

# NewGlass Review 35

The Corning Museum of Glass  
Corning, New York  
2014

Cover:  
*Ghost Walk under Infinite Darkness*  
**Andrew K. Erdos** (American, b. 1985)  
with the assistance of Lorin Silverman (American, b. 1987)  
United States, Brooklyn, New York, and Corning, New York, 2013  
Blown and mirrored glass; fused, hot-worked, and cut  
*murrine* cane; applied dichroic glass; two-way mirrored box,  
wood pedestal, light-emitting diode (LED) light  
H. 185.4 cm, W. 112.1 cm, D. 71.1 cm  
*The Corning Museum of Glass*  
(2013.4.39, the 28th Rakow Commission)

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## To Our Readers

In 2013, more than 6,000 copies of the *New Glass Review* 35 prospectus were mailed. Each applicant could submit a maximum of three images of work. A total of 930 individuals and companies from 46 countries submitted 2,707 digital images. The 100 objects illustrated in this *Review* were selected by four jurors, whose initials follow the descriptions of the objects they chose.

Beginning in 2014, all entries for *New Glass Review* are to be submitted online, through the Web site of The Corning Museum of Glass ([www.cmog.org/newglasreview](http://www.cmog.org/newglasreview)). Submissions by mail will not be accepted. The prospectus for the annual competition, which formerly appeared on the last two pages of the *Review*, will now be found exclusively on the Museum's Web site ([www.cmog.org/newglasreview](http://www.cmog.org/newglasreview)).

All images submitted to *New Glass Review* are retained in the Rakow Research Library, where they may be viewed by the public. Copies of *New Glass Review* 22 (2001), 24 (2003), 25 (2004), 26 (2005), 27 (2006), 28 (2007), 29 (2008), 30 (2009), 31 (2010), 32 (2011), 33 (2012), and 34 (2013) are still available from the Corning Museum's GlassMarket.

The Museum thanks all of the artists and designers who submitted their images to *New Glass Review* for consideration, as well as guest jurors Paul Haigh, Caroline Prisse, and James Yood. Special thanks are due to those who made this publication possible: Mary Chervenak, Steve Chervenak, Kelley Elliott, Andrew Fortune, Allison Lavine, Tina Oldknow, Marty Pierce, Richard Price, Alexandra

For additional copies of *New Glass Review*, please contact:

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Objects reproduced in this annual review were chosen with the understanding that they were designed and made between October 1, 2012, and October 1, 2013.

Ruggiero, Emily Salmon, Jacolyn Saunders, Jason Thayer, Nicholas Williams, and Violet Wilson.

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

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*New Glass Review* is published annually by The Corning Museum of Glass. From 1985 to 2013, the *Review* was printed by Ritterbach Verlag GmbH in Frechen, Germany, and distributed with that firm's *Neues Glas/New Glass* magazine. At the end of 2013, *Neues Glas/New Glass* ceased publication. Beginning with the 2014 edition, *New Glass Review* is printed by AGS Custom Graphics in Macedonia, Ohio, and distributed with *GLASS: The UrbanGlass Art Quarterly* magazine, published by UrbanGlass, New York, New York. *New Glass Review* is also available as a separate volume.

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An online database of past *New Glass Review* winners is available on the Web site of The Corning Museum of Glass ([www.cmog.org/newglasreview](http://www.cmog.org/newglasreview)). Winning submissions published in the current issue of the *Review* will be available online one year after the printed publication is issued.

## Paul HAIGH : Jurors Choice

The daunting task of reviewing more than 900 artists' works in more than 2,700 images immediately brought to mind John Berger's classic 1972 text on looking at art, *Ways of Seeing*, which opens with the ubiquitous quote "seeing comes before words." The New Glass Review selection process is similar. Every juror reacts viscerally to the submitted images and likes or dislikes a particular submission, but in the end the best rise to the surface through a rapid-fire visual process. Words follow. Staff members of The Corning Museum of Glass have devised an effective way for the jurors to narrow down the volume of submissions, so that the 100 objects represented in this year's *New Glass Review* become, through the eyes of the jurors, a rich slice of the state of glass art.

