Glass Today: 21st-Century Innovations
June 21–Sept. 21, 2014

New Britain Museum
of American Art

Introduction & Acknowledgements

Douglas Hyland, Director

The 21st century heralds another golden age in the history of glass. Innovative glass artists have flourished in a way that would have been inconceivable a few generations past. *Glass Today: 21st-Century Innovations* showcases the work of 66 internationally renowned men and women whose creative instincts and mastery of the medium are astonishing.

The first glass objects, namely obsidian weapons, were developed in Eastern Mesopotamia and the Nile Valley of Egypt in approximately 3,500 B.C.E. In about 1500 B.C.E., the first glass vessels were crafted in glass melting furnaces, but it was not until the 1st century B.C.E. that the Syrians invented the blow pipe and thus revolutionized the glass manufacturing process. Throughout the Roman Empire, glass was created, traded, and prized as never before. Alexandria in Egypt was most noted for glass innovation and quality of manufacturing by the year 1000 C.E. Another period of florescence coincided with the construction of stained glass windows for the glorious Medieval cathedrals of Europe.

Venice emerged as a major hub of world trade, noted for its luxury goods and by the Crusades, became the foremost European center for glass production. In 1291, glass blowers transferred their headquarters to the island of Murano, and from there, the innovative techniques and superb craftsmanship of their glass vessels spread throughout Europe and around the world.

The first manufacture of glass in the United States occurred in Jamestown in 1608. Over the centuries, we have experienced periods in which glass became a highly sought-after material. In the 19th century, Louis Comfort Tiffany (1848–1933) revived the manufacture of glass in a way he thought corresponded to the ancient Romans, and his own production of stained glass windows, lamps and glass vessels achieved world-wide distinction.

In the 20th century, manufacturers such as the Steuben Company employed leading craftsmen who made signed bowls, candlesticks, and other utilitarian objects. While primarily functional, they were also appreciated for their elegance and aesthetic appeal.

It was not until the second half of the 20th century, however, that glass production was freed from domestic consumption and became an end in itself with Harvey Littleton as the seminal figure leading the charge. In particular, Lino Tagliapietra, inheriting the ancient Venetian love of glass, and Dale Chihuly, who has championed blown glass as a medium for installation art, exemplify the spirit of the new age. Since these trailblazers, glass programs and specialized schools have emerged across the country and around the world, and today, every imaginable method of production is freely employed. Glass now knows no limits. Such artists as Beth Lipman, whose commission *Aspects of (American) Life* is being unveiled in conjunction with the opening of this exhibition, have produced glass installations that push the boundaries of scale, complexity, and conceptual underpinnings. Stephen Knapp, too, works in large scale, using glass and light in ways that are delightfully intriguing. These two artists and all the others in this show have harnessed the inherent possibilities of glass in ways unimaginable 100 years ago.

I am especially grateful to Joan and Frederick Baekeland, who long ago began to collect contemporary glass and who have been staunch champions of the many artists working in this medium. This is the second exhibition inspired by them. Earlier, in 1998, the Museum exhibited Dale Chihuly's *Seaforms* which drew record crowds to the Museum, and a decade later, we mounted a major group exhibition of contemporary glass. I am grateful to the Baekelands for their promised gift of glass to the Museum and want to especially thank Joan for her participation as a consultant in this enterprise and for the generous contribution toward our opening festivities.

Jim Schantz and Kim Saul of the Schantz Galleries, Doug and Katya Heller of the Heller Gallery, and Claire Oliver of the Oliver Gallery have unsparingly loaned key works from their stable of artists, and Jim has written a most insightful essay for this publication. Since 1999, several of the Museum's trustees have embarked on collecting glass and I want to acknowledge the cooperation and support of Sharon and Hank Martin, Kathryn and Thomas Cox, and Melinda and Paul Sullivan. I am grateful to the artists who have loaned work to the show directly and to Marian and Russell Burke and Judy and Herbert Silver, who have allowed us to display examples from their collections. Most of all, I am thankful to Anna Rogulina, who has served as curator of *Glass Today: 21st-Century Innovations*. Her wise selection of artists and individual works has been key to the success of the exhibition.

Special funding has been provided by the Art Alliance for Contemporary Glass, the Bailey Family Fund for Special Exhibitions, and the Kathryn Cox Endowment Fund for Special Exhibitions.

Lino Tagliapietra (b. 1934), *Angel Tear*, 2011, Blown glass, 33¾ x 22 x 5½ in., Collection of Sharon and Henry Martin

I urge you to participate in the numerous educational programs presented by the Museum in conjunction with the exhibition, as you will find them as rewarding as studying individual works on display in the gallery.

Contemporary Glass: An Art on Fire

Anna Rogulina, Assistant Curator

It is impossible to talk about glass without running into a series of dichotomies—one might even say contradictions—that characterize this material. Tina Oldknow, Senior Curator at the Corning Museum of Glass and the preeminent scholar of contemporary glass and its origins, crystallizes them when she writes:

> Throughout history, people have suspected that glass is magic. How else can a material be explained that imitates other materials but cannot itself be imitated? That is five times stronger than steel, yet can be broken by the human voice? That is invoked by heating sand and ash and then bewitched into an infinite array of colors? That is hot liquid and frozen solid, transparent and opaque, common and exalted?[1]

1 Karen S. Chambers and Tina Oldknow, *Clearly Inspired: Contemporary Glass and its Origins* (Rohnert Park: Pomegranate Communications, 1999), pg. 13.

The transformative, complex and versatile nature of glass, its paradoxes and the traditions that inextricably link it to the past, perpetuate the allure of glass as a medium for contemporary art. *Glass Today: 21st-Century Innovations* is an exhibition that poses the questions: what can contemporary glass look like and how do its forms communicate ideas situated in the present? Rather than proposing a set of definitive bounds or conclusions, the works on display, which range from sculptures and installations to painting and video, open up the vast spectrum of technical, aesthetic and conceptual possibilities.

The exhibition is organized thematically around loose connective threads woven through the sheer diversity of motivations of each of the 66 exhibiting artists. Admittedly, it is beyond the scope of this essay to address all of the works on view, just as it is beyond the scope of any single exhibition to capture the totality of a concept, movement, period, or in this case, potentialities of a medium. By celebrating the recent work of enduring artists in the field, as well as some of its newest contributors, the hope is to have assembled an exhibition that presents a vibrant cross-section of the multifaceted world of contemporary glass.

