



11. Sydney Celio

United States

Seeking Comfort

Blown glass; pencil on paper

H. 35.5 cm, W. 94 cm, D. 14 cm

GI, SL

12. Julia Chamberlain

United States

Touch Archive (detail no. 21:

Listening to Voicemail, no. 1:

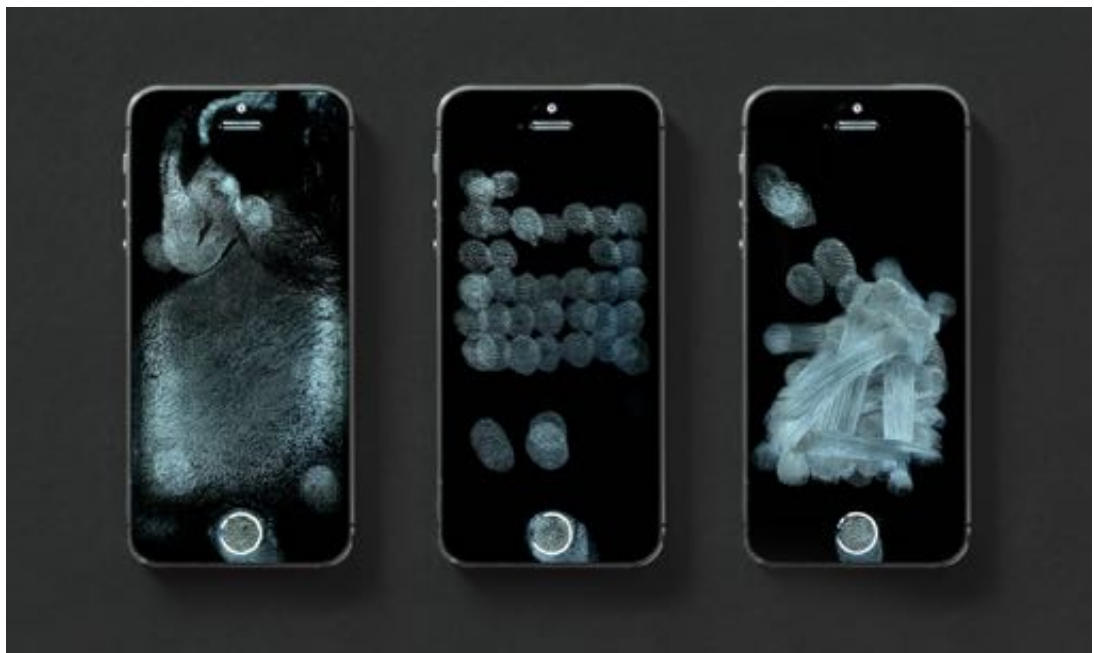
Checking Calendar, no. 16:

Reading Map)

Corning Gorilla glass, phone applications, fingerprints

Dimensions vary

SL, CP



In recent years, we have seen great changes on the international contemporary glass scene. As part of the New Glass Review jury, I had the good fortune to observe and investigate the work of many artists and students from different parts of the world.

Traditionally, glass has been object-oriented, and the most important quality of that glass was the perfection of its production. Now, it seems that this tradition, linked to the idea of beauty and virtuosity, was not enough to express contemporary questions, concerns, feelings, and thoughts.

In addition to sculpture, objects, and installations, today's artists explore the expressive possibilities of glass through performances, passing experiences, multimedia, and relational art. Some artists and designers are personally involved in the creation of their works, while others, faithful to the Venetian tradition, rely on the mastery of the glassblowers of Murano.

It seems to me that it is not a "school" or a "movement" but a kind of chorus in which everyone sings his own music in a fairly independent way and explores new perspectives. I think that it is not a music in which everyone knows the score, but rather an unsynchronized song that is very diverse and extremely challenging.

I find it interesting to observe the relationship that artists establish with real or unreal objects. Erwin Wurm, an Austrian artist known for his ironically conceptual sculptures, establishes an intriguing relationship with objects: he confuses us and somehow pushes us to reflect on what we see.

Thomas Yeend instead offers us a work in which there is an apparent paradox. On a child's booster seat are placed some objects that are halfway between cleaning articles and baby bottles. This leads us to think about their nonfunctionality and, accordingly, about the short circuit created between what we know and what we see, as is the case with Wurm.

Other artists establish an intimate and spiritual relationship with their sculptures and installations.

Silvano Rubino redesigns the space of Palazzo Tiepolo Passi in Venice by replacing the existing furniture with some objects he created. In this sense, the artist establishes an emotional and symbolic tension with the objects, crossing time and space, two of the essential components in sculpture.

Mel George starts from the shape of a book in introducing us to her world, where time is marked by signs and images. She makes tangible what is intangible: air, time, temperature, and light. The artist defines her time through books that contain the memory of the sky—a symbol of what changes and is never equal to itself.

Other artists, such as Koichi Matsufuji, speak of spirituality through sculptures of children, in which glass has no function other than to shorten the distance between us and the Divine. The body is, then, a container of light that transcends each of us and propels us into a timeless space.

In her fascinating video, Nisha Bansil makes us see how glass follows the rhythm and shape determined by the music played by Tibetan monks. The sound determines the patterns of the frit on the surface of the glass, revealing the hidden structure of music. Barbara Idzikowska starts from the drawings of Raphael in her multimedia installation, *Sleeping . . .*, in which music and video are used to deconstruct those drawings and to bring them into our contemporary world on a monumental scale.

Artists such as Lily Reeves Montgomery are more interested in investigating the relationship between the body, materials, and light. In one way or another, she brings us closer to a magical sphere and to a sense of wonder that is part of our history as the human race, where much is sensed through the energy created in the interactions between people and things.

Michael Endo explores the transformation of the suburbs and the consequences of that change on the human beings who live there. In the architecture of his paintings/objects, there are no people, yet the works are permeated by a strong emotional tension that is linked to the psychological description of space.

Julia Chamberlain is interested in one of the most popular activities of this historical moment: the touch of glass on our smartphones. We establish a very intimate relationship with these objects. The fingerprints left on the screens reconstruct the memory of our movements and reveal our identity. Another young artist interested in process is Justin Ginsberg, who changes his point of view in order to explore what happens to glass without judgment or prejudice. In this way, the detection of stress is transformed into an opportunity to see what is familiar as unfamiliar. What we know about a negative quality in glass—stress—becomes part of a performance.

