

NewGlass

Review 22

The Corning Museum of Glass

NewGlass Review 22

The Corning Museum of Glass
Corning, New York
2001

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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

1. **Jan Ambruz**
 Hranice, Czech Republic
Blue Cylinder in the Willow Forest (detail)
 Slumped opaque glass;
 iron tube, string
 Abgesenktes Opakglas;
 Eisenrohr, Draht
 H. 290 cm, W. 340 cm,
 D. 340 cm
 JA, KE, TO
2. **Vaida Andrasiaunaite**
 Traunsteinerstrasse 7/03
 D-81549 Munich, Germany
 Untitled
 Cast and sandblasted glass;
 metal
 Gegossenes und sandgestrahltes Glas; Metall
 H. 160 cm, W. 90 cm, D. 24 cm
 JA, TSB, KE, TO
3. **Veronika Beckh**
 Gernheim 12
 D-32469 Petershagen,
 Germany
Blossom (detail)
 Blown glass, cut, sandblasted,
 assembled
 Geblasenes Glas, geschliffen,
 sandgestrahlt, montiert
 H. 19 cm, Diam. 35 cm
 TSB, KE, TO
4. **William Bernstein**
 469 Hannah Branch Road
 Burnsville, North Carolina
 28714
The Glass Blower
 Blown glass; color, cane
 drawing
 Geblasenes Glas; Farbe,
 Zeichnung
 H. 27 cm, W. 12 cm, D. 12 cm
 TSB
5. **Cristiano Bianchin**
 Marina Barovier
 Salizada S. Samuele 3216,
 S. Marco
 30124 Venice, Italy
Canopi
 Blown glass, wheel-ground;
 hemp threads, paper, found
 ethnographic objects
 Geblasenes Glas; radgraviert,
 radgeschliffen, Hanffasern, Pa-
 pier, ethnographische Fund-
 stücke
 Tallest: H. 73 cm
 TSB, KE, TO



2



4



3



5

6. **Gabriella Bisetto**
 68B High Street, Kensington
 SA 5068 Adelaide, Australia
Houer
 Blown glass, wheel-cut
 Geblasenes Glas, radgraviert
 H. 18 cm, W. 23 cm, D. 20 cm
 KE, TO

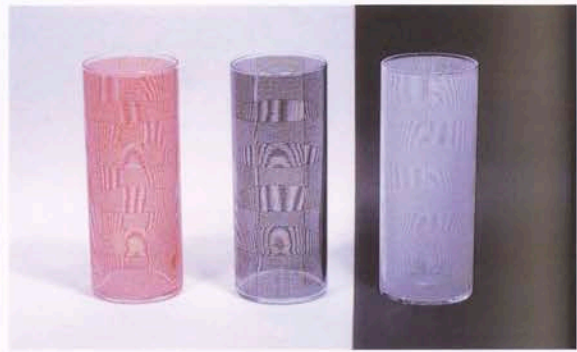
7. **Jane Bruce**
 Canberra School of Art
 G.P.O. 804, Childers Street
 ACT 2601 Canberra, Australia
Ivory/White Tall "Lidded" Vessel ("Series IV")
 Blown glass, wheel-cut,
 sandblasted
 Geblasenes Glas, radgraviert,
 sandgestrahlt
 H. 55 cm, W. 14 cm, D. 14 cm
 TO

8. **Sydney Cash**
 Marlboro, New York
*Optical Vases Designed for the
 Museum of Modern Art*

Blown glass; decal
 Geblasenes Glas; Abziehbild
 H. 25 cm, W. 8 cm, D. 8 cm
 JA, TSB, TO

9. **Scott Chaseling**
 7 Beltana Road
 ACT 2609 Canberra, Australia
Pixilated Recall
 Blown glass, fused, "roll-up"
 technique
 Geblasenes Glas, verschmolzen,
 „Roll-up“-Technik
 H. 53 cm, W. 21 cm, D. 21 cm
 TSB, KE, TO

10. **Tessa Clegg**
 18 Gransden Avenue
 London E8 3QA, England
Jazz Box
 Cast glass
 Gegossenes Glas
 H. 10 cm, W. 18 cm, D. 40 cm
 JA, TSB, KE, TO



8



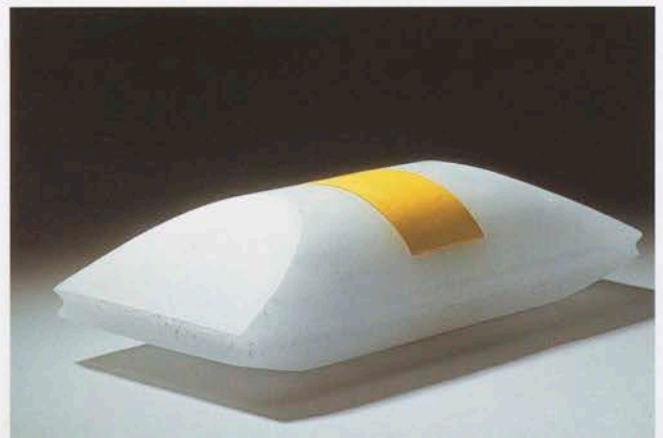
6



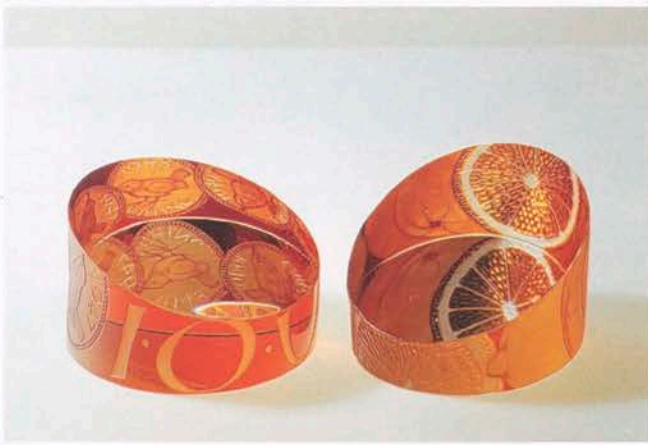
9



7



10



11

11. Katharine Coleman

114 Wincombe Street
Cheltenham GL52 2NW,
England

Oranges and Lemons
Cut glass, copper-wheel
engraved

Geschliffenes Glas, Kupferrad
graviert
H. 6 cm, Diam. 8 cm
JA, KE, TO

12. Giselle Courtney

91 Lord Street, Newtown
NSW 2042 Sydney, Australia

Water Spirits (light installation)
Flameworked borosilicate
glass; electroformed copper,
24-karat gold plating, alumi-
num, stainless steel, light track
Lampengearbeitetes Boro-
silikatglas, elektrolytisch auf-
getragenes Kupfer, 24 Karat
Goldalage, Aluminium, rost-
freier Stahl, Lichtspur
H. 45 m, W. 100 cm, D. 100 cm
TO



12

**13. Einar De La Torre and
Jamez De La Torre**

Ensenada, Mexico



13

El Country

Blown glass; mixed media
Geblasenes Glas; Mixed
Media

H. 97 cm, W. 204 cm, D. 33
cm
TSB, TO

14. Miriam Di Fiore

Via Marco D'Oggiono 7
20123 Milan, Italy

Sunset Painter Case (image of
Ticinun River Park, Italy)
Micromosaic fused glass,
pâte de verre; wood, roots
Verschmolzenes Micromosaik-
glas, *Pâte de Verre*; Holz,
Wurzeln
H. 45 cm, W. 35 cm, D. 35 cm
JA, TSB, KE, TO

15. Mel Douglas

Canberra, Australia

Diverge

Blown and engraved glass
Geblasenes und graviertes
Glas

H. 28 cm, W. 30 cm, D. 34 cm
JA, TSB, KE, TO



14



15

16. Franck Ehrler

Galleria Rossella Junck
San Marco 2360
30124 Venice, Italy

Presence

Blown glass; metal, string
Geblasenes Glas; Metall, Draht
H. 22 cm, W. 11.5 cm
JA, TSB, TO

17. Jo Ann Feher

1933 Broadway East, #1B
Seattle, Washington 98102

Up, Up, and Away

Stitched and knotted glass
beads
Aufgestickte und verknottete
Glasperlen, Phosphoreszenz
H. 18 cm, W. 9 cm, D. 9 cm
TSB

18. Miho Fukui

3-8-11-201 Yoga
Setagaya-ku, Tokyo, Japan

Shu Shi-001 (Seed-001)
Pâte de verre
Pâte de Verre
H. 9 cm, W. 9 cm, D. 7 cm
KE, TO

19. Morgan Graff

Rochester, New York

Bioluminescence

Blown glass; copper, Mylar,
phosphorescence
Geblasenes Glas; Kupfer,
Mylar, Phosphoreszenz
H. 7 cm, W. 15 cm
JA, KE, TO

20. Katherine Gray

Elliott Brown Gallery
215 Westlake Avenue North
Seattle, Washington 98109

Decanter Tower

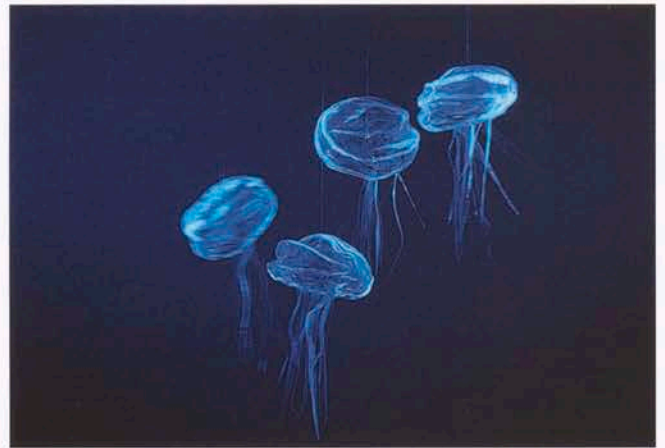
Blown glass
Geblasenes Glas
H. 61 cm, W. 18 cm, D. 18 cm
KE, TO



18



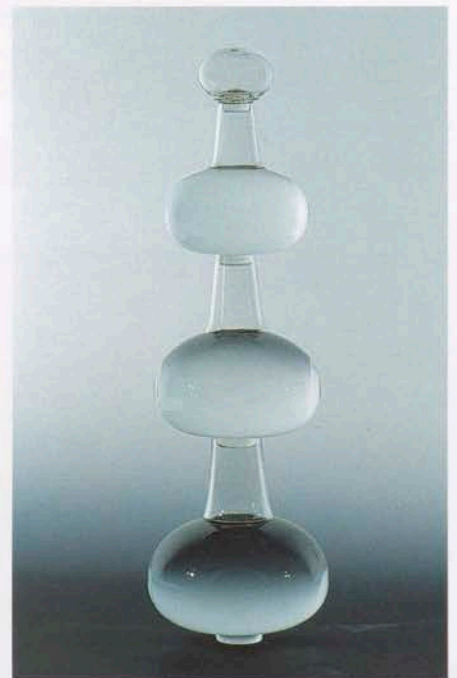
16



19



17



20



21

21. Beata Gryt-Tomaszewska

Kwiska 46
Wroclaw 54-210, Poland

Road, Complement I
Broken glass; copper, glue
Glasstücke; Kupfer, Klebstoff
H. 35 cm, W. 45 cm, D. 30 cm
TSB

22. Henri Guérin

9, rue du Docteur Armaing
31830 Plaisance-du-Touch,
France

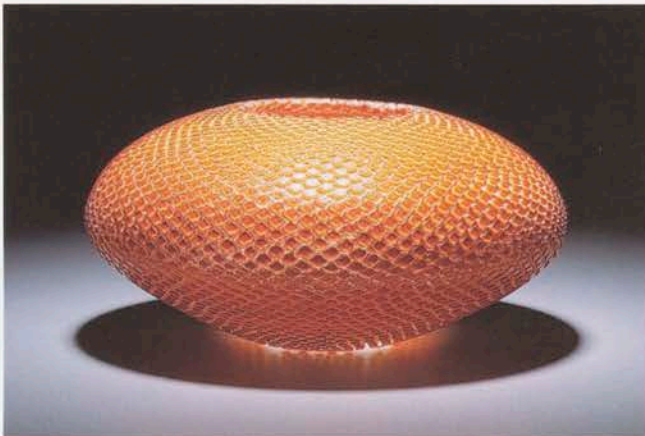
Offrande du soir (private
chapel, France)
Fused glass
Verschmolzenes Glas
H. 65 cm, W. 40 cm, D. 2 cm
TSB



22

23. Carrie Gustafson

147 Sherman Street
Cambridge, Massachusetts
02140



23

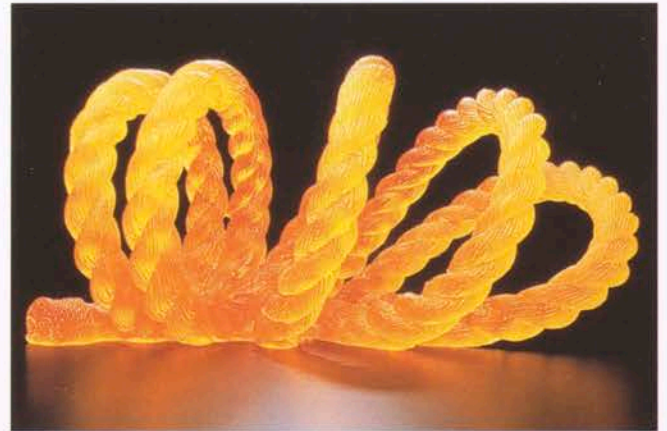
8

Descansos
Blown glass, sandblasted
Gebblasenes Glas, sandge-
strahlt
H. 17.5 cm, W. 38 cm, D. 38 cm
TSB, TO

24. Niki Harley

14/100 Argyle Street
Vic. 3182 St. Kilda, Australia

Perpetuity No. 3
Kiln-cast lead crystal
Ofengegossenes Bleikristall
H. 29 cm, W. 50 cm, D. 32 cm
KE, TO



24

25. Rika Hawes

13-1174 Kelsey Court
Oakville, Ontario L6H 5E3,
Canada

Exhibit "A"
Pâte de verre; mixed media,
paint
Pâte de Verre; Mixed Media,
Farbe
H. 42 cm, W. 39 cm, D. 12 cm
KE



25

26. Matthias Hinsenhofen
 Rosenhagen Nr. 3
 D-31134 Hildesheim, Germany
Commosso
 Blown glass; metal
 Geblasenes Glas; Metall
 H. 40 cm, W. 18 cm, D. 18 cm
 KE, TO

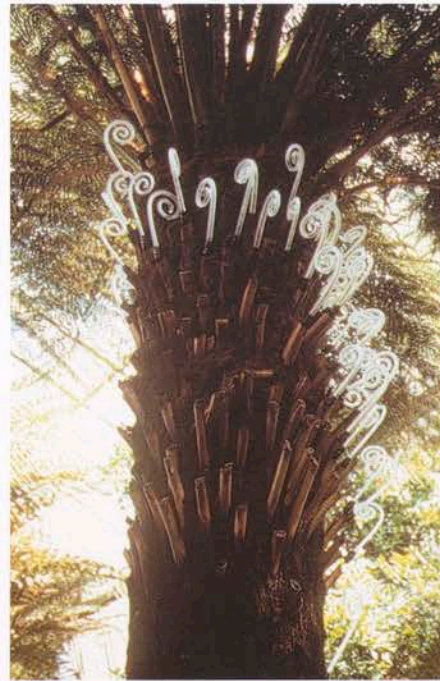
27. Amber Hiscott and David Pearl
 1 Greenfield Terrace, Sketty
 Swansea SA2 9BS, Wales
Glass Towers – Bute Square – Cardiff, UK
 Slumped, silkscreened, enameled, and laminated float glass
 Abgesenktes, siebdrucktes, emailliertes und laminiertes Floatglas
 H. 10 m, W. 2 m
 JA, TSB, TO

28. Chiho Hitomi
 London, England
Rings
 Lead glass; nylon thread, projected image

Bleiglas; Neonfaser, projizierte Bilder
 Diam. 62 cm
 KE, TO

29. Diana Hobson
 Ben Lomond, California
Language of the Trees (elemental traces installation, site-specific)
 Hot-worked glass spirals; tree ferns
 Heiß bearbeitete Glasspiralen; Baumfarne
 Each spiral/jede Spirale:
 H. 19 cm, W. 6.5 cm, D. 1 cm
 KE, TO

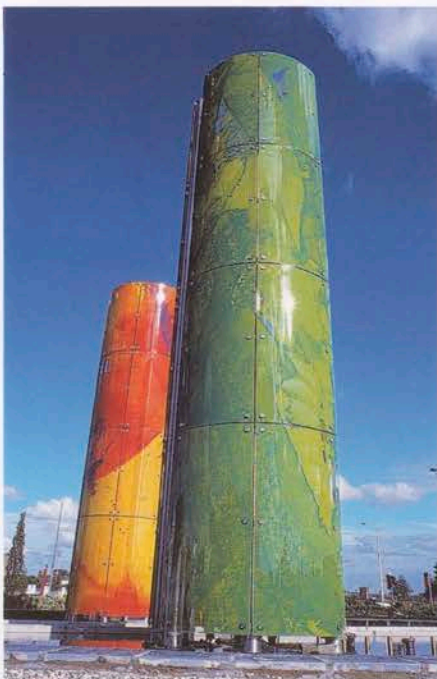
30. Deborah Jane Holloway
 6/16 Tytloe Gardens
 Edinburgh EH8 8HS, Scotland
Transitive
 Blown glass; water
 Geblasenes Glas; Wasser
 KE, TO



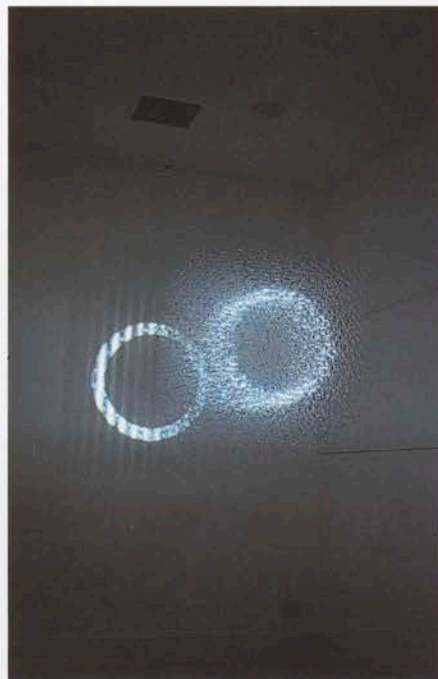
29



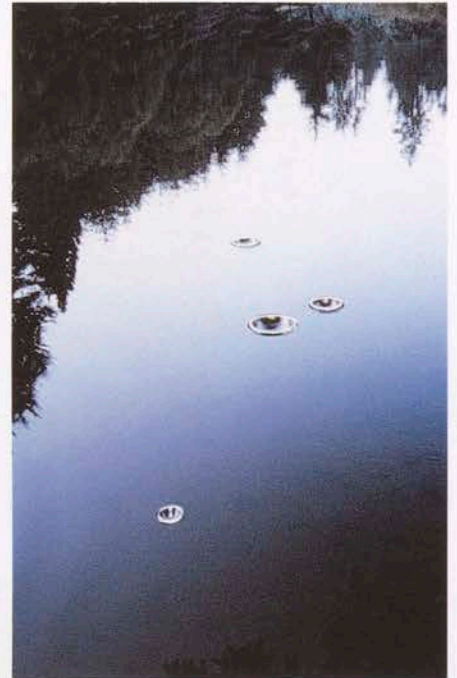
26



27



28



30



31

31. Timothy Horn

Canberra, Australia

Love Muscle

Cast crystal; metallic foil, bronze, nickel-plated metal
Gegossenes Kristallglas, Blattmetall, Bronze, vernickeltes Metall
H. 40 cm, W. 22 cm, D. 16 cm
TSB

32. Kanako Idei

4-19-34-608 Yokodai
Isogo-ku
Yokohama-shi, Kanagawa-ken
235-0045, Japan

Tear of Leaf
Pâte de verre
Pâte de Verre
H. 13 cm, W. 5.5 cm, D. 6 cm
JA, TSB, KE, TO

33. Mayumi Igari

#3-C, c/o Takeuchi, Hakuyoso
4-66 Matsuba-cho, Nakagawa-ku
Nagoya, Aichi 454-0818, Japan

Untitled
Blown glass; copper wire, silicone, sand
Gebblasenes Glas; Kupferdraht, Silikon, Sand
H. 22 cm, W. 20 cm, D. 12 cm
JA, TSB, TO

34. Sachi Imai

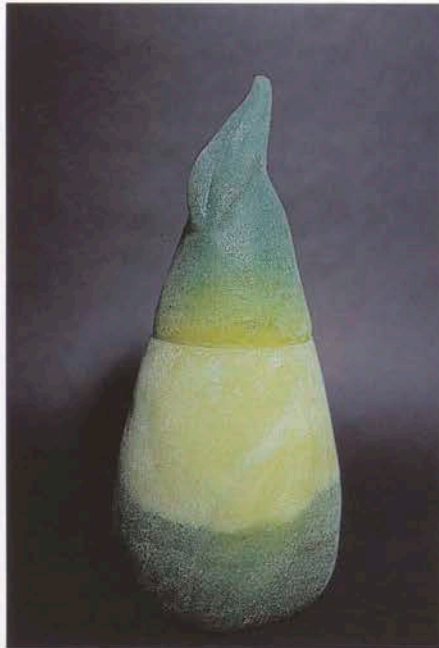
1-60 Yasukuni-cho, Nakamura-ku
Nagoya, Aichi 453-0065, Japan

Time (detail)
Pâte de verre
Pâte de Verre
H. 170 cm, W. 180 cm, D. 50 cm
JA, TSB

35. Akihiro Isogai

2-26-41 Tamashima
Kurashiki, Okayama 713-8102, Japan

Untitled
Blown glass, cut, enameled
Gebblasenes Glas, geschliffen, emailliert
H. 30 cm, W. 100 cm, D. 60 cm
KE, TO



32



34



35

36. Menno Jonker

Noorderstraat 80
1017 TW Amsterdam,
The Netherlands

Shades of Pale (from series
made for "Aperto Vetro 2000,"
Venice)

Blown and cold-worked glass
Geblasenes und kalt bearbei-
tetes Glas
H. 18 cm, W. 30 cm, D. 30 cm
JA, TSB, TO

37. Gerry King

122 Sheoak Road
SA 5152 Crafers, Australia

Fleurette

Kiln-formed, hot-worked, and
cold-worked glass; stainless
steel

Ofengeformtes, heiß und kalt
bearbeitetes Glas; rostfreier
Stahl
H. 158 cm, W. 32 cm, D. 30 cm
KE

38. Ray King

835 North Third Street
Philadelphia, Pennsylvania
19123

The Beacons

Laminated holographic glass;
stainless steel, granite
Laminiertes Glas mit Hologra-
fien; rostfreier Stahl, Granit
H. 12.7 m, W. 273 cm (base),
D. 182 cm (top)
TSB

39. Ryosuke Kinoshita

2-4-9 Midorigaoka
Meguro-ku
Tokyo 152-0034, Japan

Books of Tundra I-III

Kiln-cast glass; staining
Ofengegossenes Glas; Malerei
Each: H. 20 cm, W. 13 cm,
D. 3 cm
TSB, TO

40. Edward Kirshner

5954 Ocean View Drive
Oakland, California
94618-1843

Cone of Chaos

Blown glass; neon
Geblasenes Glas; Neon
H. 50 cm, W. 25 cm, D. 25 cm
KE, TO



38



36



39



37



40



41

41. Yasuko Kita

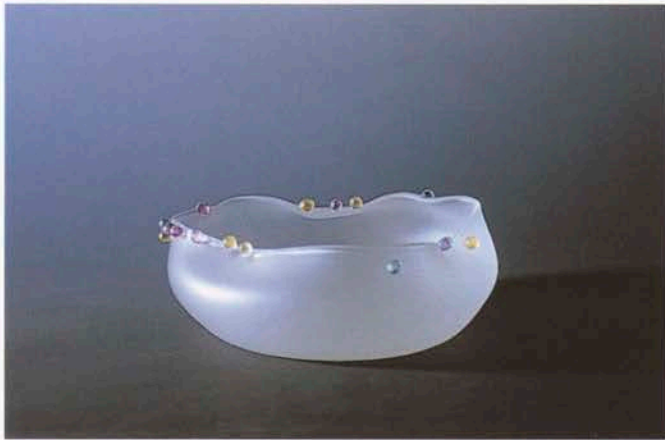
13-10 Yanagi-cho, Kanazawa-ku
Yokohama-shi, Kanagawa-ken
236-0026, Japan

For Long
Pâte de verre
Pâte de Verre
H. 18 cm, W. 53 cm, D. 22 cm
KE

42. Yuri Kitazato

396-1 Nakano-cho
Sakaiminato-shi, Tottori
684-0041, Japan

Bowl of Just after the Rain
Mold-blown glass, sandblasted, slumped
Formgeblasenes Glas,
sandgestrahlt, abgesenkt
H. 11 cm, W. 23 cm, D. 22 cm
TSB



42

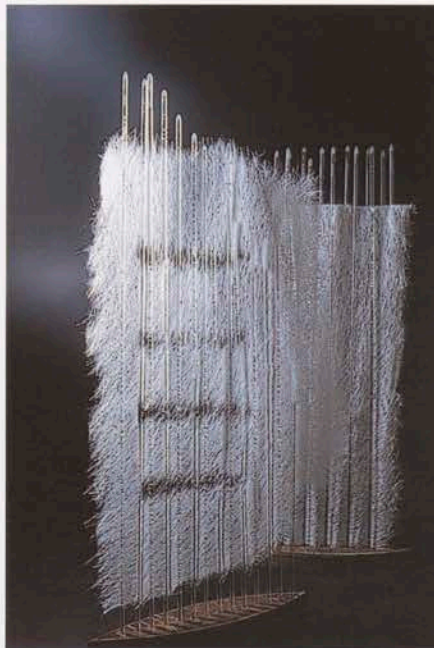
43. Ireneusz Kizinski

Dubois 20A/23
Wroclaw 50-207, Poland

Self-Portrait
Blown and hot-worked glass,
sandblasted; metal
Geblasenes und heiß bearbeitetes Glas, sandgestrahlt;
Metall
H. 56 cm, W. 57 cm, D. 15 cm
TSB



43



44

44. Małgorzata Klimek

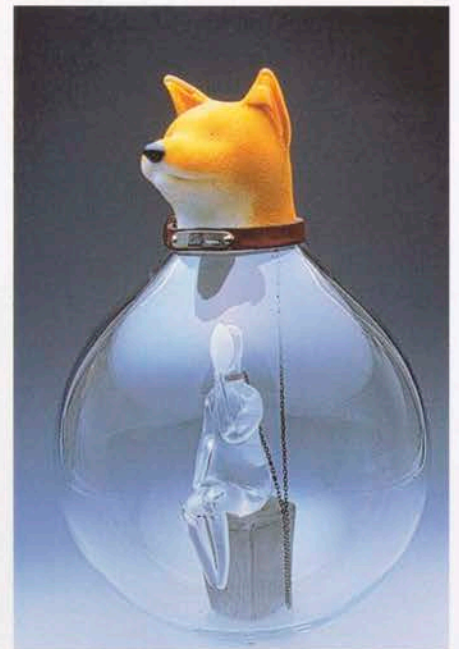
Wyszogrod 17
Olesnica 56-400, Poland

Screens
Engraved glass; glass mat,
wood
Graviertes Glas; Glasmatte,
Holz
H. 170 cm, W. 70 cm, D. 15 cm
TO

45. Toshikazu Kobayashi

202 River East, 130-1 Ikeda
Toyoda-cho, Iwata-gun
Shizuoka 438-0805, Japan

Human Form
Blown glass
Geblasenes Glas
H. 47 cm, W. 30 cm, D. 30 cm
JA, TSB, KE, TO



45

46. Makoto Kojima

Gunma-ken, Japan

Moonlight

Blown and cut glass
Geblasenes und geschliffenes Glas

H. 9 cm, W. 8.5 cm, D. 8.5 cm
TSB

47. Ariel Kotker

2159 Dorchester Avenue,
Floor 2
Boston, Massachusetts 02124

Helmet (detail)

Broken glass; wire
Glasstücke; Draht
H. 22 cm, Diam. 64 cm
JA, TO

48. Michael Krumrine

5535 Ridge Avenue
Philadelphia, Pennsylvania
19128

Turf

Mold-blown and enameled
glass
Formgeblasenes und emaillier-
tes Glas
H. 23 cm, W. 10 cm, D. 9 cm
JA, TO

49. Jacqueline Lillie

Rosanne Raab Associates
35 East 75th Street
New York, New York 10021

Disc Neckpiece

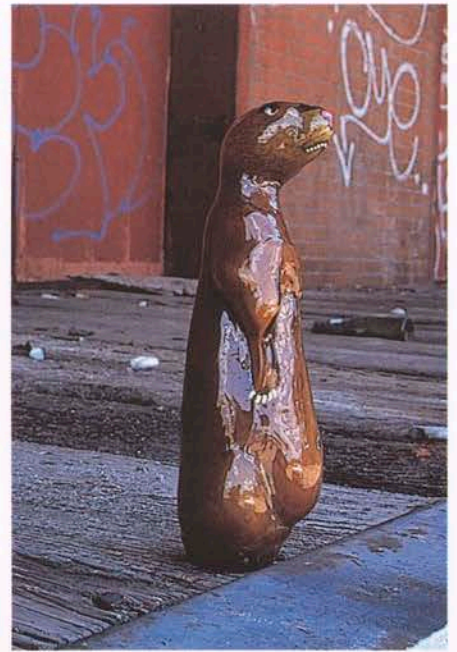
Glass beads; titanium
Glasperlen; Titan
L. 60 cm, Diam. 5 cm
JA, TSB, KE, TO

50. Hanna Ljungström

Syster Estrids Gata 6
413 25 Gothenburg, Sweden

Rabbits

Mold-blown glass
Formgeblasenes Glas
H. 25 cm, W. 10 cm, D. 10 cm
JA, KE, TO



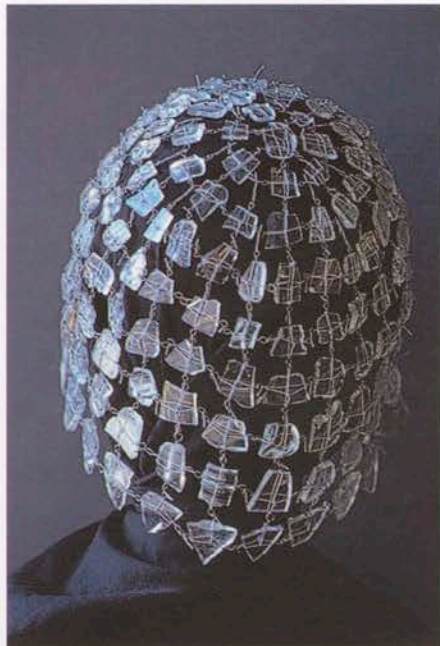
48



46



49



47



50



51. Andrea Marcus

5 Ava Crescent
Toronto, Ontario M5P 3B2,
Canada

Lady-slipper Orchids on Green
Blown glass; hot applications
Geblasenes Glas; heiße Appli-
kationen
H. 36 cm, W. 20 cm, D. 17 cm
TSB

52. Noriko Marukawa

Toyama-shi, Japan

Female
Kiln-cast glass
Ofengegossenes Glas
H. 16 cm, W. 23.5 cm,
D. 15.5 cm
TO

53. Takashi Matsuzaki

#5 Daiichi-Motookaso
124 Kosakamachi-naka
Kanazawa-shi, Ishikawa-ken
920-0018, Japan

Nakid or Vacant
Hot-worked glass; mixed
media
Heiß bearbeitetes Glas; Mixed
Media
H. 60 cm, W. 60 cm, D. 60 cm
TSB, KE, TO

54. Eraldo Mauro

Cannaregio 1812
30121 Venice, Italy

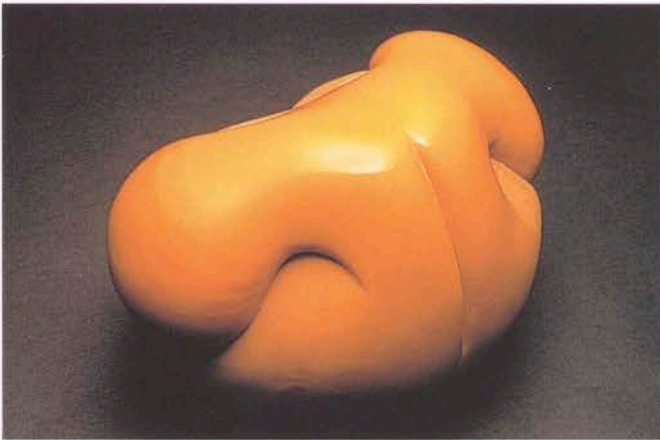
Slide-Grey
Fused glass
Verschmolzenes Glas
H. 50 cm, W. 50 cm, D. 2 cm
TO

55. Monique McNally

with the assistance of Ethan
Stearn
P.O. Box 218
Alfred Station, New York
14803

Homage
Blown glass; video projection,
milk
Geblasenes Glas; Videopro-
jektion, Milch
H. 135 cm, W. 155 cm,
D. 90 cm
JA, KE

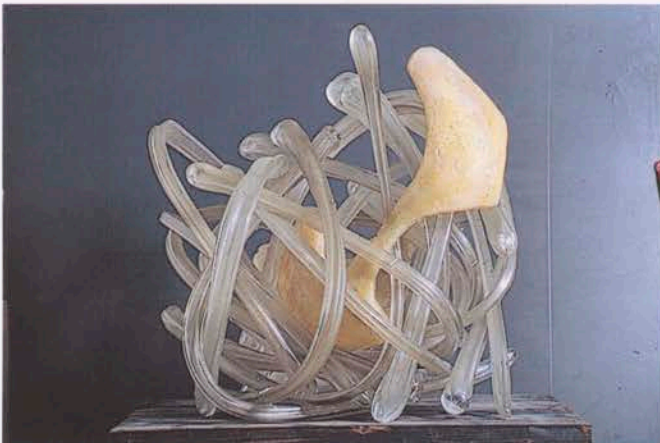
51



52



54



53



55

56. Yuko Mizuyoshi

2-10-23 Kajiyama Tsurumi-ku
Yokohama, Kanagawa
230-0072, Japan

Fish Lamp (Wrasse)

Fused and slumped glass
Verschmolzenes und abge-
senktes Glas
H. 16 cm, W. 41 cm, D. 10 cm
TSB

57. Carlo Moretti

Murano-Venice, Italy

Monolite 12.Z.C

Fused and blown glass
Verschmolzenes und geblase-
nes Glas
H. 18 cm, W. 13 cm, D. 5.3 cm
JA, KE, TO

58. Ralph Mossman

P.O. Box 458
Driggs, Idaho 83422

*Pine Cone ("Digital Vase"
Series)*

Fused and blown glass canes
Verschmolzene und geblasene
Glasrohre
H. 23 cm, W. 20 cm, D. 20 cm
JA, TSB

59. Keiko Mukaide

Edinburgh, Scotland

Lucid in the Sky No. 3

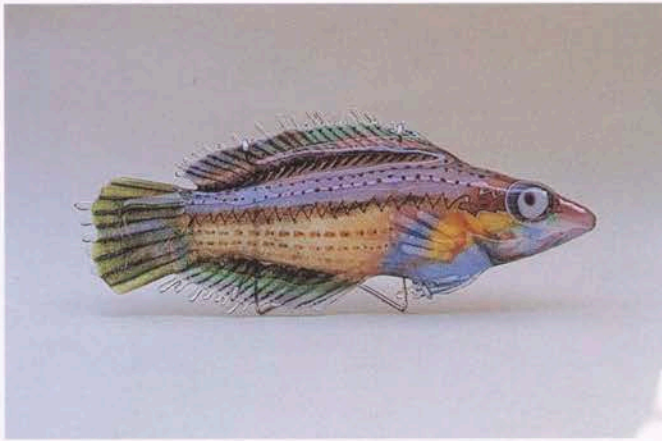
Dichroic and scientific glass
fragments
Dichroid- und Labor-Glas-
stücke
H. 300 cm, W. 600 cm, D. 3 cm
KE, TO

60. Joel Philip Myers

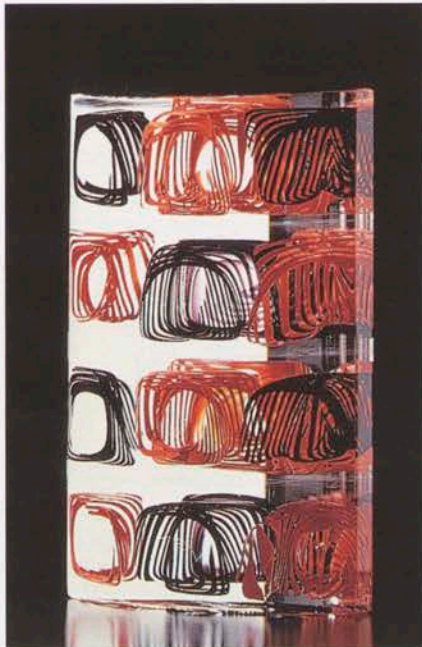
151 West Market Street
Marietta, Pennsylvania 17547

