999, pp. 58–63, ill.

873 "The Glass Canvas of Robert Pinart."

Glass Art, v. 14, no. 3, March/April 1999, pp. 54–59, ill. Interview with the artist.

874 "Mosaic: Drawing with Tesserae."

Glass Art, v. 14, no. 6, Sept./Oct. 1999, pp. 14–15, ill. Sculptural and functional mosaic work by Carole Haberkorn, Nancy Wadelton, Nancy Klein and Peter McGrain, and Laurel Yourkowski.

875 Wagner, Ekkehard.

"Tradition kombiniert mit modernster Glas-Technologie." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 20, Oct. 1998, pp. 1098–1101, ill. Glass facade for addition to Kongresshaus in Garmisch-Partenkirchen, Germany.

876 Wagner, Sandra.

"Strahlende Farben gebannt in Beton: Die Betonglastechnik der 50er Jahre." *Kunst und Kirche*, no. 4, 1998, pp. 229–235, ill. Glass and concrete church windows.

877 Warren, Joy, ed.

Crafts of Australia: A Pictorial Anthology of Australian Crafts. Sydney: Crafts Council of Australia, 1974, 78 pp., ill. In English, French, and Japanese. Stained glass by Cedar Prest, p. 29.

878 Weis, Helene H.

"Iconography for Stained Glass: Part Two – Tools." *Stained Glass*, v. 94, no. 3, Fall 1999, pp. 202–206, ill.

879 Wilcox, John.

"Mind the Bollocks: A Conversation with Stuart Reid." *AISG Flat Glass Journal* (Artists in Stained Glass, Toronto), v. 23, no. 4, Summer 1998 [1999], pp. 3–5, ill.

880 Wilde, David.

"Brian Clarke's Windows at Abbaye de la Fille-Dieu." *Stained Glass*, v. 94, no. 1, Spring 1999, pp. 47–51, ill.

881 "Contemporary Stained Glass in Eastern France and Switzerland. Part One."

AISG Flat Glass Journal (Artists in Stained Glass, Toronto), Fall 1998, pp. 15–18, ill. Part 2: Spring 1998 [1999], pp. 11–14.

882 "Exhibition 2000."

AISG Flat Glass Journal (Artists in Stained Glass, Toronto), v. 23, no. 4, Summer 1998, [1999], pp. 15–16. Plans for exhibition to celebrate 25th anniversary of AISG.

883 Wood, Christie A.

"Mosaics: The Children's Hospital of Philadelphia Project." *Common Ground: Glass* (Newsletter of the International Guild of Glass Artists Inc.), Winter 1998, pp. 59–60, ill. Using stained glass in mosaic art.

884 Wood, Larry.
"From Class to Glass: Going to Great Panes for Art."
Carolinian (The Magazine for Alumni and Friends of the University of South Carolina), Aug. 1998, pp. 26–27, ill.
Blenko Glass.

885 Wylegalla, Reinhard.
"Ein kleines Stück künstlerische Intimität."
Glas + Rahmen, v. 50, no. 8, Aug. 1999, p. 22, ill.
Profile of Heinrich Brunner, artist and stained glass restorer.

886 Zunino, Maria Giulia.
"Monumento urbano in Olanda = Urban Monument in the Netherlands."
Abitare, no. 378, Nov. 1998, pp. 140–147, ill.
In Italian and English.
Building incorporates "curved glass solid" and glass-roofed light well.

TECHNOLOGY (after 1945)/TECHNOLOGIE (nach 1945)

887 Anonymous.
"Die Bundesfahne in Glas."
Glas + Rahmen, v. 50, no. 8, Aug. 1999, pp. 24–25, ill.
Construction of German flag in glass, designed by Gerhard Richter for Berlin's Reichstag building.

888 "A Cameo of the Past: New Techniques and a Legacy from France."
The Chair (Okra Glass Guild, Brierley Hill, England), no. 3, Winter 1998, pp. 6–9, ill.
Technique used to make cameo glass.

889 "Cyberglass Robotics."
The Independent Glassblower, no. 52, Dec. 1998–Jan./Feb. 1999, p. 8, ill.
Glassblowing robot.

890 "Dossier verre & cristal: La Question du plomb."
Offrir International, no. 364, June 1999, pp. 38–40, ill.
Concerns about the use of lead in crystal.

891 "Emerging Glass Technologies."
Glass Industry, v. 80, no. 1, Jan. 10, 1999, pp. 36–37.
New uses for glass in communications, medicine, and nuclear power.