Gulden Demir, a young Turkish artist who studied in Italy, uses traditional Venetian *murrine* to create dishes that follow her personal pace in such a charmingly flawed way. These dishes place themselves in that increasingly ambiguous space between art and design.

The lamps of Job Smeets and Nynke Tynagel surprise and amaze. Baroque and technological at the same time, they close the gap between art, craft, and design. Another work that lies at the same level is one by Elinor Portnoy, in which a sculptural form, made of blown and cold-worked glass, performs the task of a citrus squeezer. It's an object that can be put on a pedestal in a gallery or on the countertop in our kitchen.

In art, there are no neutral materials, and that becomes a challenge for artists like me, who embrace glass as one of the most important materials for expressing their own ideas. There is a moment when I have to ask myself, "Why glass?" And if I do not have an answer, I change direction.

Maybe, for this reason, I am fascinated and influenced by the installations of Mona Hatoum, in which glass is functional in terms of revealing what is hidden (see "Jurors' Choice" section, beginning on page 78). I am also

captivated by the iconic Cuban artist Ana Mendieta, who, in her performances in the 1970s, used glass to modify our perception of the body.

As one of several artists from the Arte Povera movement in Italy, Giuseppe Penone uses various materials, including glass. The tension between image and glass evidences the relationship between the body and nature.

I love the work of Leandro Erlich from Argentina. He uses one characteristic of glass: its reflection. In his installation, he invites viewers to experiment with the surprising feeling of being inside and outside the picture, as can happen in real life.

The Mexican artist Gabriel Kuri and the American artist David Hammons use glass to convey paradoxes and to show us the world from a different point of view. I have always admired the poetic installations of Javier Pérez from Spain because he makes visible the movement of the body in air.

In the 1990s, Kcho (Alexis Leiva Machado) from Cuba made several installations about illegal emigration, when thousands of Cubans left their country in rickety boats to go to America, and he used bottles and glass to represent the ocean. The title *Para olvidar* (To forget) suggests that traveling can be a strategy for forgetting.

Finally for the “Jurors’ Choice” section, I chose the pieces of three artists who use glass as material in their work. Jens Gussek combines painting and kiln-cast glass to describe states of mind, and I think he is a good example of artists who look for a balance among ideas, suggestions, and technique.

Last year, before traveling to Corning, I visited the show “Ascent into Darkness” in Melbourne, where I saw the works of Cobi Cockburn and Chick Butcher. I was very impressed with them. The artists showed 16 wall panels that created dialogues. The tension between light and dark, and opacity and translucence, was underlined by the installation—and, of course, only glass allows us to perceive that.

In the creative process, artists, designers, and craftsmen create images, objects, and visual architectures, but

In my world, 2015 was a year of big news items. First, the Corning Museum’s new Contemporary Art + Design Wing, which I worked on for many years, opened with an unforgettable weekend-long party, great press, and international acclaim. It was the highlight of my career to work on the new galleries with Tom Phifer and his associates—Gabriel Smith, Adam Ruffin, and Katie Bennett—and to be able to create the installation of the Museum’s contemporary collection in such an extraordinary and unique space. The new galleries were truly a collaborative project, involving many Museum teams under the guidance of the project’s manager, Ken Jobe; the Museum’s former president, Marie McKee; two executive directors, David Whitehouse and Karol Wight; the collections and exhibitions

spectators activate this process. Marcel Duchamp said, “All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.”¹ It is this that, with great humility and enthusiasm, the members of the New Glass Review jury realized during those two days in December 2015 when we came together in Corning.

Silvia Levenson (SL)
Artist
Lesna, Italy

1. Marcel Duchamp, “The Creative Act,” in Robert Lebel, *Marcel Duchamp*, New York: Grove Press, [1959], pp. 77–78, online at www.cathystone.com/Duchamp_Creative%20Act.pdf (accessed January 21, 2016). Duchamp originally presented this paper at the “Session on the Creative Act,” convention of the American Federation of Arts, Houston, Texas, in April 1957. The participants were “Professor Seitz, Princeton University; Professor Arnheim, Sarah Lawrence College; Gregory Bateson, anthropologist; and Marcel Duchamp, mere artist.”



manager, Warren Bunn; the director of education and interpretation, Kris Wetterlund; and the chief digital officer, Scott Sayre. I thank them all most sincerely.

Even though I had the best job of anyone, in my opinion, I realized that working at The Corning Museum of Glass for nearly 16 years was perhaps enough. It was time to walk away from the table on a very high note, and time for new energy. Not many at the Museum agreed with me (thank you all for that), but change was in the air. So I retired from the Museum at the end of September, with the promise that I would complete *New Glass Review* 37, my last issue of that publication. I won’t be leaving the glass world, however: as an independent curator, I plan to be writing about contemporary glass for years to come.

* * *

In all my years working on *New Glass Review*, I have been fortunate to team up with intelligent, affable, and conscientious jurors, some whom I knew well and others whom I mostly knew of. This year was no exception. I was happy—even enthusiastic—to sit at the jurors’ table with Geoff Isles, Silvia Levenson, and Charlotte Potter, all of whom brought fresh perspectives, curiosity, wide-ranging knowledge, and humor to the proceedings.

Geoff Isles—an artist, educator, collector, and glass advocate—is someone I did not know well, but I got to know him a whole lot better during the jurying process. Geoff has taught at UrbanGlass and at the Parsons School of Design in New York City, and he has served on the boards of several nonprofits, including UrbanGlass, the Glass Art Society, and the Museum of Glass in Tacoma. I once visited Geoff at his New York City home, attending one of the many parties that he has hosted for the glass community. I was quite interested in his own work (post-apocalyptic in feel, incorporating glass, lead, hydrostone, and other materials) that I spied in his SoHo loft. His collection includes monumental sculptures in glass by Sean Mercer, Dana Zámečnicková, Rick Beck, and Karen LaMonte, and paintings and drawings by artists such as Robert Longo, Mel Chin, and Kiki Smith. I was most charmed, however, to discover Geoff’s collection of ancient Roman and pre-Roman glass vessels. The collectors who are impassioned by contemporary art and ancient glass are few.