How I "see" new works in glass and ultimately write "words" about selected works falls squarely into my recent exposure to designing glass exhibitions, including "Making Ideas: Experiments in Design at GlassLab," which was about the Corning Museum's signature glass design program, and to teaching the "Liquid Fusion" glass design course at Domaine de Boisbuchet in collaboration with the Vitra Design Museum and the Centre Georges Pompidou (see *New Glass Review* 28, 2007, pp. 104–105).

This year was bookended by two events in the evolution of the GlassLab project. The beginning of the year marked the culmination of the "Making Ideas" exhibition, which mapped the first five years of the program through a typological presentation of the glass works from a diverse field of fine and applied arts disciplines. Fundamentally, the works were presented as prototypical, stripped bare of finished virtuosity, but replete with materiality.

The GlassLab program, which grew out of the "Liquid Fusion" course, presents a unique opportunity for designers and glassmakers to collaborate by using hot glass as a catalyst for innovation. In December 2013, GlassLab performances were held outside the Musée des Arts Décoratifs, in the Tuileries Garden, fulfilling an underlying goal of the program in its outreach to help designers better understand the possibilities of glass as a design material, encouraging them to design and to innovate more in the material.

New Glass Review's reductive selection process is quite different from selecting 10 works for "Jurors' Choice," which is additive and more difficult. I have embodied my selections, along with observations of submitted works, in an effort to give emphasis to the value of connective ideas.

My first awakening to the power of glass art may have been on a high-school trip to Coventry Cathedral in the United Kingdom. The cathedral had been destroyed by incendiary bombs at the beginning of World War II, and

a competition was held for a replacement. The winning entry, by the architect Basil Spence, proposed to leave the burned ruins in contrast to his new modernist building. The overall strategy of juxtaposing old and new, symbolic of death and resurrection, resulted in one of the major works of 20th-century ecclesiastical architecture. From the outset, Spence had proposed creating a transparent glazed west entrance wall, breaking with the conventional opacity and tradition of solidity in ecclesiastical architecture. The resulting *Great West Screen with Saints and Angels*, made by John Hutton between 1957 and 1962, floats stylized images of ascending angels and saints in architectural space that renders them immediately present and strangely absent, essentially human yet ethereal. It speaks to the powerful integration of art and architecture.

Presence and absence play a strong role in *Thinking Globally in Human Scale* by Kana Tanaka, with the absence of the human figure presented as a floating presence. The fragility of the human condition reappears in *Collapse of Self-Defense Mechanism* by Jing Li, its staged composition exposing the vulnerability of man and material.

There is something very appealing about the intervention in and interaction with architectural space in *Burnt House* by Petr Stanický and *Light Crossing* by Václav Cigler and Michal Motyčka. The obliquely pierced facade in *Burnt House* comments on the commonality of the contemporary glass facade while blurring the boundary between inside and outside. *Light Crossing* interacts with found space by emphasizing and denying the formal architectural conceit of room upon room enfilade. As installation art, it engages architecture as its canvas.

These works brought to mind similar relationships at another great architectural work of the 20th century: *La Maison de verre*, built by Pierre Chareau in Paris from 1928 to 1932. Here, the insertion of a modernist space into the fabric of 18th-century Paris also blurs the lines between inside and outside. Supporting the early modern idea of architecture as a machine for living, living space is redefined as variable and modern through the use of industrial materials. In this case, a seminal application of modular and translucent glass blocks illuminates the interior in a soft glow while the silhouetted occupants animate the courtyard facades.

I recently had the opportunity to redesign the Ben W. Heineman Sr. Family Gallery of Contemporary Glass at the Corning Museum. The installation contains several of the works I have selected in this essay. One work in particular, *Endeavor* by Lino Tagliapietra, stands out for me for its refined virtuosity. Tagliapietra is considered to be the best glassblower in the world, and this work deserves

its place as one of the best in the contemporary tradition. *Endeavor* is ambiguous and abstract, the forms suggestive of birds or fish or gondolas floating in the Venetian lagoon.