892 "Featured Technique: *pâte de verre*."
The Glass Society of Ireland Newsletter, no. 20, April 1999, pp. 12–14.

893 "Featured Technique: Sandblasting."
The Glass Society of Ireland Newsletter, no. 21, Sept. 1999, pp. 10–12.

894 "La fuerza del agua: Tecnología de corte por chorro de agua aplicado al vidrio plano."
Revista del Vidrio Plano, no. 48, Aug. 1998, pp. 77–84+, ill.
Cutting flat glass by means of a high-pressure water jet.

895 "Fusers' Delight: Cut It Out – Pre-Cut Fusible Glass."
Glass Craftsman, no. 150, Oct./Nov. 1998, p. 45, ill.

896 "The Great Global Glass Recycling."
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 6, no. 2, June 1998, pp. 18–21+, ill.

897 "High Quality Barium Crystal Made in Gibraltar."
Glass, Monthly Journal of the European Glass Industry, v. 76, no. 6, June 1999, p. 195, ill.
Company opts for barium over lead oxide.

898 "How to Prevent Moisture Stains on Stored Glass."
Glass Magazine (National Glass Association, McLean, VA), v. 49, no. 10, Oct. 1999, pp. 73–74, ill.

899 "In the Making: The Alastair MacIntosh Collection – *Delilah*."
Reflections (Caithness Glass Paperweight Collectors Society), no. 16, May 1999, p. 13, ill.
Step-by-step guide to the paperweight's creation.

900 "Industry Glossary: Annealing to Work Life – Definitions for a Range of Commonly Used Terms."
Glass Magazine (National Glass Association, McLean, VA), v. 49, no. 4, April 1999, pp. 127–133.

901 "The Latest Technology Helps Fenton Expand."
American Glass Review, v. 119, no. 5, March/April 1999, p. 11+, ill.

902 "Lightforms: Interactive Light Installations."
Leonardo (Journal of the International Society for the Arts, Sciences and Technology), v. 32, no. 3, 1999, pp. 159–163, ill.
Exhibition at the New York Hall of Science.

903 "Notizie/News: Dallo spazio alla casa = From Outer Space to Home."
Domus, no. 809, Nov. 1998, u.p., ill.
In Italian and English.
Fiberglass in composite material used in washing machine.

904 "El ordenador llega a los artesanos del cristal."
Revista Vidrio Internacional, no. 4, June 1997, pp. 18–20, ill.
Computer-controlled engraving.

905 "Peak of Perfection: A Step-by-Step Guide to the Creation of Okra's Exquisite Eiger Waisted Vase."
The Chair (Okra Glass Guild, Brierley Hill, England), no. 3, Winter 1998, pp. 15–19, ill.

906 "Philly's Funky Neon."
Signs of the Times, v. 221, no. 4, March 1999, pp. 56–58+, ill.
Lenny Davidson restores old neon signs and "displays" them at Philadelphia businesses.

907 "Schwarz, Rot, Gold als Kunstwerk: Bischoff Glastechnik fertigt Kunstobjekt für den Berliner Reichstag."
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- 1062** "Understanding the Colors of Dichroic
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"Cutting Heavy Glass: 1/4", 3/8", 3/4" and Up."
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- 1065** Young, Brent Kee.
"Casting."
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Report on demonstration at conference in
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- 1066** Young, Butch.
"Blasting on Blown Glass and Double Cut Lines."
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- 1067** "Getting Greedy: Taking Color Away."
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- 1068** Young, Butch and Long, Rita.
"High-End Surface Etching: Part I."
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- 1069** "Solid Frosting for Fun and Profit."
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pp. 48–50+, ill.
- 1070** Zúñiga, Alberto.
"Crystal for Cristina: Consumer Glassware
and Fibre Optics."
Schott Info, no. 85, June 1998, pp. 22–23, ill.
Fiber optics illuminate cathedral in Barcelona
for royal wedding.

