

NewGlass

Review 24

The Corning Museum of Glass

NewGlass Review 24

The Corning Museum of Glass
Corning, New York
2003

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Die *New Glass Review* wird jedes Jahr als Teil der Mai-Ausgabe von *NEUES GLAS/NEW GLASS* veröffentlicht. Sie ist aber auch als Sonderdruck erhältlich. Diese beiden Publikationen sind ebenso wie Abonnements für die *New Glass Review* im Verkaufsbüro des Corning Museums of Glass (siehe oben stehende Adresse) erhältlich.

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Artists and Objects*

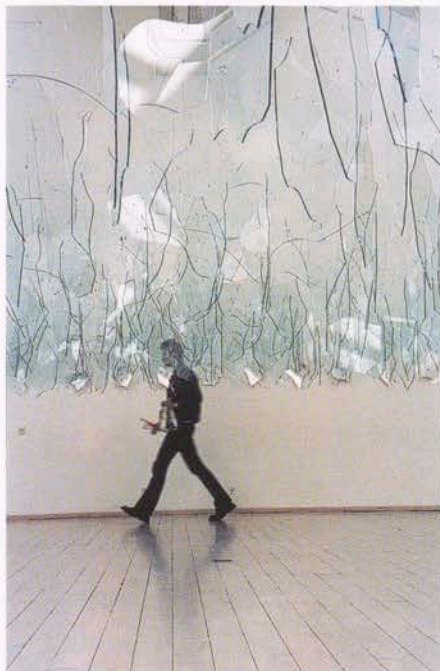
Künstler und Objekte*

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

1. **Elaine Adam**
 "North Lodge," Carberry,
 Musselburgh
 Edinburgh, Midlothian EH21
 8PY, Scotland
Recycling
 Blown glass; steel
 Geblasenes Glas; Stahl
 Glass: H. 36.5 cm, W. 11.2 cm
 JP
2. **Birgitta Ahlin and
 Sirkka Lehtonen**
 Stockholm, Sweden
Glasklart!
 Float glass
 Floatglas
 H. 50 cm, W. 800 cm,
 D. 800 cm
 TO, JP, NW
3. **Bernice Akamine**
 Kaneohe, Hawaii
'ā pele
 Blown and hot-worked glass,
 cold lamination; dyed monofila-
 ment, volcanic cinders
4. **Sean Albert**
 Vetri International Glass
 1401 First Avenue
 Seattle, Washington 98101
Subtle Diptych (White)
 Blown glass
 Geblasenes Glas
 Tallest/höchstes: H. 55 cm,
 W. 9 cm, D. 9 cm
 TO, JP, NW
5. **Vaida Andrasiaunaite**
 Siltnamiu g. 40-20
 2043 Vilnius, Lithuania
Abfall
 Blown and slumped glass
 Geblasenes und abgesenktes
 Glas
 Dimensions variable/variable
 Maße
 JP



1



2



4



3



5

6. Zaiga Baiža

Maison 180
L-9940 Asselborn, Luxembourg

The Jewelry III

Fused glass, hot-formed; iron
Verschmolzenes Glas, heiß
geformt; Eisen
H. 10 cm, W. 45 cm,
D. 16.5 cm
TO

7. Hemi Bawa

6 Hailey Road
110001 New Delhi, India

In the Wild

Fused glass; copper
Verschmolzenes Glas; Kupfer
H. 61 cm, W. 38 cm, D. 1.5 cm
WG, TO

**8. Arlon Bayliss and
Jason Knapp**

415 Davis Drive
Anderson, Indiana 46011

The Crystal Arch

Sheet glass, 360 blown
crystals; stainless steel, fiber
optics
Glasscheiben, 360 geblasene
Kristalle, rostfreier Stahl,
Faseroptik
H. 5 m, W. 13 m
WG, TO, JP, NW

9. Clare Belfrage

40 Regent Street
Kensington, South Australia
5068, Australia

Quiet Shifting

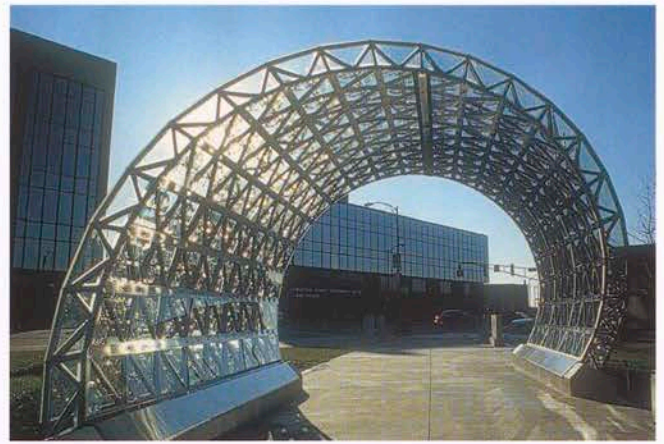
Blown glass, cane drawing,
acid-etched
Geblasenes Glas, Rohr-Zeich-
nung, säuregeätzt
H. 44 cm
WG, TO, JP, NW

10. Alex Gabriel Bernstein

Chappell Gallery
526 West 26th Street, #904
New York, New York 10001

Solid Empty

Cast and cut glass; steel
Gegossenes und geschliffenes
Glas; Stahl
H. 29 cm, W. 27 cm, D. 20 cm
WG, TO



8



9



6



7



10



11

11. A. J. Bocchino
 354 Broome Street, Apt. 5-B
 New York, New York 10013
 Untitled (floor and walls, detail/
 Boden und Wände, Detail)
 Hot-worked glass; bricks
 Heiß bearbeitetes Glas; Ziegel
 H. 360 cm, W. 270 cm,
 D. 30 cm
 JP

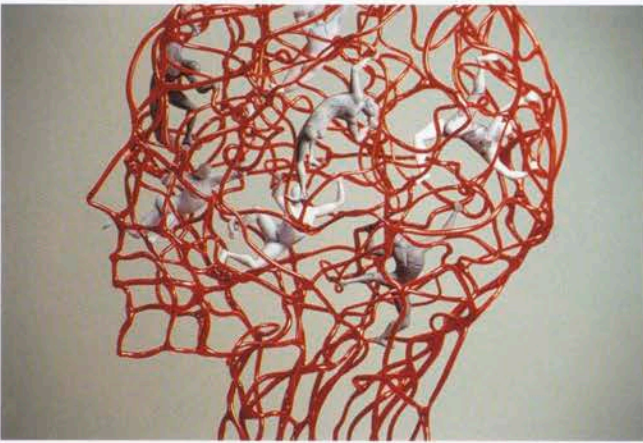
12. Mauro Bonaventura
 Dorsoduro 2611
 30123 Venice, Italy
Sinapse (detail/Detail)
 Flameworked glass
 Lampengearbeitetes Glas
 H. 50 cm, W. 30 cm, D. 8 cm
 WG

13. Liam Bowers
 4 Highland Street, #12A
 Pawtucket, Rhode Island
 02860
Device for Self-Communication
 Blown glass; polyvinyl chloride,
 hardware

Geblasenes Glas; Polyvinyl-
 chlorid, Geräte
 Dimensions variable/variable
 Maße
 JP

14. Jane Bruce
 Australian National University
 GPO 804, Childers Street
 ACT 0200 Canberra, Australia
Stacked (colorless, black, and
 red vessel/farbloses, schwar-
 zes und rotes Gefäß)
 Fused and blown Bullseye
 glass, cut
 Verschmolzenes und geblasene
 Bullseye Glas, geschliffen
 H. 109 cm, W. 13 cm,
 D. 13 cm
 TO, JP

15. Nancy Callan
 William Traver Gallery
 110 Union Street, Second
 Floor
 Seattle, Washington 98101
Pin-up Girls
 Blown glass, engraved
 Geblasenes Glas, graviert
 H. 35 cm, W. 10 cm, D. 10 cm
 NW



12



14



13



15

16. Annie Cantin

4030 Ste-Ambroise, #219
Montreal, Quebec H4C 2C7,
Canada

*3 Spheres—Little Fruits
Flavour*

Mold-blown glass; fabric, metal
Formgeblasenes Glas; Fasern,
Metall
Largest/größtes: H. 38 cm,
W. 15 cm, D. 8 cm
TO

17. Christine Cholewa

15 Zima Crescent
Bradford, Ontario, Canada

Glass Armour

Cut glass
Geschliffenes Glas
Life-size/lebensgroß
JP, NW

18. Jon F. Clark

Elkins Park, Pennsylvania

Rings (detail/Detail)

Mold-blown glass, etched
Formgeblasenes Glas, geätzt
Largest/größtes: H. 40 cm,
W. 316 cm, D. 316 cm
JP, NW



16

19. William Couig

12 John Street, #10
New York, New York 10038

Link-in: Four-G

Blown glass, assembled
Geblasenes Glas, montiert
H. 15 cm, Diam. 45 cm
WG, JP

20. Rene Culler

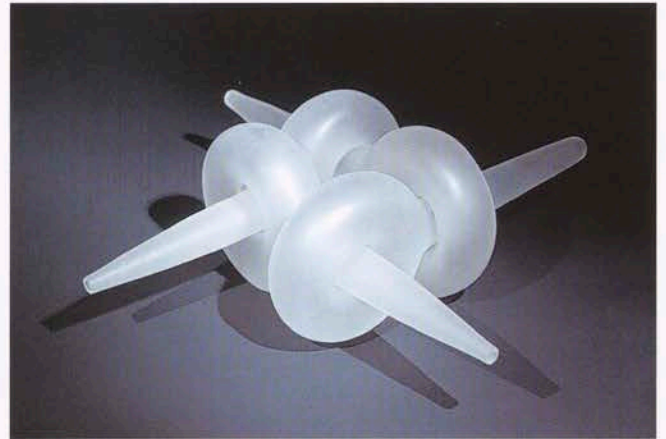
540 East 105th Street, #122
Cleveland, Ohio 44108

Color Cloud

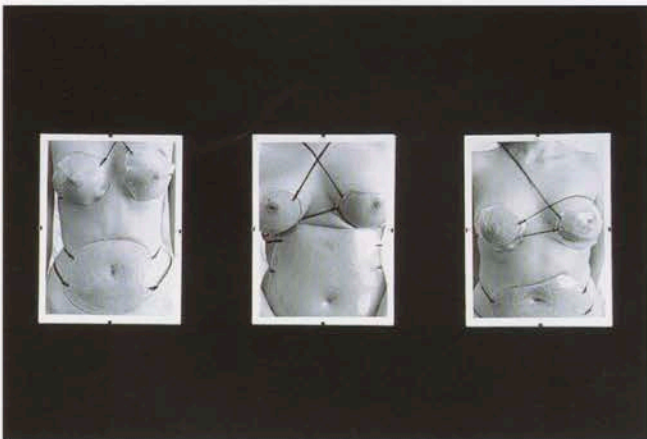
Fused glass; pigments, steel,
silver, gold leaf
Verschmolzenes Glas;
Pigmente, Stahl, Silber, Blatt-
gold
Glass/Glas: H. 12.5 cm,
W. 10.5 cm, D. 5 cm
WG, TO, NW



18



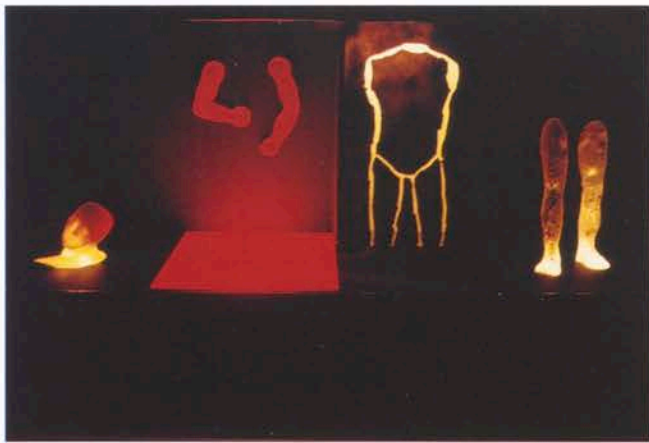
19



17



20



21

21. Isabel De Obaldia

P.O. Box 55-0070 Paitilla
Panama City, Panama

Guignol

Kiln-cast glass; wood, lights,
paint
Ofengegossenes Glas; Holz,
Leuchten, Farbe
H. 60 cm, W. 120 cm,
D. 46 cm
TO, NW

22. Tim Edwards

40 Regent Street
Kensington, South Australia
5068, Australia

Suspension

Blown and cut glass
Geblasenes und geschliffenes
Glas
H. 30 cm, W. 54 cm, D. 6 cm
WG, TO, JP, NW

23. Sophia Emmett

64 Saint David Street,
Thornbury
Melbourne, Victoria 3071,
Australia

Untitled
Blown glass
Geblasenes Glas
H. 50 cm, W. 65 cm, D. 10 cm
WG, NW

24. Adrienne Evans

Providence, Rhode Island

Balance

Blown glass; English boxwood
shrub, soil, water, lead, steel
Geblasenes Glas; Stahl
H. 175 cm, W. 44 cm,
D. 20 cm
WG, TO

25. Carole Freve

Montreal, Canada

Pensées volages (2002)

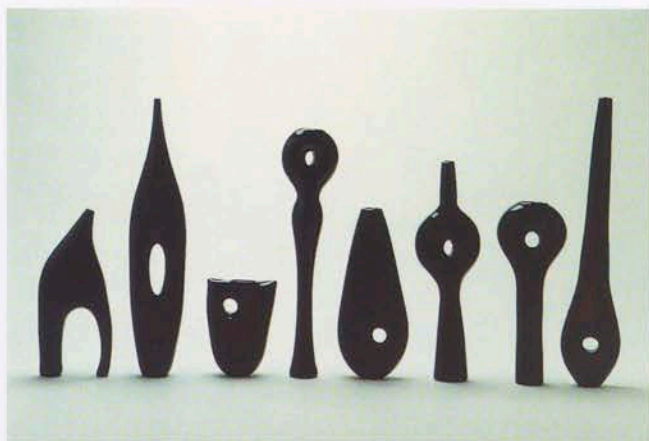
Blown, hot-worked, and elec-
troplated glass; copper, beads
Geblasenes, heiß bearbeitetes
und galvanisiertes Glas;
Kupfer, Perlen
H. 56 cm, W. 42 cm, D. 20 cm
WG, TO



22



24



23



25

26. Donald Friedlich

709 South Shore Drive
Madison, Wisconsin 53715-1707

Translucence Series Brooch
Cut and sandblasted glass;
14- and 18-karat gold
Geschliffenes und sandgestrahltes Glas; 14 und 18 karätiges Gold
H. 6 cm, W. 6 cm, D. 1 cm
WG, TO, JP

27. Emi Fujiwara

C-201 Familie Heights
2-1 Aza-tsujiyishige, Ohira-cho
Okazaki, Aichi 444-0007,
Japan

Everybody is like that ...
Cast glass, assembled; paint,
zipper
Gegossenes Glas, montiert;
Farbe, Reißverschluss
H. 28 cm, W. 52 cm, D. 10 cm
NW

28. Julie Gibb

107 Roselawn Avenue, #304
Toronto, Ontario M4R 1E7,
Canada

Creatures
Blown glass; aluminum, rubber, electrical parts; assembled

Gebblasenes Glas; Aluminium, Gummi, elektrische Teile, montiert
Largest/größtes: H. 28 cm, W. 38 cm, D. 32 cm
WG, NW

29. Susan Taylor Glasgow

307 North 10th Street
Columbia, Missouri 65201

Stylish Comfort
Fused glass, draped, sandblasted, painted, sewn
Verschmolzenes Glas, behängt, sandgestrahlt, bemalt, genäht
H. 46 cm, W. 20 cm, D. 20 cm
TO

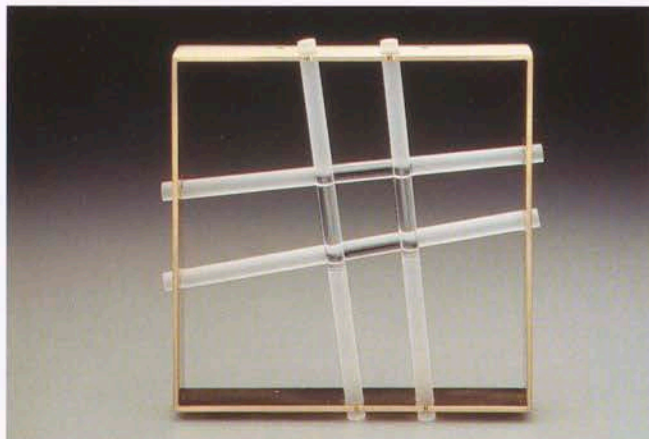
30. Alison Gordon

40 Chelsea Park, Easton
Bristol BS5 6AG, England

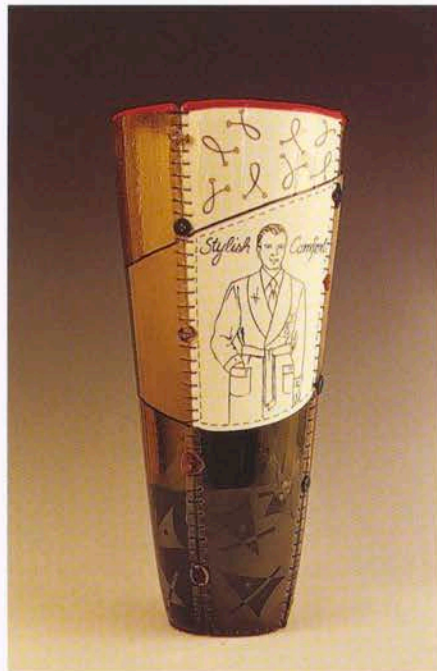
Belly in a Box
Pâte de verre; photographic image, shredded, wooden box
Pâte de verre; Fotografie, in Fetzen gerissen, Holzkiste
H. 18 cm, W. 13 cm, D. 10 cm
JP, NW



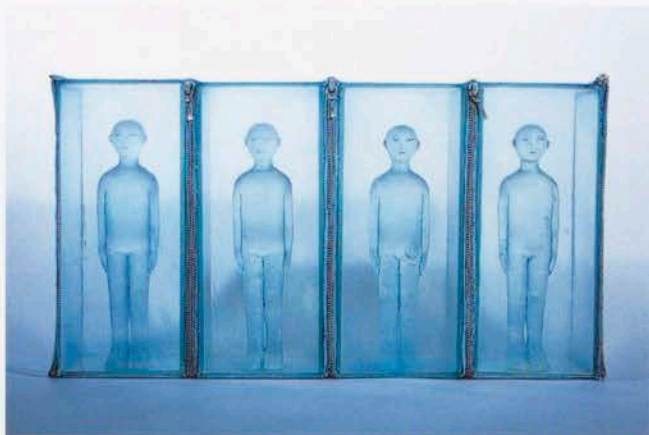
28



26



29



27



30



31

31. Katherine Gray

900 East First Street, #106
Los Angeles, California 90012

Wonder Vases

Blown glass

Gebblasenes Glas

H. 38 cm, W. 16 cm, D. 16 cm

TO, NW

32. Brian Gustafson

516 North Main Street, Apt. 4
Bloomington, Illinois 61701

Untitled

Glass, wood, water, fish

Glas, Holz, Wasser, Fisch

H. 116 cm, W. 50 cm, D. 80 cm

WG, TO, JP, NW

33. Carrie Gustafson

246 A Park Avenue
Arlington, Massachusetts
02476

Woven Bamboo

Blown glass, sandblasted

Gebblasenes Glas, sandge-

strahlt

H. 20.3 cm, W. 25.4 cm

WG, TO, NW

34. Asami Hanamata

582-10, Minaminakamaru
Saitama, Saitama 330-0805,
Japan

Cake Plates, Cake

Kiln-cast glass

Ofengegossenes Glas

H. 3.8 cm, W. 26 cm, D. 26 cm

TO, JP, NW

35. Charlotte Hargreave

Gildbrovej 68

Ishøj 2635, Denmark

Salattfad

Mold-blown glass; metal,
rubber wheels

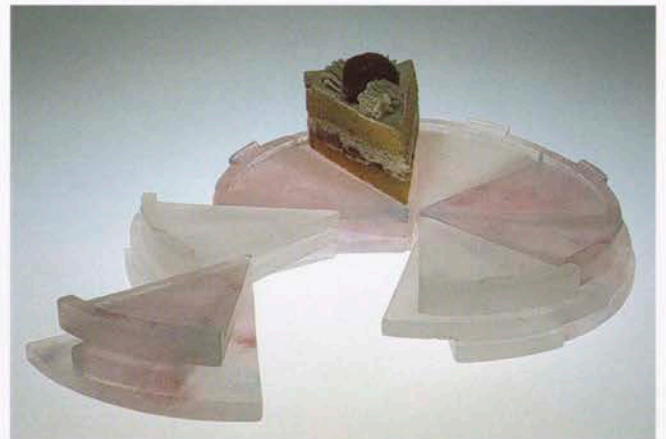
Formgeblasenes Glas; Metall,
Gummirad

H. 9 cm, W. 29 cm, D. 25 cm

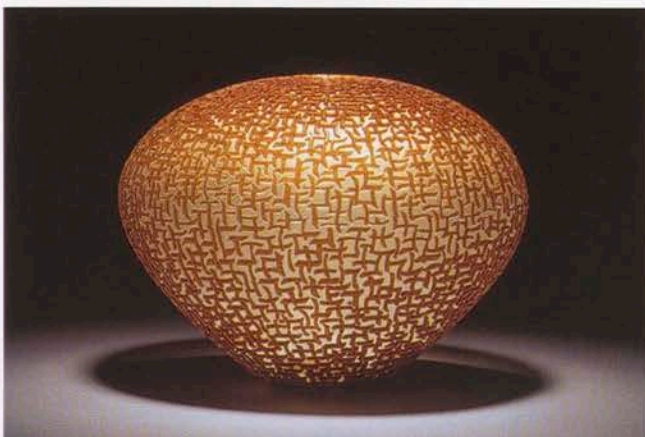
TO



32



34



33



35

36. Michael Hart
 139 North Main Street, Apt. #3
 Alfred, New York 14802
Maintaining Composure
 (detail/Detail)
 Blown glass; steel, cable,
 pulleys
 Geblasenes Glas; Stahl,
 Kabel, Rollen
 H. 255 cm, W. 255 cm,
 D. 60 cm
 JP

37. Deborah Holloway
 7 Northfield Circus
 Edinburgh EH8 7PY, Scotland
 Untitled
 Blown glass; balloons, water
 Geblasenes Glas; Ballons,
 Wasser
 H. 60 cm, W. 7 cm, D. 7 cm
 TO, JP, NW

38. Adam Holtzinger
 Cleveland, Ohio
Footsteps

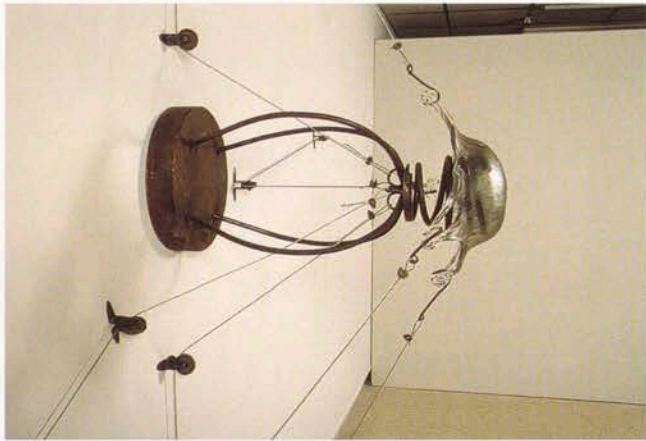
Glass cullet
 Glasscherben
 H. 35.5 cm, W. 914.4 cm
 NW

39. Hitoshi Hongo
 45 Yasuda Fuchu-machi
 Neigun, Toyama 939-2751,
 Japan
Core of Water
 Mold-blown glass; steel
 Formgeblasenes Glas; Stahl
 H. 270 cm, W. 400 cm,
 D. 300 cm
 WG

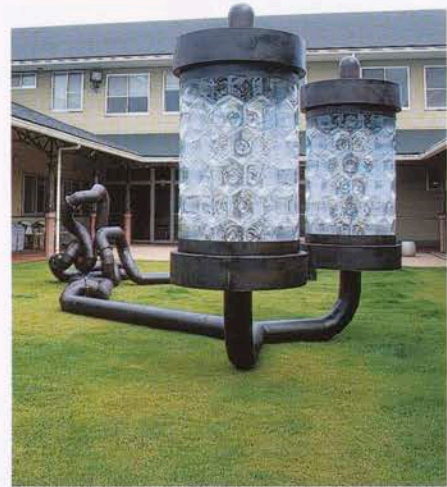
40. Deborah Horrell
 1553 Southeast Nehalem
 Street
 Portland, Oregon 97202
Still Life—Lineage of White
 Cast glass, *pâte de verre*;
 carved alabaster
 Gegossenes Glas, *pâte de*
verre, behauener Alabaster
 H. 33 cm, W. 91 cm, D. 20 cm
 NW



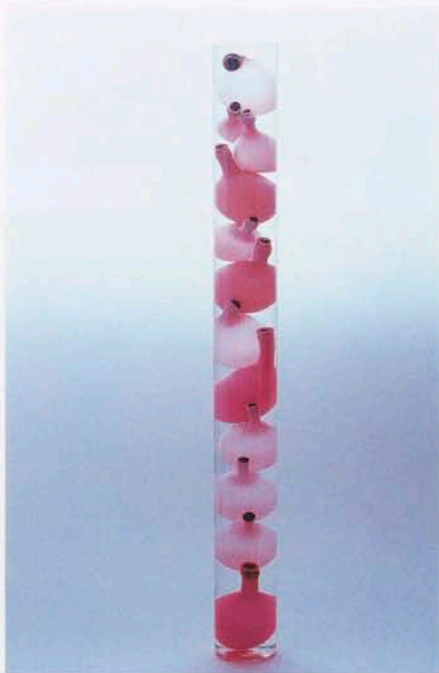
38



36



39



37



40



41

41. Katrina Hude

3360 Old County Road
Greenbank, Washington
98253

Flicker Pushpins

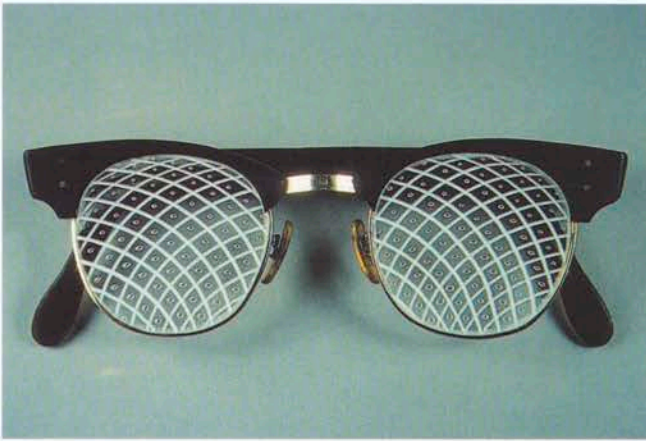
Fused and blown glass,
assembled
Verschmolzenes und geblasenes
Glas, montiert
H. 30 cm, W. 10 cm, D. 10 cm
WG, TO, NW

42. Charlotte Hughes

Northants, England

Venetian Blind

Blown glass (*reticello*) lenses
Geblasene Glaslinsen (*Reti-
cello*)
H. 1.5 cm, W. 15 cm, D. 5 cm
WG, NW



42

43. Beth Hylan

60 East Second Street
Corning, New York 14830-
2724

Branches

Lampworked borosilicate glass
Lampengearbeitetes Boro-
silikat-Glas



43

H. 76 cm, W. 30.5 cm,
D. 23 cm
WG, TO, JP, NW

44. Harumi Ikushima

854-1 Ugusu, Kamomura
Kamogun, Shizuoka 410-3501,
Japan

Moyōzara Series

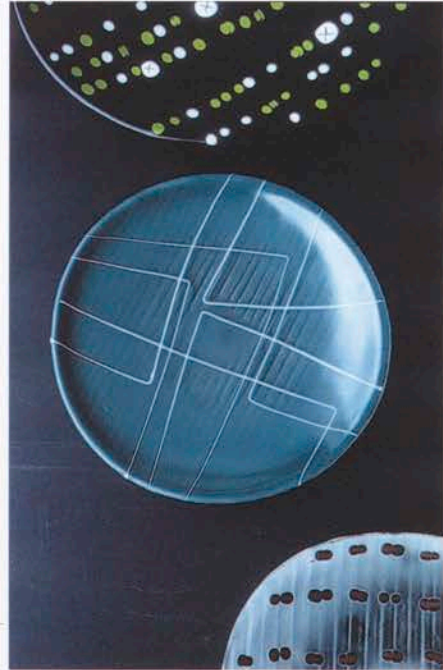
Blown, fused, and slumped
glass
Geblasenes, verschmolzenes
und abgesenktes Glas
Largest/größtes: H. 5 cm,
W. 30 cm, D. 30 cm
TO, JP, NW

45. Corinna Jablonski

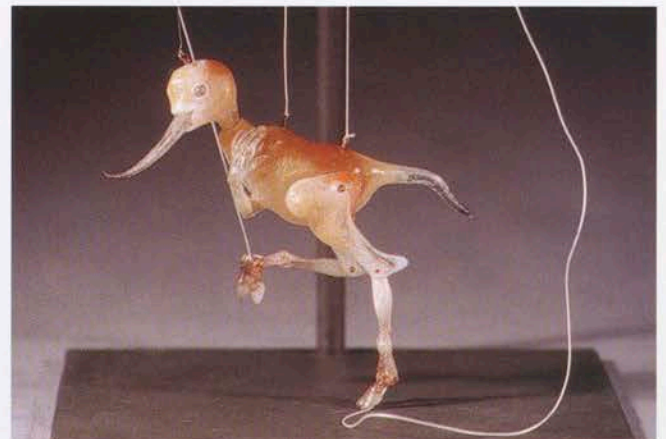
1020 Eric Drive
Harrisburg, Pennsylvania
17110

Two-Toed Avocet Marionette
(detail/Detail)

Kiln-cast glass; paint, wire,
wood, thread, steel
Ofengegossenes Glas; Farbe,
Draht, Holz, Faden, Stahl
H. 11.5 cm, W. 4 cm,
D. 10.5 cm
TO



44



45

46. Tae-gon Kim

Strasbourg, France
Sans titre (Receptacle du soufflé)
Flameworked borosilicate glass
Lampengearbeitetes Boro-
silikat-Glas
H. 26 cm, W. 9 cm, D. 37 cm
WG, JP, NW

Flameworked glass
Lampengearbeitetes Glas
H. 29 cm, W. 21 cm, D. 4 cm
NW

49. Catherine Vamvakas Lay

140 Alexmuir Boulevard
Toronto, Ontario M1V 1K9,
Canada
Faith
Blown glass; rocks, water,
olive oil, wick, light, unfinished
gilded icon
Geblasenes Glas; Gestein,
Wasser, Olivenöl, Docht, Licht,
unvollendete vergoldete Ikone
H. 183 cm, W. 244 cm,
D. 153 cm
TO, JP, NW

47. Thomas Kreager

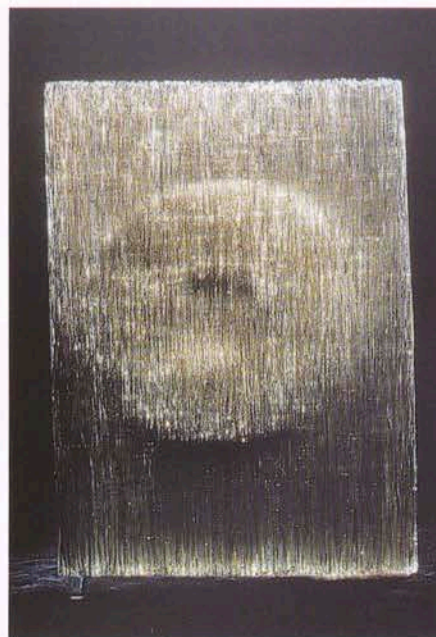
800 Turner Avenue
Hastings, Nebraska 68901
One Hundred Glass Houses,
One Hundred Stones, and
Bottle Cart
Blown glass; wood, steel
Geblasenes Glas; Holz, Stahl
Largest/größtes: H. 102 cm,
W. 320 cm, D. 320 cm
JP

50. Jiyong Lee

West Henrietta, New York
Cleavage
Hot-worked glass, cut, glued,
carved
Heiß bearbeitetes Glas, ge-
schliffen, geklebt, behauen
H. 18 cm, W. 28 cm, D. 16.5
cm
WG

48. Katarzyna Krej

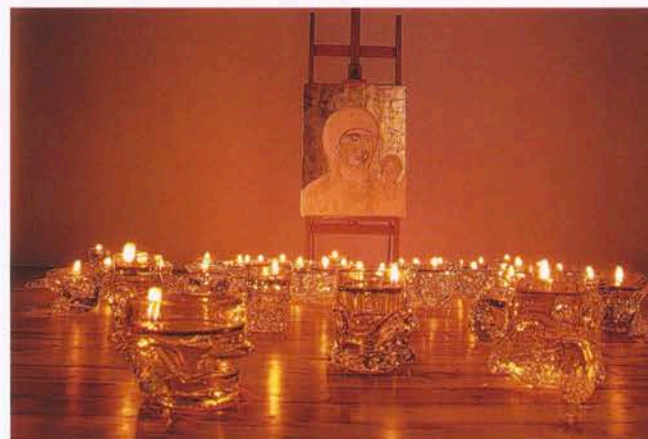
ul. Lenartowicza 50
Sosnowiec, Slask 41-219,
Poland
The Arctic III



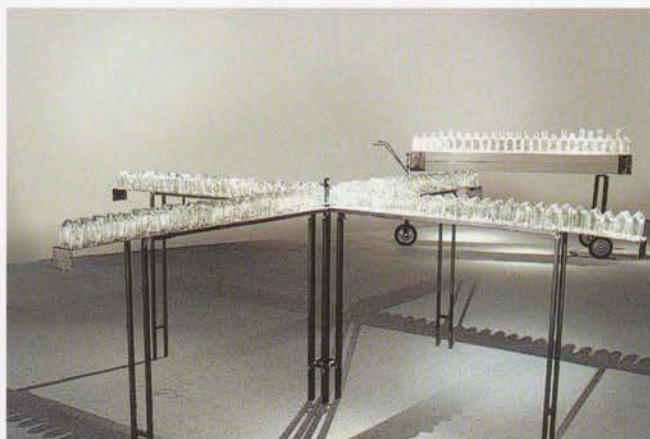
48



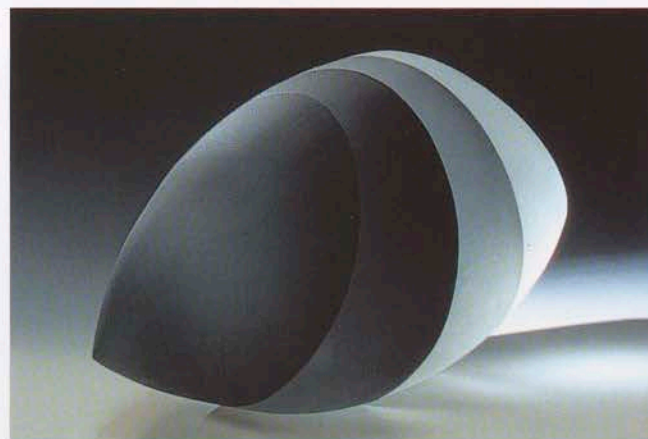
46



49



47



50



51

51. Jenny Leuf

Gitarrvägen 62
S-17556 Järfälla, Sweden

Embraced by Light
Mold-blown glass, cut, assembled
Formgeblasenes Glas, geschliffen, montiert
H. 34 cm, W. 60 cm
JP

Halo
Cast glass; leather, metal
Gegossenes Glas; Leder, Metall
Diam. 45 cm
JP, NW

52. Gun Lindblad

Roddarvägen 16
S-14141 Huddinge, Sweden

Mave
Sand-cast glass; lead
Sandgegossenes Glas; Blei
H. 15 cm, W. 120 cm,
D. 120 cm
TO, JP

54. Carmen Lozar

1708 Salem Road
Champaign, Illinois 61821-5625

Untitled
Flameworked glass; optic lens
Lampengearbeitetes Glas; optische Linsen
H. 8 cm, W. 9 cm, D. 8 cm
TO, NW

55. Nicole Lucas

Auckland, New Zealand

Until
Cast glass; jars, water
Gegossenes Glas; Gefäße, Wasser
H. 35 cm, W. 70 cm, D. 50 cm
NW



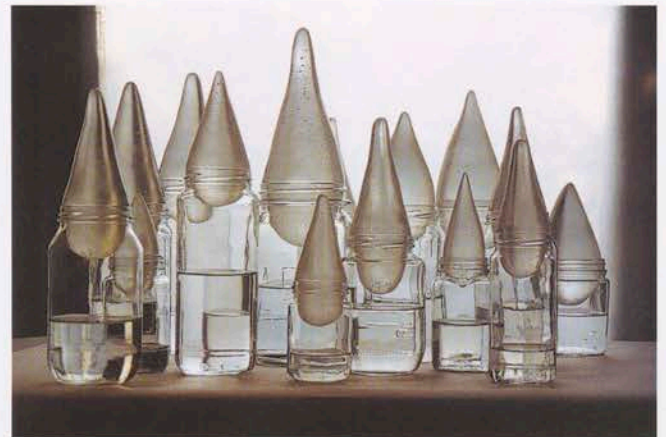
52



54



53



55

**56. Flora C. Mace and
Joey Kirkpatrick**
3920 Sixth Avenue Northwest
Seattle, Washington 98107-
5016

Land Birds: First Facts
Hot glass powder pickup and
glass cane drawing on blown
glass
Heißes Glaspulver, aufgenom-
men und Glasrohrzeichnung
auf geblasenem Glas
H. 126 cm, W. 113 cm,
D. 25.5 cm
TO, NW

**57. Paul Marioni and
Ann Troutner**
4136 Meridian Avenue North
Seattle, Washington 98103

Liquid Light
Laminated beaded glass
Laminiertes Glas
H. 105 cm, W. 500 cm,
D. 2.5 cm
NW

58. Koichi Matsufuji
3-3-2 Yaemizo
Saga-shi, Saga-ken 849-0935,
Japan

Tengu Baby
Cast glass; glass eyes,
pigment
Gegossenes Glas; Glasaugen,
Pigment
H. 18 cm, W. 27 cm, D. 43 cm
WG

59. Kelly McLain
William Traver Gallery
110 Union Street, Second
Floor
Seattle, Washington 98101-
2028

Anthem
Cast glass
Gegossenes Glas
H. 244 cm, W. 305 cm,
D. 10 cm
WG, TO, NW

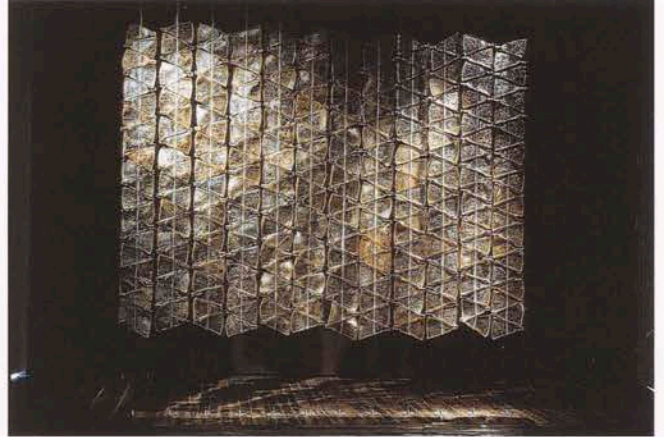
60. James McLeod
1721 63rd Street
Berkeley, California 94703
Memory Container #2
Blown glass; steel, waxed
linen
Geblasenes Glas; Stahl,
gewachstes Leinen
H. 60 cm, W. 40 cm, D. 40 cm
TO



58



56



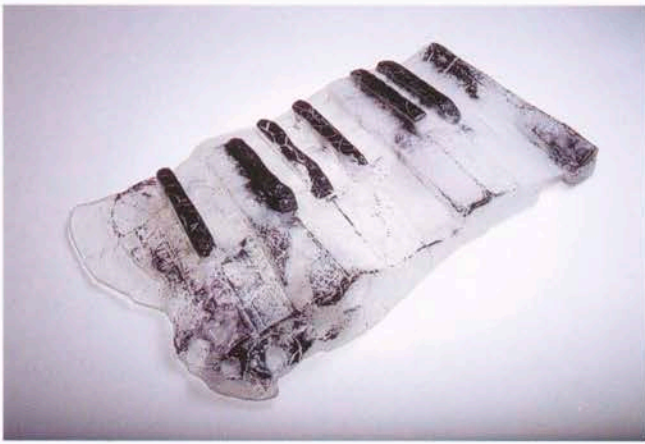
59



57



60



61

61. Anna Mike's

9037 Northeast 143rd Street
Bothell, Washington 98011

*Piano Board I Like to Play All
Night Long*

Cast glass; glass powder
Gegossenes Glas; Glaspulver
H. 75 cm, W. 23 cm, D. 12 cm
NW

62. Maie Mikof-Liivik

Kentmanni 20A-25
EE-10116 Tallinn, Estonia

The Cliffchaffs

Flameworked glass, gilded
Lampengearbeitetes Glas; ver-
goldet
Largest/größtes: H. 30 cm,
Diam. 15 cm
WG



62

63. John Miller

Normal, Illinois

*Eat @ Joes—Ketchup, Egg,
Bacon, OJ*

Blown and hot-worked glass
Geblasenes und heiß bearbei-
tetes Glas

H. 91.4 cm, W. 121.9 cm,
D. 61 cm
WG, TO



63

16

64. Ji Sook Min

40, rue Ernest Munch
67000 Strasbourg, France

Sans titre

Pâte de verre

Pâte de verre

H. 17 cm, W. 32 cm, D. 11 cm
TO, JP, NW



64

65. David Murray

1c Bell Street
Wanganui, New Zealand

Gatherer

Cast glass

Gegossenes Glas

H. 31 cm, W. 58 cm, D. 12 cm
TO



65

66. Chiaki Nagaoka

Higashi Mukojima 3-25-8
Sumidaku, Tokyo 131-0032,
Japan

Untitled

Kiln-cast glass, slumped; clay
Ofengegossenes Glas, abge-
senkt, Ton
H. 5 cm, W. 26 cm, D. 19 cm
TO

