

NEW  
AMERICAN  
GLASS  
FOCUS  
WEST  
VIRGINIA



*With this exhibition, Huntington Galleries celebrates a decade of commitment to the exhibition and collection of glass. During this decade, the Galleries has witnessed the exuberant maturation of a traditional craft medium into a legitimate art form, subject to the artist's demand for a pliable means of expression.*

*Roberta Shinn Emerson, Director*

NEW  
AMERICAN  
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VIRGINIA



NATIONAL ENDOWMENT FOR THE ARTS  
WEST VIRGINIA  
ARTS AND HUMANITIES COMMISSION  
JUNE 15 THROUGH NOVEMBER 9, 1986  
**EXHIBITION CATALOGUE**



**HUNTINGTON GALLERIES**  
**HUNTINGTON WEST VIRGINIA**

# INTRODUCTION

Huntington Galleries takes great pride and pleasure in presenting this exhibition of contemporary studio glass. In a time when many museums are abandoning large exhibitions of glass because they are viewed as, perhaps, occurring too frequently, or, as always, expensive to mount, the Huntington Galleries remains steadfast in its commitment to the medium. The initial excitement generated in the early years of the movement has been sustained because American artists working in glass have become more self-confident and adventurous, exploring new alternatives and opening new avenues. Even the use of such unlikely communications technologies as radio waves, or audio and video devices, has appeared on the glassmaking scene. Many painters and sculptors have added glass to their selected materials along with the traditional wood, metals and paint. *New American Glass: Focus 2 West Virginia* bears witness to the fact that experimentation is still the watchword for the studio glass artist.

This exhibition celebrates a decade of important glass shows, most of which were invitational, at the Huntington Galleries. In 1976, the museum presented its first national survey of studio glass. It was conceived, planned and executed because of the role West Virginia has played for over one hundred years in America's production of handcrafted commercial glass.

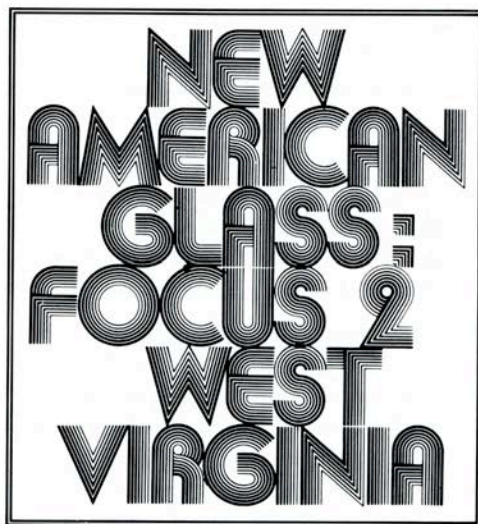
Entitled *New American Glass: Focus West Virginia*, the exhibition in 1976 included four parts: an invitational showing of 135 contemporary objects by 51 nationally renowned studio glass artists; objects made in glass factories by six selected studio artists assigned to six different glasshouses to introduce new approaches to factory production design; a display of historical glass from those six West Virginia factories, and designs by Winslow Anderson, the first full-time professional designer at Blenko Glass in Milton, West Virginia, during the late 1940s and early 1950s.

Since that time, the Huntington Galleries has concentrated its efforts on annual four-artist exhibitions. These have revealed the gradual maturation of studio glass art and have chronicled the growth of individual studio glass artists.

The current exhibition is intended not so much as a commemoration of the past ten years as it is an introduction to a new decade that promises to be one of innovation and creativity. Beside the names of those who have worked long and diligently to sustain and build the studio glass movement can be seen the names of many relatively unknown glassmakers. The exhibition itself is a stimulating and diverse collection of vessels, sculptures, wall-mounted and installation pieces. It is a widely varied survey of the current work coming from the minds and studios of some of America's most noted artists. There are surprises and departures from the expected, and that is as it should be. *New American Glass: Focus 2 West Virginia* stands on its own merits.

I would like to congratulate the artists who are included in this milestone exhibition. This catalogue should give visual testimony to the boundless imagination of America's glass artists. I would also like to thank the staff of the Huntington Galleries for its individual contributions and enthusiasm. The administration, curatorial staff and maintenance/security personnel have all been of immeasurable assistance. Support from the Arts and Humanities Division of the West Virginia Department of Culture and History and the National Endowment for the Arts has been essential to the presentation of this and previous glass exhibitions at the Huntington Galleries.

**CRITIQUE**  
**PAUL HOLLISTER**



**HUNTINGTON GALLERIES**  
HUNTINGTON WEST VIRGINIA 25701



# CRITIQUE

A decade ago, the Bicentennial exhibition *New American Glass: Focus West Virginia* showed 135 works from fifty-one glass artists, many of them generously represented. In the present 1986 exhibition there are seventy-eight works from seventy-one artists - more artists, but only nine of them represented by more than one work. Of the seventy-one artists showing, twenty, or about twenty-eight percent showed in the 1976 exhibition which is evidence of some durability in the rapidly shifting arts scene. More surprising, only thirty new works, or about forty percent, were blown, whereas a decade ago, over eighty percent involved blowing the standard glass bubble.

What this says is that glassworking is moving away from the 2000-year-old traditional blown form and into areas of form and design that grow from revival and recombination of long dormant techniques and from the spark of American ingenuity that has summoned new methods whenever necessary.

In order to judge the glass selected by chief curator Eason Eige, one must remember that the material glass is simultaneously of the most remote age and of the next millisecond of fire. Its portrait is the record of its workability prolonged and controlled by knowledge and imagination. That record for comparison extends through the exhibition.

There are a surprising number of notable pieces in this exhibition showing a great range in size from Tom Patti's monumental miniature in which an eternal eye appears suspended in a self-contained block of some rare liquid to Steven Weinberg's small but elementally powerful casting perhaps suggesting the structure of ocean waves and to Ronnie Wolfe's highly original, comfortably composed four by eight-foot fused tale of her travels - large but unpretentious.

Paul Stankard's tiny and exquisite botanical studies are easily the finest lampwork produced in the world today. In a new columnar, shaded form, in which the plant appears as if first seen by man in deep woods, Stankard has entered a domain of psychological portraiture unique in floral lampwork. Lampworking of a very different sort by Ginny Ruffner suggests some underwater organism in a teeming coral reef gaily waving its pastel-tinted polyps and syphons to supply its exotic needs. Other fine pieces include Richard Jolley's *Faun*, a cast and acid-etched head, its features drawn in blue glass threads with a subtle freedom suggestive of a Matisse drawing; Mark Peiser's evocative casting, in two shades of green, of stairs leading deceptively through dreams; and Andrew Magdanz's meticulously conceived and proportioned *Massively Resting with Point*, a case of a perfect message for our age. *A Breeze* by Flo Perkins is a word picture in glass and steel, in which a delicate glass seed pod tilts to the clamber of twigs. Rare among blown pieces is Anthony Coradetti's beautiful vase, its translucent fabric covered with bubbles as fine as mist and splashed with colored suggestions of silky poppy leaves. Another near-perfect piece is William Glasner's subtly textured *Gourd with Silk Cord*. The red cord with tassle, elegantly looped about the clear glass stem and waist, imparts the formality and poise of a gourd in a Japanese surimono print.

On the next level is *The Dirndl*, the 49-inch casting by Kent Ipsen, remarkable both for its cast size (except when compared to contemporary Czech castings) and for the illusion of a fully modeled figure inside the dirndl, and the sense of imminent motion made palpable by light in the glass itself. Yet perhaps, finally, the most remarkable thing about it is the surprise that it is of glass. Would it not be as expressive if cast by an artist in bronze?

Relative newcomer James Watkins approaches glass as if it were painting. When he paints over vessels he is painting them flat - which doesn't quite work. But in the *pate-de-verre* relief *Still Life with Head*, the subtly limited variations in tone tend to flatten three dimensions into two. Watkins appears to be on the road to something very interesting. In one of the most radical changes in studio glass, Henry Halem has nearly obliterated the vitrolite collage he has taken so long to perfect by enamel painting over it as if he were painting in oil on canvas. *Cup* is a painting of quality and celebration and with it studio glass may have lost one of its stars. Dale Chihuly's *Macchia* bowl within bowl contrasts two luminous, cadmium red interiors with shell-like exteriors flecked emerald green, just two of hundreds of adventurous color combinations he evolves. One could be looking into giant flowers.

There is sculpture (Gene Koss, Tom McGlauchlin, William Carlson, Mary Van Cline) or, at least, sculptural exercise in this show. Carlson's work, ever busier looking, does not seem to be headed anywhere. And why on earth has McGlauchlin abandoned his beautiful color veils for dinosaur eggs? There is an interesting architectural piece by Richard Harned of two interlocking ten-sided panels of colored glass and a Linda MacNeil *Abstract Vessel* that would be handsome enlarged as a full-scale contemporary entrance pediment.

And then there is a lot of plain junk, notably two large pieces of glass and some material or other by Thomas Farbanish - one a yelping figure with glass gloves, the other on a massive pedestal of what looks like condemned margarine. Tom Fleming has cornered the market for artistically assembled junk. His *Fractile Sketch for Trillium Shroud #5* is a heap of colored glass fragments. No matter that it is so weakly and sloppily assembled it can hardly be picked up, it is still very beautiful.

Time seems to have stood still for Dan Dailey. Side by side, his *Dancers* vase (1976) and the attractive *Crystal Rain* (1986) could almost have been made at the same time. But if anything, Dailey's recent vitrolite pop art panels have become more banal.

Where is it all headed? Mary Shaffer's maquette for the cast iron *Guard* would doubtless be more menacing seen full-scale but her notable use of slumped glass is here minimal. Glass is rapidly becoming a vestigial material in studio movement mixed media, increasingly so in mixed-up media. But then, it is also obvious that such as Aschenbrenner, d'Onofrio, Jervis/Krasnican, Lalonde and numerous others did not bother to send their best work.

Why? Perhaps through ignorance of the landmark importance of this exhibition. But more likely because their work is spread too thin, committed to too many shows too closely spaced. Steven Finke's hair-raising yet hilarious *They Looked from Man to Pig* perfectly expressed (for me at least) the panic of pressure on studio glassworkers. And Kathleen Mulcahy's *Red Twister*, a blown funnel swirled and slashed in red, blue and brown that uncannily suggests the diagonal suction of a tornado, represents the bright and destructive force of this show and of the American studio movement in general. Her moving form may have been carefully planned, or it may simply have happened and an opportune title applied later. Either way, it exactly fits the daring challenge, ingenuity and opportunism inherent in the movement. What the twister spares of quality and tradition in studio glassworking, and what it spewes forth to meet next season's fashion demand will determine its future. Studio glass can carve its accepted mark in the bench of Art, or it can slide away with the refuse of last season's party, and be epitaphed as a footnote to a minor variant in the history of decorative arts - Subdivision: Glass.



