New Glass Now

New Glass Now gives voice to a new generation of artists and designers who are harnessing the possibilities of glass to respond to our complex contemporary moment. This global survey includes 80 objects, installations, and videos by 50 artists working in more than 23 countries. The artworks on view are an introduction to the incredible diversity of contemporary glass making and thinking. From technically masterful vessels to experiments in the chemistry of glass, these works challenge the very notion of what the material is and what it can do.

This is the present tense of contemporary glass.

This is New Glass Now. Welcome.

Who selected them?

New Glass Now was curated by a panel of thinkers, makers, and writers. This exhibition is the result of their varied perspectives and experiences. Their choices are identified in this exhibition by their initials, which are printed alongside the works they selected. Some pieces were chosen by only one panelist, others by all four.

AC
ARIC CHEN
Curatorial Director, Design Miami/
and Professor and Director, Curatorial Lab,
Tongji University
Shanghai, China

SJJ
SUSANNE JØKER JOHNSEN
Head of Exhibitions
The Royal Danish Academy of Fine Arts
Schools of Architecture, Design, and Conservation
Copenhagen, Denmark
How were these pieces selected?

In 2018 the Corning Museum of Glass launched an open call for submissions to artists and designers from around the world, asking for works made in the last three years. Anyone working in glass could apply and all—from the novice hobbyist to the most famous artists—were given equal consideration. More than 1,400 individuals and companies submitted nearly 4,000 images.

The Corning Museum then asked a panel of selectors to choose artworks most representative of today’s diverse approaches to glasswork. Over several days, the panel viewed and discussed the images, ultimately selecting the objects in New Glass Now.

[Credit line]

New Glass Now has been organized by The Corning Museum of Glass, Corning, New York. The presentation at the Renwick Gallery is made possible by generous support from: Alturas Foundation, Art Alliance for Contemporary Glass, Crown Equipment Exhibitions Endowment and Jacqueline B. Mars.

Exhibition Label Text

Keeryong Choi
United Kingdom, born 1976

Daam Dah
United Kingdom, Edinburgh, Scotland, 2018
Klin-formed glass; gold-leaf inlay

Courtesy of The Corning Museum of Glass

Selectors: AC, SJJ, BL, SJS

“Tradition and perfection are what first come to my mind when I look at these glass jars. They are perfect in their skilled craftsmanship and elegant shape, contemporary and yet traditional.”
–Susanne Jøker Johnsen

Jochen Holz
Germany, born 1970

“Penguin” Jugs
Lampworked colored borosilicate glass
“There’s something so personable about Holz’s playful jugs. Delightfully round and misshapen, they are formed in the image of a penguin’s body and with the hands of the user in mind. They are colorful, confidently tactile reminders that perfection can take many forms.”
–Susie J. Silbert

**Erwin Wurm**
Austria, born 1954

**Mutter**
Italy, Murano, Berengo Studio, 2017
Injection-cast glass

Courtesy of The Corning Museum of Glass, Gift of Adriano Berengo

Selectors: AC, BL

“Erwin Wurm has long questioned definitions of sculpture with humorous, sometimes absurd works, using everyday objects placed in unexpected situations or juxtapositions. Made on the island of Murano, *Mutter*—a hot-water bottle on legs—is no exception, offering a different take on glass figurines.”
–Aric Chen

**Hanna Hansdotter**
Sweden, born 1984
for **Kosta Boda**, Sweden

**“Nightfall” Dome and Tower**
Sweden, Kosta, 2017
Blown glass

Courtesy of The Corning Museum of Glass, Gift of Kosta Boda

Selectors: SJJ, BL, SJS

“The emerging Swedish designer Hanna Hansdotter designed these lidded jars as an homage to the tradition and craftsmanship of Kosta Boda as part of the glass company’s 275th anniversary celebration. Released in a limited edition, they pay tribute to the groundbreaking work of Swedish glass artist Monica Backström (1939–2020) and her series ‘Space,’ commissioned by Kosta Boda in the 1980s.”
–Susanne Jøker Johnsen