Silvia Levenson is an Argentinean artist who fled to Italy with her husband and small children in 1981, during the military dictatorship of Jorge Rafael Videla. In recent years, she has returned to Argentina, and she now divides her time between northern Italy, near Lago Maggiore, and Buenos Aires. Silvia has built a successful studio practice, and she exhibits her work around the world. She received the Corning Museum’s annual Rakow Commission in 2004, and her installation *It’s Raining Knives*—a visitor favorite—is displayed in the Museum’s new wing. Silvia’s work explores the topics of family and identity with a unique blend of sweetness, anger, honesty, and irony. Women’s work, women’s identity, and women’s relationships with men are recurring themes, and they constitute the kinds of subjects that are generally ignored by the male-dominated world of “high” art. Silvia observes that she doesn’t really like to dissect her life and background in public, but that her life is the subject of her work. “My domestic and private life is connected to my artistic work,” she says. “What happens a lot with my work is that people make connections with their lives.”¹

Charlotte Potter is also an artist whose personal relationships deeply inform her art. Although she is still building her career, she has made a reputation with ambitious pieces such as *Charlotte’s Web* (2010–2012), an installation of linked and entangled cameos carved with images of photographs of all her Facebook friends, and *Message*

Received (2015), a suite of linked cameo-carved rectangles reproducing the text messages that chart the rise and fall of a love relationship. As a student, Charlotte co-founded the glass performance troupe Cirque du Verre (with Kim Harty and Rika Hawes), and performance plays a significant role in her artistic practice. She manages the Glass Studio at the Chrysler Museum of Art, and her original and exciting programming with energetic young artists reminds me of how important a role performance has played in the young history of American studio glass, and of how necessary it is to continue to encourage and support this kind of activity. With her ever-present Chihuahua Frodo (who entertained all of the jurors) by her side, Charlotte focused on selecting the work of artists who had never before been published in *New Glass Review*. This was an approach that no other juror has attempted. I admire and respect Charlotte for it, and I only wish that I had thought of it first.

* * *

Having relocated from Corning, New York, to Silver City, New Mexico, and having transitioned from more than full-time employment to part-time consulting, I have refocused my attention on myself and my environment. During the jurying process, I was drawn again and again to two themes, which I call “The Body and Glass” and “Home.” The intersections of glass and the body—from adornment to performance—have been of interest to me for many years, while domestic objects have had less of an appeal. Yet while I was trying to decide which objects to select from the Corning Museum’s collection for the “Jurors’ Choice” section, I was attracted to the humble, mostly unimportant objects that represented things I would like to have around me—domestic things, for the most part, that I would like to live with. For years, I had focused on ambitious conceptual sculptures and installations for this section of *New Glass Review*, but my final selections turned out to be quite different: small rather than large, historical rather than contemporary, personal rather than conceptual, and physically close rather than distant. I can pick up almost all of them with one hand.

The Body and Glass

The way in which artists use glass to interact with the body is quite different from the concept of the glass body, or the human figure in glass. None of the images I am choosing to discuss in this category portray the human figure in a traditional sense, and only one of them represents an actual object. Rather, the figure—in the form of a live human being—becomes one of the materials for conceptual works that are performance-based and documented in photographs and/or video.

1. Interview with Tina Oldknow, 2005.

When investigating a material, artists might first employ eyes and hands, but they can and do opt to use other parts of the body, and sometimes even the entire body. (In this, I am reminded of Yves Klein's blue paint-dipped models and Shinique Smith's paintings made with non-traditional parts of the body.) One entrant, Tyler Gordon, simply presents the full body as a potential tool for glass-making in his *SCUFA (Self-Contained/Untethered Flame-working Apparatus)*. The experiential knowledge of glass that is gained through the body and its senses is ultimately—for makers and viewers—the most authentic and natural.

Glass has been used in a variety of ways to explore perception, and this path can be taken with the body, although the involvement of the body always assumes a concern with or query about identity. In *How Can You Be So Sure*, Verena Schatz presents a body, "filtered through glass," she writes on her application, to achieve optical "irritations" so that we question what we see. Similarly, in Marc Barreda's *Distorting Beauty Triptych 1*, a thin woman wears a glass helmet, the lenses of which distort her eyes, nose, and mouth. What she sees and what we see are entirely different, so that we wonder about the truth of how we perceive ourselves.

Amanda Nardone writes that she seeks to liberate individuals of all genders from cultural prejudices and societal constructs. By superimposing glass on the body of a model, as in her photograph *Transcendence*, she poses the question, "When is beauty dangerous?" "I use the body," she says, "as a source of inspiration for transformation into projects that yearn for social revolution." Nardone's image might be too pretty for danger or revolution, although the possibility is there, unlike, say, *Glass Malaise* by Ivan Plusch. The large, stalagmite-like form that emerges from a pair of legs dressed in pants, socks, and shoes is revolutionary in its presentation, disturbing, and humorous—fully in keeping with its Surrealist character. But truly, the beauty and danger of glass are never more apparent than when it is placed on a soft, smooth body, whether it is Nardone's glass accessories or Suzanne Peterson's shimmering skin or the tactile, textural elements that are Marie Flambard's *Excroissances* (Outgrowths).

Perception, beauty, identity, and danger are all great topics for glass. Glass is also a material that is visible and invisible, so what better medium is there to make the invisible visible? In *Touch Archive*, Julia Chamberlain tracks her fingerprints on the display glass of her iPhone. She documents different activities, such as listening to voice-mail (no. 21), checking her calendar (no. 1), and reading a map (no. 16). Through the process of recording her fingerprints, she creates physical evidence of her actions, making visible what is normally invisible.

In the same vein, glass can enable invisible emotions to be made visible. In Emily McBride's video *Swimming*

in *Honey*, a nude woman lies next to a mysterious, misshapen glass object, weaving something invisible with her hands, the glass perhaps reflecting or representing an externalized emotional state. In *Light Bodies*, Lily Reeves Montgomery positions two nude women and a man (he is not visible in this photograph) on tall stools that are connected to glowing neon rings. Their faces are covered with their hands, giving the bodies a sense of anonymity. But they are still exposed, and we sense that their unseen emotions metaphorically power the light/energy that haloes them.