Form and Color

The realm of nonfunctional, nonfigurative glass sculpture has flourished and diversified since the birth of the Studio Glass Movement in the 1960s—a lineage that Jim Schantz traces from origin to the present in his essay. The momentum of first generation pioneers can be seen in the impeccable, sinuous vessels and panel of Lino Tagliapietra, the multi-colored, baroque fantasies of Dale Chihuly and the elegant, unforced, organic forms of Marvin Lipofsky. Color relationships, experiments in form, and the study of shadow and reflection continue to fascinate and attract artists to glass. To quote Linda MacNeil, whose sculptural jewelry exemplifies delicately complex wearable art: "Glass is a demanding medium for an artist . . . yet, it also provides the creative freedom to imagine and create forms that can be made with no other material." It is not surprising, then, that the largest thematic section of the exhibition is dedicated to Form and Color. While the vessel remains a departure point for numerous works, including Sidney Hutter's *Red Yellow & Blue Vase with Gold Special Effect Pigment,* Dante Marioni's *Black and Red Reticello Leaf,* Benjamin Moore's *Exterior Fold Trio-Opaline* and Stephen Rolfe Powell's *Sassy Frazzled Flirt,* practicality and function are deliberately denied in favor of formal concerns and the viewer's perceptual process. Through abstraction, artists like Jon Kuhn, Christopher Ries, Toland Sand, Steven Weinberg and John Kiley exploit the spatial and optic allure of glass. The work of these artists and others in this section, detached from concrete, identifiable references, becomes a reflection on personal experience, memory, spirituality and ideals of beauty and the sublime.

Narrative and Symbol

Glass as metaphor and mechanism for storytelling is further explored in Narrative and Symbol, a section that diverges into multiple sources of inspiration, from current events to cultural, historic and philosophical concerns. The works range from Dan Dailey's joyful and exuberant *Impudents* and his lyrical *Sunsetting, Fabricated Music Series* to the contemplative and socially-engaged sculpture of Jill Reynolds. The spectrum of processes and specific types of glass used is broad, with artists' choices driven by the concept they are hoping to convey. In Sibylle Peretti's *Dew II,* which depicts a sleeping child entwined with natural elements, the image seems to be melting or morphing, its dream-like quality enhanced by the lack of sharp contours and the encaustic appearance of glass. By painting slumped glass, Carmen Spera achieves the illusion of other materials—paper, metal, cardboard and plastic—to create trompe l'oeil sculptures of common objects in his studio. Material transformation also occurs in the work of Amber Cowan and Mark Reigelman II, who recycle and find new meaning in discarded glass.

Transparent glass, associated with the idea of revelation, grants a penetrating, "beyond the surface" perspective within the works of Bertil Vallien, José Chardiet, and Eric Hilton. Beth Lipman, whose *Aspects of (American) Life* was commissioned especially for this exhibition, is drawn to transparency as a way to communicate

Mark Reigelman II (b. 1983), *5¢ STEP LADDER,* 2014, Glass, wood, epoxy, 92 x 25 x 56 in., Courtesy of Heller Gallery; *5¢ SHOVEL,* 2014, Glass, wood, metal, epoxy, 60 x 10 x 7 in., Courtesy of Heller Gallery

"an ideal form, the essence of an object." Situated in the Benton Gallery, her installation is in direct dialogue with Thomas Hart Benton's (1889–1975) incomparable mural cycle, *The Arts of Life in America,* which celebrates folk art and cultural interests of the common man as a means of reinforcing the resilience of the human

spirit. Appropriating objects and symbols from the murals—a deck of cards, mandolin, rifle, pistol, liquor bottles and various other vessels—Lipman creates a dense, three-dimensional still-life. A makeshift pulpit supports the vertical procession of objects, ultimately fading into a wistful willow tree, applied as delicate "wallpaper" made of hundreds of glass fragments. Rather than weaving a concrete narrative, the composition presents a dramatic rise and fall that might echo the cycles of challenges and triumphs within the human experience. Vacant and hollowed from the context of their use and owners, the objects within can be construed as by products of various forms of diversion, consumption, or aspirations. Reaching toward a placard "GE[t] NEXT [t]o G[o]D," quoted from the *Arts of the South* panel, the objects raise questions about the place of material possessions and prosperity in the quest toward spirituality and transcendence.

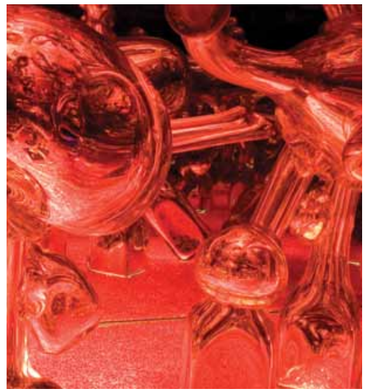
While *Aspects of (American) Life* is completely devoid of human presence, the figure makes frequent appearances elsewhere in the exhibition, including the work of Thomas Scoon, Ivana Šrámková, Martin Blank, Judith Schaechter and Karen LaMonte. Schaechter's painterly stained glass window, *The Battle of Carnival and Lent,* locks a total of 96 figures in a struggle between virtue and vice. Originally installed in the Eastern State Penitentiary historic site, the work recasts the theological connotations of gothic cathedral windows in a secular role to address the ongoing battle between our temptations, our aspirations, and our will.

Reclining Drapery Impression by Karen LaMonte, with its sumptuous folds of fabric enveloping an absent female figure, also touches on enduring themes within the history of art. Exquisitely draped and haunting, her work is reminiscent of classical sculptures of antiquity yet starkly contemporary in its treatment of beauty and desire juxtaposed against a sense of loss and mortality. Furthermore, the artist explains that "the attraction to draped flesh, draped earth, alludes to this seductive quality of nature," suggesting a compelling connection between the mysteriousness and magnificence of nature and the human body.

Steffen Dam (b. 1961), *Eight Jars,* 2008, Glass, 24½ x 15½ x 10½ in., Collection of Marian and Russell Burke

Nature and Landscape

Nature and Landscape directly addresses the long-standing love affair between nature and glass. Glass is ideally suited for expressing the rhythm of the natural world because it can take on a myriad of different appearances. Artists such as Toots Zynsky, Ethan Stern, Richard Hornby, Peter Greenwood, Anja Isphording, K. William LeQuier, and Peter Bremers zoom in and out of biological and topographic forms as inspiration for their abstracted works. Others, including Mundy Hepburn, Raven Skyriver, and



Andrew Erdos (b. 1985), *Cheerfully Rooting through Ruby Red Detritus,* detail below, 2013, Mouth blown silverized glass, two way mirror, colored crystal, LED lights, 66 x 42 x 27 in., Courtesy of Claire Oliver Gallery

Debora Moore, demonstrate that glass lends itself well to illusionistic depictions of nature.