**David Derksen**
The Netherlands, born 1983
for **Tre Product**, Poland

**“1L” Carafes**
**“0,2L” Glasses**
Czech Republic, 2016–17
Latheworked laboratory borosilicate glass; screen-printed enamel
“These pieces use the global language of science to create tableware that is eminently appealing and delightfully functional. By increasing the number and arrangement of the measuring stripes, Derksen emphasizes the aesthetic dimension of traditional labware.”
– Susie J. Silbert

**Ans Bakker**
The Netherlands, born 1963

**Zeeuws Licht no. 1 / The Light from Zeeland**
The Netherlands, Amsterdam, 2017
Glass blown in sand molds

Courtesy of The Corning Museum of Glass

Selectors: AC, SJJ, SJS

“Bakker’s *Light from Zeeland* evokes the immediacy of a high tide rolling into the shore. To create the mottled surface of this piece, she made a blow mold out of wet sand impressed with rocks, seaweed, and oyster shells. These elements give her work an intuitive, almost naive appearance, but they also read like the formula of soda-lime glass: sand stands for silica, oyster shells for lime, seaweed for flux, and rocks for color.”
– Susie J. Silbert

**Martino Gamper**
Italy, born 1971
for **J. & L. Lobmeyr**, Austria

**“Neo” Tumblers**
Austria, Vienna, 2016
Blown lead-free crystal; cut, engraved, painted, lustered, gilded, sandblasted

Courtesy of The Corning Museum of Glass

Selectors: AC, BL, SJS

“Like his ‘100 Chairs in 100 Days’ project, for which he mixed and matched parts of discarded furniture to create new seating pieces, Martino Gamper cut, engraved, polished, sandblasted, painted, and gilded classic double whiskey tumblers to produce this virtuosic new series.”
– Aric Chen

**Stine Bidstrup**
Denmark, born 1982

**Bifurcation**
India, Chennai, and Denmark, Copenhagen, 2017
Fused and stretched glass, cold-worked
“Bifurcation reimagines and reinvents glass bangles, traditional ornamental bracelets made in Firozabad, India, for a new purpose and a new audience. Fused, stretched, and recombined, the bangles retain their original pattern and color, but now evoke architecture, spun sugar, and even tangled computer cables.

“Bidstrup embarked on this body of work following a residency at Anjali Srinivasan’s ChoChoMa Studios in Chennai, India, which advocates for the reinvigoration of traditional Indian crafts.”
– Susie J. Silbert

ATELIER NL
Lonny van Ryswyck
The Netherlands, born 1978

Nadine Sterk
The Netherlands, born 1977

“ZandGlas – Savelsbos” Cups, Decanter, and Test Crucibles
The Netherlands, Eindhoven, 2016–18
Blown glass and melted glass made from sand collected from Savelsbos, Maastricht, the Netherlands

The design duo Atelier NL creates glassware that embodies the essence of place. The company makes its own glass from sand harvested from a single location. The final products are colored by the elements in that sand, so that each series—each different glass they formulate—captures and makes visible the specific qualities of its origin.”
– Susie J. Silbert

Jitka Kolbe-Růžičková
Czech Republic (formerly Czechoslovakia), born 1959

Gerda Stein
Czech Republic, Nový Bor and Prague, 2016
Glass blown in a gypsum mold, cut, sandblasted

“A piece made in witness to the continued reverberations of the Holocaust, Gerda Stein records the absence of its namesake. Sent to a Nazi concentration camp, Stein was first dehumanized—her hair shorn, her soft dress replaced by the scratchy fabric of a prisoner’s garb—and eventually murdered. By translating her lost dress into a glass vessel—star-yellow and slashed, as if in ritual mourning—Kolbe-Růžičková has memorialized Stein’s humanity and pointed to the incalculable impact of so many extinguished lives.”
– Beth Lipman
Karina Malling  
Denmark, born 1982  

**Transcendence**  
Denmark, Nexø, 2016  
Glass and vitreous materials from artist-made batch formulations; cast/melted, cut, chiseled, polished  

Courtesy of The Corning Museum of Glass  

Selectors: AC, SJJ, BL, SJS  

“Still life has always been used to display the familiar: food, flowers, porcelain, or other man-made objects. Malling’s still life is a display of aesthetic experimentation with the phenomena and materiality of glass, and with color and shape.”  
– Susanne Jøker Johnsen  