I had expected to see more works submitted that built on the influence of Tagliapietra. However, only *Warp XVII* by Liam Reeves seemed willing to pick up the challenge, at least when it came to formal elegance and technical mastery. The use of multiples in composing installation-based works was more prevalent: *300* by Christina Rivett is more powerful through the repetition of the well-formed and variable single vessels. *Whiteness* by Tanja Pak evokes landscape topography with crisply defined forms seemingly floating in an ambiguous domestic space.

Emulating nature has been a prime source of inspiration for representational and abstract art. Glass art is no exception, with many of the submitted works representing nature in painted or stained glass panels, fused powder abstractions, or literal flameworked sculptural forms. Early man must have been in awe when he stumbled across a moldavite (tektite). Such spiky green clusters, many with deep, sharp fissures covering the fluid, organic forms, suggest unknown and alien forms.

*Red Arthropod* by Madeline Rile Smith explores implied organisms in this way, as does *Yukasisa* by Michie Kagajo, taking us to a place at once strange and beautiful. The mold-blown *Architectural Glass Fantasies* of Stine Bidstrup suggests that crystallization, as seen in nature, can also be applied as a generator of architectural form.

Also on view in the Ben W. Heineman Sr. Family Gallery is *Incidents* by Yoshiaki Kojiro, a seductive and enigmatic work that documents process—process that ultimately strips the object of any formal or predetermined self-consciousness. The result elicits an “I can’t believe it’s glass” response.

The same appears true of *Burn 2* by Fahan McDonagh and *Endowment* by Jennifer Halvorson. Each of these works utilizes process to generate unexpected and complex forms, while at once retaining and questioning the perceived nature of glass.

Curiosity about the liquid and fragile nature of glass is explicit in the material transformations of *River, Lake, Pool – We Always Swam* by Kirstie Rea and the draping of fabric in *Somehow Soft and Hard* by Daichi Fuwa, each of which invites the viewer to suspend disbelief and to shed some preconceptions about glass. *Between a Lullaby and Dreaming* by Justin Ginsberg extends the possibilities of glass materiality by challenging structural precepts in the cause of lightness. In *Mannequin in Gown* by Edison Zapata and Romina Gonzales, the large female glass forms dematerialize the common mannequin standard and present a sensuous femininity.

All of this can be seen in one of the perennial favorites of Corning’s contemporary glass collection, *Evening Dress*

*with Shawl* by Karen LaMonte. This work is admired for building upon the legacy of classical beauty; it transposes principles of traditional material use and proportion, and invites us to look at ourselves anew.

In September, the Italian-based Fabrica design research workshop presented a glass-based design initiative, similar in principle to Glasslab, at the annual Maison et Objet exposition in Paris. “Drawing Glass” Collection examined how a designer’s compositions and representations translate into three dimensions. Massimo Lunardon, a flameworker, interpolated sketches (without measurements) and fabricated three-dimensional prototypes. Designs included *Fil* by Sam Baron, selected here as one of the most poetic of the many prototypes in the group.

Drawing as a primal means of human expression translates particularly well into flameworked explorations. *Housed Barrier IV* by Eunsuh Choi allows a static three-dimensional architectural matrix to counteract the ghostly movement of gestural lines suspended in time. The ephemeral mark-making in *Membrane* by Minami Tada becomes as naturally translucent as nature itself. Lines delineating action and volume are also present and strong in *1 Walking Stick (Zum Andern Wandern)* by Katrin Maurer and *Line Drawing #2* by Tim Edwards.

The Rakow Research Library of the Corning Museum holds some of the drawings of the great Czech glass artists Stanislav Libenský and Jaroslava Brychtová. These large, deep, and expressive drawings are as rich as the artists’ final glass works in representing the way glass-refracted light can affect three-dimensional mass and volume. I’ve looked long and hard at *Spaces I*, and I see no separation between intent and execution in creating a work of great artistic depth.