For *Bed*, Erin Dickson cut a sheet of common float glass to size, removed the mattress from her bed, and installed the glass on her bedframe. She slept nude on the glass for five consecutive nights. The photographs taken of her sleeping reveal the effect that glass has on the body, Dickson writes, and expose her emotional and physical discomfort. Like the photographic series made in 1972 by Ana Mendieta (chosen by Silvia Levenson; see page 87), the glass becomes an invisible force on the body, physically shaping and squeezing it. In *Punch Drunk*, Heather Sutherland uses the contact of skin and bone on glass—in her case, the searing burn of molten glass—to bring up and resolve traumatic emotions. Throughout this section on glass and the body, we can appreciate how the body, in its performances with glass, might create an experience entirely different from one we might have in casually picking up an everyday object.

Home

In my case, the deep emotions and dark physicality of the body are happily remedied by my environment, and specifically by the objects that inhabit it with me. I don't understand people who say, "I'm not really into things." I must be surrounded by objects—all those visual and haptic stories—along with the word-filled books that I collect. These are my fortress and my relaxation, and I thank you in advance, dear readers, for indulging me in the fantasy that follows.

This category of *Home* was inspired by Elizabeth Potenza's remarkable installation *In the Interest of Containing Time and Space*. A pedestal, reminiscent of old-time television furniture, holds three cathode-ray tubes (CRTs or television tubes) that Potenza made herself. Eviscerating vintage televisions, she collected the CRTs, removed the electrical fittings, broke the glass into pieces, and washed them. She then remelted the glass—a beautiful dark blue-gray lead glass—and blew it into vase-like display monitors. These she electrified (in a somewhat dangerous process) with the help of a CRT manufacturer near Binghamton, New York. All of this was done so that Potenza could project home movies from her childhood that she discovered and wished to bring back to life. The color of the light that is beamed through the homemade

CRTs is a lovely phosphorescent green, warmer than the chilly blue to which I am accustomed.

So, now that I have “television” in place, I would like to mentally pose myself on Kate Clements’s *Sofa*, with Kathryn Wightman’s *Stained* “carpet” underfoot, and investigate what other objects might be found in, let’s say, my imaginary renovated barn. The wall treatment would be created by Harumi Yukutake in the style of *Engi – 2015 Toyama*. In one corner, the space would be illuminated with Song Dong’s surveillance chandelier *Glass Big Brother*, with Studio Job’s banana lamps on various tables. Instead of a houseplant, I would have Maria Grazia Rosin’s tendrilly *Gothic Mechanical Meat Eaters*, and instead of a cat, I would have Kate MccGwire’s large crow-feather and glass *Siren* on the floor.

In my fantasy library area, Mel George’s sky-filled *Volumes I–V* would be available for consultation, along with my other books and a small collection of relics (illustrated in the “Jurors’ Choice” section): an ancient glass pomegranate votive from Cyprus, possibly made during the 14th or 13th century B.C.; a pruned reliquary beaker, made in Austria about 1500, preserving a piece of human bone; and a small model of a moldy strawberry, made in the late 19th century by the prominent Bohemian scientific glassmakers Leopold Blaschka and his son, Rudolf.

Nearby, an 18th-century folk-art shrine—depicting scenes from the life of Christ fashioned from shells and glass by cloistered nuns—would be displayed along with a collection of simple drinking glasses representing a selective history of glass. (These were all chosen from the Corning Museum’s collection.) They would include a lotus-bud beaker, with its pleasingly tactile bumps, from ancient Rome; and a sweet Islamic-period cup in the form of a soft leather boot. The so-called Dark Ages would be reflected in a charming, funnel-shaped beaker with crimped trail decoration, and by the secretive (maybe miraculous) Hedwig beaker—named after the Polish saint Hedwig (1174–1243)—in which it was rumored that water was turned into wine. A drinking tazza, sporting a mysterious turquoise glass-dotted ice-glass knob in the middle of its bowl, would represent the enlightened glassmakers of Renaissance Venice and the Netherlands.

The drinking glasses I would most frequently use, however—because they are more robust, of course—would be the 19th-century ones: a colorless beaker with a beaded band showing deer in a forest (a favorite theme of mine) and a heavy-footed enameled and cut beaker depicting an astronomer, which would inspire study. These would be placed on my imaginary large table, with my preferred tableware: a 19th-century Salviati glass plate, enameled with an urn and a serpent; mid-18th-century Venetian cutlery made with aventurine glass; and an 18th-century glass cup and saucer imitating snowflake obsidian.

In other, smaller rooms of the imagined barn, we would find Elizabeth Hatke’s unfortunate object, *I’m Going to*

Disappear Like I Never Was, with its intimations of butchering and cooking. Thomas Yeend’s *Attractive Nuisances* would be necessary to have on hand for any visitors who might be arriving with infants, as might Zac Weinberg’s scepter-plunger *Untitled Implement 01*. Outside, Brad Copping’s mirrored canoe would be tethered to a bank of the creek, waiting for a trip downstream to chart Pavla Kačirková’s *Line*.

* * *

Well, that was fun for me, and I don’t feel too guilty for the self-indulgence after all of my earnest juror’s essays. This raises the topic, though, of *New Glass Review* and whom it is for. At the 2015 Glass Art Society conference in San Jose, California, Helen Lee, Matt Szösz, and Alex Rosenberg of Hyperopia Projects sat on a panel titled “The Critical Vacuum,” which posed the question, “Where does critical discourse live in the glass community?” The panelists proposed a “survey of the state of scholarship in glass . . . [focusing] on the potential for critical thought to influence craft/material-based art, and for the glass community to contribute to larger issues of criticality in fine art and craft/material studies.”² Sitting with the other rapt listeners, I was unaware that *New Glass Review* would be a prime topic of discussion until I saw my face (to my horror) appear on one of the PowerPoint slides. Alex Rosenberg then gave a synopsis of the statistical research, undertaken by Zac Weinberg for his 2015 M.F.A. thesis for Ohio State University, which analyzed what art works did and did not get into *New Glass Review*.