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Doris Darling  
Austria, born 1980  

**“Super Strong” Lamp**  
Austria, Vienna, 2016  
Blown glass; brass  

Courtesy of The Corning Museum of Glass  

Selectors: AC, SJJ, BL, SJS  

“Glass and light are combined so well in this stylish, contemporary light source. I'm fascinated by how Darling offers a playful, humorous, and feminist statement about our attention to objects and how we stage ourselves and our surroundings, making our homes a personal statement.”  
– Susanne Jøker Johnsen  

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Maria Bang Espersen  
Denmark, born 1981  

**Things Change**  
Norway, Bergen, 2015  
Blown glass; brick, rock, window glass  

Courtesy of The Corning Museum of Glass  

Selectors: AC, SJJ, BL, SJS  

“‘Infected’ with foreign materials—rocks, pieces of brick, and window glass—Maria Bang Espersen’s blown glass vessels slowly crack and disintegrate over time, offering an achingly beautiful reading on mortality and impermanence.”  
– Aric Chen  

*Note:* Espersen’s glass vessels may naturally break while on display. It’s an intrinsic, and poetic, part of their design in capturing life’s constant: change.
Monica Bonvicini  
Italy, born 1965  

**Bonded**  
Italy, Murano, Berengo Studio, 2017  
Hot-worked glass; metal belt buckles  

Courtesy of The Corning Museum of Glass  

Selectors: SJJ  

“A tangled ball of belts rendered in the cold and inflexible material of glass, Bonvicini’s piece explores themes such as sexuality, power, and gender.”  
– Susanne Jøker Johnsen  

Fredrik Nielsen  
Sweden, born 1977  

**I was here**  
Sweden, Boda and Stockholm, 2017  
Mixed media  

Courtesy of The Corning Museum of Glass  

Selectors: AC, SJJ, BL, SJS  

“Covered in graffiti proclaiming the artist’s phone number, and housing aggressively oversized glass, Fredrik Nielsen’s installations are easy to view as macho and self-aggrandizing. But to read them that way is to miss the point. Nielsen uses this rebellious exterior to assert the continued presence of Swedish glassworking in the face of rapidly disappearing factory jobs.”  
– Susie J. Silbert  

Tamás Ábel  
Hungary, born 1991  

**Colour Therapy: Washington, D.C. + Budapest**  
United States, Washington, D.C., and Hungary, Budapest, 2017  
Video, 2 min., 40 sec.  
With assistance from Terre Nguyen and Benedek Bognár  

**33” Rainbow**  
Hungary, Budapest, 2017  
Glass, mirror; colored adhesive  

Courtesy of The Corning Museum of Glass  

Selectors: BL, SJS  

“Simple, direct, and beautiful, Tamás Ábel’s Colour Therapy is a powerful statement of queer presence. In this performance, Ábel used a fabricated glass mirror to reflect the rainbow flag onto the Millennium Monument in his hometown of Budapest, Hungary, and the Washington Monument in Washington, D.C., bringing his subtle and resonant protest to the spiritual heart of each nation.”  
– Susie J. Silbert
Krista Israel
The Netherlands, born 1975

Ayako Tani (research)
Japan/United Kingdom, born 1981

Hans de Kruijk (research)
The Netherlands, born 1947

Lapi Boli Project
China, Jingdezhen, and The Netherlands, Woudenberg, 2017–18
Pâte de verre vases in the Lapi Boli technique
Video, 4 min.
Project assistants: Hao Ran Zhu, Wilma Hornsveld

Courtesy of The Corning Museum of Glass

Selectors: AC, SJJ, BL, SJS

“From time to time, you learn something new, and you can’t see the world in the same way again. That’s how I feel about the Lapi Boli Project, which brings together artists from four countries for the innovative task of throwing pâte de verre (glass paste) on the pottery wheel. Such a simple idea and such incredible impact.”
–Susie J. Silbert

Tomáš Prokop
Czech Republic (formerly Czechoslovakia), born 1992

Parting (second version)
Czech Republic, Žďár nad Sázavou, 2017
Sheet glass, asphalt