Enticement #9

Mold-blown glass
Formgeblasenes Glas
H. 42.9 cm, Diam. 14.1 cm
TSB, KE, TO



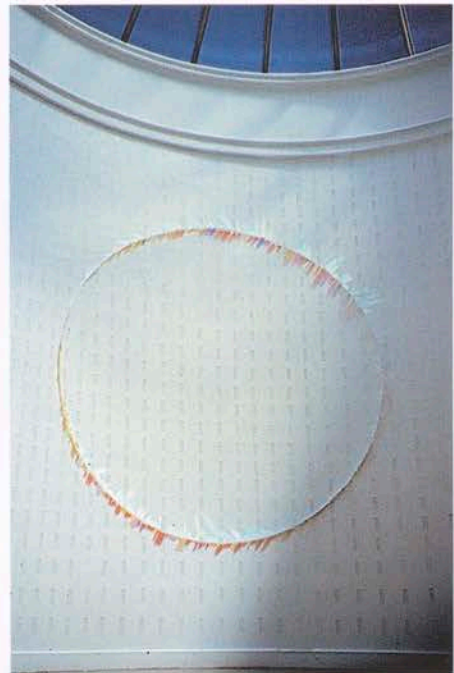
56



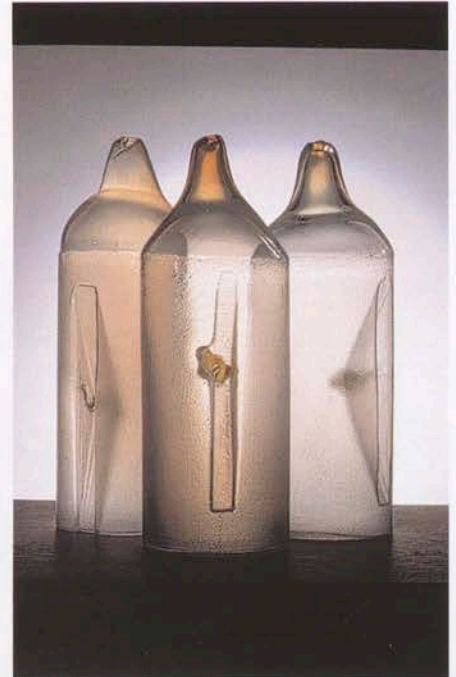
57



58



59



60



61

61. Koharu Nakamura
 1525-39 Shinyoshida-cho,
 Kohoku-ku
 Yokohama-shi, Kanagawa-ken
 223-0056, Japan
Natural
Pâte de verre, wood
Pâte de Verre, Holz
 H. 18.5 cm, W. 31.5 cm,
 D. 31.5 cm
 JA, TSB, KE, TO

62. Satoko Narita
 1-38-14 Yutaka, Minami Ward
 Nagoya, Aichi 457-0863,
 Japan
Animal Man 3
 Cast glass
 Gegossenes Glas
 H. 18 cm, W. 23 cm, D. 9 cm
 JA, TSB, KE

64. Tatiana Novikova
 Moscow, Russia
Trojan Horse
 Mold-blown and hot-worked
 glass; metal table
 Formgeblasenes und heiß
 bearbeitetes Glas; Metalltisch
 H. 27 cm, W. 40 cm, D. 30 cm
 KE, TO

65. Masayo Odahashi
 1-14-7 Sakuradai
 Yokkaichi-shi, Mie 512-1214,
 Japan
A Blessing
 Cast and enameled glass
 Gegossenes und emailiertes
 Glas
 H. 28 cm, W. 11 cm, D. 18 cm
 TSB, KE

63. Tatsuya Niimura
 Nagahama, Japan
After Image
 Blown and cut glass,
 assembled
 Geblasenes und geschliffenes
 Glas, montiert
 H. 45 cm, W. 18 cm, D. 20 cm
 JA



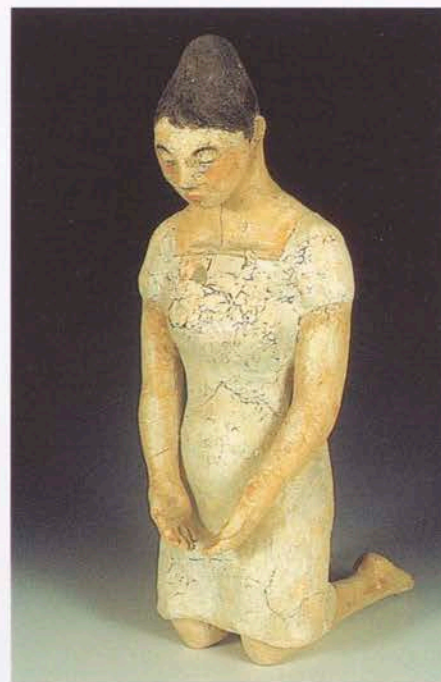
62



63



64



65

66. Yumi Oguchi

16-1 Wo, Utatsu-machi
Kanazawa-shi, Ishikawa
920-0832, Japan

A Warm and Sunny Day

Pâte de verre

Pâte de Verre

H. 32 cm, W. 25 cm, D. 17 cm
KE, TO

67. Jackie Pancari

P.O. Box 1200
Alfred, New York 14802

Light Cones

Blown glass; solid neodymium
spheres

Geblasenes Glas; massive
Neodymiumkugeln

H. 45.7 cm, W. 25.4 cm
JA, KE, TO

68. Charles Parriott

Elliott Brown Gallery
215 Westlake Avenue North
Seattle, Washington 98109

Dorthy

Kiln-cast glass

Ofengegossenes Glas

H. 47 cm, W. 15 cm, D. 15 cm
KE, TO

69. Guillermo Patiño

C. Larralde 1918

1429 Buenos Aires, Argentina

Espacio urbano: Circulo verde
Blown and fused glass; mixed
media

Geblasenes und verschmolze-
nes Glas; Mixed Media

Largest vessel: H. 40 cm,
Diam. 30 cm
KE

70. Karen Paust

948 East Market Street
York, Pennsylvania 17403

Sunset and Sapphire

Glass beads; thread, wire,

wood, sterling silver

Glasperlen; Fasern, Draht,

Holz, Sterlingsilber

H. 28 cm, W. 28 cm, D. 6 cm
JA, KE, TO



68



66



69



67



70



71

71. Line Gottfred Petersen

Adelgade 7
8660 Skanderborg, Denmark

Cut Vases

Blown and cut glass
Geblasenes und geschliffenes Glas

Largest: H. 19 cm, W. 6.5 cm,
D. 4 cm

TSB

72. Richard Posner

Ardeystrasse 325-A
D-58453 Witten, Germany

The Gate of Heaven Broken Glass Garden Köpenick, Berlin

Broken recycled glass; herbs
Recycelte Glasstücke; Kräuter
H. 1 m, W. 12 m, D. 24 m
JA, KE, TO



72

73. Karim Rashid

357 West 17th Street
New York, New York 10011

New Move Collection for Leonardo

Blown glass
Geblasenes Glas
H. 29 cm, W. 30 cm
JA, TO



73

74. Randolph Repass

St. Hurbert Stables, Geaglum
Derrylin, Co. Fermanagh BT92
9GN, Northern Ireland

Whole Body Prayer

Hot-worked and sandblasted
glass; watercolor, lacquer
Heiß bearbeitetes und sand-
gestrahltes Glas; Wasserfarbe,
Lack

H. 35.5 cm, W. 17.8 cm,
D. 12.7 cm
TSB

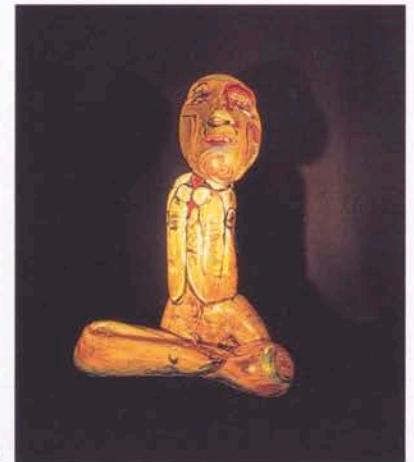
75. Gerhard Ribka

Rügenerstrasse 4
D-63075 Offenbach am Main,
Germany

The Drummer

Kiln-cast glass; mixed media
Ofengegossenes Glas; Mixed
Media

H. 28 cm, W. 14 cm, D. 8 cm
KE



74



75

76. Michael Rogers
 2595 Findley Avenue
 Columbus, Ohio 43210
Sea of Words
 Blown and cast glass,
 engraved
 Geblasenes und gegossenes
 Glas, graviert
 H. 56 cm, W. 20 cm, D. 20 cm
 TSB, KE, TO

77. Amy Rueffert
 236 Garland Road
 Barnstead, New Hampshire
 03218
Triple
 Blown glass; knitted cozy
 Geblasenes Glas; verknüpfte
 Wärmer
 H. 30.5 cm, W. 23 cm,
 D. 23 cm
 KE, TO

**78. Kari Russell-Pool and
 Marc Petrovic**
 2 View Street
 Centerbrook, Connecticut
 06409

Blackberry Banded Vessel
 Blown, sculpted, and flame-
 worked glass; cold-fabricated
 Geblasenes, geformtes und
 lampengearbeitetes Glas;
 kalt bearbeitet
 H. 48 cm, W. 31 cm, D. 31 cm
 TSB

79. Joyce J. Scott
 Baltimore, Maryland

Fall
 Blown, sandblasted, and
 painted glass; beadwork,
 mixed media
 Geblasenes, sandgestrahltes
 und bemaltes Glas; Perlen,
 Mixed Media
 H. 91.4 cm, W. 61 cm,
 D. 61 cm
 JA, TSB, KE, TO

80. Karli Sears
 Toronto, Canada
Gathering VII
 Blown and sandblasted glass
 Geblasenes und sandgestrahl-
 tes Glas
 H. 30 cm, W. 30 cm, D. 30 cm
 TSB



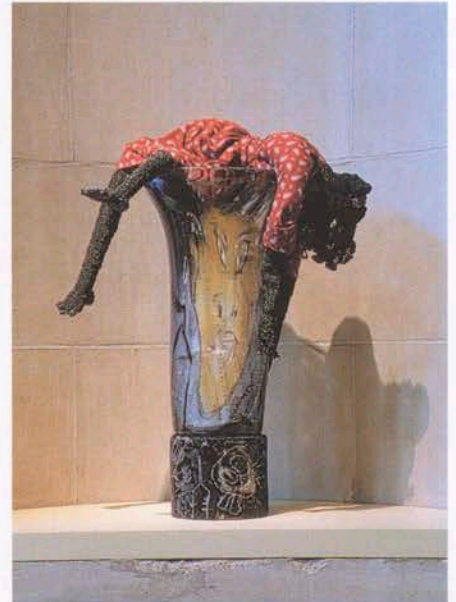
78



76



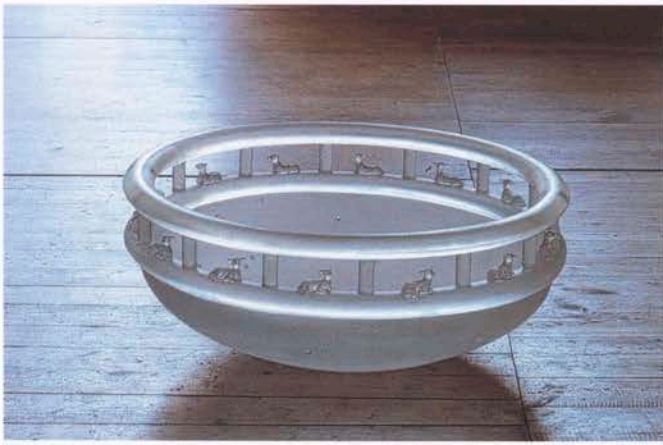
77



79



80



81

81. Patrick Seegers

Achtern Schranken 3
D-25489 Haselau, Germany
*Hohenhorster Schäfchen
Schale*
Kiln-cast lead glass
Ofengegossenes Bleiglas
H. 23 cm, W. 60 cm, D. 60 cm
JA, TSB, TO

82. Oya Şenocak

Şirin Sok 106
80850 Emirgan, Istanbul,
Turkey
Zig Zag (Whisky Glass 5153)
Blown and cut glass
Gebblasenes und geschliffenes
Glas
H. 10 cm, Diam. 8.2 cm
JA, TSB, KE



82

84. Kathleen Sheard

P.O. Box 574
Saint Helens, Oregon 97051
*Loxodonta Africana—Majestic
Delta Mystery*
Kiln-formed micromosaic glass
Ofengeformtes Mikromosaik-
glas
H. 72.4 cm, W. 129.5 cm,
D. 1.9 cm
JA, TO

85. Michiko Shibata

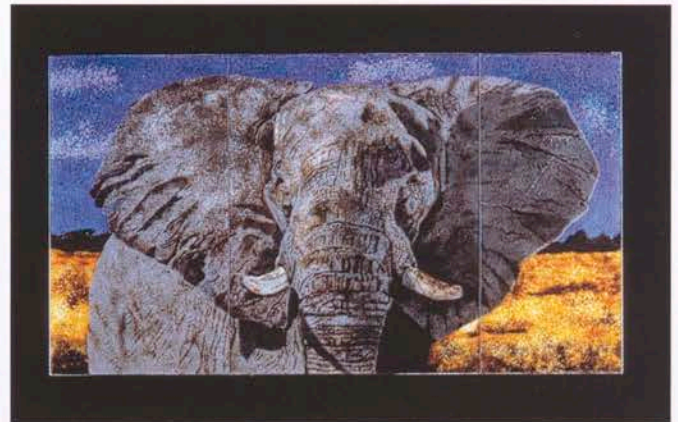
76-6 Taiheizi-aza-Sekinoue
Fukushima-shi, Fukushima
960-8151, Japan
Sweet Things
Fused and slumped glass
canes
Verschmolzene und abge-
senkte Glasröhren
H. 3 cm, W. 60 cm, D. 60 cm
TSB, TO

83. Randy Sewell

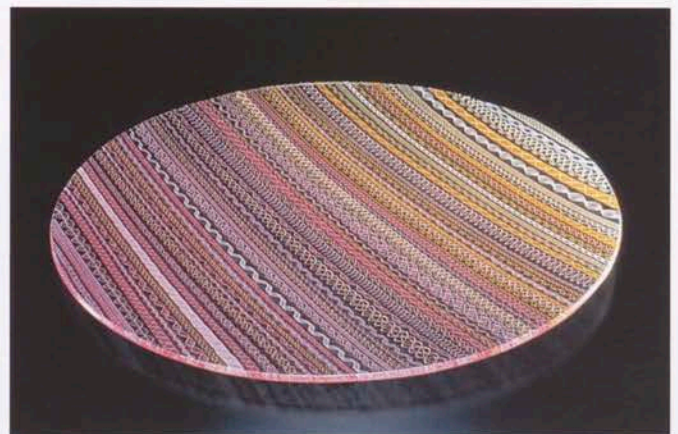
38 Muscogee Avenue
Atlanta, Georgia 30305
Mosaic Vase
Glass mosaic
Glasmosaik
H. 52 cm, W. 18 cm
TSB



83



84



85

86. Minako Shirakura
 1110-9, Honmachida
 Machida, Tokyo 194-0032,
 Japan
Rest (detail)
 Hot-worked glass; metal
 Heiß bearbeitetes Glas; Metall
 H. 84 cm, W. 40 cm, D. 51 cm
 JA, TSB, KE, TO

87. Boyd Sugiki
 3237 Southwest Genesee
 Street
 Seattle, Washington 98126
Convergence
 Hot-worked glass; oil paint
 Heiß bearbeitetes Glas;
 Ölfarbe
 H. 132 cm, W. 144 cm,
 D. 38 cm
 TO

88. Kana Tanaka
 139 Ives Street
 Providence, Rhode Island
 02906

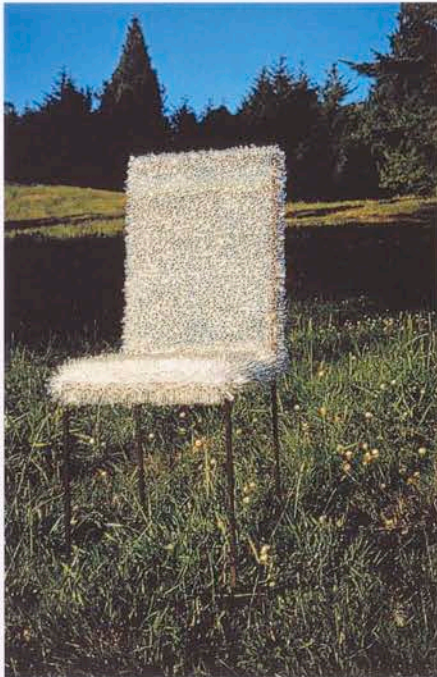
Untitled
 Glass frit on mirrors; spotlight
 Glasfritten auf Spiegeln;
 Scheinwerferlicht
 H. 366 cm, W. 183 cm
 KE

89. Etsuko Tashima
 7-8-2, Sumjiyata
 Higashisumiyoshi-ku
 Osaka 546-0022, Japan
Cornucopia OO-X
 Kiln-formed glass; ceramic
 Ofengeformtes Glas; Keramik
 H. 43 cm, W. 34 cm, D. 30 cm
 TO

90. Shiho Tokoro
 2087-24 Kagashima
 Gifu, Gifu 501-0111, Japan
Window
 Blown glass; snow
 Geblasenes Glas; Schnee
 H. 100 cm, W. 200 cm,
 D. 10 cm
 KE



88



86



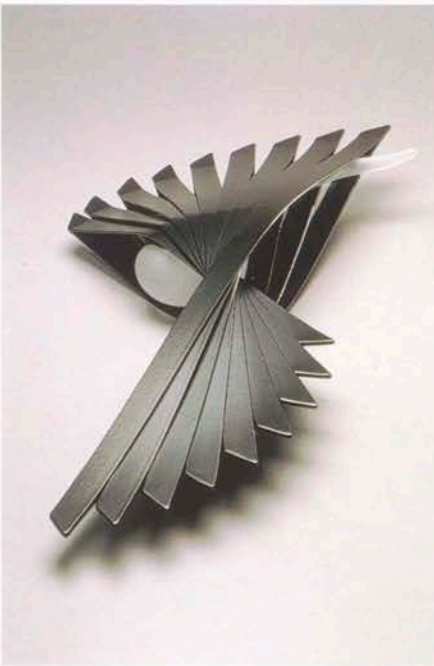
89



87



90



91

91. Pamina Traylor

Oakland, California

Cove

Hot-worked glass; steel
Heiß bearbeitetes Glas; Stahl
H. 16 cm, W. 117 cm, D. 51 cm
TO

92. Takahiro Tsuchihashi

Nagahama, Japan

Shell

Blown glass
Geblasenes Glas
H. 23 cm, W. 24 cm, D. 10 cm
JA, TSB

93. Midori Tsukada

Toyama, Japan

A Nest of Heart

Blown and kiln-formed glass
Geblasenes und ofengeformtes Glas
H. 28 cm, W. 41 cm, D. 24 cm
JA, TSB, KE, TO

94. Elmarie van der Merwe

39 Amatori, Herold Street
7600 Stellenbosch, Western
Cape, South Africa

Wolf Masks

Blown and engraved glass;
paint
Geblasenes und graviertes
Glas; Farbe
H. 20 cm, W. 30 cm, D. 10 cm
TSB, KE, TO

95. Norwood Viviano

2233 Northeast 46th Street,
#302
Seattle, Washington 98105

Simulation Serpenty Goblet
Stereolithography resin
Stereolithographisches Harz
H. 26 cm, W. 9 cm, D. 9 cm
JA, TO



92



94



93



95

96. Kenneth F. vonRoenn Jr.
Louisville, Kentucky

Three First Union
Laminated art glass; dichroic glass; holographic film
Verbundkunstglas; Dichroic-glas, holographischer Film
H. 17.3 m, W. 203 cm,
D. 20 cm
JA, KE, TO

97. Carrie Webster

Canberra School of Art
1 Childers Street, Acton
ACT 2600 Canberra, Australia
Untitled
Blown, engraved, and acid-etched glass
Geblasenes, graviertes und säuregeätztes Glas
H. 9 cm, W. 9 cm, D. 9 cm
TSB

98. Richard Whiteley

Sydney, Australia
Delta
Cast and cold-worked Bullseye glass
Gegossenes und kalt bearbeitetes Bullseye Glas
H. 32 cm, W. 41 cm, D. 5 cm
TSB



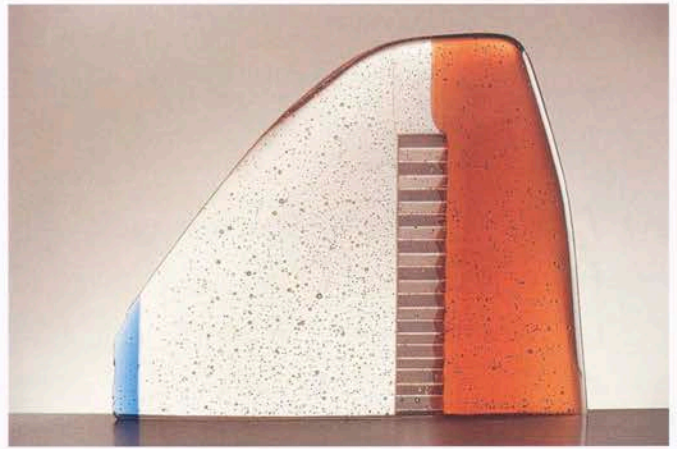
96

99. Teruo Yamada

Tokyo, Japan
Born
Blown, cut, and sandblasted glass
Geblasenes, geschliffenes und sandgestrahltes Glas
H. 13.5 cm, W. 21 cm,
D. 21 cm
TSB

100. Udo Zembok

8, rue des Augustins
F-68000 Colmar, France
Hommage à Rothko 2
Fused and slumped glass; enamels, grisaille
Verschmolzenes und abgesenktes Glas; Emaille, Grisaille
H. 27 cm, W. 83 cm, D. 16 cm
TSB



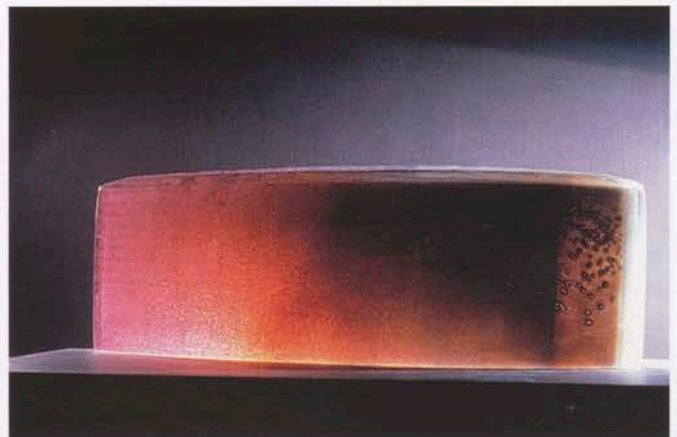
98



99



97



100

Countries Represented/Vertretene Länder

Argentina

Patiño, Guillermo

Australia

Bisetto, Gabriella

Bruce, Jane

Chaseling, Scott

Courtney, Giselle

Douglas, Mel

Harley, Niki

Horn, Timothy

King, Gerry

Webster, Carrie

Whiteley, Richard

Canada

Hawes, Rika

Marcus, Andrea

Sears, Karli

Czech Republic

Ambruz, Jan

Denmark

Petersen, Line Gottfred

France

Guérin, Henri

Zembok, Udo

Germany

Andrasiunaite, Vaida

Beckh, Veronika

Hinsenhofen, Matthias

Posner, Richard

Ribka, Gerhard

Seegers, Patrick

Italy

Bianchin, Cristiano

Di Fiore, Miriam

Ehrler, Franck

Mauro, Eraldo

Moretti, Carlo

Japan

Fukui, Miho

Idei, Kanako

Igari, Mayumi

Imai, Sachi

Isogai, Akihiro

Kinoshita, Ryosuke

Kita, Yasuko

Kitazato, Yuri

Kobayashi, Toshikazu

Kojima, Makoto

Marukawa, Noriko

Matsuzaki, Takashi

Mizuyoshi, Yuko

Nakamura, Koharu

Narita, Satoko

Niimura, Tatsuya

Odahashi, Masayo

Oguchi, Yumi

Shibata, Michiko

Shirakura, Minako

Tashima, Etsuko

Tokoro, Shiho

Tsuchihashi, Takahiro

Tsukada, Midori

Yamada, Teruo

Mexico

De La Torre, Einar and Jamex De La Torre
(13)

The Netherlands

Jonker, Menno

Poland

Gryt-Tomaszewska, Beata

Kizinski, Ireneusz

Klimek, Małgorzata

Russia

Novikova, Tatiana

South Africa

van der Merwe, Elmarie

Sweden

Ljungström, Hanna

Turkey

Şenocak, Oya

United Kingdom

Clegg, Tessa

Coleman, Katharine

Hiscott, Amber and David Pearl (27)

Hitomi, Chiho

Holloway, Deborah Jane

Mukaide, Keiko

Repass, Randolph

United States

Bernstein, William

Cash, Sydney

Fehler, Jo Ann

Graff, Morgan

Gray, Katherine

Gustafson, Carrie

Hobson, Diana

King, Ray

Kirshner, Edward

Kotker, Ariel

Krumrine, Michael

Lillie, Jacqueline

McNally, Monique

Mossman, Ralph

Myers, Joel Philip

Pancari, Jackie

Parriott, Charles

Paust, Karen

Rashid, Karim

Rogers, Michael

Rueffert, Amy

Russell-Pool, Kari and Marc Petrovic (78)

Scott, Joyce J.

Sewell, Randy

Sheard, Kathleen

Sugiki, Boyd

Tanaka, Kana

Traylor, Pamina

Viviano, Norwood

vonRoenn, Kenneth F., Jr.

Correction

The photographs that accompanied three of the entries in the "Artists and Objects" section of *New Glass Review 21* (2000) were published incorrectly. These three entries are reprinted below, with the photographs in the proper position.

Aufgrund eines Versehens beim Druck sind drei Fotos aus dem Bereich „Künstler und Objekte“ der *New Glass Review 21* (2000) falsch veröffentlicht worden. Diese drei Einreichungen werden unten noch einmal vollständig abgebildet, wobei die Objekte dieses Mal korrekt ausgerichtet sind.

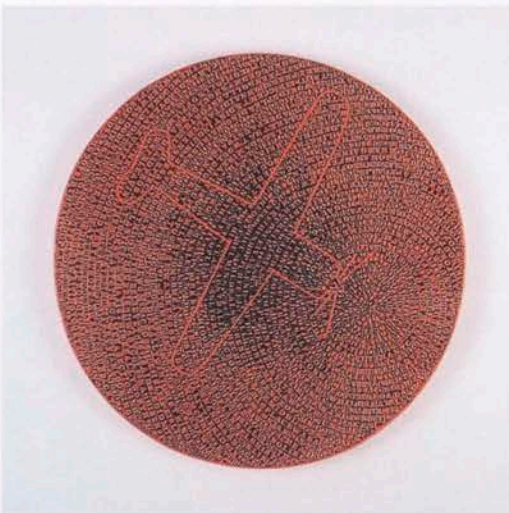


1

- 1. A. J. Bocchino**
236 Krams Avenue, #2B
Philadelphia, Pennsylvania 19127
Untitled #1
Blown glass; steel wool
Geblasenes Glas; Stahlwolle
H. 70 cm, W. 80 cm, D. 26 cm
DO

- 2. John P. Brekke**
Canberra, Australia
Wirraway – Nowra
Blown glass
Geblasenes Glas
H. 48 cm, W. 48 cm, D. 5 cm
MD, MT

- 3. Dan Dailey**
2 North Road
Kensington,
New Hampshire 03833
Dancers in Light
Pâte de verre, plate glass, bronze, aluminum
Pâte de verre, Glasscheiben, Bronze, Aluminium
H. 91.4 cm, W. 106.7 cm, D. 50.8 cm
TSB, MT



2



3

Jury Statements

The millennium edition of *New Glass Review* revealed an interesting and unexpected fact. The vast majority of submissions fell under the rubric "studio glass." Only a fraction of the art was production glass or architectural glass. These entries came from an international group of artists with diverse backgrounds and differing approaches to glass. However, each artist achieved a wondrous result by harnessing the mechanical and utilizing technology to produce elegant glassware and towering architecture. Why have we seen so few of these projects?

The history of 20th-century glass art intertwines individual creativity and industrial productivity. Throughout their history, the manufacturers Steuben and Tiffany in America, Lalique in France, Orrefors in Sweden, and Venini in Italy, among others, have supported individual artists by allowing them to experiment with the medium and to create singular objects by utilizing factory facilities. Many of these artists, in turn, have made design contributions that were mass-produced. This synergy of artist and industry resulted in works that have become icons, bearing the names of both the artist and the manufacturer.

Sidney Biehler Waugh, Steuben's chief designer from the mid-1930s until his death in 1963, began his career as a sculptor. He studied under Emile Bourdelle in Paris, and he later concentrated on architectural sculpture in his Bleeker Street studio. In 1935, Waugh designed *Gazelle Bowl* for Steuben. The elegantly loping gazelles, inspired by the classical motifs so prevalent in French Art Deco, were engraved on the transparent, virtually colorless Steuben bowl. The combination of artistry and industry was dazzling. *Gazelle Bowl* remains in production today.

In the 1930s and 1940s, the Venetian architect Carlo Scarpa worked in historic Muranese glasshouses as a freelance designer. He observed the glassmaking of the masters and reinterpreted such techniques as *murrine* and *filigrana* to make new, unique vessels that could have been achieved only by uniting his creativity with the facilities of the factory.

New Glass Review offers artists an open invitation to submit slides of their works so that they can be considered for publication by The Corning Museum of Glass. From the inception of the competition, the sole requirement has been that these works must be "new" (a term defined as "designed and made within the current year"). This process is not restrictive in any other way. Works are judged by a panel of jurors whose main objective is to search for that "newness" in its broadest sense, justifying choices only to each other. It is a labor of love for the material, as well as an intellectual and aesthetic trip. Within this liberal context, then, and with the historical antecedents just mentioned, I ask again, Why are there so few entries of industrially produced glass?

Until the early 1960s, glass objects, almost without exception, were blown or cast in an industrial setting. It was then that Harvey Littleton, a professor of fine arts at the University of Wisconsin and son of the director of research at Corning Glass Works, held a series of informal workshops to explore the art of hot glassmaking in a studio setting. The shift from factory to artist's studio came suddenly and swiftly following Littleton's workshops and Dominick Labino's invention of a glass formula that melted at low temperatures. The successes of young studio glass artists produced an explosive, snowballing effect. New studio technologies and a more open social and political climate, especially in America, cleared the way for varied and sometimes radical experimentation that met with critical acclaim in the art world. The previous pigeonholing of individuals as artists, craftsmen, or designers melted away as all stages in the creation of the work were accomplished by a single hand.

Today, we see a broad range of works by masters of the glass medium. Many of these works are unconsciously rooted in this recent history of collaboration between artist and industry, either in the choice of materials or in the techniques and equipment now modified for the studio. They include Tom Patti's brilliant use of commercially produced plate glass and William Morris's virtuoso blown interpretations of historic cultures. The profusion of this new kind of glass, created over the past 25 years, is unmatched in art history.

Josiah McElheny explores the theme of glass and industry through ingenious installations inspired by design and art history. In "Untitled

Die Jahrtausendausgabe der *New Glass Review* enthüllte eine interessante und unerwartete Tatsache. Der weitaus größte Teil der Einreichungen fiel unter die Rubrik „Studioglas“. Nur ein Bruchteil der Kunst war Produktions- oder Architekturglas. Diese Eingänge kamen von einer internationalen Gruppe von Künstlern mit unterschiedlichen Hintergründen und verschiedenen Herangehensweisen an Glas. Dennoch erreichte jeder Künstler ein außerordentliches Resultat, indem das Mechanische nutzbar gemacht und die Technologie verwendet wurde, um elegante Glasware und aufragende Architektur herzustellen. Warum haben wir so wenige dieser Projekte gesehen?

Die Geschichte der Glaskunst des 20. Jahrhunderts verbindet individuelle Kreativität und industrielle Produktivität. Während ihrer Geschichte haben unter anderen die Hersteller Steuben und Tiffany in Amerika, Lalique in Frankreich, Orrefors in Schweden und Venini in Italien, individuelle Künstler unterstützt, indem sie ihnen ermöglichten – die Einrichtung der Fabrik nutzend – mit dem Medium zu experimentieren und einzelne Objekte zu kreieren. Viele dieser Künstler lieferten ihrerseits, Designbeiträge, die als Massenprodukt hergestellt wurden. Diese Synergie von Künstler und Industrie resultierte in Arbeiten, die zu Ikonen wurden und die die Namen von beiden, von den Künstlern und Herstellern trugen.

Sidney Biehler Waugh, von Mitte der 30er bis zu seinem Tod 1963 Steubens Chefdesigner, begann seine Karriere als Bildhauer. Er studierte bei Emile Bourdelle in Paris und konzentrierte sich später in seinem Studio in der Bleeker Straße auf architektonische Skulpturen. 1935 entwarf Waugh *Gazelle Bowl* für Steuben. Die elegant springenden Gazellen, inspiriert von den im französischen Art Deco weit verbreiteten klassischen Motiven, waren auf die transparente, fast farblose Steuben-Schale graviert. Die Kombination von Künstlertum und Industrie war verblüffend. *Gazelle Bowl* wird noch heute hergestellt.

In den 1930er und 1940er Jahren arbeitete der venezianische Architekt Carlo Scarpa als freischaffender Designer in historischen Muranese Glasmanufakturen. Er beobachtete die Glasherstellung der Meister und reinterpretierte Techniken wie Murrine und Filigrana um neue, einmalige Gefäße zu machen, was nur durch die Verbindung von seiner Kreativität mit den Möglichkeiten der Hütte erreicht werden konnte.

Die *New Glass Review* bietet Künstlern in einer öffentlichen Ausschreibung die Möglichkeit, Dias von ihren Arbeiten einzureichen, damit diese für eine Publikation des Corning Glasmuseum in Betracht gezogen werden können. Seit Beginn dieses Wettbewerbs bestand die einzige Bedingung darin, dass diese Arbeiten „neu“ sein mussten (ein Ausdruck der als „innerhalb des laufenden Jahres entworfen und hergestellt“ definiert wurde). Dieses Verfahren ist in keiner anderen Weise einschränkend. Die Arbeiten werden von einem Ausschuss von Juroren beurteilt, deren Hauptziel es ist, nach jener „Neuheit“ im weitesten Sinne zu suchen, wobei die Wahl nur untereinander gerechtfertigt wird. Es ist sowohl eine gern getane Arbeit des Materials wegen, als auch ein intellektueller und ästhetischer Trip. Aus diesem liberalen Kontext heraus also und der eben erwähnten historischen Vorgeschichte, frage ich noch einmal: „Warum gibt es so wenige Eingänge von industriell produziertem Glas?“

Bis in die frühen 1960er wurden Glasobjekte fast ohne Ausnahme in industrieller Umgebung geblasen oder gegossen. Es war damals, als Harvey Littleton, Professor der bildenden Kunst an der Universität Wisconsin und Sohn des Direktors für Forschungsarbeit bei Corning Glass Works, eine Reihe informeller Workshops hielt, um die Kunst der heißen Ver- und Bearbeitung von Glas in einem Studio zu erforschen. Der Wechsel von der Fabrik zum Künstlerstudio kam plötzlich und folgte rasch auf Littletons Workshops und Dominick Labinos Erfindung einer Glasformel, die bei niedrigen Temperaturen schmolz. Der Erfolg der jungen Studioglaskünstler bewirkte einen explosiven Schneeballeffekt. Neue Studio-Technologien und ein offeneres soziales und politisches Klima, vor allem in Amerika, bahnte den Weg für unterschiedliches und manchmal radikales Experimentieren, dem man in der Kunstwelt mit kritischem Beifall begegnete. Das frühere Kategorisieren von Personen als Künstler, Handwerker oder Designer schwand dahin, da alle Her-

(White),“ now in the collection of The Corning Museum of Glass, he reproduces 20th-century industrial glass by such well-known artists as Tapio Wirkkala, Fulvio Bianconi, Josef Hoffmann, and Gio Ponti, which he groups in a spare, International Style display case. The work recognizes the importance of these objects and pays tribute to their place in the history of art and design.

It is almost heroic for contemporary artists to make glass art that reverses the tide of the creative ocean known as the Studio Glass movement. Such artists are offering significant works that are well designed, utilitarian, and beautiful – without stressing their uniqueness. Even more astonishing in today’s art world is the artist whose specific intent is to produce indeterminate numbers of the same design.

