

NewGlass Review 44



CORNING MUSEUM OF GLASS

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Corning, New York

2024

New Glass Review is an exhibition-in-print featuring 100 of the most timely, innovative projects in glass produced during the last year. It is curated from an open call for submissions by the Corning Museum of Glass and a changing panel of guest curators.

In 2024, 737 individuals and collaborators from 44 countries submitted 2,022 digital images. All entries, including those that were not selected for publication, are archived in the Museum's Rakow Research Library and entries selected can be viewed online in the Rakow Library's digital collections.

The entry form is available at cmog.org/research/publications/new-glass-review.

Objects reproduced in this *New Glass Review* were chosen with the understanding that they were designed and made between January 2023 and January 2024.

Unless otherwise noted, all photographs are courtesy of the artists.

All dimensions are height x width x depth.

Additional copies are available at shops.cmog.org.

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COVER:

*Surviving as the anomaly created
by white supremacy (re-imagined)*
from Related Tactics' multi-stage project
"Disclosure: The Whiteness of Glass"

RELATED TACTICS (data visualization)
United States (founded 2015)

VANESSA GERMAN (studio response)
United States (b. 1976)

CHÉ RHODES (instructions)
United States (b. 1973)

Corning Museum of Glass, Corning,
New York (2023.4.5)

Photo: Corning Museum of Glass

See pages 100–105, 112

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Additional thanks to all of the artists,
designers, collectors, and institutions
that submitted images to be considered
for *New Glass Review* 44.

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83 Curators' Perspectives

- 100 Connected by Glass
Disclosure: The Whiteness of Glass
- 106 Recent Important Acquisitions
from Collections Worldwide

From the beginning *New Glass Review* has demonstrated approaches to glassmaking from around the world. We hope this table gives visibility to glass communities whose work does not appear in the final 100 selections and greater transparency to the demographics of *New Glass Review* submissions.

This year individuals and collaborators based in 44 countries submitted to *New Glass Review*. The 100 selected works originated from 24 (55%) of those countries. Additionally, the final selections include works by artists between the ages of 20 and 76.

APPLICATIONS:	737
DIGITAL FILES:	2,022
COUNTRIES OF APPLICATION ORIGIN:	44
COUNTRIES OF SELECTED WORK ORIGIN:	24 (55%)
SELECTED INDIVIDUALS BORN:	1948–2004

Country	Submitted	Selected	% of Submissions	% of Selected
Argentina	8		1.1	
Australia	40	5	5.4	5
Austria	4	1	0.6	1
Belgium	3	1	0.4	1
Bulgaria	2		0.3	
Canada	24	4	3.3	4
Chile	2		0.3	
China	4	1	0.6	1
Costa Rica	1		0.1	
Cyprus	1		0.1	
Czechia	15	4	2	4
Denmark	9	3	1.2	3
Ecuador	1		0.1	
Estonia	8	1	1.1	1
Finland	5		0.7	
France	17		2.3	
Germany	17	7	2.3	7
Hungary	6		0.8	
Iran	1	1	0.1	1
Ireland	10	2	1.4	2
Israel	14	3	1.9	3
Italy	6	1	0.8	1
Japan	32	3	4.3	3
Republic of Korea	13		1.8	
Latvia	2		0.3	
Lithuania	1	1	0.1	1
Mexico	1	1	0.1	1
Netherlands	12		1.6	
New Zealand	12	2	1.6	2
Norway	6	2	0.8	2
Poland	11	2	1.5	2
Portugal	2		0.3	
Romania	2	1	0.3	1
Slovakia	6	1	0.8	1
Slovenia	1		0.1	
South Africa	1		0.1	
Spain	2		0.3	
Sweden	7	1	1	1
Switzerland	4		0.6	
Türkiye	1		0.1	
United Arab Emirates	1		0.1	
United Kingdom	75	9	10.2	9
United States	345	43	46.8	43
Uruguay	2		0.3	
TOTAL	737	100		

NEW GLASS REVIEW

The present tense
of contemporary glass
in 100 images

THIS YEAR'S CURATORS WERE:

Tami Landis

TL

Natalie Melton

NM

Anna Mlasowsky

AM

Alpesh Kantilal Patel

AKP



*"I am moored along the soft,
shored unity of impatient ruin"*

United States, 2021

CHARISSE PEARLINA WESTON

United States (b. 1988)

Enfolded glass etched with text

13.3 x 82.8 x 36.7 cm

*Museum of Fine Arts, Houston, Texas (2022.34,
museum purchase funded anonymously)*

Photo: © The Museum of Fine Arts, Houston



"Katrina, The New York Times"

from the "Newspaper, Almost
Transparent" series

United States, 2019

SOLEDAD SALAMÉ Chile (b. 1954)

Engraved and sandblasted folded glass
with articulated shadow projection print

31 x 43.3 x 2.9 cm

*Museum of Fine Arts, Houston, Texas
(2023.200.A-C, museum purchase
funded by Fanny Sanin)*

Photo: © Michael Koryta