- 1071** *Anna Ehrner.*
Lars Johansson and Boomerangfilm, 1995.
10 min., sound, color.
- 1072** *Bertil Vallien.*
Lars Johansson and Boomerangfilm, 1995.
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- 1073** *Chihuly at Bellagio – Fiori di Como.*
Portland Press, 1998.
30 min., sound, color.
Concept, design, development, production,
and installation of the work in Las Vegas.
- 1074** *Chihuly in Action.*
Portland Press, 1999.
30 min., sound, color.
"From drawing to blowing." Narrated by the
artist.
- 1075** *Chihuly Nijima Float Project.*
Portland Press, 1999.
1 videocassette, sound, color.
- 1076** *Chihuly Working with Lino Tagliapietra.*
Portland Press, 1999.
30 min., sound, color.
"The Putti; contemporary explorations of
mannerist form."
- 1077** *Chihuly Working with Pino Signoretto.*
Portland Press, 1998.
1 videocassette, sound, color.
Working from prototypes for Atlantis Hotel on
Paradise Island.
- 1078** *Compilation of Videos no. 1.*
[Various: various, 1955–1995].
64 min., sound, color.
Includes *Rhapsody in Glass*, 5 min., in which
a glass trombone is made by lampworking;
Tuba in Glass, 10 min., made by lampworking;
- Glas (Leerdam)*, 11 min., glass blowing by
hand and machine at the Leerdam factory;
Designs in Miniature, 15 min., making of
canes and murrini; *Dante Marioni Glass*, 15 min.,
Dante's team creates large vases; *Baccarat:*
Les Presse-Papiers, 8 min., the making of
paperweights at Baccarat.
- 1079** *Dale Chihuly: Person of the Week.*
ABC World News Tonight, 1995.
4 min., sound, color.
Broadcast February 3, 1995.
- 1080** *Elements: Robert Mickelsen.*
Marcie Davis, [n.d.].
51 min., sound, color.
A demonstration of lampworking, making a
large sculptural vessel which incorporates
Graal technique.
- 1081** *Glass India 2.*
Norman Faulkner, 1999.
1 videocassette, sound, color.
Focuses on beads and bangles.
- 1082** *Hearts of Glass: The Story of Blenko
Handcraft.*
Huntington, WV: NETA West Virginia Public
Television, Witek & Novak Inc., 1998.
60 min., sound, color.
Traces the Blenko family, beginning with
English immigrant John Blenko and the glass
company he founded over a century ago;
explores blown-glass production inside the
factory; and visits with artists, curators, and
scholars who evaluate Blenko's unique posi-
tion in the world of art.
- 1083** *Higgins Glass Studio.*
RBTv, 1996.
1 videocassette, sound, color.
Michael and Frances Higgins.
- 1084** *Markku Salo.*
[S.n., n.d.].
7 min., sound, color.
- 1085** *The Master Class Series, Volume II:
An Introduction to Venetian Techniques with
William Gudenrath.*
The Studio of The Corning Museum of Glass,
1998.
30 min., sound, color.
Included are demonstrations of creating an
optic tumbler and a dragonstem goblet;
in conjunction with Jutta Page, Curator of
European Glass at The Corning Museum of
Glass, Gudenrath discusses other Venetian
techniques by examining examples from the
Museum collection.
- 1086** *Master Cutting Techniques, Part 1.*
Glass Giraffe, 1996.
1 videocassette, sound, color.
"Current information on tools, techniques, and
equipment."
- 1087** *Neon from the Smithsonian Light
Sculpture Workshop.*
Craig Kraft, [n.d.].
90 min., sound, color.
History of neon; bending, tools, equipment,
and safety; and the making of one piece.
- 1088** *The Possibility behind Optical Networks.*
[Corning Opto-Technologies?, 1999?].
9 min., sound, color.
- 1089** *Rainbow in the Glass of Pavel Hlava.*
[S.n.], 1999.
1 videocassette, sound, color.
- 1090** *Ulrica Hydman-Vallien.*
Lars Johansson and Boomerangfilm, 1995.
10 min., sound, color.

A SELECTIVE INDEX OF PROPER NAMES AND PLACES AUSGEWÄHLTES REGISTER VON EIGENNAMEN UND ORTEN

This is a *subject* index to the "Bibliography" of *New Glass Review 21*. The numbers following the names below are keyed to the numbers preceding the individual "Bibliography" entries in which these persons and places are discussed.

Es handelt sich im Folgenden um ein *Sachregister* zur „Bibliographie“ der *New Glass Review 21*. Die Zahlen hinter den Namen entsprechen den Zahlen, die den Eintragungen der einzelnen Beiträge der „Bibliographie“ vorangestellt sind, in

denen die entsprechenden Personen oder Orte behandelt werden.