Sydney Cash, Karim Rashid, Oya Şenocak, Menno Jonker, and Carlo Moretti chose to enter their production-line glassware in this year’s review. Each of these artists combined an unfettered creative spirit with current technology in a sensitive style, enabling the vast majority of consumers access to their art. The architectural glass projects by Jan Ambruz, Ray King, Amber Hiscott and David Pearl, and Kenneth F. vonRoenn Jr. add a further dimension to our understanding of the properties of the simple yet magical material known as glass. To these artists we owe our appreciation for proffering a renewed spirit in glass production and installation. We also owe *New Glass Review* a debt of gratitude for continuing to look for the “new.”

Jane Adlin (JA)
Curatorial Assistant, Modern Art
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stellungsphasen eines Werkes von einer einzigen Hand ausgeführt wurden.

Heute sehen wir eine große Bandbreite von Meisterarbeiten im Glasbereich. Viele dieser Arbeiten wurzeln unbewusst in jener kürzlichen Entwicklung der Zusammenarbeit zwischen Künstlern und Industrie, entweder in der Wahl des Materials oder der Techniken und Einrichtungen, die unterdessen für das Studio modifiziert worden sind. Darunter befindet sich Tom Patti’s brillante Verwendung von kommerziell hergestelltem Flachglas und William Morris’ virtuos geblasene Interpretationen historischer Kulturen. Die Fülle dieser neuen Art von Glas, die in den letzten 25 Jahren entstand, ist unvergleichlich in der Kunstgeschichte.

Josiah McElheny erkundet das Thema von Glas und Industrie über raffinierte, von Design und Kunstgeschichte inspirierten Installationen. In „ohne Titel (Weiß)“, das sich jetzt in der Kollektion des Glasmuseums von Corning befindet, reproduziert er industrielles Glas des 20. Jahrhunderts von so bekannten Künstlern wie Tapio Wirkkala, Fulvio Bianconi, Josef Hoffman und Gio Ponti, die er in einer schlichten Vitrine im internationalen Stil arrangiert hat. Die Arbeit erkennt die Bedeutung dieser Objekte und honoriert ihren Platz in der Geschichte der Kunst und des Designs.

Es ist beinahe heroisch für zeitgenössische Künstler, Glaskunst zu machen, die die Gezeiten des kreativen Ozeans, bekannt als Studio-glasbewegung, zurückdrehen. Solche Künstler bieten signifikante Arbeiten, die gut entworfen, nützlich und schön sind, ohne ihre Einmaligkeit zu betonen. Noch erstaunlicher in der heutigen Kunstwelt ist der Künstler, dessen spezifische Absicht es ist, eine unbestimmte Zahl desselben Designs zu produzieren.

Sydney Cash, Karim Rashid, Oya Şenocak, Menno Jonker und Carlo Moretti beschlossen Arbeiten aus ihrer Fließbandglasproduktion für die diesjährige Review einzureichen. Jeder dieser Künstler verbindet einen uneingeschränkten kreativen Geist mit zeitgenössischer Technologie zu einem gefühlvollen Stil, der der großen Mehrheit der Konsumenten Zugang zu ihrer Kunst ermöglicht. Die architektonischen Glasprojekte von Jan Ambruz, Ray King, Amber Hiscott und David Pearl und Kenneth F. vonRoenn Jr. erweitern unser Verständnis von den Eigenschaften des einfachen aber magischen als Glas bekannten Werkstoffs um eine zusätzliche Dimension. Diesen Künstlern schulden wir unsere Anerkennung dafür, dass sie in der Glasproduktion und -installation den Geist erneuern. Wir stehen außerdem bei der *New Glass Review* in Dankeschuld, die weiter das „Neue“ sucht.

Jane Adlin (JA)
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This is a piece about taste. Fifty years ago, I started buying glass for Corning. The company had hired me from The Metropolitan Museum of Art, where I was working in the Display Department, arranging cases and designing graphics and exhibitions. My new workspace on 56th Street was lined with raw wood shelving, much of it bare. The job was to fill the shelves with objects describing the entire history of glass, from its first appearance to the present day. We were in a great hurry because the new Corning Museum of Glass was to open on May 21, 1951, and it was already December 1950.

The driving force behind all of this was Arthur A. Houghton Jr., president of Steuben Glass, a director and member of the founding family of Corning Glass Works. The occasion was the 100th anniversary of the company. Now Arthur was extraordinary, a visionary with an immaculate sense of how to achieve his goals. On his staff was Douglas Carson, then head of the Antique Glass Department at Steuben, which sold 18th- and early 19th-century English and Irish table glass. (World War II had curtailed luxury glass manufacturing, and this gave the Sales Department something to sell.) Douglas was an expert, and over the years he and Arthur had put aside glasses of exceptional importance. They included a 1577 Verzelini goblet, a glass bearing the Ravenscroft seal, and armorial goblets enameled by the Beilbys. These and many others culled during years of trading at the top of the market filled two shelves in the office.

Arthur and Douglas had also managed to buy the outstanding collection of American blown glass amassed by the pre-eminent experts in the field, George and Helen McKearin. This was soon joined by a group of glasses representing the ancient world – Egypt, Rome, and Islam – selected from the inventory of the New York dealer Fahim Kouchakji. All of these things were there on the shelves before I had finished reading my first book on glass.* Europe was not represented, nor was the Far East or the 20th century. With a lot of activity, advice, and financial determination, we made our deadline. This was my introduction to glass.

Each piece we bought was to stand for something: a place, a time, a style, a technique, a special function, or even a particular maker. It was a little like stamp collecting in that gaps had to be filled, gaps that carried labels: *Reichsadlerhumpen*, Bohemia, 16th century, or Landscape, Reverse Painting on Glass, by Zeuner, the Netherlands, late 18th century. This was true of 20th-century work as well. Objects represented specific glass companies and sometimes their designers: Covered Urn, Orrefors, Sweden, designed by Simon Gate, 1927.

Now we come to taste. In this world of glass documents, there was no place for taste in the sense of preferred style or period. The only opportunity for personal choice was among similar pieces that would fill the same historical gap. I could select a particular design by Simon Gate, a German enameled *Humpen*, and an 18th-century reverse painting on glass, but I could not choose to omit the fields they represented. Because I had come into the glass world so suddenly and so innocently, my only recourse was to make comparisons. I had no knowledge. Over the decades, this has led to a few tendencies or prejudices that may account for the selections in the *New Glass Review* that bear my initials only. One of these tendencies is to accept the genre almost without question, whether it be fish or bowls or beadwork bunnies. (Kitsch is a category to me, not a judgment.) Another is to favor tradition over originality. It is hard to discern superb performance when you have nothing with which to compare it. Ovoid vases may be commonplace, but what has been done with them is hugely varied.

A third tendency of mine is to value anything beautifully made, especially those pieces that evidence great taste. In fact, I would go so far as to say that talent without taste is lost. I am not using *taste* in the sense of what is appropriate (tasteful or tasteless), but as the ability to make those critical aesthetic decisions that separate the outstanding from the ordinary, the power of discerning the fitness of the parts – colors, shapes, proportions, texture, scale, whatever constitutes the whole – to the job at hand. This notion comes from comparing thousands of similar pieces, from blown vessels of the Roman period to the pressed glass of Pittsburgh. The recognition of taste, even the willingness to look for it, becomes much more difficult in assessing work done in our own time. Whole categories fall out of favor. I was on the board of the Tiffany Foundation for 18 years, and I saw the kind of art most esteemed by Mr. Tiffany (representational) excluded from consideration in the awarding of grants on the argument that it was no longer appropriate to the art

Es geht um Geschmack. Vor fünfzig Jahren fing ich an, für Corning Glas zu kaufen. Die Firma hatte mich vom Metropolitan Kunstmuseum abgeworben, wo ich in der Abteilung für die Präsentation arbeitete; ich arrangierte Vitrinen und gestaltete Graphiken und Ausstellungen. Mein neuer Arbeitsplatz in der 56. Straße war von rohen Holzregalen gesäumt, viele davon leer. Meine Arbeit war es, die Regale mit Objekten zu füllen, die die komplette Glasgeschichte beschreiben, von den Anfängen bis zum heutigen Tag. Wir waren in großer Eile, da das neue Corning Glasmuseum am 21. Mai 1951 eröffnet werden sollte und es bereits Dezember 1950 war.

Die treibende Kraft hinter all diesem war Arthur A. Houghton Jr., Präsident von Steuben Glas, ein Direktor und Mitglied der Gründungsfamilie von Corning Glass Works. Der Anlass war der 100. Geburtstag der Firma. Nun war Arthur außergewöhnlich, ein Visionär mit einem einwandfreien Sinn dafür, wie seine Ziele zu erreichen sind. Unter seinen Angestellten war Douglas Carson, damals Leiter des Antique Glass Departments bei Steuben, das englisches und irisches Tafelglas aus dem 18. und frühen 19. Jahrhundert verkaufte. (Der zweite Weltkrieg hatte das Herstellen von Luxusglas eingeschränkt und das gab der Verkaufsabteilung etwas zu verkaufen.) Douglas war ein Experte und über die Jahre sammelten er und Arthur Gläser von außergewöhnlicher Wichtigkeit. Sie nahmen einen Verzelini Pokal von 1577 auf, ein Glas mit dem Ravenscroftsiegel und Wappenpokale von Beilbys emailliert. Diese und viele weitere suchten sie während Jahren des Handelns an der Marktspitze aus und füllten zwei Regale im Büro.

Arthur und Douglas schafften es auch, die herausragende Kollektion von amerikanischem geblasenem Glas zu kaufen, die von den damals herausragenden Experten auf diesem Gebiet, George und Helen McKearin zusammengetragen wurde. Darauf folgte bald eine Gruppe Gläser, die die alte Welt repräsentiert – Ägypten, Rom und den Islam – und aus dem Bestand des New Yorker Händlers Fahim Kouchakji ausgewählt wurde. All diese Sachen waren da in den Regalen, bevor ich mein erstes Buch über Glas ausgelesen hatte*. Weder Europa war repräsentiert, noch der ferne Osten oder das 20. Jahrhundert. Mit viel Aktivität, Rat und finanzieller Zielstrebigkeit, setzten wir unsere Deadline. Das war mein Einstieg in Glas.

Jedes Stück, das wir kauften, hatte für etwas zu stehen: einen Ort, eine Zeit, einen Stil, eine Technik, eine spezielle Funktion oder sogar für einen besonderen Hersteller. Es hatte eine gewisse Ähnlichkeit mit Briefmarkensammeln insofern als Lücken gefüllt werden mussten, Lücken, die Namen trugen: *Reichsadlerhumpen*, Böhmen, 16. Jahrhundert, oder *Landscape*, Reversmalerei auf Glas von Zeuner aus den Niederlanden, spätes 18. Jahrhundert. Dies traf auch auf Arbeiten aus dem 20. Jahrhundert zu. Objekte repräsentierten spezifische Glasfirmen und manchmal deren Designer: *Urne mit Deckel*, Orrefors, Schweden, designed von Simon Gate, 1927.

Jetzt kommen wir zum Geschmack. In dieser Welt der Glasdokumente gab es keinen Platz für Geschmack im Sinne eines bevorzugten Stils oder Zeitraums. Die einzige Möglichkeit für eine persönliche Wahl gab es unter ähnlichen Stücken, die dieselbe historische Lücke ausfüllten. Ich konnte ein bestimmtes Design von Simon Gate wählen, einem deutschen Emailhumpen und eine Reversmalerei auf Glas aus dem 18. Jahrhundert, aber ich konnte nicht aussuchen, die Bereiche auszulassen, die sie repräsentierten. Da ich so abrupt und unschuldig zur Glaswelt kam, war mein einziges Mittel zu vergleichen. Ich hatte kein Wissen. Über die Jahrzehnte führte dies zu ein paar Tendenzen oder Vorurteilen, wovon vielleicht die Selektionen in der *New Glass Review* zeugen, die nur meine Initialen tragen. Eine dieser Tendenzen ist es, das Genre praktisch ohne Frage zu akzeptieren, sei es Fisch oder Schüsseln oder Perlenhasen. (Kitsch ist für mich eine Kategorie, kein Urteil.) Eine andere ist, Tradition der Originalität vorzuziehen. Es ist schwierig eine vorzügliche Leistung zu erkennen, wenn man nichts zum Vergleichen hat. Ovoid-Vasen sind vielleicht etwas Alltägliches, aber was damit gemacht wurde, ist sehr unterschiedlich.

Eine dritte Tendenz von mir ist es, all das wertzuschätzen was schön gemacht worden ist, besonders jene Stücke, die von großem Geschmack zeugen. In der Tat würde ich soweit gehen zu sagen, dass ein Talent ohne Geschmack verloren ist. Ich gebrauche Geschmack nicht im Sinne von geeignet (geschmackvoll oder geschmacklos), sondern verstehe darunter die Fähigkeit jene kritischen ästhetischen Entscheidungen zu treffen, die Außerordentliches von Gewöhnlichem trennen –

scene. It seems to me that the exercise of aesthetic judgment is about recognizing performance, not choosing the game in which it shines. Should some of my choices cause you to say, "He's not serious," know that I am.

A classic example of talent and taste in our time is the work of Dale Chihuly. He employs some of the most talented glassmakers in the world, but without his taste, his flair, and his ability to convey that taste to his helpers, all would come to naught. On the other hand, recall some of the immense pieces unique to our time. Although they are often beautifully made, in retrospect, they seem small.

Happily, taste varies, and my colleagues on the jury of the *New Glass Review* competition appreciate values that escape me. But regardless of the mix, year after year, we always agree on the excellence of some submissions. What is it that these pieces, which bear the initials of all four jurors, have in common? I suspect that it is talent exercised with remarkable taste.

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

* Edward Barrington Haynes, *Glass through the Ages*, Harmondsworth, Middlesex: Penguin, 1948.

Farben, Formen, Proportionen, Struktur, Maßstab, was auch immer das Ganze ausmacht – in der jeweiligen Arbeit.

Diese Vorstellung resultiert aus dem Vergleichen von Hunderten von ähnlichen Stücken, von geblasenen Gefäßen der Römerzeit bis zu Pressglas aus Pittsburgh. Das Erkennen von Geschmack, sogar der Wille ihn zu suchen, wird schwieriger beim Beurteilen von Arbeiten, die in unserer Zeit angefertigt wurden. Ganze Kategorien sind nicht mehr gefragt. Ich war 18 Jahre im Ausschuss der Tiffany Foundation und ich sah, dass die Art Kunst, die von Herr Tiffany am meisten geschätzt wurde (eine Repräsentative) von den Überlegungen zur Preisvergabe mit dem Argument ausgeschlossen wurden, dass so etwas von der Kunstszene nicht mehr geschätzt wird.

Es scheint mir, dass es bei der Einübung eines ästhetischen Urteils um das Erkennen einer Leistung geht, nicht darum den Trend zu wählen in dem sie glänzt. Sollten einige meiner Selektionen Sie veranlassen zu sagen: „Es ist nicht sein Ernst“, er ist es.

Ein klassisches Beispiel von Talent und Geschmack in unserer Zeit ist die Arbeit von Dale Chihuly. Er hat einige der talentiertesten Glasmacher der Welt eingestellt, aber ohne seinen Geschmack, seine Begabung und seine Fähigkeit diesen Geschmack seinen Helfern zu vermitteln, wäre alles nichts. Auf der anderen Seite erinnern Sie sich an einige der gigantischen Einzelstücke unserer Zeit. Obwohl sie oft schön gemacht sind, erscheinen sie im Rückblick klein.

Glücklicherweise ist Geschmack verschieden und meine Kollegen bei der Jury des *New Glass Review* Wettbewerbs schätzen Werte, die mir entgehen. Aber ungeachtet des Spektrums sind wir uns Jahr für Jahr immer über die vorzügliche Leistung einiger Einreichungen einig. Was haben diese Werke, die die Initialen aller vier Juroren tragen, gemeinsam? Ich vermute, es ist Talent umgesetzt mit bemerkenswertem Geschmack.

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

* Edward Barrington Haynes, *Glass through the Ages*, Harmondsworth, Middlesex: Penguin, 1948.

I have been a member of the brilliant world of glass since 1971, and the invitation to serve on the *New Glass Review* jury at the start of the new millennium was much appreciated. A dealer in contemporary craft, art, and photography cannot hope to compete with eminent critics such as Arthur Danto and Donald Kuspit, but I hope that my knowledge of the medium and my experience have added something to the stimulating process of choosing 100 pieces for the "Artists and Objects" section of the 2001 *New Glass Review*.

Being selective is one of my most important tasks as an art dealer. Here, the task was to review 2,417 slides, submitted by 895 artists from 40 countries, in just two days. Daunting as this process was, I found it exhilarating, and I wish I could do it every year!

Before I go further, I must say that I was asked not to vote on any of the artists represented by my gallery (Elliott Brown Gallery) unless they were already part of the final 100 selections. In that event, I could give one or more of them one of my 100 allotted votes. (I took this proviso to extend to employees and former employees, as well.) So, to those of you who submitted and are not included in this year's publication, my apologies – and I implore you to apply again next year.

This annual competition is an extraordinary one. I commend the many artists and designers (of all ages and levels of expertise) who submitted their slides, and I encourage them to participate in the years to come. Several times during the jurying, we spoke about the importance of having all individuals working in glass submit to *New Glass Review* so that their slides may be preserved in the archives of the Rakow Research Library. This needs to be reiterated to artists, craftspeople, and designers working in the field. There are far too many who do not submit, perhaps because they think they are taking away an emerging artist's opportunity to have this morsel of glory for his or her résumé. If that is *your* reason for declining to enter the competition, you can rest assured that, at the very least, someone on the jury will review your slides, put them aside for the Rakow Library's archives, and let the newcomer have a chance. Two things are for certain:

1. Rarely does a bad slide help a piece to be selected for inclusion in *New Glass Review*. I hope that, one day, artists all around the world will be able to document their work so as to show it at its best in two dimensions for all of us to view.

2. The field of glass is flourishing. There is an abundance of ideas and techniques as we begin the 21st century, and there is much to which we can look forward.

If this helps to explain why the 100 objects presented here may seem uneven, it also underscores the importance of including the jurors' initials with the works they selected. You could say that the real winners are the 11 submissions that received a stamp of approval from all four of the jurors: an exquisite, luminous shelf of books by Vaida Andrasianaite of Munich; *Jazz Box* by Tessa Clegg of London, whose work I have always found fascinating and innovative; *Sunset Painter Case* (image of Ticinun River Park, Italy) by Miriam Di Fiore of Milan (I thought that this work was painted, and I was even more impressed to learn that it was made with the micromosaic technique!); *Diverge* by Mel Douglas of Canberra, whose simple blown and engraved sphere may not be "new" but strikes a classical chord; *Tear of Leaf*, a beautiful and tactile *pâte de verre* work by Kanako Idei of Yokohama; *Human Form*, a beautifully crafted piece by Toshikazu Kobayashi of Toyoda; an exquisite necklace, made of tiny glass beads and titanium, by Jacqueline Lillie of Vienna; *Natural*, a wonderful *pâte de verre* basket by Koharu Nakamura of Yokohama; *Fall* by Joyce J. Scott of Baltimore; *Rest*, a furry glass chair by Minako Shirakura of Tokyo; and *A Nest of Heart* by Midori Tsukada of Toyama.

I stood alone on seven pieces. I cannot describe them as particular favorites, but I found each of them to be compelling in some way – and for that reason I was willing to fight for their inclusion. These works were Rika Hawes's *Exhibit "A"*; Gerry King's *Fleurette*; Yasuko Kita's *For Long*; Guillermo Patiño's *Espacio urbano: Circulo verde* (of which only a detail is shown here); Gerhard Ribka's *The Drummer*; Kana Tanaka's untitled reflections using frit on mirrors (even though I think the use of "Untitled" is pusillanimous); and Shiko Tokoro's window through a shoe made of snow. The other jurors similarly fought for some entries: Tina for eight, Jane for one, and Tom for 20.

In addition to selecting the 100 entries for the "Artists and Objects" section, each of us was asked to choose one to 10 contemporary or

Ich bin seit 1971 Mitglied der brillanten Welt des Glases, und die Einladung für die *New Glass Review* Jury am Anfang des Millenniums tätig zu sein, habe ich sehr geschätzt. Ein Händler für zeitgenössische Kunst und Fotografie kann nicht hoffen, mit so hervorragenden Kritikern wie Arthur Danto und Donald Kuspit zu konkurrieren, aber ich hoffe, dass die Kenntnis des Mediums und meine Erfahrung etwas zum anregenden Prozess beigetragen haben, die 100 Stücke für die Sektion „Künstler und Objekte“ der 22. *New Glass Review* auszuwählen.

Selektiv zu sein, ist eine meiner wichtigsten Aufgaben als Kunsthändlerin. Hier war es die Aufgabe, in nur zwei Tagen 2417 Dias durchzusehen, die von 895 Künstlern aus 40 Länder eingereicht worden sind. So erschreckend dieser Prozess war, ich fand es erfrischend und wünschte, ich könnte es jedes Jahr tun!

Bevor ich weiterfahre, muss ich sagen, dass ich gebeten wurde, nicht für einen durch meine Galerie (Elliott Brown Gallery) repräsentierten Künstler zu stimmen, außer er wäre bereits in der Auswahl der letzten 100. In diesem Falle konnte ich einem oder mehreren von ihnen eine meiner 100 mir zustehenden Stimmen geben. (Ich dehnte diese Bedingung auch auf Angestellte und ehemalige Angestellte aus.) Deswegen entschuldige ich mich bei denjenigen, die eingereicht haben und nicht in die diesjährige Publikation aufgenommen wurden, und ich bitte Sie inständig, sich nächstes Jahr wieder zu bewerben.

Dieser Jahreswettbewerb ist ein außergewöhnlicher. Ich lobe mir die vielen Künstler und Designer (aller Altersgruppen und sämtlicher Niveaus), die ihre Dias eingereicht haben und ermutige sie, in den kommenden Jahren teilzunehmen. Mehrfach sprachen wir während der Jury-Sitzung von der Wichtigkeit, dass alle, die mit Glas arbeiten, bei der *New Glass Review* einreichen sollten, damit ihre Dias in den Bibliotheksarchiven der Rakow Research Library aufbewahrt werden können. Dies muss Künstlern, Kunsthandwerkern und Designern, die auf diesem Gebiet arbeiten, immer wieder ans Herz gelegt werden. Es gibt viel zu viele, die nicht einreichen, vielleicht weil sie denken, einem heranwachsenden Künstler diese Möglichkeit auf ein bisschen Ruhm für den Lebenslauf wegzunehmen. Sollte das *Ihr* Grund sein, eine Wettbewerbsteilnahme abzulehnen, können Sie versichert sein, dass allermindestens einer der Jury Ihre Dias begutachten wird, für die Archive der Rakow Library auf die Seite legen und dem Newcomer eine Chance geben wird. Zwei Sachen sind sicher:

1. Selten verhilft ein schlechtes Dia einem Stück in die *New Glass Review* aufgenommen zu werden. Ich hoffe, dass eines Tages Künstler auf der ganzen Welt fähig sein werden, ihr Werk so zu dokumentieren, dass es sich von seiner besten Seite zeigt; zweidimensional für uns alle erkennbar.

2. Der Glasbereich blüht. Es gibt eine Fülle von Ideen und Techniken, jetzt wo wir das 21. Jahrhundert angefangen haben und es gibt viel, auf das wir uns freuen können.

Wenn dies hilft zu erklären, warum die Hundert hier präsentierten Objekte unausgewogen scheinen mögen, dann unterstreicht dies auch die Wichtigkeit, die Initialen der Juroren mit dem ausgewählten Objekt festzuhalten. Man könnte sagen, dass es sich bei den wahren Gewinnern um die 11 Einreichungen handelt, die den Stempel der Anerkennung von allen vier Juroren erhalten haben: ein exquisites, brillantes Bücherregal von Vaida Andrasianaite, München; *Jazz Box* von Tessa Clegg, London, deren Werk ich immer faszinierend und innovativ fand; *Sunset Painter Case* (Image of Ticinun River Park, Italy) von Miriam Di Fiore, Mailand (ich habe geglaubt, dieses Werk sei gemalt und war noch mehr beeindruckt zu hören, dass es in Mikromosaik-Technik gemacht war!); *Diverge* von Mel Douglas, Canberra, dessen einfach geblasene und gravierte Kugel vielleicht nicht „neu“ ist, sondern eine klassische Saite anschlägt; *Tear of Leaf*, eine schöne und taktile *pâte de verre* Arbeit von Kanako Idei, Yokohama; *Human Form*, ein wunderschön gearbeitetes Stück von Toshikazu Kobayashi, Toyoda; eine exquisite Halskette, gemacht aus winzigen Glasperlen und Titan von Jacqueline J. Lillie, Wien; *Natural*, ein wundervoller *pâte de verre* Korb von Koharu Nakamura, Yokohama; *Fall* von Joyce J. Scott, Baltimore; *Rest*, ein pelzartiger Glasstuhl von Minako Shirakura, Tokio und *A Nest of Heart*, von Midori Tsukada, Toyama.

Bei sieben Stücken war ich allein. Ich kann diese nicht als besondere Lieblinge beschreiben, aber ich fand sie alle auf irgendeine Art stark, und aus diesem Grund war ich bereit, für ihre Aufnahme zu kämpfen. Es handelte sich dabei um Rika Hawes *Exhibit „A“*; Gerry Kings *Fleu-*

historical works in glass art, architecture, or design that have inspired or impressed us recently. My first choice, without hesitation, is Roni Horn's "Untitled (Flannery)," which I saw at the Matthew Marks Gallery in New York City in 1997. These two pairs of deep blue cast glass blocks, sitting on the floor of the gallery like motionless oceans, made me gasp for air. (There is nothing I like better than to hear this same reaction from people who come into my gallery!) The Stanislav Libenský and Jaroslava Brychtová retrospective at the Heller Gallery in New York City was a beautiful tribute to the couple's extraordinary, ongoing creative powers, and to their command of sculpture using glass and light.

Other notable works by artists who did not submit to *New Glass Review* this year are Laura de Santillana's *Tokyo-ga* pieces, made of blown and compressed glass; Lanny Bergner's new sculpture using glass frit over gourds; and Steven Holl's extraordinary 1997 Chapel of St. Ignatius in Seattle. Among the many astonishing architectural elements and details found in this chapel, the architect employs colored glass for sculpting light to illuminate one's spiritual path.

Kate Elliott (KE)
Director
Elliott Brown Gallery
Seattle, Washington

rette; Yasuko Kita's *For Long*; Guillermo Patiños *Espacio urbano: Circulo verde* (von welchem hier nur ein Detail gezeigt wird); Gerhard Ribkas *The Drummer*; Kana Tanakas Reflexionen „ohne Titel“, bei denen sie Fritten auf Spiegeln verwendet (obwohl ich denke, dass die Verwendung von „ohne Titel“ kleinstmütig ist); Shiho Tokoros Fenster durch einen Schuh aus Schnee. Ähnlich kämpften die anderen Juroren für einige Aufnahmen: Tina für acht, Jane für einen und Tom für 20.

Zusätzlich wurden wir beim Auswählen der 100 Aufnahmen für „KünstlerInnen und Objekte“ gebeten, eine bis zehn zeitgenössische oder historische Arbeiten aus Glaskunst, Architektur oder Design zu wählen, die uns kürzlich inspiriert oder beeindruckt hat. Meine erste Wahl ist ohne zu Zögern Roni Horns *Ohne Titel (Flannery)*, das ich 1997 in der Matthew Marks Galerie in New York City gesehen habe. Diese zwei Paar tiefblaue Blöcke aus gegossenem Glas, die auf dem Boden der Galerie wie bewegungslose Ozeane standen, ließen mich nach Luft schnappen. (Es gibt nichts, was ich lieber höre, als eben diese Reaktion von Leuten, die meine Galerie betreten!). Die Retrospektive von Stanislav Libenský und Jaroslava Brychtová in der Heller Galerie, New York City war eine schöne Anerkennung der außerordentlichen, andauernden kreativen Kraft des Paares und ihrer Meisterung von Skulpturen unter der Verwendung von Glas und Licht.

Weitere bemerkenswerte Arbeiten von Künstlern, die dieses Jahr nicht in die *New Glass Review* aufgenommen wurden, sind Laura de Santillanas *Tokyo-ga* Stücke aus geblasenem und Pressglas; Lanny Bergners neue Skulptur, wo Glasfritten über Kürbisflaschen verwendet wurden und Steven Holls außerordentliche St. Ignatius Kapelle in Seattle von 1997. Abgesehen von den vielen bemerkenswerten architektonischen Elementen und Details, die in dieser Kapelle entdeckt werden können, setzt der Architekt buntes Glas ein, das Licht formt, um einen spirituellen Weg zu weisen.

Kate Elliott (KE)
Direktorin
Elliott Brown Gallery
Seattle, Washington

This issue of *New Glass Review* ends a year of professional change and growth for me. Since arriving in Corning in February 2000, I have been involved with a number of challenging assignments, not the least of which is filling the rather giant shoes of former curator Susanne K. Frantz. Susanne is a friend and a valued colleague, and I have admired her insightful commentaries in *New Glass Review* over the years. Her contribution to the field of contemporary glass, in general, is important and ongoing. I am happy to continue her work with the *Review*, but as juror Mary Douglas remarked in her essay last year, Susanne is missed. Fortunately, *New Glass Review* still has the august presence, refreshing wit, and endless experience of Tom Buechner, who I hope will always be by my side at the jurors' table.

The procedures of the *New Glass Review* competition have been refined to a point of remarkable efficiency and ease, thanks to its organizer, Violet Wilson. Personally, I am amazed – as are most of the jurors – that it is possible, in the space of two days, to select 100 objects from a total of more than 2,000 slides. This would be impossible to accomplish if jurors tried to be objective. *New Glass Review* is subjective, and the selections generally reflect each juror's personal taste, although a serious attempt is made by all to cover the various and expanding categories of glassworking.

By now, it is a well-known fact that each juror is allowed to make only 25 selections. This painful process, full of negotiations among the jurors, is followed by a happier interval during which jurors can increase their choices by adding their initials to the selections of others. I took full, perhaps even overly enthusiastic, advantage of this opportunity. My initials appear on 63 of the 100 objects. Kate Elliott and Tom Buechner followed with a reasonable total of 55 and 53 selections, respectively, while Jane Adlin ended with a restrained 38. The only justification I can present for my effusiveness is probably a good one, given my job: I like glass, and I like many kinds of work.

The 11 objects chosen by all four jurors were quite disparate, ranging from nonfunctional furniture (Vaida Andrasianaite's glowing, untitled bookcase and Minako Shirakura's intriguing chair, titled *Rest*) to functional jewelry (Jacqueline Lillie's titanium and bead necklace). These selections also included sculpture (Joyce J. Scott's *Fall* and Tessa Clegg's *Jazz Box*), vessels (Mel Douglas's *Diverge*, Kanako Idei's *Tear of Leaf*, and Midori Tsukada's *A Nest of Heart*), and unusual technique (Miriam Di Fiore's *Sunset Painter Case*, with an interior landscape of fused micromosaic) and material combinations (Koharu Nakamura's glass and twig bowl, *Natural*). Finally, there was a little ironic humor (Toshikazu Kobayashi's *Human Form*). These selections may have nothing in common except a certain elegance of concept matched with noteworthy technique. What is interesting to me is that only one American artist was represented in this group: the well-known sculptor/beat-worker Joyce J. Scott.

As far as objects that I alone selected, my two favorites were Małgorzata Klimek's *Screens* (made of a glass "mat" woven through glass rods attached to a wood base) and Pamina Traylor's glass and steel sculpture, *Cove*. Having seen *Cove* in person, I know it is elegant and flawlessly executed. The combination of materials is thoughtful and aesthetically satisfying. I appreciate the fan/screen structure that indirectly reflects Traylor's Japanese heritage, as well as the emotional warmth of the sculpture, which is often hard to accomplish in abstract art. I enjoy the work's allusion to shapes in nature and architecture, and I like the fact that the simple blown glass element is central to the piece. On the other hand, I am intrigued by *Screens* mostly because I do not understand it. It was a purely subjective choice. These two works illustrate the range of the jurors' selections, which varied from considered to intuitive.

I noticed certain trends during the judging. Tom Buechner characteristically chose work that eluded the other jurors. When questioned, his commentary was precise and skillfully argued. Kate Elliott and I tended to favor installations that required natural surroundings, such as Jan Ambruz's *Blue Cylinder in the Willow Forest* and Diana Hobson's *Language of the Trees*. Jane Adlin favored design, such as Sydney Cash's *Optical Vases* for the Museum of Modern Art and Ariel Kotker's broken glass and wire *Helmet*. Perhaps the most unusual object was Norwood Viviano's *Simulation Serpent Goblet*. It is made of resin instead of glass, and technically it should not appear in the pages of *New Glass Review*. Yet the way glass is interpreted is sometimes as important as how it is used.

Mit dieser Ausgabe der *New Glass Review* endet für mich ein Jahres beruflichen Wechsels und Wachstums. Seit ich im Februar 2000 in Corning angekommen bin, war ich in eine Anzahl herausfordernder Aufgaben eingespannt, darunter die nicht unbedeutendste in die ziemlich gigantischen Schuhe der ehemaligen Kuratorin Susanne K. Frantz zu schlüpfen. Susanne ist eine Freundin und geschätzte Kollegin, und ich habe ihre kenntnisreichen Kommentare in der *New Glass Review* jahrelang bewundert. Ihr Beitrag im Bereich zeitgenössisches Glas überhaupt ist wichtig und fortdauernd. Ich bin glücklich, ihre Arbeit mit der *Review* weiterzuführen, aber wie die Jurorin Mary Douglas in ihrem Artikel letztes Jahr bemerkte, wird Susanne vermisst. Glücklicherweise hat die *New Glass Review* noch die erhabene Präsenz, den erfrischenden Witz und die endlose Erfahrung von Tom Buechner, der hoffentlich immer an meiner Seite am Jurorentisch sitzen wird.

Die Prozeduren des New Glass Wettbewerbs sind dank der Organisatorin Violet Wilson zu bemerkenswerter Effizienz und Leichtigkeit verfeinert worden. Ich persönlich bin erstaunt, wie es die meisten Juroren sind, dass es möglich ist, innerhalb von zwei Tagen 100 Objekte aus insgesamt 2000 Dias auszuwählen. Dies wäre unmöglich, wenn die Juroren versuchten, objektiv zu sein. Die *New Glass Review* ist subjektiv und die Auswahl spiegelt in der Regel den persönlichen Geschmack eines jeden Jurors wider, obwohl von allen ein ernsthafter Versuch gemacht wurde, die verschiedenen und größer werdenden Kategorien der Glasbearbeitung abzudecken.

Inzwischen ist es eine wohlbekannte Tatsache, dass jeder Juror nur 25 Arbeiten auswählen darf. Diesem schmerzhaften Prozess, voller Verhandlungen unter den Juroren, folgt eine glücklichere Phase, während der die Juroren ihre Wahl bestärken können und zwar durch hinzufügen ihrer Initialen zu der Auswahl der anderen. Ich profitierte voll, vielleicht sogar zu enthusiastisch, von dieser Möglichkeit. Meine Initialen erscheinen auf 63 von 100 Objekten. Kate Elliott und Tom Buechner folgten mit einem respektablem Total von je 55 und 53 ausgewählten Arbeiten, während Jane Adlin mit zurückhaltenden 38 endete. Die einzige Rechtfertigung, die ich für meine Überschwenglichkeit geben kann, ist wahrscheinlich eine gute, durch meinen Beruf gegebene: Ich mag Glas und ich mag viele Arten von Arbeit.

Die 11 Objekte, die von allen vier Juroren gewählt wurden, sind ziemlich unterschiedlich und reichen von nicht funktionalen Möbeln (Vaida Andrasianaite's leuchtendem, unbetitelten Bücherschrank und Minako Shirakuras faszinierendem Stuhl mit dem Titel *Rest*) zu funktionalem Schmuck (Jacqueline Lillies Titan- und Perlenhalschmuck). Diese Auswahl umfasst auch Skulpturen (Joyce J. Scotts *Fall* und Tessa Cleggs *Jazz Box*), Gefäße (Mel Douglas *Diverge*, Kanako Ideis *Tear of Leaf* und Midori Tsukadas *A Nest of Heart*) und ungewöhnliche Technik (Miriam Di Fiore's *Sunset Painter Case* mit einer innengelegenen Landschaft aus geschmolzenem Mikromosaikglas) und Materialkombinationen (Koharu Nakamura's Schüssel aus Glas und Zweigen, *Natural*). Letztendlich gab es ein bisschen ironischen Humor (Toshikazu Kobayashis *Human Form*). Diese Auswahl mag nichts gemeinsam haben, außer einer gewissen Eleganz des Konzepts passend zu einer bemerkenswerten Technik. Was für mich interessant ist, ist dass nur ein amerikanischer Künstler in dieser Gruppe repräsentiert war: die weit bekannte Bildhauerin und mit Perlen arbeitende Künstlerin Joyce J. Scott.