Subtle color gradations, rich textures, and curvilinear forms coalesce in the work of Shayna Leib to explore nature's patterns and forces such as wind and currents. In *Laminar,* she manipulates cane glass into tendrils that sway to evoke the movement of water. Another vast seascape emerges in Josh Simpson's *Megaplanet.* Encased within a massive, luminous, transparent sphere, layers of cane, gold leaf, chips of colored glass, and powdered glass resolve into an intricate tapestry of terrestrial and underwater elements footed in both reality and imagination. Stunningly beautiful, his *Megaplanet* encourages us to appreciate our planet and its diverse ecosystems on both a macro and micro level.

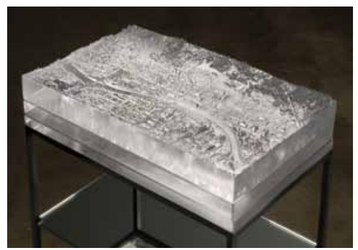
Glass as a means to study and understand nature is evident in the work of Luke Jerram and Steffen Dam. Jerram's *Glass Microbiology* series stands on the threshold of art and science by making microscopic viruses tangible and raising awareness of the global impact of diseases such as avian flu. Reminiscent of preserved specimens commonly found in natural history museums and laboratories, Dam's *Eight Jars* also turn toward the preservation and analysis of nature. However, his approach sheds the objective lens of scientific inquiry in favor of a subjective view of the world as he sees it. Believable, yet wholly fictive, his specimen jars belong to his personal "cabinet of curiosities" and speak to the universal longing to navigate the profound complexity of nature through order. The fiery, luminous world within Andrew Erdos's *Cheerfully Rooting through Ruby Red Detritus* steps further into fantasy to say something about our present and future. His silverized, futuristic cyber-creatures, set within a disorienting box of two-way mirrors, connote elements of absurdity and dystopia.

In Light of Technology and Innovation

An apt description of glass is that it is "both everywhere and nowhere in most people's lives."[2] Utilitarian glass we rely on for containment, for seeing, for communication, or for demarcation of space nearly dissolves beyond our senses. Yet, when glass is aestheticized, it takes on a uniquely sensual quality, disarming the viewer into moments of exalted aesthetic experience. Glassmaking has often been described as "theatrical,"[3] but it can be said that the viewing process is also filled with the drama and crescendo of discovery as expectations of what glass can look like and what it can convey are shattered.

The sensory appeal of glass can be explained in part by its unique relationship with light—namely the ability to transmit, refract, and amplify,

2. Laura Burkhalter, *Transparencies: Contemporary Art and a History of Glass* (Des Moines: Des Moines Art Center, 2013), pg. 13.
3. William Warmus, *Contemporary Glass: Chihuly and Beyond* (New Britain: New Britain Museum of American Art, 2008), pg. 5



from top: Luke Jerram (b. 1974), *Chandelier No. 2 (Solar Flare)*, 2012, Glass and mixed media, 72 x 42 x 42 in., Courtesy of Heller Gallery; Norwood Viviano (b. 1972), *Mining Industries: Microsoft Corporation Headquarters*, 2014, Rapid prototyped pattern kilncast glass and fabricated steel, 35¼ x 19¼ x 12¼ in., Courtesy of Heller Gallery

or transform it. In his lightpainting, *Done for the Night,* Stephen Knapp harnesses white light as a medium with which to "paint." The complex visual intensity of the composition is achieved by passing light strategically through dichroic glass to separate it into pure color as building blocks of expression. Light is also the subject of Sydney Cash's *Kemosabe*. Cast through glass panels with reflective silver and copper imagery, light resolves into an intricate geometric drawing of reflection and shadow that is at once clearly present yet immaterial. In addition to radiating and scattering light, Luke Jerram's *Chandelier No. 2 (Solar Flare)* draws light inward, relying on its energy to power the dozens of glass radiometers that delicately flicker when struck by light waves. Thérèse Lahaie's *VAJRA-Ocean* is another kinetic sculpture that intrinsically relies on light. Gradually moving scrims interact with light and glass to produce a calming, swaying motion of flowing waves that delight the eye and enchant the mind. Nicole Chesney's *Altum* and Josepha Gasch-Muche's *20.04.08* treat industrial and LCD glass respectively in surprising ways to achieve an ever-changing interplay between light, materiality, and the viewer.

When it comes to shifting expectations and breaking boundaries, technology can be an important ally. Dan Clayman's works, for example, are rooted in challenging the scale limitations of cast glass with the help of rapid prototyping to design and produce his models. *Three Volumes* is a tour-de-force of his monumental, geometric sculpture built in sections from the ground up. Norwood Viviano also looks to 3D printing to realize his vision in the series *Mining Industries:* topographically accurate aerial views of cities captured across time and layered chronologically downward to demonstrate urban evolution, growth, and decline in relation to industry. Within the work of these artists and others in this exhibition, innovation is driven by the desire to express ideas visually in ways they have not been expressed before.

This exhibition seeks to capture the enduring spirit of experimentation, innovation, and ambition that has characterized contemporary glass since the founding of the Studio Glass Movement under the leadership of Harvey Littleton (1922–2013). Today, fifty years later, contemporary glass has established a presence within countless academic departments, entered prominent collections worldwide, and exhausted the "art vs. craft" debate (comically referenced in Dan Spitzer's *Dustup Chandelier*). As a field, it has become increasingly multidisciplinary and accessible to artists looking to incorporate glass within their practice of sculpture, installation, video, or performance art. Today, glass no longer has anything to prove but everything to promise.

Judith Schaechter (b. 1971), *The Battle of Carnival and Lent*, 2012, Stained glass, 56 x 56 in., Courtesy of Claire Oliver Gallery

The Emergence of the Glass Movement

Jim Schantz, Director, Schantz Galleries

> There are moments in our lives, there are moments in a day, when we seem to see beyond the usual. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom. If one could but recall his vision by some sort of sign. It was in this hope that arts were invented. Sign-posts on the way to what may be. Sign-posts toward greater knowledge.
>
> -Robert Henri, *The Art Spirit*

In the early part of the 20th century, Robert Henri (1865–1929) helped define the American vision of freedom, spontaneity and experimentation in art. *Glass Today: 21st-Century Innovations* at the New Britain Museum of American Art pays significant homage to the spirit of experimentation in the medium of glass, celebrating the American Studio Glass Movement as well as the international influence and exchange from Italy, Australia, the Czech Republic, Denmark and Sweden. Europe has long had a glass tradition. In Italy there is Venini and Barovier; in France there is Daum; in Sweden, Kosta Boda, and in Ireland, Waterford. But since the latter half of the 20th century, the United States has been at the forefront of glass as a fine art. The Studio Glass Movement spread quickly from America to Europe and the United Kingdom, Australia, and more recently, Asia. It is distinguished not only by freedom and experimentation with the medium, but by open sharing of technical knowledge and ideas among artists—both of which have contributed to its growth. Through the history of the Studio Glass Movement, one discovers that the associations that have made glass so vital can be traced back to those who brought glass to the forefront as an art form—artists who formed the glass programs at colleges and universities throughout the U.S., as well as schools focused specifically in the medium of glass like the Pilchuck Glass School near Seattle, the Pittsburgh Glass Center, The Studio of The Corning Museum of Glass and the Wheaton Arts and Cultural Center in Millville, NJ. Today, through these and many other educational programs, the glass community continues to flourish.