# STUDIO GLASS MOVEMENT

PAUL HOLLISTER

1962-1976

American studio glass has long roots reaching back into the late 1940s in the isolated and solitary glassworking of such pioneers as Maurice Heaton, Frances and Michael Higgins, Earl McCutcheon, John Burton, and Edris Eckhardt. But it was Harvey Littleton's persistent, untiring exploration of the possibilities for an individual to blow glass from a small, low-temperature furnace outside the factory system that eventually brought about the now famous workshop at the Toledo Museum of Art, in June of 1962, which marks the official beginning of studio glass in America.

The mixture in that two-week workshop was explosive: the uncertain challenge offered by Littleton to his little band of art teachers and potters; the enthusiasm within ignorance; the practicality of Dominick Labino, who came like the country doctor to deliver the child and the visual alchemy of Harvey Leafgreen performing the timeless rituals of glass versus gravity. The workshop of June 1962 was probably as significant a moment in the history of glass as the time when glass was first blown, and the time nearly two millennia later when the plunger first pressed glass. At the end of that workshop a profound transformation had taken place, in which an untrained individual could explore the working properties of an unfamiliar medium, without surrendering his imagination, his ego, or his working freedom to the regimen of a factory. This transformation turned historical glass practice inside out.

Following the Toledo workshop, interest in glass as a material to be worked exploded across the country, creating glassblowing departments in universities, colleges, and crafts schools, in

which the conscientious student could earn the degree of Master of Fine Arts, while acquiring the skills for setting up a studio. Awareness of glass as a potential art form was advanced by three Glass National Exhibitions at the Toledo Museum of Art, five one-man exhibitions at New York's Museum of Contemporary Crafts, and "American Glass Now," an exhibition of 1972 sponsored jointly by the above two museums. Knowledge of glassworking developed through teachers and their students learning together. The centuries old concealment of glass secrets was opened to the broad light of experiment, and knowledge of glass chemistry and techniques was openly shared. The traditionally peripatetic nature of glassworkers spread the word.

A generation of young Americans was starting from scratch. The application of raw aspiration to glassworking ways, basically unchanged over 2,000 years, had its pathetic, comical, and sometimes surprising results. The basic bubble was blown and pulled, tweaked and twisted, sagged and flailed, imploded, smashed, re-fused, and embellished with the trappings of a circus act. Some very beautiful pieces were created, some Tiffany-inspired fumed and combed surfaces that proclaimed art brand nouveau, and a great quantity showing incompetence and frivolity.

In the years before 1976, there were some surprising sculptural demonstrations from Harvey Littleton of the rhythms of glass under stress; and from such as Chihuly, Carpenter, Lipofsky, Cohn, and Halem a thoroughly contemporary reapplication of old, long forgotten techniques—pointing the ways glass might go. Basically, the period 1962-1976 established a beachhead for a new look at and to glass.

## 1976-1986

As early as 1974, Roberta Shinn Emerson, director of Huntington Galleries, conceived an ambitious program for the American Bicentennial 1976, to take the measure of and focus attention on the possibilities for glass in West Virginia. The program was funded by the National Endowment for the Arts and the West Virginia American Revolution Bicentennial Commission. It was noted that, while West Virginia produced eighty percent of the nation's handcrafted glass, not one of the 75 university glass programs was located in that state. Why not bring industry and glass artists together for their mutual benefit?

The three-part Bicentennial program, for which noted glass artist Joel Philip Myers was consultant, comprised workshops, an exhibition, and a conference. In the week-long workshops, six nationally known glass artists—Jamie Carpenter, Fritz Dreisbach, Henry Halem, Harvey K. Littleton, Joel Philip Myers and Mark Peiser—each pursued a design project in a different West Virginia factory. Carpenter produced some beautifully simple, practical glass vessels, while Littleton, always the experimenter with gravity, pulled loops and arches of glass. Halem designed a sculpture of color-streaked glass bricks set in wooden blocks, that ran like music over a keyboard. Halem was soon to tire of blowing cylinders and to move toward flat collages in Vitrolite.

The large, national exhibition, *New American Glass: Focus West Virginia* included the workshop pieces among the 135 works from 51 glass artists. In the handsome catalogue, now a collector's item, Myers noted that "the blown vessel is still very much with us." But the show also presented a broad range of skillfully handled techniques, including casting, sandblasting, lampworking and millefiori, that were to be further developed in the decade.

What has American Studio Glass achieved in the past decade? It would be impossible in this space to document all the offspring of the American glassworker's imagination and ingenuity. Fortunately, the catalogues of Huntington Galleries invitational exhibitions, sponsored by the West Virginia Arts and Humanities Commission and titled *New American Glass: Focus West Virginia*, provide a cross section of what the studio movement was producing and where it was headed. Here is what they showed.

### BLOWING

The bubble is the initial and ultimate blown form, and given the logic of its symmetry, it continues to predominate. Mark Peiser's work illustrates the evolution of a true artist working within a single form. In his 1976 workshop, Peiser produced a vase of classic shape whose opaque surface was orientally decorated with millefiori flowers and butterflies. It could just as well have been made in ceramic. But in 1978, Peiser placed into the now transparent bubble a little temple of landscape that encircled the vessel while enclosing the view. Refractions from the thick glass projected bits of landscape at illusory distances. Peiser later used both the vessel's hollow interior and its circularity to suggest vistas of great distance based on the circle and the straight line.

In 1978, Dale Chihuly was tentatively beginning his basket series with symmetrical, free-blown forms. A year later the forms would sag and cave in. Blown as if by sea air in the Venetian tradition Chihuly so admires, in the 1980s his forms would come in all shapes and sizes, rippled and pearly-tinted, fragile as spume, strewn like seashells on the tidemark. There followed the "Macchia Series" of large, single pieces dappled with colors that cause them to glow like giant flowers. Now, once again Chihuly is currently at work on his 'what next.'

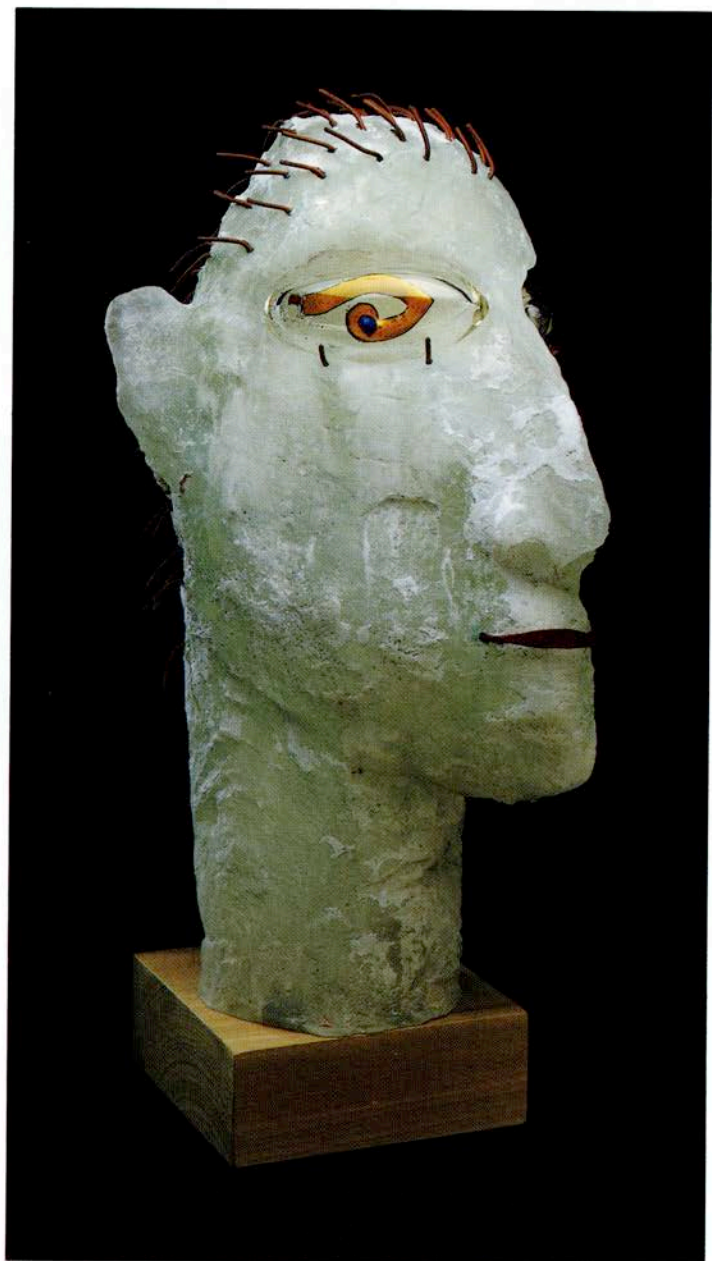
should  
have been  
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(continued)





HANK MURTA ADAMS Smithville, TN  
**Oloo**, 1985  
blown  
32" x 6"

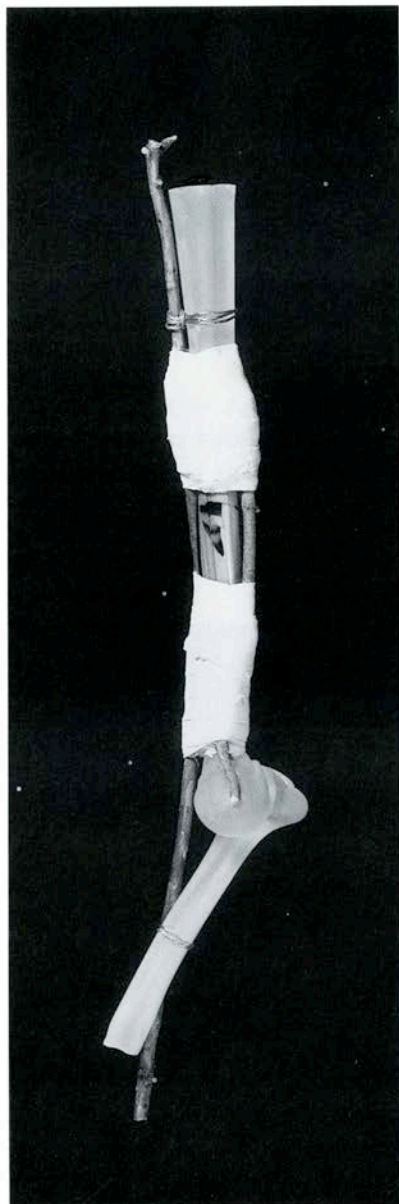


HANK MURTA ADAMS Smithville, TN  
**Yardhead**, 1985  
cast and blown  
42" x 20" x 15"



BERNIE D'ONOFRIO Medford, MA  
**Still Life**, 1985  
blown, enameled, acid etched  
42" x 18" x 18"





ALEX BRAND Corning, NY  
**The Red Shoes**, 1984  
blown and fabricated  
9" x 8" x 8"

M. ASCHENBRENNER New York, NY  
**D. B. S.: Single Bone Unit Piece**, 1985  
hot formed, color rod, sandblasted  
34"

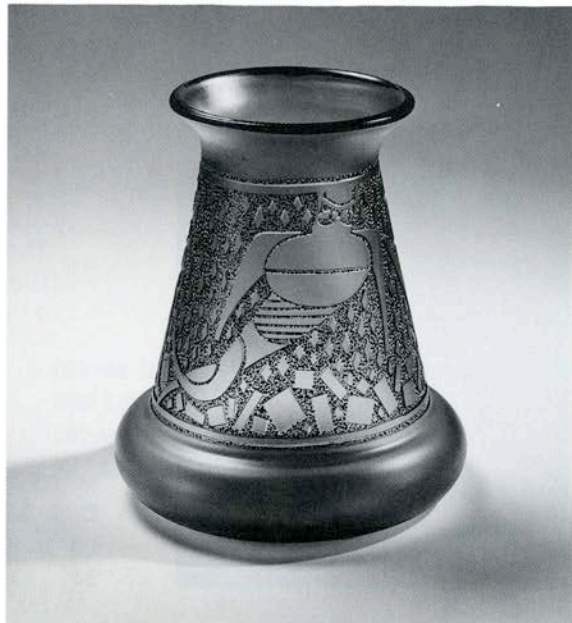


DAN DAILEY Amesbury, MA  
**Kismet**, 1985  
 blown, cut, polished, aluminum frame  
 3½' x 20"

STEPHEN DEE EDWARDS Green Mountain, NC  
**Dark Blue Amphibian**, 1985  
 blown, sandblasted, acid etched,  
 electroformed  
 12" x 5" x 11"



DAN DAILEY Amesbury, MA  
**Crystal Rain**, 1985  
 blown, sandblasted, acid polished, enameled  
 11½" x 9½" dia.