Was die Objekte betrifft, die ich alleine auswählte, so waren meine zwei Favoriten Małgorzata Klimeks *Screens* (eine Glasmatte die aus Glasstäbchen gewoben wurde, die auf einem Holzsockel befestigt sind) und Pamina Traylor's Glas- und Stahlskulptur *Cove*. Nachdem ich *Cove* selbst gesehen habe, weiß ich, dass es elegant und tadellos ausgeführt ist. Die Materialkombination ist durchdacht und ästhetisch befriedigend. Ich schätze sowohl das Fächer-/Schirmgebilde, das indirekt Traylor's japanisches Erbe widerspiegelt, als auch die emotionale Wärme der Skulptur, die oft in abstrakter Kunst schwer zu erreichen ist. Ich genieße die Anspielung der Arbeit auf Formen in Natur und Architektur und ich mag die Tatsache, dass das einfache geblasene Glaselement zentral für das Stück ist. Auf der anderen Seite bin ich hauptsächlich deswegen von *Screens* fasziniert, weil ich es nicht verstehe. Es war eine rein subjektive Wahl. Diese zwei Arbeiten zeigen die Bandbreite der Jurorenwahl, die zwischen überlegt und intuitiv variierte.

Ich bemerkte gewisse Tendenzen während des Bewertens. Tom Buechner wählte charakteristischerweise Arbeiten, die den anderen

One change to *New Glass Review* is the section titled "Jurors' Choice." It is meant to give jurors the chance to present up to 10 recent or historical works in glass that impressed them during the year. While I personally enjoyed Susanne Frantz's series of essays on "Some of the Best in Recent Glass," I thought it might be interesting to see what the jurors would pick. My idea was that guest jurors, with their different areas of knowledge, would offer a more comprehensive portrait of activity in glass than I could alone. This year's selections are not as plentiful as I would like them to have been, but they are varied – and that is the point of the exercise.

Two of my favorite exhibitions in 2000 were Ginny Ruffner's "MindGarden" at the Seattle Art Museum and Michele Blondel's solo exhibition "Backwaters and the Arabian Sea" at the John Weber Gallery in New York. "MindGarden" is a room-size installation consisting of floating and planted steel sculptures, the petals from 6,000 roses, and blown glass spheres. The exhibition investigates the source of creativity, the creative process, and the formation of ideas (topics that Ruffner has studied in depth) through the metaphor of the garden. My attraction to nature (see the discussion of trends, above) undoubtedly led me to select Blondel's exhibition, which featured large blown jellyfish-like sculptures (made at CIRVA in Marseilles) accompanied by her own underwater videos of jellyfish. It was a simple idea, and a stunningly beautiful one. However, I did not appreciate the sculptures apart from the video that accompanied them, and I considered the multiple elements of the exhibition as a single work.

Jill Reynolds's *Tacoma Message 3000* was the only truly millennium-inspired piece that I learned of during the year. I am concerned that there does not seem to be any cultural interest in reinventing art for the new century, as there was, so intensely, in the years around 1900. It is, of course, only 2001, so there is still time. Alessandro Diaz de Santillana's new, mirrored sculptures are not millennium-related, but they reflect the kind of innovative energy and aesthetic confidence that I hope to see more of in the coming decade.

In the category of mainstream artists using glass, performance artist Yoko Ono's retrospective, "Yes," at the Japan Society in New York was inspiring and somewhat odd. It was inspiring because her work from the late 1960s and early 1970s still seemed so modern, and odd because ephemeral, performance-related elements had fossilized into objects. What impressed me most in the exhibition was *Morning Piece* (1964). In this work, 33 shards of broken glass were displayed in a divided box, like scientific specimens. Each shard was randomly tagged with a future morning date and time. The glass was to be used to look at the sky on the assigned date. (Ono sold the "mornings," keeping careful track of her sales. The highest-priced were the mornings occurring farthest in the future.) I appreciated Ono's use of glass in this (and other) contexts as a sky metaphor. The shards were not just mementos or promises of an event. They became a physical body for the sky, which, like glass, is both visible and invisible, clear and cloudy.

In his solo exhibition at Richard Gray Gallery in Chicago, the sculptor/printmaker Jim Dine introduced a new body of work in cast and blown glass incorporating metal tools. The large, colored, blown cylinders pierced by glassworking and other implements were interesting to me, and not as obvious as they may seem. It is always illuminating to see how artists from outside the glass world choose to use glass, and one of the most surprising exhibitions in this regard was "Twenty-Seven Contemporary Artists," the 2000 remake of a landmark exhibition organized by Steuben in 1940. This exhibition of engraved glass, which was commissioned by Steuben from such major and diverse artists as Georgia O'Keeffe, Henri Matisse, Isamu Noguchi, Grant Wood, Giorgio di Chirico, and Salvador Dali, included preparatory drawings and letters. It was engaging and informative, and I hope that it will inspire more projects of this kind.

Finally, I chose to include images from artists whose work was unknown to me before this year. Susan Edgerley (Canada), Laura Heyworth (England), Anna Marco (Spain), and Isabelle Poilprez (France) all have unique talents. What the *New Glass Review* process demonstrates to me – and hopefully to others – is that in spite of the derivative and uninspired glass that we all see, there are artists whose work in glass is exciting, unknown, promising, and maybe even new.

Juroren entgingen. Wenn er gefragt wurde, so war sein Kommentar präzise und kundig begründet. Kate Elliott und ich tendierten dazu Installationen vorzuziehen, die eine natürliche Umgebung erforderten, wie Jan Ambruzs *Blue Cylinder in the Willow Forest* und Diana Hobsons *Language of the Trees*. Jane Adlin bevorzugte Design, wie Sydney Cashs *Optical Vase* für das Museum of Modern Art und Ariel Kotkers *Helmet* aus Glasscherben und Draht. Vielleicht war das ungewöhnlichste Objekt Norwood Vivianos *Simulation Serpent Goblet*. Es ist aus Harz anstatt Glas gemacht und sollte technischerweise nicht auf den Seiten der *New Glass Review* erscheinen. Aber die Art, wie Glas interpretiert wird, ist manchmal genauso wichtig, wie seine Verwendung.

Eine Änderung bei der *New Glass Review* ist das Kapitel mit dem Titel „Die Wahl der Juroren“. Es soll den Juroren die Möglichkeit geben, bis zu zehn neuere oder historische Glasarbeiten zu präsentieren, die sie während des Jahres beeindruckt haben. Während ich persönlich an Susanne Frantz's Essay-Reihe über „Etwas vom Besten aus neuem Glas“ Gefallen fand, dachte ich, es könnte interessant sein zu sehen, was die Juroren wählen. Meine Idee war, dass Gastjuroren, mit ihren unterschiedlichen Kenntnisbereichen, ein umfassenderes Porträt der Glasaktivitäten bieten würden, als ich es allein könnte. Die diesjährigen ausgewählten Arbeiten sind nicht so zahlreich, wie ich es mir gewünscht hätte, aber sie sind verschieden – und das ist der Punkt der Übung.

Zwei meiner Lieblingsausstellungen im Jahre 2000 waren Ginny Ruffners „MindGarden“ im Kunstmuseum Seattle und Michele Blondels Soloausstellung „Backwaters and the Arabian Sea“ in der John Weber Gallery in New York. „MindGarden“ ist eine zimmergroße Installation, bestehend aus schwebenden und gepflanzten Stahlskulpturen, den Blumenblättern von 6000 Rosen und geblasenen Glaskugeln. Die Ausstellung ermittelt die Quelle der Kreativität, den gestalterischen Prozess und die Formation von Ideen (Themen die Ruffner eingehend studiert hat) durch die Gartenmetapher. Meine Anziehung zur Natur (siehe die Diskussion über Tendenzen weiter oben) ließ mich zweifellos Blondels Ausstellung wählen, die breite, geblasene quallenähnliche Skulpturen zeigte (in CIRVA in Marseille gemacht), begleitet von ihren eigenen Unterwasservideos über Quallen. Es war eine einfache Idee und eine phänomenal schöne. Wie dem auch sei, ich schätzte die Skulpturen nicht gesondert von dem Video, das sie begleitete, sondern ich betrachtete die vielfältigen Elemente der Ausstellung als ein einziges Werk.

Jill Reynolds Tacoma Message 3000 war das einzige richtig millennium-inspirierte Stück, das ich während des Jahres kennen lernte. Ich bin beunruhigt, dass es kein kulturelles Interesse zu geben scheint, Kunst für das neue Jahrhundert neu zu erfinden, wie es so intensiv in den Jahren um 1900 der Fall war. Wir haben natürlich erst 2001 und es ist noch Zeit. Alessandro Diaz de Santillanas neue, verspiegelte Skulpturen sind nicht auf das Millennium bezogen, aber sie reflektieren die Art innovativer Energie und ästhetischen Vertrauens, das ich im kommenden Jahrzehnt häufiger zu sehen hoffe.

In der Kategorie von mit Glas arbeitenden Mainstreamkünstlern, war die Retrospektive der Performancekünstlerin Yoko Ono, „Yes“ in der Japan-Society in New York inspirierend und irgendwie seltsam. Es war inspirierend, weil ihre Arbeit aus den späten 1960er und frühen 1970er Jahren immer noch so modern schien und seltsam, weil kurzlebige, performance-bezogene Elemente zu Objekten versteinert waren. Was mich in der Ausstellung am meisten beeindruckte war *Morning Piece* (1964). In dieser Arbeit waren 33 Glasscherben in einer aufgefächerten Kiste ausgestellt, wie wissenschaftliche Exemplare. Jede Scherbe war wahllos mit Datum und Zeit eines zukünftigen Morgens etikettiert. Das Glas sollte verwendet werden, um am angegebenen Tag den Himmel zu betrachten. (Ono verkaufte die „Morgens“, sich sorgfältig über ihren Absatz auf dem Laufenden haltend. Am teuersten waren die Morgens, die am weitesten in der Zukunft lagen.) Ich schätzte Onos Glasverwendung in diesen (und in anderen) Kontexten als eine Himmelsmetapher. Die Scherben waren nicht nur Mementos oder Versprechungen eines Ereignisses. Sie verkörperten auch den Himmel an sich, welcher, wie Glas, sowohl sichtbar wie unsichtbar ist, klar und bewölkt.

In seiner Einzelausstellung in der Richard-Gray-Gallery in Chicago stellte der Bildhauer/Graphiker Jim Dine einen neuen Komplex von Arbeiten vor; aus gegossenem und geblasenem Glas, Metallwerkzeuge in sich einschließend. Die großen, bunten, geblasenen Zylinder, durchbohrt von Glasverarbeitungs- und anderen Werkzeugen waren für mich

interessant und nicht so offensichtlich, wie sie scheinen mögen. Es ist immer erhellend zu sehen, wie Künstler von außerhalb der Glaswelt sich entscheiden Glas zu benutzen, und eine der erstaunlichsten Ausstellungen in dieser Hinsicht war „Siebenundzwanzig zeitgenössische Artisten“, das 2000 Remake einer Meilenstein-Ausstellung, die 1940 von Steuben organisiert wurde. Diese Ausstellung über graviertes Glas, die von Steuben von so großen und unterschiedlichen Künstlern wie Georgia O’Keeffe, Henri Matisse, Isamu Noguchi, Grant Wood, Giorgio di Chirico und Salvador Dalí in Auftrag gegeben wurde, umfasste Zeichnungen und Briefe, die dem Werk vorausgingen. Es war fesselnd und informativ und ich hoffe, dass es mehr Projekte dieser Art inspirieren wird.

Letztendlich beschloss ich, Bilder von Künstlern einzubeziehen, deren Werk vor diesem Jahr unbekannt war. Susan Edgerley (Canada), Laura Heyworth (England), Anna Marco (Spanien) und Isabelle Poilprez (Frankreich) haben alle einmalige Talente. Was der Prozess der *New Glass Review* mir – und hoffentlich anderen – zeigt, ist, dass trotz des abgeleiteten und uninspirierten Glas, das wir immer sehen, es Künstler gibt, deren Werk im Bereich Glas aufregend, unbekannt, vielversprechend und vielleicht sogar neu ist.

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

Note

In 2000, more than 6,000 copies of the *New Glass Review 22* prospectus were mailed. Each entrant could submit a maximum of three slides. A total of 895 individuals and companies representing 40 countries submitted 2,417 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) and *19* (1998) 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: Mary Chervenak, Brandy Harold, Charlene Holland, Kevin Kurdylo, Richard Price, Amber Pruden, Joan Romano, Jacolyn Saunders, and Violet Wilson.

Schlussbemerkung

2000 sind mehr als 6000 Einladungen für die *New Glass Review 22* versandt worden. Jeder Teilnehmer konnte bis zu drei Dias einreichen. Insgesamt schickten 895 Einzelpersonen und Firmen aus 40 Ländern 2417 Dias. Die 100 Arbeiten, die in dieser *Review* abgebildet sind, wurden von vier Juroren ausgewählt, deren Initialen den ausgesuchten Objekten beigefügt sind.

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

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

Jurors' 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.

Since the inception of *New Glass Review*, the character of the submissions has changed. Increasingly, the entries reflect the work of emerging artists over established ones. This is symptomatic of the considerable growth that has occurred in the Studio Glass movement over the last decade, and it is natural that the *Review* should focus on the work of "new" artists. However, 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 diverse work being made with this inspiring material.

Dieses Kapitel der *New Glass Review* gibt den Juroren die Möglichkeit, 10 Beispiele aus der Glaskunst auszuwählen, neuere oder historische, die sie während des Jahres beeindruckt haben. Während es die Hauptaufgabe der Juroren ist, die eingereichten Dias durchzusehen und daraus auszuwählen, so gewähren die zusätzlichen Wahlmöglichkeiten die Freiheit, zu zeigen, welches Glas auch immer zur Zeit für sie von besonderem Interesse ist. Auf diese Weise kann die *New Glass Review* Skulpturen, Gefäße, Installationen, Design, Ausstellungen und Architektur miteinbeziehen, die vielleicht nie zum jährlichen Wettbewerb eingereicht worden wären.

Seit dem Beginn der *New Glass Review*, hat sich der Charakter der Einreichungen verändert. Vermehrt zeigen die eingereichten Arbeiten das Werk von aufstrebenden statt etablierten Künstler. Dies ist symptomatisch für die bemerkenswerte Entwicklung, die in der Studioglasbewegung in den letzten zehn Jahren passiert ist und es ist natürlich, dass die *Review* ihr Augenmerk auf „neue“ Künstler lenken soll. Nichtsdestotrotz ist eines der Ziele der *New Glass Review*, eine möglichst große Bandbreite von Glaskunst (und -Architektur und -Design) zu zeigen. Wir hoffen, dass „Die Wahl der Juroren“ wesentlich zu unserem Wissen über die unterschiedlichen Arbeiten beiträgt, die aus diesem inspirierenden Material gemacht werden.

Selections/Ausgewählte Arbeiten

Jane Adlin (JA)

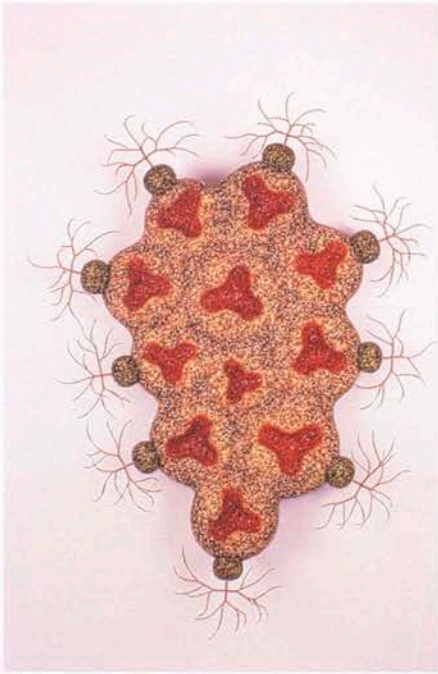
Josiah McElheny, United States
William Morris, United States
Thomas Patti, United States
Carlo Scarpa, Italy
Sidney Waugh, United States

Kate Elliott (KE)

Lanny Bergner, United States
Steven Holl Architects, United States
Roni Horn, United States (not illustrated)
Stanislav Libenský and Jaroslava Brychtová, Czech Republic
Laura de Santillana, Italy

Tina Oldknow (TO)

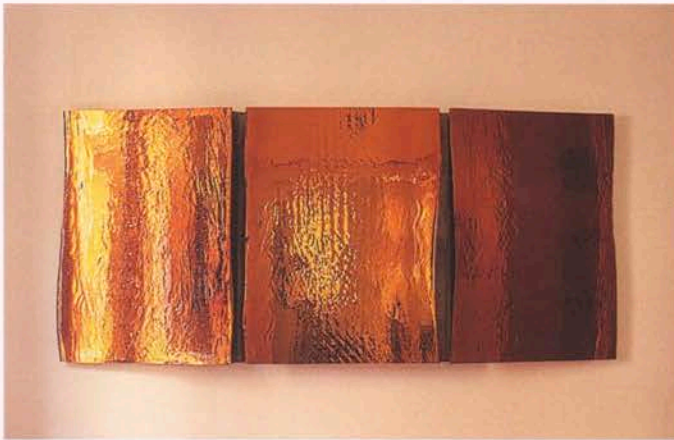
Michele Blondel, France
Alessandro Diaz de Santillana, Italy
Jim Dine, United States
Susan Edgerley, Canada
Laura Heyworth, United Kingdom
Anna Marco, Spain
Yoko Ono, Japan/United States (not illustrated)
Isabelle Poilprez, France
Jill Reynolds, United States
Ginny Ruffner, United States
Steuben, United States



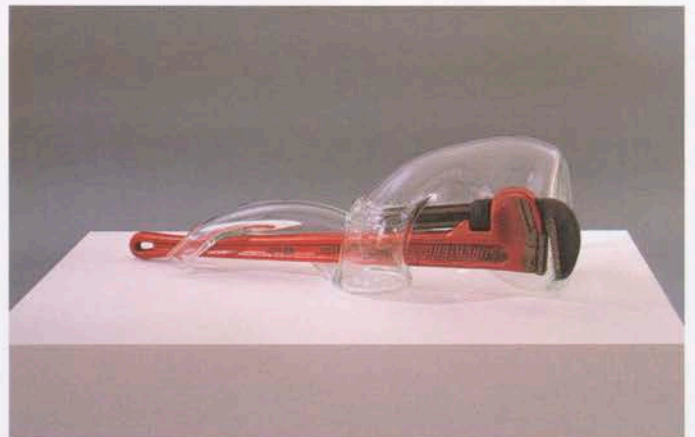
Lanny Bergner, United States
Hydra, 2000
 Gourd, screen, wire, glass, silicone
 H. 104.1 cm, W. 76.2 cm, D. 17.8 cm
 Photo: Elliott Brown Gallery, Seattle
 KE



Michele Blondel, France
 "Backwaters and the Arabian Sea"
 John Weber Gallery, New York City, April–May 2000
 Photo: John Weber Gallery
 TO



Alessandro Diaz de Santillana, Italy
 Untitled (Orange), 2000
 Glass, silver, wood, lead
 H. 90 cm, W. 200 cm, D. 12 cm
 TO



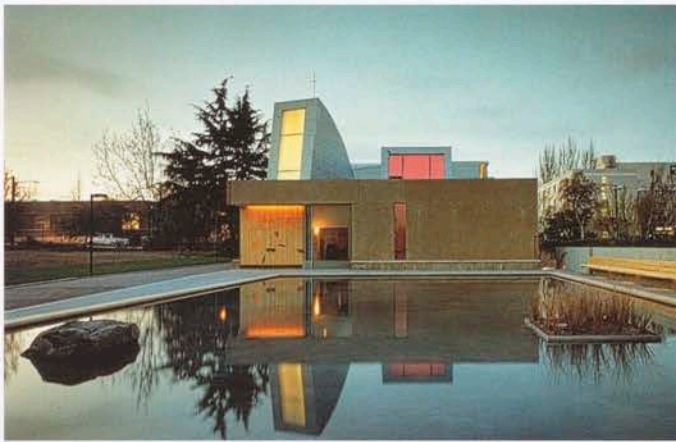
Jim Dine, United States
Red Super-Ego, 2000
 Blown glass, found object
 H. 33 cm, W. 111.7 cm, D. 35.5 cm
 Photo: Richard Gray Gallery, Chicago/New York
 TO



Susan Edgerley, Canada
Vau, 2000
 Frameworked glass; paper
 H. 225 cm, W. 225 cm, D. 15 cm
 Photo: Jocelyn Blais, Galerie Elena Lee, Montreal
 TO



Laura Heyworth, United Kingdom
Clawed Cushion, 2000
 Hot-worked and lustered glass; velour
 H. 12 cm, W. 36 cm, D. 28.5 cm
 Photo: Ron Zijlstra, Braggiotti Gallery, Amsterdam
 TO



Steven Holl Architects, United States
Chapel of St. Ignatius, Seattle University, Seattle, Washington,
 completed in 1997
 Tim Bade, project architect; Olson/Sundberg Architects,
 associate architect
 Photo: Paul Warchol Photography, New York
 KE



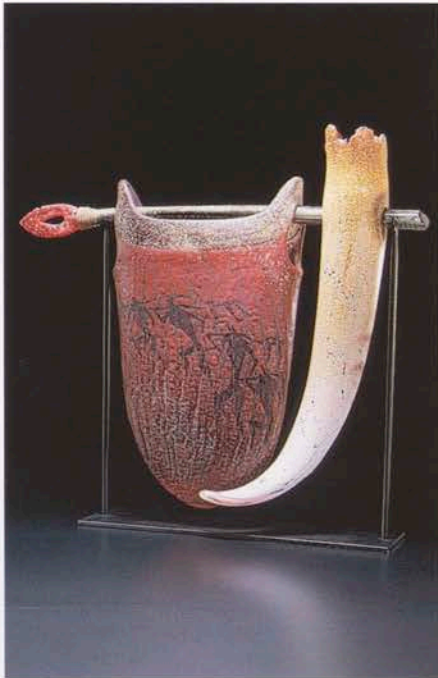
Stanislav Libenský and Jaroslava Brychtová, Czech Republic
 "In the Presence of Angels"
 Heller Gallery, New York City, May 31–June 30, 2000
 Photo: Heller Gallery
 KE



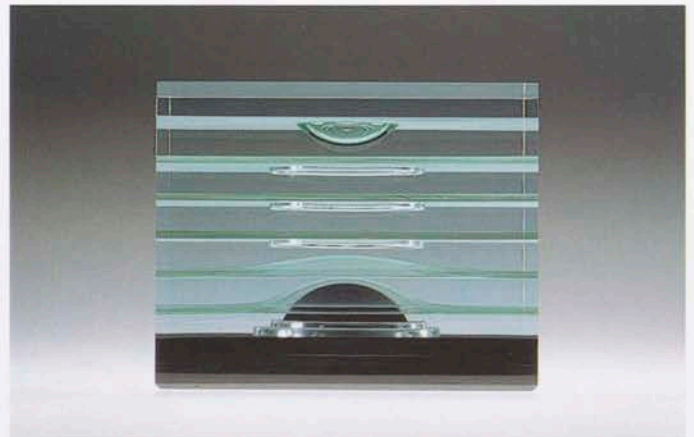
Anna Marco, Spain
Reproducción, 2000
 Cast glass; metal
 H. 22 cm, L. 155 cm, D. 70 cm
 Photo: Antje Borgstede, Espai Vidre, Barcelona
 TO



Josiah McElheny, United States
Untitled (White), 2000
 Blown glass; display cabinet
 H. 56.5 cm, W. 218.6 cm, D. 40.7 cm
 Photo: Nicholas L. Williams, The Corning Museum of Glass (2000.4.9)
 JA



William Morris, United States
Suspended Artifact, 1993
 Blown glass, assembled; iron stand
 H. 61 cm, W. 66 cm, D. 17.8 cm
 Photo: The Metropolitan Museum of Art, New York (1994.386)
 JA



Thomas Patti, United States
Burgundy Lumina Starphire with Green, 1992
 Glass
 H. 12.4 cm, W. 15.1 cm, D. 11.1 cm
 Photo: The Metropolitan Museum of Art, New York (promised gift)
 JA

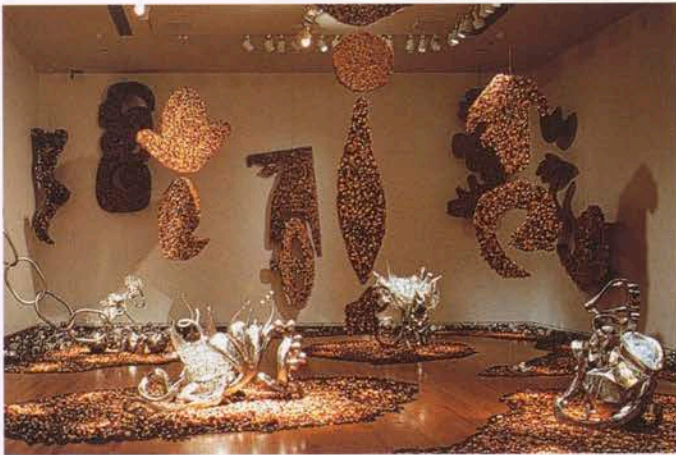


Isabelle Poilprez, France
Untitled, 2000
Blown glass with *reticello* and aventurine elements;
raku ceramic base, seed pod
H. 41.5 cm
Photo: Galleria Rossella Junck, Venice
TO

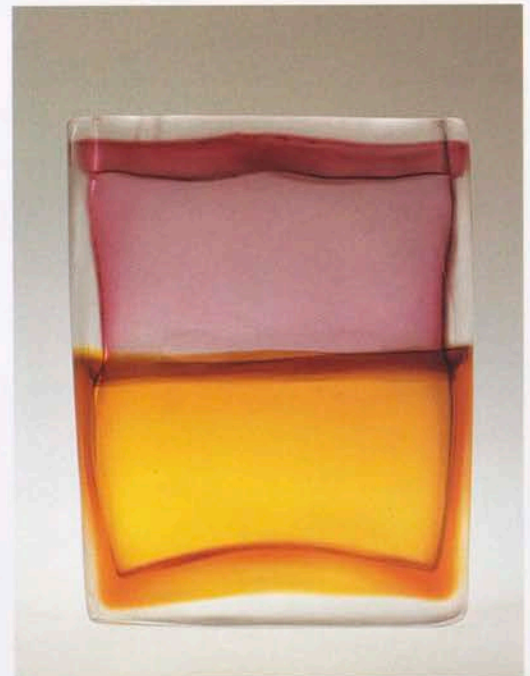
Jill Reynolds, United States
Message Tacoma 3000, 2000
200-liter glass vessel (H. 102 cm, D. 76 cm), stainless steel stand,
two tables for message writing, worktable with torch,
15,000 test tubes, paper, graphite, hair
Installation at the Tacoma Art Museum, Tacoma, Washington
TO



Ginny Ruffner, United States
"MindGarden"
Seattle Art Museum, November 2, 2000–February 25, 2001
Photo: Mike Seidl
TO



Laura de Santillana, Italy
Tokyo-ga I, 1999
Blown glass
H. 28.5 cm, W. 22.2 cm, D. 5 cm
Photo: Elliott Brown Gallery, Seattle
KE





Carlo Scarpa, Italy
Venini, Murano, Italy
Murrine Bowl, designed in 1940
Fused and slumped glass
H. 4.7 cm, D. 12.8 cm
Photo: The Corning Museum of Glass (79.3.954)
JA

Steuben, United States
"Twenty-Seven Contemporary Artists" (Georgia O'Keeffe)
The Corning Gallery, New York City, October 2–29, 2000
Photo: Nicholas L. Williams, The Corning Museum of Glass
TO



Sidney Waugh, United States
Steuben, Corning, New York
Gazelle Bowl, designed in 1935
Blown and engraved glass
H. 17.7 cm, D. 18.2 cm
Photo: The Corning Museum of Glass (90.4.244)
JA

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). 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 Sarpaneva**, 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.

* 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 22*.

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 22* der Rakow-Bibliothek des Corning Museums of Glass hinzugefügt worden sind.

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

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

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

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

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

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

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

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

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

1 Anonymous.
"American Craft Council Awards 1999."
American Craft, v. 59, no. 5, Oct./Nov. 1999, pp. 55–63, ill.
Paul Marioni, p. 60; Therman Statom, p. 61.

2 "American Craft Council Awards 2000: Fellow – Joyce J. Scott."
American Craft, v. 60, no. 5, Oct./Nov. 2000, p. 97, ill.

3 "American Craft Council Awards 2000: Fellow – Paul J. Stankard."
American Craft, v. 60, no. 5, Oct./Nov. 2000, p. 97, ill.

4 "Ana Thiel: Reflejo."
Vidrio (Asociación de Artistas del Vidrio), no. 3, Oct.–Dec. 1999, pp. [19–26], ill.
In Spanish and English.
Brief profile of the artist.

5 "Archimede Seguso 1909–1999."
Vetri: Italian Glass News, v. 5, no. 4, Autumn 1999, pp. 21–24, ill.

6 "An Art in Its Own Time, Glass as Art Today: Michael Robinson."

The Guild of Glass Engravers Newsletter, Summer 1999, pp. 6–10, ill.
Summary of conference presentation.

7 "Art of Glass: Hot Glass, Flat Glass & Neon."
The Chrysler Museum of Art and Historic Houses Calendar of Events, May/June 1999, p. 1, ill.
Stephen Antonakos, Therman Statom, and William Morris in Norfolk exhibit.

8 "Arte: Ana Thiel."
Vitrium, v. 2, no. 4, Jan./Feb. 1999, pp. 11–13, ill.

9 "L'arte sfida la natura: Soffiati, mezze filigrane, sculture, incisioni in esposizione all'Osedale dei Battuti."
Il Gazzettino, Speciale Vitraria '99, Sept. 10, 1999, p. 8, ill.
Vitraria exhibition in San Vito al Tagliamento, Italy.

10 "Artist Profile: Adrienne McStay."
Scottish Glass Society Newsletter, no. 66, 2000, pp. [7–12], ill.

11 "Artist's Portrait: Diet Wiegman."
This Side Up! (Valkenswaard, the Netherlands), no. 7, Autumn 1999, p. 29, ill.

12 "Artist's Portrait: Philippe Avila."
This Side Up! (Valkenswaard, the Netherlands), no. 6, Summer 1999, p. 29, ill.

13 "Artist's Portrait: Qualified Irreverence – Einar & Jamez de la Torre."
This Side Up! (Valkenswaard, the Netherlands), no. 4, Winter 1998, pp. 29–30, ill.

14 "Artist's Portrait: Sally Weber."
This Side Up! (Valkenswaard, the Netherlands), no. 10, Summer 2000, pp. 29–30, ill.

15 "Artist's Portrait: Vesa Kaleva Varrela."
This Side Up! (Valkenswaard, the Netherlands), no. 3, Autumn 1998, p. 29, ill.

16 "As Above, So Below."
RISD Views (Rhode Island School of Design), Spring 2000, pp. 30–31, ill.
Ellen Driscoll incorporates photos into glass mosaics in Grand Central Station installation.

- 17 "Bernard Heesen: 'Encyclopaedische Gewrochten.'" *This Side Up!* (Valkenswaard, the Netherlands), no. 6, Summer 1999, p. 30, ill. Exhibition reviews.
- 18 "Biot: Verriales 99. Le Verre, et caetera..." *Verre & Création*, no. 16, Aug. 1999, pp. 2–3, ill. English summary, p. 8. Exhibition review.
- 19 "BMA and Maryland Institute Celebrate 30-Year Career of Joyce J. Scott through May 21." *Antiques and The Arts Weekly*, v. 30, no. 18, May 5, 2000, p. 48. Review of exhibition at the Baltimore Museum of Art.
- 20 "Brittisk design intresserar Europa." *Glas och Porslin*, v. 68 [69], no. 3, 1999, p. 9, ill. British designers Allister Malcolm and Susan Nixon.
- 21 "Una capitale del vetro: Grande attesa anche per la conferenza con gli esperti mondiali del settore." *Il Gazzettino, Speciale Vitraria '99*, Sept. 10, 1999, p. 5, ill. Vitraria exhibition in San Vito al Tagliamento, Italy.
- 22 "Casting Wiz." *RISD Views* (Rhode Island School of Design), Winter 2000, p. 2, ill. Brief profile of Karla Trinkley.
- 23 "Il 'chaos' del pensiero razionale: Toots Zynsky a New York dopo 12 anni = The 'Chaos' of Rational Thought: Toots Zynsky in New York after 12 Years." *Vetro* (Centro Studio Vetro, Murano), no. 1, Oct. 1998, p. 63, ill. In Italian and English. Exhibition review.
- 24 "Chihuly in the Light of Jerusalem." *American Craft*, v. 60, no. 3, June/July 2000, pp. 52–55, ill. Images from the installation.
- 25 "Chihuly Vase Stolen from Art Museum." *The Crafts Report*, v. 25, no. 278, June 1999, p. 8, ill. Stolen from Delaware Art Museum.
- 26 "Commissions: Donald Lipski – *Sirshasana*, New York, NY." *Sculpture*, v. 19, no. 3, April 2000, pp. 16–17, ill. Sculpture for Grand Central Station is in shape of inverted olive tree and includes "thousands of shimmering Austrian lead crystals."
- 27 "Commissions: Richard Altman; Michael Scheiner." *American Craft*, v. 59, no. 4, Aug./Sept. 1999, pp. 30–31, ill. Fused and slumped wall sconces by Altman; Scheiner's *Bearing*, the 1998 Rakow Commission.
- 28 "Contemporary Explorations into Form: From 'The Glass Skin' Exhibition, Hokkaido Museum of Modern Art." *Glass and Art* (Tokyo), no. 20, Winter 1998, pp. 40–41, ill. In Japanese.
- 29 "Contemporary Showcase: The Latest Creations from Today's Paperweight Artists." *Annual Bulletin of the Paperweight Collectors Association*, 2000, pp. 82–85, ill. Fifteen paperweights illustrated.
- 30 "Corolle d'autore per Rex Built-In." *Ottogono*, no. 136, Feb.–March 2000, pp. 34–37, ill. In Italian and English. New collection of Murano glasses.
- 31 "'Crafts and Japonisme' Exhibition." *Glass and Art* (Tokyo), no. 21, Spring 1998, pp. 52–53, ill. In Japanese.
- 32 "Cristiano Bianchin." *Vetro* (Centro Studio Vetro, Murano), no. 5, Oct.–Dec. 1999, pp. 58–59, ill. In Italian and English. Review of Venice exhibition.
- 33 "Czech Bottle = Tschechische Flasche." *New Glass Review* (Czech), v. [53], no. 2, 1998, p. 22, ill. In English and German. Giant bottle made by students in Železný Brod for 1996 Summer Olympics in Atlanta, Georgia.
- 34 "Czech Design by Jiří Šuhájek." *Glass Art Society Journal*, 1999, p. 58, ill.
- 35 "Czech Fantasy and Arts = Tschechische Fantasie und Kunst." *New Glass Review* (Czech), v. [53], no. 2, 1998, p. 11, ill. In English and German. Bratří Jilkové glassworks.
- 36 "Design Picnic in the Park." *Form Function Finland*, no. 74 (2), 1999, pp. 62–63, ill. Seven glass design students (Pia Staff, Satu Siimes, Meri Laine, Susanna Oinonen, Tiia Matikainen, Camilla Groth, and Johanna Ojanen) exhibit tableware in Helsinki.
- 37 "Le direzioni del vetro: Quando tradizione ed innovazione si incontrano – Tagliapietra a Steuben Glass = New Directions in Glass: When Tradition and Innovation Meet – Tagliapietra at Steuben Glass." *Vetro* (Centro Studio Vetro, Murano), no. 1, Oct. 1998, pp. 44–46, ill. In Italian and English.
- 38 "Discovery Awards." *Glass Art*, v. 15, no. 3, March/April 2000, pp. 50–51, ill. 1999 winners for artware, lightingware, glass collectibles, and glass innovation.
- 39 "Emmanuel Babled: 'Primaire.'" *Abitare*, no. 390, Dec. 1999, pp. 110–111, ill. In Italian and English. Highlights Babled's new vases.
- 40 "Engraving from a Glass Maker's Perspective: David Royce." *The Guild of Glass Engravers Newsletter*, Autumn 1999, pp. 10–11, ill. Summary of presentation at symposium in the Czech Republic; Royce is affiliated with Nazing Glass, Vauxhall.
- 41 "Francfort: Tendence d'Allemagne." *Offrir International*, no. 357, Oct. 1998, pp. 29–33, ill. English translation, p. 64. Glass at the International Frankfurt Fair.
- 42 "Fuoco, sabbia e genio: Dalla decoratività di inizio secolo si passa allo stile lineare e alla qualità d'oggi." *Il Gazzettino, Speciale Vitraria '99*, Sept. 10, 1999, p. 9, ill. Vitraria exhibition in San Vito al Tagliamento, Italy.
- 43 "La galería de artistas: Alonso González." *Revista del Vidrio Plano*, no. 50, Dec. 1998/Jan. 1999, pp. 10–11, ill.
- 44 "La galería de artistas: Anna Marco – Refinado erotismo." *Revista del Vidrio Plano*, no. 58, April 2000, pp. 10–11, ill.
- 45 "La galería de artistas: Los gestos del vidrio – María Tamayo." *Revista del Vidrio Plano*, no. 59, May 2000, pp. 10–11, ill.
- 46 "La galería de artistas: Philippa Beveridge." *Revista del Vidrio Plano*, no. 54, Sept. 1999, pp. 10–11, ill.
- 47 "La Galleria Rossella Junck: Due spazi espositivi per il vetro di Murano contemporaneo = Galleria Rossella Junck: Two Showcases for Antique and Contemporary Murano Glass." *Vetro* (Centro Studio Vetro, Murano), no. 3, April–June 1999, p. 63, ill. In Italian and English.
- 48 "Garantiert Unikate: Riesaer Glasermeister lässt sich dekorative Flächenelemente aus Glas mit Gebrauchsmuster schützen." *GFF, Zeitschrift für Glas, Fenster, Fassade*, no. 12, Dec. 1999, pp. 59–60, ill. Designs by Andreas Hartzsch.
- 49 "Giuseppe Penone." *This Side Up!* (Valkenswaard, the Netherlands), no. 1, Spring 1998, pp. 8–9, ill. Crystal and glass elements in the artist's works.
- 50 "Glas in historisch licht." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 14, no. 2, 2000, pp. 31–33, ill. International glass exposition in Horn, the Netherlands.
- 51 "Glass Art and Science: A Conference in Lisbon and Marinha Grande, Portugal." *GAS News* (Glass Art Society), Nov./Dec. 1999, p. 1+, ill.
- 52 "Glass Clothing: Silvia Levenson – Clothes Used as Armour or Business Cards." *This Side Up!* (Valkenswaard, the Netherlands), no. 7, Autumn 1999, p. 30, ill.
- 53 "Glass Education Services throughout Japan: From Beginner Classes to High-Level Education." *Glass and Art* (Tokyo), no. 22, Summer 1998, pp. 4–24, ill. In Japanese.
- 54 "(Glass) Works of Art." *Home Lighting & Accessories*, v. 82, no. 10, Oct. 1999, p. 118+, ill. Engraved glass, with information on Thomas Tisch, Ronald Pennell, Anne Dybka, and Paddy Robinson.
- 55 "Glasscasting with Kanoh Tomohiro." *Glass and Art* (Tokyo), no. 22, Summer 1998, pp. 68–69, ill. In Japanese.
- 56 "The Glassmaking Capital of the World – Murano." *Kañch* (All India Glass Manufacturers' Federation, New Delhi), v. 7, no. 1, June 1999, p. 23, ill.