It was exciting to have *New Glass Review* come up as a topic for discussion—*finally*—and to hear some feedback about it. The most pressing problem, as I understood it, was that *New Glass Review* was the only journal of its kind, and although it was appreciated, the sentiment was expressed that it had too much influence and there needed to be more options.

The circumstances of artists making work in glass have utterly changed since 1975, when a group of artists at Corning, brought together by the president and director of the Museum, Thomas S. Buechner, informed Museum staff that they believed an annual journal (which became *New Glass Review*) and a traveling museum exhibition were what glass artists needed.³ The 1979 traveling exhibition “Contemporary Glass: A Worldwide Survey,”

2. GAS. *Interface: Glass, Art, and Technology*, 2015, San Jose, CA, program book for 44th annual conference of the Glass Art Society, June 5–7, 2015, [Seattle, Washington]: the society, 2015, p. 18.

3. The artists’ advisory group brought together at Corning included Andre Billeci, Jamie Carpenter, Dale Chihuly, Fritz Dreisbach, Henry Halem, Dominick Labino, Marvin Lipofsky, Harvey Littleton, Tom McGlauchlin, and Joel Philip Myers.

with its catalog, was groundbreaking and had a profound influence on the glass community. Corning Museum staff members who realized both projects included Tom Buechner; Antony E. Snow, project director for *New Glass*; and William Warmus, assistant curator of 20th-century glass.

In his foreword to *25 Years of New Glass Review*, Buechner wrote: “We had four basic reasons for establishing *New Glass Review*: (1) to distribute information to the rapidly growing number of glass artists and collectors, (2) to develop an archive to track the Studio Glass movement over the years, (3) to promote glass as a fine-arts medium, and (4, most important) to acquire for our own collection.”⁴ Over 35 years later, the question is: Are these reasons still good enough for what today’s audiences expect?

In closing—and how appropriate for my last juror’s essay—I encourage anyone interested in *New Glass Review* to read Weinberg’s thesis, which you can find online at <http://hyperopiaprojects.com/portfolio-tag/new-glass-review> (click through to download the .pdf). In his abstract, which tells only the necessary outlines of an engaging and at times hilarious pursuit, Weinberg writes:

The New Glass Review is an annual publication in which a jury select 100 submitted images of what they feel represents the best work in glass from the past year. The jury is composed of Tina Oldknow, curator of modern glass at the Corning Museum of Glass and three other guest jurors. By taking the *New Glass Review* as the paramount examples of work in glass, my project began by breaking down every image selected by the jury since 2001 into Excel spreadsheets. Images were deconstructed into 110 categories, ranging from the submitted information of dimensions, artist gender and nationality, to the visual attributes of symmetry, dominant colors, referential imagery, additional materials and photographic setting.

With the help of the Statistics Counseling Service at The Ohio State University, I was able to run a series of analyses to determine favorable attributes of glasswork based on my collected data. From these figures I constructed three artworks and submitted them to the 2015 *New Glass Review* under a pseudonym. Despite adhering to the precise calculations, my submission was unsuccessful. Partially.

After massive data crunching, not unlike what Vitaly Komar and Alex Melamid undertook for their *Most Wanted* paintings project (1994–1997), Weinberg isolated the characteristics of the successful *New Glass Review* entry. Such an object would need to be a sculpture; have a height of 84.86 cm, a width of 111.9 cm, and a depth of 57.63 cm; be made of clear blown glass; contain multiple glass objects; include an additional material (such as

steel); be referential in its imagery; be lighted by an exterior light source; be photographed with a white background; have a transparency of 5.72; and be symmetrical. This research led Weinberg to make three very different objects (potentially a negative flag to NGR jurors, by the way) and submit them to *New Glass Review* under an assumed name. None of his “ideal” objects was chosen for publication, but here’s the rub: his own entry was successful. Weinberg attributed this outcome to the energy he expended thinking about *New Glass Review*, but when I looked at his piece again, I found that it met almost all of the criteria he had isolated.

As Geoff Isles observes in his essay, glass is still a “fledgling art medium with great yet largely unrealized possibilities.” We can add *New Glass Review* to that category, as well as glass criticism in general. Let’s all heed the call of Hyperopia Projects to support an expansive definition of glass and to promote rigor in critical discourse. That means: look, read, and write!

Tina Oldknow (TO)

Former Senior Curator, Modern and Contemporary Glass, The Corning Museum of Glass
Curator, writer
Silver City, New Mexico

4. Thomas S. Buechner, “Foreword,” in Tina Oldknow, *25 Years of New Glass Review*, Corning: The Corning Museum of Glass, 2005, pp. 4–5.



The 37th annual Hunger Games—I mean, *New Glass Review*—abounds with works founded on the decorative, functional, political, and technological. This dynamic range forms a picture of what motivations are propelling contemporary glass practices today. I am honored to have participated in this year’s selection, and want to take a moment to marvel at the professionalism of our colleagues at The Corning Museum of Glass. Thank you all for doing your jobs so well and for giving us this forum.

Jurors had a distinctive logic for their selections. My methodology was quite simple: the project had to be visually stunning, smart, and well-made. To the best of my ability, I attempted to select artists who had not been featured in the past three years of *New Glass Review* in an attempt to give airtime to those working on the periphery. Themes began to emerge throughout my selections, and I will highlight some of the works that epitomize these loosely identified taxonomies:

1. Clever Function

After 2,000 years of functional glass objects, it seems fitting to begin by discussing witty design that pays tribute to this lineage. Elinor Portnoy’s *Citrus Juicer* is as decorative and sculptural as it is functional. This brightly colored, brutal tool simultaneously makes me feel uncomfortable with its “reaming” quality and seduces me with its palette and the juicy flesh of the citrus it is about to pierce. Julie Gilbert’s *COD* is an alluring study of the interior of her mouth. I’ve never considered the positive form of this intimate and sensuous crevice of the body, and taken out of context, the pair almost look as if they could fit inside each other. These negative and positive, black and white binary pieces remind me of Janine Antoni’s spoon, *Mother and Child*. Finally, Kristel Britcher’s *Crescita Range* is both utilitarian and sculptural; it is inspired by natural crystal growth, and it recalls historical cut crystal works.¹