The Beginning of American Studio Glass

The idea of glass as art was broadened by the Arts and Crafts Movement in England and Art Nouveau in France in the late 19th century. The aesthetic potential of glass was pushed by Louis Comfort Tiffany (1848–1933) in the United States and Émile Gallé (1846–1904) in France. Still, works in glass were primarily produced in a commercial setting. In the 1950s and 1960s, notable artists like Alexander Calder (1898–1976), Alberto Giacometti (1901–1966), and Pablo Picasso (1881–1973) were invited to create designs for the venerable Venini factory; however, the artistic design process was separated from the glassmaking itself. The development of glass as an art medium, where the art was produced in a studio instead of a factory, began in the United States just over 50 years ago when University of Wisconsin, Madison professor Harvey Littleton (1922–2013) and chemist Dominick Labino (1910–1987) conducted workshops at the Toledo Museum of Art's School of Design. Littleton and Labino were the first to demonstrate that molten glass is feasible for artists to create using a small scale furnace. The artist and the glass technician could be one and the same. Littleton went on to create the first glass program at the University of Wisconsin. Among the first students in his Master's program were Marvin Lipofsky, Dale Chihuly, and Bill Boysen, and it was here that these artists would first learn about experimentation and collaboration in the act of glass making. Harvey Littleton would go on to teach some of the most important contemporary glass artists, such as David Huchthausen and Christopher Ries, who also graduated from the program. Both Huchthausen and Ries are today among the most important artists using cold-working techniques to produce their glass sculpture.

In the late 1960s, Marvin Lipofsky founded the glass program at the University of California, Berkeley and at the California College of Arts and Crafts (CCAC), which he headed for two decades. Lipofsky was one of the first American glass artists to travel to Czechoslovakia, where a studio glass movement had arisen in the 1950s. This would prove to be the first of many of Lipofsky's exchanges with artists and glass studios throughout the world. His work has largely focused on the exploration of organic form in a free, gestural approach. In 1969, Dale Chihuly initiated the glass program at Rhode Island School of Design, (RISD), and Bill Boysen later built the first glass studio at the Penland School of Crafts in North Carolina.

The Influence of Chihuly

In 1968, Dale Chihuly was awarded a Fulbright grant to study glassblowing at the Venini factory on the island of Murano in Venice. Chihuly was the first American glassblower to have the opportunity to study the masters of the factory. It profoundly affected Chihuly's ideas about glassblowing. In 1969, Chihuly traveled to Germany to meet Erwin Eisch, whose family had a glass factory in Frauenau. Eisch was also encouraging experimentation

Dale Chihuly (b. 1941), *Silvered Venetian with Saturn Orange Flowers*, 2009, Blown glass, 43 x 16 x 12 in., Courtesy of Schantz Galleries, Stockbridge, MA

with glass among the artisans. Chihuly continued on to Prague to meet Stanislav Libenský (1921–2002) and Jaroslava Brychtová, who were leading an artistic movement in glass in communist Czechoslovakia.

At RISD, Chihuly befriended another artist, Italo Scanga, (1932–2001) an Italian-born multi-media artist with whom he subsequently collaborated on many projects. Chihuly's early students at RISD included James Carpenter and Toots Zynsky. These artists went on to join Chihuly at the new summer program called Pilchuck, in the hills of Stanwood, Washington. Chihuly had imagined a school in the woods of his native Pacific Northwest that could be devoted to glass. It was at Pilchuck that the momentum of Seattle's glass movement really began, and where the European artists Chihuly had met in the late 1960s, such as Eisch, Libenský, and Brychtová, would become major contributors to its educational program. Forty years later, Pilchuck Glass School is considered an international center for training and new ideas in glass.

Dale Chihuly and Marvin Lipofsky continued to play seminal roles in raising awareness of studio glass throughout the world and successfully took glassblowing in experimental and innovative directions. Focusing on the execution of artistic ideas in glass, they searched for ways to go beyond glass's traditional associations with functionality by exploring sculptural forms. While American studio glass

Marvin Lipofsky (b. 1938), *Chico Group II 2004-5 #4 (Sea Grass)*, 2004–5, Blown glass, 13 x 14 x 13 in., Courtesy of Schantz Galleries, Stockbridge, MA

began with a free-form and expressionistic approach, by the late 1970s this was no longer sufficient to drive the field forward. American Studio glassmaking had reached a crossroads, and one by one, artists followed Chihuly and Lipofsky's lead to study abroad and seek the expertise of Swedish, Czechoslovakian, and especially Italian glassmakers in order to better harness the technical capabilities of glass in the service of artistic expression.

The European Influence

Richard Marquis studied both ceramics and glass at the University of California, Berkeley. In

Richard Marquis (b. 1945), *Dustpan*, 2011, Hot slab glass construction, 15 x 11 x 3 in., Collection of John and Bette Cohen

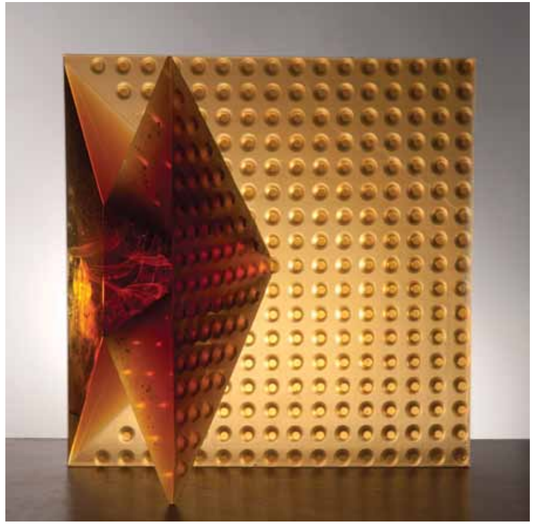
1969, he received a year-long Fulbright Scholarship to study the making of art glass at the Venini Glass factory in Murano, Italy and was among the first Americans to work in a Venetian glass factory. His modern glass creations tend towards the humorous, and often incorporate other materials. Marquis has had an extraordinary influence on the development of contemporary studio glass in America and around the world. The effect of Venetian glassblowing techniques on American studio glass enabled glass artists to expand their technical vocabularies and, combined with new and experimental approaches, led to the redefinition of glass as an artistic medium.