- 57** "Grazie, Maestro Seguso."
Vetro (Centro Studio Vetro, Murano), no. 5, Oct.–Dec. 1999, p. 33, ill. In Italian and English.
Brief tribute to the late Archimede Seguso.
- 58** "Grcic, Koskinen, Newson: Rivitalizzare Ittala = Revitalising Iittala."
Abitare, no. 390, Dec. 1999, p. 114, ill. In Italian and English.
Designs by Konstantin Grcic, Harri Koskinen, and Marc Newson.
- 59** "De Henry van de Velde Prijzen 1999."
Kwintessens (Vlaams Instituut voor het Zelfstandig Ondernemen), v. 9, no. 1, Jan./Feb./March 2000, pp. 5–7, ill. In Dutch and English.
Best product award to Sylvie Vandenhoucke for silver and *pâte de verre* vase.
- 60** "Hot Glass Studio!"
The Batch Book (Kokomo Opalescent Glass), [Dec. 1999?], p. 1, ill.
Jon Wolfe and Michael Amis create at Kokomo's studio.
- 61** "'I Didn't Want to Work with Glass Any More.'
This Side Up! (Valkenswaard, the Netherlands), no. 2, Summer 1998, pp. 8–9, ill. Ann Wolff.
- 62** "In Erinnerung an Jutta Cuny-Franz = In Memory of Jutta Cuny-Franz."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 1999, pp. 5–6, ill. In German and English.
- 63** "Insight: Glass – Artist to Artist."
The Crafts Report, v. 25, no. 277, May 1999, pp. 16–18, ill.
Brief profiles of Susan Ziegler, Nicholas and Jinny Ruhlman, Bob and Laurie Kliss, Ellie Burke, Ken and Ingrid Hanson, and Richard and Karen Federici; includes marketing tips.
- 64** "Interview: Dante Marioni."
Glass Focus, v. 13, Oct./Nov. 1999, p. 1+.
- 65** "Interview: Richard Royal."
Glass Focus, v. 14, Aug./Sept. 2000, p. 1+.
- 66** "Interview: Silvia Levenson."
Glass Focus, v. 14, Feb./March 2000, p. 1+.
- 67** "Jacqueline Terpins: Dal Brasile."
Abitare, no. 390, Dec. 1999, pp. 112–113, ill. In Italian and English.
Brief profile of the Brazilian glass artist whose works are "almost always colorless."
- 68** "Japanese Island Inspires New Work."
The Corning Museum of Glass Newsletter, Spring 2000, p. [5], ill.
Klaus Moje's Rakow Commission piece, *Nijijima*, a cylindrical vessel.
- 69** "Kide: A Cultural Message across Europe."
Form Function Finland, no. 76 (4), 1999, pp. 64–65, ill.
Nine "sound-and-light" works of laminated and tempered glass elements represent the European Cities of Culture for the year 2000.
- 70** "Koie Ryoji's Glass Work: Report from Suwa Glass Village Workshop."
Glass and Art (Tokyo), no. 21, Spring 1998, pp. 54–56, ill. In Japanese.
- 71** "Die Kunst mit der Folie: Auserwählte Gäste haben das 'Hotel Europa' in Troisdorf bezogen."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 12, Dec. 1999, p. 58, ill.
Portraits of 130 personalities from European history depicted on laminated glass and displayed on side of hotel in Troisdorf, Germany.
- 72** "Lino Tagliapietra insignito del premio Libenský = Honored with the Libenský Award."
Vetro (Centro Studio Vetro, Murano), no. 0, June 1998, p. 58, ill. In Italian and English.
- 73** "The Loss of Glass Designer Michael Higgins."
Echoes, v. 7, no. 4, Spring 1999, p. 128, ill. Obituary.
- 74** "Mademoiselles fleißigste Helfer: Maison Grippoix, Schmuckmacher für Coco Chanel."
Schmuck Magazin, no. 2, May 2000, pp. 86–87, ill.
Glass in jewelry.
- 75** "Maria Lugossy: A livre ouvert."
Verre & Création, no. 16, Aug. 1999, p. 3, ill. English summary, p. 8.
Brief profile of the Hungarian glass artist.
- 76** "McElheny Receives Rakow Commission; Work to Be Added to Corning Collection."
Journal of Glass Studies, v. 42, 2000, pp. 172–173.
- 77** "Michel Bouchard: La Quête du graal."
Verre & Création, no. 16, Aug. 1999, p. 4, ill. English summary, p. 8.
Brief profile of the artist.
- 78** "Mieke et la Fondation."
Verre & Création, no. 17, Nov. 1999, pp. 2–3, ill. English summary.
Glass artist Mieke Groot is director of the Ernsting Foundation in Germany.
- 79** "Mostra del bicchiere."
Vetro (Centro Studio Vetro, Murano), no. 4, July–Sept. 1999, pp. 23–33, ill. In Italian and English.
Pictures of vessels in the exhibition "The Goblet from Classical to Modern."
- 80** "Nancy Nagle's Whimsical Glass Rattles."
Glass Line, v. 14, no. 3, Oct./Nov. 2000, p. 1+, ill.
Lampworker.
- 81** "New & Notable."
I.D. (International Design Magazine), v. 47, no. 1, Jan./Feb. 2000, pp. 41–44+, ill.
Karim Rashid Collection of glass lamps for George Kovacs Lighting, p. 43; glass sound speaker by Glas Platz of Germany, p. 46.
- 82** "New Bridge: Griffebrug Groningen."
This Side Up! (Valkenswaard, the Netherlands), no. 2, Summer 1998, p. 32, ill.
Artist Albert Geertjes designed "wig of glas" for bridge towers.
- 83** "New Talent for the Millennium."
Glass: The UrbanGlass Art Quarterly, no. 78, Spring 2000, pp. 18–31, ill.
Artists, critics, and curators choose 25 artists for the new century.
- 84** "News: I vetri di Toots Zynsky."
Abitare, no. 390, Dec. 1999, p. 42, ill. In Italian and English.
Brief profile of the artist.
- 85** "Notizie/News: Stile e bellezza in casa = Style and Beauty in the Home."
Domus, no. 821, Dec. 1999, p. xi, ill. In Italian and English.
Brief discussion of new glassware designs by Fontana Arte.
- 86** "Notizie/News: Venini all'inizio del terzo millennio = Venini at the Beginning of the Third Millennium."
Domus, no. 821, Dec. 1999, p. vi, ill. In Italian and English.
- 87** "Nuovo catalogo Fiam Italia = New Fiam Italia Catalogue."
Ottagono, no. 137, April/May 2000, pp. 118–125, ill. In Italian and English.
- 88** "Obituaries: Pavel Ježek."
GAS News (Glass Art Society), v. 11, no. 1, Jan./Feb. 2000, p. 3.
- 89** "Percorsi trasparenti: Si parlerà anche del ruolo degli operai friulani nell'evoluzione della tecnica."
Il Gazzettino, Speciale Vitraria '99, Sept. 10, 1999, p. 10, ill.
Vitraria exhibition in San Vito al Tagliamento, Italy.
- 90** "Pilvi Ojamaa."
British Society of Scientific Glassblowers Journal, v. 37, no. 4, Oct. 1999, p. 158.
Brief profile of the Estonian copper-wheel engraver.
- 91** "Portfolio: Alison Chism."
American Craft, v. 59, no. 5, Oct./Nov. 1999, p. 88, ill.
- 92** "Portfolio: Charlotte Meyer."
American Craft, v. 60, no. 1, Feb./March 2000, p. 93, ill.
Artist creates glass and metal sculptures.
- 93** "Portfolio: James Mongrain."
American Craft, v. 59, no. 4, Aug./Sept. 1999, p. 66, ill.
- 94** "Portfolio: K. C. Grennan and Scott Fitzel."
American Craft, v. 59, no. 6, Dec. 1999/Jan. 2000, p. 58, ill.
- 95** "Portrait: Bernard Dejonghe – A propos de verre."
Verre & Création, no. 19, June 2000, p. 4, ill.
- 96** "Das Preisbild: Folge 693 – Murano-Glas."
Antiquitäten Zeitung, v. 28, no. 9, April 20, 2000, pp. 334–335, ill.
Italian glass from the 1940s to the 1960s.
- 97** "Q: What Do You Give the Artist Who Has Everything (In Her Purse)? A: 2mm Stringer."
The Bullseye Bulletin, Spring 2000, p. 4, ill.
Anna Skibbska at Bullseye.
- 98** "Rassegna/Product Survey: Dipper, Bulb, Retort, Cross, Square, Round."
Domus, no. 823, Feb. 2000, p. 128, ill. In Italian and English.
Series of vases designed by Nigel Coates.
- 99** "Rassegna/Product Survey: Gli Oggetti di Fontana Arte."
Domus, no. 823, Feb. 2000, p. 116, ill. In Italian and English.
Includes vase by Ettore Sottsass made from sheets of flat glass.

- 100** "Rassegna/Product Survey: *Graniglia, Fasciati.*" *Domus*, no. 823, Feb. 2000, p. 128, ill. In Italian and English. Centerpiece by Droog Design and vases designed by Simon Moore.
- 101** "Rassegna/Product Survey: *Opachi, Semi, Grass.*" *Domus*, no. 823, Feb. 2000, p. 117, ill. In Italian and English. Murano glass vases designed by Ivan Baj, Laura de Santillana, and Paola Navone.
- 102** "Rassegna/Product Survey: *Primaire.*" *Domus*, no. 823, Feb. 2000, p. 118, ill. In Italian and English. Glass designed by Emmanuel Babled.
- 103** "Rassegna/Product Survey: *Riflessi in Laguna.*" *Domus*, no. 823, Feb. 2000, p. 119, ill. In Italian and English. Design by Carlo Moretti.
- 104** "Rassegna/Product Survey: *Tho.*" *Domus*, no. 823, Feb. 2000, p. 124, ill. In Italian and English. Crystal vase designed by Kazumasa Nagai.
- 105** "Une Reconnaissance en cristal pour Oscar Peterson." *Offrir International*, no. 357, Oct. 1998, p. 56, ill. Musician with "cubist piano" made by Cristalleries Royales de Champagne.
- 106** "Relaties tussen mensen: Verslag atelierbezoek aan Caroline Prisse." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 3, 1999, p. 4, ill.
- 107** "Report: This Year's Graduation Pieces – A Gathering of Work from Glass Schools across Japan." *Glass and Art* (Tokyo), no. 21, Spring 1998, pp. 64–67, ill. In Japanese.
- 108** "Riffs in Glass." *Glass: The UrbanGlass Art Quarterly*, no. 79, Summer 2000, pp. 42–47, ill. Works by 13 artists inspired by items in the collection of the Brooklyn Museum of Glass.
- 109** "Saint-Louis: L'Exemple d'une fabrication." *Offrir International*, no. 354, June 1998, pp. 34–35, ill. Images of glass production.
- 110** "Sars-Poteries: Le Musée en marche." *Verre & Création*, no. 18, March 2000, pp. 4–5, ill. English summary, p. 8. Update on the activities of the museum, including recent acquisitions.
- 111** "Sars-Poteries 2001, une nouvelle page." *Verre & Création*, no. 20, Oct. 2000, pp. 4–5, ill. English summary, p. 8. Jean-Pierre Umbdenstock is guest artist at the workshop.
- 112** "Seduciones en vidrio: Tres mujeres artistas." *Boletín Informativo* (Museo del Vidrio, Monterrey, Mexico), v. 4, no. 8, Sept. 1999, [4] pp., ill. Exhibition featuring Laura Donefer, Ana Thiel, and Toots Zynsky.
- 113** "SGCD Presents 1999 Discovery Awards in Pittsburgh for Outstanding Glass and Ceramic Decoration." *SGCD Newsletter* (Society of Glass and Ceramic Decorators), v. 37, no. 10, Nov. 1999, p. 1+, ill. Awards for food, beverage, cosmetic containers; lighting ware; architectural glass; and other categories.
- 114** "Shortform: Preserved in Glass." *Crafts* (U.K.), no. 163, March/April 2000, p. 17, ill. Brief review of London exhibition featuring Galia Amsel and Bruno Romanelli.
- 115** "Slumping Defined." *RISD Views* (Rhode Island School of Design), Winter 2000, p. 2, ill. Brief profile of Mary Shaffer.
- 116** "'Spigoitondi': Lino Tagliapietra – I nuovi vetri." *CeramicAntica*, v. 10, no. 8, Sept. 2000, pp. 30–32, ill. Report on Venice exhibition.
- 117** "'Spiritual Dialogue with Glass': From the Bohumil Eliáš and Czech Glass Sculpture Exhibition." *Glass and Art* (Tokyo), no. 20, Winter 1998, pp. 48–49, ill. In Japanese.
- 118** "The Stamford Cone." *Stained Glass*, v. 95, no. 3, Fall 2000, pp. 180–181, ill. Public sculpture in Stamford, Connecticut, designed by Brian Clarke.
- 119** "Taking Liberties with Lady Liberty: Red Hook Glass Blower Has a Passion for Remaking a New York Landmark." *Brooklyn Bridge*, v. 4, no. 10, Summer 1999, p. 37, ill. Pete Waldman.
- 120** "Los tatuajes son para el verano." *Revista del Vidrio Plano*, no. 60, July 2000, pp. 72–73, ill. Crystal tattoos by Swarovski.
- 121** "Torch Song." *The Bullseye Bulletin*, Spring 2000, p. 3, ill. Overview of lampworking, with an emphasis on workshops at Bullseye.
- 122** "Transparent." *Form Function Finland*, no. 75 (3), 1999, p. 52, ill. Exhibition of *pâte de verre* works by Markku Salo.
- 123** "Turning Point: Milestones in the Careers of Contemporary Paperweight Artists." *Annual Bulletin of the Paperweight Collectors Association*, 2000, pp. 91–97, ill.
- 124** "Verriales 2000: Extrême jonction." *Verre & Création*, no. 20, Oct. 2000, pp. 2–3, ill. English summary, p. 8. Report on Biot exhibition.
- 125** "Villeurbanne avis de naissance." *Verre & Création*, no. 18, March 2000, p. 2, ill. English summary, p. 8. Reports on fair for glass and stained glass artists.
- 126** "With Children at Heart." *Glass Craftsman*, no. 161, Aug./Sept. 2000, pp. 57–59, ill. Artist Diana Chase designed fused glass window and cast glass door insets for lobby of pediatrician's office.
- 127** "VI. IGS: Mezinárodní sklářské sympozium Nový Bor, 17.–19. 10. 1997." *Sklář a Keramik*, v. 48, nos. 1–2, Jan./Feb. 1998, p. 19, ill. Sixth Nový Bor symposium, October 1997.
- 128** "1999 Glass Art Society Student Awards." *Glass Art Society Journal*, 1999, pp. 20–22, ill.
- 129** "2000 Niche Award Winners Announced." *Glass Art*, v. 15, no. 4, May/June 2000, pp. 34–35, ill. Glass artists in professional category: Douglas J. Remschneider and Joel O'Dorisio; student winner: Chris Mosey.
- 130** Åbrink, Pernilla. "Exkl. Glas." *Form*, v. 96, no. 3 (729), 2000, pp. 38–41, ill. English summary. Profile of Swedish glass artist Ernst Billgren.
- 131** "The New Millennium: With Bubbles On." *Form*, v. 95, no. 6 (726), 1999, pp. 52–57, ill. English summary. Profiles of Gunilla Kihlgren and Mårten Medbo.
- 132** Adams, Erica H. "Age of Transparency: Boot Me Up!" *This Side Up!* (Valkenswaard, the Netherlands), no. 7, Autumn 1999, pp. 20–21, ill. Report on the 1999 Venice Biennial.
- 133** "Storming Talent: Junichiro Baba – Moonlight in the Shadow of Quiet (Okunohosomichi)." *This Side Up!* (Valkenswaard, the Netherlands), no. 9, Spring 2000, pp. 16–17, ill.
- 134** "Thinking through Glass: Cosmic Models – Paper, Stone, Water – Maya Lin." *This Side Up!* (Valkenswaard, the Netherlands), no. 6, Summer 1999, pp. 24–25, ill.
- 135** "Thinking through Glass: Fabrizio Plessi – Visible Cities = Città visibili." *This Side Up!* (Valkenswaard, the Netherlands), no. 4, Winter 1998, pp. 24–25, ill. Mixed-media exhibition.
- 136** "Thinking through Glass: Kiki Smith." *This Side Up!* (Valkenswaard, the Netherlands), no. 1, Spring 1998, pp. 24–25, ill.
- 137** "Thinking through Glass: Maria Magdalena Campos-Pons." *This Side Up!* (Valkenswaard, the Netherlands), no. 2, Summer 1998, pp. 24–25, ill. Installation includes cast glass irons and trivets.
- 138** "Thinking through Glass: Ode to Things." *This Side Up!* (Valkenswaard, the Netherlands), no. 3, Autumn 1998, pp. 24–25, ill. Glass art by Robert Rauschenberg and Brenda Star.
- 139** "Thinking through Glass: Weaving Memories, Spinning Spaces – María Magdalena Campos-Pons, Jocelyne Prince and Juana Valdes." *This Side Up!* (Valkenswaard, the Netherlands), no. 11, Autumn 2000, pp. 26–27, ill.

- 140** Adlerová, Alena.
"Czech Studio Glass."
Glass Style (Milan), v. 3, no. 2, July 2000, pp. 70–77, ill.
- 141** "Sklářské dílo Louise Leloupa."
Ateliér, no. 10, May 13, 1999, p. 12, ill.
English summary, p. 15.
Two exhibitions of works by Belgian artist Louis Leloup.
- 142** *Současné sklo*.
Praha: Odeon, 1979, 71 pp., ill.
- 143** Ahlstrand, Jan Thorsten.
"Erik Höglund: The Restless Innovator in Glass" [in] *Erik Höglund: Konstnär*.
Stockholm: Carlssons Bokförlag and Smålands Museum-Sveriges Glasmuseum, 2000, pp. 163–170, ill.
- 144** Ainslie, Chris.
"Modern Myths."
The Guild of Glass Engravers Newsletter, Summer 2000, pp. 7–8.
Review of Ronald Pennell's exhibition at Nottingham Castle Museum.
- 145** Aitken, Dick.
"People in Glass Houses."
Craft Arts International, no. 47, 1999, pp. 66–70, ill.
Australian glass artist Judi Elliott.
- 146** Akerboom, Frits.
"Reports from Abroad: In Search of Bibi."
Scottish Glass Society Newsletter, no. 68, 2000, pp. 6–15, ill.
Author's trip to the Netherlands; includes discussion of Dirk Copier, Sybren Valkema, Mieke Groot, and several glass galleries.
- 147** Alexander, Ramy.
"Venetian Glass Figurines."
Vetri: Italian Glass News, v. 5, no. 3, Summer 1999, pp. 13–14, ill.
Reprinted from the Spring 1951 issue of *Craft Horizon Magazine*.
- 148** Alfano, Nancy.
"Loren Stump: An American Original."
Glass Collector's Digest, v. 13, no. 5, Feb./March 2000, pp. 58–62, ill.
California lampworker.
- 149** Alhadeff, Gini.
"Down to Earth."
Patek Philippe (Geneva), no. 6, Autumn/Winter 1999, pp. 8–11, ill.
Profile of Maya Lin, with illustrations of her works that include glass.
- 150** Anderson, Lindsay.
"Master of Latticino."
Craft Arts International, no. 47, 1999, pp. 46–48, ill.
Julio Santos.
- 151** Andréani, Carole.
"Expositions: Antonio Cagianelli – L'Ambiguïté du feu."
La Revue de la Céramique et du Verre, no. 105, March/April 1999, p. 55, ill.
Brief report on exhibition.
- 152** "Expositions: Le Verre dans tous ses états."
La Revue de la Céramique et du Verre, no. 102, Sept./Oct. 1998, p. 57, ill.
Works by Serge Mansau, Claude Baillon, and Erik Dietman illustrated.
- 153** "Expositions: Maria Van Kesteren."
La Revue de la Céramique et du Verre, no. 104, Jan./Feb. 1999, p. 62, ill.
- 154** "Le Nouveau Verre italien: Luxe, série et simplicité."
La Revue de la Céramique et du Verre, no. 108, Sept./Oct. 1999, p. 57, ill.
- 155** "Perrin & Perrin et les émaux de Longwy."
La Revue de la Céramique et du Verre, no. 105, March/April 1999, pp. 48–49, ill.
- 156** "Tessa Clegg: L'Audace et la mesure."
La Revue de la Céramique et du Verre, no. 101, July/Aug. 1998, pp. 46–47, ill.
- 157** "Le Verre au crépuscule: Les Cires perdues d'Antoine Leperlier."
La Revue de la Céramique et du Verre, no. 106, May/June 1999, pp. 34–37, ill.
English summary, p. 36.
- 158** Ann Wolff.
Zürich, Switzerland: Sanske Galerie; Kalmar, Sweden: Arch Gallery, 2000, 56 pp., ill.
- 159** Antonione, Roberto and Galan, Giancarlo.
"Promessa di successo: 'Originale e stimolante l'aver affiancato alla produzione locale quella di Murano.'"
Il Gazzettino, Speciale Vitraria '99, Sept. 10, 1999, p. 6, ill.
Vitraria exhibition in San Vito al Tagliamento, Italy.
- 160** Aoki, Tomoko.
"Defining Contemporary Craft in America – From Recent Exhibitions."
Glass and Art (Tokyo), no. 21, Spring 1998, p. 80, ill. In Japanese.
Includes illustrations of works by Dale Chihuly and Richard Marquis.
- 161** Arnhem, the Netherlands. Gemeentemuseum Arnhem.
Floris Meydam: 40 jaar industrieel vormgever (Text: Hadewych Martens).
Arnhem: [the museum?], 1988, [6] pp., ill.
Exhibition of glassware designs.
- 162** *The Artist Nani Croze in Africa*.
[Nairobi, Kenya: Kitengela Glass Studios, Ltd., 2000?], 126 pp., ill.
- 163** *At the Edge: Australische Glaskunst = Australian Glass Art*.
Brisbane, Australia: Brisbane City Council, [2000], [34] pp., ill. In English and German.
- 164** Augustijn, Piet.
"Bernard Heesen: 'Encyclopaedische Gewrochten' – Tentoonstellingen in Kader Rabobank Cultuurprijs."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 3, 1999, pp. 8–10, ill.
Exhibitions at three Leerdam locations.
- 165** "Blazen en gieten in de nieuwe glasstudio van Van Tetterode."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 3, 1998, pp. 17–18, ill.
Workshops at the Amsterdam firm.
- 166** "Caroline Prisse legt in thema groei verandering en beweging vast."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 3, 2000, pp. 15–17, ill.
- 167** "Dutch Bright: Masters of Light."
This Side Up! (Valkenswaard, the Netherlands), no. 3, Autumn 1998, pp. 12–15, ill.
Bert Frijns, Jan van Munster, Bert van Loo, Winnie Teschmacher, Peter Hengst, Frank Biemans, Barbara Nanning, and Sien van Meurs.
- 168** "Epicentre of Glass in Holland: Leerdam and Glass, an Inseparable Liaison."
This Side Up! (Valkenswaard, the Netherlands), no. 2, Summer 1998, pp. 3–6, ill.
- 169** "Harald Vlugt: Poëtisch recycler van oude beelden."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 1, 2000, pp. 15–19, ill.
Printed images placed between glass plates in office building.
- 170** "A Hot Summer in Leerdam and Amsterdam: Glass Blowing for Insiders and Outsiders."
This Side Up! (Valkenswaard, the Netherlands), no. 4, Winter 1998, pp. 12–13, ill.
Report on courses and workshops at Glascentrum Leerdam, and Van Tetterode Glasobjecten, Amsterdam.
- 171** "Jelena Popadic Designs Glass Objects for the Film *Ademkristal*."
This Side Up! (Valkenswaard, the Netherlands), no. 11, Autumn 2000, pp. 10–11, ill.
- 172** "Jelena Popadic ontwerpt bijzondere glasobjecten voor de film *Ademkristal*."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 3, 2000, pp. 13–14, ill.
- 173** "Menno Jonker brengt in zijn werk 'het hogere' tot uitdrukking."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 4, 1999, pp. 15–18, ill.
Exhibit in Leerdam.
- 174** "Olaf Stevens en de graaltechniek."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 3, 1999, pp. 28–29+, ill.
- 175** "Onderwaterwereld Peter Bremers nu in boekvorm te beleven."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 2, 2000, pp. 20–22, ill.
Profile of the artist and his new book.
- 176** "Overzichtstentoonstelling 75-jarige Willem Heesen: 'Al die landschapjes heb ik wel gehad.'"
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 1, 2000, pp. 20–25, ill.
- 177** "Sabine Lintzen brengt ode aan de natuur."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 2, 1999, pp. 12–18, ill.
- 178** "The Seventeenth Century Pop-Art of Harald Vlugt."
This Side Up! (Valkenswaard, the Netherlands), no. 9, Spring 2000, pp. 3–5, ill.
Digitally printed images on transparent foil, assembled between two glass plates.
- 179** "Storming Talent: Ingrid Arts."
This Side Up! (Valkenswaard, the Netherlands), no. 1, Spring 1998, pp. 16–17, ill.

- 180** "Tentoonstelling in Museum Het Paleis: Lino Tagliapietra eert A. D. Copier." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 14, no. 2, 2000, pp. 24–29, ill. Review of exhibition in The Hague.
- 181** "Tentoonstelling Mieke Groot in Glasmuseum Alter Hof Herding in Duitsland." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 4, 1999, pp. 27–29, ill. Review of exhibition in Coesfeld-Lette, Germany.
- 182** "Vincent van Ginneke: Van mechanische onderdelen naar lichamelijke vormen." *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 4, 1999, pp. 23–26, ill.
- 183** Australian Association of Glass Artists. *11th Biennial Ausglass Conference: Conference Papers* (Wagga Wagga, Jan. 29–31, 1999). McKinnon, Victoria, Australia: the association, 1999, 94 pp., ill.
- 184** Baas, Friedrich-Karl. "Kitengela Glas heute." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 2, 2000, pp. 4–5, ill. In German and English. Profile of the studio in Nairobi, Kenya.
- 185** "Kitengela Glas – Vorgeschichte = Kitengela Glas – The History." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 5, 2000, p. 17, ill. In German and English. Profile of Nani Croze and her Kenyan glass studio.
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- 231** "Venezia Aperto Vetro '98."
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- 238** Bloom, Murray.
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- 239** "The Lampworked Glass of Loy Allen."
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"Emlék/mű: Lugossy Mária művészete a
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- 243** Borrus, Kathy.
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United States Find a Welcoming Market."
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Sawamoto.
- 244** Bourré, Alexandra.
"Franz Xaver Höller: Le Verre tout en peau."
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- 245** Braun, Astrid.
"Erstmals Glaskunstpreis vergeben: Premiere
bei Weru."
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mann Ritterswürden, and Manfred Thomczyk;
special mention to Nina Thorp.
- 246** Breier, Jürgen.
"Room Installation: Glassy Genetic Codes."
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Installation by Helga Griffiths uses thousands
of test tubes and petri dishes.
- 247** Brendstrup, Dagmar.
"Ballet."
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Trine Drivsholm at work.
- 248** Brewerton, Andrew.
"In Black and White: Recent Work by Colin
Reid."
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- 249** "Shanghai Cocktail."
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- 250** "... Something Rich and Strange': The
Kiln-Worked Glass of Keith Cummings."
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- 251** Broyles, Rose.
"Dense Dramas in Glass: The Ultimate in
Recycled Art."
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- 252** Bruycker, Tania de.
"Hot Spot: Silvie Vandenhoecke."
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- 253** "Portret: Een dialoog met Sylvie Van-
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- 254** Budapest. St. Art Galéria.
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"Art = Life & Life = Art."
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Criticism of museums and glass art.
- 257** "Artist's Portrait: Irene van Vlijem – Power of Poetry."
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- 258** "Decorating: To Adorn or to Conform and Distinguish."
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- 259** "Glass and Light, the Everlasting Fascination."
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Discourse on the role of light in glass art.
- 260** "Glass, Art & Science: International Exhibition & Conference, Portugal, 1999."
This Side Up! (Valkenswaard, the Netherlands), no. 7, Autumn 1999, pp. 3–7, ill.
- 261** "Hot Spot: Peter Bremers."
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- 262** "Jan Wolkers, a Monument of an Artist."
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- 263** "Storming Talent: Sunny van Zijst."
This Side Up! (Valkenswaard, the Netherlands), no. 2, Summer 1998, pp. 16–17, ill.
- 264** "5ème Triennale Européenne de la Sculpture en Verre."
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Review of Luxembourg exhibition.
- 265** Burkholder, Gary.
"Pure Light on the Prairies: Glassart 2000 and the Saskatoon Glassworkers Guild."
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- 266** Butler, Peter.
"Fashion Schott."
Glass Age & Window Construction, v. 43, no. 10, Sept. 2000, p. 24., ill.
Glass dress designed by German fashion designer Johanna Dimai.
- 267** Byrne, Sarah.
"Crystallmaker Continues to Move Onwards and Upwards."
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- 268** Campbell-Manning, Annabelle.
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Works by faculty, graduates, and present students of the Glass Workshop of Canberra School of Art.
- 270** *Latitudes: Bullseye Glass in Australia*.
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- 271** Carlos, Matthew S.
"The Art of Peter/Paedra Bramhall."
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- 272** Carpenter, James.
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Installation for entrance to the Sydney 2000 Olympic complex.
- 274** Casciani, Stefano.
"Wirkkala, o l'importanza di essere finlandese = Wirkkala, o l'importanza di Being Finnish."
Domus, no. 830, Oct. 2000, pp. 16–17, ill.
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Review of Helsinki exhibition.
- 275** Casciani, Stefano and Romanelli, Marco.
"XX Euroluce 2000: Denis Santachiara – Zelig La Murrina."
Abitare, no. 394, April 2000, pp. 220–221, ill.
In Italian and English.
Blown Murano glass shades for tripod lamps.
- 276** "XX Euroluce 2000: Toni Cordero – Nuvola o Luce."
Abitare, no. 394, April 2000, pp. 210–211, ill.
In Italian and English.
Molded glass shades in amorphous shapes.
- 277** Castro, Jan Garden.
"Cultivating Her Garden: Ginny Ruffner."
Sculpture, v. 19, no. 2, March 2000, pp. 10–11, ill.
- 278** Catinella, Rita F.
"Michael Graves: Man of the House."
Architectural Record, v. 188, no. 4, April 2000, pp. 178–180+, ill.
Includes glass designs for carafe, vessels, and teapot.
- 279** Čech, Vladimír.
"Výstava uměleckého skla."
Tvar, v. 4, no. 9, 1952, pp. 280–283, ill.
Russian, English, and French summaries.
Glass exhibited at Prague Industrial Arts Museum, including works by Josef Hospodka, Stanislav Libenský, and Maria Stáhlíková.
- 280** Cerny, Lisa.
"Summer Art Institute at ACAD."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 38, Nov. 1999, p. 18, ill.
Glassworking workshops at the Alberta College of Art and Design.
- 281** Chambers, Karen S.
"Barry Sautner."
AmericanStyle, v. 6, no. 1, Fall 1999, p. 36, ill.
- 282** "Bert van Loo: Sculptures monumentales en Hollande."
La Revue de la Céramique et du Verre, no. 113, July/Aug. 2000, pp. 24–27, ill.
English summary.
The artist is "increasingly concentrating on constructions where glass elements are set in opposition to other materials."
- 283** "Clearly Inspired: Contemporary Glass and Its Origins."
Neues Glas/New Glass, no. 2, 1999, pp. 36–41, ill.
In German and English.
- 284** "Ethereal Glass: Toffolo-Mickelsen, terreno fertile per la ricerca artistica = Toffolo-Mickelsen, Fertile Ground for Artistic Invention."
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- 285** "A Glimpse of the Lake, an Eyeful of Glass: A Chicago Couple Creates a Showcase for Their Collection."
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- 286** "Homing In: Contemporary Artists Raise the Roof with House Motifs."
AmericanStyle, v. 5, no. 4, Summer 1999, pp. 72–75, ill.
Includes glass houses by Douglas Navarra, Alan Glovsky, Mary White, and Therman Statom.
- 287** "Swedish Grace: The Artful Lives of Bertil Vallien and Ulrica Hydman-Vallien."
AmericanStyle, v. 5, no. 3, Spring 1999, pp. 50–57, ill.
- 288** "Vetro al SOFA Chicago 1999 = Glass at SOFA Chicago 1999."
Vetro (Centro Studio Vetro, Murano), no. 6, Jan.–March 2000, pp. 61–65, ill.
In Italian and English.
- 289** Chambers, Karen S. and others.
"The Future of Glass."
Glass: The UrbanGlass Art Quarterly, no. 78, Spring 2000, pp. 20–31, ill.
- 290** Champa, Paula.
"Dream Weaver: Julian LaVerdiere."
I.D. (International Design Magazine), v. 47, no. 1, Jan./Feb. 2000, pp. 58–59, ill.
Creations by the artist/inventor include the *Vanitas* fruit bowl, a glass nitrogen-gas sphere that delays the ripening of fruit.
- 291** Charleroi, Belgium. Musée du Verre de Charleroi.
Noël des créateurs.
[Charleroi: the museum, 1998], 55 pp., ill.
Exhibition of glass art with a Christmas theme.
- 292** Chayat, Sherry.
"Pushing Beyond the Limits: Walter Zimmerman."
Sculpture, v. 18, no. 9, Nov. 1999, pp. 24–29, ill.
Artist works with glass and mixed media.