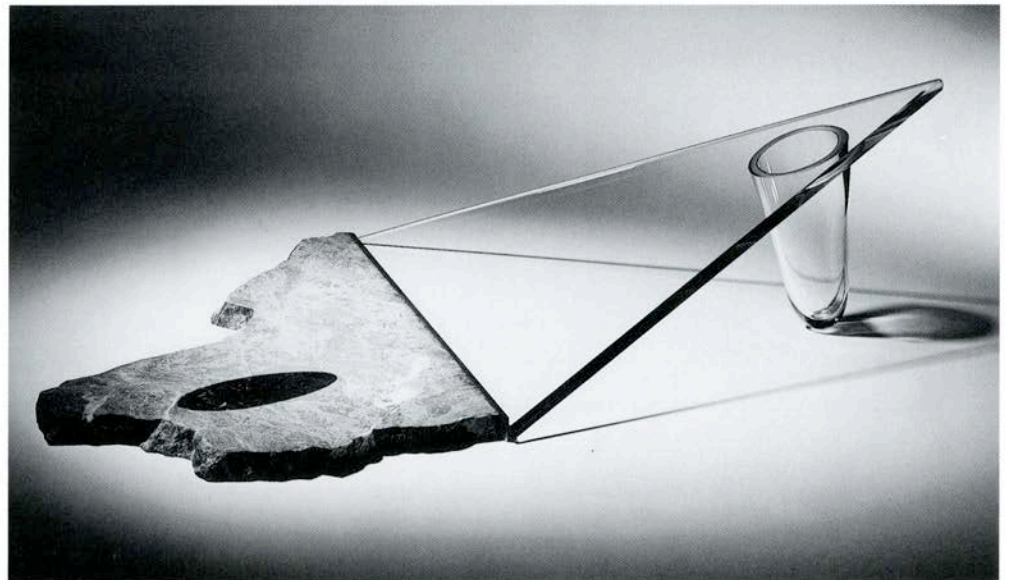




FRITZ DREISBACH Penland, NC  
**Sunset Aurora Pilchuck Mongo Vase with  
Red and Yellow Filagree**, 1985  
cased color with latticino  
13" x 18"  
Lent courtesy of the Traver Sutton Gallery



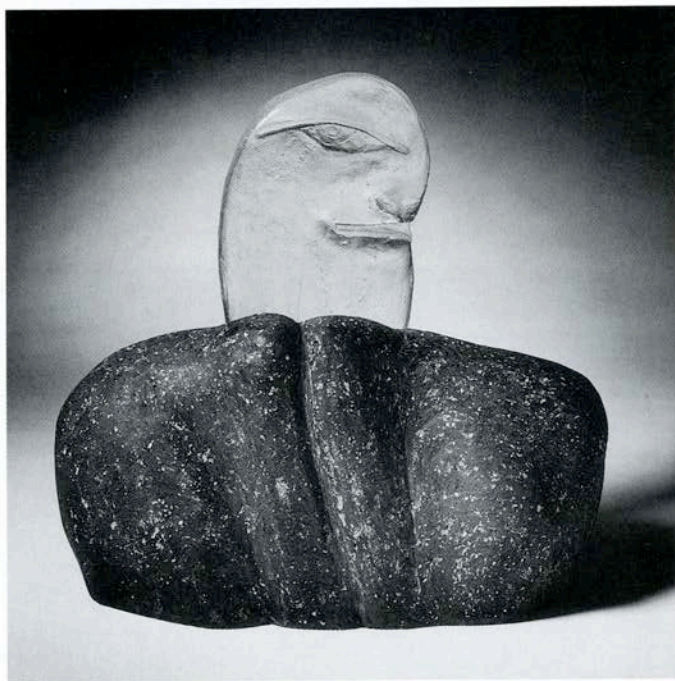
STEVEN FINKE Toledo, OH  
**They Looked from Man to Pig**, 1985  
reverse painting on glass  
36" x 30" x 7"



ROBERT S. DuGRENIER New York, NY  
**Shadows**, 1985  
constructed, glass, marble, brass  
21" x 35"

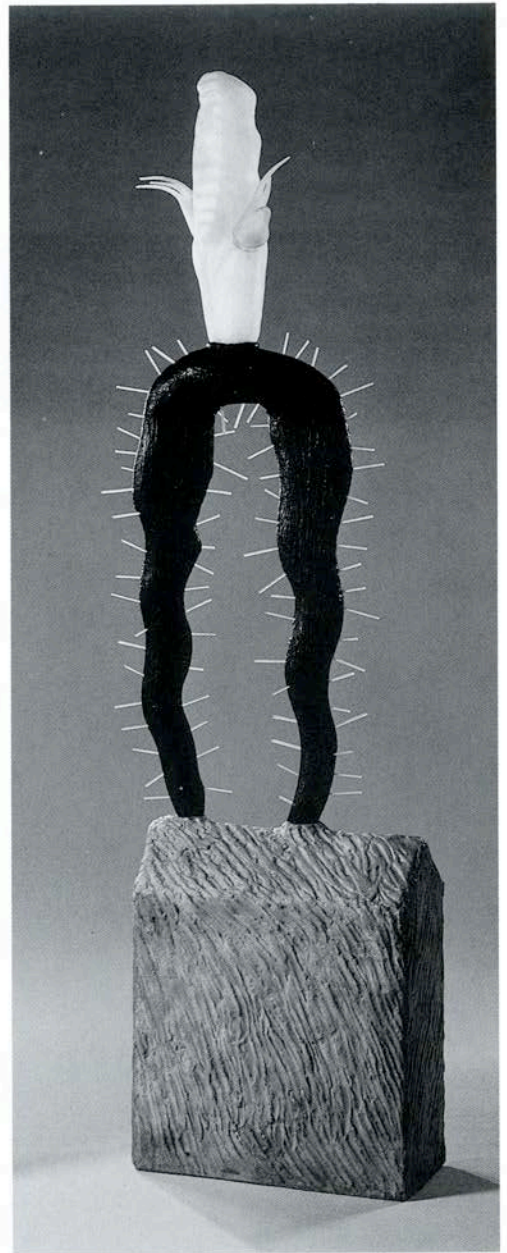


THOMAS M. FLEMING Wausau, WI  
**Fractile Sketch for Trillium Shroud #5**, 1985  
assemblage  
10" x 15" x 7"



STEPHEN DALE EDWARDS Kirkland, WA  
**Morphos**, 1986  
cast, concrete  
36" x 36" x 14"

TOM FARBANISH Millville, NJ  
**Aspic**, 1985  
mold blown  
7' x 2' x 1½'



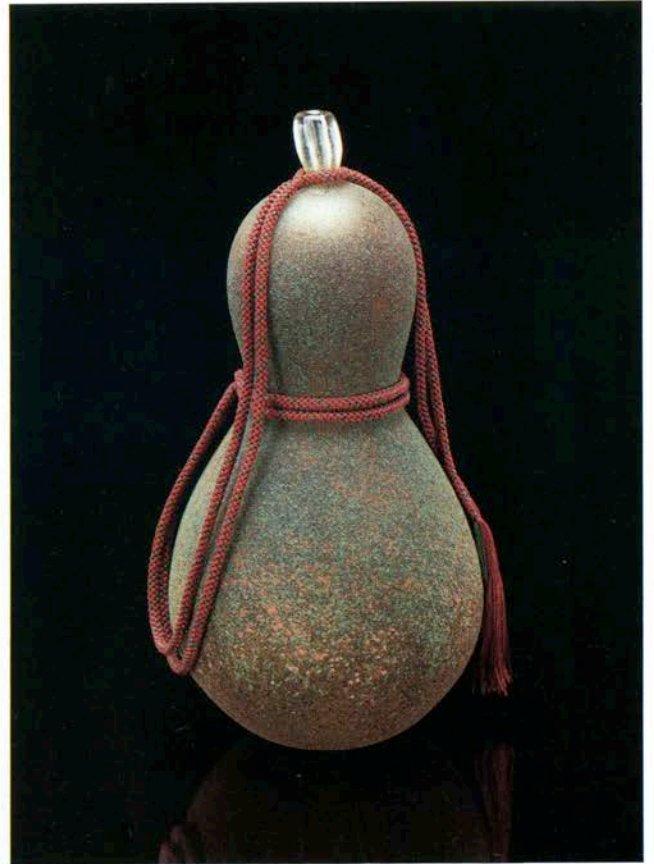




TOM FARBANISH Millville, NJ  
**Pansette**, 1985  
mold blown  
4½' x 3' x 2'

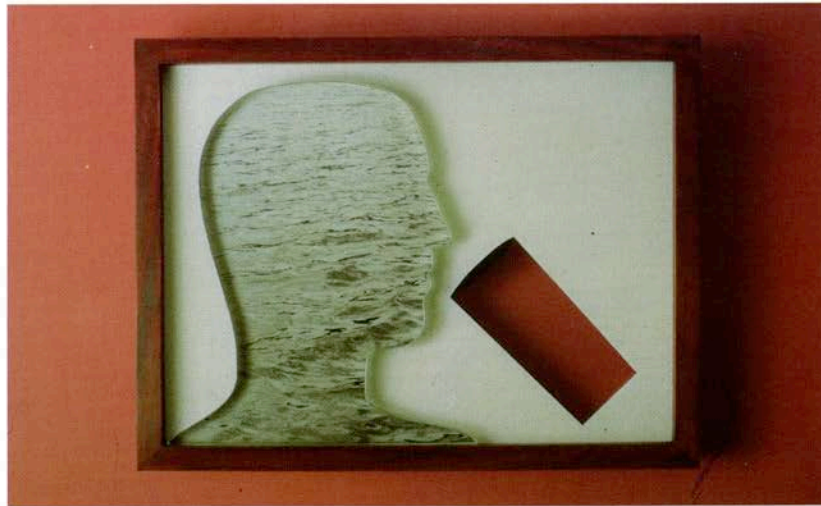


MICHAEL GLANCY Rehoboth, MA  
**Pierced Terracotta Star**, 1985  
blown and carved, copper electroformed,  
patinaed  
14½" x 9¼" dia.