67. James E. Nowak

Seattle, Washington

Thor

Blown "incalmo" glass; xenon,
copper
Geblasenes „Incalmo“ Glas;
Xenon, Kupfer
H. 43 cm, W. 20 cm, D. 16 cm
WG

68. Chizuko Oguchi

Osachi Izuhaya 3-12-25
Okaya, Nagano 394-0089,
Japan

Travel-2 (A Water Drop)

Flameworked glass; water
Lampengearbeitetes Glas;
Wasser

H. 200 cm, W. 320 cm, D. 460
cm
TO, JP, NW

69. Sharyn O'Mara

Philadelphia, Pennsylvania

Untitled Field (church, detail/
Kirche, Detail)

Optical fiber and light
Lichtleitfaser und Licht
TO, JP, NW

70. Steffen Orlowski

Akademiestraße 2
D-80799 Munich, Bavaria,
Germany

To Put Outside

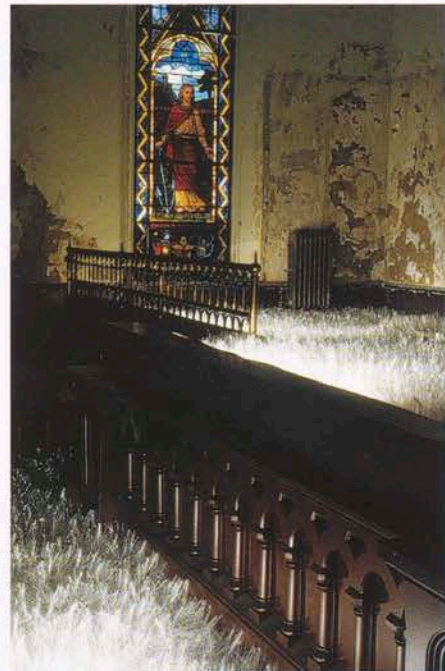
Flameworked glass
Lampengearbeitetes Glas
H. 60 cm, W. 60 cm, D. 60 cm
TO, JP



68



66



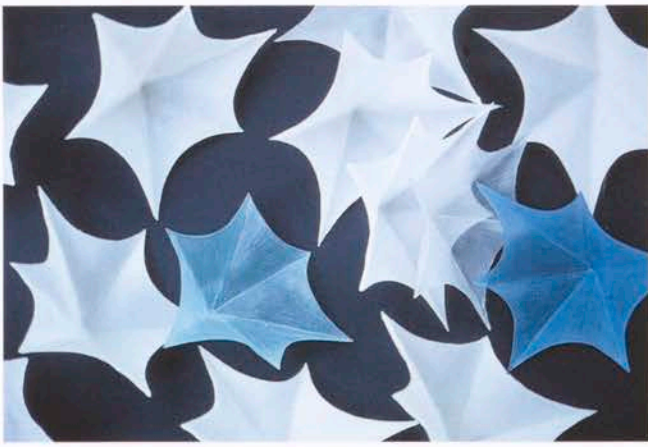
69



67



70



71

71. Bethany Owen

Australian National University
ACT 0200 Canberra, Australia

About Snow #2

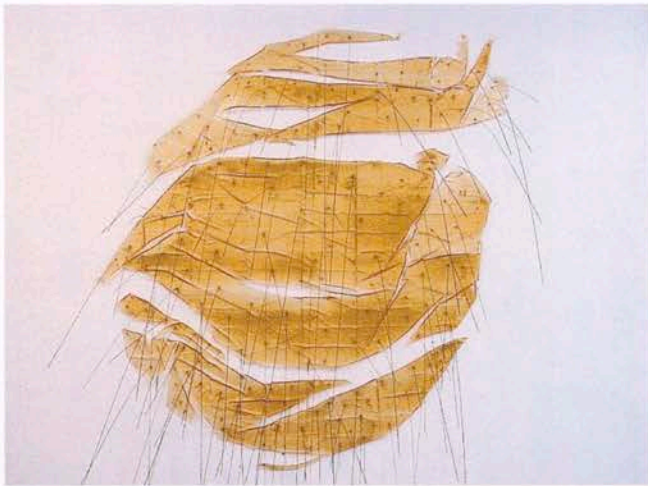
Cast glass, lathe-worked,
encaustic
Gegossenes Glas, gedreht,
Enkaustik
H. 10 cm, W. 17.5 cm,
D. 10 cm
WG, TO

72. Dylan Palmer

Providence, Rhode Island

Graft

Glass rod; rubber
Glasstab, Gummi
H. 178 cm, W. 158 cm,
D. 150 cm
TO



72

73. Michele Perozeni

3 route de Fessenheim
67370 Schnersheim, France

Inuit Hopscotch

Neon and crushed glass
Neon und zerbrochenes Glas
H. 240 cm, W. 180 cm,
D. 1 cm
NW

74. Richard Posner

E-mail: posnerichard@aol.com

Seven Forbidden Names for God as Anthrax Letters

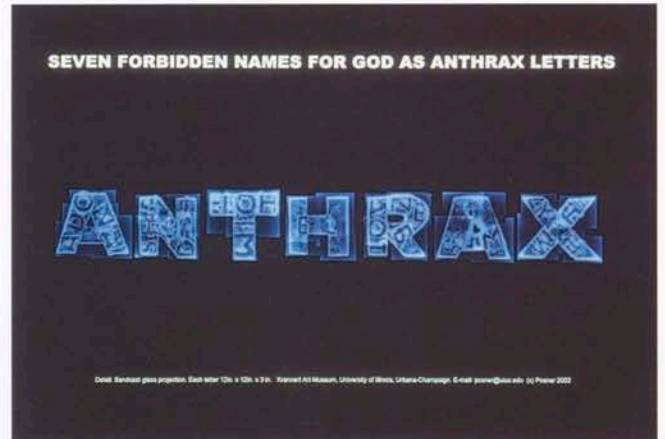
(detail/Detail)
Sand-cast glass
Sandgegossenes Glas
H. 30 cm, W. 30 cm, D. 5 cm
JP

75. Sally Prasch

Montague, Massachusetts

Splash

Flameworked glass
Lampengearbeitetes Glas
H. 30 cm, W. 30 cm, D. 30 cm
WG, TO, NW



74



73



75

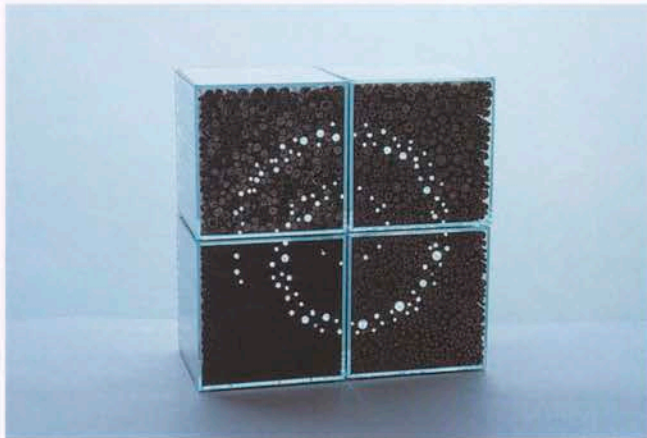
76. Helga Reay-Young
 Hoehenstraße 29
 D-51515 Kuerten, Germany
Continuity
 Glass cubes; hollow rods,
 cinnamon sticks
 Glaswürfel; hohle Stäbe, Zimt-
 stangen
 H. 25 cm, W. 25 cm, D. 12 cm
 WG

77. Amena Saeed
 389 Kimball Drive
 Rochester, New York 14623
*Organic Growth—rapidly
 increasing inspiration from sea
 life*
 12,000 fused glass bulbs
 12.000 verschmolzene Glüh-
 birnen
 H. 396 cm, W. 274 cm,
 D. 50 cm
 TO, JP, NW

78. Joseph S. Salvenmoser
 Kitzbuchel, Tyrol, Austria
Spiral
 Flameworked glass
 Lampengearbeitetes Glas
 H. 90 cm, W. 80 cm
 WG

79. Karli Sears
 18 14th Street, #16
 Toronto, Ontario M8V 3H9,
 Canada
Envelope
 Blown glass, cut, sandblasted;
 felt, thread
 Geblasenes Glas, geschliffen,
 sandgestrahlt; Filz, Draht
 H. 91 cm, W. 36 cm, D. 26 cm
 WG, TO

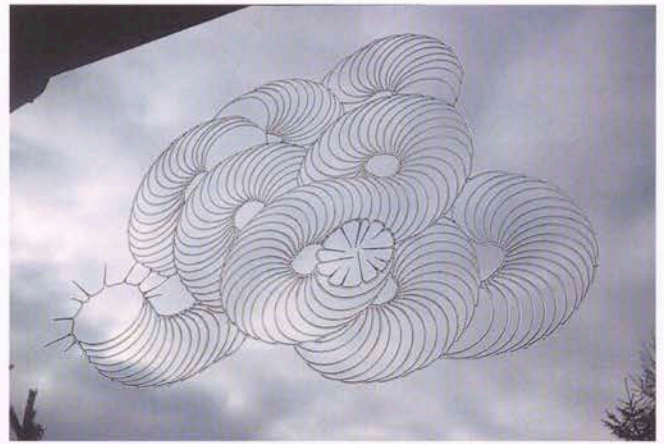
80. Christiane Sellner
 Troppauplatz 5/92
 D-96052 Bamberg, Germany
Oberon's Arrival (two-piece
 table object/zweiteiliges Tisch-
 objekt)
 Blown glass, cut, acid-etched;
 metal parts
 Geblasenes Glas, geschliffen,
 säuregeätzt, Metallteile
 H. 78 cm, W. 110 cm, D. 74 cm
 TO



76



77



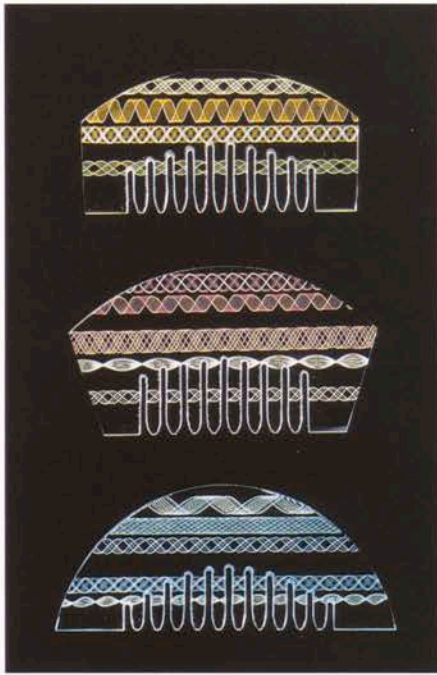
78



79



80



81

81. Michiko ShiBata

16-II 202 Ashihara
Inawashiro-machi
Yama-gun, Fukushima 969-3121, Japan

Kushi (comb/Kamm)
Fused and cut glass
Verschmolzenes und geschliffenes Glas
H. 5 cm, W. 9 cm, D. 0.4 cm
WG

82. Makoto Shimazaki

589 Miyajima, Tsurui-mura
Akan-gun, Hokkaido 085-1211, Japan

Life
Cast glass; granite base
Gegossenes Glas; Granit-sockel
H. 110 cm, W. 140 cm, D. 140 cm
JP

83. Petra Sindelar

Glass Gallery Neusser
Wiedner Hauptstrasse 49
1040 Vienna, Austria

Glasobjekt Herbstwino
Mold-blown and cut glass
Formgeblasenes und geschliffenes Glas
H. 18.5 cm, W. 8 cm, D. 5 cm
WG

84. Preston Singletary

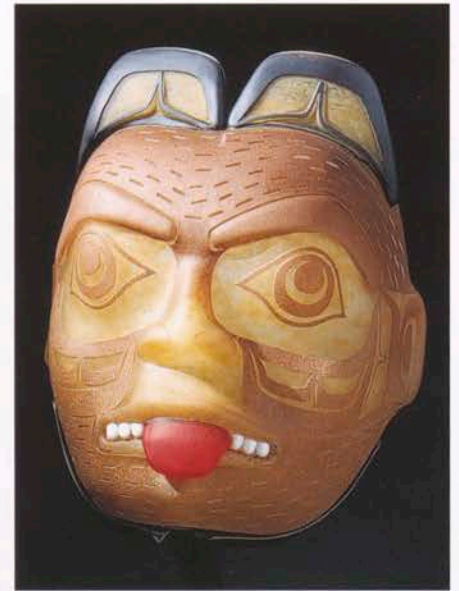
Seattle, Washington
Bear Mask
Mold-blown glass, sandblasted
Formgeblasenes Glas, sandgestrahlt
H. 45.7 cm, W. 25.4 cm, D. 27.9 cm
TO, JP, NW

85. Elizabeth Swinburne

Bellamystraat 91-93
Amsterdam 1053 BJ, The Netherlands
Golden Bodies
Blown and cut glass; gold luster
Gebblasenes und geschliffenes Glas; Goldluster
Largest/größtes: H. 44 cm, W. 35 cm, D. 20 cm
TO, JP



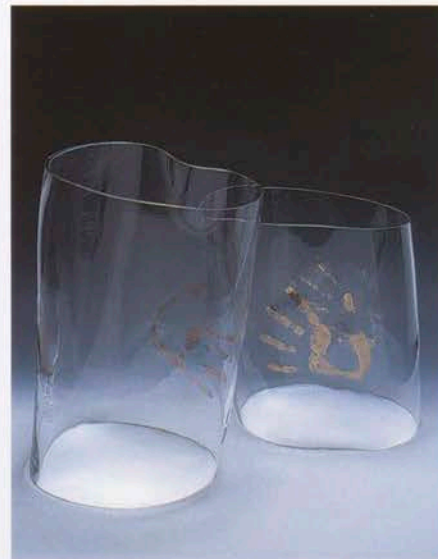
82



84



83



85

86. Kazue Taguchi
 c/Grunyi 1. 4
 08003 Barcelona, Spain
Le Corbusier in 2500
 Optic glass; Japanese paper,
 laminated, mirror
 Optisches Glas; Japan-Papier,
 laminiert, Spiegel
 H. 45 cm, W. 120 cm,
 D. 55 cm
 WG, NW

87. Makiko Takahashi
 2248 Makino
 Fujino-cho, Thukuigun
 199-0206, Japan
Peace of Mind No. 3
 Pâte de verre, light bulb
 Pâte de verre, Glühbirne
 H. 37 cm, W. 48 cm, D. 37 cm
 WG

88. Christopher Taylor
 Providence, Rhode Island
 Untitled
 Blown glass; soap, Styrofoam,
 chalk, photo
 Geblasenes Glas; Seife, Styro-
 por, Kreide, Foto
 H. 121.9 cm, W. 121.9 cm,
 D. 121.9 cm
 TO, JP, NW

89. Mark Thiele
 46 Bedford Street, West Croy-
 don
 5008 Adelaide, South Austra-
 lia, Australia
Flare
 Blown glass, lathe-cut
 Geblasenes Glas, gedrechselt
 H. 45 cm, W. 20 cm, D. 9 cm
 WG, TO, NW

90. Rachael Tillman
 Hampshire, England
Cut (2002)
 Blown glass; plaster
 Geblasenes Glas; Gips
 H. 15 cm, W. 10 cm, D. 9 cm
 WG



88



89



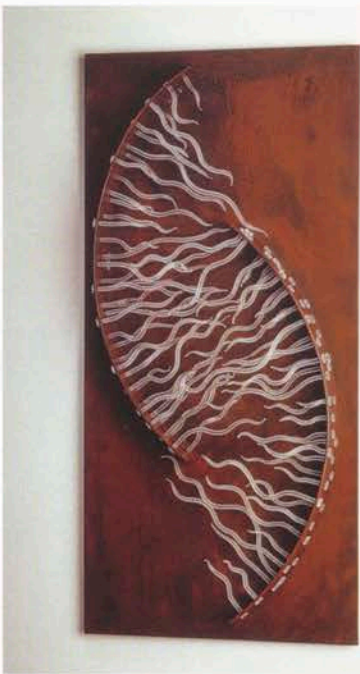
86



87



90



91

91. Pamina Traylor

Oakland, California
www.redqueen.org/pamina

Impulse
 Flameworked glass; steel
 Lampengearbeitetes Glas; Stahl
 H. 79 cm, W. 38 cm, D. 8 cm
 TO

92. Misaki Urushiyama

24-2 Mito Hasse, Hasse-machi
 Miura, Kanagawa 238-0112,
 Japan

Tsukibito-No-Ouchi #2 (The Home for the People Who Live on the Moon)
 Blown glass, enameled
 Geblasenes Glas, emailliert
 H. 53 cm, W. 67 cm, D. 70 cm
 JP

93. Wiebke Vogt

Danckelmannstraße 18
 D-14059 Berlin, Germany

Absence I
 Blown and cut glass; platinum
 Geblasenes und geschliffenes
 Glas; Platin
 Each/je: H. 26.2 cm, W. 7 cm
 WG, TO, JP, NW

94. Ann Wählström

Folkungagatan 114–116
 S-11630 Stockholm, Sweden

White Forest (installation at
 Global Art Glass, Sweden,
 2002)
 Blown glass
 Geblasenes Glas
 H. 200 cm, W. 250 cm,
 D. 150 cm
 WG, TO, JP, NW

95. Gareth Noel Williams

Duizendschoonstraat 12 HS
 1031 BG Amsterdam,
 The Netherlands

Booster
 Glass bottles; leather
 Glasflaschen; Leder
 H. 80 cm, W. 48 cm, D. 50 cm
 JP



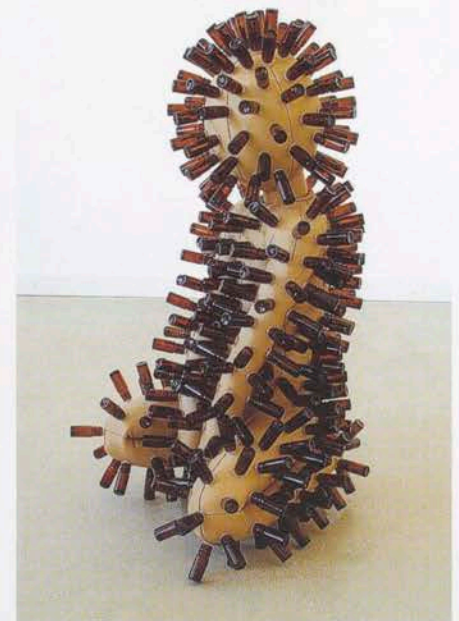
92



94



93



95

96. Rachael Woodman
 62 Cedric Road
 Bath, Somerset BA1 3PB,
 England
Vertical 2
 Blown glass; stone base
 Geblasenes Glas; Steinsockel
 H. 60 cm, W. 50 cm, D. 20 cm
 TO, NW

97. Choong Mock Yoo
 Seoul, Republic of Korea
Zipper II
 Blown glass; zipper
 Geblasenes Glas; Reißver-
 schluss
 H. 18 cm, W. 10.5 cm,
 D. 10.5 cm
 WG

98. Harumi Yukutake
 6796 Kureha #2-202
 Toyama, Toyama 930-0138,
 Japan
 Untitled

Plate glass; steel
 Glasscheibe; Stahl
 H. 55 cm, W. 180 cm,
 D. 55 cm
 WG, TO

99. Dana Zed
 5551 Masonic Avenue
 Oakland, California 94618
Fragile Truths
 Kiln-cast glass; electrical
 source
 Ofengegossenes Glas;
 elektrische Quelle
 H. 33 cm, W. 19 cm, D. 19 cm
 NW

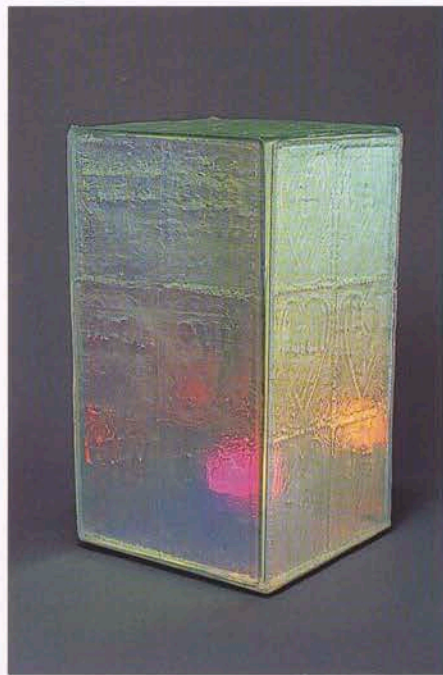
100. Walter Zimmerman
 South Orange, New Jersey
Box Set, Blue
 Blown glass; found objects,
 paint
 Geblasenes Glas; Fund-
 stücke, Farbe
 H. 120 cm, W. 85 cm,
 D. 40 cm
 JP



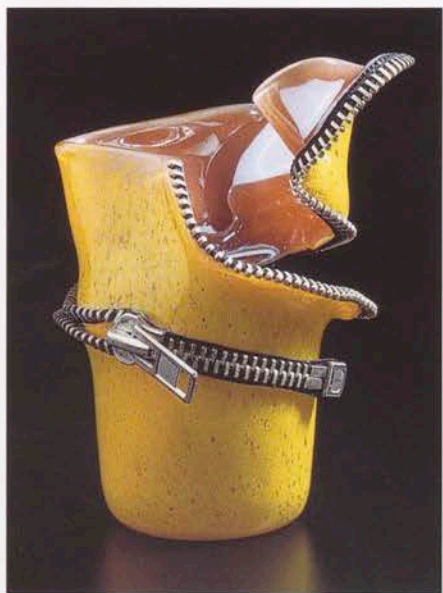
98



96



99



97



100

Countries Represented/Vertretene Länder

Australia

Belfrage, Clare
Bruce, Jane
Edwards, Tim
Emmett, Sophia
Owen, Bethany
Thiele, Mark

Austria

Salvenmoser, Joseph S.
Sindelar, Petra

Canada

Cantin, Annie
Cholewa, Christine
Freve, Carole
Gibb, Julie
Lay, Catherine Vamvakas
Sears, Karli

Denmark

Hargreave, Charlotte

Estonia

Mikof-Liivik, Maie

France

Kim, Tae-gon
Min, Ji Sook
Perozeni, Michele

Germany

Orlowski, Steffen
Posner, Richard
Reay-Young, Helga
Sellner, Christiane
Vogt, Wiebke

India

Bawa, Hemi

Italy

Bonaventura, Mauro

Japan

Fujiwara, Emi
Hanamata, Asami
Hongo, Hitoshi
Ikushima, Harumi
Matsufuji, Koichi
Nagaoka, Chiaki

Oguchi, Chizuko
ShiBata, Michiko
Shimazaki, Makoto
Takahashi, Makiko
Urushiyama, Misaki
Yukutake, Harumi

Korea, Republic of

Yoo, Choong Mock

Lithuania

Andrasiunaite, Vaida

Luxembourg

Baiža, Zaiga

The Netherlands

Lindzon, Dana Esther
Swinburne, Elizabeth
Williams, Gareth Noel

New Zealand

Lucas, Nicole
Murray, David

Panama

De Obaldia, Isabel

Poland

Krej, Katarzyna

Spain

Taguchi, Kazue

Sweden

Ahlin, Birgitta and Sirkka Lehtonen (2)
Leuf, Jenny
Lindblad, Gun
Wählström, Ann

United Kingdom

Adam, Elaine
Gordon, Alison
Holloway, Deborah
Hughes, Charlotte
Tillman, Rachael
Woodman, Rachael

United States

Akamine, Bernice
Albert, Sean

Bayliss, Arlon and Jason Knapp (8)
Bernstein, Alex Gabriel
Bocchino, A. J.
Bowers, Liam
Callan, Nancy
Clark, Jon F.
Couig, William
Culler, Rene
Evans, Adrienne
Friedlich, Donald
Glasgow, Susan Taylor
Gray, Katherine
Gustafson, Brian
Gustafson, Carrie
Hart, Michael
Holtzinger, Adam
Horrell, Deborah
Hude, Katrina
Hysten, Beth
Jablonski, Corinna
Kreager, Thomas
Lee, Jiyong
Lozar, Carmen
Mace, Flora C. and Joey Kirkpatrick (56)
Marioni, Paul and Ann Troutner (57)
McLain, Kelly
McLeod, James
Mike's, Anna
Miller, John
Nowak, James E.
O'Mara, Sharyn
Palmer, Dylan
Prasch, Sally
Saeed, Amena
Singletary, Preston
Taylor, Christopher
Traylor, Pamina
Zed, Dana
Zimmerman, Walter

Jury Statements

I should begin with three personal admissions that anyone curious about my *New Glass Review* selections should know.

First, I am an unrepentant, longtime admirer and student of rather traditional beauty. Succinctly put:

An aesthete?

Yep ... that's me!

Here is an example, admittedly extreme.

On my 30th birthday, I carefully arranged to be at the Prado in Madrid to see Titian's *Baccanal* and Bosch's *Garden of Earthly Delights* in the morning, then arrived at the Louvre well before closing time to stand before Veronese's opulent *Marriage at Cana*. The day before had been spent with El Greco at San Tomé in Toledo. Yes, I love beautiful paintings.

Second, I am a born cataloguer. As a herding dog will instinctively bulldoze rocks and debris from the perimeter of his pen to its center, so I unavoidably categorize, organize, then reassemble any shapeless array of data that comes my way.

Third, I have been seriously fascinated by glass since my 11th year.

These are three of the primary forces that influenced both my selecting process and my comments below.

During the jurying for this volume of *New Glass Review*, I was comfortable as the only "glass practitioner" and as, no doubt, aesthetically the most conservative juror. With two curators of contemporary art and a distinguished critic of modern art, himself an artist (John Perreault paints on walls using toothpaste, of all things!), and with no veto available to anyone, I knew that the most challenging and experimental work would be in good hands.

I expected a fairly wide range of expression, eliciting a broad spectrum of emotional responses ... and I found it. I had anticipated easily filling pre-labeled pigeonholes with my 25 selections, but I was surprised—and delighted—to find my expectations far too limited in scope.

For example, "Beauty is its own content" is an aesthetic credo with which I live comfortably under normal circumstances. Judging these entries was not, however, business as usual. Walter Zimmerman's *Box Set, Blue* blasted off my rose-colored glasses in the first moments of judging (work is viewed in the order in which it was received by The Corning Museum of Glass). I was unprepared for the broad palette and subtle distinctions within a category I had more or less anticipated: "Macabre." Subcategories would be necessary. "Decaying" is a fine handle for Ji Sook Min's untitled work in *pâte de verre*. The apparent decay-in-progress is caught in stop-action: if not broken, the brassiere could, due to the inherent strength and inertness of the glass, remain unchanged for millenniums. *Piano Board I Like to Play All Night Long* by Anna Mike's resonates similarly.

Corinna Jablonski's *Two-Toed Avocet Marionette* and Carmen Lozar's Untitled are certainly "Repulsive," but also playful and ... well ... beautiful. "Nightmarish" is a descriptor that seems to have been lying in wait for the appearance of Koichi Matsufuji's *Tengu Baby*. Steffen Orlovski's *To Put Outside* is also, to my mind, a little of the stuff of which bad dreams are sometimes made.

Concluding my subcategories under the general heading "Macabre" is the uncrowned king, "Morbid." Although titled *Glass Armour*, Christine Cholewa's entry invites associations that are very dark indeed. Were these painful to wear? Were the models injured? Is this work meant to bring to mind bondage rituals or self-mutilation, or by its distortion of the female figure, is exploration of misogyny implied?

Of this group under the heading "Macabre," all I can say for sure is that the work is very provocative, and that it is, by nearly any standard, art.

On the other extreme is my category "Alarmingly Beautiful." If beauty is allowed simply to speak for itself, some of these entries are positively eloquent. A subcategory one might call "With References to Nature" is full of intoxicating examples. Here, the entries by Joseph S. Salvenmoser and Pamina Traylor hopelessly tie for first place. The objects by Makiko Takahashi and Bethany Owen brilliantly exploit the "it from within" potential of cast glass. Jiyong Lee's *Cleavage* reads perfectly as a model of macro- or microscopic natural structure.

Ich denke, ich sollte mit drei persönlichen Eingeständnissen beginnen, die jeder, der gerne etwas über mein Auswahlverfahren bei der *New Glass Review* wissen möchte, erfahren sollte:

Zunächst bin ich ein reueloser Langzeitbewunderer, beziehungsweise ein Student der eher traditionellen Schönheit. Kurz und gut:

Ein Ästhet?

Oh ja ... das bin ich!

Hier ein zugegebenermaßen extremes Beispiel:

Zu meinem 30. Geburtstag hatte ich ein sorgfältiges Arrangement geplant: morgens war ich im Prado in Madrid, um Titians *Bacchanal* und Boschs *Garten der Lüste* zu sehen, dann kam ich noch rechtzeitig genug im Louvre an, bevor dort geschlossen wurde, um Veroneses opulentes Werk *Hochzeit in Cana* zu betrachten. Den Tag zuvor hatte ich mit El Greco in San Tomé in Toledo verbracht. Ja, ich liebe schöne Gemälde.

Zweitens: ich bin der geborene Katalogisierer. Wie ein Hirtenhund instinktiv Steine und Schutt von der Peripherie zur Mitte seiner Hütte zusammenschiebt, so kategorisiere und organisiere ich unvermeidlich jegliche unförmige Datenansammlung, die mir begegnet, und setze diese dann zusammen.

Drittens: Glas fasziniert mich schon seit ich 11 Jahre alt bin.

Das sind drei der primären Kräfte, die sowohl mein Auswahlverfahren als auch meine nachfolgenden Kommentare beeinflusst haben.

Während der Jurysitzung für diese Ausgabe der *New Glass Review*, fühlte ich mich als der einzige Glasschaffende und zweifellos als der ästhetisch konservativste Juror wohl. Mit zwei Kuratoren für zeitgenössische Kunst und einem berühmten Kritiker für moderne Kunst, seines Zeichens selbst ein Künstler (John Perreault bemalt Wände – vor allen Dingen mit Zahnpasta!), war ich sicher – und dagegen durfte keiner etwas sagen –, dass selbst die herausforderndste und experimentellste Arbeit in guten Händen sein würde.

Meine Erwartungen, eine ziemlich große Ausdrucksspanne vorzufinden, die ein weites Spektrum an emotionalen Antworten entlocken, wurden nicht enttäuscht. Ich hatte ein einfaches Füllen schon benannter Kategorien mit meinen 25 auserwählten Arbeiten vorausgesagt, war jedoch überrascht – und erfreut – als sich herausstellte, dass meine Erwartungen viel zu eng waren.

„Schönheit ist ihr eigener Inhalt“ ist beispielsweise ein ästhetisches Credo, mit dem ich unter normalen Umständen gut leben kann. Diese Einsendungen zu beurteilen, war jedoch nicht „business as usual“. Walter Zimmermans *Box Set, Blue* sprengte meine rosa Brille im ersten Moment der Beurteilung (die Arbeiten werden in der gleichen Reihenfolge angesehen, in der sie beim Corning Museum of Glass eingetroffen sind). Ich war nicht vorbereitet auf die breite Palette und die feinen Unterschiede in der von mir mehr oder weniger erwarteten Kategorie: „makaber.“ Unterkategorien würden nötig sein. „Im Zerfall“ wäre eine guter Titel für Ji Sook Mins „Untitled“ aus *pâte de verre*. Der scheinbare Zerfallsprozess ist eingefangen in Stop-Aktion: wenn er nicht zerbricht, könnte der Büstenhalter!, aufgrund der ihm eigenen Stärke und der Trägheit von Glas, für Millennien unverändert bleiben. Die Arbeit *piano board I like to ply all night long* von Anna Mike findet den gleichen Anklang.

Corinna Jablonskis *Two-Toed Avocet Marionette* und Carmen Lozar's „Untitled“ sind sicher „widerwärtig“, aber auch verspielt und ... na ja ... schön. „Alptraumhaft“ ist eine Beschreibung, die nur auf das Erscheinen von Koichi Matsufujis *Tengu Baby* gewartet zu haben scheint. Steffen Orlovskis *To Put Outside* ist, wie ich meine, auch ein bisschen aus dem Stoff aus dem schlechte Träume manchmal gemacht sind.

Den Abschluss meiner Subkategorien, die ich unter dem Haupttitel „makaber“ zusammengefasst habe, bildet der ungekrönte König „morbid“. Obwohl Christine Cholewas Arbeit den Namen *Glass Armour* trägt, verleitet sie in Wirklichkeit zu sehr dunklen Assoziationen. Waren diese schmerzhaft zu tragen? Wurden die Mannequins dabei verletzt? Soll dieses Werk an Bondage-Rituale oder an Selbstverstümmelung erinnern, oder wird durch das verzerrte Frauenbild die Erforschung von Mysogynie angedeutet?

With the extremes, "Alarmingly Beautiful" and "Macabre," in place and subcategories neatly in tow, one can begin to explore the territory in-between. John Miller's *Eat@Joe's* leads my list of "silly" entries, nearly all of which are equally good-natured and fun. Chiaki Nagaoka's Untitled happily stands alone in a category I can only term "Why Glass?" I am reminded of Tom Buechner's very wise juror's statement in *New Glass Review 21*, in which he rejects all objects of glass imitating other materials. Titrating the piece *Chives and Sour Cream?* could have elevated Nagaoka's entry to "conceptual" status. Maybe it is a bit clever.

This exercise of sorting and identifying patterns, grouping, and organizing, here only begun, is but one approach to assimilating so much diverse material. While the jurors have narrowed the 2,584 submissions down to 100, it remains for each interested person to look, assess, and judge for him- or herself the condition of the world glass scene, as viewed through this survey. Perhaps by its very nature as a Corning Museum of Glass publication, *New Glass Review* seems to invite participation by the most creative segments of the glass world. Whatever the reason, year after year it makes for a fascinating and provocative publication.

Ultimately, my only disappointment was the near absence of entries by individuals and companies making production glass. The selection was so limited, and the perceived need to represent this category of glass objects was so strong, that one juror was tempted again and again to select an unremarkable group of tumblers (bright, cheerful colors aside), while another juror had to "jump in" repeatedly to save him from himself! While anyone wanting to take the pulse of the glass world in a truly comprehensive way will surely study commercial trade publications, advertisements, etc., to assess the status of production glass, its complete absence in *New Glass Review 24* is, for me, regrettable.

My "Jurors' Choice" selections take a glance back at some of my favorite production glass from both the remote and recent past.

While the expression "production glass" need not mean "inexpensive," the first-century glassworker (or, perhaps, workshop owner) named Ennion no doubt supplied the thrifty yet aesthetically discriminating customer. His vessels, represented here by a ewer and a two-handled cup, were made by the then new and ultimately revolutionary process of glassblowing, with the further refinement of using a full-size mold. This device enabled the worker to quickly and easily set the vessel's final shape, size, and decoration by inflating the hot glass bubble into the mold. We know the identity of this clever fellow because he carved—or had carved—both his name and a sales slogan into his molds. Of course, they were also impressed into the glass, usually reading, "Ennion made me; let the buyer remember."

From a little earlier, yet remaining popular even after Ennion's day, are the irresistibly beautiful Roman ribbed bowls. They were usually made of the most common greenish glass, but illustrated here is a slightly "up-market" example in a cobalt blue glass that positively glows in bright light. The technique by which these bowls were made involved pouring (or casting), pinching, slumping, and cold working. It was, nevertheless, fairly quick, easy, and reliable. Roman ribbed bowls survive in such vast numbers that they are, 2,000 years after they were made, fairly inexpensive and beautiful objects on the antiquities market.

"Production glass" need not always mean endless numbers of absolutely identical objects. At the start of the 17th century, when the three wineglasses I selected were made, Venetian glassblowers created a wide array of glass vessel shapes for adorning the table. At first glance, they vary wildly in form. However, having handled countless examples over the years, I can report that they all have a remarkably similar feel: a shocking weightlessness. Their uniformity and elegance of line also help to establish their identity. These "fragile beauties," as one 19th-century British collector termed them, are instantly recognizable as members of a large but select group of production glasses. Paintings by Titian, Tintoretto, and Veronese of the Last Supper and banquet scenes show tables littered with similar glasses that were undoubtedly made in Muranese workshops. These three examples are exceedingly understated, if that is possible.

Any *New Glass Review* juror is squarely faced with this question: Am I to judge the overall aesthetic impact of the data conveyed by the picture on the projection screen—the slide—or am I to offer instead my estimation of the significance of the object that was photographed? Nick

Von dieser Gruppe unter der Überschrift „makaber“ kann ich nur sicher sagen, dass diese Arbeiten sehr provokant sind und dass sie, nach fast allen Maßstäben, Kunst sind.

Im anderen Extrem befindet sich meine Kategorie „alarmierend schön“. Wenn Schönheit einfach für sich selbst sprechen darf, sind manche dieser Einsendungen sehr eloquent. Eine Subkategorie, die man vielleicht „mit Bezügen zur Natur“ bezeichnen kann, ist voller bezaubernder Beispiele. Die Einsendungen von Joseph S. Salvenmoser und Pamina Taylor rangieren hier hoffnungslos gleichwertig für den ersten Platz. Die Objekte von Makiko Takahashi und Bethany Owen nutzen hier auf brillante Art und Weise das „Von innen beleuchtet“-Potential von gegossenem Glas. Jiyong Lees *Cleavage* kann man perfekt als ein Modell makro- oder mikroskopischer Naturstruktur interpretieren.

Mit den Extremen „alarmierend schön“ und „makaber“, da wo sie angebracht sind und den Subkategorien immer hübsch im Schlepptau, kann man mit der Erforschung des Territoriums beginnen, das dazwischen liegt. John Millers *Eat@Joe's* führt meine Liste „verrückter“ Einsendungen an, von denen fast alle gleichsam harmlos und witzig sind. Glücklicherweise steht Chiaki Nagaokas „Untitled“ alleine in einer Kategorie, die ich nur mit „Warum Glas?“ bezeichnen kann. Ich fühle mich an Tom Buechners sehr weises Jury-Statement in *New Glass Review 21* erinnert, in dem er alle Glasobjekte ablehnte, die andere Materialien imitierten. Der Titel *Sauerrahm mit Schnittlauch?* hätte Nagaokas Einsendung auf einen „Konzept(kunst)“ Status erheben können. Vielleicht ist das zu schlaue.

Diese Übung, Muster zu sortieren und zu identifizieren, zu gruppieren und zu organisieren, und das ist nur ein Anfang, ist nur eine Möglichkeit eine so große Menge unterschiedlichsten Materials anzugleichen. Während die Juroren die 2584 vorgelegten Arbeiten auf 100 eingegrenzt haben, bleibt es jeder interessierten Person selbst überlassen, den Zustand der Weltglasszene, wie er sich durch diese Untersuchung abzeichnet, zu betrachten, zu bewerten und zu beurteilen. Die *New Glass Review* scheint, vielleicht durch ihre Eigenschaft als Publikation des Corning Museum of Glass, die kreativsten Segmente der Glaswelt anzuziehen. Warum auch immer, es genügt jedes Jahr wieder für eine faszinierende und provokative Publikation.

Schlussendlich war meine einzige Enttäuschung die schiere Abwesenheit der Einsendungen von Einzelpersonen und Unternehmen, die Serienglas produzieren. Die Auswahl war so begrenzt und das spürbare Bedürfnis, diese Kategorie von Glasobjekten repräsentiert zu sehen, war so stark, dass ein Juror immer wieder verleitet war, eine unspektakuläre Gruppe von Bechern (von den hellen fröhlichen Farben abgesehen) auszuwählen, während ein anderer Juror immer wieder „eingreifen“ musste, um ihn vor sich selbst zu retten! Obwohl jeder, der den Puls der Glaswelt in einer wirklich umfassenden Art und Weise fühlen möchte, sicherlich kommerzielle Handelspublikationen, Anzeigen etc. studieren wird, um den Zustand von Serienglas zu bewerten – die komplette Abwesenheit von letzterem in der *New Glass Review 24* ist, meiner Meinung nach, bedauerlich.

Mit meiner „Jurors' Choice“-Auswahl blicke ich zurück auf einige meiner Serienglas-Lieblingsstücke, sowohl aus ferner als auch aus jüngster Vergangenheit.

Wenn auch der Ausdruck „Gebrauchsglas“ nicht gleichbedeutend ist mit „billig“, besteht kein Zweifel, dass der Glasarbeiter (oder vielleicht Werkstättenbesitzer) namens Ennion aus dem ersten Jahrhundert den sparsamen, aber doch ästhetisch diskriminierenden Kunden belieferte. Seine Gefäße, hier repräsentiert durch einen Wasserkrug und eine Tasse mit zwei Henkeln, entstanden durch den damals neuartigen und schlussendlich revolutionären Prozess des Glasblasens, mit der weiteren Verfeinerung des stillen Formblasens. Diese Erfindung ermöglichte dem Arbeiter durch das Einblasen der heißen Glaskugel in die Form, die letztendliche Form, Größe und Dekoration des Gefäßes schnell und einfach zu bestimmen. Wir kennen die Identität dieses schlaun Burschen, weil er sowohl seinen Namen als auch einen Verkaufslogan in seine Form eingravierte – oder eingravieren ließ. Natürlich waren sie dann ebenfalls ins Glas geprägt, gewöhnlich mit dem Text: „Ennion hat mich gemacht; der Käufer möge sich daran erinnern.“

Aus etwas früheren Zeiten stammen die unwiderstehlich schönen römischen Rippenschalen, die in Ennions Tagen noch immer populär waren. Sie waren meist aus gewöhnlichem grünlichen Glas, hier wird jedoch ein etwas „exklusiveres“ Exemplar aus kobaltblauem Glas erläu-

Williams, the photographer at The Corning Museum of Glass, has presented a group of functional objects, designed by Josef Hoffmann about 1915 and made for J. & L. Lobmeyr, so seductively that I wonder if I will be disappointed seeing them in person. I never am. According to the mandate of the Wiener Werkstätte, these were meant to be beautiful and affordable objects for everyday use. In their intent, in the details of their manufacturing process (including cracked-off rims, so quick and easy for the glassworker), and in their name-branding, these wonderful vessels echo the efforts of Ennion.

Today, more than 85 years after the Hoffmann-designed glasses were produced, they can still be purchased at the Lobmeyr shop in Vienna, and nearly perfect replicas of Ennion's best work are being created by the glassmakers Mark Taylor and David Hill in Andover, England. These replicas are also widely sold in museum shops. It would seem that excellent and well-executed designs in production glass can be remarkably successful almost indefinitely. Actively pursuing excellence in the field of production glass is thus a potentially worthy endeavor. I, for one, hope to see this important (although perhaps less glamorous) segment of the glass world better represented in future issues of *New Glass Review*.