2. Process

Makers are obsessed with process. We dissect how a piece was created, trying to understand the steps taken in executing it. Often we relish the works that truly stump us, or are out of the ordinary. In *Moon Study* by Liesl Schubel, the artist threw rocks at a hot glass sphere to replicate the way in which the moon was created. Indeed, collisions formed craters over billions of years to make the pockmarked lunar surface we all look up to.² In *Stacked Mandala*, Nisha Bansil uses resonant frequencies played through sheets of glass to disturb powder atop, allowing the vibrations to create tessellated patterns, and she stacked the sheets for documentation. I view this image as a relic of a performance.³ Ryan Tanner’s *Closer (Part 1)*

is a testament to the artist’s labor. The six minimalist cameo panels—which read from left to right, top to bottom, like a book—show evidence of erosion and excavation. The slow, laborious process of grinding away the white to reveal the black below resembles a deep fog that is giving in to dusk. This could be a metaphor for the loss of innocence; it is poetic, and a triumph in its simplicity.⁴

3. Body

Our skin, the largest portion of our body, is essentially the sack or vessel that holds us together. Certain artists played with adornment upon the skin, highlighting ridges or tracing lines. Marie Flambar’s *Excroissances* (Outgrowths) is a simple photographic series exploring form with a string of flesh-toned beads. It is an exquisite composition that highlights basic principles of figure-to-ground relationships and touches on macabre camouflage. Suzanne Peterson’s *This Glass Skin* magnifies the skin through hundreds of small glass lenses. It’s beautiful, and yet it begins to rub and scratch at the line of possibly grotesque. The work makes me think of the medical gaze, and it conjures self-conscious thoughts of moles, bumps, and spots that could send someone to the dermatologist for a second opinion. Meanwhile, Heather Sutherland uses molten glass as her punching bag in the cathartic and dually aggressive performance *Punch Drunk*, which is about letting go of a memory.⁵

4. Uncanny Pairings

Glass has a long history of mimicking other materials—mirroring silver, gemstone knockoffs, and other unusual mash-ups. In Sean Donlon’s *Eye Bulb*, the artist pairs a hand-blown prosthetic eye and the socket of a light bulb. This collision of objects that live within the realm of function is contradictory. It makes me think of the early philosopher Empedocles and his emission light theory, which

1. See the electrotherapy machine on page 94 for a historical example of a clever, functional piece that employed glass and electricity.

2. Major disclaimer: Upon arriving home and fact-checking, I discovered that Liesl Schubel was featured in *New Glass Review* 35, for a significantly different work.

3. See *Portrait of Auguste Lumière* (page 97) for a historical photographic process that also layers multiple pieces of glass to create a finished, almost holographic image.

4. See *Portrait of Mrs. Samuel Parkes Cadman* (page 96) for a historical example of cameo engraving.

5. See “Master Violet Ray” (page 96) to view an object that was developed to fit onto different parts of the body and “heal” or “excite” through electricity.

speculated that the eye was actually projecting images onto the world around us.⁶ In *Untitled Implement 01*, Zac Weinberg combines what looks to be a historical mace (a ceremonial staff of political office) with a toilet plunger. There is humor in this noble object being used as the handle of a utilitarian implement that helps one push shit down the toilet. It's not just funny; it's hysterical. In this political climate, we all need a real sense of humor, and Weinberg's mix of high/low culture and poking fun at ceremonial objects hits the nail on the head.⁷ *Glass Big Brother*, by the Chinese artist Song Dong, is a huge chandelier that has security cameras as the lighting fixtures, blinding viewers as they walk around it. This omnipresent piece is reminiscent of the Panopticon, and it makes me wonder what it must have felt like to grow up in China during the Cultural Revolution, and how the urban environment has evolved. It also makes a nice segue to technology.

5. Technology

Our craft tradition has certainly been affected by technology over the past 100 years. The advent of the torch alone propelled the Studio Glass movement and allowed detail never before thought possible. The MIT Media Lab just launched a 3-D glass printer. In these contemporary times, artists are using all of the tools in their cabinet to express ideas, such as video (Anna Mlasowsky, *Hand Made*), 3-D rendering (Adam Holtzinger, *Renderings*), sensors (Julia and Robin Rogers, *Mechanical Heart*), Max/MSP patches (Alex Rosenberg, *Drawing*), Arduino boards (Ben Wright, *The Show Must Go On*), and code written on open-source platforms (Kim Harty, *Spectral Cinema*). *In the Interest of Containing Time and Space*, by Elizabeth Potenza, consists of blown cathode-ray tubes that create what the artist calls "image holders, as custodians of emotion or memory." This analog approach reads as nostalgic in the digital age. The home videos have decayed and are distorted through the glass, capturing life and memory in a way that digital technology does not.⁸ Julia Chamberlain's *Touch Archive* harvests impressions from the object the artist handles most—her iPhone—made with Corning's Gorilla glass. These physical vestiges of her nonphysical communications are an archive of checking her calendar, voicemail (*who still does that?*), and Google Maps. It is a beautiful documentation of a digital interaction that we have every day, and of the impressions our warm bodies leave on these cold pieces of electronics.

I cannot tease out all of the thematic groupings at length here, but the full list of categories that are in piles on my dining room table include:

Symbols

Andrea Fabiana da Ponte's *Globalized* and Hannah Kirkpatrick, Joan Biddle, and Kristi Totoritis's *Tree House* employ the bending of recognizable icons to discuss homelessness and our earth growing past its limitations.

Geometry

Madisyn Zabel's *Wireframe* and Keith Lemley's *Arboreal* need to have a show together. These two installations do an incredible job of tracing the shadows and light that objects cast onto the walls behind them.

Works on the Edge of Perception

Robyn Weatherley's *Chronicles of One* and Dylan Brams's *64 to 82* are haunting pieces with feathery edges, forcing you to question where they end and begin.