- 293** Chicago. Habatat Galleries. *Lance Friedman: Sculpture*. Chicago: the galleries, 1999, [14] pp., ill. Reeds, nests, beads, vessels, etc.
- 294** Chicago. Marx-Saunders Gallery. *Critical Mass* (Text: John Brunetti). Chicago: the gallery, [1999], [8] pp., ill. Jon Kuhn exhibition.
- 295** *Dante Marioni* (Text: Tina Oldknow). Chicago: the gallery, [1999], [10] pp., ill.
- 296** *In the Balance: Mary Shaffer* (Text: James Yood). Chicago: the gallery, [2000], [10] pp., ill.
- 297** *José Chardiet: Extraordinario!* Chicago: the gallery, [1999], [8] pp., ill.
- 298** *Kéké Cribbs: Mosaïques* (Text: Tina Oldknow). Chicago: the gallery, [1999], [8] pp., ill. Boats, canteens and boxes with mosaic tiles.
- 299** *Richard Royal: Sacred Places* (Text: James Yood). Chicago: the gallery, 2000, [9] pp., ill.
- 300** *Strong Currents: Steven Weinberg* (Text: John Brunetti). Chicago: the gallery, [2000], [10] pp., ill. Cast glass sculptures of buoys and boats.
- 301** *Thomas Scoon: Geologic Logic* (Text: James Yood). Chicago: the gallery, [1999], [8] pp., ill. Cast glass sculpture.
- 302** *William Carlson: Degrees of Enclosure – Innerspace*. Chicago: the gallery, [2000], [10] pp., ill. Mixed-media, sculpture, wall installations, and outdoor installations.
- 303** *Chihuly: Jerusalem Cylinders*. Seattle: Portland Press, 1999, 1 v. (unpaged), ill. Part of the "Chihuly in the Light of Jerusalem 2000" exhibit.
- 304** *Chihuly Projects* (Text: Dale Chihuly, Barbara Rose, and Dale Lanzzone). Seattle: Portland Press, 2000, 364 pp., ill.
- 305** *Chihuly: Taos Pueblo*. Seattle: Portland Press, 1999, 92 pp., ill. Cylinders and baskets made between 1977 and 1979.
- 306** Chilvers, Sarah. "Review: A Baker's Dozen – An Exhibition of Glass by Jay Macdonell." *Glass Gazette* (Glass Art Association of Canada), v. 3, no. 42, Oct. 2000, p. 13, ill. Exhibition in Vancouver.
- 307** *Christopher Ries: Sculpture*. [Duryea, PA: s.n., 1999?], [10] pp., ill.
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- 442** "Proměny skla Reného Roubíčka."
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- 487** "Jerry Pethick: Out of the Corner of an Eye."
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- 488** "Lisa Zerkowitz."
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- 489** "The Magic of Pilchuck: Its Influence on the Seattle Art Scene Is Here to Stay."
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- 490** "Mayme Kratz."
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- 507** "Crafting a Career."
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- 516** Klenell, Ragnar.
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- 520** "t Eksternest Glasobjects."
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- 522** "Giuliano Giuman."
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- 523** "Glass Sculpture & Garden."
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- 524** "The Glass Skin: An Interview with Hel-
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- 525** "Leicht ist der Verkauf von Kunst selten
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- 526** "Matei Negreanu."
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- 527** "National Liberty Museum: America's
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and violence includes glass art; works by
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Chihuly, and Christopher Ries are illustrated.
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- 537** Krbůšková, Adéla.
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- 538** Křen, Ivo.
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- 539** "Group Rubikon."
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tová.
- 541** Krogemann, Bettina.
"The Wild One: A Portrait of the Artist Hella
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- 542** Kroucharska, Margarita.
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- 543** "Neon Art: Il mestiere di vivere."
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- 544** "Neon Art: Ombre illuminate."
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- 545** Krubsack, Deb.
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- 546** Krumrine, Michael.
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- 547** "Melissa McGill."
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- 548** Kuhl, Uta.
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- 549** Kunitz, Daniel.
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- 550** Kuroki, Rika.
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- 551** Kurtz, Kirstin.
"Winners at the Millennium: Niche Awards
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der, Boyd Sugiki, Lisa Zerkowitz, and Deborah
Sabo honored.
- 552** Kutač, Vincenc.
"Výrobní značky závodů a podniků."
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- 593** "The Glasswork of Ettore Sottsass."
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- 672** "Reflections by the Editor: Studio Rynkiewicz."
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- 673** *Oficios, categorías y formación vidriera en Europa*.
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- 674** Okayama, Japan. Okayama Orient Museum.
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- 675** Okuno, Ken-ichi.
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- 676** "Issues Raised by the Seto GAS Assembly."
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- 677** "The Nijijima Festival in the Global Art Glass Community."
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- 678** Oldknow, Tina.
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- 679** "Una eredità di Murano: L'estetica Veneziana nel vetro Americano contemporaneo del Pacific Northwest = A Murano Legacy: The Venetian Aesthetic in Contemporary Glass of the Pacific Northwest."
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- 680** "Laura de Santillana."
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- 681** Oliví, Jean Luc.
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- 682** Olsson, Lillemor.
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- 683** Oosterlinck, Christian.
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- 686** Pagano, Penny.
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- 687** Paine, Janice T.
"Clearly Inspired: Contemporary Glass and Its Origins."
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- 688** Palata, Oldrich.
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- 689** Pánková, Lenka.
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- 691** Pastor Rey de Viñas, Paloma.
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- 692** Patrino, Irene.
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- 693** Patton, Philippa.
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- 694** Pavey, Ruth.
"Cycle of Light."
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- 695** Pearson, Ian.
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- 696** Pels, Marsha.
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- 697** Pennell, Ronald.
"New Beginnings."
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- 698** Pepper, Andrew.
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- 699** Perrault, John.
"Glass on Site."
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Review of exhibition at UrbanGlass.
- 700** "Glass/Water/Ocean."
Glass: The UrbanGlass Art Quarterly, no. 76, Fall 1999, pp. 40–47, ill.
Photos of works by Josh Simpson, Dale Chihuly, and Catherine Rahn that "juxtapose water and glass."
- 701** "GlobalGlass: Ausglass, Wagga Wagga."
Glass: The UrbanGlass Art Quarterly, no. 76, Fall 1999, pp. 52–55, ill.
Report on the 11th Biennial Ausglass Conference.
- 702** "Howard Ben Tré: A Conversation."
Glass: The UrbanGlass Art Quarterly, no. 75, Summer 1999, pp. 22–27, ill.
- 703** "Liza Lou: American Glamorama."
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- 704** "New Voices: New Glass Sculpture Theory and the End of Craft" [in] *11th Biennial Ausglass Conference: Conference Papers* (Wagga Wagga, Jan. 29–31, 1999).
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Discourse on glass art.
- 705** "Portfolio: Cast Glass, Hot and Warm."
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A survey of cast glass, with examples by Karen LaMonte, Rick Beck, Steve Tobin, Alan Glovsky, Tessa Clegg, and M. Sean Mercer.

- 706** "Portfolio: Glass Express."
Glass: The UrbanGlass Art Quarterly, no. 80, Fall 2000, pp. 52–55, ill.
Brooklyn exhibition featuring artists Jennifer Poueymirou, Ruth Shortt, John Drury, Peter Kreider, Norman Mooney, and Beth Lipman.
- 707** "Susan Plum and Joyce Scott: 'Border-scapes.'"
Glass: The UrbanGlass Art Quarterly, no. 78, Spring 2000, pp. 50–51, ill.
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- 708** Persson, Stellan.
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- 709** *Peter Bremers: Metamorphosis* (Text: Rob van den Doel and others).
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- 710** Peterson, Karin Elizabeth.
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- 711** Petrova, Sylva.
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- 712** Philippe, Joseph.
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- 713** Phillips, Annie.
"Clear as Crystal."
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Swarovski Crystal.
- 714** Picchi, Francesca.
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Includes his glass designs for Iittala, p. 49.
- 715** "Philippe Starck: Il fascino discreto della borghesia = The Discreet Charm of the Bourgeoisie."
Domus, no. 827, June 2000, p. 60, ill. In Italian and English.
Chandelier of blown and engraved glass.
- 716** Piña, Leslie.
"Blenko's Designers: Joel Philip Myers."
Glass Collector's Digest, v. 14, no. 3, Oct./Nov. 2000, pp. 67–70+, ill.
- 717** "Blenko's Designers: Wayne Husted."
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- 718** *Fifties Glass*.
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- 719** "Way Cool Blenko Glass of the '50s and '60s."
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- 720** Pontiac, Mich. Habatat Galleries.
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- 721** *Daniel Clayman: Reaches*.
Pontiac: the galleries, 1999, [5] pp., ill.
- 722** *The Twenty Fourth Annual International Glass Invitational, March 30–April 28, 1996*.
Pontiac: the galleries, 1996, 72 pp., ill.
- 723** *The 28th Annual International Glass Invitational*.
Pontiac: the galleries, 2000, 96 pp., ill.
- 724** Poojary, Chatura.
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Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 7, no. 1, June 1999, p. 14, ill.
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- 725** Porcelli, Joe.
"Disney, Presley, Tiffany ... and Friends."
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- 726** Porges, Maria.
"Making Time: Jacqueline Lillie."
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Beaded jewelry by the Viennese artist.
- 727** Portland, Ore. Bullseye Connection Gallery.
Anna Skibska at Bullseye Glass.
Portland: Bullseye Glass Co., 1999, 1 v. (unpaged), ill.
- 728** *Flux: Benjamin Edols & Kathy Elliott at Bullseye Glass*.
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- 729** *Lino Tagliapietra at Bullseye Glass: Masterworks from Furnace and Kiln*.
Portland: Bullseye Glass Co., 1999, 63 pp., ill.
- 730** *Silvia Levenson: Cenetta intima = Table for Two – An Exhibition*.
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- 731** Portland, Ore. Portland Art Museum.
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- 732** Powers, Pike.
"An Interview with Lino Tagliapietra."
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Tagliapietra briefly discusses his latest works.
- 733** Powning, Peter.
"Artist Profile: Mixed Mania(c)."
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- 734** Prague. České Muzeum Výtvarných Umení v Praze.
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- 735** Prague. Uměleckoprůmyslové Muzeum. *Český moderní šperk ve Stříbře = Czech Modern Jewelry in Silver* (Text: Alena Křížová).
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- 736** Preijde, Mieke.
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- 737** Pressman, Jennifer.
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Glass Style (Milan), v. 1, no. 1, June–Dec. 1998, pp. 71–74, ill.
Artists, architects, and designers decorate milk glasses for Ritzenhoff Glaswerke project.
- 738** "Pino's Passion."
Glass Style (Milan), v. 3, no. 1, Jan.–June 2000, pp. 84–91, ill.
Pino Signoretto.
- 739** Pretorius, Maxi.
"Establishing the First Studio Glass Course in South Africa."
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- 740** *Radiant: A Touring Exhibition of Glass Sculpture by Susan Hill, Christina Kirk and Zora Palová*.
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- 741** Rath, Harald.
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- 742** Raut, Nathalie.
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Swedish glass designer.
- 743** Reed, Karen.
"The Art Glass of Avery Anderson."
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- 744** Reimeier, Karl-Heinz.
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- 745** Reimer, Julia.
"Double Struggle."
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Glass studio in Calgary.
- 746** "Norm's Garage."
Glass Gazette (Glass Art Association of Canada), v. 3, no. 40, April 2000, pp. 16–18, ill.
Glass studio in Calgary.
- 747** Resource Finance Corporation Ltd.
RFC Glass Prize 1999.
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Glass artists from Australia and New Zealand.
- 748** *RFC Glass Prize 2000.*
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- 749** Rheinbach, Germany. Glasmuseum, Rheinbach.
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- 750** Richard, Steven.
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Author's visit to the Fundació Centre del Vidre.
- 751** Ricke, Helmut.
"Jutta Cuny-Franz Memorial Award 1999."
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Award to Marta Gibiete; also six supporting prize-winners and 30 honorable mentions.
- 752** Riihimäki, Finland: Suomen Lasimuseo (Finnish Glass Museum).
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Riihimäki: the museum, 1994, 213 pp., ill. In Finnish and English.
Exhibition of "everyday glassware seen on the consumer markets of post-war Europe."
- 753** *Helena Tynell: Design 1943–1993.*
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Retrospective exhibition of tableware, engraved glass, and lighting fixtures.
- 754** *Nanny Still: Design 45 anni.*
Riihimäki: the museum, 1996, 112 pp., ill.
- 755** *Suomen lasi elää = Finnish Glass Lives 4.*
Riihimäki: the museum, 2000, 142 pp., ill. In Finnish and English.
Exhibition of glass produced in Finland from 1995 to 1999.
- 756** *Vesa Varrela: Short Cuts – Recent Years.*
Riihimäki: the museum, 1995, [21] pp., ill.
- 757** Rippel, Klaus Max.
"Lehrgebäude der Fakultät für angewandte Wissenschaften der Universität Freiburg: *Jump and Twist.*"
Glasforum, v. 49, no. 5, Nov. 1999, pp. 33–37, ill. English summary, p. 33.
Three-part sculpture by Dennis Oppenheim includes element that "transforms" through a building's glass wall.
- 758** Riservato, Enrico and Benvenuto, Pierluigi.
"Avanti a tutta forza: Le categorie produttive."
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Two views on the Vitraria exhibition in San Vito al Tagliamento, Italy.
- 759** Rizzi, Paolo.
I Quaderni di Archimede Seguso.
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- 760** Roanoke, Va. Art Museum of Western Virginia.
Incandescent Spirit: Page Hazlegrove, Sculpture in Glass.
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- 761** Roberts, Mark Raynes.
The Cutting Edge: Raynes Crystal Art.
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- 762** Robinson, Michael.
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- 763** "Reviews/Exhibitions: Galia Amsel, Bruno Romanelli."
Crafts (U.K.), no. 165, July/Aug. 2000, pp. 53–54, ill.
Review of London exhibition.
- 764** "Scottish Glass in the 21st Century: The View from Here."
British Society of Scientific Glassblowers Journal, v. 38, no. 2, April 2000, pp. 74–76.
- 765** Robinson, Rebecca.
"Glass Paradox."
Art & Antiques, v. 22, no. 11, Dec. 1999, pp. 72–81, ill.
Profile of William Morris.
- 766** *Roger V. Thomas: Paintings in Glass.*
[Portland, OR: the artist, 1999], [22] pp., ill.
Catalog of the artist's fused glass works.
- 767** Rønholm, Kiss.
"Den nordiske udstilling."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 3, Oct. 2000, pp. 10–11, ill. English summary, p. 14.
Review of "Nordic Glass" exhibition.
- 768** Rooney, Alice.
"1999 Honorary Lifetime Member: Josh Simpson."
Glass Art Society Journal, 1999, pp. 16–19, ill.
- 769** Rosci, Marco.
Nando Luraschi: La via della croce – Opere in vetro e vetrate.
[Chieri: Chiesa delle Orfane, 2000], 60 pp., ill.
Fused glass works, many with a religious theme.
- 770** Rose-Shapiro, Annette.
"Ettore Sottsass."
Glass: The UrbanGlass Art Quarterly, no. 75, Summer 1999, pp. 52–53, ill.
Exhibition review.
- 771** "Das Glasperlen-Projekt = The Bead Project."
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UrbanGlass program for low-income women.
- 772** "Post-Memphis Italian."
Glass: The UrbanGlass Art Quarterly, no. 77, Winter 1999, pp. 46–51, ill.
- 773** "Reviews: Ellen Driscoll – As Above, So Below."
Glass: The UrbanGlass Art Quarterly, no. 80, Fall 2000, p. 59, ill.
Permanent installation at Grand Central Station, New York City.
- 774** "Reviews: Joel Philip Myers."
Glass: The UrbanGlass Art Quarterly, no. 78, Spring 2000, p. 54, ill.
New York exhibition.
- 775** "Reviews: M. Sean Mercer – Material Properties of Form."
Glass: The UrbanGlass Art Quarterly, no. 79, Summer 2000, p. 58, ill.
Review of New York exhibition.
- 776** Rosen, Carol.
"What Are You Looking At?: The Sculpture of Tony Oursler."
Sculpture, v. 19, no. 4, May 2000, pp. 34–39, ill.
Artist's works include glass.
- 777** Ruhlig-Lühnen, Dagmar and Baas, Friedrich-Karl.
"Glass 2000: Glaskunst in Deutschland zur Jahrtausendwende = Glass Art in Germany at the Turn of the Millennium."
Neues Glas/New Glass, no. 2, 2000, pp. 24–29, ill. In German and English.
Review of exhibition at the Glasmuseum Immenhausen.
- 778** Rusiñol, Eduard.
"Miscelánea: Margarita Andreu."
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- 779** Ryan, Kathleen.
"Colorful Carousel Ornaments."
Figurines & Collectibles, v. 6, no. 1, March/April 2000, pp. 54–55, ill.
- 780** Saare, Mare.
"The Estonian Academy of Arts, Tallinn."
This Side Up! (Valkenswaard, the Netherlands), no. 4, Winter 1998, pp. 3–6, ill.
Report on the academy's glass department.
- 781** "Märkmeid eesti klaasikunstist = Notes on Estonian Glass" [in] *Nordic Glass 2000: Glass without Boundaries.*
Denmark: Association Nordic Glass 2000, 2000, pp. 172–192, ill. In Estonian and English.

- 782** Sahl-Madsen, Charlotte.
"Askepots gallakjole i glas – og pigtråd!"
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 4, Oct. 1999, pp. 4–5, ill. Sylvia Levenson.
- 783** "Dansk Glas: Kunst eller kunsthåndværk?"
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 1, Jan. 1999, pp. 5–6, ill. English summary, p. 15.
Exhibit of Danish glass sculptures.
- 784** "Ebeltoft's Glass Studios."
This Side Up! (Valkenswaard, the Netherlands), no. 6, Summer 1999, pp. 13–15, ill. Brief profiles of several Danish studios.
- 785** "Global Art Glass i slotsruinen."
GlasPosten (Foreningen Glasmuseets Venner, Ebeltoft), no. 3, Sept. 1999, pp. 12–13, ill. Report on international glass exhibit at Borgholm Castle, Öland, Sweden.
- 786** San Francisco. Jenkins Johnson Gallery.
Masters of Contemporary Glass (Text: William Warmus).
San Francisco: the gallery, 1999, 15 pp., ill.
- 787** Sandler, Irving.
Antonakos.
New York: Hudson Hills Press, 1999, 255 pp., ill.
Neon sculpture artist Stephen Antonakas.
- 788** Santen, Joost van.
"Daylight Art: Joost van Santen, the Netherlands."
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 7, no. 1, June 1999, pp. 21–22, ill.
Artist works with "natural light in architecture."
- 789** Saroldi, Ernesto.
"L'incisione su vetro di Giuseppe Bertoluzzi: 'La scuola e gli allievi.'"
Alte Vitrie, v. 10 [11], no. 2, 1998, pp. 22–23, ill. Italian engraver.
- 790** Sarpellon, Giovanni.
"Arte sacra e arte di vetro = Sacred Art and Glass Art."
Vetro (Centro Studio Vetro, Murano), no. 6, Jan.–March 2000, p. 71, ill. In Italian and English.
Sacred art in glass by Muranese master glassmakers.
- 791** "Fare arte col vetro = Making Art with Glass."
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Examines questions related to glass and art.
- 792** "Fragilità e forza: I vetri di Umberto Mastroianni = Fragility and Strength: Works in Glass by Umberto Mastroianni."
Vetro (Centro Studio Vetro, Murano), no. 3, April–June 1999, pp. 12–19, ill. In Italian and English.
Profile of the Italian artist.
- 793** Sarpellon, Giovanni, ed.
Made in Murano: Making Art with Glass.
Venezia: Marsilio, 1999, 73 pp., ill.
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- 794** Sars-Poteries, France. Musée-Atelier du Verre de Sars-Poteries.
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Sars-Poteries: the museum, 2000, 19 pp., ill.
- 795** *Vincent van Ginneke: Sculptures*.
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Sculptures resembling vehicle engine components with textured surfaces.
- 796** Sautner, Barry.
"Pushing the Limits: Taking Glass Carving into the Next Century."
Glass Art Society Journal, 1999, p. 61, ill. Illustrations from the artist's presentation at the annual conference in Tampa, Florida.
- 797** Save, Colette.
"Bernard Dejonghe: L'Espace-temps."
La Revue de la Céramique et du Verre, no. 114, Sept./Oct. 2000, pp. 54–55, ill. English summary.
Reviews an installation of the artist's earlier works.
- 798** "Bratislava match retour."
Verre & Création, no. 20, Oct. 2000, p. 2, ill. English summary, p. 8.
Report on Franco-Slovak exhibition in Bratislava.
- 799** "David Reekie: Un Bon Casting."
Verre & Création, no. 17, Nov. 1999, p. 4, ill. English summary.
Artist profile.
- 800** "Duo complice: Marisa et Alain Bégou."
La Revue de la Céramique et du Verre, no. 110, Jan./Feb. 2000, pp. 24–27, ill. English summary.
- 801** "Eric Lindgren: Le Chemin du verrier."
La Revue de la Céramique et du Verre, no. 110, Jan./Feb. 2000, pp. 44–45, ill. English summary.
Norwegian glass artist now living and working in France.
- 802** "Eva Engström & Camilla Caster: Double jeu."
La Revue de la Céramique et du Verre, no. 114, Sept./Oct. 2000, pp. 20–22, ill. English summary.
Profile of the artists, who share a residency at the Musée-Atelier du Verre, Sars-Poteries.
- 803** "Évreux: Durée fossile."
Verre & Création, no. 16, Aug. 1999, p. 2, ill. English summary, p. 8.
Antoine Leperlier in exhibition.
- 804** "Ghislaine Jolivet: Le Verre en verve."
La Revue de la Céramique et du Verre, no. 109, Nov./Dec. 1999, pp. 40–42, ill.
- 805** "Isabelle Monod: Vision intime."
Verre & Création, no. 17, Nov. 1999, p. 3, ill. English summary.
Exhibition review.
- 806** "Isabelle Poilprez: Le Rêve vénitien."
La Revue de la Céramique et du Verre, no. 112, May/June 2000, pp. 37–39, ill. English summary.
- 807** "Jacques Lubtchansky: Un Citoyen de la nature."
La Revue de la Céramique et du Verre, no. 106, May/June 1999, pp. 42–44, ill. English summary, p. 44.
The artist fuses glass in lost wax molds.
- 808** "Jean-Claude Ourdouillie: Poésie au cœur de la matière."
La Revue de la Céramique et du Verre, no. 108, Sept./Oct. 1999, pp. 54–55, ill.
- 809** "Michel Bouchard: Planète verre."
La Revue de la Céramique et du Verre, no. 113, July/Aug. 2000, pp. 45–47, ill. English summary.
The artist has recently begun "a series of ethereal symbolic works where all colour is banished."
- 810** "Portrait: Matei Negreanu – Pâte de verre au carré."
Verre & Création, no. 18, March 2000, p. 4, ill. English summary, p. 8.
- 811** "Sars-Poteries: Invitation à l'atelier."
Verre & Création, no. 17, Nov. 1999, pp. 4–5, ill. English summary.
- 812** "Sars-Poteries: Renaissance d'une tradition."
La Revue de la Céramique et du Verre, no. 110, Jan./Feb. 2000, pp. 41–43, ill. English summary.
Le Musée-Atelier du Verre is re-creating 19th-century glass roof finials; article includes illustrations of the glassblowing process.
- 813** "Strasbourg: Le Verre s'éclate."
Verre & Création, no. 18, March 2000, p. 3, ill. English summary, p. 8.
Reports on the St'Art art fair.
- 814** "Sylvie Bélanger: La Saga du verre ou les nouvelles sorcières."
La Revue de la Céramique et du Verre, no. 107, July/Aug. 1999, pp. 54–55, ill. English summary.
Canadian artist makes sand-cast glass sculptures.
- 815** "Le Verre au Québec."
La Revue de la Céramique et du Verre, no. 104, Jan./Feb. 1999, pp. 11–15, ill. Glass art in Quebec, with a focus on l'Espace Verre.
- 816** "Vive le verre nouveau."
La Revue de la Céramique et du Verre, no. 112, May/June 2000, pp. 46–48, ill. English summary.
New glass artists exhibit their works in Villeurbanne, France.
- 817** Save, Colette and Beaumont, Thierry de.
"Apprendre à créer: Deuxième volet – La Dimension internationale."
Verre (Institut du Verre, Paris), v. 5, no. 6, Jan. 2000, pp. 46–49, ill. Brief profiles of selected glass art schools.
- 818** "Formation artistique: Apprendre à créer."
Verre (Institut du Verre, Paris), v. 5, no. 5, Sept./Oct. 1999, pp. 49–52, ill. Glass schools in France.
- 819** "Liège: Triennale de sculpture entre Méditerranée et Nord Baltique."
Verre (Institut du Verre, Paris), v. 6, no. 2, March/April 2000, pp. 58–59, ill. Review of fifth Triennial exhibition of European glass sculpture in Liège and Luxembourg.
- 820** "Portrait: Gizela Sabokowa – L'Etoile du verre tchèque."
Verre (Institut du Verre, Paris), v. 6, no. 1, Jan./Feb. 2000, p. 61, ill. Gizela Šaboková.

- 821** "Serge Lechaczynski: Le Quête du meilleur verre."
La Revue de la Céramique et du Verre, no. 110, Jan./Feb. 2000, pp. 50–51, ill. English summary.
Profile of the director of the Galerie Internationale du Verre de Biot.
- 822** "Strasbourg: Le Verre s'emballé."
Verre (Institut du Verre, Paris), v. 6, no. 1, Jan./Feb. 2000, p. 60, ill.
Glass art at Strasbourg fair.
- 823** "Villeurbanne: Le Verre s'installe."
Verre (Institut du Verre, Paris), v. 6, no. 1, Jan./Feb. 2000, p. 62, ill.
Exhibition of glass and stained glass in Villeurbanne, France.
- 824** Savigny, Marie-Odile.
"Kristina Logan: Ou l'art des perles de verre."
La Revue de la Céramique et du Verre, no. 103, Nov./Dec. 1998, pp. 54–55, ill.
Artist's beads have been described as "miniature glass sculptures."
- 825** Scardamalia, Paula Chaffee.
"A Hot Dance in Glass: California Glass Studio Partners Share 23 Years of Success."
The Crafts Report, v. 25, no. 283, Nov. 1999, pp. 20–23, ill.
Nina Paladino-Caron and Michael Hansen.
- 826** Scarfi, Silvia.
"Ann Wolff."
Vetro (Centro Studio Vetro, Murano), no. 2, Jan. 1999, p. 58, ill. In Italian and English.
Brief profile of the artist.
- 827** "Venezia Aperto Vetro '98: Un omaggio a Venezia = Venezia Aperto Vetro '98: An Homage to Venice."
Vetro (Centro Studio Vetro, Murano), no. 1, Oct. 1998, pp. 10–14, ill. In Italian and English.
- 828** Schack von Wittenau, Clementine.
"Seitensprünge und Meilensteine: Arbeiten von Ingrid Conrad-Lindig."
Neues Glas/New Glass, no. 2, 2000, pp. 30–33, ill. In German and English.
- 829** Schaik, Sylvia van.
"Cheers! Een toast op het NAI."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 3, 1998, pp. 7–9, ill.
Drinking glass designs by Pi de Bruijn, Erick van Egeraat, Lars Spuybroek, and Charles Vandenhove.
- 830** Scharkey, Shannon.
"Glass: Beyond Form & Function."
Glass Digest, v. 79, no. 7, July 15, 2000, pp. 44–46, ill.
Architectural sculpture by Kenneth F. von Roenn atop building in Charlotte, North Carolina.
- 831** Schipper, K.
"High-End Crystal Awards."
A&E (The Magazine for Awards & Engraving Professionals), v. 13, no. 6, Aug. 2000, pp. 44–55, ill.
- 832** Schmid, Friederike.
"Artist's Portrait: Costas Varotsos – The Energy of a Space."
This Side Up! (Valkenswaard, the Netherlands), no. 9, Spring 2000, pp. 29–30, ill.
- 833** "Costas Varotsos: Art and Space."
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- 834** Schmolders, Wolfgang.
"Chihuly's Welttheater = Chihuly's World Theatre."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 5, 2000, pp. 14–16, ill. In German and English.
Review of Chihuly's installation in Jerusalem.
- 835** "Crystallizing Ideas: Ein Workshop mit Diana Hobson."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 1999, p. 19, ill. In German and English.
- 836** "Faltenwurf in Glas = Drapes in Glass."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2000, pp. 4–5, ill. In German and English.
Profile of Karen LaMonte.
- 837** "Immenhausen: Die Preisträger = Immenhausen: The Prize Winners."
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First prize to Helga Reay-Young; second prize shared by Gabriele Küstner and Wolfgang Forno.
- 838** "Kombinationen mit Glas = Combinations with Glass."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 2000, p. 9, ill. In German and English.
Matthias Hinsenhofen's works combine steel and glass.
- 839** "Studioglas an der Weser = Studio Glass on the Weser."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 5, 2000, pp. 11–13, ill. In German and English.
Exhibition of contemporary German glass at the Glasmuseum Gernheim.
- 840** "Die unerträgliche Leichtigkeit des Glases = The Unbearable Lightness of Glass."
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Brief profile of Magdalena Maihoefer.
- 841** "Zeitkunst Kunstzeit = Time-Art Art-Time."
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Brief profile of artist Steffen Orlowski.
- 842** "Zwei- bis Vierklang = Duo, Triad, Quartet."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2000, pp. 8–9, ill. In German and English.
Mixed-media works by Johannes von Stumm include glass.
- 843** "5. Triennale europäischer Glasskulptur."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 2, 2000, pp. 1–3, ill. In German and English.
Seventy-five artists from 17 countries at the fifth Triennial in Liège.
- 844** Schrijvers, Dirk.
"Collection in Progress."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 1, 2000, pp. 5–7, ill.
The author's collection of contemporary glass art on exhibit at the Museum voor Sierkunst en Vormgeving, Ghent.
- 845** "Leven en vergankelijkheid in glas."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 12, no. 3, 1998, pp. 5–6, ill.
Profile of Wouter Bolangier.
- 846** "3 x Galerie."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 13, no. 3, 1999, pp. 14–15, ill.
Brief profiles of De Kunstkamer and Galerie Hilde Metz in Antwerp, and the Art & Glass Gallery Monique en Herman Waeyen in Maa-seik.
- 847** Scott, John W.
"The Development of Glass Education in New Zealand" [in] *Glass Reflections: Glass in Art and Architecture*.
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- 848** Scott, Sally.
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Artist describes process of filling archway (30 feet high by 8 feet wide) with engraved glass depicting Jacob's Ladder.
- 849** Scott, Venetia.
"In the Hands of Time."
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Glass sculptor Steven Weinberg.
- 850** *Scottish Glass 2000: Glassmaking in Scotland at the Millennium*.
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- 851** Scottsdale, Ariz. Scottsdale Museum of Contemporary Art.
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- 852** [Scrapbook of Photographs].
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- 853** Seattle. Meyerson & Nowinski Art Associates.
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- 854** Seattle. Pilchuck School.
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- 855** Seattle. William Traver Gallery.
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- 856** Seguso, Francesca.
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- 857** Sellner, Christiane.
"Renate Gross."
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- 858** Sells, Joan.
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Exhibition review.
- 859** Selman, Lawrence H.
"Denali Crystal: Making Sense Out of Abstract Art."
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- 860** "Peter Raos Celebrates Twenty-One Years of Glass Artistry."
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- 861** Sèvres, France. Musée National de Céramique.
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- 862** Seymour, Liz.
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- 863** Shevchenko, Zhenya.
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Ukrainian lampworker.
- 864** Shikata, Yukiko.
"Sign of the Times: Masato Nakamura and Command N."
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- 865** Siegel, Katy.
"Biennial 2000."
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- 866** Silander, Liisa.
"Space Explorer."
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Sculptor and architectural glass designer James Carpenter.
- 867** Silberman, Robert.
"The Art of Craft: Contemporary Works from the Saxe Collection."
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- 868** "Howard Ben Tré: Interior/Exterior."
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- 869** Sillevis, John.
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- 870** Simi de Burgis, Saverio.
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- 871** Simpson, Richard V.
"The Extraordinary Paperweight Art of David and Jon Trabucco."
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- 872** "Ray and Bob Banford: A Paperweight Cooperative."
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- 873** Sinkovits, Péter.
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- 874** Sipe, Jeffrey R.
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- 875** Slone, Rick.
"Catherine Rahn: A Glass Act."
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- 876** Smets, Jochen.
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- 877** Smit, Bibi.
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- 878** Smrček, A.
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- 879** Smrčková, Ludvíka.
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- 880** Snodgrass, Susan.
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- 881** Soléau, Antje.
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Works by Sara Pelly-Wertsman constructed of ceramic and glass.
- 882** "Fabelwesen von einem anderen Stern = Fabulous Creatures from Another Star."
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Fantastically shaped human and animal forms by Fernando Manuel Agostinho.
- 883** "Glasplastik und Garten 2000 = Glass Sculpture and Garden 2000."
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Review of the outdoor exhibition in Munster, Germany.
- 884** "Luftig und leicht: Die Glasmobiles und Figurinen von Katja Schetting = Airy and Light: The Glass Mobiles and Figurines by Katja Schetting."
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- 885** "Rolf Walz: Von der Arbeit des Sehens = Rolf Walz: Visual Work."
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- 886** "Staatspreisträger Lothar Göbel = State-Prize Winner Lothar Göbel."
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- 887** "Stefan Szczesny."
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- 888** *Současná česká skleněná plastická 1999*. [S.l.: s.n., 1999], [59] pp., ill. In Czech and English.
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- 889** South Brisbane, Australia. Queensland Art Gallery.
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- 890** *Stanislav Libenský, Jaroslava Brychtová*. [S.l.: Karolinum, 2000, [130] pp., ill. In Czech and English.
- 891** Starsielski, Eric.
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- 892** Steen, Albert.
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- 896** *The Romance of the Rose.*
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- 897** *Sphere of the Zodiac.*
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- 898** Stockholm. Statens Historiska Museet.
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- 899** Stuhr, Joanne.
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- 900** "Reviews: Glass – A Celebration."
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New York exhibition.
- 901** "Reviews: Sandy Skoglund – Breathing Glass."
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- 902** Swann, Philippa.
"Commissions: The Hub, Edinburgh."
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- 907** "Ritratti: Pino Signoretto = Portraits: Pino Signoretto."
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- 908** Taipei, Taiwan. National Museum of History.
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- 910** Takeda, Atsushi.
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- 914** Terris, Colin.
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- 915** Thompson, Cheri.
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- 916** Thompson, Sandy.
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- 917** Thor, Margareta Artéus.
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- 918** Thulstrup, Thomas C.
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- 920** Tognon, Paola.
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- 921** Tokyo. Odakyu Museum.
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- 922** Tokyo. Setagaya Art Museum.
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[S.l.]: Comité d'exposition and Yomiuri Shimbun, The Association of Art Museums, 1999, [16] pp., ill. In Japanese; captions also in French.
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- 923** Tokyo. Tokyo Glass Art Institute.
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- 925** Tomita, Yasuko.
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- 926** "The Niiijima International Glass Art Festival's 10 Years."
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- 927** *Torres Esteban: Una pasión por el vidrio.*
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Artist works with laminated glass.
- 928** Tosi, Andrea.
"Una eredità da scoprire: Indagine tra i giovani maestri = A Heritage to Discover: A Survey among the New Masters."
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- 929** "Una fucina di idee: Berengo Collezione."
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- 930** "Galleria Marina Barovier: Un appuntamento del vetro a Venezia = Galleria Marina Barovier: Glass Appointment in Venice."
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- 931** "Il gigante di vetro: Un imponente cavallo, realizzato da Pino Signoretto, al Lido di Venezia = The Glass Giant: An Impressive Horse, by Pino Signoretto at the Lido di Venezia." *Vetro* (Centro Studio Vetro, Murano), no. 5, Oct.–Dec. 1999, pp. 48–51, ill. In Italian and English.
- 932** "Giovani 'in piazza' a Murano: Esperienze formative degli allievi della Scuola di Vannes-Le Châtel = Young 'in piazza' in Murano: Training Experiences of the Students from the Vannes-Le Châtel School." *Vetro* (Centro Studio Vetro, Murano), no. 3, April–June 1999, pp. 46–49, ill. In Italian and English. David Laurent, Isabelle Poilprez, Raphael Veloso, and Margot Geffroy.
- 933** "Livio Cimarosti 'Ciocio': Maestro di tradizione e stile = Livio Cimarosti 'Ciocio': Master of Style and Tradition." *Vetro* (Centro Studio Vetro, Murano), no. 4, July–Sept. 1999, pp. 51–53, ill. In Italian and English. Interview with the Muranese glassmaker.
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- 935** Toso Fei, Alberto. "Carlo Tosi 'Caramèa': La leggerezza sotto la pelle = Carlo Tosi 'Caramèa': Lightness under the Skin." *Vetro* (Centro Studio Vetro, Murano), no. 4, July–Sept. 1999, pp. 14–21, ill. In Italian and English.
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- 937** "L'esposizione a Murano = The Exhibition in Murano." *Vetro* (Centro Studio Vetro, Murano), no. 1, Oct. 1998, pp. 16–19, ill. In Italian and English. Report on Venezia Aperto Vetro '98.
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- 939** "Paul Stankard." *Vetro* (Centro Studio Vetro, Murano), no. 3, April–June 1999, pp. 36–39, ill. In Italian and English.
- 940** "Percorsi veneziani = Venetian Itineraries." *Vetro* (Centro Studio Vetro, Murano), no. 1, Oct. 1998, pp. 22–26, ill. In Italian and English. Reports on gallery exhibitions during Venezia Aperto Vetro '98.
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- 943** Toyama, Japan. Toyama City Institute of Glass Art. *Graduate Exhibition 2000*. Toyama: the institute, 2000, [28] pp., ill. In English and Japanese.
- 944** Toyota. Toyota Municipal Museum of Art. *Glass-Media: Takashi Sasaoka, Science Club, Kazumi Tsuji, Michael Rogers*. [Toyota: the museum], 1998, [13] pp., ill. In English and Japanese.
- 945** Traub, David. "Developing a Voice: Contrasts in Formal Education" [in] *11th Biennial Ausglass Conference: Conference Papers* (Wagga Wagga, Jan. 29–31, 1999). McKinnon, Victoria, Australia: Australian Association of Glass Artists (Ausglass), 1999, pp. 24–30. Discourse on formal glass education.
- 946** "New Glass – New Zealand" [in] *Glass Reflections: Glass in Art and Architecture*. Wellington, New Zealand: Friends of the Museum of New Zealand Te Papa Tongarewa, 1999, pp. 8–12, ill.
- 947** Trutty-Coohill, Patricia. "Fire and Ice: *Le Verre magique, le vrai magique*" [in] *The Orchestration of the Arts – A Creative Symbiosis of Existential Powers: The Vibrating Interplay of Sound, Color, Image, Gesture, Movement, Rhythm, Fragrance, Word, Touch* (Marlies Kronegger, ed.). Dordrecht: Kluwer Academic Publishers, 2000, pp. 257–264, ill. Discourse on appreciating glass art by viewing videos and photographs, using the work of Jean-Claude Novaro as an example.
- 948** Tudor, Morna. "Review: Light Show!" *Glass Gazette* (Glass Art Association of Canada), v. 3, no. 38, Nov. 1999, p. 14, ill. Exhibition of lamps by Jim Norton.
- 949** Turcajová, Marie. "Výstava Současné polské užité umění-ULAN." *Sklář a Keramik*, v. 48, no. 5, May 1998, p. 112, ill. Exhibit of contemporary Polish decorative arts includes glass by Czesław Zuber.
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- 951** Turner, Ralph. "New Trophy for Wales." *Crafts* (U.K.), no. 161, Nov./Dec. 1999, p. 18, ill. Glass sculpture by Jane Beebe for the Welsh National Assembly in Cardiff.
- 952** "New Vessel Sets Sail." *Crafts* (U.K.), no. 159, July/Aug. 1999, p. 16, ill. Opening of new London gallery; detail of glass vase by Kazuhiko Tomita illustrated.
- 953** Turner, Tran. "SOFA Chicago 1998: On-Line and In-Person." *Craft Arts International*, no. 45, 1999, pp. 83–85, ill. Review of the exposition.
- 954** Valentine, Christina. "The Brightest Star of the Millennium." *Home Lighting & Accessories*, v. 82, no. 11, Nov. 1999, p. 70+, ill. Times Square New Year's Eve Ball made by Waterford Crystal.
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- 956** Vanlatum, Anne. "Vincent van Ginneke: Sculptures." *La Revue de la Céramique et du Verre*, no. 108, Sept./Oct. 1999, pp. 50–51, ill.
- 957** Växjö, Sweden. Smålands Museum – Swedish Glass Museum. *Lars Hellsten*. Växjö: the museum, 1994, 45 pp., ill. In Swedish; English summary. Retrospective exhibition of Hellsten's work (sculpted castles, cast objects, utilitarian and art glass, etc.).
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- 961** Venice. Galleria Marina Barovier. *Cristiano Bianchin: Ripsapesi* (Text: Enzo Biffi Gentili). Venezia: the gallery, 1999, [45] pp., ill. In Italian, French, and English.
- 962** Venice. Galleria Rossella Junck. *Erik Dietman: Carnet Branca (Classe tous risques)*. Venezia: the gallery, [1998?], [30] pp., ill.
- 963** *Franco Deboni: First Glass*. Venezia: the gallery, 1999, 18 pp., ill. In Italian and English. Sculpture and plates with rough, moon-like surfaces.
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- 965** *Massimo Nordio: Openings* (Text: Attilia Dorigato, Franco Fabris, and Marge Levy). Venezia: the gallery, [2000], [18] pp., ill. In Italian and English.