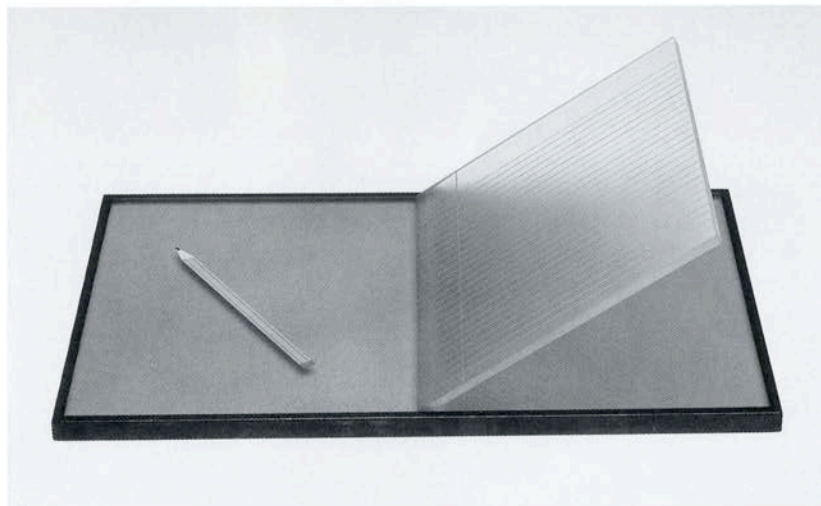


WILLIAM GLASNER Canandaigua, NY  
silk cord by Laura Glasner  
**Gourd with Silk Cord**, 1985  
blown, fused glass powder surface  
11¼" x 5"





MARGIE JERVIS/SUSIE KRASNICAN Falls  
Church, VA  
**Man Drinking Water**, 1985  
enameled plate glass and photo  
12½" x 16½" x 1¼"



MARGIE JERVIS/SUSIE KRASNICAN Falls  
Church, VA  
**Notebook**, 1985  
enameled plate glass  
3½" x 14" x 8"  
Lent by Yona Donner Hermann



DAVID HUCHTHAUSEN Smithville, TN

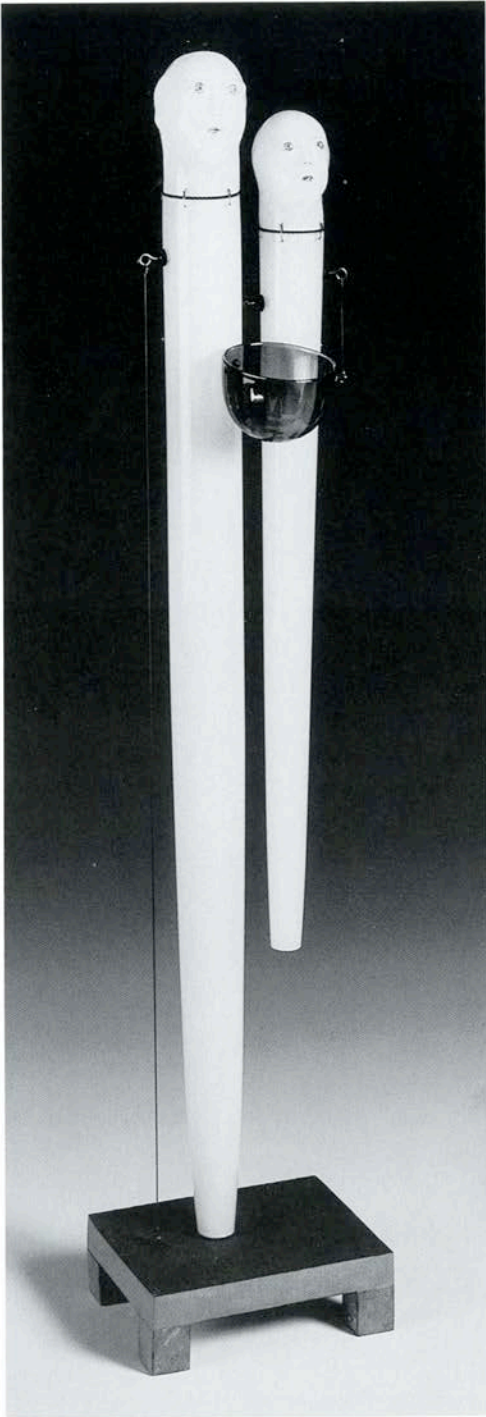
**Leitungs Scherbe #LS8511**, 1985

fractured, laminated and optically polished

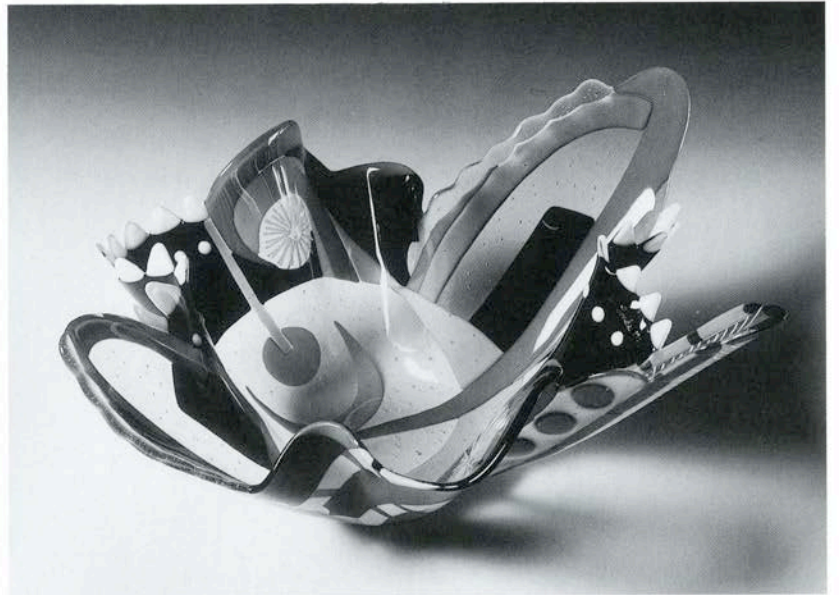
11½" x 11¾" x 18⅞" |

Photo credit: Rob Hoffman





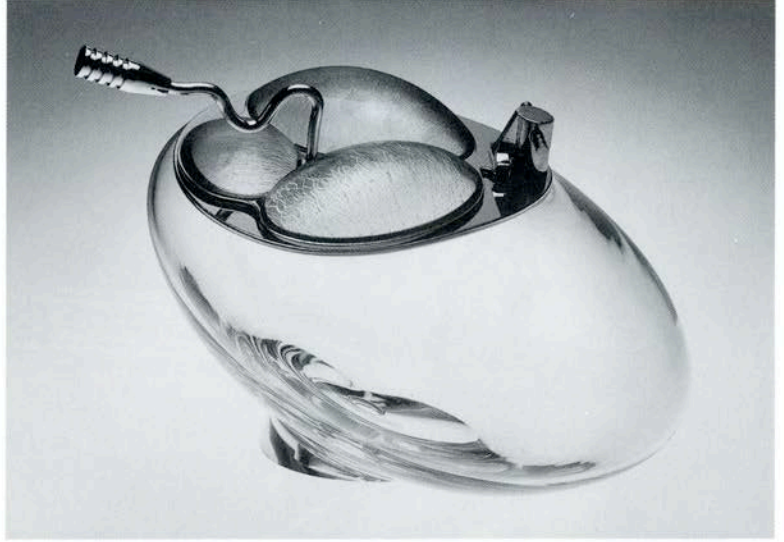
JOE KIRKPATRICK/FLORA MACE Seattle, WA  
**A Vision with Likeness**, 1985  
off-hand blown parts, fabricated  
35" x 5" x 5"



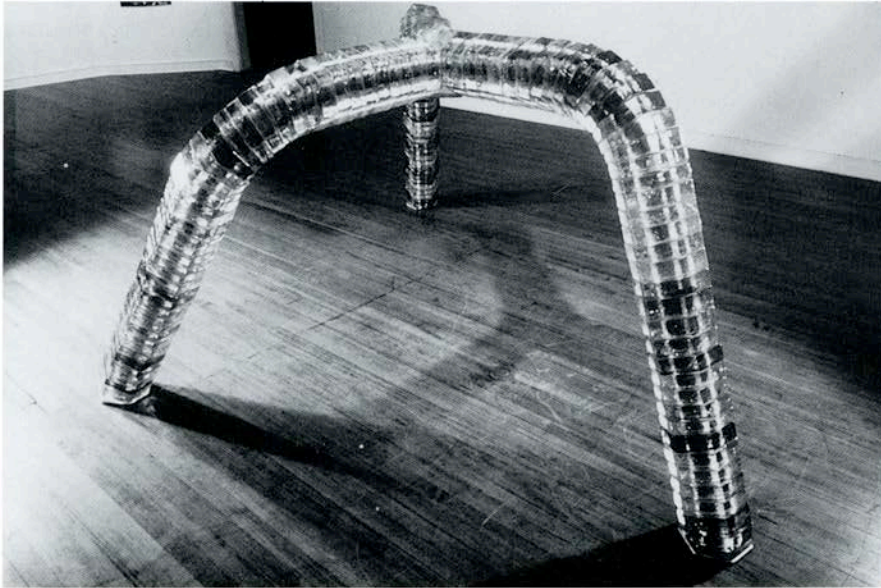
RICHARD LaLONDE Vaughn, WA  
**Brother of Saturn**, 1985  
fused and slumped  
7" x 17" x 18"



GENE KOSS New Orleans, LA  
**Ridge Road Climb**, 1985  
handbuilding hot glass on a rod  
14" x 10" x 5"



JOHN NICKERSON Louisville, CO  
**Hinged-Lid Jar**, 1985  
blown and metal  
9" x 12½"



GENE KOSS New Orleans, LA  
**Avatar**, 1985  
cast glass, stainless  
5' x 7' x 10'