Ben jamin Moore was introduced to glass at the California College of Arts and Crafts while studying under Marvin Lipofsky. In 1974 he became Dale Chihuly's first assistant and in later years was Pilchuck Glass School's Creative and Educational director. After receiving his MFA at Rhode Island School of Design, Moore began an apprenticeship at the Venini factory in Murano with Maestro Checco Ongaro. In the summer of 1978, Moore invited Ongaro to teach a two week workshop at Pilchuck Glass School. The following year Ongaro recommended his brother-in-law, Lino Tagliapietra, an equally accomplished *maestro*. Tagliapietra believed that if glassmaking at its highest level were to survive, it must expand beyond the island of Murano.

At age 45, Lino Tagliapietra made his first trip to Seattle and on to Pilchuck during the summer of 1979. Tagliapietra generously shared what he knew with artists in the United States and subsequently throughout the world. During his more than 30 years of teaching, he has instilled a demand for excellence, a work ethic, and a love of the medium that has changed and elevated the glass art movement forever. Tagliapietra's career is defined by a dedication to workmanship, innovation, and collaboration.

Born in 1934 on the renowned glassblowing island of Murano, Italy, Tagliapietra began his apprenticeship at age 11 with Muranese master Archimede Seguso from whom Tagliapietra achieved the status of *Maestro Vetraio* by the age of 21. For over 42 years, Lino worked in various for-profit Murano factories including Vetreria Galliano Ferro, Venini & Co., and finally as the Artistic and Technical Director of Effetre International (1976–1989). Tagliapietra has exhibited in museums around the globe, receiving countless honors, and helping to create a new renaissance in studio glassmaking. Defying criticism from the community back home, Tagliapietra never stopped openly sharing his knowledge. But the giving was not a one-way street; Tagliapietra benefited equally from the young artists he taught and with whom he collaborated. After years of factory production work, Tagliapietra came face-to-face with new ways of regarding the material and with individuals who considered it a medium for art. They were blowing glass for the sheer joy and challenge of it.

Other great European influences on contemporary glass come from the Czech Republic (formerly Czechoslovakia) and Sweden. The artist Stanislav Libenský had a profound effect on generations of artists through his teaching at the Academy of Applied Arts. Vladimira Klumparova was born in the Czech Republic in 1954 and began her studies at the Specialized Glassmaking High School in



Vladimira Klumpar (b. 1954), *Origami in Topaz*, 2009, Cast glass, 19⅝ x 19⅝ x 9¼ in., Courtesy of Schantz Galleries, Stockbridge, MA

Železný Brod. She completed her studies nearly a decade later at the Academy under Libensky's tutorship. Libenský and his collaborator, Jaroslava Brychtová, brought new technical advances in casting. Klumparova has continued Libenský's legacy of creating formalist, monumental cast glass sculpture. In addition to Libenský and Brychtova, Bertil Vallien, from Sweden, has been a major force in the medium of cast glass. Throughout the 1960s and 1970s, Vallien developed groundbreaking methods for sand casting in glass and has been a principal designer for Orrfors Kosta Boda. Another European who greatly affected American glass is Eric Hilton. After finishing his studies at Edinburgh College of Art in Scotland, he eventually moved to the United States in the early 1970s to teach at the glass program at Alfred University. He was a designer at Steuben Glass for over 30 years. Hilton helped redefine the cut and cast glass art form.

Other Early Contributors

The exhibition at the New Britain Museum of American Art bears witness to Tagliapietra, Chihuly, and Lipofsky not only as pioneers of the Studio Glass Movement in the United States but as pioneers who have influenced generations of artists working with glass. Other early contributors to the Studio Glass Movement and the Pilchuck program include Dan Dailey, Richard Marquis, Dante Marioni, Paul Marioni, and Benjamin Moore. Dan Dailey became Chihuly's first graduate student at Rhode Island School of Design. Along with other students, Dailey assisted in building the RISD glass studio and began to develop concepts for illuminated sculpture. In 1972, Dailey received a Fulbright Fellowship and was invited by Ludovico Diaz di Santillana, the director and owner of the Venini Factory in Murano, to work as an independent artist/designer. This industrial experience became a model for Dailey's work in several glass factories later in his career. In 1973, Dailey founded the glass program at the Massachusetts College of Art and Design in Boston.

The influence of the first generation of the Studio Glass Movement has gained a great deal of momentum throughout the past four decades. The advances that have been made with the glass medium are represented in this exhibition in three primary areas of approach: Blown Glass, Cast Glass, and Cold Working (Cut and Laminated).

Dan Dailey (b. 1947), *Sunsetting, Fabricating Music Series*, 2009, Blown and hot-formed glass, sandblasted and acid polished; nickel plated, patinated, bronze framework, 37½ x 54 x 7 in., Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Blown Glass

As a major center for hot glass, there have been many important artists emerging from Seattle. Beginning in 1979, Dante Marioni spent summers at Pilchuck Glass School where his father Paul taught. Marioni learned his glassblowing skills from Lino Tagliapietra, Benjamin Moore, and Richard Marquis. His work integrates classical Greek and Italian form with modernism. Although Marioni grew up in Mill Valley, California and Seattle, he has embraced the traditions of Italian glassblowing from his mentor Lino Tagliapietra. Richard Royal, also from Seattle, has been a faculty member of Pilchuck Glass School. He has pushed the limits of large scale blown glass sculpture for the past 25 years. Royal was the first Artist in Residence at the Waterford Crystal Factory in Waterford, Ireland in 1998 and 1999. Artist Debora Moore also developed her unique approach and technique while at Pilchuck Glass School. By combining her innovative approaches with traditional glassblowing, her wall reliefs and installations have helped define blown sculptural glass installations. Martin Blank graduated from Rhode Island School of Design, worked for Dale Chihuly for 11 years, and was instrumental in working on *Chihuly Over Venice*. Blank also trained at Pilchuck Glass School and subsequently developed his own methods for sculpting monumental forms in blown glass. Preston Singletary studied at Pilchuck Glass School as an assistant for

Peter Bremers (b. 1957), *Traveling VIII*, 2013, Cast glass, 26 x 26 x 4 in., Collection of Dr. Stephanie Beling

Benjamin Moore and studied Swedish design at Kosta Boda.