Finally, as an employee of The Corning Museum of Glass, I would be remiss if I did not comment on the organization and operation of the *New Glass Review* competition, a small but important part of the Museum's activities, far removed from my normal sphere as resident adviser at The Studio. The awesome task of handling the nearly 2,600 slides and the paperwork of more than 950 entries was directed by Tina Oldknow and managed by Violet Wilson, assisted by Mary Chervenak, Brandy Harold, and Gretchen Strong. The jurying process was run with precision, but with much relaxed good humor. Bravo to my colleagues!

William Gudenrath (WG)
Resident Adviser
The Studio of The Corning Museum of Glass

tert, das in hellem Licht positiv strahlt. Die Technik in der diese Schalen gemacht wurden, umfasste Gießen, Bearbeitung mit Zangen, Absenken und kalte Bearbeitung. Trotzdem war das ziemlich schnell, einfach und zuverlässig. Römische Rippenschalen gibt es immer noch in so großer Anzahl, dass sie auf dem Antiquitätenmarkt, 2000 Jahre nach ihrer Herstellung, ziemlich preiswerte und schöne Objekte darstellen.

„Serienglas“ muss nicht zwangsläufig eine endlose Anzahl von absolut identischen Objekten bedeuten. Am Anfang des 17. Jahrhunderts, als die drei von mir ausgewählten Weingläser gefertigt wurden, schufen venezianische Glasbläser Glasgefäße in vielen verschiedenen Formen als Tischschmuck. Auf den ersten Blick variiert deren Gestalt stark. Nachdem im Laufe der Jahre unzählige Exemplare durch meine Hände gegangen sind, kann ich jedoch berichten, dass sie sich alle bemerkenswert gleich anfühlen: schockierend schwerelos. Ihre Uniformität und ihre elegante Linie trugen ebenfalls dazu bei, ihre Identität zu etablieren. Diese „zerbrechlichen Schönheiten“, wie ein britischer Sammler des 19. Jahrhunderts sie genannt hat, kann man sofort einer großen aber ausgewählten Serienglasgruppe zuordnen. Auf Bildern von Tizian, Tintoretto und Veronese, die Abendmahl- und Bankettszenen zeigen, sind Tische zu sehen, übersät mit gleichartigen Gläsern, die zweifellos in Muranoworkshops hergestellt wurden. Diese drei Beispiele sind, wenn dies möglich ist, noch äußerst untertrieben.

Jeder Juror der *New Glass Review* muss sich gleichermaßen mit der folgenden Frage auseinandersetzen: Soll ich den gesamten ästhetischen Eindruck der Einzelheiten, die das Foto auf der Leinwand – das Dia – herüberbringt, beurteilen oder stattdessen meine Auffassung der Bedeutung des fotografierten Objekts anbieten? Nick Williams, Fotograf des Corning Museum of Glass, präsentierte eine Gruppe funktioneller Objekte, die von Josef Hoffmann um 1915 entworfen und für J. & L. Lobmeyr hergestellt worden sind, und dies tat er auf so verlockende Art und Weise, dass ich mich frage, ob ich enttäuscht sein werde, diese Objekte in Realität zu sehen. Doch das bin ich ja nie. Dem Mandat der Wiener Werkstätte zufolge, sollten dies schöne und erschwingliche Objekte für den täglichen Gebrauch sein. Der Zweck dieser wundervollen Gefäße, die Details ihres Herstellungsprozesses (abgesprengte Ränder, so schnell und einfach für den Glasmacher) und ihre Namensgebung spiegeln die Mühe wider, die Ennion sich hier gegeben hat.

Heute, mehr als 85 Jahre nach der Produktion der von Hoffmann entworfenen Gläser, können diese immer noch im Wiener Lobmeyr-Geschäft gekauft werden und noch immer fertigen die Glasschaffenden Mark Taylor und David Hill im englischen Andover fast perfekte Repliken von Ennions besten Arbeiten. Diese Repliken werden ebenfalls in nahezu jedem Museumsladen verkauft. Es hat den Anschein, als ob der Erfolg von einzigartigem und schön ausgeführtem Serienglasdesign nahezu ewig anhält. Hervorragende Qualität auf dem Gebiet Serienglas aktiv zu verfolgen, ist somit ein sich potenziell lohnendes Unternehmen. Für meinen Teil hoffe ich, diesen wichtigen Bereich der Glaswelt in den nächsten Ausgaben der *New Glass Review* besser repräsentiert zu finden.

Schlussendlich würde ich, als Angestellter des Corning Museum of Glass, meine Pflichten vernachlässigen, wenn ich nicht die Organisation und Arbeit des *New Glass Review* Wettbewerbs – ein kleiner aber wichtiger Teil der Aktivitäten des Museums, weit weg von meinem normalen Arbeitsgebiet als ständiger Berater des Studios – kommentieren würde. Die (ehr)furchteinflößende Aufgabe, die fast 2600 Dias und den Schriftverkehr von mehr als 950 Einsendungen zu bearbeiten, hat Tina Oldknow beaufsichtigt und Violet Wilson verwaltet, ihr assistierten Mary Chervenak, Brandy Harold und Gretchen Strong. Die Arbeit der Jury verlief mit Präzision, aber entspannt und mit guter Laune. Ein Hoch auf meine Kollegen!

William Gudenrath (WG)
Fester Berater
Studio des Corning Museum of Glass

Certain aspects of *New Glass Review* present continual challenges for me. One is that there is a lot of excellent work that does not make it into the *Review*. (Should we, the jurors, continue to feel bad about this, or do we, the Museum staff, consider enlarging the scope of *New Glass Review*? Watch for a number-crunching analysis next year in *NGR 25*.) Another challenge is my propensity to put my initials on almost every selection. (Trying for more restraint this year, I was left frustrated. For those artists who are concerned that my initials are not next to their work, please know that I most likely wish they were.) And then, there is the challenge of how *New Glass Review* is interpreted by the glass public. Last year, I discussed the importance of the jurors in the selection process. I noted that, rather than a "competition" of what is "best" in glass, *New Glass Review* reflects individual taste, which includes opinions on aesthetic and thematic merit. I still think this is true and that it is one of *New Glass Review's* most significant features.

The reason that I bring up the last subject is because there is always some discussion among the jurors about Corning's jury process, which is unusual in that it allows for personal choice. Most jury processes require consensus. But, for me, one of the most interesting things about *New Glass Review* is looking at the objects that carry only one set of initials. It is in these choices that we can better discern the personalities of the jurors, and as a category, the choices tend to be quirkiest. I should also say that very few, if any, of the selections are disliked by any of the jurors; on the contrary, the jurors respect one another's choices and work together to make sure that the strongest objects are represented in the final 100.

John Perreault was perhaps the most consistent in his choice of objects that he alone selected. These selections tended to be sculptural and conceptual, with an emphasis on installations: for example, Makoto Shimazaki's self-possessed egg (*Life*) and A. J. Bocchino's fused glass and brick piece. The rest of us were less focused (or less disciplined), preferring a wider range of work. In his single choices, Neil Watson seemed to favor composed groups of objects and objects with interesting textures, such as works by Deborah Horrell (*Still Life—Lineage of White*) and Adam Holtzinger (*Footsteps*). Bill Gudenrath focused on the technically complicated (Choong Mock Yoo's *Zipper II*) and the beautiful (Makiko Takahashi's *Peace of Mind No. 3*), with forays into the disturbing (Koichi Matsufuji's *Tengu Baby*).

It is harder for me to see tendencies in my solitary choices. I am interested in sculptural pieces made of luxurious materials, such as David Murray's *Gatherer* (a cast lead glass bowl that is both Minimalist and Cubist) and Pamina Traylor's aesthetically satisfying combination of spiky flameworked glass and rusty steel in *Impulse*. I am invariably drawn to conceptual work, such as Dylan Palmer's multilayered *Graft*. I am always on the lookout for design that comes from the studio glass sector, and I wish there were more studio artist–designed pieces in commercial production. This sentiment was shared by all of the jurors. (I thought Charlotte Hargreave's wheeled salad bowl and Christiane Sellner's tables were especially fetching.) I favor odd or surprising mixes of materials, such as Bernice Akamine's glass, volcanic cinder, and dyed monofilament object (*'ā pele*), which invokes that still active and often vexing Hawaiian goddess of volcanoes. I bask in the combination of glass and textiles in general (Annie Cantin's *3 Spheres—Little Fruits Flavour*), which is not surprising, since I am steeped in glass and I crave the hues, densities, and textures of other materials. Like Bill Gudenrath, I have a little dark side (I am equally attracted to and repelled by puppets of all kinds, including Corinna Jablonski's *Two-Toed Avocet Marionette*), but unlike Bill, I am not troubled by glass that does not look like glass because, no matter how "unglassy" an object might be, it always exploits something of the material's luminosity or mystery (even the humble glass and clay sculpture by Chiaki Nagaoka). If I can spot a single fashion trend in my choices this year, it was probably sewn glass: for example, the pieces by James McLeod (*Memory Container #2*) and Susan Taylor Glasgow (*Stylish Comfort*).

Looking at the selections chosen by all four jurors, categories of work became more defined. For architecture, there was Arlon Bayliss and Jason Knapp's marvelously eccentric *The Crystal Arch*, which looks and behaves in no way that we have come to expect of glass architecture. In design, there were Tim Edwards's paired and subtly blurred vases (*Suspension*), Wiebke Vogt's lyrical paired glass and platinum cylinders (*Absence I*), and Beth Hylan's gracefully interpreted *Branches*, a flame-

Bestimmte Aspekte der *New Glass Review* stellen für mich immer wieder eine Herausforderung dar. Eine davon ist, dass eine ganze Menge herausragender Arbeiten es gar nicht in die *Review* schaffen. (Sollten wir, die Juroren, dies weiterhin bedauern oder ziehen wir, die Angestellten des Museums, in Betracht, der *New Glass Review* einen größeren Rahmen zu geben? Bitte beachten Sie einige rechenintensive Analysen in *NGR 25* im kommenden Jahr.) Eine andere Herausforderung ist mein Hang dazu, fast jedes ausgewählte Objekt mit meinen Initialen zu versehen. (Mein Versuch, dieses Jahr zurückhaltender zu sein, endete in Frustration. Künstler, die Bedenken haben, dass meine Initialen nicht neben ihrem Werk erscheinen, sollten wissen, dass ich höchstwahrscheinlich wünschte, dem wäre so.) Und dann ist da noch die Herausforderung, wie die *New Glass Review* vom Glaspublikum interpretiert wird. Letztes Jahr habe ich diskutiert, wie wichtig die Aufgabe der Juroren im Auswahlverfahren ist. Ich stellte fest, dass die *New Glass Review* mehr den individuellen Geschmack widerspiegelt – Meinungen über ästhetische und thematische Werte mit eingeschlossen –, als dass sie ein „Wettbewerb“ für das „Beste“ im Bereich Glas sei. Dies halte ich immer noch für zutreffend und für eines der bedeutendsten Merkmale der *New Glass Review*.

Der Grund, warum ich das letztere Thema aufwerfe, ist, dass es unter den Juroren immer wieder Diskussionen über Corning's – durch die Möglichkeit der persönlichen Auswahl ungewöhnliche – Juryverfahren gibt. Die meisten Juryverfahren erfordern Übereinstimmung. Meiner Meinung nach ist einer der interessantesten Aspekte der *New Glass Review*, die Objekte zu betrachten, die die Initialen nur einer Person tragen. Bei dieser Art von Auswahlverfahren können wir die Persönlichkeiten der Juroren besser auseinander halten und als Kategorie besitzt diese Auswahl meistens mehr Ecken und Kanten. Bemerkenswert ist ebenfalls, dass – wenn überhaupt – nur sehr wenige der ausgewählten Objekte irgendeinem Juroren nicht gefallen; im Gegenteil, die Juroren respektieren die Auswahl der Kollegen und arbeiten zusammen, um sicherzustellen, dass die überzeugungsstärksten Objekte unter die letzten 100 kommen.

John Perreault war vielleicht der Beständigste in der Auswahl der Objekte, die nur er wählte. Diese Auswahl war größtenteils skulptural oder konzeptuell, mit dem Schwerpunkt auf Installationen: zum Beispiel Makoto Shimazakis selbstbeherrschtes Ei (*Life*) und A. J. Bocchinos verschmolzene Glas- und Backsteinarbeit. Der Rest von uns war weniger fokussiert (oder weniger diszipliniert) und bevorzugte ein größeres Sortiment von Arbeiten. Neil Watson schien in seiner Einzelauswahl Objektgruppen und Objekte mit interessanten Strukturen zu bevorzugen, wie beispielsweise Arbeiten von Deborah Horrell (*Still Life – Lineage of White*) und Adam Holtzinger (*Footsteps*). Bill Gudenrath spezialisierte sich auf das technisch Komplizierte (Choong Mock Yoo's *Zipper II*) und das Schöne (Makiko Takahashis *Peace of Mind No. 3*), mit einem Abstecher in das Beunruhigende (Koichi Matsufuji's *Tengu Baby*).

Es ist für mich schwerer, die Tendenzen in meinen Einzelentscheidungen zu erkennen. Ich interessiere mich für skulpturale Objekte aus luxuriösen Materialien, wie David Murrays *Gatherer* (eine gegossene Bleiglasschüssel, sowohl minimalistisch als auch kubistisch) und Pamina Traylor's ästhetisch zufriedenstellende Kombination aus dornenartigem lampenbearbeitetem Glas und rostigem Stahl in *Impulse*. Ich fühle mich stets zu konzeptuellen Arbeiten, wie Dylan Palmers mehrschichtigem *Graft* hingezogen. Ständig halte ich Ausschau nach Design, das aus dem Studioglas-Bereich kommt und wünschte, es gäbe mehr kommerzielle von Studio-Glaskünstlern entworfene Serienglasarbeiten. Dieses Gefühl teilten alle Juroren. (Ich fand, Charlotte Hargreaves Salatschüssel mit Rädern und Christiane Sellners Tische waren besonders reizvoll). Ich bevorzuge den kuriosen oder überraschenden Materialmix, wie bei Bernice Akamines gefärbtem Monofaser-Objekt aus Glas und Vulkanasche *'ā pele*, das diese immer noch aktive und oft beunruhigende hawaiianische Göttin der Vulkane beschwört. Im Allgemeinen genieße ich die Kombination aus Glas und Textilien (Annie Cantin's *3 Spheres – Little Fruits Flavour*), was – da ich in Glas schwimme und mich nach den Schattierungen, der Dichte und der Struktur anderer Materialien sehne – nicht überraschend ist. Wie Bill Gudenrath, habe auch ich eine kleine dunkle Seite (ich fühle mich genauso angezogen, wie auch abgestoßen von Puppen aller Art, unter anderem Corinna Jablonskis *Two-Toed Avocet Marionette*); anders als Bill macht mir Glas, das nicht wie Glas aussieht, keine Probleme, weil ein Objekt – egal wie

worked whole-body ornament. These were much-coveted objects. The crib aquarium by Brian Gustafson was also appealing, albeit puzzling. Clare Belfrage's rock-shaped forms (*Quiet Shifting*) were lusciously tactile. For me, Ann Wählström's *White Forest* represented a state of perfection. It is a carefully composed collection of thinly blown vessels, animated by light, that conveys a sense of soft delicacy and feathery transparency. Part of my attraction to this piece is knowing that, inevitably, the illusion will be broken by a touch of the material's hard surface. (There is so much pathos in glass. Is that why it is so alluring?)

This year's selections, as a whole, were quite strong and intelligent, and I find myself wanting to bring attention to many of them. There were impressive installations, only one of which was outdoors (Rene Culler's pastoral *Color Cloud*). Birgitta Ahlin and Sirkka Lehtonen's hanging shards of plate glass (*Glasklart!*) make a wonderfully shimmering, dangerous environment, and Kelly McLain's *Anthem*, based on the whisk broom, is a wall sculpture thick with rich pattern and texture. Light and energy are strikingly manipulated in Sharyn O'Mara's Untitled Field of optical fibers, and controlled quite differently in Chizuko Oguchi's bouncy *Travel-2 (A Water Drop)*, with its beetle-sized perspective of a sidewalk in a rainstorm. Amena Saeed's 12,000 fused light bulbs (*Organic Growth—rapidly increasing inspiration from sea life*) were mind-numbing in their intensity, as opposed to Catherine Vamvakas Lay's *Faith*, which was an oasis of rest and contemplation.

As design, Sean Albert's refined white-on-white *incalmo* vessels were collectively relished, in addition to Asami Hanamata's charming and useful individual piece-sized cake plates. Of work that could be loosely classed as "nature-inspired," I appreciated Adrienne Evans's strange little boxwood shrub piece (*Balance*) and Alex Gabriel Bernstein's *Solid Empty* sculpture for their novelty, as much as I welcomed the unabashed relaxation of Gun Lindblad's muscular *Mave*. Karli Sears's lovely *Envelope* has inspired me not to clean away the plethora of cocoons and egg sacs that appear every year in the eaves and corners of my house, while Sally Prash's frameworked *Splash* reminds me of the joy to be found in the careful observation of an undistinguished, momentary event.

Other noteworthy pieces included Katherine Gray's *Wonder Vases*, which I see as a clever nod to Andy Warhol's bread lunchboxes of the 1960s, just as John Miller's *Eat@Joes* conjures up Claes Oldenburg's giant vinyl hamburgers that are the very essence of Pop Art. Mark Thiele, Katrina Hude, and Carrie Gustafson have found new and sophisticated applications for age-old techniques, with handsome results, and Donald Friedlich's minimal glass and gold brooches raise the bar for all jewelry made of glass. Of the more conceptual work, Ji Sook Min's degraded underwear and Christopher Taylor's object comparisons raised some provocative questions. Taylor's installation invites philosophical debate on notions of similarity and the simulacrum, while Min presents us with traces of a future archeology, or, more distressing, a present-day violent crime.

I was pleased to see entries by three artists whose work I have admired for years. Harumi Yukutake continues to make pieces that I can only describe as remarkable, and I am convinced that she understands the material in ways that I cannot even fathom. Her sculpture is always eloquent in form, elegant in execution, and exquisite in concept. Flora Mace and Joey Kirkpatrick astonish me with the range and depth of their work over the past 20 years. They share an artistic career that is exceptional for its resolute integrity and technical fearlessness. *Land Birds: First Facts* was one of an extraordinary group of human- and bird-form sculptures in glass, wood, and bronze that the artists exhibited last October at Habatat Galleries in Chicago.

* * *

I am partial to large-scale sculpture and installations, and my selections for the "Jurors' Choice" section of *New Glass Review* reflect this bias. In the context of large-scale work (which is generally more difficult to achieve than small scale), I am constantly amazed by what can be done with glass. In what other medium can you have the visual and tactile range of such pieces as Ginny Ruffner's bronze, steel, and blown glass *Color Poem of a Vertical Landscape*; Iran do Espírito Santo's sandblasted glass and bitumen *Restless 17*; Kazuo Kadoyama's half-ton, dripped *Glass No. 4 J*; and Jerry Pethick's assembled bottle man, *Le Semeur*? These four sculptures have radically different concerns,

„ungläsern“ es auch sein mag – immer etwas von der Leuchtkraft oder dem Mysterium des Materials ausschöpft (sogar die einfache Glas- und Tonskulptur von Chiaki Nagaoka). Wenn ich einen einzigen Modetrend in meiner diesjährigen Auswahl erkennen kann, dann war es vielleicht zusammengenähtes Glas: beispielsweise die Arbeiten von James McLeod (*Memory Container #2*) und Susan Taylor Glasgow (*Stylish Comfort*).

Wenn man die Auswahl aller vier Juroren betrachtet, lassen sich die Kategorien der Arbeiten besser definieren. Im Bereich Architektur, möchte ich Arlon Bayliss und Jason Knapps wunderbar exzentrische Arbeit *The Crystal Arch* aufführen, welche in keinsten Weise so aussieht oder sich so verhält, wie wir es im Allgemeinen von Glasarchitektur erwarten. Im Bereich Design sind Tim Edwards's Vasen (*Suspension*), Wiebke Vogts auf lyrische Art und Weise gepaarte Glas- und Platinyzylinder (*Absence I*) und Beth Hylens graziös interpretierte Arbeit *Branched*, ein lampengearbeitetes Ganzkörperornament, zu nennen. Diese Objekte waren sehr begehrt. Das Kinderbettaquarium von Brian Gustafson war ebenfalls reizvoll, wenn auch rätselhaft. Clare Belfrages steinartige Formen (*Quiet Shifting*) waren begehrenswert greifbar. Eine Form von Perfektion repräsentierte für mich Ann Wählströms *White Forest*. Es ist eine sorgfältig komponierte Kollektion sehr dünn geblasener Gefäße, animiert durch ein Licht, das eine Art weiche Zerbrechlichkeit und federleichte Transparenz vermittelt. Ein Grund, warum ich mich zu dieser Arbeit so hingezogen fühle ist, weil ich weiß, dass die Illusion mit der Berührung der harten Oberfläche des Materials unvermeidlich zerbricht. (Glas ist mit so viel Pathos verbunden. Ist es darum so reizvoll?)

Die dieses Jahr ausgewählten Objekte waren durch die Bank von ziemlich ausdrucksstarkem und intelligentem Charakter und ich ertappe mich dabei, wie ich auf viele davon aufmerksam machen möchte. Es gab beeindruckende Installationen, von denen nur eine außen war (Rene Cullers pastorale Arbeit *Color Cloud*). Birgitta Ahlin und Sirkka Lehtonens hängende Scheibenglasscherben (*Glasklart!*) kreieren eine wundervoll schimmernde, gefährliche Umgebung und Kelly McLains *Anthem*, die auf einen Reissigbesen basiert, ist eine Wandskulptur, dicht mit reichhaltigem Muster und Struktur. In Sharyn O'Maras Feld aus optischen Fasern (Untitled) werden Licht und Energie auf bemerkenswerte Art und Weise manipuliert und in Chizuko Oguchis schwingungsvollem *Travel-2 (A Water Drop)*, mit seinem Bürgersteig in einem heftigen Regenguss aus der Käferperspektive, auf etwas andere Art kontrolliert. Die Intensität von Amena Saeeds 12.000 verschmolzenen Glühbirnen (*Organic Growth – rapidly increasing inspiration from sea life*) brachte einen fast um den Verstand, im Gegensatz zu Catherine Vamvakas Lays Arbeit *Faith*, die eine Oase der Einkehr und der Beschaulichkeit darstellte.

Alle waren von Sean Alberts raffinierten weiß-auf-weiß gefärbten „*incalmo*“-Gefäßen als Design angetan, und ebenfalls von Asami Hanamatas charmanter und nützlicher, individuellen stück-großen Kuchen-tellern. Von den Arbeiten, die locker als „von der Natur inspiriert“ klassifiziert werden könnten, wusste ich Adrienne Evans komisches kleines Strauchstück aus Buchsbaumholz (*Balance*) und Alex Gabriel Bernsteins Skulptur *Solid Empty* genauso für ihre Ungewöhnlichkeit zu schätzen, wie mir die unverflorene Entspannung Gun Lindblads „muskulöser“ Arbeit *Mave* zusagte. Karli Sears's entzückende Arbeit *Envelope* hat mich inspiriert, die Fülle von Kokons und Eiersäcken, die jedes Jahr in den Dachsimen und Winkeln meines Hauses auftauchen, nicht wegzumachen, während Sally Prashs lampengearbeitete Arbeit *Splash* mich an die Freude daran erinnert, die wir in der genauen Beobachtung eines unspektakulären momentanen Ereignisses finden.

Unter weiteren erwähnenswerten Arbeiten waren Katherine Grays Arbeit *Wonder Vases*, die ich für eine cleverere Anlehnung an Andy Warhols Butterbrotbehälter aus den 60er-Jahren halte, genauso wie John Millers Arbeit *Eat@Joes* Claes Oldenburgs riesige Vinylhamburger, die Quintessenz der Pop Art, heraufbeschwören. Mark Thiele, Katrina Hude und Carrie Gustafson haben neue und anspruchsvolle Anwendungsgebiete für jahrhundertalte Techniken mit beachtlichen Resultaten gefunden und Donald Friedlichs minimale Glas- und Goldbrotschen haben die Messlatte für alle Schmuckarbeiten aus Glas höher gehängt. Von den eher konzeptuellen Arbeiten warfen Ji Sook Mins degradierte Unterwäsche und Christopher Taylors Objektvergleiche einige provokative Fragen auf. Taylors Installation lädt zu philosophischen Debatten über Vorstellungen von Ähnlichkeit und Abklatsch ein, während Min uns

formally and conceptually, but they share an undeniable delight in the material and its ability to generate light, color, and depth. I particularly enjoy the way glass interacts with other media in Ruffner's joyful paean to creativity and Espíritu Santo's quieter, more self-absorbed study.

Glass also lends itself to metaphor, and I most often see it used to connote light, water, sky, and spirit. While visiting the American Folk Art Museum in New York, I was halted by J. B. Murry's *Spirit Water*, a found glass bottle containing water that is attached to one of his abstract drawings. A devout tenant farmer, Murry was a self-taught artist who thought that his drawings, which he called "spirit script," represented the word of God, and he used his water-filled glass as a magic lens to "read" the divine communications. The notion of glass as a material with transformational properties is one that is explored by artists and scientists (and formerly alchemists). Some of the most powerful and unforgettable work in this regard is the series of shroudlike "vestments" made by Stanislav Libenský and Jaroslava Brychtová. Beautiful, quiet, mournful, and loving, these dark gray sculptures were created in the last years of the couple's unique and tremendously influential artistic partnership, which ended with the death of Libenský in February 2002.

The beauty, light, and spirituality inherent in glass are also explored by Liza Lou, who is well known for her process-oriented sculpture and installations (such as *Kitchen* and *Back Yard*) that require millions of meticulously placed shiny glass beads. The metamorphosis taking place in *Man* represents a new departure for Lou that is rich in potential. (The intensity of her image reminds me of the stunning ascension of the soul in Bill Viola's unforgettable video installation, *Going Forth by Day*.) Lou is the first artist working in glass to have been honored (in 2002) with a prestigious MacArthur Foundation Fellowship.

Other artists whose work I find exceptional are Laura de Santillana and Christine Borland. Again, the works I have picked have different formal and conceptual concerns. De Santillana's architectonic, Minimalist glass steles are design studies in pure form, while Borland's installations address science and, in the case of *Spirit Collection: Hippocrates*, ethical issues in medical research. Nevertheless, the works of both artists are rational and investigative, and they consciously address the beauty of glass. (The skeleton leaves preserved in Borland's 100 glass vessels are from a tree at Glasgow University's Department of Medical Genetics. This tree was grown from the seeds of the famous plane tree on the Greek island of Chios, under which Hippocrates is said to have taught his medical students.)

In closing, I want to welcome the new Museum of Glass: International Center for Contemporary Art, which opened in Tacoma, Washington, last July. Buster Simpson's large outdoor sculpture, *Incidence*, is photographed with the museum's signature hot-shop cone in the background. (What is not seen in this photograph is the proximity of Dale Chihuly's Bridge of Glass, which connects the museum to downtown Tacoma.) Without really intending to be, *Incidence* is a particularly appropriate reflection of the museum's mission, which is to present contemporary art in glass in the context of art in other media. Simpson's environmental work incorporates all kinds of materials; unlike Chihuly, he does not work primarily in glass. Yet Simpson, at Chihuly's urging, was a key force in the creation of Pilchuck Glass School, which has been a catalyst for studio glass in the Pacific Northwest and throughout the world. Inspired by Chihuly, Simpson, and others, Pilchuck's teachers have led their students in new and exciting directions in glass. So, hopefully, will this new museum in Tacoma lead to new and exciting directions in the exhibition and interpretation of contemporary art in glass.

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

mit Spuren einer zukunftsweisenden Archäologie, oder, noch beunruhigender, einem Gewaltverbrechen in der heutigen Zeit konfrontiert.

Ich freute mich, Einsendungen von drei Künstlern zu entdecken, deren Arbeit ich schon seit Jahren bewundere. Harumi Yukutake fertigt noch immer Objekte, die ich nur als bemerkenswert bezeichnen kann, und ich bin überzeugt, dass sie das Material auf eine Art versteht, die ich noch nicht einmal ergründen kann. Ihre Skulpturen sind immer eloquent geformt, elegant ausgeführt und exquisit konzipiert. Flora Mace und Joey Kirkpatrick haben mich über die letzten 20 Jahre hinweg mit der Vielseitigkeit und Tiefe ihrer Arbeiten überrascht. Sie haben eine künstlerische Karriere gemeinsam, die in ihrer resoluten Integrität und technischen Furchtlosigkeit eine Ausnahme darstellt. *Land Birds: First Facts* war eine Arbeit aus der außergewöhnlichen Gruppe von Glas-, Holz- und Bronzeskulpturen in Menscheng- und Vogelform, die die Künstler letzten Oktober in den Habatat Galleries in Chicago ausgestellt haben.

Ich habe eine Schwäche für großformatige Skulpturen und Installationen und meine Auswahl für den „Jurors Choice“-Teil von *New Glass Review* reflektiert diese Neigung. Im Bereich von großformatigen Arbeiten (die generell schwieriger zu schaffen sind als kleinformatige), bin ich immer wieder erstaunt darüber, was man mit Glas alles machen kann. In welchem anderen Medium hat man den visuellen und taktilen Spielraum von Arbeiten wie Ginny Ruffners *Color Poem of a Vertical Landscape* aus Bronze, Stahl und geblasenem Glas; Iran do Espírito Santos sandgestrahlte und bitumenöse Arbeit *Restless 17*; Kazuo Kadanogas halbtonige, getropfelte Arbeit *Glass No. 4 J* und Jerry Pethicks zusammengesetzter Flaschenmann *Le Semeur*? Diese vier Skulpturen haben radikal unterschiedliche Anliegen, formal und konzeptuell, sie teilen jedoch eine unbestrittene Freude am Material und seiner Fähigkeit Licht, Farbe und Tiefe zu generieren. Ganz besonders erfreue ich mich an der Art des Zusammenspiels von Glas mit anderen Medien in Ruffners freudigem Lobgesang auf die Kreativität und Espíritu Santos ruhigerer, eher selbstversunkenen Studie.

Glas stellt sich auch in den Dienst der Metapher; und mir fällt auf, dass es meistens dazu benutzt wird, die Bedeutung von Licht, Wasser, Himmel und Geist zu transportieren. Als ich das American Folk Art Museum in New York besuchte, musste ich vor J. B. Murrys *Spirit Water*, einer mit Wasser gefüllten gefundenen Glasflasche, die an einem seiner abstrakten Bilder hing, stehen bleiben. Murry – ein frommer Gutspächter und ein Künstler, der sich sein Handwerk selbst beigebracht hatte – dachte, dass seine Bilder, die er „spirit script“ nannte, das Wort Gottes repräsentierten und benutzte sein wassergefülltes Glas als magische Linse, um die göttlichen Mitteilungen zu „lesen“. Die Vorstellung von Glas als Material mit transformierenden Eigenschaften ist eine Vorstellung, die von Künstlern und Wissenschaftlern (und früher Alchemisten) erforscht worden ist. Einige der kraftvollsten und unvergesslichsten Arbeiten in dieser Hinsicht ist die Serie schleierartiger „Gewänder“, von Stanislav Libenský und Jaroslava Brychtová. Schön, still, traurig und liebevoll, so wurden diese dunklen grauen Skulpturen in den letzten Jahren, dieser einzigartigen und ungeheuer einflussreichen Künstlerpartnerschaft geschaffen, die im Februar 2002 mit dem Tod Libenskýs endete.

Die Schönheit, das Licht und die Spiritualität die Glas besitzt, sind auch von Liza Lou – bekannt für ihre prozessorientierten Skulpturen und Installationen (wie *Kitchen* und *Back Yard*), die Millionen von akribisch platzierten glänzenden Glasperlen bedürfen – erforscht worden. Die Metamorphose, die in *Man* stattfindet, repräsentiert für Lou einen Neuanfang mit sehr viel Potenzial. (Die Intensität ihres Bildes erinnert mich an die überwältigende Himmelfahrt der Seele in Bill Violas unvergesslicher Videoinstallation *Going Forth by Day*.) Lou ist die erste glasklassische Künstlerin, der 2002 die prestigeträchtige Auszeichnung MacArthur Foundation Fellowship verliehen wurde.

Andere Künstlerinnen, deren Arbeiten ich für außergewöhnlich halte, sind Laura de Santillana und Christine Borland. Wieder einmal haben die Arbeiten, die ich herausgegriffen habe, unterschiedliche formale und konzeptuelle Anliegen. De Santillanas architektonische, minimalistische Glasstelen sind reine Designstudien der Form, während Borlands Installationen sich der Wissenschaft zuwenden, im Fall von *Spirit Collection: Hippocrates*, ethischen Fragen in der medizinischen Forschung. Dennoch sind die Arbeiten beider Künstler rational und investigativ und sie wenden sich ganz bewusst der Schönheit von Glas zu. (Die Blattskulptelle, die in Borlands 100 Glasgefäßen konserviert sind, stammen von

einem Baum in der Abteilung für medizinische Genetik in der Glasgower Universität. Dieser Baum wurde aus den Samen der bekannten Platane auf der griechischen Insel Chios gezogen, unter dem Hippokrates seine Medizinstudenten unterrichtet haben soll.

Abschließend möchte ich das neue Glasmuseum „International Center for Contemporary Art“, das im Juli letzten Jahres in Tacoma, Washington eröffnet hat, willkommen heißen. Buster Simpsons riesige Außenskulptur *Incidence* wurde mit dem Markenzeichen des Museums, dem Werkstattkegel, im Hintergrund fotografiert. (Was man auf diesem Foto nicht sehen kann, ist die Nähe zu Dale Chihulys Glasbrücke, die das Museum mit der Innenstadt von Tacoma verbindet). Nicht wirklich absichtlich spiegelt *Incidence* besonders treffend die Mission des Museums, zeitgenössische Glaskunst im Kontext von Kunst in anderen Medien zu präsentieren. Simpsons Landschaftsarbeiten beinhalten alle Materialarten; anders als Chihuly, arbeitet er nicht primär mit Glas. Außerdem war Simpson, auf Chihulys Drängen hin, eine treibende Schlüsselfigur bei der Errichtung der Pilchuck Glass School, die im pazifischen Nordwesten und in der ganzen Welt bis heute einen Katalysator für Studioglas darstellt. Pilchucks Lehrer haben ihre Schüler, inspiriert von Chihuly, Simpson und anderen, in neue und aufregende Richtungen der Glaskunst geführt. Hoffnungsvollerweise, wird dieses neue Museum in Tacoma genauso in neue und aufregende Richtungen der Ausstellung und Interpretation von zeitgenössischer Glaskunst führen.

Tina Oldknow (TO)
Kuratorin für modernes Glas
Corning Museum of Glass

So much glass, and so few words! Fortunately, it appears I have a certain taste that is expressed through my 25 selections. This taste, or, as it will shortly be seen, these tastes afford a structure that may be used to describe the glass field as a whole, or at least the upper tier. The mix of entries was, of course, astounding: everything from the latest works by seasoned artists (I shall not name them, since some were, for whatever reason, eventually not chosen) to submissions by students, both raw and cooked. I myself tended to shy away from the well-known, established artists (most of whom were instantly recognizable from their slides) in favor of emerging artists unless a particular known glassmaker was really up to something new or particularly beautiful. Besides, one had to cast one's votes very carefully in terms of where they would do the most good.

On the other hand, after looking through the complete set of images chosen by all of the jurors, this year's selection looks like a fair representation of the field as determined by those who know of the ongoing *New Glass Review* competition, think it worthwhile to enter, and actually send slides. It is highly unusual that the voting is not by consensus. Although I was limited to 25 selections, there are many more that I could have selected.

I was amazed to learn that slides of all the entries, winners and losers, have been kept year after year. What an archive this will be if anyone can figure out how to use it! Here are some of the questions I would like to see answered: Has the geographical spread of entrants, both nationally and internationally, increased over the years? Has the number of women artists increased? Has the proportion of nonvessel work increased? Has the number of installations increased? Given larger trends, I would venture that the answer to all of my questions would be in the affirmative, but it would be good to have proof.

Glass education has grown more sophisticated. By "sophisticated," I suppose I mean an increased knowledge of the larger art world of painting, sculpture, and installations. I only wish there had been an equivalent increase of sophistication in terms of the craft and design arenas. After all, glass is a three-headed beast. But knowing what I know about how glassmaking is taught, I think craft as an art form involving handmade utilitarian objects (vessels of one sort or another)

So viel Glas und so wenig Worte! Es scheint, dass ich zum Glück einen gewissen Geschmack habe, der sich durch meine 25 ausgewählten Arbeiten hindurch abzeichnet. Dieser Geschmack (oder, wie man bald erkennen wird, diese Geschmäcker) gewährt eine Struktur, die dazu benutzt werden kann, das Gebiet Glas im Ganzen, oder wenigstens die oberen Ränge, zu beschreiben. Die Mischung der eingereichten Arbeiten war, ohne Zweifel, erstaunlich: alles von den jüngsten Arbeiten erfahrener Künstler (ich werde sie nicht benennen, da einige, aus welchem Grund auch immer, letztendlich nicht ausgewählt worden sind) bis zu den eingereichten Arbeiten von Studenten; grün und reif. Für meinen Teil neigte ich dazu, vor dem wohl bekannten zurückzuschrecken; etablierte Künstler (von denen die meisten sofort an ihren Dias erkennbar waren) zugunsten von Newcomern, es sei denn, ein bestimmter bekannter Glasmacher hatte etwas wirklich Neues oder besonders Schönes zu bieten. Außerdem hatte man seine Stimme mit sehr viel Bedacht so auszuwählen, dass sie das Bestmögliche bewirken würde.

Nachdem man andererseits die ganze Bilderserie der von allen Juroren ausgewählten Arbeiten durchgesehen hat, erscheint die diesjährige Auswahl eine gerechte Repräsentation jenes Bereichs, der von denjenigen bestimmt wird, die den jährlichen Wettbewerb der *New Glass Review* kennen, es für sinnvoll halten daran teilzunehmen und dann tatsächlich Dias schicken. Es ist äußerst unüblich, dass die Abstimmung nicht durch Übereinstimmung stattfindet. Obwohl meine Auswahl auf 25 beschränkt war, gab es viel mehr Arbeiten, die ich hätte auswählen können.

Ich war erstaunt, als ich erfuhr, dass die Dias aller eingereichten Arbeiten – Gewinner und Verlierer – Jahr für Jahr aufgehoben werden. Was wird das für ein Archiv sein, wenn irgend jemand weiß, wie man es benutzt!

Hier einige Fragen, auf die ich gerne eine Antwort hätte: Hat sich das geographische Einzugsgebiet der Einsender, national und international, über die Jahre hinweg vergrößert? Hat die Anzahl der Künstlerinnen zugenommen? Ist die Proportion von „Nichtgefäßarbeiten“ gestiegen? Hat die Anzahl von Installationen zugenommen? Von den größeren Tendenzen ausgehend, würde ich wagen anzunehmen, dass die Ant-

and design (meaning both mass-produced utilitarian objects and "good design" per se) are sorely slighted. As various glass extravaganzas inadvertently attest, the foundations of good design are simply no longer there. Skill is all; design is replaced by skill or, even worse, by expression. This may be one reason why the majority of my selections are at the installation end of the glass spectrum. There were simply not enough entries at the other end: handmade multiples were paltry, and I could not see any mass-produced things at all.

As I was going through the slides, sitting in the dark with the other jurors, it began to dawn on me that what I was looking for was creativity and/or beauty. The beauty part of my search was mostly filled, as one might guess, by the vessel form. The installations and/or the more "conceptual" (i.e., idea-generated) offerings are sometimes beautiful in their own way, but in general, as befitting the genre or genres they represent, they do not require enormous design talent.

First, let me deal with what I would label the craft entries. My use of the word "craft" places it as a subcategory under art (like sculpture, painting, watercolors, and photography), not as something extra-artistic, merely because the objects in question are utilitarian or use utilitarian forms.

Glass in its utilitarian mode encompasses the wearable. Let's not quibble: the decorative is very useful. Donald Friedlich's *Translucence Series Brooch* is simply beautiful. Beth Hylens's lampworked *Branches* is daringly extravagant, with an overtone of danger. Expanding the notion of jewelry, Steffen Orlovski's lampworked headpiece is a cross between a hat, a mask, and a helmet. If two halos make a trend, then glass halos are such: Dana Esther Lindzon's is of cast glass and strapped to the head with leather bands; Jenny Leuf's *Embraced by Light* is blown.

Nevertheless, when we think of the utilitarian in glass, we primarily think of the vessel.

Are plates vessels? One of the most usable and most novel entries was Asami Hanamata's cake plates—a circle of removable wedges for wedges of cake. The cast glass platter becomes the cast glass plates. Harumi Ikushima's blown and fused plates are more traditional, but the decorations are suave indeed. I was also taken by Misaki Urushiyama's blown glass "bottles" (called *The Home for the People Who Live on the Moon*). Protruding stalks are fetchingly strange.

The remaining vessels I chose are pairs or groups—a trend if ever there was one—but a trend that partly answers the thrown clay, blown glass, and turned wood problem of achieving sufficient scale to be taken seriously as art. With the exception of Jane Bruce's stacked vessel—a new form for this well-known artist—the vessels presented might be seen as three-dimensional still lifes: Sean Albert's *Subtle Diptych (White)*, Wiebke Vogt's *Absence I*, Clare Belfrage's *Quiet Shifting*, and Tim Edwards's *Suspension*. I am quite impressed that this wonderful vessel minimalism is so international, representing artists from Germany (Vogt), Australia (Belfrage and Edwards), and the United States (Albert). I did, however, also fall in love with Elizabeth Swinburne's *Golden Bodies*, two irregular blown vessels imprinted with golden hand prints.

Further examples of the still-life trope can be provided by my extra-entry selections: Beth Lipman and the vessel work of Kanik Chung, who is represented here, however, by his performance piece *Geysir*. In glass, the still life seems to have come out of Dale Chihuly's baskets through Dante Marioni's elongated paeans to classical Italian design.