Courtesy of The Corning Museum of Glass

Selectors: BL, SJS

“Elegant and powerful, Parting (second version) is a study in contrasts: the fluid and the rigid, the brittle and the supple, the street and the window, the terrestrial and the heavenly.”
–Susie J. Silbert

David Colton
United States, born 1974

Untitled, Corning Museum
United States, Westhampton, Massachusetts, 2018
Flameworked borosilicate glass, steel

Courtesy of The Corning Museum of Glass, 34th Rakow Commission, purchased with funds from the Juilette K. and Leonard S. Rakow Endowment Fund
“Glass marijuana pipes are one of the most important areas of glass production in the 21st century. Colton’s expressive, abstract pipe, with its graffiti-like form and nearly hidden function, beautifully demonstrates the hip-hop cultural influences and aesthetic possibilities of this art form.”
–Susie J. Silbert

Miya Ando
United States, born 1978

Kumo (Cloud) for Glass House (Shizen)
from the series “Nature,” 2016
United States, New York, New York
Etched glass

Courtesy of The Corning Museum of Glass, Anonymous Gift

Selectors: AC, SJJ, SJS

“Kumo is a subtle and profound play on the souvenir as a reminder of a particular place, experience, and time. This ethereal, laser-etched object was designed as a high-end souvenir of Philip Johnson’s Glass House in New Canaan, Connecticut. Airy, reflective, and small enough to hold in your hands, it is a tangible representation of the way it feels to be on the grounds of this architectural masterwork.”
–Susie J. Silbert

James Akers
United States, born 1993

The Wild One (B)
United States, Dallas, Texas, 2018
Neon, circuit-bent toys, custom circuitry

Courtesy of The Corning Museum of Glass

Selectors: AC, SJS

“James Akers makes systems out of whack. His unruly assemblages of neon lights and hacked, circuit-bent toys create glitchy feedback loops—a kind of dissonant sensorial overload that is perfectly in tune with our times.”
–Aric Chen

Deborah Czeresko
United States, born 1961

Meat Chandelier
United States, Brooklyn, New York, 2018
Blown glass; metal armature

Courtesy of The Corning Museum of Glass

Selectors: BL
“In this feminist send-up of traditional Venetian chandeliers, Czeresko replaces the form’s typical flowered frills with impeccably sculpted cuts of meat. It is a humorous and whimsical take on the male-dominated and casually sexist arena of the glassblowing shop.”
–Beth Lipman

**Austin Stern**
United States, born 1989

**Hugged to Death**
**All Wound Up**
from the series “Little Monsters,” 2017–18
United States, Tacoma, Washington
Blown and hot-sculpted glass

Courtesy of The Corning Museum of Glass

Selectors: AC, SJJ, SJS

“Playful and masterfully made, Stern’s pieces perfectly encapsulate the current state of American glassblowing. His work excellently combines complex Venetian glassblowing techniques with the raucous humor of early Funk Art–infused studio glass.”
–Susie J. Silbert

**Aya Oki**
Japan, born 1982

**Fate**
United States, San Bernardino, California, 2018
Blown glass

Courtesy of The Corning Museum of Glass

Selectors: SJJ

“Volume, restrained expansion, stretching, and magnification. Fascinated by the craftsmanship and properties of glass, Oki creates objects that harness the way the material changes when it is being transformed by glassblowing. The pattern of thin lines and the use of transparent, fading colors emphasize the notion of expansion and restraint in this beautiful piece.”
–Susanne Jøker Johnsen

**C. Matthew Szösz**
United States, born 1974

**Reservoir**
United States, Seattle, Washington, 2017
“To make the delicate, knotted structure of Reservoir, Szősz first spun glass fiber into rope using a 19th-century ropemaking machine, wove it into its present form, and fired it over a refractory core. The result is something delicate and light, which scratches the itch of any glass enthusiast eager to see the material stretched to its technical and aesthetic limits.”
–Susie J. Silbert

Megan Stelljes
United States, born 1987
This Shit is Bananas
United States, Tacoma, Washington, 2017
Sculpted glass; neon

“Harnessing the humor that has been part of artistic glassworking since the Funky 1960s, Stelljes’s piece is a funny, witty, and astute political commentary. Oh, and those bananas? Hot-sculpted glass. Impressive.”
–Susie J. Silbert