ROBERT KEHLMANN Berkeley, CA

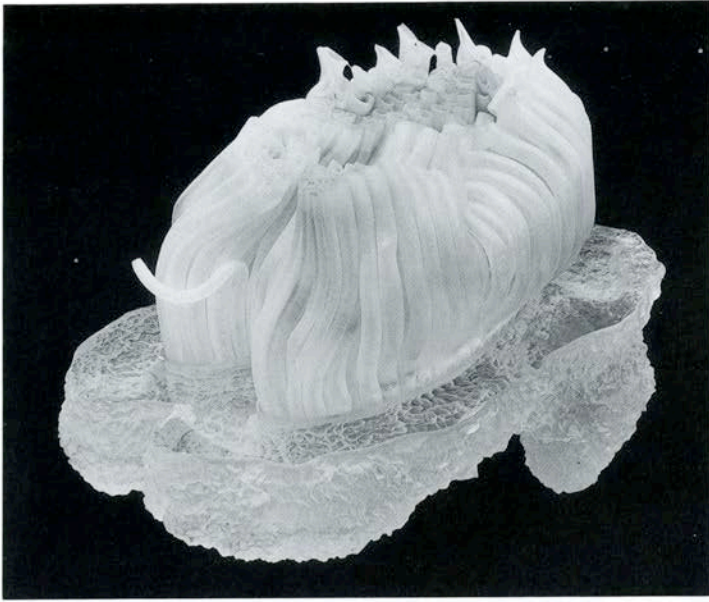
**Deco**, 1985

sandblasted, copper and brass brazed  
31" x 24½" x ¾"

KENT IPSEN Richmond, VA

**The Dirndl**, 1985

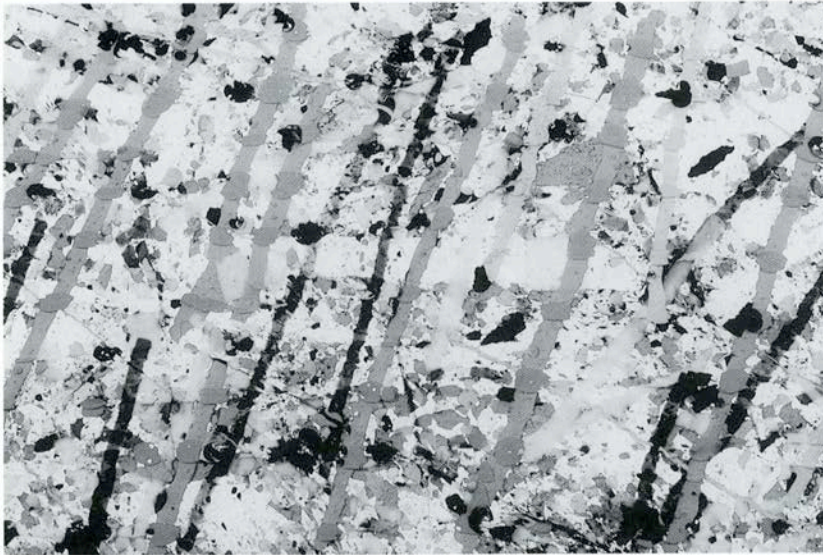
pate de vere  
49" x 26" x 9"



DAVE LEPLA Kent, OH

**Untitled**, 1985

cast and slumped, ground, sandblasted  
10" x 14" x 9½"



WILLIAM G. LINDSEY Houston, TX

**Untitled**, 1985

fused  
30" x 40½"





RICHARD HARNED Columbus, OH

**Set/Light**, 1985

fabricated

40" x 8' x 16'



HENRY HALEM Kent, OH

**Cup**, 1986

enameled, assembled vitrolite

24" x 24"





RICHARD JOLLEY Concord, TN

**Faun**, 1985

off-hand blown, direct drawing, etched

11 $\frac{3}{4}$ " x 9" x 7"

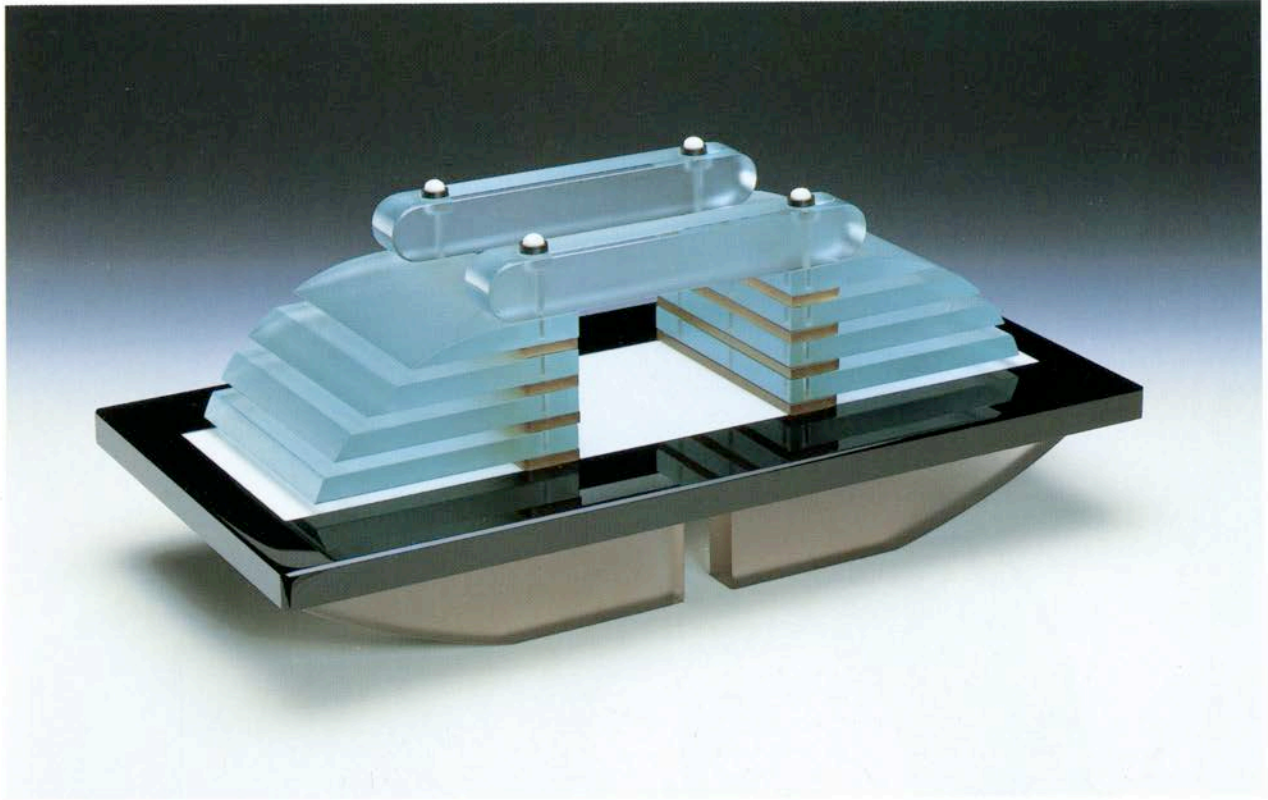


MARVIN LIPOFSKY Berkeley, CA

**Serie Crystalex Hantich, Novy Bor,  
Czechoslovakia, 1982-85**

blown into factory assembled unique molds,  
cut, ground, sandblasted, and acid polished  
(Formed in Czechoslovakia with the help of  
glass master, Petr Novotny and assisted by  
Carol Schreitmueller. The work was finished in  
artist's Berkeley, California studio.)





LINDA MacNEIL Amesbury, MA  
**Abstract Vessel**, 1985  
plateglass construction  
6½" x 9" x 17⅜" |  
Lent courtesy of Heller Gallery

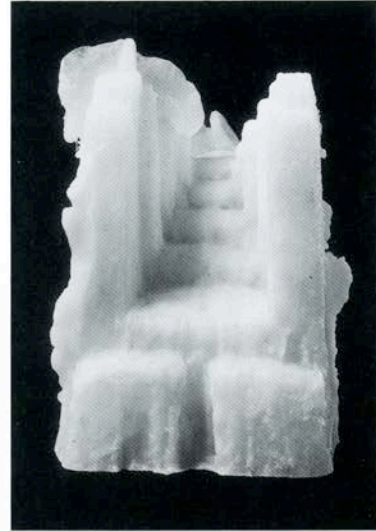


CONCETTA MASON Rochester, NY  
**Blue Breeze**, 1985  
blown, controlled breaking  
9" x 6" x 6"





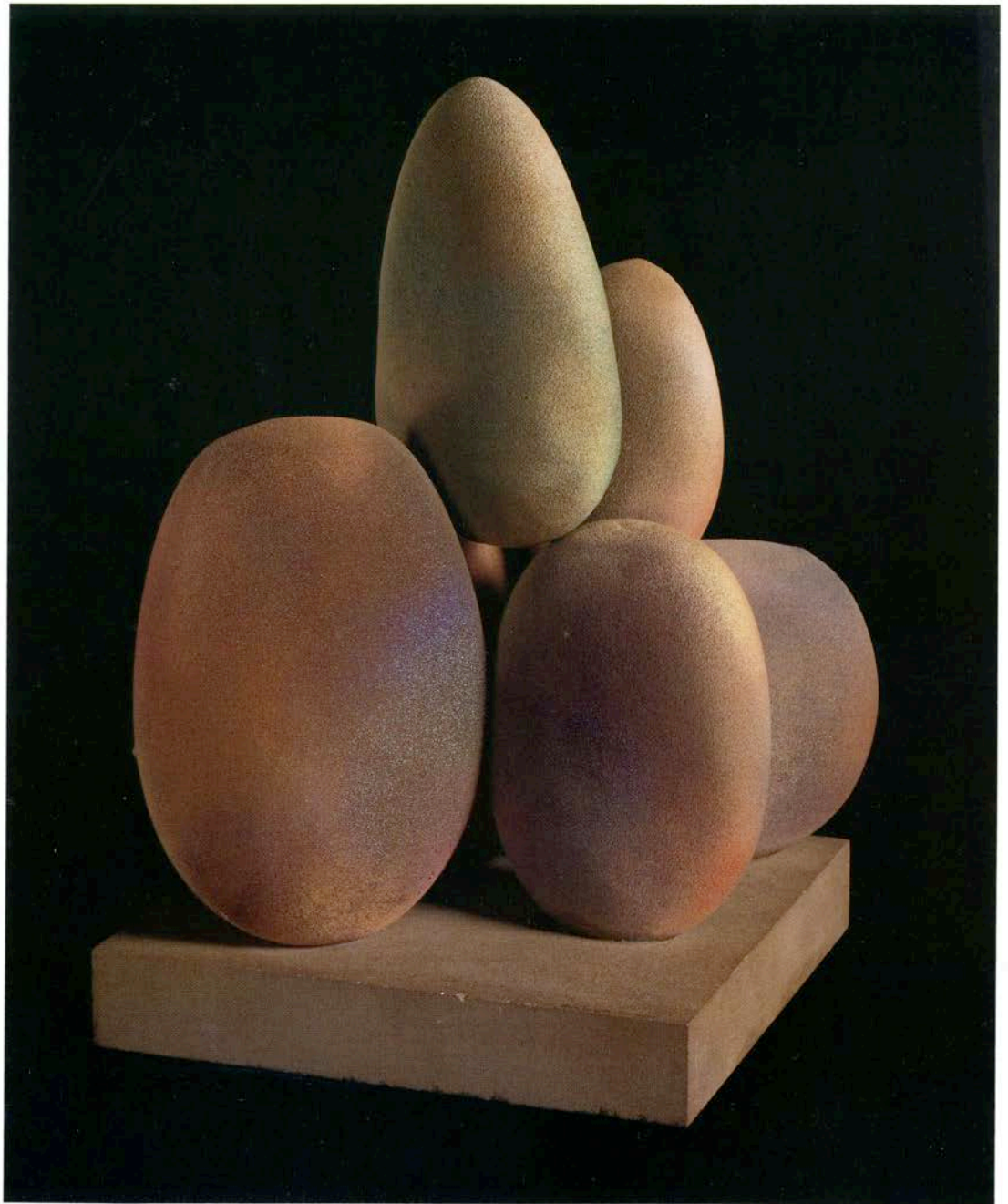
KELLY McLAIN Seattle, WA  
**Get Out of Your Own Way**, 1984  
sandcast  
9" x 7"