In the early 1990s, Preston Singletary's artistic style turned from mastering European decorative forms to connecting with his Native American roots (both his great-grandparents were full-blooded Tlingit). He discovered that glass as an artistic medium which he could connect with his family, society, and cultural roots. Today his work embodies both his ancestry with contemporary sculptural concerns. John Kiley grew up in Seattle and began his professional career at the age of 19 at the Glass Eye Studio. During his early 20s, he had the opportunity to work in Finland, Ireland, Mexico, and Italy as part of the *Chihuly Over Venice* team. He was a principal member of Lino Tagliapietra's team until 2011 when he became the Glass Director at the Schack Art Center in Everett, Washington.

Beyond Seattle, there are regions of glass making in the U.S. including Ashville, North Carolina and Corning, N.Y. where artists operate their independent studios. Richard Jolley's home and studio is in his native Tennessee. His work represents the expressive glass sculpting techniques that grew out of the Penland School, led by artist Richard Ritter, a descendant of North Carolina artist Harvey Littleton. Recently, Jolley has made major advances with large-scale sculpture that employs both glass and steel. Kentucky artist Stephen Rolfe Powell has worked closely with Lino Tagliapietra throughout the past 20 years. Powell founded the glass program at Centre College in Danville and has been instrumental in developing a wide range of blown glass applications employing Italian cane techniques. José Chardiet currently operates his studio in Colorado. He has continued to experiment with a variety of processes in combination with blown glass. Chardiet received his training at Kent State University in the glass program led by Henry Halem.

Cast Glass

Daniel Clayman's cast glass sculpture combines the formalism of the Czech tradition with new technologies in casting methods. Clayman was a student of the glass program at Rhode Island School of Design and has been at the forefront of utilizing three dimensional printing to create his sculpture. Latchezar Boyadjiev was born in Bulgaria and is also a graduate of the prestigious program at the Academy of Applied Arts in Prague with Stanislav Libenský. Peter Bremers, a graduate of the University of Fine Arts in the Netherlands, has been greatly influenced by Czech contemporary glass and is at the forefront of casting and cutting glass to create sculptural forms. Thomas Scoon combines cast glass and stone to create his unique and monumental, sculptural work. He is a graduate of the program at Massachusetts College of Art and Design and has taught at Pilchuck Glass School.

Cut and Laminated Glass

For more than 30 years, Jon Kuhn and Sidney Hutter have been pioneers in the field of cut and laminated techniques. Both artists have made great advances with laminating complex forms to create intricate patterns of refracted light. This synthesis of art and engineering grew out of the technical advances made in the 1970s and 1980s. Kuhn originally studied ceramic art and received his MFA from Virginia Commonwealth University. His early work incorporated the use of organic glass forms before he developed his intricate geometric approach to sculpture. Hutter was a graduate of Illinois State's glass program and also Massachusetts College of Art and Design, led by Dan Dailey. Another artist using cut and laminated glass techniques is Linda MacNeil. Her work employs innovative approaches to the wearable art form while drawing upon historical references. Also notable in laminated work are New England artists K. William LeQuier and Martin Rosol. LeQuier, a graduate of Southern Connecticut State University, began his career with blown glass. He eventually developed intricate cold-working methods to create his delicate cut pieces using industrial plate glass. Martin Rosol came to the United States in 1988 to pursue his career as a sculptor, a path unavailable to him in communist Czechoslovakia. He has led the way in perfecting cut and laminated methods to redefine sculptural approaches to the glass medium.

Jon Kuhn (b. 1949), *Clear to Blue Pendulum Cluster,* 2007, Constructed glass sculpture, 20–24 in. (glass height), Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Sidney Hutter (b. 1954), *Red Yellow & Blue Vase with Gold Special Effect Pigment,* 2014, Cut, ground and polished Krystal Klear plate glass and pigment, 16 x 9¼ x 9¼ in., Courtesy of the artist and Schantz Galleries, Stockbridge, MA

The Tradition Continues

With the addition of the next generation of emerging artists such as Nancy Callan, Preston Singletary, Ethan Stern, and David Walters, *Glass Today: 21st-Century Innovations* at the New Britain Museum of American Art celebrates the evolution of contemporary glass by several generations. Certainly there are other important and talented artists that could be included with this group. The glass art movement continues to push forward with innovation and new ideas as we enter the 21st century. This drive to develop the medium technically and artistically has spawned a movement united by artists who have a strong connection to the material and to the sharing of ideas. We see a lineage within the movement which can be traced to those who brought the medium to the forefront. It has been a remarkable journey thus far and we look forward to seeing where it will bring the art form. We thank these artists for their contribution, their energy, and their dedication to the fascinating material that unites them.

Giles Bettison (b. 1966)
Billet 08 #6, 2008
Murrine blown glass construction, 10 x 12 x 1¾ in.
Collection of Marian and Russell Burke

Martin Blank (b. 1962)
Thirsting, 2011
Hot sculpted glass, 60 x 25 x 18 in.
Collection of Marion Rich

Mary Beth Bliss (b. 1952) and Peter Vanderlaan (b. 1950)
Untitled, 2001
Glass, 14¼ x 5¾ x 5½ in.
Collection of Frederick and Joan Baekeland

Peter Bremers (b. 1957)
Traveling VIII, 2013
Cast glass, 26 x 26 x 4 in.
Collection of Dr. Stephanie Beling

Latchezar Boyadjiev (b. 1959)
Kiss, 2011
Cast glass, 16 x 13 x 3½ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Nancy Callan (b. 1964)
Smokey Quartz Top, 2009
Blown and carved glass, 11 x 12 x 19 in.
Collection of Henry and Sharon Martin

Sydney Cash (b. 1941)
Kemosabe, picture follows, 2012
Mirror, etched glass and hardware, 65 x 44 x 5 in. (image); 93 x 55 in. (painted background)
Courtesy of the artist

José Chardiet (b. 1954)
Silver Horn #2, 2012
Solid hot sculpted glass with silver electroplating, 18½ x 6 x 4 in.
Collection of Dr. Herbert and Judith Silver

Nicole Chesney (b. 1971)
Altum, picture follows, 2014
Oil painting on acid-etched and mirrored glass, 44 x 60 x 1 in.
Courtesy of Gallery NAGA

Dale Chihuly (b. 1941)
Silvered Venetian with Saturn Orange Flowers, 2009
Blown glass, 43 x 16 x 12 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Daniel Clayman (b. 1957)
Three Volumes, 2012
Cast glass, 96 x 96 x 72 in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Process Mapping Number One, 2014
Collagraph on paper, 30 x 21 in.
Courtesy of the artist

Process Mapping Number Two, 2014
Collagraph on paper, 25 x 20 in.
Courtesy of the artist

Process Mapping Number Three, 2014
Collagraph on paper, 20 x 25 in.
Courtesy of the artist