Nickolaus Fruin
United States, born 1986
High RI Bottles
United States, Penland, North Carolina, 2018
Glass canes created from highly refractive, artist-formulated glass and commercially available soda-lime blowing glass; blown

“To make these vessels, Fruin used traditional Venetian blowing techniques to combine two colorless glasses: a standard soda-lime and a duro glass he formulated himself. White duro is typically used to create complex cane patterns in Venetian-style glassblowing. In Fruin’s pieces, the patterns appear because the two colorless glasses have different indexes of refraction. This piece is a remarkable study of subtlety and chemical possibility.”
–Susie J. Silbert
Jeff Goodman
Canada, 1961–2012
and Jeff Goodman Studio

The Bahá‘í Temple of South America
Hariri Pontarini Architects
Canada, Toronto, and Peñalolén, Chile, 2007–16
Exterior tiles: kiln-cast borosilicate glass

Courtesy of The Corning Museum of Glass
Selectors: AC, SJJ, BL, SJS

“Skillfully made with attention to detail, materiality, and form, the Bahá‘í Temple in Chile is the result of a collaboration between architects and craftsmen. Goodman and the design team at his studio (following his death) added their soft sense of materiality and proportion to designing and fabricating the exterior panels—like the sample you see here—of this architectural project.”
–Susanne Jøker Johnsen

[Photo of Bahá‘í Temple by Sebastian Wilson]

Sachi Fujikake
Japan, born 1985

Vestige
Japan, Nagoya, Aichi Prefecture, 2017
Blown glass, sandblasted, cold-worked

Courtesy of The Corning Museum of Glass
Selectors: AC, SJS

“Fujikake’s sculptures defy all material expectations. They appear soft, featherweight, and effortless, belying entirely the heat of their construction and the incredible craftsmanship of the maker.”
–Susie J. Silbert

Judi Elliott
Australia, born 1934

Architecture in the Environment 2
Australia, Canberra, ACT, 2016
Kiln-formed glass

Courtesy of The Corning Museum of Glass
Selectors: SJJ, BL, SJS

“Firmly rooted in kiln forming, Architecture in the Environment 2 defines a fresh, unexpected space. The tension between surface and depth, silhouette and mass, is masterfully rendered in this painterly object.”
–Beth Lipman
Kate Baker
Australia, born 1973

**Within Matter #2**
Australia, Sydney, 2018
UV flatbed digitally printed glass; raw steel
Courtesy of The Corning Museum of Glass, Purchased with funds from James B. Flaws and Marcia D. Weber

Selectors: SJJ, SJS

“Kate Baker’s work challenges what I think I know about material, the body, and movement. The way she creates a portrait with no face, on glass whose ‘glassiness’ has been covered with a representation of metal, makes her piece incredibly alluring. It makes me want to keep looking, to keep trying to understand what is just beyond my grasp.”
– Susie J. Silbert

Nadège Desgenétez
France and United States, born 1973

**Promise**
Australia, Canberra, ACT, 2017
Blown and sculpted glass, mirrored, carved, hand-sanded; wood

Courtesy of The Corning Museum of Glass

Selectors: SJJ, BL, SJS

“With references to the body, Desgenétez creates large blown sculptures that are both sensuous and strong. Their impressive appearance in scale and skill is underscored by their soft surface treatment and subtly graduated color.”
– Susanne Jøker Johnsen

Matthew Curtis
Australia, born 1964

**Amber Increment**
Australia, Canberra, ACT, 2015
Cast tinted glass; stainless steel armature

Courtesy of The Corning Museum of Glass

Selectors: AC, BL

“Matthew Curtis’s *Amber Increment* is a striking architectural use of glass, with its cellular glass ‘lenses’ articulating its parabolic form.”
– Aric Chen
Kirstie Rea  
Australia, born 1955

**From a Still Point 1**  
**From a Still Point 4**  
Australia, Canberra, ACT, 2018  
Digital inkjet print on glass; steel frame