Aalto, Alvar, 467
Adam, Jan, 379
Alliou, Didier, 735
Andolina, Gary, 59
Ayotte, Rick, 568
Backström, Monica, 279
Balabanoff, Doreen, 857
Baldwin, Philip/Guggisberg, Monica, 130, 398,
487, 566
Baudry, Thierry, 196
Bazaine, Jean, 732, 764, 785
Beebe, Jane, 87

Begou, Alain and Marisa, 440
Ben Tré, Howard, 571
Bergström, Lena, 114, 115
Bernstein, Ricky, 642
Bettison, Giles, 240
Bianchin, Cristiano, 98, 101, 526
Bianconi, Fulvio, 421
Bilger, Margret, 808
Bolangier, Wouter, 653
Boyadjiev, Latchezar, 295
Brandt, Åsa, 427
Brathwaite, Stephen, 857

Cagianelli, Antonio, 192, 622
Cain, Michael, 119
Carther, Warren, 857
Casanueva, Ana María, 444
Casanueva, Sofia, 444
Chabrier, Gilles, 480
Chagall, Marc, 741, 755
Chardiet, José, 656
Chaseling, Scott, 347
Chevalley, Pierre, 838
Chihuly, Dale, 30, 38, 89, 174, 237, 238, 323,
338, 386, 406, 464, 497, 617, 701, 1073,
1074, 1075, 1076, 1077, 1079