Decorative

Kathryn Wightman's *Stained*, Sarah Rebekah Byrd Mizer's *Glass Wallpaper Pattern No. 3: Houston, TX*, and Aline Thibault's *Au fil de* all use decorative patterns but employ three distinctive methods of glassworking. From screen printing with glass powders to frameworking with a crème brûlée torch to sewing stained glass, these works introduce a contemporary spin on the historical decorative arts and the domestic frame through which they are viewed.⁹

Many other works were outstanding and worthy of selection, but had been represented similarly in recent years. It made me understand why certain names continue to rise to the surface: Rei Chikaoka, Amber Cowan, Mel Douglas, Maria Bang Espersen, Simone Fezer, Sachi Fujikake, Jamie Gray, Carrie Grula, Matthias Hinsen Hofen, David King, James Labold, Gayle Matthias, Kimberly Marina McKinnis, Yosuke Miyao, Tom Moore, Momoo

6. See page 95 for a historical example of a prosthetic eye.

7. Second major disclaimer: When I arrived home and fact-checked, I saw that Zac Weinberg was featured in *New Glass Review 36*, again for a significantly different work.

8. See page 97 for the first junction transistor made out of glass, by my grandfather, Morgan Sparks, and Nobel Prize winner William Shockley.

9. The Mourning Ring (page 94) and *Jacket Wrap* (page 95) represent historical decorative Victorian pieces, which are both feminine and domestic objects.

Omuro, Erica Rosenfeld, Rui Sasaki, Aric Snee, and Ben Wright. Each of these artists makes strong work *and* does an incredible job of translating it into clean and understandable documentation. Take note: although these artists are not featured in this year's *New Glass Review*, their work is worthy of further investigation.

* * *

The 10 objects submitted for "Jurors' Choice" are a range of glass oddities found in my research. This cabinet of curiosities includes medical devices, scientific inventions, Victorian mourning practices, early photographic processes, and, of course, contemporary art. We live in an incredible time, in which information is at our fingertips and the glass world does an excellent job of looking to the past as well as the future. It's true: we have a remarkable history to mine. As artists and makers, we have a responsibility to create important work if we are going to use the massive resources required to melt glass. From where I sit, the artists selected in this year's *New Glass Review* are meeting this challenge by creating work that forces us to reconsider our place within our history.

What you don't see very much of is work that is asking us to reconcile larger social and environmental injustices that are so prevalent in this global society. I challenge us

all, myself included, to look outside our windows, cities, and areas to form a wider perspective. Here's to a brand new year of pushing limitations, setting new boundaries, and using our glass lenses to get a panoramic view. (By next year, I'm sure there will be an app for that.)

Charlotte Potter (CP)
Glass Studio Manager and Programming Director
Chrysler Museum of Art
Norfolk, Virginia



Note

The Rakow Commission

Inaugurated in 1986 by The Corning Museum of Glass, the Rakow Commission supports the development of new works of art in glass, engaging artists whose works are of superior intellectual and/or technical quality that transcends the traditional boundaries of glassworking. Each commissioned work is added to the Museum's collection.

Since its inception, this program has provided an annual award to an artist, which is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. Over the years, recipients of the Rakow Commission have ranged from emerging to established artists. Currently, the commission is awarded to professional artists whose work is not yet represented in the Museum's collection. Commissions are nominated by the curator of modern and contemporary glass, and they are selected by a Museum committee. Additional information on the commission may be obtained by contacting the Museum.

Artists who have received the Rakow Commission are Bernhard Schobinger (2015), Amber Cowan (2014), Andrew Erdos (2013), Steffen Dam (2012), Ann Gardner (2011), Luke Jerram (2010), Isabel De Obaldía (2009), Zora Palová (2008), Debora Moore (2007), Tim Edwards (2006), Nicole Chesney (2005), Silvia Levenson (2004), Preston Singletary (2003), Jill Reynolds (2002), Yoichi Ohira (2001), Josiah McElheny (2000), Klaus Moje (1999), Michael Scheiner (1998), Ann Wolff (1997), Lino Tagliapietra (1996), Jiří Hrcubá (1995), Ursula Huth (1994), Fritz Dreisbach (1993), Jacqueline Lillie (1992), Hiroshi Yamano (1991), Lyubov Ivanovna Savelyeva (1990), Diana Hobson (1989), Toots Zynsky (1988), Howard Ben Tré (1987), and Doug Anderson (1986).

* * *

The 2015 Rakow Commission: Bernhard Schobinger

The progress of work carried out in the workshop is marred by instability, a fragile state of mind constantly oscillating between euphoria and resignation, acceptance and rejection. Love and curiosity as well as anger and aggression can be the motivating forces driving excursions into the last blank spaces on the map of the aesthetic world, which may lead either to discoveries or shipwreck.

—Bernhard Schobinger*

A key figure in avant-garde contemporary jewelry, Bernhard Schobinger is known for his subversive approach to making that has spanned more than 45 years and has earned him a reputation for rebelliousness and innovation. His creative process starts with gathering things,

which include items that he may have retrieved from the garbage as well as high-value objects. Schobinger most often uses materials not associated with traditional jewelry, such as shards of glass and pottery, colored pencils, spent underwear elastic, worn eraser nubs, nails, piano keys, and screws. Combining his seemingly worthless bits and pieces with precious metals and stones, such as gold and diamonds, he denies his jewelry its function as a status symbol, preferring to use it as a vehicle for social expression.



Bernhard Schobinger. Photo: Courtesy of Gallery S O London.

Born and raised in Switzerland, Schobinger began his studies in the early 1960s at the Zurich Kunstgewerbeschule (School for the Applied Arts). There, the climate was one of rebellion and confrontation, in support of and inspired by such social phenomena as the British Youthquake and the American civil rights and antiwar movements. In art, the early 20th-century avant-garde movement Dada, which originated in Zurich, was rediscovered in the 1950s, and the neo-Dadaists were part of a lively international artistic discourse during the 1960s.

Schobinger began his singular career as a jeweler armed with Dadaist text collages and witty puns and plays on words, and steeped in Surrealist ideas of design and invention. A collaboration with the Swiss artist Franz Eggenschwiler (1930–2000) inspired him to make use of nontraditional resources for jewelry. Schobinger's necklaces might incorporate such disparate elements as scissors and old lightning rods, while his rings might feature bits of broken stones, discarded eyeglass lenses,

and pearls. A bracelet might be fashioned from a single piece of found, scarred obsidian, notoriously hard to cut without breaking.