Courtesy of The Corning Museum of Glass

Selectors: SJJ, BL, SJS

“*From a Still Point 1* and *From a Still Point 4* harness the intrinsic properties of glass—reflection, refraction, and transparency—to present an unknown space. Rea’s works capture the way panes of glass arbitrarily divide and overlap the images they reflect, amplifying this effect by documenting it with a glass lens. The viewer ultimately encounters Rea’s works on what appear to be windows, adding another, very fitting layer of complexity.”
—Beth Lipman

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Qin Wang  
China, born 1978

**Tranquility—The Scholar’s Four Treasures**  
China, Shanghai, 2016  
Cast glass

Courtesy of The Corning Museum of Glass

Selectors: AC, SJS

“Qin Wang takes the ‘four treasures’ of the classical Chinese scholar’s studio—paper, brush, inksticks, and inkstones—and unusually translates them into glass. As such, he gives them added layers of meaning in a culture in which natural materials are deeply imbued with metaphorical associations.”
—Aric Chen

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Sharyn O’Mara  
United States, born 1966

**Chandelier for the End of Time**  
United States, Philadelphia, Pennsylvania, 2017  
Canine noseprints on glass; digital photograph printed on metallic paper

Courtesy of The Corning Museum of Glass

Selectors: SJJ, BL

“O’Mara’s print records the movements of her dogs’ noses on a window as they eagerly await her return home. Documented by photography and printed on metallic paper, this decidedly non-human-centered work reminds the viewer to pay attention to the rhythms, movements, and mark-making happening around, because of, or in spite of humans.”
—Beth Lipman
Tomo Sakai
Japan, born 1978

**Sunflowers**
**Running Greyhound**
United States, Worcester, Massachusetts, 2018
Glass sand, stop-motion animation
Each: 15 sec.

Courtesy of The Corning Museum of Glass

Selectors: BL, SJS

“Occasionally, the most direct processes reveal the best results. This is the case with *Sunflowers* and *Running Greyhound*, compelling narrative animations created with loose glass frit and the immediacy of the iPhone.”
–Beth Lipman

Stanislav Muller
Czech Republic (formerly Czechoslovakia), born 1971

Radka Mullerova
Czech Republic (formerly Czechoslovakia), born 1974

**Mirror Man on TV**
Japan, Toyama, Toyama Prefecture, 2015
Performance documentation

Courtesy of The Corning Museum of Glass

Selectors: BL, SJS

“The Mirror Man intervenes in his environment, inserting himself into the refuse of the 21st century with a potentially obsolete set of skills. Muller and Mullerova brilliantly use mirror as razzle-dazzle camouflage to obscure where Mirror Man begins and ends, a fitting metaphor for the awkward transition into the digital age.”
–Beth Lipman

Dylan Brams
United States and Israel, born 1979

**039 to 058**
Various places, 2003–18
Photograph

Courtesy of The Corning Museum of Glass

Selectors: AC, SJJ, BL, SJS

“For 15 years, Dylan Brams has used the Venetian ampolina form as a test of his glassblowing skills. Similar to the way a pianist might practice scales, *039 to 058* records 19 of those attempts as a layered, digital composite photograph. I’m drawn to the way this project both glorifies making and eradicates the individual object.”
–Beth Lipman
**Suzanne Peck**  
United States, born 1980

**Karen Donnellan**  
Republic of Ireland, born 1986

**Blow Harder: Alternative Lexicons for the Hotshop**  
United States, Alfred, Rochester, and New York, New York, 2018  
Social practice, etymology, language, inkjet print on paper

Courtesy of The Corning Museum of Glass

Selectors: AC, BL, SJS

“*Blow Harder: Alternative Lexicons for the Hotshop* analyzes the sexually charged language of American glassblowing. It deftly critiques the historically male-dominated hot shop by studying the vocabulary that has sprung from it. Peck and Donnellan’s proposal for alternative terms calls for a reckoning with the power dynamics, safety, and inclusivity of the glassblowing process.”  
–Beth Lipman

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**Ross Delano**  
United States, born 1986

**Erikh Vargo**  
United States, born 1990

**Brad Patocka**  
United States, born 1990

**Le Pressepapier Executiv**  
United States, Corning, New York, 2018  
Glass, rose petals, sweat, vision  
Digital video, 4 min.