The still life morphs into the blown glass installation. Christopher Taylor's untitled display of what he calls real/fake objects is a kind of conceptual still life, whereas *White Forest*, by the very well known Swedish designer/artist Ann Wählström, looks as if it could be a worktable. Thomas Kreager's displays of multiple bottles and glass houses expand the notion of tabletop. Vaida Andrasianaitė's *Abfall* allows a large collection of bottles and other vessels to tumble off two tables onto the floor. Catherine Vamvakas Lay's *Faith* uses glass blown into rocks to provide giant votive lamps arranged on the floor in front of an unfinished Greek icon on an easel. A. J. Bocchino's untitled floor piece combines refreshingly, sickeningly colored blown glass blobs with mortared bricks. Chizuko Oguchi's *Travel-2* is a room packed with lampworked, water-filled spheres and globs, some of them suspended.

But blown glass installations, per se, do not stop here. The well-known Jon F. Clark surprised me with his large array of mold-blown forms of free-standing wings: the multiplicity transcended the individual sculptures. And needless to say, glass installations do not necessarily

wort auf all meine Fragen positiv ist; es wäre aber gut, den Beweis dafür zu haben.

Das Glasstudium ist anspruchsvoller geworden. Mit „anspruchsvoll“ glaube ich, meine ich ein steigendes Wissen über die übrige Kunstwelt der Malerei, Skulptur und der Installationen. Ich wünschte nur, es gäbe auch eine äquivalente Zunahme des Anspruchsvollen in den Bereichen des Handwerks und des Designs. Glas ist immerhin ein dreiköpfiges Biest. Mit dem Wissen das ich darüber habe, wie die Glasherstellung gelehrt wird, denke ich jedoch, dass Handwerk als Kunstform, die handgemachte Gebrauchsgegenstände (Gefäße der einen oder anderen Sorte) und Design (sowohl massenproduzierte Gebrauchsgegenstände als auch „gutes Design“ per se) umfasst, sich in einem arg schwachen Zustand befindet. Wie einige verschiedene Extravaganzen in Glas unabsichtlich bestätigen, existieren die Grundlagen guten Designs einfach nicht mehr. Kunstfertigkeit ist alles; Design wird ersetzt durch Fertigkeit oder, noch schlimmer, durch Ausdruck. Das könnte ein Grund dafür sein, dass die Mehrzahl der von mir ausgewählten Arbeiten am Installationsende des Glasspektrums liegen. Es gab am anderen Ende einfach nicht genug eingereichte Arbeiten: handgemachte multiple Objekte waren dürrig und ich konnte erst recht keine massengefertigten Gegenstände erkennen.

Als ich, mit den anderen Juroren im Dunklen sitzend, die Dias durchging, begann es mir zu dämmern, dass das wonach ich suchte Kreativität und/oder Schönheit war. Der Schönheitsteil meiner Suche wurde größtenteils erfüllt; wie man vielleicht erraten kann, in Gefäßform. Die Installationen und/oder die mehr „konzeptuellen“ (d. h. aus Ideen entsprungene) Angebote sind manchmal auf ihre eigene Art schön, im Allgemeinen erfordern sie, da sie von dem/den von ihnen repräsentiertem/n Genre/s profitieren, jedoch kein enormes Designtalent.

Lassen sie mich zuerst dem zuwenden, was ich als Handwerksarbeiten bezeichnen würde. Meine Art das Wort „Handwerk“ zu benutzen, platziert es als Subkategorie unter Kunst (wie Skulptur, Malerei, Wasserfarben und Fotografie), nicht als etwas außer-künstlerisches, bloß weil die fraglichen Objekte zu gebrauchen sind oder praktische Formen benutzen.

Glas in seiner Gebrauchsform umfasst das Tragbare. Lasst uns nicht spitzfindig sein: das Dekorative ist sehr nützlich. Donald Friedlichs Arbeit *Translucence Series Brooch* ist einfach schön. Beth Hylens lampengearbeitetes Stück *Branches* ist mutig extravagant, mit einem Hauch von Gefahr. Indem er den Begriff Schmuck erweitert, stellt Steffen Orlovskis lampengearbeiteter Kopfbesatz eine Kreuzung zwischen einem Hut, einer Maske und einem Helm dar. Wenn zwei „Heiligenscheine“ einen Trend machen, dann sind die „Glas-Heiligenscheine“ folgende: Dana Esther Lindzons ist aus gegossenem Glas und mit Lederbändern am Kopf festgeschnürt, Jenny Leufs *Embraced by Light* ist geblasen.

Trotzdem, wenn wir an den Gebrauchswert von Glas denken, denken wir zuerst an das Gefäß.

Sind Teller Gefäße? Eine der nützlichsten und neuartigsten der eingereichten Arbeiten waren Asami Hanamatas Kuchenplatten – ein Kreis mit herausnehmbaren Keilformen für Kuchenstücke. Aus der gegossenen Glasplatte werden gegossene Gestelle. Harumi Ikushimas geblasene und geschmolzenen Teller sind eher traditionell, die Dekorationen dagegen anspruchsvoll. Von Misaki Urushiyamas geblasenen Glas-„flaschen“ (mit dem Titel *The Home for the People Who Live on the Moon*) war ich ebenfalls angetan. Herausragende Stiele sind bezaubernd seltsam.

Die verbleibenden Gefäße, die ich ausgesucht habe, sind Paare oder Gruppen – ein Trend, wenn es je einen gab – aber ein Trend, der teilweise eine Antwort gibt auf das Problem, mit geformtem Ton, geblasenem Glas und gedrehtem Holz, genug Volumen zu erreichen, um als Kunstform ernst genommen zu werden. Mit Ausnahme von Jane Bruce's gestapeltem Gefäß – eine neue Form für diese bekannte Künstlerin – könnte man die präsentierten Gefäße als dreidimensionale Stillleben sehen: Sean Alberts Arbeit *Subtle Diptych (White)*, Wiebke Vogts *Absence I*, Clare Belfrages *Quiet Shifting* und Tim Edwards *Suspension*. Ziemlich beeindruckt hat mich die Internationalität dieses wundervollen Gefäßminimalismus, mit Künstlern aus Deutschland (Vogt), Australien (Belfrage und Edwards) und den Vereinigten Staaten (Albert). Aber ich verliebte mich auch in Elizabeth Swinburnes Arbeit *Golden Bodies*, zwei unregelmäßig geblasene, mit goldenen Handabdrücken bedruckte Gefäße.

have to be of blown glass. Birgitta Ahlin and Sirkka Lehtonen offered us their installation of hanging shards of flat glass. Picking up the ecclesiastical theme, Sharyn O'Mara presented a spectacular installation of optical fiber and light in an abandoned church. Amena Saeed's *Organic Growth—rapidly increasing inspiration from sea life*, constructed of 12,000 used light-bulb shells, was also exceptionally original.

Categories, of course, are instrumental. Elaine Adam blew glass into large bubble springs, left the glass inside, then photographed the pieces in a pile of metal and tire debris. Is this sculpture of the site-specific sort or an outdoor installation? Michael Hart's *Maintaining Composure* would be called an installation by some, since it juts out too far from the wall to be a relief and uses cables and pulleys, or a wall piece (for an obvious reason), or simply a sculpture. Walter Zimmerman, who, along with Bocchino, William Couig, and Richard Posner, would have been among my extra-entry choices if he had not entered, often does installations made up of what look like suspiciously individual pieces that can be called either sculptures or assemblage. Here, I voted for assemblage.

Here are eight pieces that, because they are so self-contained, look like sculpture to me: Couig's interlocking *Link-in: Four-G*, Deborah Holloway's balloons in water, Brian Gustafson's fish tank in a crib, Preston Singletary's *Bear Mask* (or is it a wearable?), Makoto Shimazaki's beautiful glass egg, Gun Lindblad's glass and lead star (or is it a floor piece?), Gareth Noel Williams's leather and glass bottle *Booster*, and Arlon Bayliss and Jason Knapp's *The Crystal Arch* (or is it architecture?).

Body art is another art-world category with some history to it, so it is helpful to classify Ji Sook Min's *pâte de verre bra*, Alison Gordon's *Belly in a Box*, and Christine Cholewa's *Glass Armour* as such. One could also classify my extra-entry choice, Jane D'Arensbourg's enamel finger-print process pieces, as body art. Tae-gon Kim's untitled apparatus, allowing two people to breathe from the same bottle, as it were, and Liam Bowers's *Device for Self-Communication* could be seen as body art, although they can also be considered as performative. Glass performance is also a legitimate genre, here more clearly represented by my extra-entry choice of Kanik Chung's *Geyser*, in which, in front of an audience, molten glass was dropped into water to create a steam event. Chung has also made drawings by dropping glass into ink. The well-known and always controversial Richard Posner, himself continuing to expand the possibilities for glass, offered a slide of the cast glass letters for his projected work called *Seven Forbidden Names for God as Anthrax Letters*.

Do I really think that art made of glass can be divided into the craft-inspired and the art-world-inspired? Or is the division really between the beautiful and the creative? Yes. But only if the divisions are helpful. They are only heuristic, and once you really start looking, my divisions begin to fall apart, fan out, transmogrify. It doesn't matter; it is the looking and the thinking that matter. In the meantime, it should be very clear how much the glass world, now largely made up of art-school-trained practitioners, is beholden to art-world forms. Cut loose from utility and utilitarian forms, will glass just melt into the general mix?

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Weitere Exemplare des Stilleben-Tropus gibt meine „Extra-Entries“-Auswahl her: Beth Lipman und die Gefäßarbeit von Kanik Chung, der hier jedoch mit seinem Performancestück *Geyser* repräsentiert ist. In Glas scheint das Stilleben aus Dale Chihuly's Körben von Dante Marioni ausgedehnten Lobreden über klassisches italienisches Design zu stammen.

Das Stilleben verwandelt sich in eine Installation aus geblasenem Glas. Christopher Taylors Präsentation „Untitled“, dessen, was er echte/ gefälschte Objekte nennt, ist eine Art konzeptuelles Stilleben, während die Arbeit *White Forest* von der bekannten schwedischen Designerin und Künstlerin Ann Wählström, von ihrer Erscheinung her auch ein Arbeitstisch sein könnte. Thomas Kreaegers Präsentationen von mehreren Flaschen und Glashäusern erweitern den Begriff „Tischplatte“. Vaida Andrasianaites Arbeit *Abfall* lässt eine große Ansammlung von Flaschen und anderen Gefäßen von zwei Tischen auf den Boden purzeln. Catherine Vamvakas Lay benutzt in ihrer Arbeit *Faith* in Steine geblasenes Glas als riesige Votivlampen, die auf dem Boden vor einem unfertigen griechischen Heiligenbild auf einer Staffelei arrangiert sind. A. J. Bocchinos Bodenarbeit „Untitled“ kombiniert geblasene Glaskleckse in erfrischend widerlicher Farbe mit gemörtelten Backsteinen. Chizuko Oguchis Arbeit *Travel-2* ist ein Raum, der mit lampengearbeiteten, wassergefüllten Kugeln und Tropfen? vollgestopft ist, von denen einige aufgehängt sind.

Installationen aus geblasenem Glas, per se, hören hier jedoch nicht auf. Der bekannte Künstler Jon F. Clark überraschte mich mit seinem großen Aufgebot gussgeblasener Formen freistehender Flügel: die Vielfältigkeit geht über die individuellen Skulpturen hinaus. Es erübrigt sich ebenfalls zu sagen, dass Glasinstallationen nicht unbedingt aus geblasenem Glas sein müssen. Birgitta Ahlin und Sirkka Lehtonen boten uns ihre Installation hängender Scherben aus flachem Glas an. Sharyn O'Mara griff das Thema „Kirche“ auf, indem sie uns eine spektakuläre Installation aus optischen Fasern und Licht in einer verlassenen Kirche präsentierte. Amena Saeeds Arbeit *Organic Growth – rapidly increasing inspiration from sea life*, konstruiert aus 12.000 gebrauchten Glühbirnen, war ebenfalls außergewöhnlich originell.

Natürlich sind Kategorien förderlich. Elaine Adam hat Glas in große Sprungfedern geblasen, das Glas darin belassen und dann die Objekte in einem Haufen aus Metall- und Reifenschutt fotografiert. Ist diese Skulptur von der geländespezifischen Sorte oder eine Außeninstallation? Michael Harts Arbeit *Maintaining Composure* würde, da sie aus der Wand zu weit herausragt um ein Relief zu sein und Kabel und Rollen benutzt, von manchen als Installation bezeichnet werden oder als Wandobjekt (aus ersichtlichen Gründen), oder einfach als Skulptur. Walter Zimmermann, der zusammen mit Bocchino, William Couig und Richard Posner unter meinen ausgewählten „Extra-Entry“ Objekten gewesen wäre, wenn er nichts eingereicht hätte, fertigt oft Installationen, die offensichtlich aus verdächtig individuellen Arbeiten bestehen, die man entweder als Skulptur oder Assemblage bezeichnen könnte. Hier entschied ich mich für die Bezeichnung Assemblage.

Nachfolgend acht Arbeiten die, weil sie so in sich geschlossen sind, für mich wie Skulpturen aussehen: Couigs ineinander greifende Arbeit *Link-in: Four-G*, Deborah Holloways Ballons im Wasser, Brian Gustafsons Aquarium in einem Kinderbett, Preston Singletarys *Bear Mask* (oder ist es etwas zum Anziehen?), Makoto Shimazakis schönes Glas- ei, Gun Lindblads Glas- und Bleistern (oder ist es ein Bodenstück?), Gareth Noel Williams Leder- und Glasflasche *Booster* und Arlon Bayliss und Jason Knapps Arbeit *The Crystal Arch* (oder ist es Architektur?).

Eine weitere Kategorie aus der Kunstwelt, die Geschichte zu bieten hat, ist die Körperkunst. Es ist deshalb hilfreich Ji Sook Mins BH aus *pâte de verre*, Alison Gordons Arbeit *Belly in a Box* und Christine Cholewas Arbeit *Glass Armour* als solche zu bezeichnen. Die Arbeit von Jane D'Arensbourg aus meinen „Extra-Entries“ – ein Emailfingerabdruckverfahren – könnte man ebenfalls als Körperkunst bezeichnen. Tae-gon Kims Apparat „Untitled“, der zwei Menschen sozusagen aus derselben Flasche atmen lässt, und Liam Bowers's Arbeit *Device for Self-Communication* könnte man als Körperkunst betrachten, obwohl sie auch als Performance durchgehen könnten. Glass-Performance ist ebenfalls ein legitimes Genre, was hier anhand der von mir ausgewählten „Extra-Entry“-Arbeit von Kanik Chung's *Geyser* – wo vor Publikum, geschmolzenes Glas in Wasser getropft wird um ein „Dampf-Event“ zu kreieren – noch deutlicher wird. Chung hat auch Bilder gefertigt, indem

er Glas in Tinte geträufelt hat. Der bekannte und immer kontroverse Richard Posner, der selbst die Möglichkeiten von Glas immer wieder erweitert hat, stellte ein Dia der gegossenen Glasbuchstaben für seine projizierte Arbeit *Seven Forbidden Names for God as Anthrax Letters* zur Verfügung.

Glaube ich wirklich, dass Glaskunst in „Handwerk-inspiriert“ und „Kunstwelt-inspiriert“ unterteilt werden kann? Oder besteht die Unterteilung in Wirklichkeit zwischen schön und kreativ? Ja. Aber nur wenn die Unterteilungen hilfreich sind. Sie sind nur heuristisch und wenn man sie einmal wirklich betrachtet, fallen meine Unterteilungen auseinander, breiten sich aus, verwandeln sich auf wunderbare Weise. Das macht nichts, denn was zählt, ist dass man hinschaut und nachdenkt. Zwischenzeitlich sollte es sehr klar sein, wie sehr die Glaswelt, die sich heute größtenteils aus an Kunstschulen trainierten Glasschaffenden zusammensetzt, den Formen der Kunstwelt verpflichtet ist. Wird Glas, befreit von Funktion und funktionalen Formen, einfach mit dem der restlichen Suppe eins werden?

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A Recipe for Almost Certain Disaster (Averted)

Combine in one sequestered lecture hall covered in semidarkness: four eager and concerned jurors, three whirring slide projectors working overtime, almost 2,600 slides submitted by more than 950 artists, three curatorial angels keeping everything on track, coffee and platters of high-fat pastries for fuel, bottles of water for conscience, and two days to choose 100 works of art. Is it a recipe for disaster or the standard operating procedure for jurying a competition?

There is no perfect system for this insane self-imposed kind of jurying process: four strong-willed jurors with four distinct artistic sensibilities. It is an admirable judging format honed by Corning over the past two decades, and somehow, magically, it all works. In the end, after the empty water bottles and the Excedrin, the chosen works of art emerge, and we lean back in our chairs, more admiring than relieved. The works are stunning. They span countries and transcend trends. Hard choices were made, and a checklist is assembled: 100 works.

This is why we are here:

Glass has muscle. Glass is sexy. Glass still has the power to awe. I have been drawn to it since the early 1970s, while I was attending the Rhode Island School of Design as a printmaker and glass was exploding. Fast-forward through 25 years in the art world, and I remain seduced.

Aside from the 100 artists whose works were selected in the competition, eight artists burrowed under my skin this past year—well, 11 when you count Flora C. Mace, Joey Kirkpatrick, and Kelly McLain, all of whom I was fully prepared to bring forward as my juror's choice for *New Glass Review 24*, only to happily find that they had submitted independently.

The 100: A Partial Musing

There was an impressive number of installation-based submissions that snapped my curatorial nerves to attention. In *Untitled Field* (church, detail), Sharyn O'Mara transforms an abandoned interior space into a magical field of light, using optical fiber. Artists such as Chizuko Oguchi, Birgitta Ahlin and Sirkka Lehtonen, Adam Holtzinger, Catherine Vamvakas Lay, and Jon F. Clark continue to mine the rich possibilities of creating environments with glass.

Kelly McLain's *Anthem* is a witty and stunning work of art. McLain has created a heroic wall of cast and manipulated glass whisk brooms that are stacked in an abstract pattern that cleverly calls to mind pattern and decoration painting, minimalist sculpture, and a whole lot of domestic tedium.

Ein fast sicheres Rezept für eine (abgewendete) Katastrophe

Man kombiniere Folgendes in einer abgeschiedenen, ins Halbdunkle gehüllten Vorlesungshalle: vier tatkräftige und engagierte Juroren, drei Überstunden machende surrende Diaprojektoren, fast 2600 Dias, die von mehr als 950 Künstlern eingereicht wurden, drei engelsgleiche Kuratoren, die alles im Griff haben, Kaffee und Tablett mit kalorienreichem Gebäck als Treibstoff, Wasserflaschen, um das Gewissen zu beruhigen und zwei Tage, um 100 Kunstwerke auszusuchen. Ist das ein Rezept für eine Katastrophe oder der normale Ablauf eines Juryverfahrens bei einem Wettbewerb?

Es gibt kein perfektes System für diese irrsinnige, selbstaufgelegte Art von Juryverfahren: vier Juroren mit starkem Willen und vier Arten von künstlerischem Gespür. Es ist ein bewundernswertes Bewertungsformat, das von Corning über die vergangenen zwei Jahrzehnte hinweg ausgefeilt wurde – und irgendwie, auf magische Weise, funktioniert immer alles. Zum Schluss, nach den leeren Wasserflaschen und Excedrin (Kopfschmerztabletten), werden die ausgewählten Arbeiten enthüllt und wir lehnen uns, mehr bewundernd als erleichtert, in unseren Stühlen zurück. Die Arbeiten sind phänomenal. Sie umspannen Länder und gehen über die Trends hinaus. Eine schwere Wahl ist getroffen worden und eine Checkliste ist zusammengestellt: 100 Arbeiten.

Darum sind wir hier:

Glas hat Macht. Glas ist sexy. Glas flößt noch immer Ehrfurcht ein. Seit ich in den 70er Jahren als Grafiker die Rhode Island School of Design besuchte und die Glasszene förmlich explodierte, fühle ich mich davon angezogen. 25 Jahre durch die Kunstwelt vorgespult, und sie verlockt mich immer noch.

Neben den 100 Künstlern, deren Arbeiten im Wettbewerb ausgesucht wurden, gibt es weitere acht Künstler, die sich bei mir in diesem letzten Jahr eingepreßt haben – nun, sogar elf, wenn man Flora C. Mace, Joey Kirkpatrick und Kelly McLain mitzählt, die ich alle ganz bestimmt mit meiner Jurorenauswahl für die *New Glass Review 24* fördern wollte, nur um erfreut festzustellen, dass sie selber Arbeiten eingereicht hatten.

Die 100: Ein paar Gedanken

Eine beeindruckende Zahl von den eingereichten Arbeiten, die sich auf Installationen begründeten, brachten meine Kuratorennerven in Habachtstellung. In *Untitled Field* (church, detail) verwandelt Sharyn O'Mara einen verlassenen Innenraum durch optische Fasern in ein magisches Lichtfeld. Künstler wie Chizuko Oguchi, Birgitta Ahlin und Sirkka Lehtonen, Adam Holtzinger, Catherine Vamvakas Lay und Jon F. Clark schöpfen immer wieder die reichen Möglichkeiten aus, mit Glas Umgebungen zu schaffen.

Single objects clustered in groups take on a different visual impact. Deborah Horrell's monochromatic *Still Life—Lineage of White* is a spectral homage to the mid-century tonalist painter Giorgio Morandi. Other artists creating compelling works with multiple objects include Clare Belfrage, Rachael Woodman, Sophia Emmett, and Nicole Lucas.

For the past two decades, Flora C. Mace and Joey Kirkpatrick have pushed the boundaries of glass by integrating it with classical sculptural materials such as wood and bronze. With their most recent "First Facts" series, they have confined themselves to glass alone. "First fact" is a 19th-century ornithological term for the removal of birds from their natural settings in order to truly see them for their physical attributes. Mace and Kirkpatrick have used this same technique with *Land Birds: First Facts*, employing isolation as a visual key to capturing a kind of truth. There is an elegance to the vessels and an exquisiteness to the drawings without a trace of preciousness. The viewer isn't meant to marvel at the technical feat of drawing on glass, merely to drink in the purity and charm of the line.

Meanwhile, the solitary object still holds its own. Katherine Gray and Nancy Callan tweak mass culture and marry it to elegant form. Gray's *Wonder Vases* reference the Boomers' "Leave It to Beaver" lunch, in which a highly enriched white bread can somehow build a strong body 12 ways. Callan's *Pin-up Girls* hurls us back into the swinging 1960s, but these cheeky pinup girls cavort on a trio of funereal black vessels.

There were stunning submissions that could be appreciated for their sheer beauty and technique. Sally Prash's flameworked *Splash* is a riveting example of animating the inanimate, like a stop-action Harold Edgerton photograph of an exploding water drop. Carrie Gustafson, Katarzyna Krej, and Mark Thiele create strong solitary objects, stunning and magical in their form and technique.

The Eight (Jurors' Choice)

Donna Tauscher incorporates glass as a component in her eloquent and evocative installations and performances. *A Rare Stillness Beckons* utilizes glass that was reclaimed by the artist from an abandoned medical supply warehouse. Imprisoned within the glass is vital information regarding identity—abstracted thin slivers of a portrait. Confetti self-portraits reveal themselves piecemeal, and only by stepping back does the viewer take in the whole. Tauscher explores the meaning of the portrait by presenting a fractured self, indicating that we can grasp a slippery truth only in bits of information and visual flashes.

An empty dress can also be a kind of portrait. During the past two decades, artists such as Leslie Dill and Beverly Semmes have mined the subtle and symbolic meanings that imbue the archetype of the empty dress. Encountering the work of Karen LaMonte is to witness an original approach to this theme and its metaphorical possibilities. The ghostlike figure entrapped within the dress form reveals itself as holographic and sensual.

Mining similar metaphoric territory, Kathleen Holmes slyly confronts the issue of the multiple stereotypes embedded in concepts of traditional women's work. Holmes's 2002 sculpture *Spring Frock* is a clever marriage of found objects and glass. It subversively examines concepts of confinement and repression in traditional women's craftwork such as lacemaking and sewing. The sculpture itself incorporates the ironic, playing on the tension between the fabricated steel of the skirt and the fragility of the lace-patterned glass.

Robbie Miller retools the concept of the ready-made with his evocative and luminous kiln-cast sculpture *Block*. The lowly cinder block is transformed into something minimal and monumental—a ravishing assault on high and low art.

Is Josiah McElheny the most conceptually motivated artist working in glass, or does it just seem that way? In *Ornament and Crime: Loos, Haerdtl and Hoffmann (White)*, he takes on our design heroes, remaking a series of classic modernist forms in white glass. We are never quite sure just how far McElheny is tweaking our assumptions about the modernist canon, but in the end, he always delivers a visually arresting and mysterious installation.

Beth Lipman also turns her eye toward our art-historical assumptions, traveling back to 17th-century Dutch still-life painting. In *Stilleven (after Willem Claesz Heda)*, the artist creates the form of a traditional still life in colorless glass. Willem Claesz Heda (1594–?1681) favored the depiction of aristocratic breakfast pictures that included oysters, meat

Kelly McLains *Anthem* ist ein geistreiches und phänomenales Kunstwerk. McLain hat eine heroische Wand aus gegossenen und manipulierten gläsernen Reisigbesen, die in einem abstrakten Muster gestapelt sind, kreiert, das clever an Muster- und Dekorationsmalerei, minimalistischen Skulpturen und ganz schön viel häusliche Langeweile erinnert.

Einzelne Objekte, die in Gruppen gebündelt sind, hinterlassen einen anderen visuellen Eindruck. Deborah Horrells monochromatische Arbeit *Still Life – Lineage of White* ist eine spektrale Hommage an Giorgio Morandi, einen Ton-in-Ton-Maler aus der Mitte des vergangenen Jahrhunderts. Andere Künstler, die faszinierende Arbeiten mit mannigfaltigen Objekten geschaffen haben, sind beispielsweise Clare Belfrage, Rachael Woodman, Sophia Emmett und Nicole Lucas.

Während der letzten beiden Jahrzehnte haben Flora C. Mace und Joey Kirkpatrick die Grenzen des Materials Glas erweitert, indem sie es mit klassischen Skulpturmaterialien, wie Holz und Bronze, integriert haben. Mit ihrer jüngsten „First Facts“-Serie haben sie sich nur auf Glas beschränkt. „First Fact“ ist ein ornithologischer Begriff aus dem 19. Jahrhundert für die Entfernung von Vögeln aus ihrer natürlichen Umgebung, um sie nur nach ihren physischen Eigenschaften zu beurteilen. Mace und Kirkpatrick haben mit *Land Birds: First Facts* die gleiche Technik benutzt und Isolation als visuellen Schlüssel eingesetzt, um eine Art Wahrheit einzufangen. Die Gefäße sind elegant und die Zeichnungen exquisit, ohne gekünstelt zu sein. Der Betrachter soll nicht die technische Meisterleistung des Zeichnens auf Glas bestaunen, sondern vielmehr die Reinheit und den Charme der Linienführung in sich aufsaugen.

Währenddessen behauptet sich das einzelne Objekt immer noch. Katherine Gray und Nancy Callan nehmen die Massenkultur auf den Arm und verknüpfen sie mit eleganter Form. Grays Arbeit *Wonder Vases* bezieht sich auf den „Leave It to Beaver“-Lunch der Boomers, wo ein höchst angereichertes Weißbrot irgendwie auf zwölf verschiedene Arten einen starken Körper aufbauen kann. Callans *Pin-up Girls* versetzt uns zurück in die „Swinging Sixties“, diese frechen Pinup-Girls tanzen jedoch auf einem Trio von grabsschwarzen Gefäßen herum.

Es gab tolle Arbeiten, die man für ihre schiere Schönheit und ihre technische Ausführung zu schätzen wusste. Sally Prashs flammengearbeitete Arbeit *Splash* ist ein fesselndes Beispiel, wie man das Leblose beleben kann, genau wie auf einem Stop-Action-Foto eines explodierenden Wassertropfens von Harold Edgerton. Carrie Gustafson, Katarzyna Krej und Mark Thiele haben ausdrucksstarke Einzelobjekte, in magischer und phantastischer Form und Technik kreiert.

Die Acht (Jurors' Choice)

Donna Tauscher setzt Glas in ihren eloquenten und evokativen Installationen und Performances als Komponente ein. Bei der Arbeit *A Rare Stillness Beckons* benutzt die Künstlerin Glas, das sie aus einem verlassenen Lager für Medizinbestand regeneriert hat. Im Glas eingeschlossen ist eine wichtige, die Identität betreffende Information – abstrakte dünne Splitter eines Porträts. Konfettiähnliche Selbstporträts enthüllen sich stückchenweise, und mit nur einem Schritt zurück kann der Betrachter das Ganze erkennen. Tauscher erforscht die Bedeutung des Porträts, indem sie ein fragmentiertes Selbst zeigt, als Zeichen, das wir wie eine heikle Wahrheit nur in Form von Informationsbruchteilen und visuellen Blitzen begreifen können.

Ein leeres Kleid kann auch eine Art von Porträt sein. Während der letzten beiden Jahrzehnte haben Künstler wie Leslie Dill und Beverly Semmes die subtilen und symbolischen Bedeutungen von denen der Archetyp eines leeren Kleides durchdrungen ist, ausgenutzt. Den Arbeiten von Karen LaMonte zu begegnen, bedeutet die originelle Annäherung an dieses Thema, und an seine metaphorischen Möglichkeiten, zu erleben. Die gespenstische Figur, gefangen in der Kleidform, enthüllt sich als holographisch und sinnlich.

Kathleen Holmes schöpft ein ähnliches metaphorisches Gebiet aus, wenn sie still und leise das Thema der multiplen Stereotypen, die der Vorstellung traditioneller Frauenarbeit zugrunde liegen, aufwirft. Holmes Skulptur *Spring Frock* aus dem Jahre 2002 ist eine clevere Verschmelzung von gefundenen Objekten und Glas. Die Skulptur untersucht auf subversive Art und Weise die Konzepte des ans Haus Gebundenseins und der Repression im traditionellen Frauenhandwerk, zum Beispiel dem Spitzenmachen und dem Nähen. Die Skulptur selbst trägt Ironie in sich, da sie mit der Spannung zwischen dem hergestellten Stahl des

pies, and hams. Lipman recalls this abundance in colorless glass, an ice coating that freezes the moment, a witty reference to the original maker's subtext of the inevitability of fragility and decay.

Mildred Howard's *Blackbird in a Red Sky* (a.k.a. *Fall of the Blood House*) was installed at the Museum of Glass in Tacoma, Washington, for its grand opening in July 2002. At the risk of nepotism, I feel compelled to include it in my favorites column. I lived with the installation over the past six months, and its power has shifted, refracted, and expanded during that time. More than 500 red blown glass apples bob in the reflecting pool, and the red glass-shingled house is sited perfectly to frame Mount Rainier through the doorway. It casts a vibrant red shadow across the plaza floor and water's surface. Visitors approaching this jewel step up with pleasure. Upon finally entering the house, however, the viewer is plunged into a sense of disorientation. The world glows, but this is not a rosy glow of contentment. It is, rather, a sort of claustrophobic hallucination. This house is not a safe haven, but a stage in which some varieties of serious family dysfunction are played out. Things can happen here that you don't want to happen, and you step out into the colorless air again with relief.

Danger is most definitely an element of Jan Ambruz's body of work, and he uses it. Fragility, beauty, lightness, and heft all play a role. Ambruz's installations are operatic in scale; the way they occupy a space employs every element—air, light, and environment. Ambruz is one of my choices as much for his body of work as for any specific installation or sculpture. His use of glass, both formed and flat, is a breathtaking testament to the medium itself.

Endings

For the past two years, I have had the privilege of being the inaugural chief curator for the Museum of Glass: International Center for Contemporary Art. Opening this dynamic new facility in Tacoma, Washington, has placed me squarely at the center of the creative maelstrom that is the glass world. What a ride it has been! As I write this, I am completing my tenure at the Museum of Glass and will soon take up the reins as executive director at the Delaware Center for the Contemporary Arts in Wilmington. I will carry my awe and admiration for glass and the artists with me when I travel.

Neil Watson (NW)
Chief Curator
Museum of Glass
Tacoma, Washington

Rockes und der Zerbrechlichkeit des Glases mit dem Spitzenmuster spielt.

Robbie Miller verleiht mit seiner evokativen und leuchtenden heißverformten Skulptur *Block* dem Begriff Ready-made neuen Zündstoff. Das primitive Stück Kohle wird in etwas minimales und monumentales umgewandelt – ein atemberaubender Angriff auf die Hohe und die „weniger hohe“ Kunst.

Ist Josiah McElheny der konzeptuell motivierteste Glaskünstler oder scheint dies nur so zu sein? In seiner Arbeit *Ornament and Crime: Loos, Haerdtl and Hoffmann* (White) nimmt er sich unserer Designhelden an, indem er eine Serie von Remakes klassischer und moderner Formen in weißem Glas herstellt. Wir sind nie ganz sicher inwiefern McElheny unsere Vermutungen über die Grundsätze des Modernismus auf den Arm nimmt, aber zum Schluss liefert er immer eine visuell fesselnde und mysteriöse Installation.

Beth Lipman richtet ihr Auge ebenfalls auf unsere kunsthistorischen Annahmen, indem sie sich in die niederländische Stilllebenmalerei des 17. Jahrhunderts zurückversetzt. In ihrer Arbeit *Stilleven* (after Willem Claesz Heda) kreiert die Künstlerin die Form eines traditionellen Stillebens in farblosem Glas. Willem Claesz Heda (1594–?1681) bevorzugte die Abbildung aristokratischer Frühstücksbilder mit Austern, Fleischpasteten und Schinken. Lipman ruft diesen Überfluss in farblosem Glas ins Bewusstsein; ein Eisüberzug, der den Moment einfriert, ein geistreicher Bezug auf den Subtext des Erschaffers des Originals, von der Unvermeidlichkeit der Fragilität und des Zerfalls.

Mildred Howards Arbeit *Blackbird in a Red Sky* (a.k.a. *Fall of the Blood House*) wurde vor dem Museum für Glas in Tacoma, Washington zu seiner großen Eröffnung im July 2002 installiert. Ich komme nicht umhin, sie in meine Lieblingsrubrik mit einzubeziehen, das Risiko der Vetterwirtschaft nehme ich dabei in Kauf. Die letzten sechs Monate lebte ich mit der Installation, und ihre Kraft hat sich in dieser Zeit verlagert, gebrochen und ausgedehnt. Mehr als 500 rote geblasene Glasäpfel tänzeln auf dem reflektierenden Pool und das mit roten Glasschindeln bedeckte Haus ist perfekt platziert, um durch den Eingang den Berg Mount Rainier einzurahmen. Es wirft einen vibrierenden roten Schatten über den Boden der Plaza und der Wasseroberfläche. Besucher die sich diesem Schmuckstück annähern, gehen mit Freude darauf zu. Wenn er jedoch daraufhin schließlich das Haus betritt, ist der Betrachter in Desorientierung getaucht. Die Welt glüht, dies ist jedoch kein rosiger Schimmer der Zufriedenheit. Es ist vielmehr eine Art klaustrophobische Halluzination. Dieses Haus ist kein sicherer Hafen, aber eine Bühne auf der einige Varianten einer ernsthaften Familienfehlfunktion ausgespielt werden. Hier können Dinge passieren, von denen man nicht will, dass sie passieren, und man tritt mit Erleichterung wieder hinaus in die farblose Luft.

Gefahr ist mit absoluter Sicherheit ein Element von Jan Ambruzs Werken und er nutzt sie auch. Zerbrechlichkeit, Schönheit, Leichtigkeit und Schwere spielen alle eine Rolle. Ambruzs Installationen haben opernhafte Ausmaße; die Art, wie sie einen Raum einnehmen, setzt alle Elemente ein – Luft, Licht und Umgebung. Ambruz ist wegen seines Gesamtwerks sowie einzelner Installationen oder Skulpturen unter meinen „Auserwählten“. Seine Art mit Glas, ob geformt oder flach, zu arbeiten, ist ein atemberaubendes Zeugnis für das Medium selbst.

Zum Schluss: Schlüsse?

Die letzten zwei Jahre hatte ich das Privileg, seit dessen Gründung, Chefkurator des Glasmuseums (International Center for Contemporary Art) in Tacoma zu sein. Diese dynamische neue Einrichtung in Tacoma, Washington, zu eröffnen, hat mich in das Auge des kreativen Wirbelsturms – der Glaswelt – versetzt. Was war das für ein Ritt! Nun, wo ich dies niederschreibe, beende ich meine Anstellung am Glasmuseum und werde bald mein Amt als Geschäftsführer des Delaware Centre for the Contemporary Arts in Wilmington aufnehmen. Meine Ehrfurcht und Bewunderung für Glas und Glaskünstler werde ich auf dieser Reise in mir tragen.

Neil Watson (NW)
Chief Curator
Museum of Glass
Tacoma, Washington

Note

In 2002, more than 6,000 copies of the *New Glass Review 24* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 958 individuals and companies representing 42 countries submitted 2,584 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 Research 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 Buying Office. Copies of *New Glass Review 3* (1982), *19* (1998), *22* (2001), and *23* (2002), are still available from the Buying Office, 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: Peter Bambo-Kocze, Mary Chervenak, Brandy Harold, Richard Price, Joan Romano, Jacolyn Saunders, Gretchen Strong, Nick Williams, and Violet Wilson.

Schlussbemerkung

2002 sind mehr als 6000 Einladungen für die *New Glass Review 24* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 958 Einzelpersonen und Firmen aus 42 Ländern 2584 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigelegt 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), *19* (1998), *22* (2001) und *23* (2002) 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: Peter Bambo-Kocze, Mary Chervenak, Brandy Harold, Richard Price, Joan Romano, Jacolyn Saunders, Gretchen Strong, Nick Williams und Violet Wilson.

Jurors' Choice

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

One of the goals of *New Glass Review* is to present the widest possible range of art (and architecture and design) using glass. It is our hope that "Jurors' Choice" will add significantly to our knowledge of the diversity of work being made with this inspiring material.

Dieser Teil der *New Glass Review* erlaubt es den Juroren, bis zu 10 Arbeiten von entweder zeitgenössischem oder historischem Glas auszuwählen, die sie im Laufe des Jahres beeindruckt haben. Während es die Hauptaufgabe der Juroren ist, die eingereichten Dias durchzusehen und eine Auswahl zu treffen, gestattet ihnen die zusätzliche Wahl die Freiheit, das aus Glas zu zeigen, was im Moment für sie von besonderem Interesse ist. Auf diese Weise können in die *New Glass Review* Skulpturen, Gefäße, Installationen, Design, Ausstellungen und Architektur aufgenommen werden, die gar nicht für den jährlichen Wettbewerb eingereicht worden sind.

Eines der Ziele der *New Glass Review* ist es, das größtmögliche Spektrum von Kunst (und Architektur und Design), bei der Glas verwendet wird, zu zeigen. Wir hoffen, dass die „Wahl der Juroren“ Entscheidendes zu unserem Wissen über die Vielfalt der Arbeiten beitragen kann, die aus diesem inspirierenden Material gemacht sind.

Selections/Ausgewählte Arbeiten

William Gudenrath (WG)

Ennion
Josef Hoffmann

Tina Oldknow (TO)

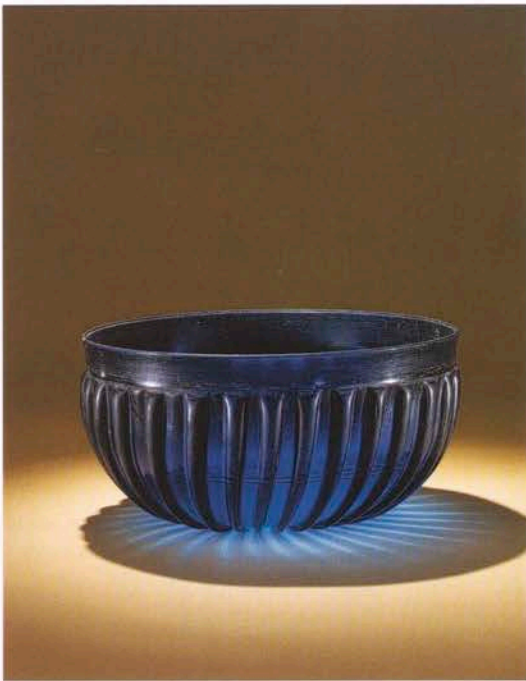
Christine Borland
Iran do Espírito Santo
Kazuo Kadoyama
Stanislav Libenský and Jaroslava Brychtová
Liza Lou
J. B. Murry
Jerry Pethick
Ginny Ruffner
Laura de Santillana
Buster Simpson

John Perreault (JP)

Kanik Chung
Jane D'Arensbourg
Beth Lipman

Neil Watson (NW)

Jan Ambruz
Kathleen Holmes
Mildred Howard
Karen LaMonte
Beth Lipman
Josiah McElheny
Robbie Miller
Donna Tauscher



Ribbed bowl

Roman Empire, perhaps Italy, third quarter of the first century A.D.