Cigler, Václav, 291, 393
 Clarke, Brian, 669, 818, 880
 Clegg, Tessa, 207, 272, 396, 645
 Cohn, Michael, 387
 Coombs, Debora, 698, 748, 749
 Cory, Ken, 601
 Cyrén, Gunnar, 279
 Dailey, Dan, 154, 244, 252
 Declerck, Pierre, 543
 Donefer, Laura, 483
 Dreisbach, Fritz, 427
 Durt-Morimoto, Michiyo, 810
 Edgerley, Susan, 261, 483, 522
 Ehrner, Anna, 151, 1071
 Eisch, Erwin, 226, 239, 560
 Eliás, Bohumil, 424
 Elliott, Judi, 345
 Engman, Kjell, 151, 273, 392, 534
 Feren, Steve, 436
 Filer, Mary, 750
 Fleury, Jean-Dominique, 752, 753, 846
 Forejtová, Jitka, 369
 Frolic, Irene, 483
 Fujita, Kyohei, 300, 383, 427, 452
 Gellman, Mimi, 857
 Gherardi, Lisa, 178
 Gilhodez, Thierry, 868
 Glancy, Michael, 260
 Glass Art Society, 153, 154, 300, 473, 527
 Gómez, Javier, 391, 437
 Grunseit, Marc, 340
 Gryt, Alojzy, 438
 Gudenrath, William, 1085
 Guérin, Henri, 765
 Guiterrez, Yolanda, 557
 Hall, Sarah, 768
 Hammond, Susan, 183
 Heilman, Chris, 166
 Hellsten, Lars, 115
 Herman, Samuel J., 427
 Higgins, Frances, 1083
 Higgins, Michael, 92, 108, 1083
 Hlava, Pavel, 384, 1089
 Hlavová, Jarmila, 368
 Höglund, Erik, 279
 Hopkins, Deborah, 177
 Horváth, Márton, 598
 Hyde, Elaine, 295
 Hydman-Vallien, Ulrica, 1090
 Ink, Jack, 80
 Irving, Joan, 811
 Ishii, Koji, 82
 Iwata, Hisatoshi, 247
 Iwata, Toshichi, 247
 Johansson, Jan, 115
 Jones, Catrin, 484
 Karel, Marian, 291
 Kebrle, John, 766
 Kihlgren, Gunilla, 156
 King, Gerry, 427
 Komorowska-Birger, Paulina, 299
 Kopecký, Vladimír, 493, 503
 Krantz, Helén, 114, 115
 Kuhn, Jon, 454
 Künster, Gabriele, 141, 678, 797
 Lagerbielke, Erika, 114, 115
 Lap, Janja, 373
 Leap, J. Kenneth, 705
 Leloup, Louis, 257, 614
 Libenský, Stanislav/Brychtová, Jaroslava, 3, 58, 83, 282, 291
 Linden, Georg, 141, 858
 Lindstrand, Vicke, 420
 Lipofsky, Marvin, 227
 Littleton, Harvey, 10, 218, 427, 436
 Liza Lou, 86, 135, 458, 539
 Logan, Kristina, 613
 Loire, Gabriel, 751, 849, 850
 Lotton, Charles, 321
 Lundberg, Steven, 17
 Lynggaard, Finn, 427
 Mace, Flora/Kirkpatrick, Joey, 224, 446
 MacNeil, Linda, 252
 Mansau, Serge, 133
 Mari, Anna, 303
 Mari, Enzo, 256
 Marquis, Richard, 290, 561
 Martens, Michel, 620
 Mastroianni, Umberto, 542
 Matouš, Jaroslav, 77
 Matthews, Mark, 15
 Maurer, Ingo, 242
 McElheny, Josiah, 322, 380
 McGrain, Peter, 694
 Meilahn, Michael, 295
 Merikallio, Mikko, 427
 Merker, Ursula, 400
 Merz, Mario, 159
 Mickelsen, Robert, 1080
 Miller, Robbie, 320
 Moje, Klaus, 33, 94, 95
 Molenaar, Frans, 461
 Morin, Claude, 427
 Morris, William, 91, 236, 478
 Moser, Roland, 813
 Mount, Nick, 629
 Muñoz de Pablos, Carlos, 739
 Murphy, Kelsey, 469
 Musler, Jay, 229
 Myers, Joel Philip, 230, 427
 Nachman, Roger, 514
 Negreanu, Matei, 171, 442, 466, 479
 Nilsson, Anne, 115
 Nordio, Massimo, 18, 623
 Nuttgens, Joseph, 819
 Ohira, Yoichi, 98
 Orvola, Heikki, 546
 Palmqvist, Sven, 279
 Paolini, Giulio, 110
 Pavlik, Michael, 233
 Pearl, David, 857
 Peiser, Mark, 232
 Penone, Giuseppe, 474
 Perkins, Danny, 39
 Pesce, Gaetano, 110
 Pilchuck Glass School, 195, 308, 323
 Pinart, Robert, 627, 955
 Pire, Jean, 488
 Pohl, Erwin, 817
 Posner, Richard, 250
 Powell, Carl, 822
 Pusztaszeri, Adela, 160
 Quagliata, Narcissus, 96
 Ramshaw, Wendy, 277, 281, 489
 Rea, Kirstie, 347
 Reekie, David, 518
 Reid, Colin, 520
 Reid, Stuart, 857, 879
 Ries, Christopher, 266
 Robinson, Ann, 419
 Rooney, Alice, 453, 527
 Rožátová, Eliška, 486
 Ruffner, Ginny, 259, 634, 657
 Rybák, Jaromír, 551
 Rytkönen, Martti, 115
 Šabóková, Gizela, 61
 Sahlin, Gunnel, 151
 Salazar, David, 11
 Salo, Markku, 565, 1084
 Santillana, Laura de, 98, 99
 Sarpaneva, Timo, 555, 660
 Schaechter, Judith, 805, 955
 Scheiner, Michael, 498
 Schwarzer-Litwornia, Krystyna, 407
 Scott, Joyce, 572, 607
 Seguso, Archimede, 360
 Sheehan, Maura, 243
 Shinohara, Yutaka, 302
 Signoretto, Pino, 490, 1077
 Simpson, Josh, 14, 286, 295, 324
 Singletery, Preston, 650
 Solven, Pauline, 427
 Sottsass, Ettore, 22, 256
 Stankard, Paul, 234, 235, 309, 529
 Statom, Therman, 576, 635
 Stone, Molly, 387
 Stump, Loren, 163
 Sundberg, Per B., 114, 115
 Švestková, Eva, 367
 Tagliapietra, Lino, 76, 225, 509, 513, 1076
 Takahashi, Yoshihiko, 608
 Tarsitano, Debbie, 40
 Thorkelsson, Ione, 579
 Trabucco, Victor, 575
 Trnka, Pavel, 502
 Umbdenstock, Jean-Pierre, 193, 376
 Valkema, Sybren, 427
 Vallien, Bertil, 385, 1072
 van der Burght, Angela, 147
 van der Waal, Miranda, 112
 van Ginneke, Vincent, 131, 546
 van Zijst, Jan-Willem, 147, 182
 van Zijst, Sunny, 147
 Vandenhoucke, Sylvie, 548
 Wählström, Ann, 151, 251
 Walentynowicz, Janusz, 228
 Wärrff, Göran, 151
 Wesselow, Eric, 794
 Whiteley, Richard, 274
 Willson, Robert, 470
 Winternitz, Adolfo, 859
 Wirkkala, Tapio, 278, 660
 Wolfe, Jon, 231
 Yamano, Hiroshi, 70, 74
 Yang, Loretta, 370
 Yukutake, Harumi, 449
 Zack, Léon, 87
 Zámečníková, Dana, 289, 291
 Zoritchak, Yan, 427
 Zynsky, Mary Ann "Toots", 142, 528