Courtesy of The Corning Museum of Glass

Selectors: AC, BL

“*Le Pressepapier Executiv (The Executive Paperweight)* is a satirical melodrama that heightens the dilemma facing artists: life’s impermanence and the romantic notion of transcendence through the making of objects. The parody highlights the narcissism and exhibitionism on display within the hot shop, and sacrifices plenty of flowers in the process.”  
–Beth Lipman

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**James Magagula**  
Kingdom of eSwatini (formerly Swaziland), born 1964

**Ngwenya Glass**

**The Chief Herdsman and His Cattle**  
Kingdom of eSwatini, Ngwenya, 2018  
Hot-sculpted glass
"Magagula, one of the head glassblowers at Ngwenya Glass in eSwatini (formerly Swaziland), uses craftsmanship and recycled glass to tell folkloric tales. This piece depicts a herd of cattle, a symbol of wealth in southern Africa traditionally used as payment between families when marital agreements are made."
–Susanne Jøker Johnsen

**Lothar Böttcher**
Republic of South Africa and Germany, born 1973

**Pocket Lens**
Republic of South Africa, Pretoria, 2017
Hand-cut optical glass, polished

Courtesy of The Corning Museum of Glass

Selectors: AC, SJJ, BL, SJS

"Call me old-fashioned, but there is something almost redemptive about looking through—rather than into—a smartphone ‘screen’ to see the real, analog world anew, as Lothar Böttcher’s *Pocket Lens* encourages us to do."
–Aric Chen

**Bohyun Yoon**
United States and Republic of Korea, born 1976

**Family II**
United States, Richmond, Virginia, 2018
Cast glass; motorized pedestal; spotlight

Courtesy of The Corning Museum of Glass

Selectors: AC, BL, SJS

"In *Family II*, a spinning mass of cast glass projects a human silhouette onto the wall. As it turns, the projected face transforms from the artist’s profile to his wife’s to his child’s and back again. Surrounded by subtly shifting refracting rainbows, the piece is an evocation of wonder at the materiality of glass, the immateriality of light, and the mystery of the family connection."
–Susie J. Silbert

**Andrea da Ponte**
Argentina, born 1967

**Globalized**
Argentina, Buenos Aires, 2015
Blown glass; transferred image

Courtesy of The Corning Museum of Glass, Gift of Andrea da Ponte
“Through her use of image transfer—specifically of historical maps—on blown glass, Da Ponte creates a constrained globe that reminds us of how our expansionist relationship with geography and the planet often strains a more finite reality.”
–Aric Chen

Soobin Jeon
Republic of Korea, born 1991

Terrazzo and Its Reinterpretation
Republic of Korea, Seoul, 2018
Fused and blown glass

Courtesy of The Corning Museum of Glass, Gift of Soobin Jeon

Selectors: AC, BL, SJS

“Soobin Jeon’s tableware is inspired by the composition of terrazzo and by the view through the microscope lens. It features poetic juxtapositions of color that both allude to and seem to transcend their natural and built world inspirations. Dots of red, dashes of green, slashes of purple, and swaths of peach add punctuation to this series of vessels.”
–Susie J. Silbert

Sylvie Vandenhoucke
Belgium, born 1969

Converging Line II
Belgium, Leuven, 2017
Pâte de verre; aluminum frame

Courtesy of The Corning Museum of Glass

Selectors: SJJ, BL, SJS

“Made through a repetitive drawing-like practice, Converging Line II demonstrates an affinity with the principles of abstraction. Consisting of fingerprint-size pâte de verre (glass paste) castings, this piece is informed by intimate observation and a self-determined logic of the part in service to the whole.”
–Beth Lipman

Ronan Bouroullec
France, born 1971

Erwan Bouroullec
France, born 1976

for Iittala Inc., Finland
“Ruutu” Vases

Finland, Iittala, 2015
Blown glass

Courtesy of The Corning Museum of Glass, Gift of Iittala, Inc.

Selectors: AC, SJJ

“Ronan and Erwan Bouroullec’s ‘Ruutu’ vases are mouth-blown into diamond-shaped steel molds and polished to achieve a precision that brings out the subtle coloring of the glass.”
—Aric Chen