Sagged, lathe-cut, and polished glass

Gesenktes, herausgeschnittenes und poliertes Glas

H. 9.7 cm, D. 19.6 cm

The Corning Museum of Glass (67.1.21, gift of Mrs. Joseph de F. Junkin)

Photo: Nicholas Williams

WG



Three goblets

Italy, Venice, about 1600

Blown glass

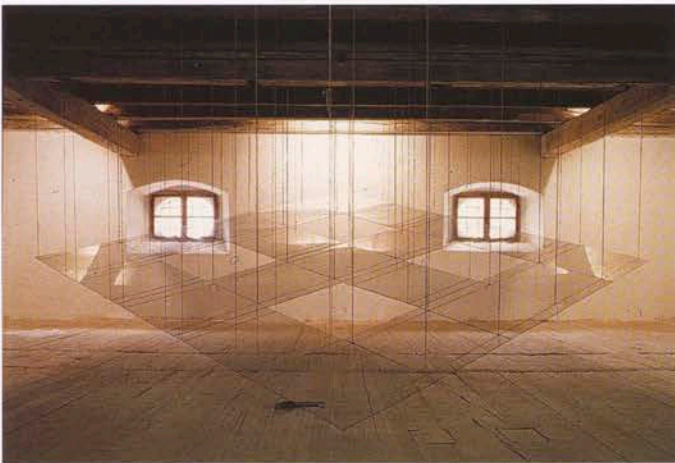
Gebblasenes Glas

H. (tallest/höchstes) 17.8 cm

The Corning Museum of Glass (61.3.135, 60.3.17, 70.3.8)

Photo: Nicholas Williams

WG



Jan Ambruz (Czech, b. 1956)

Čtverce (Square)

Czech Republic, Hranice, 1991

Plate glass, string

Spiegelglas, Schnur

H. 500 cm, W. 500 cm, D. 230 cm

NW

Christine Borland (Scottish, b. 1965)

Spirit Collection: Hippocrates

Scotland, Glasgow, 1999

100 glass vessels, preservative liquid, skeleton leaves, wire

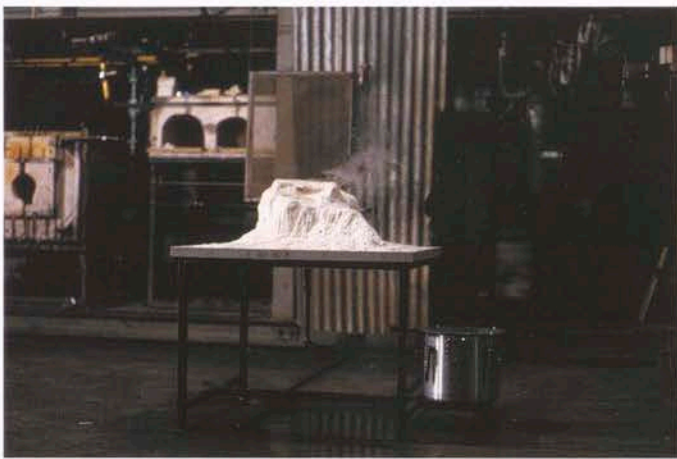
100 Glasgefäße, flüssiges Konservierungsmittel, Skelettflügel, Draht

Each vessel/jedes Gefäß: H. 20.5 cm, D. 14 cm

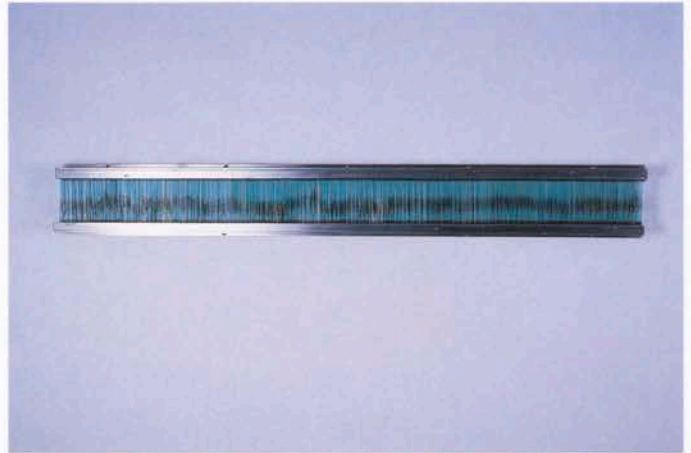
Photo: courtesy Sean Kelly Gallery, New York

TO





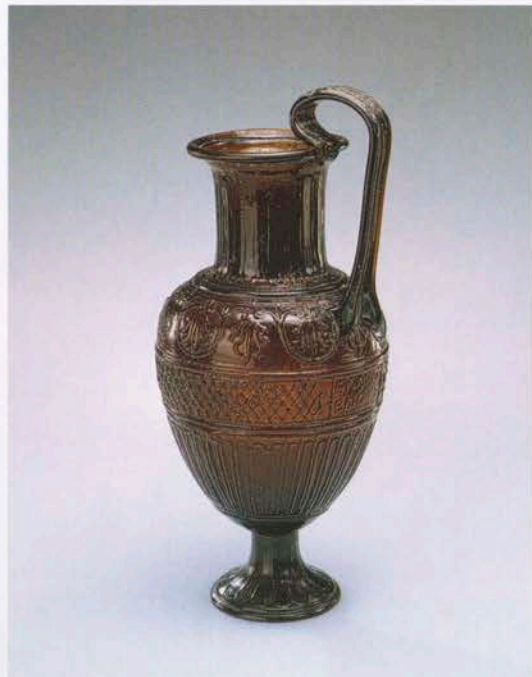
Kanik Chung (American, b. 1968)
Geyser
 United States, Brooklyn, New York, 2002
 Plaster, steel, glass
 Gips, Stahl, Glas
 H. 101.6 cm, W. 60.9 cm
 JP



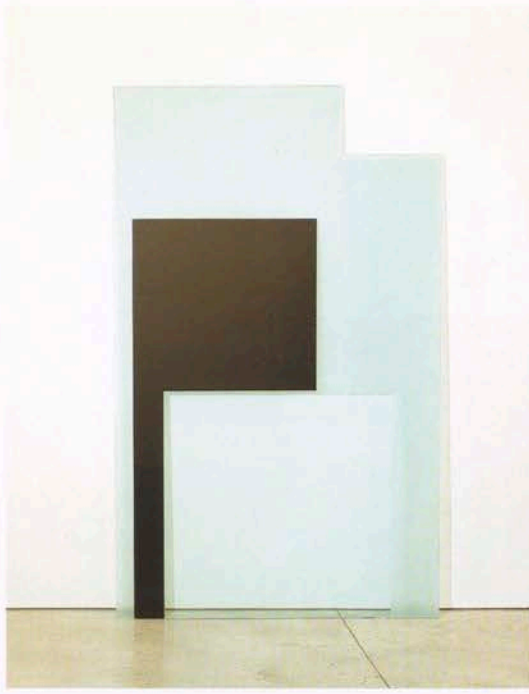
Jane D'Arensborg (American, b. 1971)
Fingerprint Series
 United States, Brooklyn, New York, 2001–2002
 Fired enamel fingerprints on glass; metal
 Emaillierte Fingerabdrücke auf Glas; Metall
 L. 91.4 cm, H. 11.4 cm, W. 3.8 cm
 JP



Ennion (active mid-first century A.D.)
 Cup (signed)
 Roman Empire, mid-first century A.D.
 Mold-blown glass; applied handles
 Formgeblasenes Glas; Griffe
 H. 6.0 cm, D. (rim) 9.7 cm
 The Corning Museum of Glass (66.1.36)
 Photo: Nicholas Williams
 WG



Ennion (active mid-first century A.D.)
 Ewer (signed)
 Roman Empire, mid-first century A.D.
 Mold-blown glass; applied handle
 Formgeblasenes Glas; Griffe
 H. 23.8 cm
 The Corning Museum of Glass (59.1.76)
 Photo: Nicholas Williams
 WG



Iran do Espírito Santo (Brazilian, b. 1963)
Restless 17
 Brazil, São Paulo, 2002
 Sandblasted glass; bitumen
 Sandgestrahltes Glas, Bitumen
 H. 210 cm, W. 129 cm
 Photo: courtesy Sean Kelly Gallery, New York
 TO



Josef Hoffmann (Austrian, 1870–1956)
 Tableware set
 Austria, Vienna, designed for the Wiener Werkstätte about 1915
 Blown glass
 Geblasenes Glas
 H. (tallest/höchstes) 32.8 cm
 The Corning Museum of Glass (74.3.24)
 Photo: Nicholas Williams
 WG



Kathleen Holmes (American, b. 1953)
Spring Frock
 United States, Lake Worth, Florida, 2002
 Cast glass; metal
 Gegossenes Glas, Metall
 H. 43.1 cm
 NW



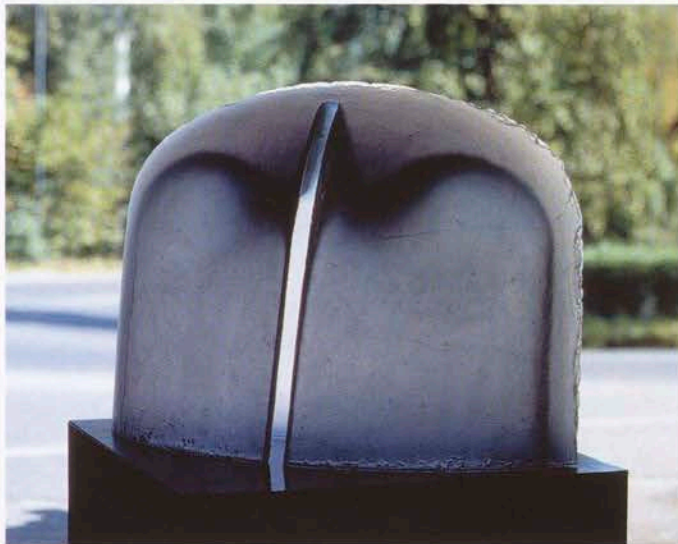
Mildred Howard (American, b. 1945)
Blackbird in a Red Sky (a.k.a. Fall of the Blood House)
 United States, Los Angeles, California, 2002
 Sheet glass, wood, blown glass, light
 Glasscheibe, Holz, geblasenes Glas, Licht
 Photo: Duncan Price, courtesy Museum of Glass: International Center
 for Contemporary Art, Tacoma, Washington
 NW



Kazuo Kadohaga (Japanese, b. 1946)
Glass No. 4 J
 Japan, Kanazawa, 1999
 Melted glass
 Geschmolzenes Glas
 D. 87 cm
 Photo: courtesy Greg Kucera Gallery, Seattle
 TO



Karen LaMonte (American, b. 1967)
Dress 6
 Czech Republic, Železný Brod, 2001
 Cast glass
 Gegossenes Glas
 H. 129.5 cm, W. 43 cm, D. 60.9 cm
 Photo: courtesy Heller Gallery, New York
 NW



Stanislav Libenský (Czech, 1921–2002) and
 Jaroslava Brychtová (Czech, b. 1924)
Imprint of an Angel I
 Czech Republic, Železný Brod, 1997–1998
 Mold-melted glass
 Formgeschmolzenes Glas
 H. 78.7 cm, W. 109.2 cm, D. 34.2 cm
 Photo: Gabriel Urbánek, Prague, courtesy Heller Gallery, New York
 TO

Beth Lipman (American, b. 1971)
Cupboard Picture with Flowers, Fruit, and Goblets (after Flegel)
 United States, Rindge, New Hampshire, 2002
 Glass, mixed media
 Glas, Mixed Media
 JP





Beth Lipman (American, b. 1971)
Stilleven (after Willem Claesz Heda)
 United States, Rindge, New Hampshire, 2001
 Glass, mixed media
 Glas, Mixed Media
 H. 109.2 cm, W. 157.4 cm, D. 68.5 cm
 Photo: courtesy Heller Gallery, New York
 NW



Liza Lou (American, b. 1969)
Man
 United States, Los Angeles, California, 2002
 Mixed media, glass beads
 Mixed Media, Glasperlen
 H. 193 cm, W. 180 cm, D. 114 cm
 Photo: Tom Powell Imaging, New York, courtesy Deitch Projects,
 New York
 TO



Josiah McElheny (American, b. 1966)
Ornament and Crime: Loos, Haerdtl and Hoffmann (White)
 United States, Brooklyn, New York, 2002
 Painted wood cabinet, blown glass, electric lights
 Bemalter Holzschrank, geblasenes Glas, elektrische Beleuchtung
 H. 129.5 cm, W. 213.3 cm, D. 30.4 cm
 Photo: courtesy Brent Sikkema Gallery, New York
 NW

Robbie Miller (American, b. 1958)
Block
 United States, Seattle, Washington, 2000
 Kiln-cast glass
 Ofengegossenes Glas
 H. 39.3 cm, W. 17.1 cm, D. 19.6 cm
 Photo: courtesy William Traver Gallery, Seattle
 NW





J. B. Murry (American, 1908–1988)

Spirit Water

United States, Sandersville, Georgia, late 20th century

Glass bottle, metal lid, water

Glasflasche, Metalldeckel, Wasser

H. 12.7 cm

American Folk Art Museum, New York (1998.10.34, Blanchard-Hill Collection, gift of M. Anne Hill and Edward V. Blanchard Jr.)

photographed with

J. B. Murry (American, 1908–1988)

Abstract Figures on Paper

United States, Sandersville, Georgia, about 1984

Tempera and felt-tip pen on paper

Tempera und Filzstift auf Papier

H. 71.1 cm, W. 55.8 cm

American Folk Art Museum, New York (1985.35.20, gift of Elizabeth Ross Johnson)

Photo: John Parnell, New York

TO



Jerry Pethick (Canadian, b. 1935)

Le Semeur (The sower)

Canada, Hornby Island, British Columbia, 2002

Glass bottles, assembled

Glasflaschen, montiert

H. 277 cm

Photo: Michael McNamara

TO

Ginny Ruffner (American, b. 1952)

Color Poem of a Vertical Landscape

United States, Seattle, Washington, 2002

Bronze, steel, glass

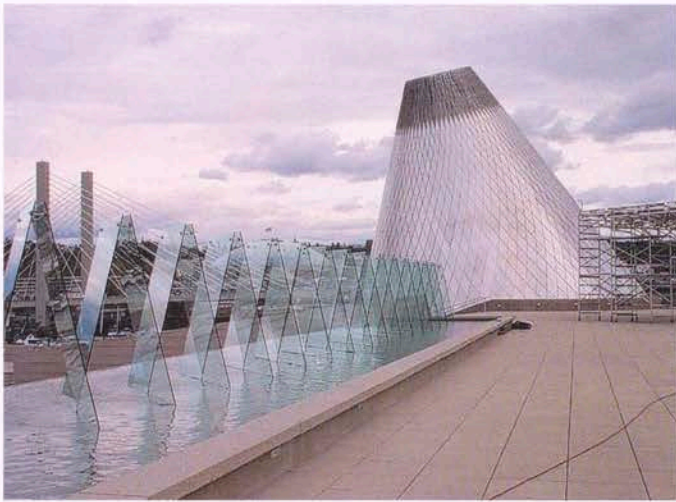
Bronze, Stahl, Glas

H. 355 cm, W. 165 cm, D. 188 cm

Photo: Davis Freeman, Seattle

TO

Laura de Santillana (Italian, b. 1955)
ti I, II, III, IV, V, VI
 Italy, Murano, 2002
 Blown glass; silver
 Geblasenes Glas, Silber
 Largest: H. 45 cm, W. 37 cm
 Photo: courtesy Barry Friedman Ltd., New York
 TO



Buster Simpson (American, b. 1942)
Incidence
 United States, Seattle, Washington, 2002
 Tempered glass, stainless steel, Trex
 Gehärtetes Glas, rostfreier Stahl, Trex
 H. 244 cm, L. 365 cm
 Photo: Duncan Price, courtesy Museum of Glass: International Center
 for Contemporary Art, Tacoma, Washington
 TO

Donna Tauscher (American, b. 1947)
A Rare Stillness Beckons (detail)
 United States, Seattle, Washington, 2001
 Glass, metal, cork, color photocopies
 Glas, Metall, Kork, Farbkopien
 H. 12.7 cm, W. 241.3 cm, D. 3.1 cm
 NW



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 (1980–2001), William Warmus (1980–1984), Susanne K. Frantz (1986–1998), and Tina Oldknow (2001–2003). 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 Sarpaveva**, 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 R. McFadden**, chief curator, American Craft Museum, New York, New York.

1999: **Lois Moran**, editor and publisher, *American Craft*, New York, New York; **Dana Zámečnicková**, 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.

2001: **Jane Adlin**, curatorial assistant, modern art, The Metropolitan Museum of Art, New York, New York; **Kate Elliott**, director, Elliott Brown Gallery, Seattle, Washington.

2002: **Peter Aldridge**, vice president and creative director, Steuben, Corning, New York; **Pike Powers**, artistic director, Pilchuck Glass School, Stanwood, Washington; **Jack Wax**, associate professor, Illinois State University, Normal, Illinois.

2003: **William Gudenrath**, resident adviser, The Studio of The Corning Museum of Glass, Corning, New York; **John Perreault**, independent critic and curator, New York, New York; **Neil Watson**, chief curator, Museum of Glass: International Center for Contemporary Art, Tacoma, Washington.

* 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.

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 23*.

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 23* 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).

NOTE TO READERS

The "Bibliography of Recently Published Articles and Books on Glass" will go online in 2003.

Since the publication of *New Glass Review 3* in 1982, the "Bibliography" has informed readers of books and periodical articles added to the collection of the Rakow Research Library of The Corning Museum of Glass during the preceding year. The electronic version of the "Bibliography" will permit readers to perform keyword searches and to access tens of thousands of bibliographic records with a few keystrokes throughout the year.

The "Bibliography" is making its final appearance as part of the printed *New Glass Review* in 2003. However, the Rakow Library will continue to supply, upon request, a printed list of entries generated by a subject-limited search.

For more information about services to those who lack online access, please write to Peter Bambo-Kocze, Bibliographer, Rakow Research Library, The Corning Museum of Glass, Five Museum Way, Corning, New York 14830-2253. The bibliographer can also be reached by telephone at (607) 974-8235 and by e-mail at bambokp@cmog.org.

BEMERKUNG FÜR DEN LESER

Die Bibliographie „Bibliography of Recently Published Articles and Books on Glass“ geht 2003 online.

Seit der Veröffentlichung von *New Glass Review 3* in 1982, hat die „Bibliographie“ die Leser von Büchern und Zeitungsartikeln informiert; im vergangenen Jahr wurde sie in die Sammlung der Rakow Research Library des Corning Museum of Glass aufgenommen. Die elektronische Version der „Bibliographie“ wird den Lesern ermöglichen ein „Keyword-Suchprogramm“ durchzuführen und mit nur wenigen Mausklicks im Jahr zehntausende bibliographische Aufzeichnungen zugänglich machen.

Die „Bibliographie“ wird 2003 zum letzten Mal als Teil der gedruckten *New Glass Review* erscheinen. Auf Verlangen wird die Rakow Library jedoch weiterhin eine gedruckte Stichwortliste herausgeben, die durch eine themenbegrenzte Suche herausgefiltert wird.

Weitere Serviceinformationen für diejenigen, die keinen Onlinezugang haben, erhalten Sie bei: Peter Bambo-Kocze, Bibliographer, Rakow Research Library, The Corning Museum of Glass, Five Museum Way, Corning, New York 14830-2253. Den Bibliographen können Sie auch telefonisch (6 07) 9 74-82 35 und per e-mail bambokp@cmog.org erreichen.

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

- 1** Anonymous.
"Aimable rentrée."
Verre, v. 8, no. 5, Oct. 2002, p. 55, ill.
New collection by designers Elisabeth Gonzo and Alessandro Vicari.
- 2** "Ana Thiel."
Cuadernos del Vidrio (Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja, Escuela del Vidrio), no. 3, Oct. 2001, p. 77, ill. In Spanish and English.
Interview with the artist.
- 3** "Another Year, Another Collection."
The Caithness Report, v. 26, no. 1, Winter 2002, pp. [1–2], ill.
New paperweight designs by various artists.
- 4** "Arte: Dos Artistas Regiomontanos = Two Artist[s] in Monterrey."
Vitrix, no. 2, Winter 2001, pp. 40–43, ill. In Spanish and English.
Brief profiles of Ana Montes de Oca and Fidel de la Garza.
- 5** "Arte Paisajes Bajos: La luz de los cielos grises oscuros = The Light Dark Grey Skies."
Vitrix, no. 3, Spring 2002, pp. 32–36, ill. In Spanish and English.
Includes brief profiles of 10 Flemish glass artists.
- 6** "Artist to Artist..."
The Crafts Report, v. 27, no. 311, March 2002, pp. 13–15, ill.
Brief profiles of Vee Osvalds, Ashley Watson, Sue Hubbard, Karen Reed, Donna M. Cassidy, and Lee D. Ring; includes marketing tips.
- 7** "Artist to Artist..."
The Crafts Report, v. 28, no. 319, Nov. 2002, pp. 16–20, ill.
Tips from 16 artists on making and selling kaleidoscopes.
- 8** "An Artist's Hand with Glass Dots."
New England Crafts Connoisseur, v. 3, no. 2, Winter 1999–2000, p. 6, ill.
Glass beads by Kristina Logan.
- 9** "Asfour Crystal: From Ancient Skills ... to Everlasting Crystal."
Glass Style, v. 5, no. 2, July 2002, pp. 110–113, ill.
Products of the company.
- 10** "L'Atelier, un an déja!"
Verre & Création, no. 27, May 2002, p. 4, ill.
English summary, p. 12.
Glassworks rendezvous at Sars-Poteries.
- 11** "Baccarat, le cristal dans toute sa modernité."
Table & Cadeau, no. 452, April 2002, pp. 25–26, ill.
Designers Ettore Sottsass and Emmanuel Babled.
- 12** "Barbara Nanning en passant par l'objet."
Verre & Création, no. 25, Dec. 2001, p. 2, ill.
English summary, p. 8.
Brief profile of the artist.
- 13** "Berthing Glass."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 50, Oct. 2002, p. 9, ill.
Cast glass installations by the artist.
- 14** "Biot, Verriales d'été."
Verre & Création, no. 27, May 2002, pp. 2–3, ill. English summary, p. 12.
Exhibition preview.
- 15** "Bormioli Rocco, une nouvelle façon de boire."
Table & Cadeau, no. 452, April 2002, p. 28, ill.
Drinking glass designs.
- 16** "Česká sklářská společnost: 76. Německá sklářská konference."
Sklář a Keramik, v. 52, nos. 7/8, July/Aug. 2002, pp. 197–198, ill.
Members of the Czech Glass Society attend conference in Germany.
- 17** "A Change in the Balance."
Tableware International America, v. 4, no. 3, July 2002, p. 24, ill.
New products by MGlass.
- 18** "Chihuly Takes Chicago."
Glass Focus, v. 17, Feb./March 2002, pp. 19–20.
Exhibition at Garfield Park Conservatory.
- 19** "Collections de printemps."
Verre, v. 8, no. 2, May 2002, pp. 7–9, ill.
New designs by Grawunder, Lalique, Baccarat, Daum, and Cristal Saint-Louis.
- 20** "Colleoni: Venetian Spirit."
Glass Style, v. 5, no. 1, Jan. 2002, pp. 84–85, ill.
Profile of glassworks.
- 21** "Coming to Terms...Glassically Speaking!"
The Caithness Report, v. 25, no. 3, Fall 2001, p. [4], ill.
Hot cap, a term used by paperweight makers.
- 22** "Coming to Terms...Glasstically Speaking!"
The Caithness Report, v. 26, no. 1, Winter 2002, p. [4], ill.
Tools and terms used by glassmakers.
- 23** "Comments by GAAC Founders and Past Presidents."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 50, Oct. 2002, pp. 33–38.
- 24** "The Contemporary Glass Gallery. Inflammatory Expression: The Hot Glass of Randall Grubb."
The Journal of Antiques and Collectibles, v. 2, no. 11, Jan. 2002, p. 43, ill.
- 25** "Contemporary Glassmakers."
The Glass Society of Ireland Newsletter, no. 28, Dec. 2001, p. 12, ill.
Features artists Gerlinde Kugler and Catherine Wilcoxson.
- 26** "Contemporary Showcase: The Latest Creations from Today's Paperweight Artists."
Annual Bulletin of the Paperweight Collectors Association Inc., 2002, pp. 73–77, ill.
- 27** "The Corning Museum of Glass Announces New Benefits for G.A.S. Members."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 3.
- 28** "Créer au pluriel."
Métiers d'Art, no. 205, Sept./Oct. 2002, pp. 36–40, ill.
Includes cast and blown glass by Catherine Sintes, Nicolas Morin, Jean-Pierre Baquere, and others.
- 29** "A Dazzling Display."
Tableware International America, v. 4, no. 3, July 2002, p. 23, ill.
"Jazz" and "Generation" collections by Johanna Grawunder.
- 30** "Deborah Hopkins."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 2002, p. 14, ill. In German and English.
The artist talks about her recent works.
- 31** "Département du Nord: Les Activités automne-hiver de Sars-Poteries."
Offrir International, no. 385, Oct. 2001, pp. 70–71, ill.
New studio at Sars-Poteries.
- 32** "Escuela de Artesanías del I. N. B. A."
Vitrium, no. 7, 2000, pp. 10–11, ill.
Profile of the school.
- 33** "L'Envol des musées européens."
Verre & Création, no. 27, May 2002, pp. 6–7, ill. English summary, p. 12.
Brief profiles of six European museums.
- 34** "Les Etains du Manoir: Une nouvelle histoire de matières."
Offrir International, no. 385, Oct. 2001, pp. 71–72, ill.
New blown glass products.
- 35** "Etienne Leperlier at Home."
Verre & Création, no. 27, May 2002, pp. 2–3, ill.
Exhibition preview.
- 36** "G.A.S. in Seattle 2003: Community Catalyst, June 12–15, Seattle, Washington."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, pp. 4–5, ill.
Conference preview.
- 37** "Genoveva García."
Cuadernos del Vidrio (Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja, Escuela del Vidrio), no. 3, Oct. 2001, p. 32, ill.
Exhibition preview.
- 38** "Gerhard Ribka."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 2002, pp. 4–5, ill. In German and English.
Interview with the artist.
- 39** "Glass Art Gallery, Londres: La Preuve par neuf."
Verre & Création, no. 27, May 2002, p. 3, ill. English summary, p. 12.
Exhibition by nine established and nine emerging glass artists.
- 40** "La Glass Art Society s'invite à Amsterdam."
Verre & Création, no. 27, May 2002, p. 8, ill. English summary, p. 12.

- 41** "Glass Collector Donates Chandelier." *Antique Trader*, v. 45, no. 49, Dec. 5, 2001, p. 8, ill. Chandelier by Dale Chihuly.
- 42** "Glass in a Historical Light: Enjoyment Clear as Glass." *This Side Up!*, no. 18, Summer 2002, pp. 2–3, ill. International exhibition in and around the castle of Horn, the Netherlands.
- 43** "Glass Spares No Dimensions." *Glass Style*, v. 5, no. 2, July 2002, pp. 46–49, ill. Review of the second International Glass Triennial.
- 44** "Glass Way: The Rooms of Glass." *This Side Up!*, no. 18, Summer 2002, pp. 4–5, ill. Exhibition at the Regional Archaeological Museum, Aosta.
- 45** "Glassmaker Focus." *Glass*, *Monthly Journal of the European Glass Industry*, v. 79, no. 8, Sept. 2002, p. 289, ill. Profile and products of Dartington Crystal.
- 46** "GlassStyle." *Glass: The UrbanGlass Art Quarterly*, no. 86, Spring 2002, pp. 46–47, ill. Private glass art collection.
- 47** "Glasveredlerpreis 2002: Ideen für die Zukunft." *Glas + Rahmen*, v. 53, no. 11, Nov. 2002, pp. 65–67, ill. Prize winners are Wolfgang Klee, Rainer Eul, and Alexandra Lesch.
- 48** "The Glow of Glass." *Form Function Finland*, no. 84 (4), 2001, p. 62, ill. Preview of exhibition by Kerttu Nurminen.
- 49** "Hanneke Fokkelman, dame de verre." *Verre & Création*, no. 28, Oct. 2002, p. 4, ill. English summary, p. 12. Profile of the artist.
- 50** "In the Making." *Reflections* (Caithness Glass Paperweight Collectors Society), no. 21, Autumn/Winter 2001, pp. 6–7, ill. Step-by-step illustration of the creation of a paperweight.
- 51** "Inner Light." *Object Magazine*, no. 39, 2002, p. 10, ill. Preview of exhibition by Libenský and Brychtová.
- 52** "Isabelle Poilprez, Hubert Crevoisier: Portraits croisés." *Verre & Création*, no. 25, Dec. 2001, p. 4, ill. English summary, p. 8. Brief profile of the artists.
- 53** "JG Durand, redonner envie de consommer." *Table & Cadeau*, no. 452, April 2002, pp. 31–32, ill. Includes a profile of designer Johanna Grauwunder.
- 54** "Jubilation: David James's Solo Show." *Glass Gazette* (Glass Art Association of Canada), v. 3, no. 48, April 2002, p. 29, ill. Exhibition preview.
- 55** "A Kaleidoscope of Novelties." *Glass Style*, v. 5, no. 2, July 2002, pp. 126–129, ill. Designer glass tableware at the Casaidea fair in Rome.
- 56** "Kim Yeun-Kyung: Un verre à la main." *Verre & Création*, no. 25, Dec. 2001, p. 3, ill. English summary, p. 8. Brief profile of the artist.
- 57** "Laura de Santillana, souffle minéral." *Verre & Création*, no. 27, May 2002, p. 2, ill. English summary, p. 12. Profile of the artist.
- 58** "Leonardo Acosta Sanchez." *Vitrium*, no. 9, 2001, pp. 12–14, ill. Profile of the artist.
- 59** "I Lirici: Glass and Crystal at the Service of Art and Passion." *Glass Style*, v. 5, no. 1, Jan. 2002, pp. 114–119, ill. Profile of glassworks and its two art directors/designers.
- 60** "Lucio Bubacco, pièces montées." *Verre & Création*, no. 25, Dec. 2001, pp. 2–3, ill. English summary, p. 8. Brief profile of the artist.
- 61** "Manuel Rodríguez." *Vitrium*, no. 7, 2000, pp. 12–14, ill. Profile of the artist.
- 62** "Marco Romero + Débora Gurman." *Vitrix*, no. 2, Winter 2001, pp. 19–26, ill. In Spanish and English. Profile of the artists.
- 63** "Mats Jonasson, Målerås: The Warmth of Northern Imagination." *Glass Style*, v. 5, no. 2, July 2002, pp. 94–95, ill. Profile and designers of company.
- 64** "Meditations IV: The Powers of a Figure/Masters in Glass." *This Side Up!*, no. 18, Summer 2002, p. 2, ill. Exhibition by European glass artists at the Mariska Dirx gallery.
- 65** "Member Profile: Jiyong Lee." *GAS News* (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 2, ill. Includes artist's statement.
- 66** "Member Profile: Matthew Urban." *GAS News* (Glass Art Society), v. 13, no. 2, March 2002, p. 8, ill.
- 67** "Member Profile: Nancy Gong." *GAS News* (Glass Art Society), v. 13, no. 5, Sept./Oct. 2002, p. 5, ill. Includes artist's statement.
- 68** "Member Profile: Taliaferro Jones." *GAS News* (Glass Art Society), v. 13, no. 4, June/July/Aug. 2002, p. 4, ill.
- 69** "Member Profile: Taylor Lominick." *GAS News* (Glass Art Society), v. 13, no. 3, April/May 2002, p. 5, ill. Includes artist's statement.
- 70** "Member Profile: Tsai I-jen, Taipei, Taiwan." *GAS News* (Glass Art Society), v. 13, no. 1, Jan./Feb. 2002, p. 3, ill.
- 71** "Monika Nilsson ny i ombyggt Kungsmässan." *Glas & Porslin*, v. 70, no. 5, 2001, p. 10, ill. Swedish designer.
- 72** "Mu.dac: Coupes, vases et calice." *This Side Up!*, no. 18, Summer 2002, pp. 3–4, ill. Exhibition in Lausanne by European, American, Japanese, and Australian artists.
- 73** "Muurla Finland: The Beauty of Finland Reflected in Hand-Made Glass." *Glass Style*, v. 5, no. 1, Jan. 2002, pp. 42–43, ill. Profile of glassworks.
- 74** "New for 2002." *Reflections* (Caithness Glass Paperweight Collectors Society), no. 21, Autumn/Winter 2001, p. 8, ill. Preview of newest paperweight designs.
- 75** "New: Leon Salet/Arte Moda." *This Side Up!*, no. 17, Spring 2002, p. 23, ill. New gallery for contemporary glass art.
- 76** "New Museum of Glass." *This Side Up!*, no. 16, Winter 2001, p. 17, ill. Museum of Glass, Tacoma, Washington, devoted to contemporary art.
- 77** "Nouvel atelier, nouveau souffle." *Verre & Création*, no. 25, Dec. 2001, pp. 4–5, ill. English summary, p. 8. Inauguration of new glass workshop at Sars-Poteries.
- 78** "Olivier Gagnère, fugue vénitienne." *Verre & Création*, no. 28, Oct. 2002, pp. 2–3, ill. Brief profile of the artist.
- 79** "Orchestrating a Mastery of Glassblowing." *New England Crafts Connoisseur*, v. 3, no. 2, Winter 1999–2000, p. 7, ill. Glassblower Matthew Buechner.
- 80** "Parade: The Spirit of Volunteers." *Ontario Craft*, v. 27, no. 1, Summer 2002, p. 20, ill. *The Spirit of Volunteers* by Stephen Kitras.
- 81** "Perrin & Perrin, parole de verre." *Verre & Création*, no. 27, May 2002, pp. 4–5, ill. English summary, p. 12. Exhibition review.
- 82** "Philadelphia Museum of Art Craft Show Presents 26th Annual Exhibition and Sale." *Glass Art*, v. 18, no. 1, Nov./Dec. 2002, pp. 36–37, ill. Exhibition preview.
- 83** "Portfolio No 195: Julian Bamping." *Craft Arts International*, no. 53, 2001, p. 80, ill. Brief profile of the glass artist.
- 84** "Portfolio No 202: Andrew Lavery." *Craft Arts International*, no. 56, 2002, p. 112, ill. Brief profile of the glass artist.
- 85** "Portfolio: William Couig." *American Craft*, v. 62, no. 6, Dec. 2002/Jan. 2003, p. 63, ill. Brief profile of the artist.
- 86** "Preciosa: Glittering Beauty." *Glass Style*, v. 5, no. 2, July 2002, pp. 56–58, ill. Products of the Bohemian company.

- 87** "The Queen's Golden Jubilee, 1952–2002."
Reflections (Caithness Glass Paperweight Collectors Society), no. 21, Autumn/Winter 2001, pp. 4–5, ill.
Paperweights and art glass by Colin Terris.
- 88** "Rendez-vous à Sars-Poteries."
Verre, v. 8, no. 2, May 2002, p. 63, ill.
Preview of exhibition by Martine and Jacki Perrin.
- 89** "Salviati, luxe d'Italie."
Table & Cadeau, no. 452, April 2002, pp. 30–31, ill.
Designs by Luca Nichetto, Adam Aranson, and Tom Dickson.
- 90** "Sardinia Crystal: Transforming an Island's Culture into Captivating Works of Art."
Glass Style, v. 5, no. 2, July 2002, pp. 134–136, ill.
Profile, products, and designers of company.
- 91** "School Profile: Sheridan College, Ontario, Canada."
GAS News (Glass Art Society), v. 13, no. 1, Jan./Feb. 2002, p. 9.
- 92** "Seminario arte y formación en vidrio."
Cuadernos del Vidrio (Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja, Escuela del Vidrio), no. 3, Oct. 2001, pp. 80–84, ill.
Includes profiles of 10 artists.
- 93** "La Sensualité, jardin des délices."
Form Forum, no. 2, 2002, p. 8, ill.
Review of exhibition by glass artists Yann Oulevay and Gilles Boss.
- 94** "SMASH: Tradition Meets Innovation in Murano."
Art Review, v. 53, Feb. 2002, p. 78, ill.
Collaboration of an international team of artists and designers.
- 95** "Sources of Inspiration: A Follow Up on the G.A.S. Conference in Amsterdam."
GAS News (Glass Art Society), v. 13, no. 5, Sept./Oct. 2002, pp. 4–5, ill.
- 96** "Student Profile: Damon MacNaught."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 8, ill.
Includes artist's statement.
- 97** "Student Profile: Holly Grace, Monash University."
GAS News (Glass Art Society), v. 13, no. 1, Jan./Feb. 2002, p. 9, ill.
- 98** "Student Profile: James Knox."
GAS News (Glass Art Society), v. 13, no. 5, Sept./Oct. 2002, p. 8, ill.
Includes artist's statement.
- 99** "Student Profile: Jennifer Conroy – Staffordshire University, England."
GAS News (Glass Art Society), v. 13, no. 4, June/July/Aug. 2002, p. 3, ill.
- 100** "Swarovski, chercheur insatiable."
Table & Cadeau, no. 452, April 2002, pp. 33–35, ill.
Brief history of the company.
- 101** "Times Square: A Hope for Healing."
Waterford Reflections, v. 7, nos. 3/4, 2001, p. 9, ill.
Two new collectible ornaments.
- 102** "Tra fantascienza e fiaba: Deboni e Decobert alla 'Junck 3' = From Science Fiction to Fairytale: Deboni and Decobert at the 'Junck 3.'"
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, p. 48, ill. In Italian and English.
Exhibition review.
- 103** "Transparences plurielles."
Table & Cadeau, no. 452, April 2002, pp. 50–57, ill.
Contemporary designs by 25 glassmaking companies.
- 104** "Tucson!: A Passion for Glass."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 8, ill.
The Sonoran Glass Institute and Art Foundation.
- 105** "Tutti i numeri della 31ª Conferenza Annuale della Glass Art Society = All Numbers of the 31st Glass Art Society Annual Conference."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 12, July–Sept. 2001, pp. 34–35, ill. In Italian and English.
- 106** "Le Verre à l'honneur."
Verre, v. 7, no. 5, Nov. 2001, p. 63, ill.
Glass artists among prize winners.
- 107** "Le Verre dans l'espace."
Verre & Création, no. 28, Oct. 2002, pp. 6–7, ill. English summary, p. 12.
Large-scale works in and around the new Tacoma Museum.
- 108** "Verre Slovaque, questions d'optique."
Verre & Création, no. 28, Oct. 2002, p. 3, ill. English summary, p. 12.
Exhibition of contemporary Slovak glass.
- 109** "Le Verre: Un avenir plein de promesses."
Le Courrier des Métiers d'Art, no. 200, Nov./Dec. 2001, pp. 10–11, ill.
Overview of the past and future of French contemporary glass.
- 110** "Verrerie de Brehat, couleurs et style."
Table & Cadeau, no. 452, April 2002, p. 48, ill.
New designs by the company.
- 111** "Verriales 2002, féminin pluriel."
Verre & Création, no. 28, Oct. 2002, p. 2, ill. English summary, p. 12.
Report on Biot exhibition.
- 112** "Verriales d'été."
Verre, v. 8, no. 2, May 2002, p. 49, ill.
Exhibition preview.
- 113** "Vitrocristal: Innovation in Design."
Glass Style, v. 5, no. 1, Jan. 2002, pp. 54–55, ill.
Profile of glassworks.
- 114** "Wouter Bolangier, in situ."
Verre & Création, no. 25, Dec. 2001, p. 2, ill.
Brief profile of the artist.
- 115** "Zecchin, l'art et les manières."
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- 116** "Zwischen Gefühl und Natur = Sense, Spirits and Nature."
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- 117** "VIII Concurso nacional de artesanía. San Isidro 2001."
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Brief report on the competition, with mention of the finalists.
- 118** "Le 70 Corolle di Rex."
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- 119** "2001 Glass Art Society Student Awards."
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- 120** "2001 Honorary Lifetime Member: Mark Peiser."
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- 121** Aastrup, Lise.
"Turen til Finlands glasskatte."
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Visit to Finnish glass studios.
- 122** Aav, Marianne; Viljanen, Eeva; and D'Alton, Martina, eds.
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- 123** Adams, Erica H.
"Thinking through Glass: A Theory of Memory through Light, Surface, Form."
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Includes glass by Roni Horn.
- 124** Adams, Erica H.
"Thinking through Glass: Infinitely Just: Giving Peace a Chance."
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Yoko Ono uses glass in some of her works.
- 125** Adlerová, Alena.
"Cesta do středu země."
Ateliér, no. 20, Oct. 10, 2002, p. 5, ill. English summary, p. 15.
Exhibition includes works by Jan Exnar, Jaroslav Matous, Jaromír Rybák, Bohumil Eliáš, and Leifur Breidfjörð.
- 126** Alba, Benny.
"Great Show in California."
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Enameling exhibition at Richmond Art Center.
- 127** Alfano, Nancy.
"Ladies in Weighting."
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Profiles of Karen Federici, Melissa Ayotte, and Emiko Sawamoto.

- 128** Allan, Lois.
"Reviews: Oregon – Deborah Horrell and Sean Healy at Elizabeth Leach Gallery."
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- 129** Alonso, Bárbara.
"Maria Lugossy: El compromiso de una artista."
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- 130** Alonso, Bárbara.
"Sante Pizzol: Con Studio Pizzol, Sante ha llevado la vidriera artística a la arquitectura y decoración."
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- 131** Álvarez, Andrés.
"Kazue Taguchi."
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- 132** Álvarez, Andrés.
"Vesa Varrela."
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- 133** Amelar, Sarah.
"Tunneling into the Depths of Color and Light."
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- 134** Ament, Deloris Tarzan.
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- 135** Amsterdam. Braggiotti Gallery.
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- 136** Amsterdam. Braggiotti Gallery.
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- 138** Amsterdam. Braggiotti Gallery.
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- 139** Amy, Michaël.
"John Duff."
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Review of artist's fiberglass works.
- 140** Anderson, Kathie Jackson.
"A House Built for Craft."
American Style, v. 7, no. 4, Summer 2001, pp. 62–71, ill.
Private collection includes works by well-known glass artists.
- 141** Appert, Valérie.
"Verrieres de Bréhat: L'île au trésor."
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Profile of the studio.
- 142** Archibald, Marg.
"Brian Hall: Die Rocky Mountains – Inspiration für einen jungen Kanadier = Brian Hall: Rocky Mountains Inspire Young Canadian."
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Profile of the artist.
- 143** Augustijn, Piet.
"Bernardine de Neeveprijs voor jong talent."
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Exhibition by the nominees of the prize.
- 144** Augustijn, Piet.
"In memoriam: Stanislav Libenský [sic]."
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- 145** Augustijn, Piet.
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Exhibition by 11 Japanese glass artists; includes brief profiles.
- 146** Augustijn, Piet. "Oostenrijkse glasstad zoekt naar samenwerking en expansie: Tiroler Rattenberg in teken van glas."
Glasbulletin, *Vereniging van Vrienden van Modern Glas*, v. 16, no. 2, 2002, pp. 9–13, ill.
Visit to Austrian glass centers.
- 147** Augustijn, Piet.
"Sunny van Zijst: En het drama van een ruimte."
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- 148** Augustijn, Piet.
"Terugblik op activiteit tijdens GAS Conferentie – Battle of the Giants: De dans van de glasmakers."
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Report on the conference.
- 149** Baines, Robert.
"Standing Up for Jewellery."
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Jewelry by Kathryn Wardill incorporates glass.
- 150** Bajcurová, Katarína.
"Zora Palová: 'Som tu.'"
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Exhibition review.
- 151** Baker, Cozy.
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- 152** Barovier, Rosa and Rhoads, Kait.
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- 153** Basel. Galerie von Bartha.
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- 154** Bawa, Hemi.
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- 155** Bayly, Mark.
"Eau sauvage = Wild Water."
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Profile of artist Timothy Horn.
- 156** Beaumont, Thierry de.
"Borek Sipek: Partition ornementaliste."
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English summary, p. 44.
Profile of the artist, followed by an interview.
- 157** Beaumont, Thierry de.
"Düsseldorf, le souffle de l'après-guerre."
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- 158** Beaumont, Thierry de.
"Etienne Leperlier, horizon vertical."
Verre, v. 8, no. 3, June 2002, pp. 54–57, ill.
English summary, p. 54.
Profile of the artist.
- 159** Beaumont, Thierry de.
"Exposition. Pierre Charpin: Rayons de verre."
Verre (Institut du Verre, Paris), v. 7, no. 4, Oct. 2001, pp. 54–56, ill.
Designer experiments with glass.
- 160** Beaumont, Thierry de.
"Jean-Pierre Baquère: Le Flambeau de la flamme naissance."
La Revue de la Céramique et du Verre, no. 121, Nov./Dec. 2001, pp. 48–51, ill.
Profile of the artist.
- 161** Beaumont, Thierry de.
"John de Wit: La Couleur verre."
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Profile of the artist.
- 162** Beaumont, Thierry de.
"Laura de Santillana: Clair-obscur minéral."
La Revue de la Céramique et du Verre, no. 125, July/Aug. 2002, pp. 44–45, ill.
English summary, p. 45.
Profile of the artist, followed by an interview.
- 163** Beaumont, Thierry de.
"Libenský for Ever."
Verre (Institut du Verre, Paris), v. 8, no. 1, March 2002, pp. 44–46, ill. English summary, p. 44.
- 164** Beaumont, Thierry de.
"Lucio Bubacco: Comedia del vetro."
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English summary, p. 39.
Profile of the artist.