Amber Cowan (b. 1981)
Rosette in Milk and Ivory, pictured above, 2013
Flameworked, pressed and sheet glass and mixed media, 34 x 32 x 4½ in.
Courtesy of Heller Gallery

Dan Dailey (b. 1947)
Sunsetting, Fabricating Music Series, 2009
Blown and hot-formed glass, sandblasted and acid polished; nickel plated, patinated, bronze framework, 37½ x 54 x 7 in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Impudents, 2011
Blown glass, sandblasted and acid polished; fabricated, patinated, nickel and gold-plated bronze; pâte de verre and vitrolite glass details, 15 x 11 x 10 in.
Collection of Marian and Russell Burke

Impudents, 2011
Pen and ink on paper, 23 x 21½ in.
Collection of Marian and Russell Burke

Steffen Dam (b. 1961)
Eight Jars, 2008
Glass, 24½ x 15½ x 10½ in.
Collection of Marian and Russell Burke

Andrew Erdos (b. 1985)
Cheerfully Rooting through Ruby Red Detritus, 2013
Mouth blown silverized glass, two way mirror, colored crystal, LED lights, 66 x 42 x 27 in.
Courtesy of Claire Oliver Gallery

Collision of Matter, 2013
HD time based media, 36 seconds
Courtesy of Claire Oliver Gallery

Josepha Gasch-Muche (b. 1944)
20.04.08, 2009
Glass and wood panel, 25½ x 25½ x 3 in.
Courtesy of Heller Gallery

Peter Greenwood (b. 1960)
Caribbean Blue & Black, 2014
Blown glass, 16 x 9½ x 5 in.
New Britain Museum of American Art, Gift of the artist, 2014.41

Mundy Hepburn (b. 1955)
Lady's Slipper, 2014
Glass, 18½ x 4 x 5 in.
Courtesy of David and Lisa Casey

Eric Hilton (b. 1937)
Search for Life, pictured above, 2013
Optical crystal (copper wheel engraved, sandblasted, sagged, cut and polished) on stained maple base, 8¾ x 12 x 12 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Richard Hornby (b. 1965)
Butterfly Red, 2001
Glass, 15¼ x 7 x 12 in.
Collection of Frederick and Joan Baekeland

David Huchthausen (b. 1951)
Eclipse, 2011
Cut, laminated and polished glass, 13 x 13 x 13 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Sidney Hutter (b. 1954)
Red Yellow & Blue Vase with Gold Special Effect Pigment, 2014
Cut, ground and polished Krystal Klear plate glass and pigment
16 x 9¼ x 9¼ in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Anja Isphording (b. 1964)
#127, 2009
Glass, 15⅛ x 12 x 11 in.
Courtesy of Heller Gallery

Luke Jerram (b. 1974)
Chandelier No. 2 (Solar Flare), 2012
Glass and mixed media, 72 x 42 x 42 in.
Courtesy of Heller Gallery

Avian Flu 2/5, 2013
Glass, 8½ x 11½ x 8½ in.
Courtesy of Heller Gallery

Richard Jolley (b. 1952)
Suspended in Dreams #10, 2013
Blown glass, 20 x 17 x 11 in.
Courtesy of Schantz Galleries, Stockbridge, MA

John Kiley (b. 1973)
Intersected Vertical Overlap, pictured above, 2011
Blown, carved and polished glass, 25 x 12 x 12 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Vladimira Klumpar (b. 1954)
Origami in Topaz, 2009
Cast glass, 19⅝ x 19⅝ x 9¼ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Stephen Knapp (b. 1947)
Done for the Night, 2008
Lightpainting (light, glass, stainless steel), 16 ft. x 12 ft. x 10 in.
Courtesy of the artist

Jon Kuhn (b. 1949)
Clear to Blue Pendulum Cluster, 2007
Constructed glass sculpture, 20–24 in. (glass height)
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Thérèse Lahaie (b. 1958)
VAJRA-Ocean, 2011
Glass, scoured mirror, cam shaft, vinyl membrane, LEDs and low RPM motor, 18 x 30¼ x 6¼ in.
Courtesy of Heller Gallery

Karen LaMonte (b. 1967)
Reclining Drapery Impression, 2006
Cast glass, 61⅜ x 18⅞ x 22 in.
Collection of Marian and Russell Burke

Shayna Leib (b. 1975)
Laminar, 2007
Glass with aluminum frame, 14 x 28 x 5 in.
Collection of Melinda and Paul Sullivan

K. William LeQuier (b. 1953)
Curl No. 6, 2013
Laminated plate glass, sandblast and diamond wheel carved; laminated, polished and acid etched black glass base with a painted steel armature, 24½ x 16½ x 2¼ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Beth Lipman (b. 1971)
Aspects of (American) Life, 2013
Cast and mouth blown glass, 115 x 80 x 60 in.
New Britain Museum of American Art, Charles F. Smith Fund, 2014.65

Marvin Lipofsky (b. 1938)
Chico Group II 2004-5 #4 (Sea Grass), 2004–5
Blown glass, 13 x 14 x 13 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Carmen Lozar (b. 1975)
Bonnie and Clyde, 2008
Cast glass, 4½ x 9½ x 3 in.
Collection of Marian and Russell Burke

Linda MacNeil (b. 1954)
Mesh Necklace (119), 2009
Glass, cut & carved, polished, 24k gold plated
Collection of Marian and Russell Burke

Neck Collar 23-13, picture follows, 2013
Acid polished clear, blue transparent glass, chartreuse and yellow transparent mirrored glass, polished yellow, black and ivory vitrolite glass, gold plated, 4¼ x 3¾ in. (pendant); 5½ in. (collar diameter)
Courtesy of the artist

Untitled B 87-13 (Brooch Series), 2013
Polished black, ivory, and blue vitrolite glass; acid polished clear mirrored glass, 3 x 1½ x ¾ in.
Courtesy of the artist

Dante Marioni (b. 1964)
Black and Red Reticello Leaf, 2009
Blown glass, 28½ x 10 x 2½ in.
Collection of Kathryn and Thomas R. Cox, III

Richard Marquis (b. 1945)
Dustpan, 2011
Hot slab glass construction, 15 x 11 x 3 in.
Collection of John and Bette Cohen

Benjamin Moore (b. 1952)
Exterior Fold Trio—Opaline, 2012
Blown glass, tall: 23½ x 8½ in. (diameter); mid: 12½ x 11½ in. (diameter); short: 9 x 12 in. (diameter)
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Benjamin Moore (b. 1952) and Louis Mueller (b. 1943)
Old Abstraction, New View, 2009
Mirror, black powdered coated bronze frame, blown glass, 22 x 22 x 3½ in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Debora Moore (b. 1960)
Pink Lady Slipper—Gigantica II, picture follows, 2012
Blown glass, 22 x 16 x 10 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Sibylle Peretti (b. 1964)
Dew II, 2013
Kiln formed glass and mixed media, 36 x 38 x ½ in.
Courtesy of Heller Gallery