STEPHEN NELSON Huntingdon Valley, PA  
**Emerald City**, 1986  
pate de verre  
12" x 10" x 7"



DOUGLAS NAVARRA Brooklyn, NY  
**House**, 1985  
glass, formica, wood, found object  
15" x 15"

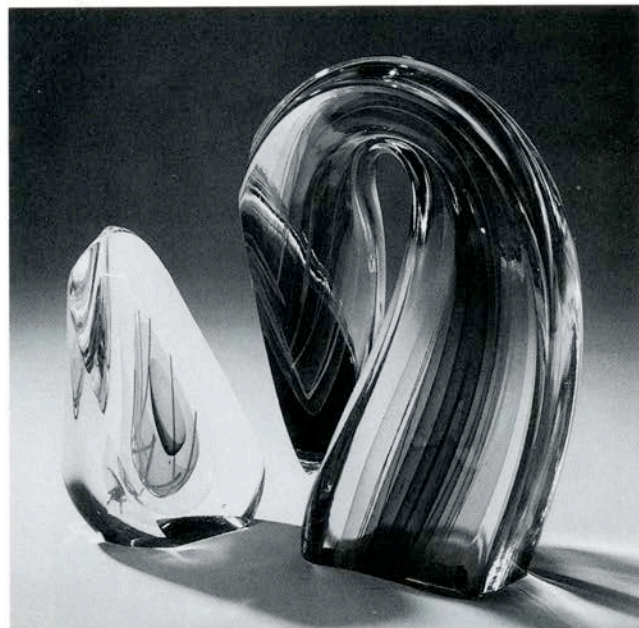


TOM McGLAUCHLIN Toledo, OH  
**Forms from an Ancient Beach**, 1985  
blown  
22" x 14" x 14"

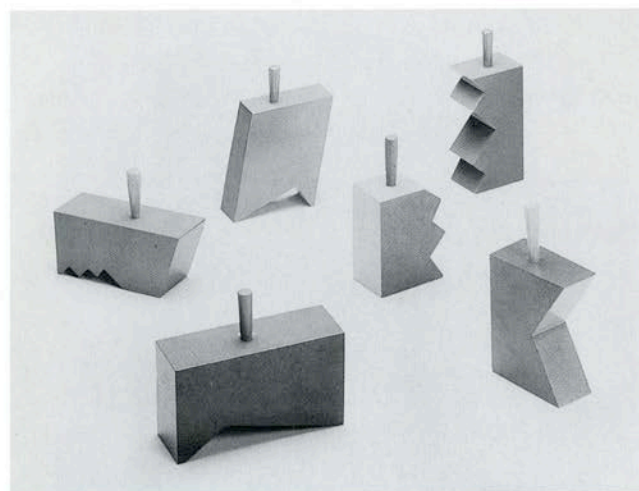




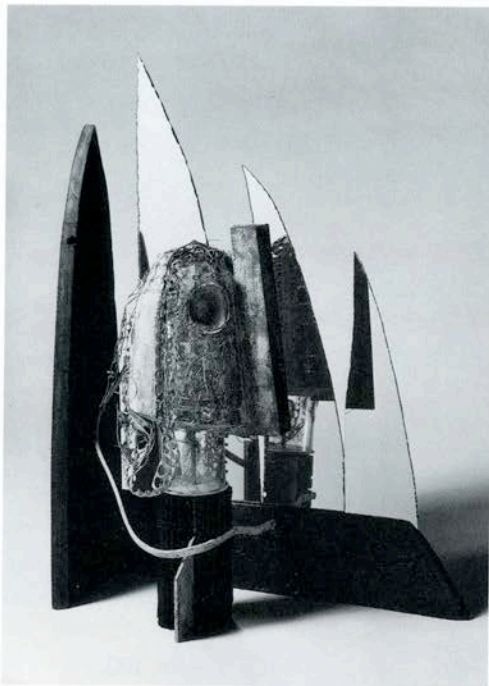
ANDREW MAGDANZ Cambridge, MA  
**Massively Resting with Point**, 1985  
blown, textured, acid polished  
15" x 5½"



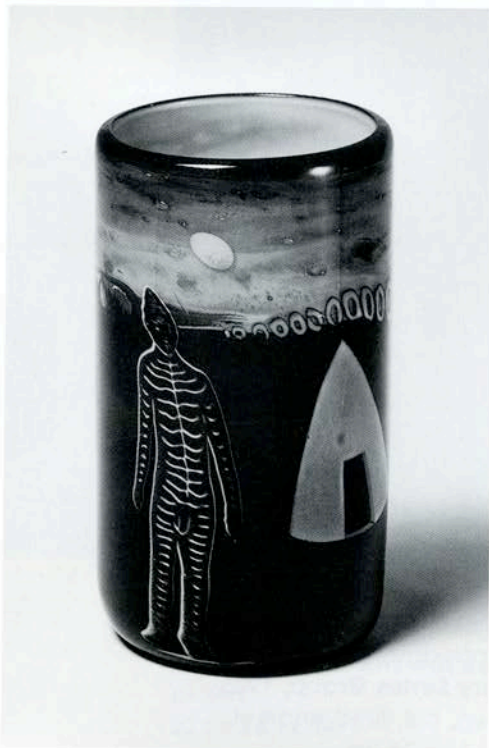
HARVEY LITTLETON Spruce Pine, NC  
**Orange Sliced Descending Form**, 1985  
concentric cased overlays  
12½" x 13" x 5"



ANDREW MAGDANZ/SUSAN SHAPIRO  
Cambridge, MA  
**Avery Series Group**, 1985  
blown, cut, fired enamel  
7" x 4" x 3" ea.



DON SHEPHERD Stamford, CT  
**Dark Messenger**, 1986  
glass, wood, copper  
29" x 31" x 13"

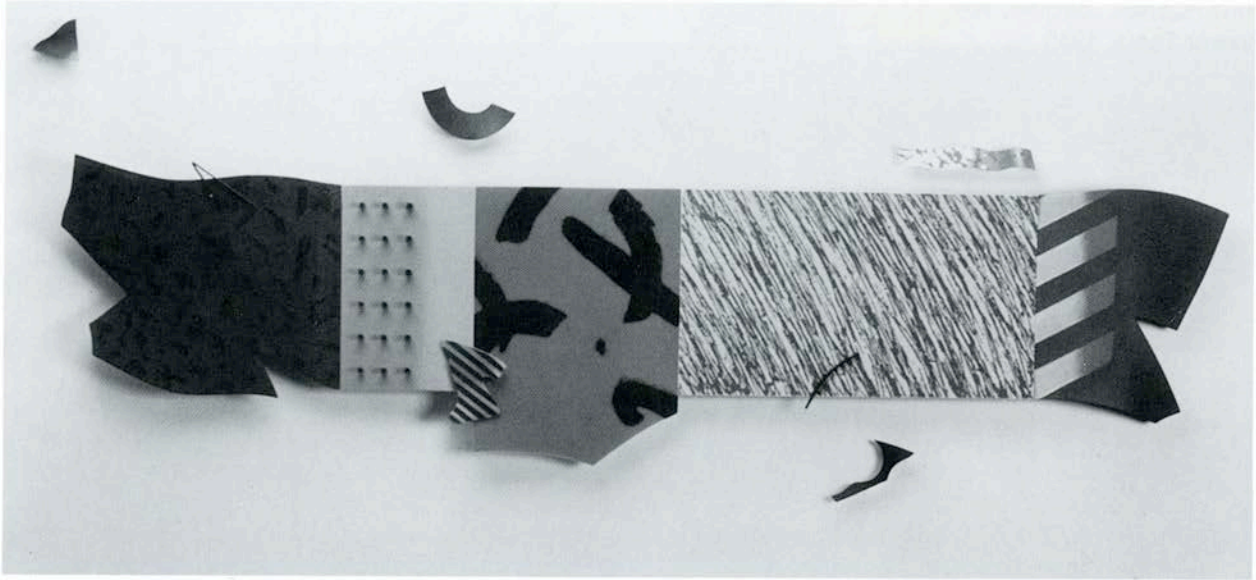


PAUL MARIONI Seattle, WA  
**The Visitors #2**, 1985  
hand blown  
12" x 6<sup>3</sup>/<sub>4</sub>" dia.



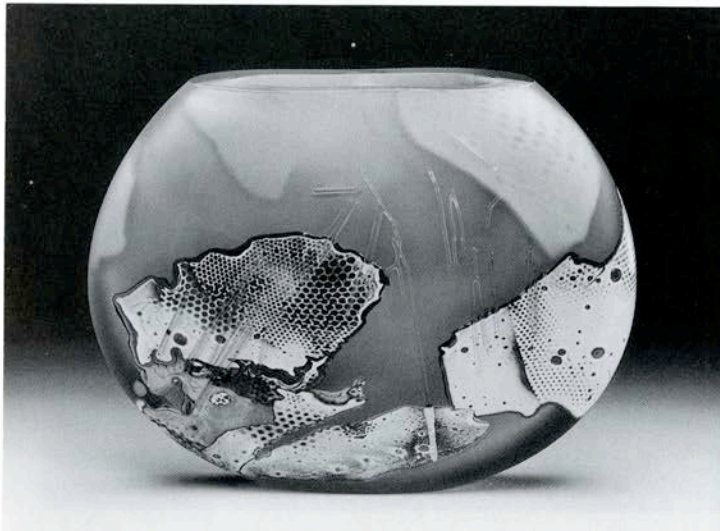
KATHLEEN MULCAHY Oakdale, PA  
**Red Twister**, 1985  
blown  
22" x 12" x 12"



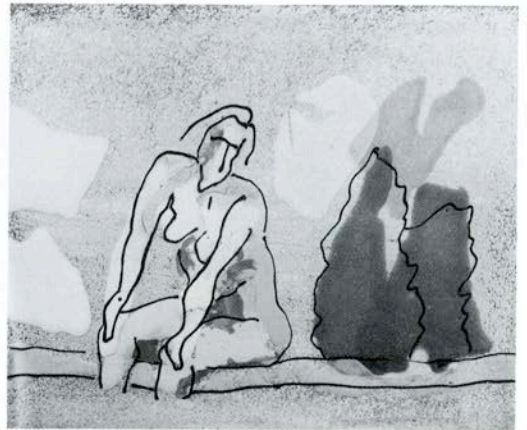


WILL PAPPENHEIMER Cambridge, MA  
**Extended Composition 1055**, 1985  
 glass and paint  
 26" x 65"