- 165** Beaumont, Thierry de.
"Perrin & Perrin: Correspondances verrières."
La Revue de la Céramique et du Verre,
no. 125, July/Aug. 2002, pp. 41–43, ill.
English summary, p. 43.
Fused glass by Martine and Jacki Perrin.
- 166** Beaumont, Thierry de.
"Peter Layton, Gentleman verrier."
Verre, v. 8, no. 5, Oct. 2002, pp. 58–61, ill.
English summary, p. 58.
Profile of the artist.
- 167** Beaumont, Thierry de.
"Sars-Poteries: Un rendez-vous à couper le souffle."
Verre, v. 8, no. 3, June 2002, pp. 60–62, ill.
English summary, p. 60.
Gathering of 15 glassblowers.
- 168** Beaumont, Thierry de.
"Sottsass: Hymne au cristal."
La Revue de la Céramique et du Verre,
no. 123, March/April 2002, pp. 48–49, ill.
English summary, p. 49.
New collection for Baccarat by the designer.
- 169** Beaumont, Thierry de.
"Cristal et design, rencontre au sommet."
Verre (Institut du Verre, Paris), v. 8, no. 1,
March 2002, pp. 40–42, ill.
Designers Ettore Sottsass and Emmanuel
Babled featured.
- 170** Beaumont, Thierry de.
"Le Verre en réseau (1): Musées, centres et
institutions."
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summary, p. 41.
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institutions.
- 171** Beaumont, Thierry de.
"Le Verre en réseau (2): Galeries et artistes."
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- 172** Beaumont, Thierry de.
"William Velasquez: Secrets et confidences."
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Profile of the artist.
- 173** Beeh-Lustenberger, Suzanne.
"Neue Arbeiten mit Glas von Ursula Huth =
New Works in Glass by Ursula Huth."
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- 174** Bell, Greg, ed.
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- 175** Bellini, Andrea.
"The Immaterial Dimension: Federica Maran-
goni."
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Artist uses glass in her works.
- 176** Benefield, Scott.
"Conferenza del 'GAS' a Corning, NY: Vista
da dietro le quinte = 'GAS' Conference in
Corning, NY: From the Backstage."
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- 177** Benefield, Scott.
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seum of Glass: International Center for Con-
temporary Art."
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Washington.
- 178** Benefield, Scott.
"From the Editor: The Reinvention of Tra-
dition."
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Reflections on American studio glass.
- 179** Benefield, Scott.
"G.A.S. in Seattle – June 12–15, 2003:
A Conference Preview."
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- 180** Benefield, Scott.
"Perception and Politics."
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The role of G.A.S.
- 181** Benefield, Scott.
"San Servolo Experience."
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- 182** Benefield, Scott and others.
"A Tribute to Professor Stanislav Libenský,
1921–2002."
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'Anecdotal obituary' by Libenský's friends.
- 183** Bergamini, Alessandra.
"Berengo, la fornace è un atelier = Berengo,
the Furnace Is an Atelier."
Ottagono, no. 153, Sept. 2002, pp. 44–47, ill.
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Berengo collection dedicated to works by
artists from outside the world of glass.
- 184** Black, Paul.
"Reviews: Oxford – 'Experiment Experiência:'"
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pp. 71–72, ill.
Installation by Tunga includes glass.
- 185** Blackburn, Janice.
"Milan in a Sedan."
Art Review, v. 53, June 2002, pp. 84–87, ill.
Glass by Vignai, Boontjie, and Swarovski at
the Milan Furniture Fair.
- 186** Blauensteiner, Charlotte.
"Die Internationale Schmuckschau."
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Includes work by Stanislava Grebeníčková.
- 187** Borgward, Monica.
"Visionary Worlds: Stanislaw Borowski and
Edward Leibovitz."
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ill. In German and English.
Joint exhibition by the artists.
- 188** Bowey, Angela.
"Art Glass by Greg Smith."
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pp. [1–3], ill.
Profile of the artist.
- 189** Bowey, Angela.
"Cast Glass by Shona Firman."
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- 190** Brady, Lee.
"Artist Profile: Lee Brady – Notes from the
Bush."
Glass Gazette, v. 3 [5], no. 46, Oct. 2001,
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- 191** Brayham, Angela.
"Installations – Miyuki Shinkai = Installations
de Miyuki Shinkai."
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Canada), v. 3, no. 49, July 2002, pp. 18–19. In
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Profile of the artist.
- 192** Brendstrup, Dagmar.
"Hun har noget på hjerte."
Glasposten, no. 3, Nov. 2001, p. 13, ill.
English summary, p. 14.
Forthcoming exhibition by Toots Zynsky.
- 193** Brendstrup, Dagmar.
"Salute to an Old Technique."
Neues Glas/New Glass, no. 4, 2002, pp. 36–
41, ill. In German and English.
Exhibition of works utilizing the reticello tech-
nique.
- 194** Brust, Gerda.
"De Bernardine de Neeveprijs 2002."
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History and most recent winners of the prize.
- 195** Bruton, Dean.
"Glas der Gegenwart in der Architektur: Gerry
King = Contemporary Glass in Architecture:
Gerry King."
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zin für Studioglas), no. 4, 2002, pp. 12–13, ill.
In German and English.
- 196** Bruycker, Tania de.
"Artist's Portret: Koen Vanderstukken."
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ill.
- 197** Burgess, Jillian.
"Student Corner: A Student's Aspect on
Glass."
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symposium, September 2002.
- 198** Burght, Angela van der.
"Menno Jonker: Storming Talent."
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Profile of the artist.
- 199** Burght, Angela van der.
"Metamorphosis as Metaphor."
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Profile of glass artist Peter Bremers.
- 200** Burght, Angela van der.
"De techniek van het vormgeven."
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Glossary of art and design terms.

- 201** Campbell, Carol Jane and Holmwood, Jeff.
"Studio Profile: Glass Happens Inc."
Glass Gazette, v. 3 [5], no. 46, Oct. 2001, pp. 10–11, ill.
- 202** Carley, Darren.
"Thoughts on Mixed Media."
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- 203** Castro, Jan Garden.
"One Who Sees Space: A Conversation with Maya Lin."
Sculpture, v. 21, no. 7, Sept. 2002, pp. 36–43, ill.
Artist uses glass in her works.
- 204** Chattopadhyay, Collette.
"Cultural Structures: Becky Guttin."
Sculpture, v. 21, no. 8, Oct. 2002, pp. 20–21, ill.
Artist uses glass in her installations.
- 205** Chattopadhyay, Collette.
"Reviews: Los Angeles – Melissa Kretschmer."
Sculpture, v. 21, no. 5, June 2002, pp. 65–66, ill.
Artist utilizes sheet glass in installations.
- 206** Cheek, Lawrence W.
"Tacoma's Cone."
Architecture, v. 91, no. 8, Aug. 2002, pp. 80–87, ill.
Museum of Glass "celebrates the Pacific Northwest's native glass artistry."
- 207** Cherry, Robert.
"Marbles from a Higher Sphere: Playthings Grow Up to Become Fine Art."
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- 208** Chicago. Marx-Saunders Gallery.
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- 209** Chicago. Marx-Saunders Gallery.
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- 210** Chicago. Marx-Saunders Gallery.
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- 211** Cho, Simsa.
"Medi(ta)tions."
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- 212** Clemens, Justin.
"The Everlasting Story."
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- 213** Clinking-Beard, Brion.
"Millennium Glass: Rassegna internazionale dello Studio Glass Museo Hunter di Arte Americana, Chattanooga, Tennessee, Stati Uniti, 22 giugno–2 settembre 2001 = Millennium Glass: An International Survey of Studio Glass, Hunter Museum of American Art, Chattanooga, Tennessee, USA, June 22–September 2, 2001."
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- 214** Cochrane, Grace.
"Nick Mount: Scents and Sensibility."
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- 215** Cocker, Mark, ed.
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- 216** Collischan, Judy.
"Reviews: Roni Horn."
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- 217** Collischan, Judy.
"Tom Patti."
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- 218** Coltri, Marcella.
"Un tuffo nel blu: Creature marine trasformate in oggetti d'arte."
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- 219** Corning Museum of Glass.
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- 220** Corning Museum of Glass.
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- 222** Corning Museum of Glass.
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- 223** Cowie, B. Jane.
"Ausglass FLAIR."
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Review of the Perth exhibition.
- 224** Cowie, B. Jane.
"Feeling Isolated? Then Collaborate!"
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- 225** Cowie, B. Jane.
"GlassState 2001."
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Review of exhibition by 22 South Australian glass artists.
- 226** Cowie, B. Jane.
"Treisand – David Hay = Shifting Hands – David Hay."
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- 227** Crafts Council (Great Britain).
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- 228** *Cristal d'art: Inspiration orientale, exécution occidentale*.
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- 229** Croci, Valentina.
"Koskinen, l'idea del vetro e il quotidiano = Koskinen, Glass and Day-to-Day Living."
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Profile of the designer.
- 230** Croci, Valentina.
"Variazioni, colore, superfici = Variations, Colour, Surface."
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- 231** Crompton, Helen.
"Gordon Studio Glass."
Craft Arts International, no. 56, 2002, pp. 45–50, ill.
Profiles of Alasdair, Kevin, Eileen, and Rish Gordon, and of Grant Donaldson.
- 232** Culler, René.
"Aktuell und schön: Glas und Mosaik = Modernism: A Celebration of Glass and Mosaics, a Course Review."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2002, pp. 16–17, ill. In German and English.
Instruction in glass and mosaic technique at the Fundacio Centre del Vidre, Barcelona, Spain.
- 233** Culler, René.
"Philippa Beveridge and Anna Marco: Diàlegs en Vidre – Dialogues in Glass."
Glass (The Urban Glass Art Quarterly), no. 85, Winter 2001, p. 56, ill.
Exhibition review.

- 234** Curtis, Mark.
"Glass Shows of Passion and Vision: Design Exchange Showcases Canadian and International Designers."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 26–27, ill. Works by Tapio Wirkkala and Brad Copping featured.
- 235** Deans, Alexa R.
"John Nutter Glass Studio."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, p. 21, ill.
- 236** Derrien, Christelle.
"Sars-Poteries: Le Village du verre."
Verre Actualités, no. 178, Dec. 2001/Jan. 2002, p. 9, ill.
New studio opens in Sars-Poteries.
- 237** Désaulniers, France.
"Carole Pilon: La Force de la transparence."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 11–12, ill. Profile of the artist.
- 238** Désaulniers, Gilles.
"Verre dans la masse = Solid Glass."
Glass Gazette, v. 3, no. 47, Feb. 2002, pp. 14–16, ill. In French and English.
Retired professor/glass artist looks back on his career.
- 239** Devienne, Elisabeth.
"Curtiss Brock ou la Métamorphose du Verre."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, p. 52, ill. Exhibition review.
- 240** Devienne, Elisabeth.
"Des objets qui ont une âme à l'American Craft Museum."
La Revue de la Céramique et du Verre, no. 125, July/Aug. 2002, pp. 48–49, ill. Exhibition includes handmade glass objects.
- 241** Devienne, Elisabeth.
"Etsuko Nishi: Quand la pâte de verre devient un enchantement."
La Revue de la Céramique et du Verre, no. 125, July/Aug. 2002, p. 59, ill. Exhibition review.
- 242** Devienne, Elisabeth.
"Le Verre à Amsterdam: Sources d'inspiration."
La Revue de la Céramique et du Verre, no. 126, Sept./Oct. 2002, pp. 48–49, ill. English summary, p. 49.
Speakers and exhibition highlights from the 2002 Glass Art Society conference.
- 243** Dixon, Heather.
"Glorious Glass."
Collect It! (U.K.), no. 65, Dec. 2002, pp. 22–24, ill.
Collection of unusual pieces, 1950 to present.
- 244** Doménech, Ignasi.
"Barcelona's Commitment to Glass."
This Side Up!, no. 16, Winter 2001, pp. 2–7, ill.
- 245** Donefer, Laura.
"Donald Robertson: Renaissance Man in 2001."
Glass Gazette, v. 3, no. 47, Feb. 2002, pp. 17–19, ill.
Profile of the artist.
- 246** Doyle, Louise.
"The Ranamok Glass Prize 2001."
Craft Arts International, no. 54, 2002, pp. 83–86, ill.
Australian and New Zealand contemporary studio glass.
- 247** Duncan, Sally Anne.
Otto Wittmann: Museum Man for All Seasons. Toledo, OH: Toledo Museum of Art, 2001, 32 pp., ill.
Wittman and the Studio Glass Movement: pp. 28–29.
- 248** Duve, Thierry de.
Look, 100 Years of Contemporary Art. Ghent-Amsterdam: Ludion, 2001, 318 pp., ill. Some installations include mirrors; one includes neon.
- 249** Drabeck, Bernard A.
"Pond Reflections."
Annual Bulletin of the Paperweight Collectors Association Inc., 2002, pp. 78–84, ill. Paperweights by artist Rick Ayotte.
- 250** Drake, Jeanette Wenig.
"Glass City Artists: Through the Looking Glass..."
Dialogue: Voicing the Arts, v. 22, no. 6, Nov./Dec. 1999, pp. 43–45, ill.
Beginnings of the Studio Glass movement in Toledo, Ohio.
- 251** Dreyer, Robin.
"Workshop Profile: Penland School of Crafts."
GAS News (Glass Art Society), v. 13, no. 5, Sept./Oct. 2002, p. 7, ill.
- 252** East, Pam.
"Trends in Glass Bead Making."
Glass on Metal, v. 21, no. 3, June 2002, pp. 62–63.
- 253** Edwards, Geoffrey.
"Transparent Things: Expressions in Glass."
Object Magazine, no. 40, 2002, p. 88, ill. Review of exhibition launched in December 2001 in Wagga Wagga, Australia.
- 254** Eisch, Erwin.
"Small Is Beautiful."
The Glass Art Society Journal, 2001, pp. 46–49, ill.
Autobiography of the artist.
- 255** Elliott, Moyra.
"The Cast: Recent New Zealand Glass."
Object Magazine, no. 40, 2002, pp. 44–47, ill.
- 256** Elliott, Moyra.
"New Zealand Cast Glass 2001: A Small Opus in Four Segments."
Neues Glas/New Glass, no. 1, 2002, pp. 26–35, ill. In German and English.
- 257** Enborn, Carla.
"Kaj Franck (1911–1989): A Designer Who Practised What He Preached."
Form Function Finland, no. 84 (4), 2001, pp. 10–12, ill.
- 258** Engerer, Alfred.
"Centennial Theatre Project, City of North Vancouver, British Columbia."
Glass Gazette, v. 3, no. 47, Feb. 2002, p. 28, ill.
Luminescent art work by SWON, a neon art group.
- 259** Engerer, Alfred.
"Motion and Stillness: The Art of Francis Muscat."
Glass Gazette, v. 3, no. 47, Feb. 2002, p. 34, ill.
- 260** Ernoult-Gandouet, Marielle.
"Les 'Vanités' d'Antonio Cagianelli."
La Revue de la Céramique et du Verre, no. 126, Sept./Oct. 2002, pp. 52–53, ill. Profile of the designer.
- 261** Espai Vidre.
Mònika Uz. Barcelona, Spain: Espai Vidre, Fundació Centre del Vidre de Barcelona, [2001], 16 pp., ill. Exhibition catalog.
- 262** Fabritius, Ruth.
"First International Glass-Art Prize of the Town of Rheinbach – Endowed Prize for Young Artists."
Neues Glas/New Glass, no. 4, 2002, pp. 42–45, ill. In German and English.
- 263** Fadat, Manuel.
"Vladimir Zbynovsky: La Lumière et l'empreinte."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, pp. 36–37, ill. Profile of the artist.
- 264** Fadat, Manuel.
"Yan Zoritchak: L'universo in rappresentazione = The Universe in Representation."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 22–26, ill. In Italian and English.
- 265** Fenton, Susan.
"The Connoisseur Effect."
Tableware International, v. 32, no. 10, Nov. 2002, pp. 18–20+, ill.
Contemporary wineglasses.
- 266** Fenton, Susan.
"Objects of Desire and the Pursuit of Joy."
Tableware International, v. 32, no. 8, Sept. 2002, pp. 20–21, ill.
Designs for Kosta Boda by Ann Wählström, Göran Wärf, and Olle Brozén.
- 267** Fernandez, Kay Harwell.
"Splendor in the Glass."
American Style, v. 9, no. 1, Fall 2002, pp. 66–75, ill.
Private collection includes works by well-known glass artists.
- 268** Ferraguti, Maria Lucia.
"Franco Vian: Promemoria = A Reminder."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, p. 53, ill. In Italian and English.
Profile of the artist.
- 269** Fiell, Charlotte and Fiell, Peter, eds.
Designing the 21st Century = Design des 21. Jahrhunderts = Le Design du 21e siècle. Köln: Taschen, 2001, 576 pp., ill. Includes glass designers Tom Kirk, Harri Koskinen, Ross Lovegrove, Enzo Mari, Ingegerd Raman, and Arnout Visser.
- 270** Filipiak, Kristina.
"Master of the House."
American Style, v. 7, no. 4, Summer 2001, p. 28, ill.
Brief profile of Lino Tagliapietra.

- 271** Finch, Peter.
"Arc International: Globalizing Tableware Quality."
Glass Style, v. 5, no. 2, July 2002, pp. 182–186, ill.
Profile and products of company.
- 272** Finch, Peter.
"A Taste for Winetasting."
Glass Style, v. 5, no. 2, July 2002, pp. 188–194, ill.
Includes wine tasting glasses and decanters.
- 273** Finnerty, Bernadette.
"Making a Living as a Kaleidoscope Artist."
The Crafts Report, v. 28, no. 319, Nov. 2002, pp. 21–22, ill.
Interview with Jan Haber.
- 274** Fitzpatrick, Kirsten.
"Less Is More/Less Is a Bore: Brisbane City Gallery, 21 June–11 August, 2002."
Craft Arts International, no. 56, 2002, pp. 98–103, ill.
Exhibition includes glass.
- 275** Flórez, Fernando Castro.
"Folding and Speculation."
Arconoticias, no. 23, Spring 2002, p. 15, ill.
Review of work incorporating glass by Fernando Sinaga.
- 276** Fogarty, Kate Hensler.
"Bead Generation."
Glass (The Urban Glass Art Quarterly), no. 87, Summer 2002, pp. 52–55, ill.
The "Bead Project" training program.
- 277** Foti, Renato.
"Warm Glass, Yes. Just a Bit Cooler Than Hot Glass."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, p. 22, ill.
Profile of glass artist Renato Foti.
- 278** Frankel, Elana.
"Constant Illumination."
Glass (The Urban Glass Art Quarterly), no. 85, Winter 2001, pp. 36–41, ill.
New trends in contemporary glass design.
- 279** Frantz, Susanne K.
"GlassNotes: North Lands – Scotland's Gift to the Glass World."
Glass: The UrbanGlass Art Quarterly, no. 86, Spring 2002, p. 48, ill.
- 280** Friedman, Jane.
"Kindred Spirits."
American Style, v. 8, no. 4, Summer 2002, pp. 68–77, ill.
Dan Dailey and Linda MacNeil.
- 281** Friedman, Jane.
"Making Magic."
American Style, v. 7, no. 4, Summer 2001, pp. 80–87, ill.
Profile of glass artist Tom Patti.
- 282** Frolic, Irene.
"Casting About in and around Toronto."
Glass Gazette, v. 3, no. 47, Feb. 2002, pp. 25–26, ill.
Toronto-based kiln artists.
- 283** Gaillard, Claire.
"Au four et à la flamme."
Verre, v. 7, no. 5, Nov. 2001, pp. 54–57, ill.
English summary, p. 54.
Glass jewelry designers.
- 284** Gaillard, Claire.
"Musée Made in U.S.A."
Verre (Institut du Verre, Paris), v. 8, no. 1, March 2002, pp. 48–49, ill. English summary, p. 48.
Museum of Glass in Tacoma, Washington.
- 285** Gaillard, Claire.
"Thomasine Giesecke: Verre sans frontières."
Verre, v. 8, no. 2, May 2002, pp. 58–59, ill. English summary, p. 58.
Profile of the artist.
- 286** Galerie Aspekt.
Bohumil Eliáš: Malby – stély = Paintings – Stelae (Text: Ivo Krén).
[S.l.]: Galerie Aspekt, 2001, [32] pp., ill. Text in Czech and English.
- 287** Gandolfi, Emiliano.
"Babled, il designer prestato al vetro = Babled, a Designer with a Feel for Glass."
Ottogono, no. 153, Sept. 2002, pp. 36–39, ill.
In Italian and English.
- 288** Garfoot, Stuart.
"School Profile: The School of Art and Design at the University of Wolverhampton."
GAS News (Glass Art Society), v. 13, no. 3, April/May 2002, p. 7, ill.
- 289** Garnier, Martine.
"Sculptural Glass in Québec = La Verre sculptural au Québec."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 14–17.
In English and French.
Review of book with same title.
- 290** Gauntlett, Pat.
"An Exhibition of Work by the Northern Branch."
The Guild of Glass Engravers Newsletter, Spring 2002, p. 10.
- 291** Gherardi, Lisa.
"Amsterdam."
This Side Up!, no. 17, Spring 2002, pp. 2–7, ill.
The glass scene in Amsterdam, including brief profiles of Deborah Hopkins, Gareth Noel Williams, Jelena Popadic, Meza Rijdsdijk, Elizabeth Swinburne, Carl van Hees, Richard Price, Simsa Cho, Bibi Smit, Effie Halkidis, and Lisa Gherardi.
- 292** Giacompo, Pierantonio.
"Ponte d'artista = Artist's Bridge."
Domus, no. 853, Nov. 2002, p. 32, ill. In Italian and English.
Chihuly's Bridge of Glass.
- 293** Giannini, F. Candida.
"Glass Inspiration: Dreams Come True."
Glass Style, v. 5, no. 1, Jan. 2002, pp. 88–95, ill.
Profile of the Kosta Boda glassworks and several of its designers.
- 294** Giannini, F. Candida.
"Venetian Glass in Milan."
Glass Style, v. 5, no. 1, Jan. 2002, pp. 62–64, ill.
Works from the Olnick Spanu collection.
- 295** Gibbins, Skye.
"Glass with an Altitude! A Stained Glass Tour of Santa Fe."
Glass Craftsman, no. 172, June/July 2002, pp. 18–22+, ill.
Glass by Catherine Weser, Peter VanderLann, George O'Grady, Mary Beth Bliss, Richard Mole, Robert Hillman, and Skye Gibbins.
- 296** Gilbert, Deborah.
"Pilchuck: Deborah Gilbert's Experience."
Glass Network (Contemporary Glass Society, U.K.), special issue, Nov. 2002, pp. 7–8, ill.
- 297** Gilchrist, Lucie.
"The Guiding Hand of Daniel Crichton: Shaping the Glass Programme at Sheridan College as an Educator and a Mentor."
Ontario Craft, v. 27, no. 1, Summer 2002, pp. 4–7, ill.
- 298** *GlassState 2001*.
Adelaide, SA, Australia: JamFactory Contemporary Craft and Design, [2001], [31] pp., ill.
Includes works by 22 contemporary glass artists.
- 299** Glowen, Ron.
"John H. Hauberg Fellowship Inaugural Exhibition."
American Craft, v. 62, no. 1, Feb./March 2002, pp. 60–63, ill.
- 300** Gopnik, Blake.
"Dale Chihuly's Feats of Sand."
The Washington Post, Oct. 15, 2001, pp. C1–C2, ill.
- 301** Gorrochotegui, Sonia and Sarrin, Jacqueline.
"Vibrando en octava superior."
Vitrum (Grupo de Investigación), no. 1, March 2002, pp. [12–14], ill.
Visit to New York City and Corning.
- 302** Greenberg, Cara.
"Heart of Glass."
Art & Auction, v. 24, no. 11, Dec. 2002, pp. 110–119, ill.
Renewal of contemporary Venetian glass-making.
- 303** Grenon, Ariane.
"Anne-Lise Riond Sibony: Le Verre peint en ronde-bosse."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, p. 56, ill.
Exhibition review.
- 304** Grenon, Ariane.
"Coupes, vases et calices: Le Récipient en tête au mu.dac de Lausanne."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, pp. 52–53, ill.
Exhibition review.
- 305** Grenon, Ariane.
"Etienne Leperlier et le verre contemporain à Conques."
La Revue de la Céramique et du Verre, no. 126, Sept./Oct. 2002, p. 62, ill.
Exhibition review.
- 306** Grenon, Ariane.
"Ghislene Jolivet, un verre fluide – Martine Damas, le corps de la couleur."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, p. 56, ill.
Exhibition review.

- 307** Grenon, Ariane.
"La Verre: Vendanges aux salons."
La Revue de la Céramique et du Verre,
no. 121, Nov./Dec. 2001, pp. 52–53, ill.
Brief profiles of six young glass artists.
- 308** Gritsch, Rudi.
"Helmut Hundstorfer – Die Kunst im Griff, die Hand im Werk = Helmut Hundstorfer – His Art within His Grasp, His Hand in the Works."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2002, pp. 12–13, ill. In German and English.
- 309** Groot, Mieke, ed.
Glasmuseum Alter Hof Herding – Glassammlung Ernsting Erwerbungen 2000–2001 = Glass Museum Alter Hof Herding – Glass Collection Ernsting Acquisitions 2000–2001. Coesfeld-Lette, Germany: Ernsting Stiftung Alter Hof Herding, 2001, 70 pp., ill. Includes a listing of glassworking techniques, a glossary of terms, and artists' biographies.
- 310** Gugenheim, Héléne.
"Les Moulins de Paillard, un lieu d'échanges."
Métiers d'Art, no. 205, Sept./Oct. 2002, p. 41, ill.
Includes blown glass by Peter Briggs.
- 311** Guidi, Chiara, ed.
Fashion Glass: Silvia Levenson. Milano: Galleria Maria Cilena Arte Contemporanea, [1999], 39 pp., ill. Text in English and Italian.
- 312** Guillot, Craig.
"The Art of Gene Koss."
Where Y'at, v. 4, no. 8, June 2002, pp. 6–7, ill. Profile of the glass sculptor.
- 313** Hadgé, Evelyn.
"CERFAV: Dix ans de formation."
Le Courrier des Métiers d'Art, no. 200, Nov./Dec. 2001, p. 23, ill.
CERFAV's 10-year anniversary.
- 314** Hadgé, Evelyn and Gugenheim, Héléne.
"Verriers en activité(s)."
Le Courrier des Métiers d'Art, no. 200, Nov./Dec. 2001, p. 22, ill.
Works by Jean-François Wiart, Herman Kampman, Patrick Lepage, and Christian André-Acquier.
- 315** Hall, Sarah.
"Wind's Eye Gallery: Featuring the Work of Mimi Gellman."
Glass Art, v. 17, no. 1, Nov./Dec. 2001, pp. 12–13, ill.
Brief profile of the artist.
- 316** Hane, Clara Block.
"Att bo i glashus."
Sköna Hem, no. 10, 2002, pp. 80–85, ill. Profile of designer Ann Wählström.
- 317** Haneson, Christian.
"Altarskåpet i Växjö domkyrka gör Valliens konst odödlig."
Glas och Porslin, v. 71, no. 5, 2002, pp. 12–13, ill.
Glass altarpiece by Bertil Vallien.
- 318** Haneson, Christian.
"Johansfors lever igen – Lyckade värvningar skapar optimism."
Glas & Porslin, v. 70, no. 4, 2001, pp. 44–46, ill. Four designers featured at the 110th anniversary of Johansfors glassworks.
- 319** Haneson, Christian.
"Ulrica & Bertil – Ett par i ur och skur."
Glas & Porslin, v. 70, no. 4, 2001, pp. 28–32, ill. Interview with the artists.
- 320** Hannes, Alfons.
"Männerhaut": Kreativität aus traditionellen Wurzeln = "Männerhaut": Creativity from Traditional Roots."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, pp. 4–5, ill. In German and English.
Glassmaking in the Bavarian Forest.
- 321** Hans Frode: *Neonism 2000*. [Hishult, Sweden]: Konsthallen i Hishult, 2000, 62 pp., ill. In Swedish, English, and German. Neon used to light glass sculptures and paintings incorporating glass.
- 322** Harcuba, Jiří and others.
"Engraving."
The Glass Art Society Journal, 2001, pp. 86–91, ill.
- 323** Harned, Richard.
"Glass, the 'Thought Motor.'"
The Glass Art Society Journal, 2001, pp. 74–77, ill.
Installations utilizing the properties of glass, technology, and light.
- 324** Harvey, Kathleen S.
"Guido Glass – El prensado: Un proceso antiguo con aplicaciones actuales = Pressing: An Old Process Applied to Contemporary Products."
Vitrix, no. 3, Spring 2002, pp. 7–9, ill. In Spanish and English.
Includes a brief profile of the family-owned shop.
- 325** Hawes, Rika.
"Glass at NSCAD – New Ventures."
Glass Gazette, v. 3, no. 47, Feb. 2002, pp. 30–31, ill.
Glass art and art schools in Canada.
- 326** Helebrant, A.; Kasa, S.; and Matoušek, J.
"VI. Evropská konference o skle (6th ESG Conference) – Montpellier."
Sklář a Keramik, v. 52, no. 9, Sept. 2002, pp. 231–234, ill.
Report on the conference.
- 327** Helgeson, Susanne.
"Sprängverkan = Explosive Effect."
Form, v. 98, no. 4, 2002, pp. 78–81, ill. In Swedish and English.
Brief profile of glass artist Jan Lambert Kruse.
- 328** Helsinghoff, Helle.
"Pres citronen! – Udviklingen af en citruspresse."
Glasposten, no. 2, Aug. 2001, p. 13, ill. English summary, p. 14.
Glass lemon squeezer by Helle Helsinghoff.
- 329** Hetteš, Karel.
"Sklářské dílo Františka Zemka."
Tvar, v. 11, no. 7, 1959, pp. 195–205, ill. Russian, English, and French summaries. Life and works of the artist.
- 330** Hiebert, Joan.
"Playtime on the Prairies."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 23–24, ill. Autobiography of the artist.
- 331** Higgins, Edward.
"Regions Wealth of Glass Art Celebrated at City Hall: 'Images in Glass.'"
Art Matters, Dec. 2001, p. 10, ill. Exhibition in Philadelphia by 13 glass artists.
- 332** Hinchliffe, Meredith.
"Multiple Idioms in Metal & Glass."
Craft Arts International, no. 54, 2002, pp. 34–39, ill.
Glass by Helen Aitken-Kuhnen.
- 333** Hinchliffe, Meredith.
"New Glass – New Talent."
Craft Arts International, no. 54, 2002, pp. 87–88, ill.
Exhibition of Australian and New Zealand contemporary studio glass.
- 334** Hinchliffe, Meredith.
"New Talent – New Glass."
Glass: The UrbanGlass Art Quarterly, no. 86, Spring 2002, p. 51, ill. Exhibition review.
- 335** Hinchliffe, Meredith.
"Nick Mount: Il sereno minimalismo di un pioniere = The Serene Minimalism of a Pioneer."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, pp. 12–16, ill. In Italian and English.
Scent bottles by the artist.
- 336** Hipp, Courtney.
"Artist Spotlight: An Interview with Jennifer Geldard."
The Bead Release, v. 9, no. 4, Fall 2002, pp. 24–25, ill.
Lampworked beads by the artist.
- 337** Hishult, Sweden. Konsthallen i Hishult. *Color of Music*. Hishult, Sweden: the gallery, 2000, 15 pp., ill. Text in English and Swedish.
Glass by Hans Frode and Tokiko Ishiguro.
- 338** Hlaveš, Milan.
"Profinání: Praha, Galerie Pokorná, 17. 5.–9. 6."
Ateliér, no. 21, Oct. 24, 2002, p. 7, ill. English summary, p. 15.
Exhibition of recent works by designer and glassmaker Vladimír Bachorík.
- 339** Hlaveš, Milan.
"Stanislav Libenský a jeho škola."
Ateliér, no. 23, Nov. 22, 2001, p. 12, ill. English summary, p. 15.
Exhibition of works by Libenský's students.
- 340** Hoban, Sally.
Miller's Collecting Modern Design (Alexander Payne, ed.). London: Millers, 2001, 240 pp., ill. Includes chapters on glass and lighting.
- 341** Hoffmann, Wolfgang.
"Thomas Kruck."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, pp. 8–9, ill. In German and English. Profile of the artist.
- 342** Holm, Aase.
"Holmegaard inviterer vaerkstedskunstnere."
Glasposten, no. 3, Nov. 2001, pp. 10–11, ill. English summary, p. 14.
Works by young Danish glassmakers.

- 343** Holm, Aase.
"Kampmann-slægten på besøg."
Glasposten, no. 2, Aug. 2001, p. 11, ill.
English summary, p. 14.
Opening of the Hack Kampmann exhibition.
- 344** Holm, Aase.
"Side om side med arkitekten."
Glasposten, no. 3, Nov. 2001, p. 12, ill.
English summary, p. 14.
Talk by Viki Koefoed about the present and future of studio glass.
- 345** Holte, Denmark. Søllerød Kunstforening.
Nordiske glaskunstnere.
[Holte, Denmark: the union, 1997], [36] pp., ill.
Works by Danish, Finnish, Icelandic, Norwegian, and Swedish glass artists.
- 346** Horn, Helena.
"Art Design Tendencies."
Glass Style, v. 5, no. 1, Jan. 2002, pp. 160–172, ill.
Contemporary German glass artists.
- 347** Horn, Helena.
"Eva Moosbrugger: Im Dialog mit dem Glas = Eva Moosbrugger: A Dialogue with Glass."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 8–9, ill. In German and English.
Profile of the artist.
- 348** Horn, Helena.
"Grete Fasswald: Faszination – Intuition – Komposition."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, p. 17, ill. In German and English.
Profile of the artist.
- 349** Horn, Helena.
"Murano: What's New at the Lagoon? Part 1."
Neues Glas/New Glass, Winter 2001, pp. 26–33, ill. In German and English.
Brief profiles of Andrea Zilio, Oscar Zanetti, Carlo Scarpa, Davide Salvadore, Yoichi Ohira, Tsuchida Yasuhiko, Massimo Micheluzzi, Silvan Rubino, Orlando Zennaro, and Massimo Nordio.
- 350** Horn, Helena.
"Murano: What's New at the Lagoon? Part 2."
Neues Glas/New Glass, no. 1, 2002, pp. 36–41, ill. In German and English.
Artists combining fusing with hot work (Michele Burato, Claudio Tiozzo, Franck Ehrler, Andrea Morucchio, Cristiano Bianchin, Isabelle Poilprez, Franco Deboni, Laura de Santillana, Alessandro Diaz de Santillana, Luigi Benzoni, and Maria Grazia Rosin).
- 351** Hulet, Dinah.
"La murrina figurativa negli Stati Uniti = Figurative Murrina in the United States."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, pp. 30–32, ill. In Italian and English.
- 352** *The International Design Yearbook 16*.
New York: Abbeville Press, 2001, ill.
Includes lighting (pp. 86–125) and tableware (pp. 126–157).
- 353** Isles, Geoff.
"From U-Haul to Art Center: A Look Back at 25 Years of UrbanGlass."
GAS News (Glass Art Society), v. 13, no. 3, April/May 2002, p. 6, ill.
- 354** Ivana Šrámková: *Robo-Animals*.
[Prague: Trico, 2002], [39] pp., ill.
Exhibition catalog.
- 355** *Iwata Tōshichi, Hisatoshi ten: Nihon no kindai garasu kōgei no senkushatachi: Amerika ten kikoku kinen = Tōshichi Iwata and Hisatoshi Iwata: Pioneers of Japanese Modern Glass Art*.
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- 357** Jackson, Lesley.
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Exhibition review.
- 358** Jackson, Lesley.
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- 359** James, David.
"Champions of Contemporary Art Glass – The Mendels of Montréal."
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- 360** James, David.
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- 361** Janák, František.
"Sklo na Americké univerzitě."
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- 362** Janák, František.
"Storming Talent: Yasue Maetake."
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Profile of the artist.
- 363** Jantunen, Päivi.
"Chihuly at Vapriikki."
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- 364** Jeursen, Franz.
"Fünf Nachwuchstalente = Five Young Talents."
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Profiles of Dafna Kaffeman, Elmarie van der Merwe, Reiko Nakada, Caroline Prisse, and Gareth Noel Williams.
- 365** Jeursen, Franz.
"Richard Meitner – 'Magister Ludi'?"
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Preview of solo exhibition by the artist.
- 366** Jeursen, Franz.
"The Rietveld Glass-Department."
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- 367** Jirasek, Ivana.
"National Art Glass Collection."
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- 368** Jirasek, Ivana.
"Relationships in Form: Moving between Dimensions."
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- 369** Jönsson, Love.
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- 370** Juárez, Concha.
"Marcos Lutyens."
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Profile of the artist.
- 371** Juárez, Concha; Álvarez, Andrés; and Cebrián, Diego.
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Profile of the artist.
- 372** Juárez, Concha; Álvarez, Andrés; and Cebrián, Diego.
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Profile of the artist.
- 373** Juárez, Concha; Álvarez, Andrés; and Cebrián, Diego.
"Massimo Lunardón."
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Interview with the artist.
- 374** Juárez, Concha; Álvarez, Andrés; and Cebrián, Diego.
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Cuadernos del Vidrio (Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja, Escuela del Vidrio), no. 3, Oct. 2001, pp. 73–74, ill. In Spanish and English.
Interview with the artist.

- 375** Juárez, Concha; Álvarez, Andrés; and Cebrián, Diego.
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- 376** Kalthoff, Norbert.
"Entdeckungs-reisen in Glas: Christian Schmidt = A Journey of Discovery in Glass: Christian Schmidt."
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Profile of the artist.
- 377** Kalthoff, Norbert.
"Glas vom Kap = Glass from the Cape."
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- 378** Kamras, Barbro, ed.
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- 379** Kamras, Barbro, ed.
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- 381** Kamras, Börge, comp.
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- 382** Kangas, Matthew.
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Exhibition review.
- 383** Kangas, Matthew.
"Up Against the Sky: Alessandro Diaz de Santillana."
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- 384** Kaufman, Marty.
"Influence of the Canadian Landscape."
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- 385** Kehlmann, Robert.
"Libenský and Brychtová: Gazing upon the Soul of Glass."
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Interview with the artists.
- 386** King, Gerry.
"2002 Shin Kong Mitsukoshi International Glass Arts Festival."
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Report on the festival.
- 387** King, Loren.
"Etsuko Nishi's Woven Glass."
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- 388** Kirkland, Washington. Thomas R. Riley Galleries.
Nick Mount: 19 May–30 June 2002.
Kirkland, WA: the galleries, [2002], [11] pp., ill. Exhibition catalog. Scent bottles by the artist made in 2002.
- 389** Klasová, Milena.
Stanislav Libenský, Jaroslava Brychtová.
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- 390** Klein, Dan.
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- 392** Klein, Dan.
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- 393** Klein, Dan.
"Il vetro creativo di North Lands = North Lands Creative Glass."
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- 394** Klotz, Uta.
"Bert van Loo."
Neues Glas/New Glass, no. 2, 2002, pp. 34–39, ill. In German and English. Profile of the artist, followed by an interview.
- 395** Klotz, Uta.
"Filet-de-verre: Toots Zynsky ... An Interview."
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- 396** Klotz, Uta.
"Glass – In Architecture and in the Landscape: Maria Lugossy."
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- 397** Klotz, Uta.
"Glass – In Architecture and in the Landscape: Peter Layton."
Neues Glas/New Glass, Fall 2002, pp. 30–35, ill. In German and English. Interview with the artist.
- 398** Klotz, Uta.
"Global Art Glass II at Borgholm Castle on Öland."
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- 399** Klotz, Uta.
"Heart of Glass."
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- 400** Klotz, Uta.
"Ivo Rozsypal."
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- 401** Klotz, Uta.
"A Symposium Is a Symposium, a Conference Is a Conference."
Neues Glas/New Glass, Fall 2002, pp. 42–43, ill. In German and English. G.A.S. conference in Amsterdam.
- 402** Kofoed, Kristian F.
"The Spirit of Equus."
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- 403** Korach, Alice.
"Lampworker Extraordinaire."
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- 404** Korach, Alice.
"They Do It All."
Bead & Button, no. 51, Oct. 2002, pp. 82–85, ill. Glass by Jesse Taj and Jared DeLong.
- 405** Křen, Ivo.
"The Glass Sculptures of Jaroslav Matouš."
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- 406** Kriz, Jan.
"The Glassmaker: Jan Fišar."
Neues Glas/New Glass, Winter 2001, pp. 20–25, ill. In German and English.
- 407** Kroucharska, Margarita.
"Neon Art: Flussi vettoriari."
Neon Light e Sign, no. 100, Jan./Feb. 2002, pp. 48–50+, ill. Interview with architect Marco Riolta.
- 408** Langhamer, Antonín.
"Aktuality: Rytec skla Ladislav Ježek."
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- 409** Langhamer, Antonín.
"Karlovarský festival uměleckého skla."
Sklář a Keramik, v. 52, no. 11, Nov. 2002, p. 286. Report on the festival.
- 410** Langhamer, Antonín.
"Nepravěm zapomenutý sklář Miloslav Klínger."
Sklář a Keramik, v. 52, no. 11, Nov. 2002, pp. 283–285, ill. Report on exhibition by the artist.
- 411** Langhamer, Antonín.
"Ohlédnutí za 20. stoletím v českém sklářství (3)."
Sklář a Keramik, v. 51, no. 9, Sept. 2001, pp. 243–245, ill. Contemporary Czech glass artists.