Stephen Rolf Powell (b. 1951)
Sassy Frazzled Flirt, 2013
Blown glass, 6½ x 29¾ x 29¾ in.
Courtesy of Schantz Galleries, Stockbridge, MA

James Randolph (b. 1954)
Strange Embrace, 2001
Glass, 22¾ x 7⅜ x 7¼ in.
Collection of Frederick and Joan Baekeland

Mark Reigelman II (b. 1983)
5¢ STEP LADDER, 2014
Glass, wood, epoxy, 92 x 25 x 56 in.
Courtesy of Heller Gallery

Jill Reynolds (b. 1956)
GRAVITY, 2008–2010
Flameworked glass, stone, 12 x 18 x 18 in.
Courtesy of the artist

HAPPY MEAL, picture follows, 2010
Flameworked glass, asphaltum, latex tubing, altered labware, 9 x 5 x 3 in.
Courtesy of the artist

Christopher Ries (b. 1952)
Harp, picture follows, 2007
Optical glass (cut, ground, polished and etched), 20¾ x 12½ x 6½ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Martin Rosol (b. 1956)
de Soleil, 2006
Cut and polished glass, 15 x 15 x 3½ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Richard Royal (b. 1952)
Expanding Violet Cube, 2013
Blown glass with adhesive, 22 x 22 x 24 in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Brian Russell (b. 1961)
Flutterby, 2010
Cast glass and forged aluminum, 83 × 36 × 22 in.
New Britain Museum of American Art, Museum Purchase, 2014.21

Toland Sand (b. 1949)
Roundabout Blues, 2014
Assembled and coldworked glass, 16 x 16 x 15 in.
Courtesy of the artist

Judith Schaechter (b. 1971)
The Battle of Carnival and Lent, 2012
Stained glass, 56 x 56 in.
Courtesy of Claire Oliver Gallery

Thomas Scoon (b. 1961)
One in One, 2014
Cast glass and granite, 57 x 14 x 24 in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Reflection, 2013
Cast glass and granite, 58 x 15 x 25 in.
Courtesy of the artist and Schantz Galleries, Stockbridge, MA

Josh Simpson (b. 1949)
Megaplanet, 2006
Fused murrine, furnace-worked, applied filigrana cane, drawing, applied decoration, applied gold foils, and dichroic glass strips, 13¾ (diameter) x 13½ in.
Courtesy of the artist

Blue New Mexico Platter, 2005
Hand blown dark amethyst glass with reactive silver decoration and crimson lip wrap, 30½ (diameter) 2¼ in.
Courtesy of the artist

Preston Singletary (b. 1963)
Red Goose, picture follows, 2013
Blown and sand carved glass, 21½ x 7½ x 4½ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Raven Skyriver (b. 1982)
Salmon, 2009
Glass, 10 x 36 in.
Collection of Marian and Russell Burke

Dan Spitzer (b. 1964)
Dustup Chandelier, 2005
Blown glass and steel, 66 x 48 x 48 in.
Courtesy of the artist

Carmen Spera (b. 1951)
Tools of the Trade: Clipboard with Open Scissors, 2013
Glass, 7¼ x 14½ x 11 in.
Courtesy of Heller Gallery

Ivana Šrámková (b. 1960)
Introvert, 2011
Cast glass, 74¾ x 21⅝ x 7⅞ in.
Courtesy of Heller Gallery

Ethan Stern (b. 1978)
Aqua Crest, 2012
Blown and carved glass, 24 x 9 in. (panel 1); 21 x 12 in. (panel 2); 24 x 15 in. (panel 3)
Collection of Jim Schantz and Kim Saul

Changing Light (Rung), 2011
Blown and wheel cut glass, 12 x 13 x 3 in.
Courtesy of Schantz Galleries, Stockbridge, MA

Lino Tagliapietra (b. 1934)
Dinosaur, 2005
Blown glass, 51 x 16¼ x 8¾ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Fenice, 2011
Blown glass, 14¾ x 43¾ x 5¼ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Angel Tear, 2011
Blown glass, 33¾ x 22 x 5½ in.
Collection of Henry and Sharon Martin

Makah, ca. 2007
Blown glass, 25 x 11¾ x 6½ in.
Collection of Henry and Sharon Martin

Nudo di Donna, 2013
Fused glass, 39¾ x 59 x ½ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Bertil Vallien (b. 1938)
Janus MOG IX-12, 2012
Cast and cut glass, 68½ x 7¾ x 5¼ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Norwood Viviano (b. 1972)
Mining Industries: Seattle City Center, 2013
Rapid prototyped pattern kilncast glass and fabricated steel, 37½ x 12½ x 10 in.
Courtesy of Heller Gallery

Mining Industries: Microsoft Corporation Headquarters, 2014
Rapid prototyped pattern kilncast glass and fabricated steel, 35¼ x 19¼ x 12¼ in.
Courtesy of Heller Gallery

David Walters (b. 1968)
Calami-Tea or Love Me, Hate Me, picture follows, 2009
Blown and handpainted glass, 37 x 9 x 10 in.
Collection of Jim Schantz and Kim Saul

Steven Weinberg (b. 1954)
Green Rings Blue Lattice #2, 2012
Cast glass, 7¼ x 7¼ x 7¼ in.
Courtesy of Schantz Galleries, Stockbridge, MA

Toots Zynsky (b. 1951)
Abbraccio, pictured above, 2010
"Filet-de-verre" (Fused and thermo-formed color glass threads)
13 x 11 x 10¼ in.
Collection of Marian and Russell Burke

Front cover (from left): Daniel Clayman (b. 1957), *Three Volumes,* 2012, Cast glass, 96 x 96 x 72 in., Courtesy of the artist and Schantz Galleries, Stockbridge, MA; Karen LaMonte (b. 1967), *Reclining Drapery Impression,* 2006, Cast glass, 61⅜ x 18⅞ x 22 in., Collection of Marian and Russell Burke. ©2006, Karen LaMonte. Photo Credit: Martin Polak.

Back Cover (from left): Lino Tagliapietra (b. 1934), *Fenice,* 2011, Blown glass, 14¾ x 43¾ x 5¼ in., Courtesy of Schantz Galleries, Stockbridge, MA; Stephen Knapp (b. 1947), *Done for the Night,* 2008, Lightpainting (light, glass, stainless steel), 16 ft. x 12 ft. x 10 in., Courtesy of the artist

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