Visual depth, enhanced by the layering of transparent color, is a strong component of *Multi-Part Infusion Block in Light Blue and Brown* by Jamie Harris. The primitive compositional elements in *Anatomical Deconstruction VII* by Gayle Matthias suggest an ambiguity of scale from the intimate to the monumental.

Almost any František Vízner piece would be on my selection list; there is a reason why he ranks as one of the greatest figures of Czech glass art. Maybe less known is his product design work, in particular his later work with the Bohemia Machine company (BOMMA). The eponymous Vízner Collection of eight pieces of tableware, designed in 2010, synthesizes Vízner’s eye for clean, translucent architectural forms with the manufacturers’ sophisticated technical production methods. I often see quality work that extends the narrow glass-industry definition of “new,” repeat the designer’s envy mantra “I wish I had designed that,” and then think of Vízner.

Laura de Monchy’s porcelain and glass vessels in *Alleskan* manipulate our notion of form and function without apologizing as everyday objects. Formal purity and

exquisite material application drive the untitled work by Tomas Hillebrand and its associated pieces. Proportion and color in *Empire* by Rony Plesl allow the traditional and the modern to face off in a simple idiosyncratic dialogue.

In the entrance to Corning's contemporary gallery, selected artworks introduce visitors to the expansiveness of glass as a material. Representing transparency is *Spiral Forms* by Bert Frijns. In essence, this work attempts to communicate the nature of transparency through the layering of multiple clear forms.

Often just the container, glass is ignored in favor of the contained. The curio, the reliquary, the bauble, and the specimen have all been celebrated in containers of glass. Once contained, the mystery inside engages the viewer. The container and the contained take on equal meaning in *My Father's Aorta* by Ian Mowbray and *Momentglass* by Makiko Nakagami, where memory and nature elicit an emotional response. The passing of time and the nature of immortality come to the fore in *I'm Saving This for Later* by Spencer Pittenger and *Breath* by Recycle Group.

A note in closing: apparently many professional glass artists and, in particular, designers and architects did not submit to New Glass Review. This is unfortunate. I hope this will change, because glass design and glassmaking seem to be on an upswing as subject matter worldwide. Although the volume of New Glass Review submissions seemed dauntingly large, my plea would be to call for

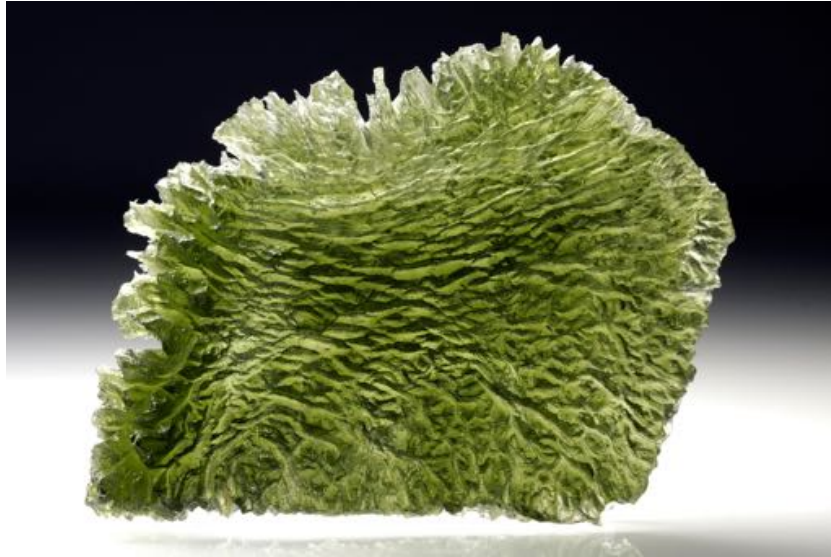
more participation across disciplines. In this case, less is not more. As for the submissions that were not selected, I would encourage the artists and designers to continue to submit work in the future, remembering that glass as a medium is limitless.