- 412** Langhamer, Antonín.
"Olivovi společně vystavovali sklo."
Sklář a Keramik, v. 51, nos. 11–12, Nov./Dec. 2001, pp. 326–327, ill.
Oliva family exhibition in Kamenický Šenov.
- 413** Langhamer, Antonín.
"Pocta Janu Jankovcovi."
Sklář a Keramik, v. 52, no. 9, Sept. 2002, pp. 219–220, ill.
Exhibition by Antonie and Jan Jankovcová; includes profiles of the artists.
- 414** Langhamer, Antonín.
"Sklo Pavla Wernera."
Sklář a Keramik, v. 52, nos. 7/8, July/Aug. 2002, pp. 177–178, ill.
Exhibition review; includes profile of the artist.
- 415** Langhamer, Antonín.
"Zemfel profesor Stanislav Libenský."
Sklář a Keramik, v. 52, no. 6, June 2002, p. 150.
Obituary of the artist.
- 416** Laulajainen, Tuula.
"Ten Years of Kaj Franck Design Prizes."
Form Function Finland, no. 84 (4), 2001, pp. 13–15, ill.
Includes glass designers Oiva Toikka and Kerttu Nurminen.
- 417** Leblanc, Michael C.
"Review: Embody – Karli Sears."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 4–5, ill.
Profile of the artist.
- 418** Lebow, Edward.
"The Sculpture of Peter Ivy and Michael Scheiner."
American Craft, v. 62, no. 3, June/July 2002, pp. 44–47, ill.
- 419** Leiden, the Netherlands. Museum Boerhaave.
Richard Meitner in Museum Boerhaave: Cold Fusion.
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Exhibition catalog.
- 420** Leigh, Bobbie.
"Temples of Glass: Yoichi Ohira Weaves Japanese Sensibilities into Venetian Glass."
Art & Antiques, v. 25, no. 9, Oct. 2002, p. 88+, ill.
Profile of the artist.
- 421** Leighton, John and others.
"Blowpipe for Hire."
The Glass Art Society Journal, 2001, pp. 92–97, ill.
Five glass artists talk about their art and careers.
- 422** Lemieux, Lisette.
"Lisette Lemieux."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 50, Oct. 2002, pp. 4–8, ill. In French and English.
Artist talks about glass and her works.
- 423** Léonard, Martine.
"Daum, le monde à portée de main."
Table & Cadeau, no. 452, April 2002, pp. 36–37, ill.
Short history and new products.
- 424** Léonard, Martine.
"Transexim, un nouveau nom: TX."
Table & Cadeau, no. 452, April 2002, pp. 38–39, ill.
New directions for the company.
- 425** Lin, Galatea.
"La nuova via della seta dell'arte vetraria = The New Silk Road of Glass Art."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 45–46, ill. In Italian and English.
Muranesi exhibition in Taiwan.
- 426** Linnell, Björn.
"Vida Museum."
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New museum and art gallery to feature works of glass artists.
- 427** Litell, Richard.
"Karim Rashid: Glass According to Me."
Glass (The Urban Glass Art Quarterly), no. 85, Winter 2001, pp. 12–19, ill.
Interview with the designer.
- 428** Littman, Brett.
"The Spectacular Glass Dresses of Karen LaMonte."
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- 429** Liu, Robert K.
"Leah Fairbanks."
Ornament, v. 25, no. 4, Summer 2002, pp. 14–15, ill.
Lampworked glass beads by the artist.
- 430** Lockwood, Howard J.
"Yoichi Ohira: Windows to the Soul of Glass."
Vetri: Italian Glass News, v. 8, no. 2, Spring 2002, pp. 12–16, ill.
- 431** Lomny, Antonia.
"Top Enamel Honours Won in Japan."
Craft Arts International, no. 56, 2002, pp. 93–94, ill.
Exhibition review.
- 432** Los Angeles. Del Mano Gallery.
Milon Townsend 2001.
Los Angeles: the gallery, 2001, [30] pp., ill.
Exhibition catalog; includes price list.
- 433** Losch, Ursula and others.
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- 434** Louie, Elaine.
"A Vase That Carries Itself with Grace."
The New York Times, July 7, 2002, Section 9, p. 7, ill.
Vase by Anzolo Fuga.
- 435** Lowe, Jennifer.
"House of Glass."
Santa Fe Trend, v. 3, no. 1, Summer/Fall 2002, pp. 32–35, ill.
Profile of glass artist John Healey.
- 436** Luxembourg. Jean-Claude Chapelotte Galerie.
Gizela Šabóková.
[Luxembourg: the gallery, 2000], [18] pp., ill.
Glass sculptures by the artist, 1998–2000.
- 437** Lyons, Tanya.
"A Reflection..."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 7–8, ill.
Artist talks about her art and influences.
- 438** Macfadyen, Malcolm.
"Red Deer: In Glass We Trust."
Glass (British Columbia Glass Arts Association), v. 14, no. 1, Feb. 2002, p. 4, ill.
- 439** Makovsky, Paul.
"Fluid Forms: Francisco Vieira Martins Talks about His Cabaça Container."
Metropolis, v. 22, no. 4, Dec. 2002, p. 68, ill.
Includes brief profile of the designer.
- 440** Maloney, Mark.
"Master's Touch Creates Beauty."
Lexington Herald-Leader, Feb. 20, 2002, p. B1+, ill.
Demonstration by Stephen Powell in Salt Lake City.
- 441** Marier, Elisabeth.
"Flow = Voyage au long cours."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, pp. 15–19, ill.
The artist looks back on her career.
- 442** Marsak, Nathan and Cox, Nigel.
Los Angeles Neon.
Atglen, PA: Schiffer Pub., 2002, 175 pp., ill.
Historical survey of landmark signs.
- 443** Marshall-Jones, Muriel.
"Focus on."
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Studio glass by Jonathan Harris.
- 444** Martel, Jean-Paul.
"Pâte de verre et alchimie = Pâte de verre and Alchemy."
Glass Gazette, v. 3, no. 47, Feb. 2002, pp. 9–11, ill. In French and English.
- 445** Maschal, Richard.
"The Fine Art of Friendship."
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Unveiling of architectural work by Libenský and Brychtová in Charlotte, NC.
- 446** Mason, Brook S.
"Hot Italian Art Glass."
Art & Antiques, v. 25, no. 11, Dec. 2002, p. 72+, ill.
- 447** May, Mike.
"Carrying the Torch."
Pittsburgh, Feb. 2002, p. 22, ill.
Show by torchworking artists at the Pittsburgh Center for the Arts.
- 448** McCormick, Carlo.
"CUD: Wild in the Glass Menagerie."
Glass: The Urban Glass Art Quarterly, no. 86, Spring 2002, pp. 36–41, ill.
John Drury and Robbie Miller.
- 449** McDaniel, Lynda.
"Points of Departure."
American Style, v. 8, no. 4, Summer 2002, pp. 30+, ill.
Victor Chiarizia.

- 450** McFadden, David.
"Glass Works: Inside Giles Bettison's Crystal Kingdom."
Object Magazine, no. 39, 2002, pp. 25–32, ill.
Profile of the artist, followed by an interview.
- 451** McHugh, Sarah.
"Review: Christy Haldane and Darren Carley – Recent Works."
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- 452** Meitner, Richard.
"Trying to Do Something Important in Glass When My Aunt Discovered Nuclear Fission II."
The Glass Art Society Journal, 2001, pp. 66–69, ill.
The artist's thoughts on science and art.
- 453** Melkisetian, Angela.
"Dale Chihuly: Bridge of Glass."
Sculpture, v. 21, no. 10, Dec. 2002, p. 23, ill.
Commission of the artist's largest public display.
- 454** Merker, Gernot H.
"Erich Bulin: Glas mit Schliff/Glass with Cut."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2002, p. 17, ill. In German and English.
Profile of the glass cutter.
- 455** Merker, Gernot H.
"Die feine Art Glas zu machen: Bernhard Schagemann = The Fine Art of Glass Making: Bernhard Schagemann."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 10–11, ill. In German and English.
Profile of the artist.
- 456** Merker, Gernot H.
"Das Glas des Malers – Erwin Eisch = The Painter's Glass – Erwin Eisch."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2002, pp. 4–5, ill. In German and English.
Blown glass self-portraits of the artist.
- 457** Merker, Gernot H.
"Glas mit Ernst, Franz X. Höller = Serious about Glass: Franz X. Höller."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2002, pp. 6–7, ill. In German and English.
Profile of glass artist Franz X. Höller.
- 458** Merker, Gernot H.
"Glaspreis Uelzen = Uelzen Glass Prize."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 2002, pp. 16–17, ill. In German and English.
The competition and its winners.
- 459** Merker, Gernot H.
The Magic of Kitch: Das romantische Glas. Kümmersbruck [Germany]: Bergbau- und Industriemuseum Osterbayern, 2002, 87 pp., ill. In German and Italian.
Includes works by Veronika Beckh, Ann Wenzel, Torsten Schubert, Meredith Wenzel, Theodor G. Sellner, Ursula Merker, and others.
- 460** Merker, Gernot H.
"Mehr als Glas – Charles Bray = More Than Glass – Charles Bray."
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Profile of the artist.
- 461** Millis, Christopher.
"Mary Shaffer's Tools of the Trade."
ArtsMedia, March 15–April 15, 2001, p. 20, ill.
- 462** Milne, Victoria.
"Glass of the Avant Garde."
Glass (The UrbanGlass Art Quarterly), no. 85, Winter 2001, pp. 42–47, ill.
Review of exhibition of early 20th-century glass.
- 463** *Milon Townsend: The Body Language Series*. [Hilton, NY]: Blue Moon Press, 2001, 15 pp., ill.
- 464** Miro, Marsha.
"Mary Shaffer: Catching the Light."
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- 465** Mishev, Dina.
"Romanian Designer Shows Art Glass."
Stepping Out, Jackson Hole News, Aug. 29, 2001, p. 7, ill.
Exhibition of works by Romanian glass-blowers.
- 466** Morgan, Jessica.
"Gartensozialismus."
Parkett, no. 64, 2002, pp. 40–49, ill.
Artist Olafur Eliasson uses glass in his installations.
- 467** Morrison, Rosalyn J.
"Quarter Century of Achievement."
Ontario Craft, v. 26, no. 2, Winter 2001/2002, pp. 20–21, ill.
Artist donates glass-scapes to Ontario Crafts Council.
- 468** Mount, Christopher.
"Smashing Tradition."
Glass (The UrbanGlass Art Quarterly), no. 85, Winter 2001, pp. 28–35, ill.
Experimental works by nine designers.
- 469** Mudranincová, Monika.
"Krásna zrozená z ohně = Unique Beauty Born of Fire."
The Prague Tribune, no. 72, Sept. 2001, pp. 28–31, ill. In Czech and English.
Profile of the northern Bohemian glass studio Ajeto.
- 470** Munn, Brian.
"Mel Munsen: Murrine Master."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, pp. 23–24, ill.
Profile of the artist.
- 471** Nakagawa, Motoko.
"Hiromi Masuda: L'espansione della forma: The Expansion of Form."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, p. 49, ill. In Italian and English.
Artist uses the technique of layering plates of glass.
- 472** New Orleans. Newcomb Art Gallery.
Trial by Fire: Glass as a Sculptural Medium. New Orleans: the gallery, [1997], [6] pp., ill.
Exhibition of works by Howard Ben Tré, Jon Clark, Ruth King, and Robert Willson.
- 473** New York. Heller Gallery.
In the Presence of Angels: Stanislav Libenský, Jaroslava Brychtová. New York: the gallery, 2000, [19] pp., ill.
Exhibition catalog.
- 474** New York. Heller Gallery.
Ivana Šrámková: Robo-Animals (Text: Susanne K. Frantz). New York: the gallery, 2002, 42 pp., ill.
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- 475** New York. National Academy of Design.
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- 476** Nichols, Sarah and Taragin, Davira S.
Contemporary Directions: Glass from the Maxine and William Block Collection. Pittsburgh, PA: Carnegie Museum of Art; Toledo, OH: Toledo Museum of Art, 2002, 82 pp., ill.
Works by 49 glass artists.
- 477** Nick, Didier.
"Verre: Matière en représentation."
Le Courrier des Métiers d'Art, no. 200, Nov./Dec. 2001, pp. 16–19, ill.
Exhibition review.
- 478** Nordenfelt, Eva.
"Ann Wolff: 'Mitt glas är väldigt kroppsligt.'"
Antik & Auktion, no. 12, Dec. 2002, pp. 68–72, ill.
Profile of the artist.
- 479** *Nouvel objet = New Objects*. Seoul: Design House, 1996, ill. In Korean and English.
In six volumes. Includes profiles of numerous glass artists, with illustrations of their works.
- 480** Nový Bor. Sklářské Muzeum v Novém Boru.
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Includes brief history of the museum.
- 481** Nový Bor. Špála Gallery.
Jiří Šuhájek: Eighteen Years of Cooperation with the Crystalex State Corporation Nový Bor and the Moser Glassworks Karlovy Vary (Text: Miroslav Klivar). Nový Bor: Crystalex State Corporation, 1989, 1 v. (unpaged), ill.
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- 482** Odille, Pascal.
"Exceptionnelle donation Niki de Saint-Phalle à Nice."
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Includes sculpture covered with glass mosaic.
- 483** Oldknow, Tina.
"Collectors as Advocates – Dale and Doug Anderson."
American Craft, v. 62, no. 3, June/July 2002, pp. 60–66, ill.
- 484** Oldknow, Tina.
"Il vetro e la musa: L'arte di Ginny Ruffner = Glass and the Muse: The Art of Ginny Ruffner."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 12, July–Sept. 2001, pp. 14–18, ill. In Italian and English.
- 485** Oldknow, Tina; Baker, Gary; and Lauria, Jo.
"Glass and/or Art: Museums and Collecting."
The Glass Art Society Journal, 2001, pp. 54–60, ill.

- 486** Oropeza, Claudia Sánchez.
"What Is Design? Design Is Everywhere!"
Vitrix, no. 2, Winter 2001, pp. 28–29, ill. In English and Spanish.
- 487** Osborne, Margot.
"Seattle Report."
Object Magazine, no. 40, 2002, pp. 70–71, ill. Brief updates about Dale Chihuly, Lino Tagliapietra, Toots Zinsky, Amy Rueffert, Nick Mount, Richard Marquis, Giles Bettison, Ben Edols, and Cathy Elliott.
- 488** Osimani, Eduardo.
"Introducción – Un gran paso adelante en la concepción de un nuevo campo: La escultura en vidrio = Introduction – A Great Step Forward in the Conception of a New Field: Glass Sculpture."
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- 489** Palata, Oldřich.
"Retrospektiva Stanislava Libenského a Jaroslavy Brychtové."
Ateliér, no. 8, April 18, 2002, p. 1, ill. English summary, p. 15.
Exhibition on the occasion of Libenský's 80th birthday.
- 490** Palata, Oldřich and Kepřta, Pavel.
Stanislav Libenský a jeho škola = Stanislav Libenský and his school = Stanislav Libenský und seine Schule = Stanislav Libenský et son école.
Prague: POPI S.R.O., 2001, 174 pp., ill. Essay in Czech, English, German, and French.
- 491** Palm Desert, CA. Imago Galleries.
Italo Scanga & Dale Chihuly.
Palm Desert, CA: the galleries, 2002, 55 pp., ill.
Individual and collaborative works by the two artists.
- 492** Paris. Galerie l'Éclat du Verre.
Jean-Paul Raymond: Galerie l'Éclat du Verre – 1999 (Text: Uta Klotz).
Paris: the gallery; Köln: UK Galerie Uta Klotz, [1999], [12] pp., ill. In English, French, and German.
Exhibition catalog.
- 493** Pattani, Shital.
"Glass Education: Is There a Future?"
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- 494** Pavey, Ruth.
"Hardy Perennials."
Crafts, no. 178, Sept./Oct. 2002, pp. 34–37, ill. Installations by glassmaker Neil Wilkin.
- 495** Pavey, Ruth.
"Reviews/Exhibitions: Diversion."
Crafts, no. 179, Nov./Dec. 2002, p. 62, ill. Installation by Emma Woffenden includes glass.
- 496** Peters, Tessa.
"Steven Newell: Figures de rédemption."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, p. 52, ill.
Exhibition review; includes brief profile of the artist.
- 497** Petrová, Sylva.
Czech Glass.
Prague: Gallery, 2001, 283 pp., ill.
- 498** Petrova, Sylva.
"Obituary: Stanislav Libenský [sic]."
Crafts, no. 178, Sept./Oct. 2002, p. 64, ill.
- 499** Pierpaoli, Francesca.
"Sottsass by Glass."
Ottagono, no. 153, Sept. 2002, pp. 42–43, ill. In Italian and English.
Additions to Baccarat (2002) and Venini (1994) collections by the designer.
- 500** Piña, Leslie.
Blenko Catalogs Then and Now: 1959–1961, 1984–2001.
Atglen, PA: Schiffer Pub., 2002, 160 pp., ill.
- 501** Pinworm, Mavis.
"Glass Fashion Odyssey 2001."
The Glass Art Society Journal, 2001, pp. 41–44, ill.
- 502** Pioselli, Alessandra.
"Reviews: Liliana Moro."
Artforum, v. 40, no. 6, Feb. 2002, pp. 137–138, ill.
Glass installation.
- 503** Pitts, Julia.
"Holding Up a Glass to Human Nature."
Art Review, v. 52, Nov. 2001, pp. 78–79, ill. Profile of artist Emma Woffenden.
- 504** Posner, Richard.
"Nachruf auf Libenský [sic] = Libenský Eulogy."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, p. 2, ill. In German and English.
- 505** Posner, Richard.
"Stanislav Libenský [sic]: 1922–2002."
This Side Up!, no. 18, Summer 2002, p. 20, ill. Obituary of the artist.
- 506** Pospěch, Tomáš.
"Tvar a světlo."
Ateliér, no. 20, Oct. 10, 2002, p. 5, ill. English summary, p. 15.
Installation by Miloslav Fekar includes glass.
- 507** Pospiszyl, Tomáš.
"Eva Hesse ve Wiesbadenu."
Ateliér, no. 20, Oct. 10, 2002, p. 1, ill. English summary, p. 15.
Installations include glass.
- 508** Preijde-Meijer, Mieke.
"Collectie Carina Riezebos: Bridging the Gap between Art & Appliance."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 1, 2002, pp. 25–27, ill. Profile of the artist.
- 509** Preijde-Meijer, Mieke.
"Het nieuwste lid: Hanneke Felix."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 1, 2002, p. 8, ill. Profile of the artist.
- 510** Preijde, Mieke.
"Eindexamenkandidaten Rietveld gieten woorden en gedachten in glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 2, 2002, pp. 30–31, ill. Exhibition at the Gerrit Rietveld Academy by graduating students Dana Lindzon and Elmarie van der Merwe.
- 511** Preijde, Mieke.
"Glas aan het spaarne."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 3, 2002, pp. 14–18, ill. Profiles of 11 galleries.
- 512** Raban, Josef.
"Jubilejní soutěž 1960."
Tvar, v. 11, nos. 9–10, 1960, pp. 284–325, ill. Russian, English, and French summaries. Jubilee competition includes glass.
- 513** *Ranamok Glass Prize 2002*.
[Sydney, Australia: s.n., 2002], 74 pp., ill. Glass artists from Australia and New Zealand.
- 514** Renzi, Jen.
"Prime Time."
Interior Design, v. 72, no. 12, Oct. 2001, pp. 188–197, ill.
Venetian glass objects part of design.
- 515** Resource Finance Corporation Ltd.
Resource Finance Corporation Ltd. Prize: Exhibitions 1995.
[Sydney: Resource Finance Corp., 1995], [6] pp., ill.
Glass artists from Australia and New Zealand.
- 516** *RFC Glass Prize 1996*.
Sydney: Resource Finance Corporation, 1996, 16 pp., ill.
Glass artists from Australia and New Zealand.
- 517** *RFC Glass Prize 1998*.
Sydney: Resource Finance Corporation, 1998, 40 pp., ill.
Glass artists from Australia and New Zealand.
- 518** *Richard Meitner*.
Ghent, [Belgium]: Snoeck-Ducaju & Zoon, 2001, [104] pp., ill. Text in English and French. Works created between 1978 and 2001.
- 519** Ricke, Helmut.
"Isgard Moje-Wohlgemuth."
Neues Glas/New Glass, Winter 2001, pp. 42–43, ill. In German and English. Profile of the artist.
- 520** Riendeau, Isabelle.
"Susan Edgerley: Une œuvre féconde = Susan Edgerley: Fertile Ground."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 9–10, ill. In French and English. Profile of the artist.
- 521** Robinson, Michael.
"Glass in the Garden."
Craft Arts International, no. 56, 2002, pp. 32–36, ill.
Profile of glass artist Neil Wilkin.
- 522** Rochester, NY. The Gallery at One Bausch & Lomb Place.
Visionary Women: An Exhibition of Glass Sculpture.
Rochester, NY: the gallery, 2001, 15 pp., ill. Catalog of an exhibition by 16 glass artists.
- 523** Rosolowski, Tacey A.
"Instruments of Imagination: The Jewelry of Gina Pankowski."
Metalsmith, v. 22, no. 5, Fall 2002, pp. 30–39, ill.
Some of the jewelry incorporates glass, borosilicate glass, and rock crystal.

- 524** Roy, Sébastien.
"Nathalie Hillman Uses the Force = Nathalie Hillman utilise la force."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, pp. 27–28, ill. In English and French.
Brief profile of the artist.
- 525** Ruiz, Nacho.
"Public – Private: The Lights of Turin."
Arconoticias, no. 25, Fall 2002, pp. 52–54, ill.
Contemporary art projects involve neon lights.
- 526** Santese, Enzo.
"Alessandro Cadamuro."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 42–43, ill. In Italian and English.
Profile of the artist.
- 527** Sapporo. Hokkaidōritsu Kindai Bijutsukan.
The Glass Skin: Garasu no shinseiki: Sekai 20-sakka no chōsen (Text: Helmut Ricke, Susanne K. Frantz, and Yoriko Mizuta). [Sapporo]: the museum; Corning, NY: The Corning Museum of Glass, 1997, 143 pp., ill. Exhibition catalog.
- 528** Sarpellon, Giovanni.
"Un'arte che rivive: Le murrine di Mario Dei Rossi = The Revival of an Art: Murrine by Mario Dei Rossi."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, pp. 27–29, ill. In Italian and English.
- 529** Sasaki, Akiko.
"Le Tao de la pâte de verre = The Tao of *Pâte de verre*."
Glass Gazette, v. 3, no. 47, Feb. 2002, pp. 20–21, ill. In French and English.
- 530** Sato, Ryoko.
"Ka ta ma ri Glas: Glasguss in Amsterdam = Ka ta ma ri Glass: Solid Glass in Amsterdam."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2002, p. 2, ill. In German and English.
Members of Sandbox (sand-casting group) guests at the conference in Amsterdam.
- 531** Saunders-Watson, Catherine.
"Christopher Radko – How the Crash of '83 Led to His Revival of a Lost Art: European Blown-Glass Ornaments."
Antiques and The Arts Weekly, v. 34, no. 51, Dec. 21, 2001, p. 68H, ill.
- 532** Save, Colette.
"Biot: Noces d'or du verre."
Verre, v. 8, no. 3, June 2002, pp. 62–63, ill.
Profile of the studio.
- 533** Save, Colette.
"Ciné-verre."
Verre, v. 8, no. 2, May 2002, p. 62, ill.
Review of the festival "Projections d'Argile."
- 534** Save, Colette.
"Formation. Montreal [sic]: L'Ecole du verre."
Verre (Institut du Verre, Paris), v. 7, no. 4, Oct. 2001, pp. 62–64, ill.
Interview with director of school.
- 535** Save, Colette.
"Gravure de l'extreme [sic]: Philip Baldwin – Monica Guggisberg."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, pp. 26–29, ill.
Interview with the artists.
- 536** Save, Colette.
"Un rendez-vous manqué."
Verre (Institut du Verre, Paris), v. 8, no. 1, March 2002, p. 52, ill.
Works by Antoine Leperlier and Zora Palová.
- 537** Save, Colette.
"START 2002: Le Verre en fuite?"
La Revue de la Céramique et du Verre, no. 124, May/June 2002, p. 51, ill.
Exhibition review.
- 538** Save, Colette and Beaumont, Thierry de.
"A Moulins, le verre fait école."
Verre, v. 8, no. 2, May 2002, pp. 50–53, ill.
English summary, p. 50.
Profile of Lycées Jean Monnet, glass school.
- 539** Scardamalia, Paula Chaffee.
"John Cheer: An Echo Within."
The Crafts Report, v. 27, no. 311, March 2002, pp. 18–21, ill.
Profile of the artist.
- 540** Schilo, Ann.
"The One That Grabs the Eye."
Object Magazine, no. 40, 2002, pp. 42–43, ill.
Glass artist Benjamin Sewell among winners of the City of Perth Craft Award.
- 541** Schmitt, Eva.
"First Uelzen Glass-Art Prize 'Caspar Lehman' for Glass Engraving and Glass Cutting 2002."
Neues Glas/New Glass, Fall 2002, pp. 36–41, ill. In German and English.
Description and winners of the prize.
- 542** Schmolders, Wolfgang.
"Glas Aktuell."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, p. 2, ill. In German and English.
Review of exhibition featuring glass by Lothar Goebels, Hartmann Greb, Angela Willeke, and Susanne and Ulrich Precht.
- 543** Schmolders, Wolfgang.
"Glas erleben."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, p. 16, ill. In German and English.
Exhibition review.
- 544** Schmolders, Wolfgang.
"Glasbörse Horn = Glassmarket Horn."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2002, p. 18, ill. In German and English.
Report on the three-day event.
- 545** Schmolders, Wolfgang.
"Horn in historischer Umgebung = Horn in Historic Surroundings."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 16–17, ill. In German and English.
Review of Horn's fourth glass market.
- 546** Schmolders, Wolfgang.
"Ich spiel mich noch – Helga Seimel = 'I Still Play' – Helga Seimel."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2002, pp. 14–15, ill. In German and English.
Lampworked bead jewelry by the artist.
- 547** Schmolders, Wolfgang.
"Nicht fürs EGO: Richard Meitner = Not for the EGO: Richard Meitner."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 4–5, ill. In German and English.
Exhibition review.
- 548** Schmolders, Wolfgang.
"Norwegens Glasszene = Norway's Glass Scene."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 18–19, ill. In German and English.
- 549** Schmolders, Wolfgang.
"Von Schafen und Schweinen = Of Sheep and Pigs."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2002, pp. 16–17, ill. In German and English.
Report on the International Biennial 'Glasplastik und Garten' in Munster.
- 550** Schou-Christensen, Jørgen.
"Artist's Portrait: Finn Lynggaard."
This Side Up!, no. 17, Spring 2002, pp. 10–12, ill.
- 551** Schrijvers, Dirk.
"Glasroute 2000: Tussen Lier en Hove."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 1, 2002, pp. 4–5, ill.
Hubert Carpentier, Willy Thaey, Hennie van Engeland, Odette Vermeire, and Patrick van Tilborgh, organizers of "Glasroute 2000."
- 552** Schrijvers, Dirk.
"De nieuwe docent aan het IKA: Jelena Popadic."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 2, 2002, pp. 14–18, ill.
Profile of IKA's new instructor; also includes brief profiles of seven students.
- 553** Schrijvers, Dirk.
"Wat mag een kunstwerk kosten?"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 16, no. 3, 2002, pp. 10–11.
Discussion about the investment value of studio glass.
- 554** Scott, Joyce, comp.
Stop Asking: We Exist: 25 African-American Craft Artists. Pittsburgh, PA: The Society for Contemporary Crafts, [1998], 60 pp., ill.
Some works include beads and glass.
- 555** Scott, Rebekah.
"Artist Knows Niche: Marble Maker Molds Magnificent Orbs."
The Blade (Toledo, Ohio), Aug. 14, 2001, section B, p. 1+, ill.
Profile of glassmaker Mark Matthews.
- 556** Seattle. Marquand Books, Inc.
William Morris: Cinerary Urn Installation. Seattle: the gallery, 2002, 47 pp., ill.
Exhibition catalog. Includes urns made of glass.
- 557** Seattle. William Traver Gallery.
Lino Tagliapietra: "La ballata del vetro soffiato": An Exhibition Marking the Italian Maestro's Achievement in the World of Studio Glass (Text: Daniel Kany). Seattle, WA: the gallery, 2002, 79 pp., ill.

- 558** Seidel, Miriam.
"Images in Glass."
Glass: The UrbanGlass Art Quarterly, no. 86, Spring 2002, p. 50, ill.
Exhibition review.
- 559** Seince, Françoise and Gugenheim, Hélène.
"Prix Liliane Bettencourt, 'Pour l'intelligence de la main.'"
Le Courrier des Métiers d'Art, no. 200, Nov./Dec. 2001, pp. 12–15, ill.
Eight recipients of the Bettencourt prize.
- 560** Simpson, Josh and Simpson, Cady Coleman.
"Our Life in Science and Art."
The Glass Art Society Journal, 2001, pp. 70–73, ill.
Artist inspired by science.
- 561** Sirlin, Deanna.
"Reviews – International: Dublin."
Art Papers Magazine, v. 26, no. 5, Sept./Oct. 2002, pp. 52–53, ill.
Exhibition by Corban Walker includes glass.
- 562** Skelly, Heather.
"Gallery Profiles: Pismo Galleries."
The Crafts Report, v. 27, no. 310, Feb. 2002, pp. 52–53, ill.
- 563** Skelly, Heather.
"Gallery Profiles: William Traver Gallery."
The Crafts Report, v. 27, no. 309, Jan. 2002, pp. 58–59, ill.
- 564** *Sklo = Glass: František Vízner* (Text: Karel Holešovský).
[Praha: Nakladatelství Fortuna, 1994], [74] pp., ill. Text in Czech and English.
- 565** Slodounik, Aaron M.
"Reviews: Brooklyn – Marsha Pels."
Sculpture, v. 21, no. 7, Sept. 2002, pp. 85–86, ill.
Exhibition includes cast crystal objects in glass display cases.
- 566** Smrček, Antonín.
"Sklárna ajeto vystavuje ve sklářském museu v Novém Boru."
Sklář a Keramik, v. 52, no. 9, Sept. 2002, p. 221, ill.
Review of exhibition by Czech artists.
- 567** Smrček, Antonín.
"Výstava děl absolventů školy v Kamenickém Šenově."
Sklář a Keramik, v. 52, nos. 7/8, July/Aug. 2002, p. 183, ill.
Exhibition by the graduates of the school.
- 568** Smrčková, Ludvika.
"Spolupráce Václava Plátka s Jabloneckými sklárkami."
Tvar, v. 11, no. 8, 1960, pp. 244–249, ill. Russian, English, and French summaries.
The artist's designs for Jablonec Glassworks.
- 569** *SOFA New York: Sculpture, Objects & Functional Art*.
[Chicago]: Expressions of Culture-NY Inc., 2000, 177 pp., ill.
Includes works by contemporary glass artists.
- 570** Soléau, Antje.
"Hein van de Water: Glas-Werke = Hein van de Water: Works of Glass."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, pp. 10–11, ill.
In German and English.
Profile of the artist.
- 571** Soléau, Antje.
"Jean-Paul van Lith – der Magier = Jean-Paul van Lith – The Magician."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2002, pp. 6–7, ill. In German and English.
Profile of the artist.
- 572** Soléau, Antje.
"Trolle, Gnome und andere Wirklichkeiten = Trolls, Gnomes and Other Realities."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 1, 2002, pp. 4–5, ill. In German and English.
Profile of glass artist Otmar Alt.
- 573** Souček, Jan.
"Budiž světlo!"
Ateliér, nos. 16/17, Aug. 29, 2002, p. 4, ill. English summary, p. 15.
Installations by Lada Semecká and Dagmar Šubrtová include glass.
- 574** Spiegel, Laurie S.
"Glass Behind the Iron Curtain: Czech Design 1948–1979" at The Corning Museum of Glass."
Art Times, v. 18, no. 11, July 2002, p. 5, ill.
- 575** Stafford, Barbara Maria.
"Keynote Lecture: Leibniz's Cosmology: Reflections in a Kircherian Mirror."
The Glass Art Society Journal, 2001, pp. 35–40, ill.
- 576** Stavis, Amy.
"Glass Houses."
Tableware Today, v. 8, no. 1, Dec. 2002/Jan. 2003, pp. 24–25, ill.
Lamaison, a new collection of cut glass by John Lunt.
- 577** *Steklo obraz prostranstvo: A. Bokotei, F. Ibragimov, A. Ivanov, G. Ivanova, L. Savel'eva*.
[S.l.]: Tipografia Ministerstva Kul'tury SSSR, [1981?], [40] pp., ill.
Glass from the 1970s by five Russian artists.
- 578** Stenros, Anne.
"Saga of Silence – The Images of Iceland."
Form Function Finland, no. 84 (4), 2001, pp. 24–29, ill.
Includes glass designers Sigrún and Søren.
- 579** Stewart, Mary.
Launching the Imagination: A Comprehensive Guide to Basic Design.
New York: McGraw-Hill, 2002, (various pagings), ill.
Includes glass.
- 580** Střední Uměleckoprůmyslová Škola Sklářská v Kamenickém Šenově, ed.
The Secondary Glass School of Applied Arts at Kamenický Šenov (Text: Antonín Langhamer).
Kamenický Šenov: the school, 1991, [30] pp., ill.
- 581** Streifeld, L. P.
"Interior/Exterior Vision: A Conversation with Howard Ben Tré."
Sculpture, v. 21, no. 9, Nov. 2002, pp. 44–49, ill.
- 582** Studer, Robert.
"This Is It – Going with the Flow."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, pp. 25–27, ill.
Profile of the company.
- 583** Sydney, Volvo Gallery.
Ranamok Glass Prize 2001.
[Sydney, Australia: the gallery, 2001], 72 pp., ill.
Glass artists from Australia and New Zealand. Traveling exhibition also includes sites in Perth and Wagga Wagga.
- 584** Tagliapietra, Silvano.
"Le lacrime di Eun Jung = The Tears of Eun Jung."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, p. 51, ill. In Italian and English.
Brief profile of the artist.
- 585** Tagliapietra, Silvano.
"Vittorio Costantini."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 29–31, ill. In Italian and English.
Profile of the artist.
- 586** Takeda, Atsushi.
"The First Contemporary Glass Triennial in Toyama 2002 and a Look behind the Scenes of Competitive Exhibitions in Japan."
Neues Glas/New Glass, Fall 2002, pp. 18–23, ill. In German and English.
- 587** Takeda, Atsushi.
"The International Exhibition of Glass, Kanazawa, 2001 ... and the Development in the World of Contemporary Glass."
Neues Glas/New Glass, Winter 2001, pp. 34–41, ill. In German and English.
- 588** Takenouchi, Naoko.
"Naoko Takenouchi."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 20–21, ill.
Autobiography of the artist.
- 589** Tampa, Tampa Museum of Art.
River Myths: An Installation by Therma Statom for the Tampa Museum of Art, January 17–April 7, 2002, Organized by the Tampa Museum of Art.
Tampa: the museum, 2002, 30 pp., ill.
Exhibition catalog.
- 590** Tanguy, Sarah.
"Reconstructing History: A Conversation with Julian Laverdiere."
Sculpture, v. 20, no. 10, Dec. 2001, pp. 38–45, ill.
Installations include glass.
- 591** Tanguy, Sarah.
"Reviews: Baltimore – 'Body Space.'"
Sculpture, v. 20, no. 10, Dec. 2001, pp. 69–70, ill.
Includes installation by Josiah McElheny.
- 592** Tarlow, Lois.
"Profile: Josiah McElheny – Glassworks and Installations That Address Their Historical Context."
Art New England, v. 23, no. 5, Aug./Sept. 2002, pp. 21–23+, ill.
Interview with the artist.

- 593** Tarsitano, Debbie.
"The Artist Collector Connection."
Glass Art, v. 17, no. 5, July/Aug. 2002, p. 42+, ill.
- 594** Tarsitano, Debbie.
"Ed Poore: The Evolution of Cold Work to Sculptural Glass."
Glass Art, v. 18, no. 1, Nov./Dec. 2002, pp. 44–48+, ill.
Profile of the glass cutter.
- 595** Tarsitano, Debbie.
"Glitter, Glamour and Glass at the UrbanGlass Glassblowers Ball."
Glass Art, v. 17, no. 5, July/Aug. 2002, pp. 12–15, ill.
- 596** Tarsitano, Debbie.
"Ribbons of Remembrance."
Glass Art, v. 17, no. 2, Jan./Feb. 2002, pp. 16–17+, ill.
Works inspired by September 11.
- 597** Taylor, Gay LeCleire.
For Show Not Play: Glass Chess Sets.
Millville, NJ: Museum of American Glass at Wheaton Village, 2002, 19 pp., ill.
- 598** Taylor, Michael Estes.
"East Glass Meets West Glass."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 6, ill.
The Glass Furnace Foundation in Istanbul, Turkey.
- 599** Tazlari, Marianne.
"Ein-Aus-Durch-Blicke: Glastürbilder und Glasobjecte von Jörg F. Zimmermann = Glass-door Images and Glass Objects by Jörg F. Zimmermann."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 2002, pp. 8–9, ill. In German and English.
Exhibition review.
- 600** Teodori, Sofia Jennifer.
"The Art of Murano in Sweden."
Glass Style, v. 5, no. 2, July 2002, pp. 102–109, ill.
Muranesse master Josef Marcolin takes his craft to Sweden.
- 601** Teodori, Sofia Jennifer.
"French Artists on Show."
Glass Style, v. 5, no. 2, July 2002, pp. 196–200, ill.
Exhibition at the Rossella Junck Gallery in Venice features Anne-Lise Rioud Sibony, Isabelle Poilprez, and 10 other leading French glass artists.
- 602** Terraroli, Valerio.
Skira Dictionary of Modern Decorative Arts, 1851–1942.
Milano: Skira Editore, 2001, 223 pp., ill.
Includes glass artists, designers, and firms.
- 603** Theophilus, Jeremy and Klein, Dan.
"Galia Amsel: Passage to a Space Beyond."
Object Magazine, no. 40, 2002, pp. 25–32, ill.
Profile of the artist, followed by an interview.
- 604** Thiel, Ana.
"Sculptural Glass in Mexico."
This Side Up!, no. 18, Summer 2002, pp. 8–9, ill.
Brief profile and contact information of 10 Mexican glass artists.
- 605** Thorkelsson, Ione.
"Sculptural Musings."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 49, July 2002, pp. 24–25, ill.
Surmoulage, or casting from a live model.
- 606** Tickner, Lisa.
"Mediating Generation: The Mother-Daughter Plot."
Art History, v. 25, no. 1, Feb. 2002, pp. 23–46, ill.
Fiberglass sculpture by Eva Hesse (p. 35).
- 607** Tiphthorp, Peter.
"A Reasonable Offer."
Tableware International, v. 32, no. 10, Nov. 2002, pp. 14–15, ill.
Profile of the Salviati company; includes new designs.
- 608** Tognon, Paola.
"Richard Marquis e gli oggetti del desiderio = Objects of Desire."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 8–13, ill. In Italian and English.
- 609** Tognon, Paola, ed.
Vocazioni: Arte e vita come necessità.
Cinisello Balsamo (MI): Silvana Editoriale, 2000, 53 pp., ill.
Glass installations by Silvia Levenson, pp. 36–39.
- 610** Toivanen, Pekka.
"Timo Sarpaneva: Aesthetic Industry."
Form Function Finland, no. 87, 2002, pp. 20–25, ill.
Profile of the designer.
- 611** Tora Urup.
Copenhagen: T. Urup, 2002, [36] pp., ill.
Artist's series of circular glass bowls.
- 612** Tosi, Andrea.
"Miriam Di Fiore: Il fascino dell'illusione = The Charm of Illusion."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 32–35, ill. In Italian and English.
Profile of the artist.
- 613** Tosi, Andrea.
"Il paradiso di Orfeo: L'eleganza del vetro oltre il tempo = Orfeo's Heaven: The Elegance of Glass over the Time."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 12, July–Sept. 2001, pp. 20–21, ill. In Italian and English.
Profile of Muranesse glass master Ennio Campagno.
- 614** Tosi, Andrea.
"San Servolo International Workshop 2001."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 13, Oct.–Dec. 2001, pp. 15–18, ill. In Italian and English.
- 615** Toso Fei, Alberto.
"Kimiake e Shinichi Higuchi."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 12, July–Sept. 2001, pp. 8–12, ill. In Italian and English.
- 616** Toso Fei, Alberto.
"Seconda mostra del bicchiere = The 2nd Goblet Exhibition."
Vetro (Centro Studio Vetro, Murano), v. 4, no. 12, July–Sept. 2001, pp. 24–30, ill. In Italian and English.
- 617** Toso Fei, Alberto.
"Sogni a incastro: Il vetrointarsio di Gianni De Carlo = Interlocked Dreams, Inlaid Glass by Gianni De Carlo."
Vetro (Centro Studio Vetro, Murano), v. 5, no. 14, Jan.–March 2002, pp. 18–19, ill. In Italian and English.
- 618** Toso, Gianni.
"Search for a Legacy: Reflections on a Half-Century in Glass."
The Glass Art Society Journal, 2001, pp. 50–53, ill.
Autobiography of the artist.
- 619** Townsend, Milon.
Patriot Dreams: Answers to the Question "What Can I Do?"
Hilton, NY: Blue Moon Press, 2001, 63 pp., ill.
Glass figural sculptures illustrating inspirational text.
- 620** Turcajová, Marie.
"Nejlepší díla mezinárodních sklářských symposií 1982–2000 Nový Bor vystavena v upr. v Praze."
Sklář a Keramik, v. 51, no. 9, Sept. 2001, pp. 249–250, ill.
International glass symposium at Nový Bor.
- 621** Turner, Ian and Hajdamach, Charles.
"Chihuly at the V & A."
The Glass Cone, no. 58, Fall/Winter 2001, p. 8, ill.
Exhibition review.
- 622** Tye, Anne.
"How Glassmakers Are Getting Support in the UK."
GAS News (Glass Art Society), v. 13, no. 4, June/July/Aug. 2002, p. 4, ill.
- 623** Uzelac, Ellen.
"Enamel Rising."
American Style, v. 9, no. 1, Fall 2002, pp. 92–95, ill.
Tips for collectors.
- 624** Václav Zajíc.
[S.I.]: Sklo Union K. P. Obas, [1983?], [25] pp., ill.
Exhibition of pressed glass works by the artist.
- 625** Valdman, Stanislav.
"Novoborské sklářské učiliště provozuje školní hut Danuši."
Sklář a Keramik, v. 52, nos. 7/8, July/Aug. 2002, p. 185, ill.
Opening of a new facility.
- 626** VanderLaan, Pete.
"A Manifesto."
GAS News (Glass Art Society), v. 13, no. 1, Jan./Feb. 2002, p. 2+.
Author's "statement of principles" regarding glass art.
- 627** VanderLaan, Pete.
"Technical Article: Testing for Compatibility."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 9.
Mixing different color and glass types within a piece.
- 628** Vergano, Benedetta Gallizia di.
"Fifty Years of Art around the Table."
Glass Style, v. 5, no. 1, Jan. 2002, pp. 34–41, ill.
Glass tableware.