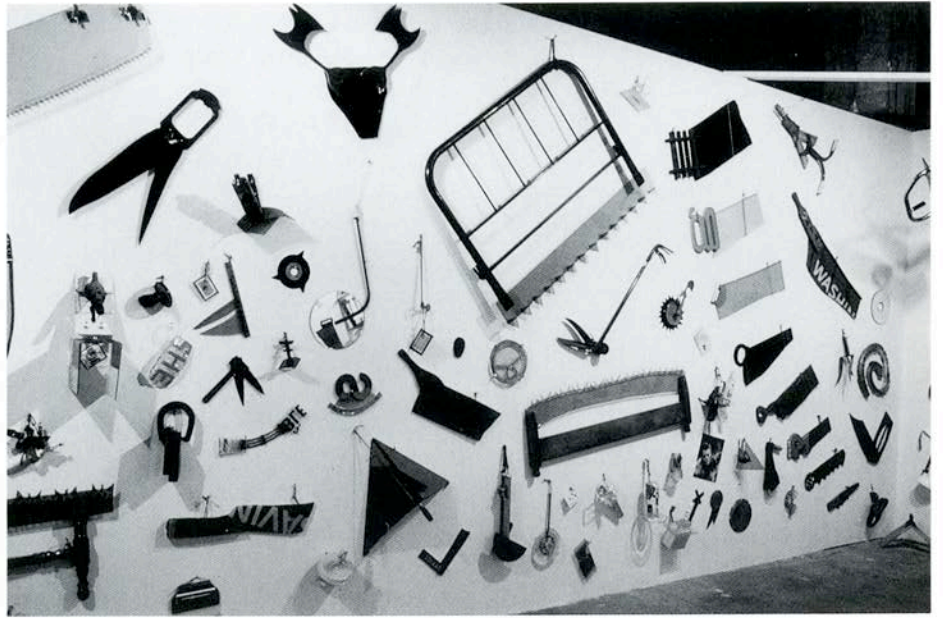
JOEL PHILIP MYERS Bloomington, IL  
**CFBYELLHGWVA**, 1986  
 blown  
 12" x 15½" x 3"



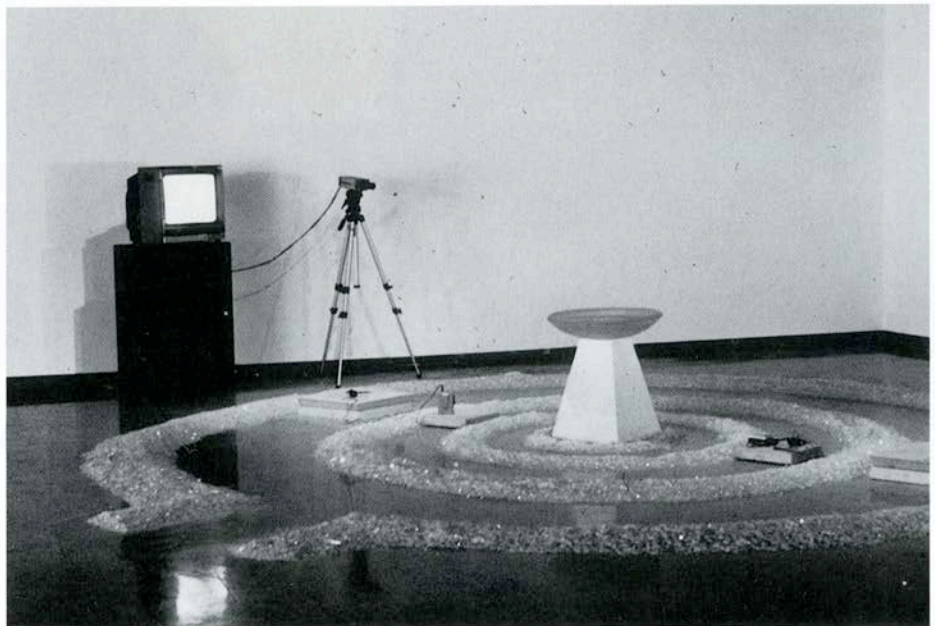
ELIZABETH PANSELL Providence, RI  
**By the Poolside**, 1985  
 blown, hot cane and shard drawing, powders  
 9½" x 10½"



RICHARD POSNER Seattle, WA  
**Will Power Tools**, 1985  
cast and found glass/mixed media  
constructions  
installation, 12'



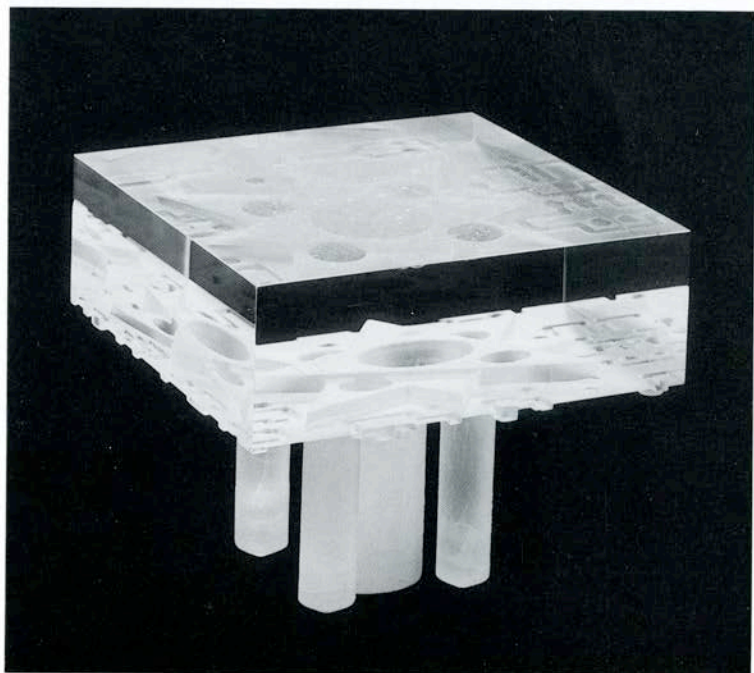
CHRISTINE ROBBINS Valencia, CA  
**Trust Me**, 1985  
multi media assemblage, glass, video, sound  
installation, 30'







THOMAS PATTI Plainfield, MA  
**Compacted Bi-Planular Bronze**, 1985  
high speed lamination  
4 $\frac{7}{16}$ " x 2 $\frac{5}{8}$ " x 6"



STEVEN WEINBERG Pawtucket, RI  
**Untitled**, 1985  
cast, cut, polished, sandblasted  
7" x 7" x 7"



FLO PERKINS Sante Fe, NM  
**A Breeze**, 1985  
glass, steel  
16"

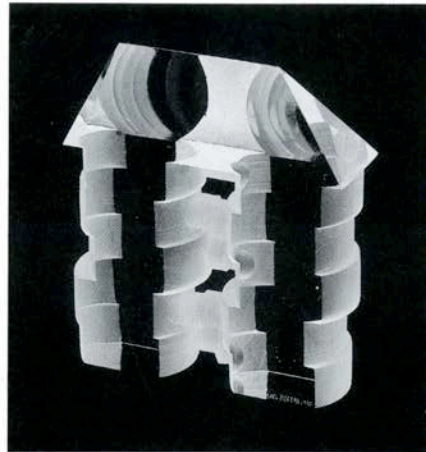




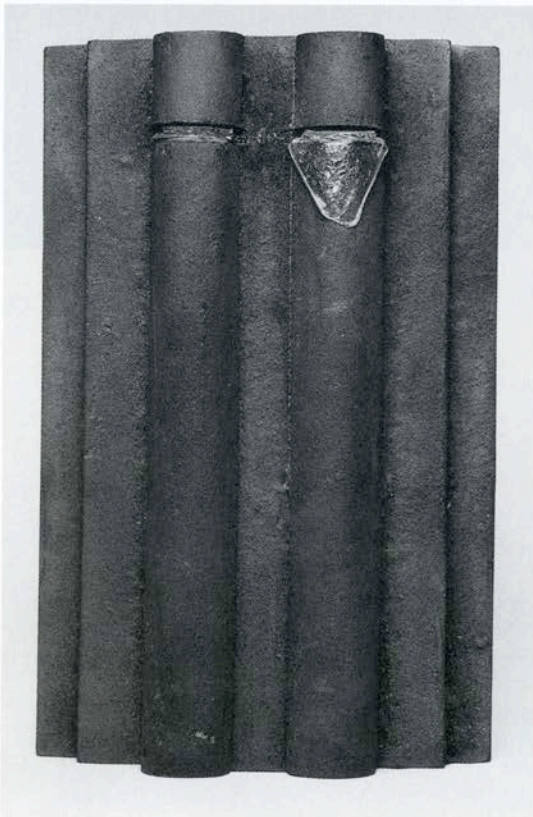
MARK PEISER Penland, NC  
**Gradus Ad Parnassum**, 1986  
poured, cut, and polished  
13¼" x 8½" x 3"



JUDE SCHLOTZHAUER Richmond, VA  
**Fish and Cat Spirit Bowl**, 1985  
 enamel on slumped glass  
 8½" dia. x 2"



MICHAEL ROGERS Beecher, IL  
**Twin Silos**, 1985  
 cast  
 9" x 7" x 3"

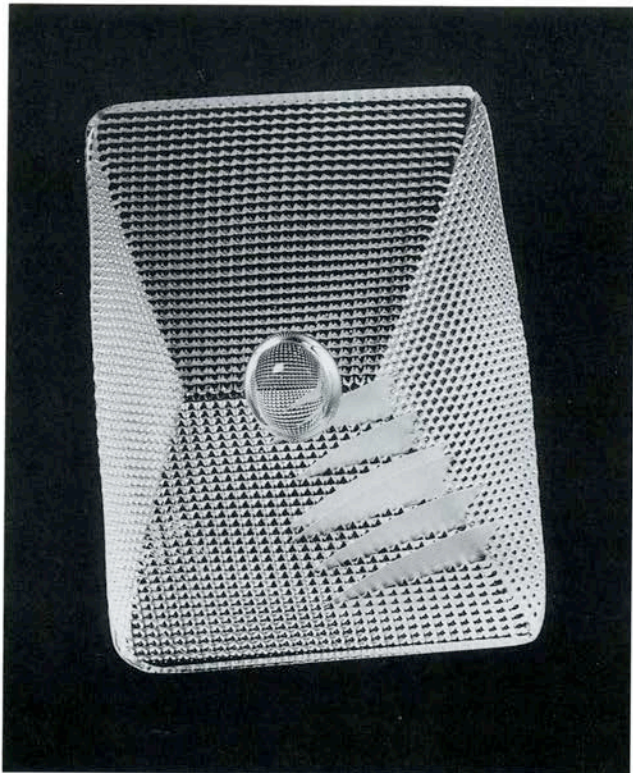


MARY SHAFFER Washington, D.C.  
**Guard**, maquette, 1985  
 slumped, cast iron  
 12" x 9" x 2½"  
 Lent courtesy of O. K. Harris Gallery