Paul Haigh (PH)  
Principal, HAIGH Architects + Designers  
Greenwich, Connecticut





Moldavite (Tektite) Specimen  
Found in Czech Republic, Besednice  
Natural glass  
H. 2 cm, W. 5.9 cm, D. 1 cm  
Photo: [www.fossilien.de](http://www.fossilien.de)  
*PH*



*Fil* ("Drawing Glass" Collection)  
**Sam Baron** (French, b. 1976)  
With the assistance of Massimo Lunardon  
(Italian, b. 1964)  
Italy, Villorba, Treviso, Fabrica, 2013  
Flameworked glass  
Quick drawings interpreted by Lunardon  
at Maison et Objet, Paris, 2013  
Photo: Marco Zanin @ Fabrica  
*PH*



*La Maison de verre*

**Pierre Chareau** (French, 1883–1950)

France, Paris, 1928–1932

Photo: Courtesy of Maison de verre

*PH*

*Spiral Forms*

**Bert Frijns** (Dutch, b. 1953)

The Netherlands, Burgh-Haamstede, 1994

Slumped float glass, cut

H. 50 cm, Diam. 38 cm

The Corning Museum of Glass (95.3.76)

*PH*



*Great West Screen with Saints and Angels, Coventry Cathedral (detail)*

**John Hutton** (British, b. New Zealand, 1906–1978)

United Kingdom, Coventry, 1957–1962

Engraved glass; steel

The screen stretches from the floor to the ceiling of the cathedral, separating the ancient section of the church from the modern addition, commissioned after the partial destruction of the building during an air raid in 1940. The modern addition, which opened in 1962, was designed by Sir Basil Spence.

*PH*



*Incidents*

**Yoshiaki Kojiro** (Japanese, b. 1968)

Japan, Chiba, 2007

Kiln-formed glass

H. 41.3 cm, W. 74.3 cm, D. 32.8 cm

The Corning Museum of Glass

(2007.6.4)