- 629** Vreeland, Vanessa Somers.
"Mosaic Matters – An Artist's View."
The Glass Art Society Journal, 2001,
pp. 101–103, ill.
- 630** Waggoner, Shawn.
"Best of Show: Delores Taylor's Work in *Pâte de Verre*."
Glass Art, v. 18, no. 1, Nov./Dec. 2002,
pp. 56–61, ill.
Interview with the artist.
- 631** Waggoner, Shawn.
"A Conversation with Tina Oldknow, Curator of Modern Glass at The Corning Museum of Glass."
Glass Art, v. 17, no. 3, March/April 2002,
pp. 6–10+, ill.
- 632** Waggoner, Shawn.
"The Legacy of a Beloved Gypsy Artist, Teacher: Italo Scanga Remembered."
Glass Art, v. 17, no. 1, Nov./Dec. 2001,
pp. 48–53, ill.
- 633** Waggoner, Shawn.
"The Marvelous in the Mundane: Karen La-Monte."
Glass Art, v. 17, no. 4, May/June 2002,
pp. 6–12, ill.
Interview with the artist.
- 634** Waggoner, Shawn.
"Smartsville to Clarksville: Astral Glass Studio and the Provenance Project."
Glass Art, v. 17, no. 5, July/Aug. 2002,
pp. 60–62+, ill.
- 635** Wagner, David.
"Storming Talent: Lutz Haufschild, Custodian of Light."
This Side Up!, no. 16, Winter 2001, pp. 18–19, ill.
- 636** Walker, Brad.
"Glass: A Fairly Pure Rock: The Art of Bob Leatherbarrow."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 48, April 2002, pp. 5–6, ill.
- 637** Warmus, William.
František Vízner: Sklo/Glass, 1951–2001.
New York: Barry Friedman Gallery, 2001,
[u.p.] ill. Text in Czech and English.
- 638** Warmus, William.
"L'estetica urbana di Erika Tada = The Urban Aesthetic of Erika Tada."
Vetro (Centro Studio Vetro, Murano), v. 5,
no. 14, Jan.–March 2002, pp. 8–10, ill. In Italian and English.
- 639** Washington, DC. Maurine Littleton Gallery.
Joel Philip Myers: November 6–November 27, 2001.
Washington: the gallery, 2001, [12] pp., ill.
Exhibition catalog.
- 640** Washington, DC. Maurine Littleton Gallery.
Therman Statom: April 23–May 15, 2002.
Washington: the gallery, 2002, [11] pp., ill.
Exhibition catalog.
- 641** Weathersby, William, Jr.
"Rockwell Group Guides Native American Narratives into Abstract Territory at the Mohegan Sun Casino."
Architectural Record, v. 190, no. 3, March 2002, pp. 186–190, ill.
Building incorporates glass-bead panels; glass sculpture by Dale Chihuly.
- 642** Weaver, Jim.
"Glass Art Sparkles in Exhibit at Philadelphia City Hall."
Philadelphia Public Record, Nov. 29, 2001,
p. 15, ill.
Exhibition by 13 glass artists.
- 643** Weiss, Ruth Palombo.
"Conducting a Symphony in Glass."
American Style, v. 7, no. 4, Summer 2001,
pp. 34–36+, ill.
Sally Hansen, founder of The Glass Gallery.
- 644** White, Fran.
"Break-Through."
Lapidary Journal, v. 50, no. 10, Jan. 1997,
pp. 36–39+, ill.
Profile of beadmaker Kristina Logan.
- 645** Whiteley, Richard and others.
"Emerging Artists."
The Glass Art Society Journal, 2001,
pp. 61–64, ill.
Richard Whiteley, Eric Starosielski, Karin Törnell, and Norwood Viviano.
- 646** Whiting, David.
"Sensitive Touch – Contemporary Czech Glass Sculpture."
Crafts, no. 175, March/April 2002, p. 48, ill.
Exhibition review.
- 647** Wichert, Geoff.
"Haus eines Clan: Preston Singletary bei William Traver, Seattle = Clan House: Preston Singletary at William Traver in Seattle."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 6–7, ill. In German and English.
Tlingit ornamental techniques.
- 648** Williams, Marcus.
"Beyond the Looking Glass."
Craft Arts International, no. 53, 2001,
pp. 42–50, ill.
British sculptor David Reekie.
- 649** Wilson, Ellen.
"Color, Light at Play in Exhibit."
Pittsburgh Post-Gazette, Oct. 16, 2001,
p. D–1+, ill.
Review of exhibition held at Morgan Contemporary Glass Gallery.
- 650** Wojtkiello, Tina, ed.
"Beads & Beyond: An AJM Special Section."
AJM (The Authority on Jewelry Manufacturing), no. 4, 2000, pp. 63–83, ill.
Includes profiles of four glass bead makers and a glossary of bead terms.
- 651** Wolff-Wintrich, Brigitte.
"Transparenz und Materialität = Transparency and Materiality."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2001, pp. 12–13, ill. In German and English.
Profile of the artist Ruth Schroer.
- 652** Woolf, Diana.
"The Women's Library."
Crafts, no. 175, March/April 2002, pp. 16–19, ill.
New commissions; two works include glass.
- 653** Wright, Benjamin.
"School Profile: Appalachian Center for Crafts."
GAS News (Glass Art Society), v. 13, no. 6, Nov./Dec. 2002, p. 8, ill.
- 654** Yood, James.
"Christopher Ries: Crystal Logic."
Neues Glas/New Glass, Winter 2001,
pp. 12–19, ill. In German and English.
Retrospective at Columbus Museum of Art.
- 655** Yood, James.
"Linda Dolack."
Glass (The UrbanGlass Art Quarterly), no. 85, Winter 2001, p. 55, ill.
Exhibition review.
- 656** Yood, James.
"Reviews: Christopher Wilmarth."
Artforum, v. 40, no. 6, Feb. 2002, pp. 134–135, ill.
Glass and steel installation.
- 657** Yood, James.
"William Carlson."
American Craft, v. 62, no. 6, Dec. 2002/Jan. 2003, pp. 36–39, ill.
Profile of the artist.
- 658** Young, Butch and Long, Rita.
"Why I Hate Prestige Pieces: Or Give Me a Good Old Shower Door Anytime."
Glass Art, v. 17, no. 1, Nov./Dec. 2001,
pp. 40–43, ill.
Making a commissioned piece.
- 659** Zimmer, Jenny.
"Pamela Stadus: Stilled Moments."
Craft Arts International, no. 54, 2002,
pp. 46–51, ill.
Profile of the artist.

FLAT GLASS (after 1945), including Architectural, Mosaic, Painted, and Stained Glass
FLACHGLAS (nach 1945), einschließlich architekturbezogenes Glas, Mosaikglas, Glasmalerei und Buntglas

- 660** Anonymous.
"All-Glass House Sold for \$850,000; Made of 13,000 Glass Lites."
USGlass, Metal and Glazing, v. 37, no. 6, June 2002, p. 32, ill.
- 661** "Big Top Crowns Jordan Hotel."
Glass Age, v. 44, no. 12, Dec. 2001, p. 40, ill.
Stained glass dome by Andy Thornton Ltd.
- 662** "Cafétéria Condé Nast, New York, Etats-Unis = Conde Nast Cafeteria, NY."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 66, ill. In French and English.
Design by Frank O. Gehry and Associates; innovative use of curved glass partitions.
- 663** "Les Cartons de vitraux d'Ingres au Louvre."
L'Estampille/L'Objet d'Art, no. 370, June 2002, p. 6, ill.
Exhibition review.
- 664** "Centre communautaire, Mason's Bend, Alabama, Etats-Unis = Community Center, Mason's Bend, Alabama, USA."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 72, ill. In French and English.
Design by The Rural Studio; scale-like roof made of recycled windshields.
- 665** "Chagall, peintre de verre."
Verre, v. 8, no. 2, May 2002, p. 61, ill.
Stained glass windows by the artist at the Musée d'Art et d'Histoire du Judaïsme.
- 666** "La Chiesa Herz-Jesu."
Flare (Architectural Lighting Magazine), no. 29, April 2002, pp. 64–67, ill. In Italian and English.
Church built of concrete-framed glass blocks.
- 667** "Collège, Mäder, Autriche = Junior High School, Mader, Austria."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 78–79, ill. In French and English.
Design by Baumschlager + Eberle.
- 668** "Concours Glasshouse, 2002."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 84–87, ill. In French and English.
Designs by the winners of the competition.
- 669** "Les Couleurs du ciel."
Verre, v. 8, no. 2, May 2002, p. 61, ill.
Exhibition by major 20th-century artists at the Centre International du Vitrail.
- 670** "Una cupola floreale a Sapporo: A Dome Flowers [in Sapporo]."
Domus, no. 842, Nov. 2001, pp. 28–29, ill. In Italian and English.
Fully opening glass dome, first of its kind.
- 671** "Les Entreprises de trempe et bombage."
Verre, v. 7, no. 5, Nov. 2001, pp. 8–9, ill.
Uses of curved glass in architecture.
- 672** "Entrepôts de stockage Erco, Lüdenscheid, Allemagne = Erco Storage Depot, Lüdenscheid, Germany."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 74–75, ill. In French and English.
Design by Schneider + Schumacher.
- 673** "Hôtel de ville, Alphen-sur-Rhin, Pays-Bas = Town Hall at Alphen aan den Rijn, Netherlands."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 70–71, ill. In French and English.
Design by Erick van Egeraat Associated Architects; walls are made of double curved tempered glass panels.
- 674** "Judith Schaechter: Inclusion in Whitney Museum's Biennial Sparks Mid-Career Retrospective."
Glass Art, v. 17, no. 4, May/June 2002, pp. 36–37, ill.
- 675** "Maison de verre, Leerdam, Pays-Bas = Glass House at Leerdam, NL."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 94–97, ill. In French and English.
Design by Gerard Kruunenberg and Paul Van der Erve; all-glass house made of 13,000 glued plates.
- 676** "Maison Hermès, Tokyo, Japon = Hermes Building in Tokyo."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 76, ill. In French and English.
Design by Renzo Piano Building Workshop; 15-floor tower faced with glass blocks.
- 677** "Mobilier en verre lumineux et coloré, Firms Emdelight = Emdelight, Coloured Luminous Glass Furniture."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 83, ill. In French and English.
Exhibition at the Cologne Furniture Fair, January 2002.
- 678** "New Work by Fellows and Associates 2000."
The Journal of Stained Glass (British Society of Master Glass Painters), v. 24, 2000, pp. 123–131, ill.
- 679** "Patricia Hernández y Laura Angélica Miranda."
Vitrium, no. 10, 2002, pp. 12–14, ill.
- 680** "Pavillon pour le collège technique du verre, Reinbach, Allemagne = Pavilion for Technical College, Reinbach, Germany."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 98–99, ill. In French and English.
Design by Jörg Hieber and Jürgen Marquardt; six glass boxes main feature of building.
- 681** "Pere Cánovas Aparicio: Maestro vitralista, pintor y artista."
Revista del Vidrio Plano, no. 72, July 2002, pp. 46–55, ill.
Profile of the stained glass artist.
- 682** "Plafond en lentille, palais de justice, Phoenix, Arizona, Etats-Unis, 2000."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 102, ill. In French and English.
Design by Richard Meier and Partners includes large suspended lens.
- 683** "Portfolio of New Work by Fellows and Associates 2001."
The Journal of Stained Glass (British Society of Master Glass Painters), v. 25, 2001, pp. 130–144, ill.
Stained glass by 13 artists.
- 684** "Serre scientifique pour papillons tropicaux, Musée de zoologie, université de Catane, Italie = Green House, Museum of Zoology, University of Catania, Sicily."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 73, ill. In French and English.
Design by Manfredi Nicoletti.
- 685** "Solar Tube, maison familiale, Vienne, Autriche = Solar Tube, Family Home, Vienna, Austria."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 68–69, ill. In French and English.
Design by Georges Driendl.
- 686** "Solutia lance la marque 'Vanceva.'"
Verre, v. 7, no. 5, Nov. 2001, p. 6, ill.
Solutia launches new, highly resistant glass.
- 687** "Steven Purdy: Stained Glass Painter."
Stained Glass (Quarterly of the Stained Glass Association of America), v. 97, no. 2, Summer 2002, pp. 126–128, ill.
- 688** "Toiture de verre sur des ruines Château de Schloss Juval, Haut-Adige, Italie = Glass Roof over the Ruins of Schloss Juval Castle, Tyrol, Austria."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 82, ill. In French and English.
Design by Robert Danz.
- 689** "Tour de bureaux, Düsseldorf, Allemagne = Office Tower in Dusseldorf."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 77, ill. In French and English.
Design by William Alsop Architects Ltd.; colored glass used on facades.
- 690** "Tour d'escalier du siège de la Deutsche Post, Bonn, Allemagne, projet."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 103, ill. In French and English.
Building's walls consist of custom laminated glass panels.
- 691** "Umbrella, auvent de verre, Culver City, Californie = Umbrella Awning."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, p. 67, ill. In French and English.
Design by Eric Owen Moss Architects; layered glass panels mounted on tubular steel structures.
- 692** "Velum de verre, Bad Neustadt, Allemagne = Glass Velum at Bad Neustadt, Germany."
L'Architecture d'aujourd'hui, no. 342, Sept./Oct. 2002, pp. 80–81, ill. In French and English.
Design by Werner Sobek; top made of glass plates carried by stainless steel stirrups.
- 693** "Vidrieros y vidrieristas contemporáneos: El artista: Carlos Muñoz de Pablos."
Cuadernos de Vidrio, no. 1, 1998, pp. 4–5, ill.
Profile of the artist.

- 694** "Les Vitrages de demain."
Verre, v. 7, no. 5, Nov. 2001, p. 7, ill.
Self-cleaning and other innovative glasses.
- 695** "Vitrail sur mer."
Verre, v. 8, no. 2, May 2002, p. 60, ill.
Stained glass window by Robert Morris for medieval church.
- 696** "Windows of Enduring Beauty. Featuring: Preston Studios."
Glass Art, v. 17, no. 5, July/Aug. 2002, pp. 40–41, ill.
- 697** Adriaensen, Ann.
Armand Blondeel: Glasschilder.
Brussel, [Belgium]: Vizo; Oostkamp, [Belgium]: Stichting Kunstboek, 2001, 80 pp., ill.
Survey of the art of the Belgian glass painter Armand Blondeel.
- 698** Andréani, Carole.
"Lea Sham's: De l'émail au vitrail."
La Revue de la Céramique et du Verre, no. 123, March/April 2002, pp. 43–46, ill.
English summary, p. 46.
Commission of stained glass windows for church in Saint-Hilaire de Lastours.
- 699** Andréani, Carole.
"Les Vitraux de Wim Delvoye."
La Revue de la Céramique et du Verre, no. 124, May/June 2002, p. 54, ill.
Exhibition review.
- 700** Augustijn, Piet.
"Theatre and Fine Art with Glass and Steel."
This Side Up!, no. 18, Summer 2002, pp. 10–11+, ill.
De Maatschap (the partnership) uses flat glass in experimental projects.
- 701** Bardi, Lina Bo and Ferraz, Marcelo Carvalho.
Casa de vidro = The Glass House: São Paulo, Brasil, 1950–1951.
Lisboa, Portugal: Editorial Blau; São Paulo [Brazil]: Instituto Lina Bo e P. M. Bardi, 1999, [31] pp., ill. Portuguese and English.
Glass house designed by Lina Bo Bardi and built in 1951.
- 702** Barreneche, Raul A.
"Apple Store: New York City, SoHo."
Architectural Record, v. 190, no. 10, 2002, pp. 156–161, ill.
"Signature element" of building is glass.
- 703** Barreneche, Raul A.
"Hermès: Tokyo, Japan."
Architectural Record, v. 190, no. 10, 2002, pp. 166–170, ill.
Glass blocks are building's main feature.
- 704** Baxter, Brian.
"Ruminations on Installations."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 50, Oct. 2002, pp. 21–22.
Autobiography and list of works by the artist.
- 705** Bensard, Eva.
"Vitraux du XXe siècle dans les cathédrales de France."
L'Estampille/L'Objet d'Art, no. 370, June 2002, pp. 4–5, ill.
Stained glass windows by Alberola, Viallat, Chagall, Collot, Morris, and other artists.
- 706** Betsky, Aaron.
"Civic Akimbo."
Architecture, v. 91, no. 6, 2002, pp. 108–115, ill.
Glass a main feature of new town hall in Scharnhäuser Park, Germany.
- 707** Bishop, Annette.
"Celebrating a Life."
House & Garden, v. 57, no. 12, Dec. 2002, pp. 134–137, ill.
Stained glass windows designed by Marc Chagall for church in Kent.
- 708** Blackstock, Terri.
Emerald Windows.
Grand Rapids, MI: Zondervan, 2001, 252 pp.
A stained glass artist returns to her hometown to design new windows for the church.
- 709** Bouniol, Mireille.
"Croisillons, vitrail, sérigraphie...: Quand le vitrage isolant devient décoratif."
Verre Actualités, no. 174, April/May 2001, pp. 26–29, ill.
Ornamental insulation glazing.
- 710** Bourguet, Virginie.
"Une façade en verre sérigraphiée: Sablée translucide."
Verre Actualités, no. 181, June/July 2002, pp. 20–22, ill.
Facade of Le Palatin office building.
- 711** Bovard, Ron.
Windows for the Soul: Ecclesiastic Art Glass at Bovard Studio.
Fort Lauderdale, FL: Wardell, 2001, 159 pp., ill.
Illustrates the work of the studio.
- 712** Bowe, Nicola Gordon.
"Meg Lawrence: Stained Glass Painter Working from Wales."
Stained Glass, v. 96, no. 4, Winter 2001, pp. 282–289, ill.
- 713** Broderson, Deborah.
"The Tarot Garden of Niki de Saint Phalle."
Sculpture, v. 21, no. 10, Dec. 2002, pp. 16–17, ill.
Theme park sculptures covered with glass and mirror mosaics.
- 714** Brüggemann, Alexander and Oppitz, Harald.
"Soziale Kunst' oder 'bürgerliche Traumreise'?"
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 12, Dec. 2001, pp. 39–42, ill.
Followers of the "Nancy school."
- 715** Burght, Angela van der.
"New Art in Amsterdam."
This Side Up!, no. 18, Summer 2002, pp. 14–15, ill.
Works by Jan Beutener, Paul Vendel, Hans van Houwelingen, Berend Strik, and Amsterdams Fonds voor de Kunst.
- 716** Capezzuto, Rita.
"L'architettura diventa vetrina = Architecture as a Showcase."
Domus, no. 841, Oct. 2001, pp. 46–57, ill. In Italian and English.
Hermès building in Tokyo features glass brick walls.
- 717** Carpenter, James.
"La Transparence entre mémoire et rêve = Transparency between Memory and Dream."
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- 962** Young, Butch.
"The Old Dog Still Learning New Tricks."
Glass Art, v. 17, no. 5, July/Aug. 2002,
pp. 18–22+, ill.
Glass carving techniques.
- 963** Young, Butch.
"The Sandwich Just Got Sandier, or a 'Tale of
Two Students.'"
Glass Art, v. 18, no. 1, Nov./Dec. 2002,
pp. 22–26+, ill.
Includes details of several of the students'
projects.
- 964** Young, Butch and Long, Rita.
"Have Nozzle, Will Travel."
Glass Art, v. 17, no. 3, March/April 2002,
pp. 48–51, ill.
Tips for glass carving project.
- 965** Zumwalt, Jeff.
"Stained Glass Painting 101: An Overview
and Primer for the Uninitiated."
Glass Craftsman, no. 174, Oct./Nov. 2002,
pp. 24–27, ill.
Basic techniques, materials, and tools.

FILMS AND VIDEOTAPES/FILME UND VIDEOKASSETTEN

- 966** *Advanced Glass Blowing, Volume II*.
Humboldt Films, 2000.
90 min., sound, color.
"Learn how to make inside/out glass, ham-
mers, sidecars, bubblers, and water pipes, as
well as techniques such as millefiori and pull-
ing filigranas."
- 967** [Alessandro Moretti at Work].
[S.n., 1990].
75 min., silent, color.
Moretti is shown working at Pilgrim Glass
Company. Techniques include blowing,
gathering, marvering, using an optic mold and
punty, and heat polishing.
- 968** *Answers, Ideas and Troubleshooting
Kiln Fired Glass*.
Dragon Glass, 2001.
2 videocassettes, sound, color.
Includes detailed firing programs for various
types of glass, as well as advice on the use of
pottery kilns for glassworking.
- 969** *Beyond Lighting 2000*.
Schonbek, 2000.
16 min., sound, color.
This video tells the story of Schonbek crystal
chandeliers, from the forests of Bohemia in
1870 to the ballrooms of Versailles to the fac-
tories of the New World. It presents Schonbek
designs from the classic to the contemporary.
- 970** *Blenko Retro: Three Designers of
American Glass*.
Witek & Novak, 2001.
60 min., sound, color.
The people and the ideas behind glass pro-
duced by Blenko after World War II.
- 971** [Chihuly—Jerusalem].
[Northwest Recording Company?, n.d.,
1999–2000].
18 min., sound, color.
Preparations for the installations of several
Chihuly sculptures in Jerusalem in 2000. Also
shows a Hebron glassmaking studio, which
makes blue vials and spheres for Chihuly.
- 972** *The Corning Museum of Glass Guides'
Training Series 2002*.
Tape 2: *Magic of the Lamp*.
The Corning Museum of Glass, 2002.
60? min., sound, color.
Review of the exhibition of lampworked ob-
jects at the museum.
- 973** *The Corning Museum of Glass Guides'
Training Series 2002*.
Tape 4: *Studio Glass*.
The Corning Museum of Glass, 2002.
60? min., sound, color.
Twentieth-century glass in the museum.
- 974** *The Corning Museum of Glass Guides'
Training Series 2002*.
Tape 5: *Sculpture Gallery*.
The Corning Museum of Glass, 2002.
60? min., sound, color.
An introduction to the museum's Sculpture
Gallery.

- 975** *The Corning Museum of Glass Guides' Training Series 2002.*
Tape 6: *Everything You Need to Know about Glass.*
The Corning Museum of Glass, 2002.
60? min., sound, color.
Adam Ellison, a scientist at Corning Incorporated, discusses properties, characteristics, chemistry, structure, and the making of glass.
- 976** *The Corning Museum of Glass Recent Acquisitions.*
The Corning Museum of Glass, 2002.
65 min., sound, color.
Includes two Chinese reverse paintings on glass, American cut glass, late 19th-century Art Glass, and late 20th-century studio glass.
- 977** *The Corning Museum of Glass 2002 Seminar.*
Tape 5: *Iridescent Art Glass: Historical and Scientific Perspectives.*
The Corning Museum of Glass, 2002.
60? min., sound, color.
- 978** *The Corning Museum of Glass 2002 Seminar.*
Tape 7: *Designing the Avant-Garde: Czech Glass, 1900-1970.*
The Corning Museum of Glass, 2002.
60? min., sound, color.
- 979** *The Corning Museum of Glass 2002 Seminar.*
Tape 8: *Czech Glass: A New Beginning.*
The Corning Museum of Glass, 2002.
60? min., sound, color.
- 980** *The Corning Museum of Glass 2002 Seminar.*
Tape 9: *Curator's Choice, The Rakow Commission.*
The Corning Museum of Glass, 2002.
90? min., sound, color.
Part 1: David Whitehouse, Jutta Page, Jane Spillman, and Tina Oldknow on research and objects at The Corning Museum of Glass.
Part 2: Rakow Commission presentation by Jill Reynolds.
- 981** *The Corning Museum of Glass 2002 Seminar.*
Tape 10: *Czech Glass after 1970.*
The Corning Museum of Glass, 2002.
60? min., sound, color.
- 982** *Creating Your Own Patterns from Individual Elements.*
Hot Flash Glass Studio, 200?.
1 videocassette, sound, color.
Builds on skills taught in *Creative Surface Etching*, incorporating many elements to create entire scenes.
- 983** *Creative Surface Etching.*
Hot Flash Glass Studio, 200?.
1 videocassette, sound, color.
"Includes the four elements of surface etching: levels, solid frosting, shading, and clear."
- 984** *The Crystal Arch Project: Arlon Bayliss & Jason Knapp.*
Arlon Bayliss, 2002?.
11 min., sound, color.
An arch with 360 crystals (L. 36 feet, H. 15 feet) on a plaza in Anderson, Indiana.
- 985** *Crystal Arch Video Clips.*
Covenant Productions, [n.d., 2000?].
9 min., sound, color.
Includes interviews with Jason Knapp and Arlon Bayliss, production of the colored crystals by students at Anderson University, and testing in a wind tunnel.
- 986** *Dudley Giberson's Core Vessel Video Presented to the 2001 GAS Conference, Corning, New York, June 15, 2001.*
Joppa Glassworks, 2001.
1 videocassette, sound, color.
- 987** *Emile Gallé: Art, Industry, Justice.*
Distributed by ARTIS, 1999.
65 min., sound, color.
Discusses the artist's involvement in social and political issues, as well as his writings, casting a new light on his compositions in glass and wood.
- 988** *Enamel Bead Making with Pam East.*
Pamela R. East, 2000.
30 min., sound, color.
Pam East, a beadmaker, presents step-by-step instructions concerning what to buy, how to follow safety precautions, beadmaking, and application of a glass powder to a copper foundation.
- 989** *Experience Fenton Handcrafted Glass Artistry Since 1905.*
Fenton Art Glass Co., 2001.
23 min., sound, color.
- 990** *Extraordinary Celebrations.*
[S.n.], [1997?].
5 min., silent, color.
Photos of presentations of Steuben to various public figures from 1950 to 1997.
- 991** *Georg Michael Gausling Spuren in Glas.*
Friedhelm Sonderhoff, 2001.
15? min., sound, color.
- 992** *Glass, a Material for Artists.*
Keating Productions, 2001.
13 min., sound, color.
Introduction to glass terms and techniques, including stained glass, fusing, blowing, casting, and flameworking. Video cover contains a glossary of glass terms.
- 993** *Glass Sculpture: Raquel Stolarski-Assael.*
[S.n.], 200?.
1 videocassette, sound, color.
- 994** *Glass, the Perfect Dance.*
[S.n.], 2002.
6 min., sound, color.
- 995** *Harvey K. Littleton from Artseen!*
[S.n.], 1997.
9 min., sound, color.
The artist discusses his creation of multiple overlays of concentric parabolas that are stretched and shaped.
- 996** *Helga Seimel: Glass Beadmaking.*
[S.n.], 1996.
1 videocassette, sound, color.
The artist is shown making glass beads in the traditional Bohemian way.
- 997** *The History of the Glass Works Olovi.*
[S.n.], 2000.
13 min., sound, color.
- 998** *Intermediate Beadmaking: Pattern Cane from Optic Molds.*
Kate Fowle Meleney, 2001.
70 min., sound, color.
The artist uses star, heart, and several saw-tooth molds to produce canes, then shows two ways to apply them to beads.
- 999** *Intermediate Beadmaking: The Bells and Whistles.*
Kate Fowle Meleney, 2001.
70 min., sound, color.
How to pull aventurine rods and stringers; how to make and apply encased twisted canes.
- 1000** *The Jimmy & Rosalyn Carter Award Video, 4/16/97.*
[S.n.], 1997.
4 min., sound, color.
The Carters received the first Award for Humanitarian Contributions to Mankind, established by the National Foundation for Infectious Diseases. Includes views of the Carters' volunteer activities and the making of the Steuben object that was given as the award.
- 1001** *José Chardiet: Sand Casting, Glass Blowing.*
Franklin Mills Press, 2001?.
45 min., sound, color.
Workshop on glass casting at Kent State University in 1992. Includes blown glass objects by the artist.
- 1002** *The Legacy of Glass.*
WGTE-TV, 2000.
51 min., sound, color.
History of the Studio Glass movement, beginning with leaders Littleton and Labino. Includes profiles of three contemporary artists: Baker O'Brien, Shawn Messenger, and Mark Matthews.
- 1003** *Light and Space Art by Ray Howlett.*
[S.n.], 1996?.
18 min., sound, color.
The artist assembles interpyramid sculptures, which he calls "a structural art form using light and glass."
- 1004** *Luminous Impressions Vitreographs: Printing on Glass Plates.*
Stuart Grasberg, 1997.
25 min., sound, color.
The process of vitreography is described by Harvey Littleton, Sandy Wilcox, Judith O'Rourke, and others. Includes brief statements from the artists Laura Grosch, John Thein, Dan Weiden, Claire Van Vliet, and Herb Jackson.
- 1005** *The Master Class Series, Volume 5: Cesare Toffolo.*
The Studio of The Corning Museum of Glass, 2002.
30? min., sound, color.
The artist makes a simple footed bowl and an intricate goblet. He also hosts a brief tour of flameworked objects in the museum's collection, and discusses his philosophy of teaching, learning, and creating.
- 1006** *Modern Marvels Then & Now: History of Glassmaking.*
History Channel?, 2001.
50 min., sound, color.
Topics include fiber optics, properties of glass, the beginning of glassblowing, flat glass, lenses, and 20th-century glass production.

1007 *Muran e i so lavori.*
Nane Ferro, [n.d., 196?].
110 min., sound, color.
Features Italian glassblowers.

1008 *The Restoration: Kneeling Angel with Cherubim.*
Hal Kim and Portia Productions, 2000.
50 min., sound, color.

Tiffany's Kneeling Angel with Cherubim window was installed at the First Unitarian Church of Philadelphia in 1887. This video documents the restoration work done by Art Femenella, Kathy Jordan, George Kreier, and Vern Knapp. It includes commentaries by all four restorers.

1009 *Secrets to Making Glass Jars, Volume I.*
Humboldt Films, 2000.
60 min., sound, color.
New techniques for "pulling filigranas, ribbon filigranas, and color."

1010 *Secrets to Making Glass Jars, Volume II.*
Humboldt Films, 2000.
60 min., sound, color.
"Covers more on sculpturing and forming of the base, body, and rim."

1011 *Secrets to Making Glass Pipes, Volume I.*
Humboldt Films, 2000.
50 min., sound, color.
Basics of blowing and forming borosilicate glass spoon pipe, using silvering, color application, punties, and pulling. Includes safety tips (ventilation, oxygen storage), torches, kilns, and tools.

1012 *Secrets to Making Hand Blown Water Pipes.*
Humboldt Films, 2000.
90 min., sound, color.
"Advanced techniques for pulling filigranas, working with dichroic, and crafting double-walled pull bowls." Techniques include twisting cane, making tubes, and silvering.

1013 *Secrets to Making Sherlocks, Volume 1.*
Humboldt Films, 2001.
60 min., sound, color.
How to create a two-piece bubbler Sherlock water pipe. Includes how to pull color, drill pulled *filigranas* (using a cordless drill), and making a chalice.

1014 *Secrets to Making Sherlocks, Volume 2.*
Humboldt Films, 2001.
90 min., sound, color.
"New techniques for pulling dicro cane and color. Step-by-step making of a five-piece opposing spiral Sherlock, using purple dichroic glass, mallard, and cobalt blue." Includes montage spirals (switchbacks), preparation work, points, stringers, and silvering.

1015 *Secrets to Making Wine Goblets, Volume 1.*
Humboldt Films, 2000.
55 min., sound, color.
A goblet in three parts is made by pulling points, making filigranas, casing, and silvering.

1016 [Steuben: Harry Phillips].
[Turner Broadcasting, 1988].
8 min., sound, color.
Hal Holbrook narrates a presentation about the Steuben gaffer Harry Phillips and the designer David Dowler. Phillips is shown making the Cloud Bowl, then a design by Dowler.

1017 *Tanja Pak: Searchings.*
10? min., sound, color.
Glass artist's work.

1018 [Toshiko Kubota] on NHK (Japan Broadcasting Corporation).
NHK, 1999.
1 videocassette, sound, color.
The artist makes fused lamps, objects, and panels for buildings.

1019 *Where the Earth Meets the Sky: The Glassworks of Josh Simpson.*
WGBY, 2001.
38 min., sound, color.
Explores the world and work of the glass artist Josh Simpson, who creates one of his "Mega-worlds" and shows some of his other work.

1020 *World on a String.*
Zepira International, 2000.
23 min., sound, color.
The title refers to the universality of beads in all cultures and religions. Beads in the following religions and regions are included in this brief documentary: Buddhism, Hinduism, Nepal, Egypt, Venice, Africa, and contemporary Japan.

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

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

New Glass Review 25

in NEUES GLAS / NEW GLASS

Jedes Jahr veranstaltet das Corning Museum of Glass, N.Y./USA, einen internationalen Wettbewerb, um 100 Dias von innovativen Glasarbeiten auszuwählen.

Eine internationale Jury trifft die Auswahl. Die 100 ausgewählten Arbeiten werden im Frühjahr 2004 in der Zeitschrift NEUES GLAS/NEW GLASS veröffentlicht. Alle Teilnehmer erhalten ein Exemplar. (Falls Sie kein Exemplar erhalten, schreiben Sie direkt an NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen.)

Teilnehmer: Alle Glasgestalter sowie Firmen aus aller Welt.

Objekte: Zugelassen sind nur Arbeiten, die zwischen dem 1. Oktober 2002 und dem 1. Oktober 2003 entworfen und gemacht worden sind.

Zulassung: Eingereicht werden können Gefäße, Objekte, Environments, Glasbilder, Glasfenster und architekturbezogenes Glas sowie Glas-Design. Alle Arbeiten sollten unter jedem Gesichtspunkt – Funktion, Ästhetik und Technik – einen exzellenten Standard aufweisen.

Bedingungen: Teilnehmer müssen das nachfolgende Ausschreibungsformular in allen Punkten ausfüllen, max. 3 Farbdias beifügen, die eine Arbeit oder eine Designserie enthalten. Die Dias sollen eine Größe von 35 mm, 5,1 x 5,1 cm haben. Die Dias müssen einen Aufkleber mit einer Identifikations-Nr. und den Titel tragen sowie die Angabe „oben“ und „unten“ enthalten. Die Qualität der Abbildungen in der Zeitschrift NEUES GLAS/NEW GLASS hängt von der Qualität der Dias ab. Alle Dias werden Eigentum des Corning Museums of Glass. Sie werden in die weltgrößte Diasammlung aufgenommen, die allen Interessenten, Studenten, Händlern, Sammlern, Glasgestaltern zur Verfügung steht.

Gebühr: 15 US-\$. Zahlungen können in U.S. Schecks erfolgen (Auslandsschecks werden nicht akzeptiert.), per U.S. Postanweisungen oder Kreditkarte (Visa, MasterCard, American Express oder Discover).

Termin: bis spätestens **15. Oktober 2003** (Poststempel). Unterlagen an:

Each year, The Corning Museum of Glass, New York, U.S.A., conducts a worldwide competition to select 100 slides of innovative works in glass. The selection is made by an international jury. The 100 works chosen will be published in the magazine NEUES GLAS/NEW GLASS in Spring 2004. All participants will receive a copy. (If you do not receive your copy, please write directly to: NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen, Germany.)

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

Objects: Only works which have been designed and made between October 1, 2002, and October 1, 2003, are eligible.

Permitted entries: Vessels, objects, environments, glass pictures, glass windows, architecture-related glass, and glass designs may be submitted. All works should be of excellent standard from every point of view – function, aesthetics, and technique.

Conditions: Participants must complete the attached entrance form in full and enclose a total of 3 color slides illustrating one work or design series. The size of the slides should be 35 mm, 5,1 x 5,1 cm. The slides must be labeled with an identification number and the title of the piece, and must also indicate "top" and "bottom" of object. The quality of the reproductions in the magazine NEUES GLAS/NEW GLASS depends on the quality of the slides. All slides become the property of The Corning Museum of Glass. They will be added to the world's largest slide collection, which is made available to any interested person, students, dealers, collectors, and artists in glass.

Fee: US \$15. Payment may be made by United States check (foreign checks will *not* be accepted), United States Postal Money Order, or credit card (Visa, MasterCard, American Express, or Discover).

Closing date: All entries must be postmarked not later than **October 15, 2003**, and addressed to:

Chaque année, le Corning Museum of Glass, N.Y./U.S.A., organise un concours international afin de choisir 100 diapositives d'innovations d'ouvrages en verre. Un jury international se préoccupe de la choix. Les 100 ouvrages choisis seront publiés dans la revue NEUES GLAS/NEW GLASS en printemps 2004. Tous les participants recevront un exemplaire (Au cas où vous n'auriez pas reçu un exemplaire, écrivez directement à NEUES GLAS/NEW GLASS, Ritterbach Verlag GmbH, Rudolf-Diesel-Straße 5-7, 50226 Frechen, Allemagne).

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

Objets: Ne sont admises que les œuvres qui sont été conçues et réalisées entre le 1er Octobre 2002 et le 1er Octobre 2003.

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

Conditions: Les participants devront remplir le formulaire d'ouverture suivant à la présente sur tous les points et y annexer max. 3 diapositives en couleur présentant un ouvrage ou une série de dessins. Les diapositives auront une dimension de 35 mm, 5,1 x 5,1 cm. Ils seront munies d'une étiquette adhésive portant un numéro d'identification et le titre, ainsi que l'indication «en haut» et «en bas». La qualité des reproductions dans la revue NEUES GLAS/NEW GLASS dépend de la qualité des diapositives. Toutes les diapositives seront la propriété du Corning Museum of Glass. Elles trouveront un bon accueil à la plus grande collection du monde qui est à disposition de tous les intéressés, les étudiants, les marchands, les collectionneurs et les créateurs d'ouvrages en verre.

Droit: US \$ 15. Le paiement peut être effectué par chèque-U.S., (Les chèques étrangers ne seront pas acceptés) par mandat postal U.S., ou par carte de crédit (Visa, MasterCard, American Express ou Discover).

Détails: Au plus tard jusqu'au **15. Octobre 2003** (Timbre de la poste). Envoyez le matériel justificatif à:

ANMELDUNG/APPLICATION/DÉCLARATION

Deadline: October 15, 2003

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

(Vorname/First/Prénom)

(Nachname/Last/Nom)

(Name der Firma/Name of company/Nom de firme)

Adresse/Address (Please feel free to include your e-mail and/or web address.)

Telephone

Nationalität/Nationality/Nationalité

Dias/Slides/Diapositives

Bitte nur 35-mm-Dias einreichen (ohne Glasrahmen).

Please submit 35 mm slides only (no glass mounts).

Prrière de présenter des diapositives de 35 mm seulement (pas encadrées de verre).

Titel/Title/Titre

Technik/Technique-Mat./medium

Maße/Dimensions/Mésures

1.

Höhe/Height/
Hauteur

Breite/Width/
Largeur

Tiefe/Depth/
Profondeur

cm

cm

cm

2.

cm

cm

cm

3.

cm

cm

cm

Ich bestätige, dass ich die oben beschriebene(n) Arbeit(en) zwischen dem 1. Oktober 2002 und dem 1. Oktober 2003 entworfen /gestaltet (eins oder beides ankreuzen) habe. Ich bin damit einverstanden, dass meine Bewerbung nicht berücksichtigt werden kann, wenn sie nach dem 15. Oktober 2003, Bewerbungsschluss, abgestempelt ist, und dass es die U.S. Copyright-Bestimmung, gültig seit 1. Januar 1978, erforderlich macht, dass ich dieses Formular unterschreibe, damit The Corning Museum of Glass in jeder Form Dias mit meinen Arbeiten, die ich für *New Glass Review 25* eingereicht habe, reproduzieren und in jeglicher Form und ohne Vergütung an mich für das Museum verkaufen kann. Diese Genehmigung wird nicht uneingeschränkt erteilt, um die Nutzungsrechte des Künstlers zu schützen. Ich bin weiterhin damit einverstanden, dass alle eingereichten Dias in den Besitz des Corning Museum of Glass übergehen.

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Unterschrift/Signature: _____

Datum/Date: _____

Gebühr 15 US-\$ beigefügt/US \$15 entry fee enclosed/15 US-\$ frais ci-inclus

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Bitte geben Sie dieselbe Adresse an, die ich auf dem Anmeldeformular vermerkt habe.

Bitte drucken Sie meine Adresse nicht ab und geben Sie sie auch nicht weiter.

Bitte geben Sie die Adresse meines Repräsentanten anstelle meiner eigenen an.

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Please list the same address I have provided on the entry form.

Please do not print or release my address.

Please print the address of my representative instead of my own.

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

Je vous prie d'indiquer la même adresse que dans le formulaire.

Je vous prie de ne pas imprimer ou faire passer mon adresse.

Je vous prie d'indiquer l'adresse de mon représentant au lieu de la mienne.

Galerie/Gallery – Repräsentant/Representative/Représentant: _____

Adresse/Address: _____