Schobinger's sometimes unwearable pieces challenge our conventional understanding of the purposes of jewelry and adornment. He does not focus exclusively on discarded materials, but he works, almost alchemically, to create blends of precious and poor elements in particular proportions. Like the Dadaists, he uses calculated coincidence in his selection of materials and how he processes them, rather than random choice. His unconventional worldview is one of an artist rather than a jeweler, and his work extends into the realms of sculpture, photography, and performance.

Schobinger's long necklaces strung of broken bottle necks, which he began to make in 1988, most clearly demonstrate his appreciation of and interest in glass that is bright, dangerous, and glinting. The necklaces read equally as punk, tribal, avant-garde, and ancient in appearance, and Schobinger documents them in sepia-tinted, slightly blurred photographs in which they are modeled by bare-breasted young women. These tribal or ancient Greek-looking maidens are Schobinger's daughters, Sonja and Linda, hauntingly captured by their mother, the Swiss photographer Annelies Štrba. Schobinger's interest in jewelry extends, beyond the object and whatever social or political meaning it may reflect, to the body and how his materials physically and psychologically interact with it.

The work of Schobinger, a recipient of the biennial Françoise van den Bosch Prize in 1998, has been published extensively and is represented in numerous public collections, including the Gemeentemuseum, The Hague, the Netherlands; Los Angeles County Museum of Art, Los Angeles, California; Musée de Design et d'Art Appliqués Contemporains, Lausanne, Switzerland; Musée de l'Horlogerie, Geneva, Switzerland; Musée des Arts Décoratifs, Paris, France; Museum Boymans van Beuningen, Rotterdam, the Netherlands; Museum of Fine Arts, Boston, Massachusetts; Museum of Fine Arts Houston, Houston, Texas; National Gallery of Victoria – Melbourne National Museum of Australia, Melbourne, Australia; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Stedelijk Museum, Amsterdam, the Netherlands; and the Victoria and Albert Museum, London, U.K.

Schobinger's jewelry has appeared in more than 50 general publications and exhibition catalogs. His most recent monographs are Glenn Adamson, Florian Hufnagl, and Bernhard Schobinger, *Bernhard Schobinger: The Rings of Saturn*, Stuttgart: Arnoldsche, 2014; and Roger Fayet and others, *Bernhard Schobinger: Jewels Now!*, Stuttgart: Arnoldsche, 2003.

Tantric Object

Like any true avantgardiste, [Schobinger] . . . is involved in destroying his own art form, subverting its traditional norms (in the case of jewellery, wearability, value and decorativeness) and subjecting its basic formats to radical rethinking. . . . There are many factors involved in [the] choice of [shattered glass], including Schobinger's attraction to the detritus of post-industrial culture, his insight that a smashed fragment of bottle refracts light and colour somewhat like a precious stone, and his punk-inspired interest in cutting the body.

—Glenn Adamson*

Tantric Object is made from the bottoms of old Swiss glass poison bottles, shaped like skulls, which have been cut, decorated with gold lacquer, and assembled. The end plate, with the molded word "GIFT," has a double meaning: while *gift* in English means "a present," in German it means "poison." Necklaces made from skulls, Schobinger says, are symbols in Tantric Buddhism of emptiness, of the illusion of reality, and this necklace is a contemporary expression of that emptiness. For him, it is the symbolic, even spiritual, quality of a material, rather than its intrinsic value, that makes it worthy of being transformed into an object.

For the Rakow Commissions, I have sometimes picked artists whose work is clearly contemporary, but who also help us to understand different aspects of the history of glass. Broken glass is a material that was particularly influential in sculpture over the course of the 20th century, and it constitutes a distinctive aspect of the medium. Schobinger uses its poetry and pathos to full advantage here, in a necklace that acts as a meditation on the transitory nature of existence.

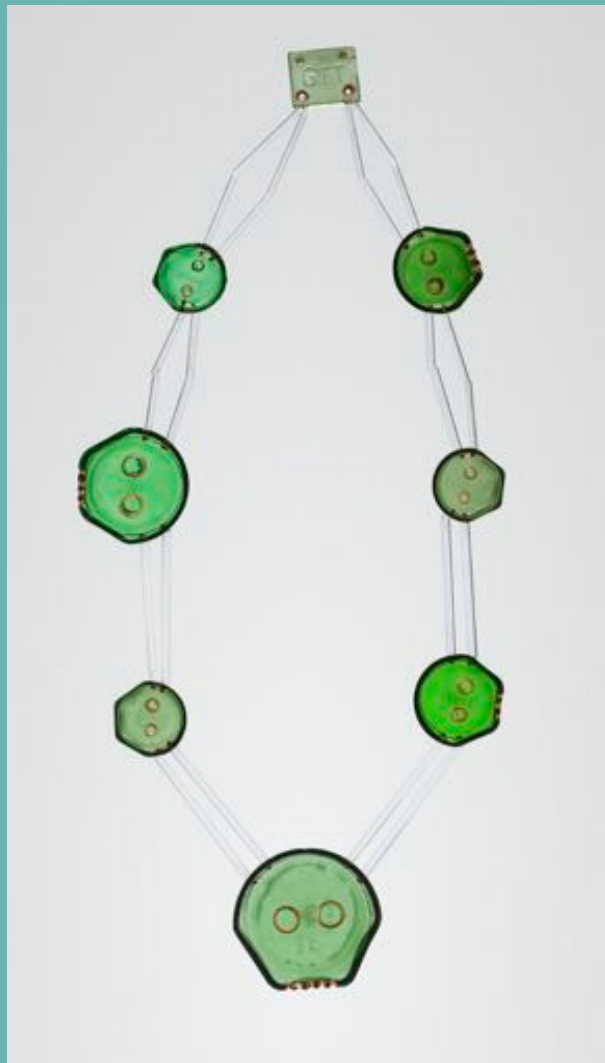
Tina Oldknow

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* Quotations are from Bernhard Schobinger in Glenn Adamson, Florian Hufnagl, and Bernhard Schobinger, *Bernhard Schobinger: The Rings of Saturn*, Stuttgart: Arnoldsche, 2014, pp. 15–16 and 24.

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