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- 967** Michele Burato, Isabelle Poilprez, Andrea Zilio. Venezia: the gallery, 1999, 20 pp., ill. In Italian and English.
- 968** Michele Burato: *True Colour* (Text Attilia Dorigato and Stefano Piovesan). Venezia: the gallery, 2000, [21] pp., ill. In English and Italian.
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- 970** Pino Pini: *Passaporto per il vetro* (Text: Adriano Berengo). Venezia: Marsilio, 2000, 79 pp., ill. In Italian and English.
- 971** Venini, Anna. "Paolo Venini: Una vita per il vetro." *Fimantiquari: Arte Viva* (Federazione Mercanti d'Arte), v. 7, nos. 21/22, 2000, pp. 56–59, ill.
- 972** Ventura, Joan. *Pons Cirac: El mestre de la talla del cristall*. [Spain: Juan Bargaño y Cia, 1978], 32 pp., ill.
- 973** Verti, Roberto. "Le trasparenze del multiplo: I sottili equilibri d'arte e design – Le scommesse di Vittorio Livi e l'invenzione del vetro = Transparencies of Multiple: The Subtle Balance between Art and Design – Vittorio Livi's Long Shots, and the Invention of Glass." *Ottagono*, no. 131, March/April 1999, pp. 108–113, ill. In Italian and English.
- 974** *Vision, Transformation, Alchemy*. [Tacoma, WA: International Glass Museum, 1999], [35] pp., ill. Promotional information for the formation of the new International Glass Museum as well as plans for Dale Chihuly's *Bridge of Glass*.
- 975** Viti Pagni, Stefania. "Gio Ponti e il design per il vetro empolesse" [in] *Il vetro fra antico e moderno: Le più recenti scoperte archeologiche – Un secolo di produzione e designer del vetro italiano (1897–1997). Atti della III Giornata Nazionale di Studio* (AIHV – Comitato Nazionale Italiano, Oct. 31, 1997, Milan. Daniela Ferrari and Gioia Meconcelli, eds.). Milano: [s.n.], 1999, pp. 95–98, ill.
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- 978** Waggoner, Shawn. "Femininity Translated into Glass: Works by Tina Betz." *Glass Art*, v. 15, no. 4, May/June 2000, pp. 4–8, ill. Interview with Betz in which she discusses flameworking, "the value of residences, and the development of her glass homage to the feminine."
- 979** "Immortality: The Gift of Portraiture by Dinah Hulet." *Glass Art*, v. 15, no. 6, Sept./Oct. 2000, pp. 4–8+, ill. Portraits made with lampworked mosaic glass.
- 980** "Ray Howlett: A Father of Dichroism in Art and His Fourth Dimension." *Glass Art*, v. 15, no. 6, Sept./Oct. 2000, pp. 64–66, ill.
- 981** "Sonja Blomdahl: 'Queen of Symmetry.'" *Glass Art*, v. 15, no. 3, March/April 2000 pp. 4–6, ill.
- 982** Walgrave, Jan. "Storming Talent: Sandra De Clerck." *This Side Up!* (Valkenswaard, the Netherlands), no. 3, Autumn 1998, pp. 16–17, ill.
- 983** Ward, Kitty. "Reviews: Alan Klein." *Glass: The UrbanGlass Art Quarterly*, no. 79, Summer 2000, p. 57, ill. Review of Boston exhibition.
- 984** Ward, Lucina. "Chihuly: Masterworks in Glass." *Craft Arts International*, no. 47, 1999, pp. 85–87, ill. Exhibition review.
- 985** Warmus, William. "Chihuly and the Magic Ice Machine." *Artfocus* (Toronto), v. 8, no. 1, Winter/Spring 2000, pp. 8–11, ill. Review of the artist's installations in Jerusalem.
- 986** "Dan Dailey." *Glass: The UrbanGlass Art Quarterly*, no. 75, Summer 1999, pp. 50–51, ill. Exhibition review.
- 987** "Studio Glass in the Twentieth Century: An Art-Form in Evolution." *Glass Craftsman*, no. 157, Dec. 1999/Jan. 2000, pp. 6–11, ill.
- 988** Washington, D.C. Maurine Littleton Gallery. *Colin Reid*. Washington, DC: the gallery, 2000, [23] pp., ill.
- 989** *Joyce Scott and Susan Plum*. [Washington, DC: the gallery, 1999], [16] pp., ill.
- 990** *William Morris*. Washington, DC: the gallery, [2000], [20] pp., ill. Animal heads and rhytons.
- 991** Washington, D.C. Renwick Gallery, National Museum of American Art, Smithsonian Institution. *Glass! Glorious Glass!* Washington, DC: the gallery, [1999], [7] pp., ill.
- 992** Wasserman, Sue. "Vetro lavorato a fiamma: Toffolo/Mickelsen insieme in una recente esposizione = Flame-worked Glass: Toffolo/Mickelsen Paired in Recent Exhibition." *Vetro* (Centro Studio Vetro, Murano), no. 4, July–Sept. 1999, pp. 54–55, ill. In Italian and English. Cesare Toffolo and Robert Mickelsen.
- 993** Weber, Milan. "Kov, sklo, kámen a prostor Jana Ambrúze." *Ateliér*, no. 8, April 15, 1999, p. 6, ill. English summary, p. 15. Exhibition by Jan Ambrúz, whose works include glass sheets.
- 994** Wegmann, Renate. "Reise nach UIAH = Journey to UIAH." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 3, 1999, pp. 20–21, ill. In German and English. Author's experiences at the University of Art and Design, Helsinki.
- 995** Werstiuk, Jeff. "The Cool Women of Hot Glass." *Glass Gazette* (Glass Art Association of Canada), v. 3, no. 40, April 2000, pp. 21–22, ill. Lisa Cerny and Brenda Taylor.
- 996** Wheaton, Hazel L. "Glass from the Past: Unwilling to Let Ancient Techniques Fade Away, a Modern Bead Maker Binds Past to Future with His Delicate Creations." *Lapidary Journal*, v. 54, no. 6, Sept. 2000, pp. 32–36, ill. Artist Bruce St. John Maher works with beads, stained and painted glass, and fused glass.
- 997** Whiteley, Richard. "Australian Voices: What Makes Australian Glass Australian and Where Is It Going?" [in] *11th Biennial Ausglass Conference: Conference Papers* (Wagga Wagga, Jan. 29–31, 1999). McKinnon, Victoria, Australia: Australian Association of Glass Artists (Ausglass), 1999, pp. 78–81.
- 998** Whiting, David. "Reviews/Exhibitions: New Danish Glass." *Crafts* (U.K.), no. 158, May/June 1999, pp. 53–54, ill.
- 999** "Reviews/Exhibitions: Sub-Urban – Contemporary Glass in London's Underground." *Crafts* (U.K.), no. 165, July/Aug. 2000, pp. 51–52, ill. Installation of works by 11 glass artists.
- 1000** "Sources of Inspiration: Ronald Pennell." *Crafts* (U.K.), no. 162, Jan./Feb. 2000, pp. 46–49, ill. British glass engraver discusses his life and work.
- 1001** Wichert, Geoffrey. "Anna Skibska." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 2, 2000, p. 7, ill. In German and English. Exhibition review.
- 1002** "Anna Skibska: The Smuggler's Looking Glass = Des Schmugglers Spiegel." *Neues Glas/New Glass*, no. 2, 1999, pp. 30–35, ill. In German and English.

- 1003** "Dante Marioni."
Vetro (Centro Studio Vetro, Murano), no. 5, Oct.–Dec. 1999, pp. 22–27, ill. In Italian and English.
- 1004** "I Want to Create Out of Necessity Rather Than Virtuosity": Pike Powers."
Glass: The UrbanGlass Art Quarterly, no. 76, Fall 1999, pp. 26–27, ill.
Profile of the artist's enameled glass paintings and mixed-media works on the theme of whaling.
- 1005** "In the Envelope: Laura de Santillana."
Glass: The UrbanGlass Art Quarterly, no. 79, Summer 2000, pp. 28–35, ill.
- 1006** "Lino Tagliapietra."
Glass: The UrbanGlass Art Quarterly, no. 77, Winter 1999, p. 56, ill.
Review of Portland, Oregon, exhibition.
- 1007** "PO Box 15153."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 2000, pp. 14–16, ill. In German and English.
Brief profiles of William Morris, Lino Tagliapietra, and Janusz Pozniak.
- 1008** "Selten Geistreich = Souvenir Wit."
Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 4, 2000, pp. 6–7, ill. In German and English.
Review of Seattle exhibition of works by Katherine Gray.
- 1009** "Waxing Poetic."
Glass: The UrbanGlass Art Quarterly, no. 80, Fall 2000, pp. 32–37, ill.
Profile of Jack Wax.
- 1010** Wiederspohn, Anja.
"Eisberge und Gletscher: Heike Kähler."
Schmuck Magazin, no. 2, May 2000, p. 76, ill. English summary.
Artist uses glass in her water-themed jewelry.
- 1011** William Morris: Myth, Object, and the Animal – Glass Installations.
[S.l.: s.n.], 1999, 63 pp., ill.
- 1012** Williams, Howard.
"Hot Pacific Glass."
Object (Australian Centre for Craft and Design, Sydney), no. 2, 2000, pp. 106–109, ill.
Brief history of studio glass in New Zealand.
- 1013** Williams, Monica D.
"Visiting the Mint Museum of Craft + Design."
Glass Focus, v. 13, Oct./Nov. 1999, p. 20.
Contemporary glass at the museum in Charlotte, North Carolina.
- 1014** Wilson, Larry.
"Monumental *Innerlight*: Corning Artist Creates 1,500-Pound Sculpture That Strays from Classic Steuben."
Star-Gazette (Elmira, NY), June 4, 2000, p. E1+, ill.
Steuben designer David Dowler.
- 1015** Wingard, Claude E.
"Voyages of Discovery."
Craft Arts International, no. 47, 1999, pp. 37–41, ill.
Swedish glass designer Göran Wärf.
- 1016** Winter, Marguerite.
"Colin Terris: Master Glass Designer."
Figurines & Collectibles, v. 5, no. 5, Nov./Dec. 1999, pp. 53–55, ill.
Caithness paperweight artist.
- 1017** Wolverhampton, England. Wolverhampton Art Gallery.
Modern Myths: The Art of Ronald Pennell in Glass and Bronze.
Woodbridge, Suffolk, England: Antique Collectors' Club, 1999, 110 pp., ill.
Catalog of an exhibition of the glass engraver's works.
- 1018** Worrell, Pat.
"Come into the Light."
AmericanStyle, v. 7, no. 1, Fall 2000, p. 16, ill.
Brief review of exhibition by Robin Stanaway.
- 1019** "Ingredients for Success: Master Pastry Chef Christian Thirion Now Makes Sweet Confections in Glass."
AmericanStyle, v. 6, no. 1, Fall 1999, p. 39+, ill.
- 1020** Yablonsky, Linda.
"William Morris at Heller."
Art & Auction, v. 22, no. 1, Jan. 2000, p. 114, ill.
Brief review of New York exhibition.
- 1021** Yelle, Richard Wilfred.
Glass Art from UrbanGlass.
Atglen, PA: Schiffer, 2000, 320 pp., ill.
Documents the work of 175 artists and designers.
- 1022** Yokohama, Japan. Yokohama Museum of Art.
[*Expression of the Contemporary Glass*].
[Yokohama: the museum, 1999?], 139 pp., ill. In Japanese.
- 1023** Yood, James.
"Joel Philip Myers."
American Craft, v. 59, no. 4, Aug./Sept. 1999, pp. 40–43, ill.
- 1024** "Jon Wolfe: Fabrikát."
Glass: The UrbanGlass Art Quarterly, no. 75, Summer 1999, p. 52, ill.
Exhibition review.
- 1025** "Latchezar Boyadjiev."
Glass: The UrbanGlass Art Quarterly, no. 76, Fall 1999, p. 59, ill.
Exhibition review.
- 1026** "Reviews: Michèle Blondel."
Glass: The UrbanGlass Art Quarterly, no. 80, Fall 2000, p. 57, ill.
Chicago exhibition.
- 1027** Zámečníková, Dana.
"Katia, Two Dogs, Pat Horse, Mana Mouse, and Marian."
Glass Art Society Journal, 1999, pp. 59–60, ill.
The artist briefly discusses her inspirations.
- 1028** Železný Brod, Czech Republic. Galerie Železný Brod.
Libenský Brychtová (Text: Oldřich Palata).
[Železný Brod: the gallery, 2000?], 13 pp., ill.
- 1029** Zijst, Femke van.
"Christian Braggiotti doet het op gevoel: Aan de Amsterdamse grachten...."
Glasbulletin, Vereniging van Vrienden van Modern Glas, v. 14, no. 2, 2000, pp. 10–13, ill.
Rotterdam glass gallery.
- 1030** Zoritchak, Thomas.
"César: L'Energie et le cristal."
La Revue de la Céramique et du Verre, no. 104, Jan./Feb. 1999, pp. 42–44, ill.
- 1031** "La Nature selon Paul Stankard."
La Revue de la Céramique et du Verre, no. 105, March/April 1999, pp. 26–29, ill.
- 1032** Zuccheri, Toni.
"Magia e mistero infinito: La parola all'architetto."
Il Gazzettino, Speciale Vitraria '99, Sept. 10, 1999, p. 2, ill.
Zuccheri discusses his relationship with the medium of glass.
- 1033** Zynsky, Toots.
"Stanislav Libenský e Jaroslava Brychtová: I grandi vetri – Sculture e disegni."
Vetro (Centro Studio Vetro, Murano), no. 0, June 1998, pp. 56–57, ill. In Italian and English.
Review of exhibition in Bergamo, Italy.

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

1034 Anonymous.

"American & German Projects Win 2000 Benedictus Awards."
Glass Digest, v. 79, no. 6, June 15, 2000, pp. 63–68, ill.
Innovative uses of laminated glass in architectural designs.

1035 "April Treasure of the Month: *Return from Fishing*, 1993."

Mosaic (Museum of Fine Arts, St. Petersburg, FL), April/May/June 2000, pp. 1–4, ill.
Painting on glass by Croatian artist Mijo Kovačić.

1036 "Architektur der Linie – Diether F. Domes = Architecture of the Line – Diether F. Domes."

Glashaus/Glasshouse (Internationales Magazin für Studioglas), no. 3, 1999, pp. 7–8, ill. In German and English.

1037 "El arte de las 'formelas.'"

Revista del Vidrio Plano, no. 54, Sept. 1999, pp. 40–42+, ill.
Italian firm makes colorful glass walls for interiors, using techniques from the 14th century.

1038 "Associates and Fellows: New Work 1999."

The Journal of Stained Glass (British Society of Master Glass Painters), v. 23, 1999, pp. 86–89, ill.

1039 "L'Atelier Olivier Devisme: Les Echos de la Chambre Syndicale Nationale du Vitrail."

Verre (Institut du Verre, Paris), v. 6, no. 3, June 2000, p. 58, ill.
Brief profile of the stained glass firm, established in 1890.

1040 "Café Bravo à Berlin: Nalbach & Nalbach d'après une idée de Dan Graham."

L'Architecture d'Aujourd'hui, no. 323, July 1999, pp. 94–97, ill. In French and English.
Two glass cubes with mirrored rear walls erase the boundaries between inside and outside.

1041 "The Calouste Gulbenkian and Stained Glass Museum Competition 1999."

The Journal of Stained Glass (British Society of Master Glass Painters), v. 23, 1999, pp. 73–75, ill.
Benjamin Finn awarded commission for window in new library being built for Southwark Cathedral.

1042 "Commissions: Ellen Mandelbaum – Glass Landscape."

American Craft, v. 60, no. 5, Oct./Nov. 2000, pp. 58–59, ill.
Leaded stained glass window in South Carolina Aquarium, Charleston.

1043 "Commissions: Paul Housberg."

American Craft, v. 59, no. 5, Oct./Nov. 1999, pp. 44–45, ill.
Glass wall installed in lobby of Scranton, Pennsylvania, courthouse annex.

1044 "Coop-Himmel(l)au."

L'Architecture d'Aujourd'hui, no. 325, Dec. 1999, p. 82, ill. In French and English.
Design for "a glass skin with cloud-like, enigmatic forms" to surround a United Nations building in Geneva.

1045 "The Corning Museum of Glass Installs *The Glass Wall*."

Glass Art, v. 15, no. 5, July/Aug. 2000, pp. 42–43, ill.
Stained glass by Brian Clarke.

1046 "La cúpula del Reichstag: Símbolo de la transparencia democrática."

Revista del Vidrio Plano, no. 54, Sept. 1999, pp. 28–33, ill.
Glass dome designed by Norman Foster.

1047 "Extensive Stained Glass Wall to Welcome Museum Visitors."

The Corning Museum of Glass Newsletter, Spring 2000, pp. [1–3], ill.
Installation of work by Brian Clarke.

1048 "The Face of Glass around the World: Various Projects Showcase the Product on a Global Scale."

Glass Magazine (National Glass Association, McLean, VA), v. 50, no. 10, Oct. 2000, pp. 54–55, ill.
Brief profiles of architectural glass projects in Germany, Hong Kong, Spain, and Brazil.

1049 "February Treasure of the Month: *Stag Wedding Party*, 1959 – Ivan Generalić (1914–1992)."

Mosaic (Museum of Fine Arts, St. Petersburg, FL), Jan./Feb./March 2000, p. 1+, ill.
Painting on glass by Croatian artist.

1050 "Feuillete bombé pour la verrier de la gare."

Verre Actualités, no. 167, Feb./March 2000, pp. 12–13, ill.
Glass arch over entrance to underground station in Brussels.

1051 "Flughafen Stuttgart: Parkhäuser und Office Center."

Glasforum, v. 50, nos. 3/4, Aug. 2000, pp. 11–16, ill.
Extensive use of architectural glass at airport office complex.

1052 "Francesc Queixalós, vidriero y maestro."

Vitrea, no. 5, April 1999, pp. 10–11, ill.

1053 "Glas pavillon der Glasfachschule Rheinbach: Ein neuer Beitrag zu Glas als tragenden Baustoff."

Glasforum, v. 50, no. 5, Oct. 2000, pp. 38–41, ill.

1054 "Glass Ceiling Highlight of Las Vegas Casino Bar: State-of-the-Art Technology Used to Create Colorful Designs for Sunset Station Casino's Swinging Gaudi Bar."

Glass Magazine (National Glass Association, McLean, VA), v. 50, no. 1, Jan. 2000, p. 72, ill.

1055 "Herzog & de Meuron: Bibliothèque universitaire, Eberswalde, Allemagne."

L'Architecture d'Aujourd'hui, no. 325, Dec. 1999, pp. 58–59, ill. In French and English.
Silkscreen-printed glass facade for library in Germany.

1056 "J. M. Bonet, artesanos del vidrio."

Vitrea, no. 4, Feb. 1999, pp. 71–72, ill.
Interview with the artist.

1057 "Jean Nouvel architecture: Projet de réaménagement du siège social d'ENI, Rome, Italie."

L'Architecture d'Aujourd'hui, no. 325, Dec. 1999, pp. 46–47, ill. In French and English.
Glass facade for building in Bordeaux.

1058 "Launch of the Architectural Glass Centre, Swansea."

Crefft/Craft, no. 93, Dec. 1999, p. 2, ill. In Welsh and English.

1059 "Lichtblicke im Alltag: Attraktive Glas-türen."

Glaswelt, v. 52, no. 11, Nov. 1999, pp. 48–49, ill.
Decorative glass doors.

1060 "Londres a vista de pájaro."

Revista del Vidrio Plano, no. 60, July 2000, pp. 86–88, ill.
Glass capsules on London Eye, a huge ferris wheel designed by architect David Marks.

1061 "May Treasures of the Month: *Long Winter*, 1990 and *Winter*, 1988."

Mosaic (Museum of Fine Arts, St. Petersburg, FL), April/May/June 2000, pp. 4–5, ill.
Paintings on glass by Croatian artist Ivan Lacković.

1062 "Michel Gaston à Théoule-sur-Mer."

Verre (Institut du Verre, Paris), v. 6, no. 1, Jan./Feb. 2000, pp. 58–59, ill.

1063 "Milwaukee in the Millennium: The Stained Glass Association of America Summer Conference."

Stained Glass, v. 95, no. 3, Fall 2000, pp. 188–191, ill.
Report on the conference.

1064 "[Modern Day Japanese Glass Artists, No. 1]: Shimpei Sato."

Honoho Geijutsu, no. 63, 2000, pp. 80–83, ill. In Japanese.
Stained glass artist.

1065 "News: DuPont Benedictus Awards."

Abitare, no. 393, March 2000, p. 68, ill. In Italian and English.
Award-winning laminated glass projects.

1066 "Notizie/News: Applicazioni speciali del vetro in architettura = Special Applications of Glass in Architecture."

Domus, no. 820, Nov. 1999, p. ix, ill. In Italian and English.
Tower in Vienna features panels of curved glass.

1067 "Notizie/News: Trasparenza in ufficio = Transparency in the Office."

Domus, no. 819, Oct. 1999, p. ix, ill. In Italian and English.
Sheets of shatterproof plate glass with floor-to-ceiling sliding doors.

1068 "Un paseo bajo el vidrio curvado."

Revista del Vidrio Plano, no. 59, May 2000, pp. 32–33, ill.
Curved glass in architectural projects; the Skywalk in Hannover, Germany, is profiled.

- 1069** "Paul Andreu rende omaggio a Boullée = Paul Andreu's Debt to Boullée." *Domus*, no. 830, Oct. 2000, p. 43, ill. In Italian and English. Maritime museum in Osaka, Japan, resembles glass bubble floating in the sea.
- 1070** "Porten til Skandinavien og resten af Europa." *GlasMagasinet*, v. 9, no. 1, Feb. 2000, pp. 14–16, ill. Architectural glass at Scanport, a Danish maritime center.
- 1071** "Premios Benedictus 2000: Arquitectura con vidrio laminado." *Revista del Vidrio Plano*, no. 60, July 2000, pp. 90–95, ill. Awards for use of laminated glass in architectural designs.
- 1072** "Quei, Escuela de Artesanía del Vidrio." *Vítrea*, no. 5, April 1999, pp. 12–15, ill. Interview with Francesc Queixalós.
- 1073** "The Rambusch Decorating Company's One-Hundred Year Celebration." *Stained Glass*, v. 94, no. 4, Winter 1999, pp. 273–279, ill.
- 1074** "Réalizations: Une facade mosaïque de 80 carreaux." *Verre Actualités*, no. 169, June/July 2000, p. 34, ill. Mosaic of colored glass squares for facade of building in Savigny-le-Temple, France.
- 1075** "Robert C. Byrd United States Courthouse, Charleston, West Virginia." *Stained Glass*, v. 95, no. 3, Fall 2000, pp. 184–185, ill. Window installation by David Wilson.
- 1076** "Verre & architecture: Expo 2000 – Quand la technologie s'inspire de la nature." *Verre Actualités*, no. 169, June/July 2000, pp. 14–17, ill.
- 1077** "Vidrio plano: Una industria con futuro." *Revista del Vidrio Plano*, no. 50, Dec. 1998/Jan. 1999, pp. 18–33, ill. Past, present, and future of the flat glass industry.
- 1078** "The William J. Nealon Federal Building and U.S. Courthouse, Scranton, Pennsylvania." *Stained Glass*, v. 95, no. 2, Summer 2000, pp. 104–105, ill. Architectural glasswork by Paul Housberg.
- 1079** Aechtner, Uli. "Nabo Gass – Malen mit Glas = Nabo Gass – Painting with Glass." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 3, 1999, pp. 12–13, ill. In German and English.
- 1080** Andréani, Carole. "L'Atelier Simon (2): Peinture et lumière, une culture d'atelier." *La Revue de la Céramique et du Verre*, no. 104, Jan./Feb. 1999, pp. 34–37, ill. The firm has executed stained glass designs by François Rouan, Charles Marq, Vieira da Silva, and Raoul Ubac.
- 1081** Asensio Cerver, Francisco. *The Architecture of Glass: Shaping Light*. New York: Arco, 1997, 191 pp., ill.
- 1082** Augustijn, Piet. "De ambities van Walter van Oel: 'Ik wil een grote jongenv worden.'" *Glasbulletin, Vereniging van Vrienden van Modern Glas*, v. 13, no. 3, 1999, pp. 11–13, ill. Exhibit of artist's work includes three-panel *Magic Window*.
- 1083** "Artists in Stained Glass in the Low Countries." *This Side Up!* (Valkenswaard, the Netherlands), no. 6, Summer 1999, pp. 20–22, ill. Jan-Willem van Zijst, Frans Berntsen, Ramon de Geus, Herman Brood, Joost Caen, Edward Leibovitz, Joke Demeijere, and Harald Vlugt.
- 1084** Avery, Roberta. "As a Memorial to the War Dead: Canadian Church Is Home to Stained Glass from Europe's Great Cathedrals." *Stained Glass*, v. 94, no. 4, Winter 1999, pp. 298–301, ill.
- 1085** Baker, Geoffrey Harold and Funaro, Bruno. *Windows in Modern Architecture*. New York: Architectural Book Publishing Co., [1948], 144 pp., ill.
- 1086** Baker, Lori. "Flash Glass Martyrs." *RISD Views* (Rhode Island School of Design), Winter 2000, pp. 12–13, ill. Judith Schaechter.
- 1087** Barni-Fritsch, Nazzarena. "Projekt: Schüler gestalten Glasfenster = Project: Students Design Glass Windows." *Glashaus/Glasshouse* (Internationales Magazin für Studioglas), no. 3, 1999, p. 24, ill. In German and English. Five windows for school in Munich designed by students between the ages of six and 12.
- 1088** Barton, Patrick. "Norman Foster: Multimedia Center, Amburgo = Multimedia Centre, Hamburg." *Domus*, no. 827, June 2000, pp. 26–33, ill. In Italian and English.
- 1089** Beeh-Lustenberger, Suzanne. "Die Glasmalereien von Bernhard Huber in der Kirche Hl. Kreuz zu Stuttgart-Sommerrain." *Das Münster*, v. 53, no. 1, 2000, pp. 65–70, ill.
- 1090** Beeh-Lustenberger, Suzanne; Hoppe-Oehl, Ulrike; and Nestler, Iris. *Nabo Gass: BildErFinder*. Linnich, Germany: Deutsches Glasmalerei-Museum Linnich, 2000, 123 pp., ill.
- 1091** Behling, Sophia and Behling, Stefan, eds. *Glas: Konstruktion und Technologie in der Architektur = Glass: Structure and Technology in Architecture*. München: Prestel, 1999, 148 pp., ill. In German and English.
- 1092** Betsky, Aaron. "A Glass House by Anne Fougeron Emphasizes Modernism's Sensual Side." *Architecture*, v. 89, no. 2, Feb. 2000, pp. 142–151, ill.
- 1093** "The New Boxsters: Weil Arets – Lensvelt Factory and Offices." *Architecture*, v. 89, no. 7, July 2000, pp. 86–95, ill. Dutch building has walls made of "cast-glass channels which run vertically around most of the perimeter."
- 1094** *Between Spaces: Smith-Miller + Hawkinson Architecture*. New York: Princeton Architectural Press, 2000, 175 pp., ill. Includes The Corning Museum of Glass, pp. 48–79.
- 1095** Bode, Peter M. "Jean Nouvel: Nach oben gibt es keine Grenzen." *Art* (Das Kunstmagazin), no. 3, March 2000, pp. 12–22+, ill. Architectural use of glass.
- 1096** Boissel, Thierry. "Some Thoughts about Stained Glass on the Occasion of the Exhibition 'Lumières en éclat' in Chartres, France." *Neues Glas/New Glass*, no. 2, 2000, pp. 34–39, ill. In German and English.
- 1097** Bradbury, Susan and Lucky, Paul. *The Phoenix Rises: The Stained Glass of Sherbrooke St Gilberts Church, Glasgow*. [Glasgow: Sherbrooke St. Gilberts Church, 1997], 12 pp., ill. New windows for church "ravaged by fire in 1994."
- 1098** Brülls, Holger. "Sola scriptura, nichts als Text: Schrift/Bild-Konstellation in Glasbildern von Johannes Schreier." *Das Münster*, v. 53, no. 3, 2000, pp. 240–266, ill. English and French summaries, p. 265.
- 1099** Burght, Angela van der. "Guggenheim Museum Bilbao, Bibliothèque Nationale de France." *This Side Up!* (Valkenswaard, the Netherlands), no. 3, Autumn 1998, p. 32, ill. Architectural use of glass in the two buildings.
- 1100** Carpenter, Ed. "1999 Lifetime Achievement Award: Ludwig Schaffrath." *Glass Art Society Journal*, 1999, pp. 12–15, ill.
- 1101** Casciani, Stefano. "Miami News: Il paesaggio dell'infotainment = Infotainment Landscape." *Abitare*, no. 395, May 2000, p. 92+, ill. In Italian and English. Includes mention of the Glass Block Tower in Miami and an abstract skylight sculpture aboard the entertainment cruiser *Voyager*.
- 1102** Cespedes, Anaya. "Buildings with Crystal Skins: The Chilean Experience" [in] *Glass Reflections: Glass in Art and Architecture*. Wellington, New Zealand: Friends of the Museum of New Zealand Te Papa Tongarewa, 1999, pp. 46–49, ill.
- 1103** Chapman, Lisa. "Thinking Outside the Box: Or Off the Wall...." *Glass Craftsman*, no. 159, April/May 2000, pp. 49–51, ill. Stained glass by Shirley Starace.
- 1104** Chartres. Centre International du Vitrail. *Jan Brazda*. [Chartres: the center, 1995], [8] pp., ill.
- 1105** *Lumières en éclat: Art et espace de lumière du 21^e siècle*. Chartres: the center, 1999, [66] pp., ill. Stained glass by Louis-René Petit, Brigitte Sillard, Pierre Le Cacheux, Michel Caron, Udo Zembok, Didier Sancey, Didier Quentin, Thierry Boissel, and Emmanuel Barrois.