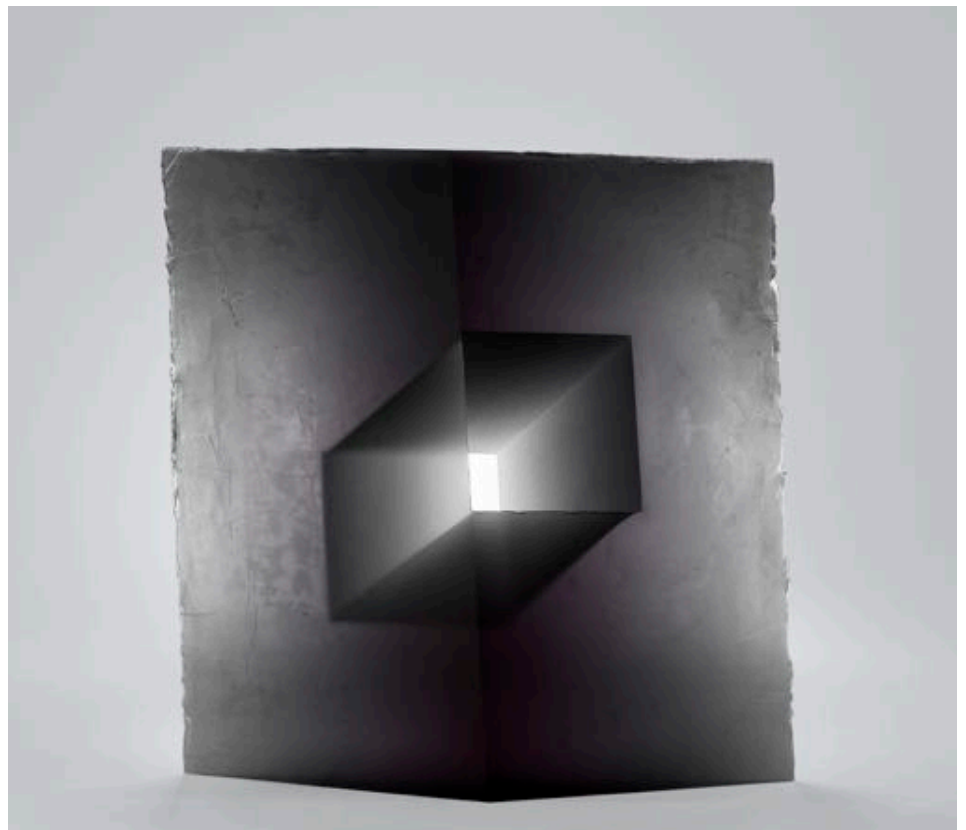
*PH*





*Evening Dress with Shawl*  
**Karen LaMonte** (American, b. 1967)  
Czech Republic, Železný Brod, 2004  
Mold-melted glass, cut  
H. 150 cm, W. 121 cm, D. 59.5 cm  
The Corning Museum of Glass  
(2005.3.21, gift in part of the Ennion Society)  
*PH*

*Spaces I*  
**Stanislav Libenský**  
(Czech, 1921–2002)  
and **Jaroslava Brychtová**  
(Czech, b. 1924)  
Czechoslovakia, Železný Brod,  
1991–1992  
Mold-melted glass, cut, ground  
H. 81.3 cm, W. 78.7 cm, D. 13.3 cm  
The Corning Museum of Glass  
(2007.3.86)  
*PH*





*Endeavor*

**Lino Tagliapietra** (Italian, b. 1934)

United States, Seattle, Washington, 2004

Blown glass, hot-worked, cut, *battuto*-cut; steel cable

Dimensions vary

The Corning Museum of Glass (2005.4.170, purchased in honor of James R. Houghton with funds from Corning Incorporated and gifts from the Ennion Society, The Carbetz Foundation Inc., James B. Flaws and Marcia D. Weber, Maisie Houghton, Polly and John Guth, Mr. and Mrs. Carl H. Pforzheimer III, Wendell P. Weeks and Kim Frock, Alan and Nancy Cameros, The Honorable and Mrs. Amory Houghton Jr., E. Marie McKee and Robert Cole Jr., Robert and Elizabeth Turissini, Peter and Cathy Volanakis, and Lino Tagliapietra and the Heller Gallery, New York)

Photo: Gary Hodges

PH

“Vízner Collection” Tableware  
**František Vízner** (Czech, 1936–2011)  
Czech Republic, Světlá nad Sázavou,  
Bohemia Machine s.r.o, 2010  
Mold-blown glass, sandblasted  
Decanter: H. 22 cm, Diam. 14.7 cm  
The Corning Museum of Glass  
(2011.3.120)  
*PH*



## Jurors' Choice

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



The *New Glass Review* 35 jury: Paul Haigh, Tina Oldknow, James Yood, and Caroline Prisse.

## Selections

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

### **Paul Haigh (PH)**

Moldavite  
Sam Baron  
Pierre Chareau  
Bert Frijns  
John Hutton  
Yoshiaki Kojiro  
Karen LaMonte  
Stanislav Libenský and Jaroslava Brychtová  
Lino Tagliapietra  
František Vízner

### **Tina Oldknow (TO)**

Sydney Cash  
Corning Incorporated  
Amber Cowan  
Isabel De Obaldía  
Jiří Harcuba  
Danny Lane  
Harvey K. Littleton  
Carlo Scarpa  
David Shaw  
Alyson Shotz

### **Caroline Prisse (CP)**

Hemispherical Bowl  
Ronan and Erwan Bouroullec  
Tony Cragg  
Dan Flavin  
Naoko Ito  
Mike Kelley  
Laura de Santillana  
Johannes Petrus (“Joop”) van den Broek  
Jeroen Verhoeven  
Tokujin Yoshioka

### **James Yood (JY)**

Fragment of a Snake  
Candlestick  
Leopold and Rudolf Blaschka  
Roni Horn  
Nina Katchadourian  
Joseph Kosuth  
Laura de Santillana  
Jeffrey Sarmiento  
Ben Sewell  
Lawrence Weiner