- 1106** Chaslin, François.
"Philippe Chaix, Jean-Paul Morel: Stadio di calcio del Liocorno, Amiens, Francia = Locomotive Soccer Stadium, Amiens, France." *Domus*, no. 827, June 2000, pp. 40–45, ill. In Italian and English.
"Four glass-covered half-barrels" arch over the seating areas.
- 1107** Choi Yong Shim: *Glasmalerei* (Text: Melchior Frommel).
Regensburg: Schnell & Steiner, 1998, 191 pp., ill. In Korean and German.
- 1108** Clewing, Ulrich.
"Dicke Luft im Jüdischen Museum." *Art* (Das Kunstmagazin), no. 3, March 2000, p. 124, ill.
Use of glass in Berlin museum.
- 1109** Coffman, Peter.
"Sarah Hall's *The Color of Light: Commissioning Stained Glass for a Church*." *Glass Art*, v. 15, no. 3, March/April 2000, pp. 22–24+, ill.
Book review.
- 1110** Cohn, David.
"Like Two Glowing Crystals, Rafael Moneo's Centro Kursaal in Northern Spain Captures the Energy of the City and Landscape." *Architectural Record*, v. [188], no. 5, May 2000, pp. 212–223, ill.
Covered in 5,808 pieces of curved glass, the buildings change from "opaque blocks in daylight to lanterns at night."
- 1111** Compagno, Andrea.
Intelligente Glasfassaden: Material, Anwendung, Gestaltung = Intelligent Glass Façades: Material, Practice, Design.
Basel: Birkhäuser, 1999, 181 pp., ill. In German and English.
- 1112** Conway, Judith Finn.
"Sledd/Winger Glassworks: Creating a Niche." *Glass Craftsman*, no. 156, Oct./Nov. 1999, pp. 16–18, ill.
Stained glass screens by Nancy Sledd and Mary Lu Winger.
- 1113** Cullinan, Helen.
"Art Glass in Cleveland: A Brief Account of Four Cleveland Studios." *Stained Glass*, v. 95, no. 3, Fall 2000, pp. 209–215, ill.
- 1114** Currimbhoy, Nayana.
"Dichroics for an Elevating Experience." *Architectural Record*, v. 189 [188], no. 2, Feb. 2000, p. 150, ill.
Three elevators in Manhattan office building feature backlit red, green, and blue dichroic glass circles.
- 1115** "A Glowing Glass Cone Becomes a Landmark in Stamford, Conn." *Architectural Record*, [v. 188], no. 8, [Aug.] 2000, p. 186, ill.
Stained glass sculpture by Brian Clarke illuminated at night.
- 1116** Debras, S.
"Isabelle Debras, maîtresse de la lumière." *Verre* (Institut du Verre, Paris), v. 6, no. 2, March/April 2000, pp. 60–61, ill.
- 1117** Deitz, Paula.
"New Rhythm on Broadway: Bernard Tschumi's Dazzling New Building for Columbia University Bridges Traditions with Glass, Steel, and an Erector-Set Esthetic." *ARTnews*, v. 99, no. 2, Feb. 2000, p. 108+, ill.
- 1118** Dobbins, Norm.
"Ellen Abbott & Marc Leva: Custom Etched Glass." *Glass Craftsman*, no. 156, Oct./Nov. 1999, pp. 6–9+, ill.
- 1119** Dowling, Barbara.
"Boston Delight: Stained Glass – The Forbidden Fruit of Puritanism." *This Side Up!* (Valkenswaard, the Netherlands), no. 3, Autumn 1998, pp. 3–6, ill.
Includes 19th- and 20th-century stained glass, with comments by contemporary artists.
- 1120** Dunn, Cataya.
"Space Center Opens Whole New World to Astronomy Buffs." *Glass Digest*, v. 79, no. 4, April 15, 2000, pp. 28–30, ill.
Rose Center for Earth and Space at the American Museum of Natural History in New York City has "largest suspended glass curtain wall in the U.S."
- 1121** Evans, Robin.
"Great Glass Tour of Sedona, Arizona." *Glass Craftsman*, no. 156, Oct./Nov. 1999, pp. 10–14, ill.
- 1122** Falkman, Sigrid.
"Besatt av det flytande." *Form*, v. 96, no. 1 (727), 2000, pp. 56–63, ill.
English summary.
Architect Toyo Ito incorporates glass and neon in his work.
- 1123** *Fazit '95: Die Sammlung des Museums für Zeitgenössische Glasmalerei Langen*.
Darmstadt: Verlag das Beispiel, 1995, 112 pp., ill.
Contemporary stained and painted glass by 20 artists.
- 1124** Fisher, Alfred.
"Observations on Some Recent French Work." *Journal of the British Society of Master Glass-Painters*, v. 13, no. 3, 1961–1962, pp. 509–513, ill.
- 1125** Flores, Miguel Angel.
"Pintura en vidrio para no iniciados = Painting on Glass for Beginners." *Vidrio* (Asociación de Artistas del Vidrio), no. 3, Oct.–Dec. 1999, pp. 41–42, ill. In Spanish and English.
- 1126** Fogarty, Kate Hensler.
"Point of Impact." *Interiors*, v. 158, no. 10, Oct. 1999, pp. 50–55, ill.
Use of glass in advertising agency's new office building.
- 1127** Freeman-Journey, Roberta H.
"Kay Bain Weiner: The First Lady of Glass." *Glass Craftsman*, no. 161, Aug./Sept. 2000, pp. 10–14, ill.
- 1128** Fulgence, Pierre.
Casablanca, vitraux a Notre-Dame.
Casablanca, Morocco: Belles Impressions S.A., [n.d.], 20 pp., ill. In French, English, and German.
Stained glass windows by Gabriel Loire, dedicated in 1956.
- 1129** Giard, Ellen.
"Going Against the Grain: Architects and Designers Approach Glass through a New Light." *U.S. Glass*, v. 35, no. 4, April 2000, pp. 32–35, ill.
- 1130** "Twist and Shout: Seattle's Newest Landmark Gives Glass a Big Spin." *U.S. Glass*, Sept. 2000, pp. 36–38, ill.
Building designed by Frank Gehry has no right angles.
- 1131** Gilbertson, Edward.
"A Mermaid in the Cayman Islands." *Stained Glass*, v. 95, no. 3, Fall 2000, pp. 206–208, ill.
Three-panel work by the author.
- 1132** *Die Glasmalereien von Charles Crodel im Dom zu Erfurt* (Text: Falko Bornschein).
Leipzig: Edition Leipzig, 1999, 88 pp., ill.
- 1133** *Glass Art by Keiko Miura*.
[Tokyo: Shunju-sha], 1991, [140] pp., ill. In Japanese.
Architectural stained glass.
- 1134** Glauner, Bert and others.
"Panel: Glass in Architectural Spaces." *Glass Art Society Journal*, 1999, pp. 34–38, ill.
Participants in the discussion include Ed Carpenter, James Carpenter, and Warren Carther.
- 1135** Gray, Julie.
"East Meets Best." *Interiors*, v. 159, no. 2, Feb. 2000, p. 17, ill.
Stairs of blue glass and undulating glass walls designed by Bartholomew Voorsanger for the Asia Society in New York City.
- 1136** Grenon, Ariane.
"Didier Quentin: Une Poésie transparente." *Le Courrier des Métiers d'Art*, no. 190, June 2000, p. 20, ill.
Brief profile of the artist.
- 1137** "Didier Sancey: La Couleur des ombres." *Le Courrier des Métiers d'Art*, no. 190, June 2000, pp. 16–17, ill.
Profile of the artist.
- 1138** "Louis-René Petit, verrières ou l'irréel organisé." *Le Courrier des Métiers d'Art*, no. 190, June 2000, pp. 10–13, ill.
Profile of the stained glass artist.
- 1139** "Udo Zembok: Dans l'épaisseur du verre." *Le Courrier des Métiers d'Art*, no. 190, June 2000, pp. 18–19, ill.
Profile of the artist.
- 1140** "Verrières." *Le Courrier des Métiers d'Art*, no. 190, June 2000, pp. 14–15, ill.
Review of exhibition at Centre International du Vitrail in Chartres.
- 1141** Gross, Richard.
"Dance of Venus: An Interview with Stuart Reid." *Stained Glass*, v. 95, no. 1, Spring 2000, pp. 28–33, ill.
- 1142** "An Interview with Kirk D. Weaver." *Stained Glass*, v. 94, no. 4, Winter 1999, pp. 286–293, ill.
General manager and vice president of the Pittsburgh Stained Glass Studios and past president of the Stained Glass Association of America.

- 1143** Guérin-Gasc, Sophie.
"Henri Guérin: Œuvres récentes."
La Revue de la Céramique et du Verre,
no. 106, May/June 1999, pp. 14–17, ill.
- 1144** Günter Grohs: *Gestaltetes Glas*.
Wernigerode, Germany: Jüttner, 1998,
111 pp., ill.
Contemporary stained glass windows, both
religious and secular.
- 1145** Hager, Wilhelm.
"Glas als Blickfang im Europa-Park."
GFF, Zeitschrift für Glas, Fenster, Fassade,
no. 7, July 2000, p. 55, ill.
Use of mirrored glass at amusement park in
Freiburg, Germany.
- 1146** Hall, Dinah.
"Crystal Hall."
House & Garden (British edition), v. 55, no. 4,
April 2000, pp. 138–143, ill.
Glass staircase in London terrace house.
- 1147** Hall, Sarah.
"Wind's Eye Gallery: Featuring the Art of
Richard Mueller."
Glass Art, v. 15, no. 4, May/June 2000,
pp. 26–27, ill.
- 1148** "Wind's Eye Gallery: Featuring the
Work of Gordon Wright."
Glass Art, v. 15, no. 6, Sept./Oct. 2000,
pp. 82–83, ill.
- 1149** Hall, Sarah and Kraegel, Jeffrey.
"In Partnership with the Sun: The Life and
Work of Yvonne Williams."
Glass Art, v. 15, no. 3, March/April 2000,
pp. 54–57, ill.
- 1150** "Qualities of Light."
Glass Art, v. 15, no. 6, Sept./Oct. 2000,
pp. 86–90, ill.
Planning for light in the making and installa-
tion of stained glass windows.
- 1151** "Wavelengths."
Glass Art, v. 16, no. 1, Nov./Dec. 2000,
pp. 42–47, ill.
Designing for color in stained glass.
- 1152** Haufschild, Lutz.
"Inspired Light, Space Inspired: Thoughts
about Light in Architecture" [in] *Common
Ground: Contemporary Craft, Architecture,
and the Decorative Arts* (Gloria Hickey, ed.).
Hull, Québec: Canadian Museum of Civiliza-
tion, 1999, pp. 65–71, ill. French summary.
Discusses the role of "artistically treated
glass" in architecture.
- 1153** Herwig, Oliver.
"A Glass Wedge: Nuremberg's New Museum
of Art and Design."
Kulturchronik, no. 2, 2000, pp. 48–50, ill.
Curved glass facade on building designed by
Volker Staab.
- 1154** Heye, Hans-Gerd.
"Hochwertiges Sonnenschutzglas sorgt für
Wohlfühlklima: Einkaufscenter 'Forum Köpe-
nick' in Berlin."
Glaswelt, v. 52, no. 10, Oct. 1999, p. 46+, ill.
Barrel-vault glass ceiling over Berlin shopping
center.
- 1155** Hoffmann, Helmut.
"Sonderausstellung Johannes Schreiter im
Glasmalerei-Museum Linnich: Künstler und
Werk."
GFF, Zeitschrift für Glas, Fenster, Fassade,
no. 7, July 2000, p. 57, ill.
Exhibition review.
- 1156** Hoggard, Liz.
"Commissions: City of Birmingham Symphony
Orchestra's Rehearsal Rooms."
Crafts (U.K.), no. 158, May/June 1999,
pp. 20–23, ill.
Etched glass window and door by Wendy
Ramshaw; cut glass screen by Alexander Be-
leschenko.
- 1157** *Homage to Chagall*.
New York: Leon Amiel Publisher, 1982,
191 pp., ill.
Includes stained glass windows, pp. 169–192.
- 1158** Hoppe-Oehl, Ulrike.
"Nabo Gass: Bilderfinder = Picture Finder and
Inventor."
Neues Glas/New Glass, no. 2, 2000,
pp. 40–45, ill. In German and English.
- 1159** Irwin, Jane.
"The Art Zone: Glass Art by Jane and Kathryn
Irwin."
AISG Flat Glass Journal (Artists in Stained
Glass, Toronto), v. 24, no. 1, [Summer 1999],
pp. 3–5, ill.
- 1160** Jaeger, Falk.
"The Missing Music: Norman Foster's Re-
construction of Berlin's Reichstag."
Kulturchronik, no. 4, 1999, pp. 41–46, ill.
- 1161** Jager, Werner.
"Muros cortina fotovoltaicos: El proyecto
Herne-Mont Cenis."
*Novoperfil: Revista Técnica de Ventanas y
Cerramientos*, no. 100, Oct. 1999, pp. 33–39,
ill.
Glass "tortoise-shell" protects entrance to
London subway station.
- 1162** Kalkerup, Martin.
"Smukt, sikkert og simpelt: På togstationen
Canary Wharf kan 'skildpadde'-tagene af glas
modstå et løbsk tog."
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London subway station.
- 1163** Kangas, Matthew.
"Our Lady of the Headlines."
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- 1164** Karisola, Juha.
"Las innovaciones en el curvado y templado
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nónico."
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- 1165** "Innovations in Bending and Tempering
Boost the Market for Architectural Glass."
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- 1166** Keenan, Terrance.
"Robert Oddy's Light in the Window: New Life
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- 1167** Knaack, Ulrich.
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- 1168** Komar, Charlene and Storey, Greg.
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- 1169** Koplos, Janet.
"Philippe Favier at Joseph Helman."
Art in America, v. 88, no. 4, April 2000,
pp. 159–160, ill.
Exhibition of reverse paintings on glass.
- 1170** Krampen, Martin.
"Ein Traum beginnt, Wirklichkeit zu werden."
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pp. 47–50, ill. English summary, p. 47.
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Germany is a large structure of glass and
steel.
- 1171** Krautter, Martin.
"Norman Foster: L'illuminazione architettonica
nel Reichstag di Berlino = Architectural
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into the building."
- 1172** Kubany, Elizabeth Harrison.
"A Trio of Glass Boxes Makes a Colorful En-
trance."
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2000, pp. 55–56, ill.
Fine Arts Center at University of Massachu-
setts, Amherst, designed by Kevin Roche and
John Dinkeloo.
- 1173** Lacaze, Stéphanie.
"Thierry Chevauché: Des vitraux ... comme
des tournesols."
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pp. 18–20, ill.
Profile of the stained glass artist.
- 1174** "Verre coloré: Oser la couleur."
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Use of colored glass in architecture.
- 1175** Lang, Werner and Herzog, Thomas.
"Using Multiple Glass Skins to Clad Buildings."
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- 1176** Lawson, John.
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dio Ltd."
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of Master Glass Painters), v. 23, 1999,
pp. 55–61, ill.
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- 1177** Lechien-Durant, Françoise.
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- 1178** Levy, Mark.
"Leslie Perlis: A Peek Inside the Ever Chang-
ing World of a Grown-Up Glass Artist."
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- 1179** Lichtman, Linda.
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- 1180** Liutomski, Nikolai and Osipov, Viacheslav.
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- 1181** London. Sanderson Exhibition Gallery.
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- 1182** Longo, Linda.
"Let There Be Light ... StoneLight."
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Trent Shearn creates Tiffany-like beveled and stained glass lighting fixtures.
- 1183** Lypchuk, Donna.
"Windows of the Soul: Four Prominent Artists Shed Light on Their Work."
Ontario Craft, v. 24, no. 2, Winter 1999–2000, pp. 8–11, ill.
Canadian stained glass artists Mimi Gellman, Sarah Hall, Stuart Reid, and Mark Thompson.
- 1184** MacKay, Rob.
"Transparent Attractions: Ornamental Glass Adds Class to Plain Windowpanes."
Brooklyn Bridge, v. 4, no. 10, Summer 1999, pp. 132–133, ill.
- 1185** Mackey, Mary.
"Glass Tales and Explorations: Women's Sixth International Stained Glass Workshop, Part Two."
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- 1186** Malfatti, Patrizia.
"Narrativa progettuale."
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Use of sandblasted glass in New York loft.
- 1187** "Spazi di vetro."
Abitare, no. 388, Oct. 1999, pp. 116–121, ill. In Italian and English.
Glass stairs, floors, balustrades, and skylight allow for reflections of light and water in this London house.
- 1188** Malkinson, Brenda.
"Mark Thompson."
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- 1189** McGrain, Peter.
"Designing into the 21st Century: A Comprehensive Approach."
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- 1190** "Keepers: The Making of Kokomo's Latest Exhibition Piece."
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The artist discusses the design and construction of his latest work.
- 1191** Meister, Ralf.
"Grenzenlose Offenheit: Andachtsraum auf dem Frankfurter Flughafen."
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- 1192** Meyer, Betty H.
"Four Generations of Quality."
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One-hundredth anniversary of Rambusch Studios.
- 1193** "Yoked Together in History: Project – Two Stained Glass Windows, Grace Episcopal Church, Vineyard Haven, MA."
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Windows designed by Lyn Hovey depict the African-American clergymen Absalom Jones and John Melville Burgess.
- 1194** Millard, Dick.
"The State of Stained Glass Education."
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- 1195** Millard, Richard.
"The Nicolas Family: A Dynasty in Art."
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Five generations of art and glass from this family.
- 1196** Moor, Andrew.
"Lead Is Dead."
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- 1197** Moor, Andrew, ed.
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- 1198** Mori, Hitoshi.
"A Tale of Stained Glass."
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- 1199** Mujika, Alasne.
"Cristales de colores en unas viviendas de París."
Vitrea, no. 5, April 1999, pp. 50–54, ill.
Colored glass frescoes cover entire facade of Paris apartment building.
- 1200** Muller, Frans.
"The Innovative Style of Modern Local Government."
Stained Glass, v. 95, no. 2, Summer 2000, pp. 108–111, ill.
Author's stained glass installation in municipal building in the Netherlands.
- 1201** Obata, Sue.
"Debora Coombs."
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- 1202** Oddy, Robert.
"Thoughts of an Artist in Stained Glass."
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- 1203** Olson, Sheri.
"How Seattle Learned to Stop Worrying and Love Rem Koolhaas' Plans for a New Central Library."
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- 1204** Oriol, Anne-Marie and Cédric.
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- 1205** Pavey, Ruth.
"Commissions: Parklands House, the Royal Oldham Hospital."
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Etched glass panels by Martin Donlin.
- 1206** Pontavice, Marie-Carmen.
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Stained glass windows for church in France designed by Marie-Carmen du Pontavice and made with the assistance of Cot Dezande.
- 1207** Porch, Richard.
"The Glass Is Singing."
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- 1208** Purdy, Martin and Hiscott, Amber.
"Die westliche Lichtkuppel der Kathedrale von Sheffield: Zur Sanierung einer Konstruktion aus den 60er Jahren."
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- 1209** Rasmussen, Sinne Lundgaard.
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- 1210** Reed, Karen.
"Walking the Path with Cappy Thompson."
Glass Craftsman, no. 156, Oct./Nov. 1999, pp. 49–51, ill.
- 1211** Robinson, Geoffrey.
"My Life in Stained Glass."
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- 1213** Ross, John F.
"People in Glass Houses...."
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- 1214** Rothrock, Jenni.
"One North Wacker Drive: Anatomy of a Glass Building – New Structure Breaks Ground in the Use of Glass."
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- 1215** Rubinstein, Raphael.
"Consecrated by Color."
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Stained glass windows by Shirley Jaffe for restored 600-year-old chapel in southern France.
- 1216** Russell, James S.
"Projects: James Carpenter."
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- 1217** Sabroe, Poul.
"Kunst i kloster og kontor."
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Includes interview with Per Steen Hebsgaard.
- 1218** "På Potsdamer Platz: Europas største glashus."
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Architectural glass at corporate center in Berlin.
- 1219** Saint-Dié, France. Musée de Saint-Dié. *Asse, Bazaine, J. Bony, Collot, Gutherz, Elvire Jean, Lautrec, Le Moal, Manessier, C. de Rougemont: Maquettes des vitraux de la cathédrale et œuvres récentes* (Text: Jean-Pierre Greff). [Saint-Dié: the museum], [1988], 144 pp., ill.
- 1220** San Ildefonso, Segovia, Spain. Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja. *Narcissus Quagliata: Fusiones de luz – Puerta a la Noche y otras obras = Light fusions – Gateway into Night and Other Works*. San Ildefonso: the center; Roma: Il Centro Galileo Galilei Edizioni di Arte e Scienza, 1997, 45 pp., ill. In Spanish and English.
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- 1221** Save, Colette.
"Claude Baillon: A l'assaut du vitrail."
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French stained glass artist created floating sculpture composed of sandblasted flowers cut from bottle glass.
- 1222** Save, Colette and Beaumont, Thierry de.
"Perrin & Perrin: Les Murs ont la parole."
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Architectural glass by artists Jacki and Martine Perrin.
- 1223** Scarfi, Silvia.
"Ricerca di luce e trasparenze: Acquerelli su vetro e carta di Angelo Zennaro in mostra alla galleria S. Nicolò a Venezia = Experimentation in Light and Transparency: Watercolor on Glass and Paper by Angelo Zennaro on Exhibit at the Galleria S. Nicolò in Venice."
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- 1224** Scharkey, Shannon.
"New Dimensions in Glass Furniture."
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- 1225** Schittich, Christian and others.
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- 1226** *Glass Construction Manual*.
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- 1227** Seince, Françoise.
"Emmanuel Barrois et le verre du XXI^e siècle."
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Brief profile of the artist.
- 1228** "Les Murs lumière de François Chappuis."
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- 1229** "Prix de la Formation aux métiers d'art."
Le Courrier des Métiers d'Art, no. 187, March 2000, pp. 24–25, ill.
Arnaud Siebering awarded prize for stained glass.
- 1230** "Thierry Boissel, le verre désacralisé."
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- 1231** Smith, McKelden and Barstow, Lorraine H.
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- 1232** Stano, Bernadeta.
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- 1233** Stephens, Suzanne.
"Frank Gehry Conjures Up a Sinuous Titanium and Glass Interior World for the Condé Nast Cafeteria at Four Times Square in New York City."
Architectural Record, [v. 188], no. 6, [June] 2000, pp. 116–123, ill.
Includes 12-foot-high "complexly curved" panels of laminated glass throughout the interior.
- 1234** "Not Far from Stonehenge, the Sleek White Crescent House by Ken Shuttleworth Retraces Patterns of Millennia-Old Monuments."
Architectural Record, v. 188, no. 4, April 2000, pp. 100–107, ill.
House with 79-foot-long concave glass wall.
- 1235** "Philippe Starck Once Again Unbottles His *joie de vivre* to a Bracing Effect in St Martins Lane Hotel Near Covent Garden."
Architectural Record, v. 188, no. 1, Jan. 2000, pp. 90–95, ill.
Use of glass inside and on the facade of a London hotel.
- 1236** Stoll, Rainer.
"Experiments in Color."
Schott Info, no. 91, Oct. 1999, pp. 28–29, ill.
Colored glass in contemporary architectural design.
- 1237** Swash, Caroline.
"On Contemporary Glass."
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- 1238** Thompson, Sandy.
"Gordon Huether in His Own Right."
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- 1239** Tidbury, Jane.
"Light from Above: A Flash of Inspiration Transformed an Awkward Site into a Light-Filled Family House."
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Glass walls and roof in house of British architects Richard Paxton and Heidi Locher.
- 1240** Tosi, Andrea.
"Anzolo Fuga: Il 'Professore' dei maestri muranesi = The 'Professor' of the Murano Glass Masters."
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- 1241** Trocmé, Suzanne.
"Glass Mountain: Jonathan Reed Creates a Model Penthouse within London's New Montevetro Development."
Interior Design, v. 71, no. 8, June 2000, pp. 134–141, ill.
- 1242** Tröster, Christian.
"Große Gesten aus Glas und Beton."
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Glass and concrete buildings by architect Hadi Teherani.
- 1243** Tupper-Carey, Fiona.
"From Painting to Photography, from Rock to Religion."
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Stained glass artist Brian Clarke.
- 1244** *Le Vitrail d'Yvetot: Max Ingrand, maître-verrier dans l'Église Saint-Pierre d'Yvetot*. [S.l.: s.n., 1993], 157 pp., ill.
Images of Ingrand's works combined with poems by Eugene Royer.
- 1245** Waggoner, Shawn.
"Elaborating on Architectural Statements: J. Piercey Studios Inc."
Glass Art, v. 16, no. 1, Nov./Dec. 2000, pp. 4–8+, ill.
- 1246** "Sticking to Their Guns: Powers Brothers Stained Glass Studio Strikes Gold."
Glass Art, v. 15, no. 4, May/June 2000, pp. 38–43, ill.
Stained glass artists emphasize Western themes in their detailed works.
- 1247** Watts, David C.
"Glass in the Sur-Real World."
Glass Circle News, no. 77, Dec. 1998, p. 6, ill.
Architectural uses of glass.
- 1248** Weathersby, William, Jr.
"Sauerbruch Hutton Harnesses Form, Color, and Light to Turn a Former Berlin Lightbulb Factory into a New Zumtobel Staff Showroom."
Architectural Record, [v. 188], no. 9, [Sept.] 2000, pp. 108–115, ill.
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1249 Webb, Michael.
"Chow Bella: Michael Chow's New L.A. Restaurant Is Pure White and Pure Theater."
Interiors, v. 158, no. 10, Oct. 1999, pp. 60–63, ill.
Glass floor in center of room allows diners to view wine cellar; glass wall allows them to see kitchen area.

1250 Weckerling, Jürgen.
"Transparente Ansichten: Chromatic Resonance – Die plakative Inszenierung einer Glasfassade."
GFF, Zeitschrift für Glas, Fenster, Fassade, no. 12, Dec. 1999, pp. 61–62, ill.
Painted panels by Bernhard Huber for building's facade.

1251 Weis, Helene.
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1252 "Iconography for Stained Glass: Part IV – Success! We Got the Job!"
Stained Glass, v. 95, no. 1, Spring 2000, pp. 24–27, ill.

1253 Weissinger, Sabine.
"Café Bravo in Berlin."
Glasforum, v. 49, no. 5, Nov. 1999, pp. 3–6, ill. English summary, p. 3.
Architectural space made of glass and mirrors, designed by Dan Graham.

1254 Wichert, Geoff.
"Dick Weiss."
Glass: The UrbanGlass Art Quarterly, no. 76, Fall 1999, p. 58, ill.
Exhibition review.

1255 Wilhite, Sue.
"Indian Creek Gallery."
Stained Glass, v. 95, no. 2, Summer 2000, pp. 138–141, ill.
Art glass studio in Sullivan, Missouri.

1256 Wrigley, Lynette.
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1257 Yefet, Shalom.
"Stained Glass: Art and Architecture."
Stained Glass, v. 95, no. 2, Summer 2000, pp. 112–115, ill.
Stained glass windows and mosaic for Shaare Shalom of B'nai Sepharadim in Hollywood, Florida.

1258 Zaske, Sarah.
"Touching Lives, Lifting Spirits: The La Porte Hospital Family Chapel and Conrad Schmitt Studios."
Stained Glass, v. 94, no. 4, Winter 1999, pp. 294–297, ill.

1259 Zimmer, Jenny.
"Johannes Schreiter: Band II – 1987–1997."
Craft Arts International, no. 45, 1999, pp. 114–116, ill.
Book review.

1260 Zunino, Maria Giulia.
"Accademia dell'Emscher Park."
Abitare, no. 392, Feb. 2000, pp. 96–101, ill. In Italian and English.
"Climate-controlled conservatory structure" reclaims an abandoned industrial site.

1261 "Percorso nella Basilica = Walkways in the Basilica."
Abitare, no. 392, Feb. 2000, pp. 102–105, ill. In Italian and English.
Glass walkways suspended over mosaics in a basilica in the archdiocese of Gorizia.

1262 "Project 222 in Druidstone Haven."
Abitare, no. 389, Nov. 1999, pp. 90–95, ill. In Italian and English.
"Immersed" in a Welsh hillside, this house has a glass wall with porthole openings facing the coastline.

1263 Żychowska, Maria.
"Sztuka witrażownicza w Krakowie w 2. poł. XX wieku" [in] *Dziedzictwo polskiej sztuki witrażowej* (Krystyna Pawłowska and Joanna Budyń-Kamykowska, eds.).
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"2000 Years of Glass."
Glass Industry, v. 80, no. 12 [13], Dec. 1999, pp. 30–32, ill.
Advancements in glassmaking.

1265 "Crafting Glass Ornaments."
The Polish Glassblower (Polonaise Collector's Guild Newsletter), v. 1, no. 3, Fall 1998, pp. 2–4, ill.

1266 "The Design Continuum."
This Side Up! (Valkenswaard, the Netherlands), no. 2, Summer 1998, pp. 21–22, ill.
Method for identifying "the different categories of shapes" in glass design.

1267 "Downstream Effects."
ACTS Facts (Arts, Crafts and Theater Safety), v. 13, no. 12, Dec. 1999, p. 1.
Warns of ways that the "lead, cadmium, and arsenic ... commonly found in glass colorants and frits" may become airborne.

1268 "Eyewear for Glass, Ceramic, & Metal Workers: Updated Recommendations."
ACTS Facts (Arts, Crafts and Theater Safety), v. 14, no. 4, April 2000, pp. 3–4.
Glowing-hot glass emits infrared radiation.

1269 "Featured Technique: Fusing."
The Glass Society of Ireland Newsletter, no. 22, Dec. 1999, pp. 13–15, ill.

1270 "Fire and Ice: Dewdrop Orchid Lampwork – In the Making."
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Step-by-step guide in paperweight's creation.

1271 "Fusing, la técnica decorativa de mayor expansión."
Vitrea, no. 8, Jan. 2000, pp. 70–73, ill.

1272 "The Future of Glass."
SGT News (Society of Glass Technology) no. 3, 2000, pp. 1–2.
"Overview of the flat glass industry and a glimpse of the potential future of float glass."

1273 "Glass Bytes."
Glass Line, irregular series, v. 13, no. 5, Feb./March 2000 – v. 14, no. 4, Dec. 2000/Jan. 2001.

1274 "Glass CDs – Not Just Long-Lasting! Everlasting!"
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 7, no. 2, Sept. 1999, p. 27, ill.

1275 "'Glass Is Liquid': An Urban Legend."
Kañch (All India Glass Manufacturers' Federation, New Delhi), v. 7, no. 1, June 1999, p. 12, ill.

1276 "The Great Australian Roll-Up: A Touring Workshop."
The Bullseye Bulletin, Winter 2000, pp. 3–5, ill.
Rolling kiln-formed glass tiles into vessels and other three-dimensional forms.

1277 "Guidelines for Preventing Glass Staining and Damage."
Glass Magazine (National Glass Association, McLean, VA), v. 50, no. 1, Jan. 2000, pp. 76–77.

1278 "Hydrofluoric Acid: Not for Amateurs."
ACTS Facts (Arts, Crafts and Theater Safety), v. 14, no. 3, March 2000, p. 3.
Hazards, treatment, and advice.

1279 "The Instrument 'Baschet Cristal': Invented by François and Bernard Baschet."
Glass Music World, Spring 2000, p. 4, ill.
Glass rods and tuned metal bars.

1280 "Jordi Vidal, artesano de tradición: Grabado al ácido, paso a paso...."
Vitrea, no. 6, June 1999, p. 10+, ill.
Step-by-step process of acid engraving.

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- 1414** "The Great Australian Glass Roll-Up."
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Describes the combination kiln/furnace technique.
- 1415** Walker, Brad.
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- 1416** Wardell, Randy.
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- 1417** Watson, Dan M.
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- 1418** Watts, David C.
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- 1419** Weiss, Bert.
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- 1420** Weiss, Richard J.
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Biographical notes on the scientific career of Gerhard Finkenbeiner, who also constructed contemporary glass armonicacs.
- 1421** Willenbrink, Karen.
"Demonstrations: Glassblowing – Adorning the Heron."
Glass Art Society Journal, 1999, p. 96, ill.
- 1422** Wolfersberger, Stan.
"Heads Up! Ventilation Basics."
The Bead Release, v. 6, no. 4, Fall 1999, p. 6.
- 1423** Woodard, Kathy L.
"Profiles in Ceramics: George H. Beall."
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Glass-ceramic innovator.
- 1424** "Profiles in Ceramics: S. Donald Stookey."
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Glass-ceramic innovator.
- 1425** Young, Butch.
"Holiday Glass."
A&E (The Magazine for Awards & Engraving Professionals), v. 13, no. 9, Nov. 2000, p. 14+, ill.
Discusses etching and blasting on flashed glass.
- 1426** "Making Color Cheap, Fast and Easy."
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- 1427** "Making Your Own Blanks: Cutting Shapes into Glass."
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- 1428** "Nameplate: A Study in Flexible Design."
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- 1429** "Replicating Patterns from Broken Mirror."
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- 1430** "Straight Lines: Part Three."
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"Applying a straight blasted line on flat glass."
- 1431** "Ten Tools I Can't Live Without."
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- 1432** "Thin Resist: Part One."
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- 1433** Young, Butch and Long, Rita.
"Gold-Leafing: The Midas Touch – Part 1."
Glass Art, v. 15, no. 4, May/June 2000, pp. 10–12+, ill.
Part 2: v. 15, no. 5, July/Aug. 2000, pp. 22–26+.
- 1434** "The Lighting and Display of Etched and Carved Glass."
Glass Art, v. 16, no. 1, Nov./Dec. 2000, pp. 14–16+, ill.
- 1435** Zaccaria, Donatella.
Decorer avec le verre: Objets, vitraux. Milan: Libri & Grandi Opere, 1996, 159 pp., ill.
- 1436** Zambai, Janet.
"Blasting Room/Cabinet Combo: An Idea That Saves Both Space and Money!"
Glass Craftsman, no. 160, June/July 2000, pp. 45–48, ill.
- 1437** Zimmerman, Alice Foster.
Lampwork Beads: The Book. [Glendale, AZ: KBA], 1996, [25] pp., ill.

FILMS AND VIDEOTAPES/FILME UND VIDEOKASSETTEN

- 1438** *The Aquarium Bead.*
Pati Walton, 1999.
45 min., sound, color.
The artist makes an aquarium bead and demonstrates the use of *murrine* in a lamp-worked paperweight turtle button.
- 1439** *Arner Linquist.*
WWVU-TV, 1971.
16 min., sound, color.
Arner Linquist was the last master cutter at Seneca Glass Co.
- 1440** *Art of Glass.*
Metro Video Productions, 1999.
15 min., sound, color.
Dale Chihuly, William Morris, Therman Statom, and Stephen Antonakos.
- 1441** *Bead Torch 101.*
Mark Lauckner, [2000?].
75 min., sound, color.
How to make a simple surface mix beading torch, and how to turn a cutting torch into a hand-held surface mix torch.
- 1442** *Bohemian Beadmaking: A Documentary.*
Paradise & Co., 2000.
48 min., sound, color.
Beadmaking in East Germany, Czechoslovakia, and West Germany before and after the fall of the Berlin Wall.
- 1443** *Bologna Bottle.*
[S.n.], 1981.
20 min., sound, color.
Bologna bottles/phials are used to determine the color and quality of the glass batch; the bottle itself is an example of tempered tubing.
- 1444** *Chihuly: Atlantis.*
Portland Press, 1999.
30 min., sound, color.
Creation of four sculptures for the Atlantis Resort on Paradise Island.
- 1445** *Chihuly in the Light of Jerusalem 2000.*
Portland Press, 1999.
58 min., sound, color.
- 1446** *Chihuly: Nijijima Floats.*
Portland Press, 1999.
30 min., sound, color.
- 1447** *Chihuly: River of Glass.*
Portland Press, 1999.
30 min., sound, color.
- 1448** *The 'Colour Pot' Electric Glass Melting Furnace.*
Mark Lauckner, [1999?].
2 tapes: 75 min., sound, color.
Design and building of an energy-efficient electric melting furnace.
- 1449** *Corning Museum of Glass 1999 Seminar.*
Tape 1: Welcoming Remarks; *Frederick Carder in England: His Technical and Artistic Background*, by Charles R. Hajdamach. The Corning Museum of Glass, 1999.
90 min., sound, color.
- 1450** *Tape 2: Coming into the Country: English Glassmakers in America*, by Jane Shadel Spillman, and *The European Roots of American Engraved Glass*, by Jutta-Annette Page.
120 min., sound, color.
- 1451** *Tape 3: The Rose and the Sumac: The Stained Glass of Charles Rennie Mackintosh and Frank Lloyd Wright*, by Julie L. Sloan, and *Introduction to the Glass Innovation Center*, by Robert K. Cassetti.
120 min., sound, color.
- 1452** *Tape 4: Frederick Carder: The Missing Ceramic Years*, by Brian A. Musselwhite, and *Glass in the Arts and Crafts Home*, by Jill Thomas-Clark and Michael Clark.
120 min., sound, color.
- 1453** *Tape 5: Frederick Carder: Some Decorations and Applications*, by Thomas P. Dimittroff, and *New Acquisitions Review: The Rockwell Museum and The Corning Museum of Glass*, by Robyn Peterson and Jane Shadel Spillman.
120 min., sound, color.
- 1454** *Dale Chihuly: Glass Artist.*
CNN News, 1994.
3 min., sound, color.
- 1455** *Dave Schwarz: Illusionary Space.*
5 min., sound, color.
- 1456** *Emile Gallé: Art, Industry, Justice.*
Artis, 1999.
64 min., sound, color.
- 1457** *Farbige Kostbarkeiten aus Glas.*
Bayerisches Nationalmuseum, 1999.
1 videocassette, sound, color.
- 1458** *Glass Engraving with Peter Dreiser.*
Vivian, [1999?].
175 min., sound, color.
Demonstrates the use of the lathe and the flexible drive drill.
- 1459** *Introduction to the Fusing and Slumping of Glass.*
Dragon Glass, [2000?].
1 videocassette, sound, color.
- 1460** [Itoko Iwata: *Glass Tower*].
NHK TV, 1999.
30 min., sound, color.
- 1461** *Las manos de Pons Cirac.*
[S.n.], 1966.
18 min., sound, color.
Spanish glass artist Pons Cirac, who uses cutting to decorate glass vases and panels.
- 1462** *The Master Class Series, Volume III: Engraving on Glass with Jifí Harcuba.*
The Studio of The Corning Museum of Glass, 1999.
30 min., sound, color.
- 1463** *Metamorphosi: Ōki Izumi.*
[S.n.], 1991?].
1 videocassette, sound, color.
- 1464** *Peter Bremers: Metamorphosis.*
Galerie Rob van den Doel, 2000.
1 videocassette, sound, color.
- 1465** *Phoenix and Consolidated Glass Collectors' Club: 7th Annual Convention.*
[S.n.], 1999.
75 min., sound, color.
- 1466** *The Polonaise Collection.*
[Kurt S. Adler?, n.d.].
1 videocassette, sound, color.
Depicts the Komozja factory in Poland, where glass ornaments are made.
- 1467** [Richard Posner: *Assorted Videos*].
[S.n.], 1983–1997?].
4 tapes: 19 min., sound, color.
- 1468** *Shards of Splendour.*
Vauben, [n.d.].
10 min., sound, color.
David Maude-Roxby-Montalto di Fragnito, an English artist who does stipple engraving.
- 1469** *Stained Glass Masters: Heaton, Butler, Bayne.*
Krogstad Studios, 2000.
58 min., sound, color.
- 1470** *Sultan of Brunei.*
[S.n., n.d.].
1 videocassette, sound, color.
Stipple-engraved portrait of the Sultan of Brunei by David Maude-Roxby-Montalto di Fragnito.
- 1471** *Vetroricerche: Sogno di una notte di mezza estate; omaggio a W. Shakespeare.*
Vetroricerca, [1999?].
20 min., sound, color.
- 1472** *The World of Glass: Pilkington Gallery.*
Centre Screen Productions, [2000?].
1 videocassette, sound, color.

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

This is a *subject* index to the "Bibliography" of *New Glass Review 22*. The numbers following the names below are keyed to the numbers preceding the individual "Bibliography" entries in which these persons and places are discussed.

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