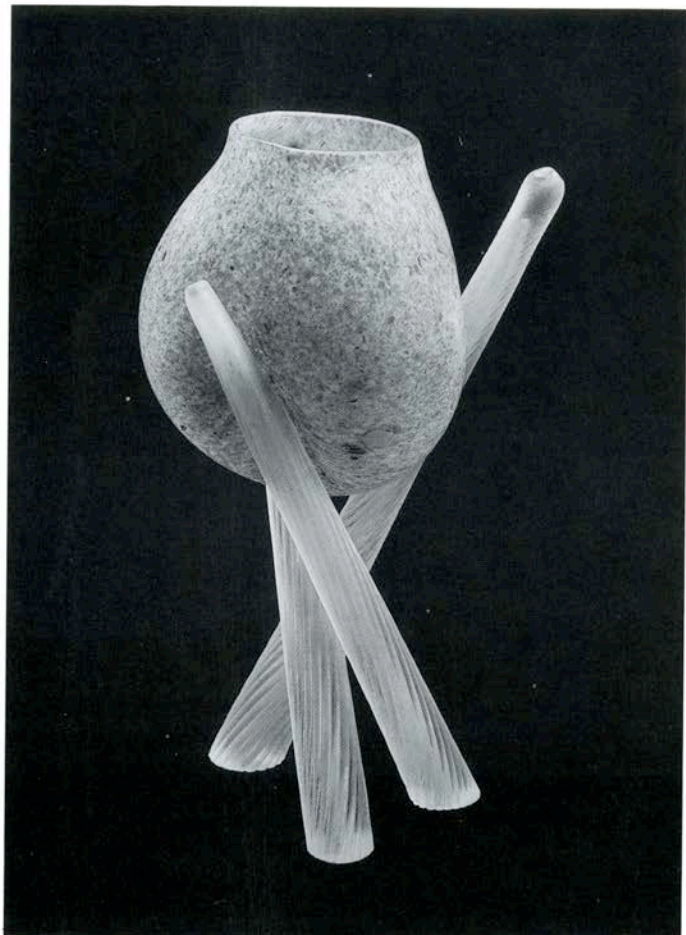


SUSAN SHAPIRO Cambridge, MA  
**Waldo's Whereabouts**, 1985  
 blown, sandblasted, enamel paint, fired  
 7" x 5"





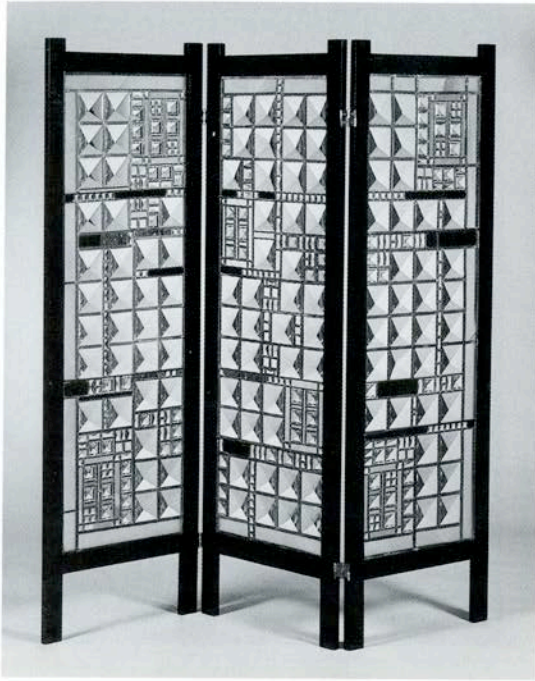
JOSH SIMPSON Shelburne Falls, MA  
**Cast Optic Sculpture**, 1985  
cast, blown  
5" x 7"



DREW SMITH Logan, OH  
**Stilted Vessel**, 1985  
blown, etched  
14" x 8"



MOLLY STONE Emeryville, CA  
**Ice Bowl**, Glacial Series, 1986  
blown  
4 $\frac{7}{8}$ " x 6 $\frac{3}{4}$ " dia.



PATRICIA TYSER Rochester, NY  
**Three Panel Screen**, 1985  
 leaded glass  
 74" x 24" (ea. panel)

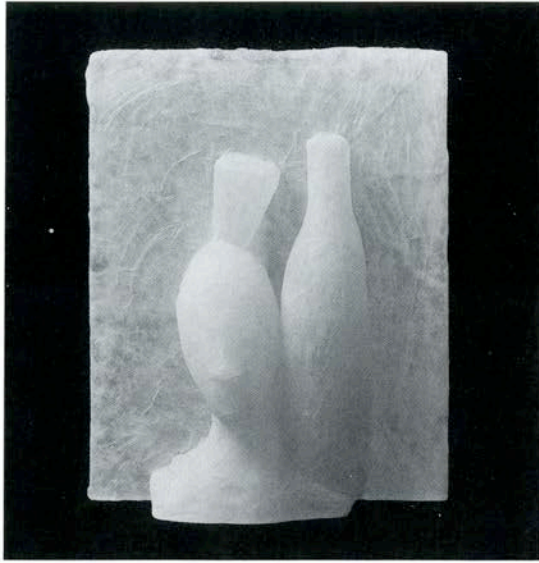


STEVE TOBIN Haverford, PA  
**Wheaton Ware**, 1984  
 slumped and altered bottles, sandblasted  
 32" l x 27" w

RONNIE WOLF New York, NY  
**Travel Reflections**, 1985  
 fused  
 4' x 8'





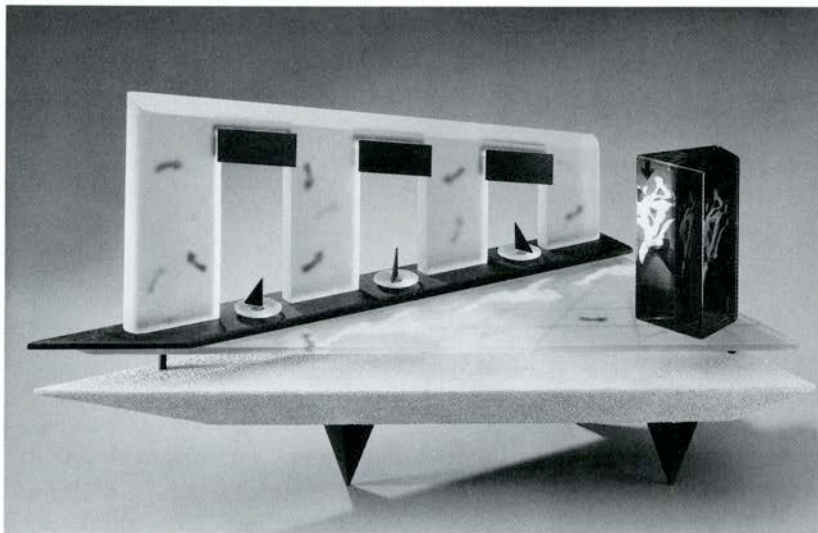


JAMES WATKINS Providence, RI  
**Still Life with Head**, 1985  
 pate de vere  
 12" x 10" x 3"



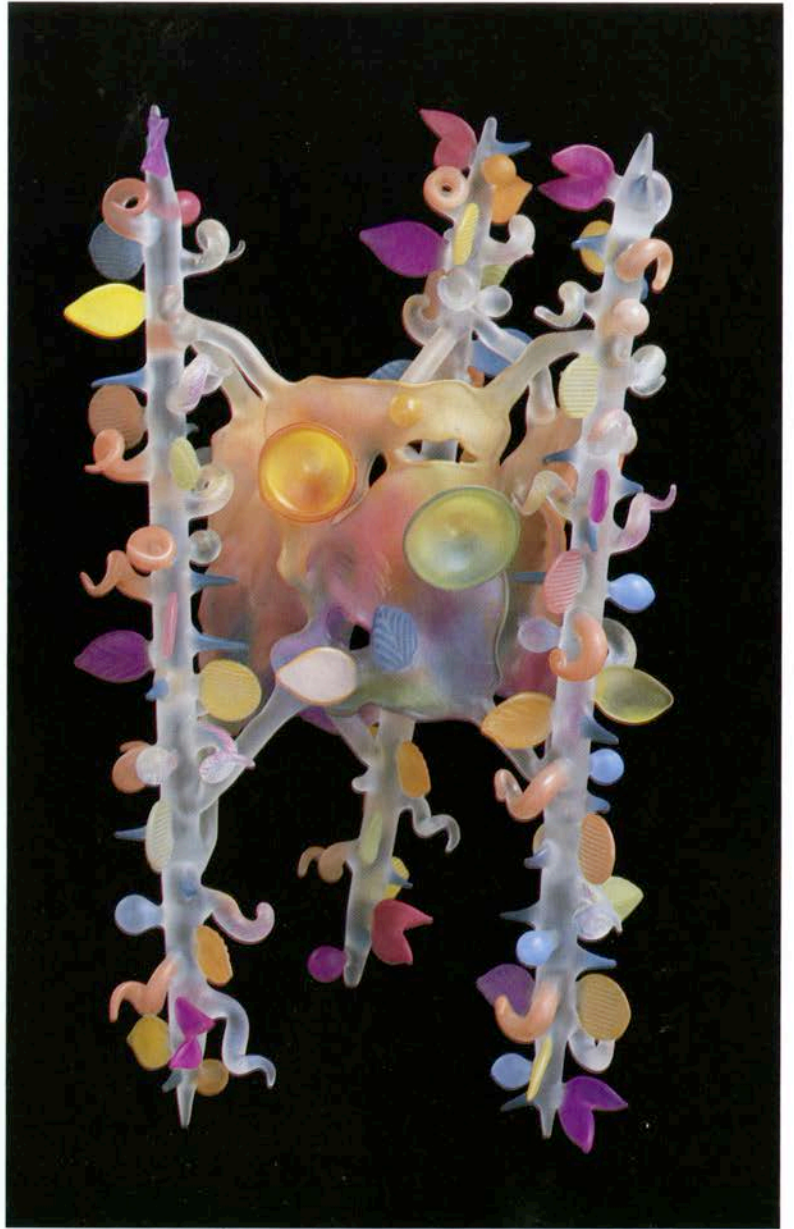
JAMES WATKINS Providence, RI  
**Painted Still Life**, 1985  
 blown, sandblasted, assembled, painted  
 18" x 13" x 6"

MARY VAN CLINE Cincinnati, OH  
**Directional Time Flow**, 1985  
 sandblasted, acid etched, metal, enamel,  
 photo-sensitive glass  
 29" x 13" x 16"



JON M. WOLFE Champaign, IL  
**B. Structure**, 1984  
 pate de vere  
 8" x 7" x 10"





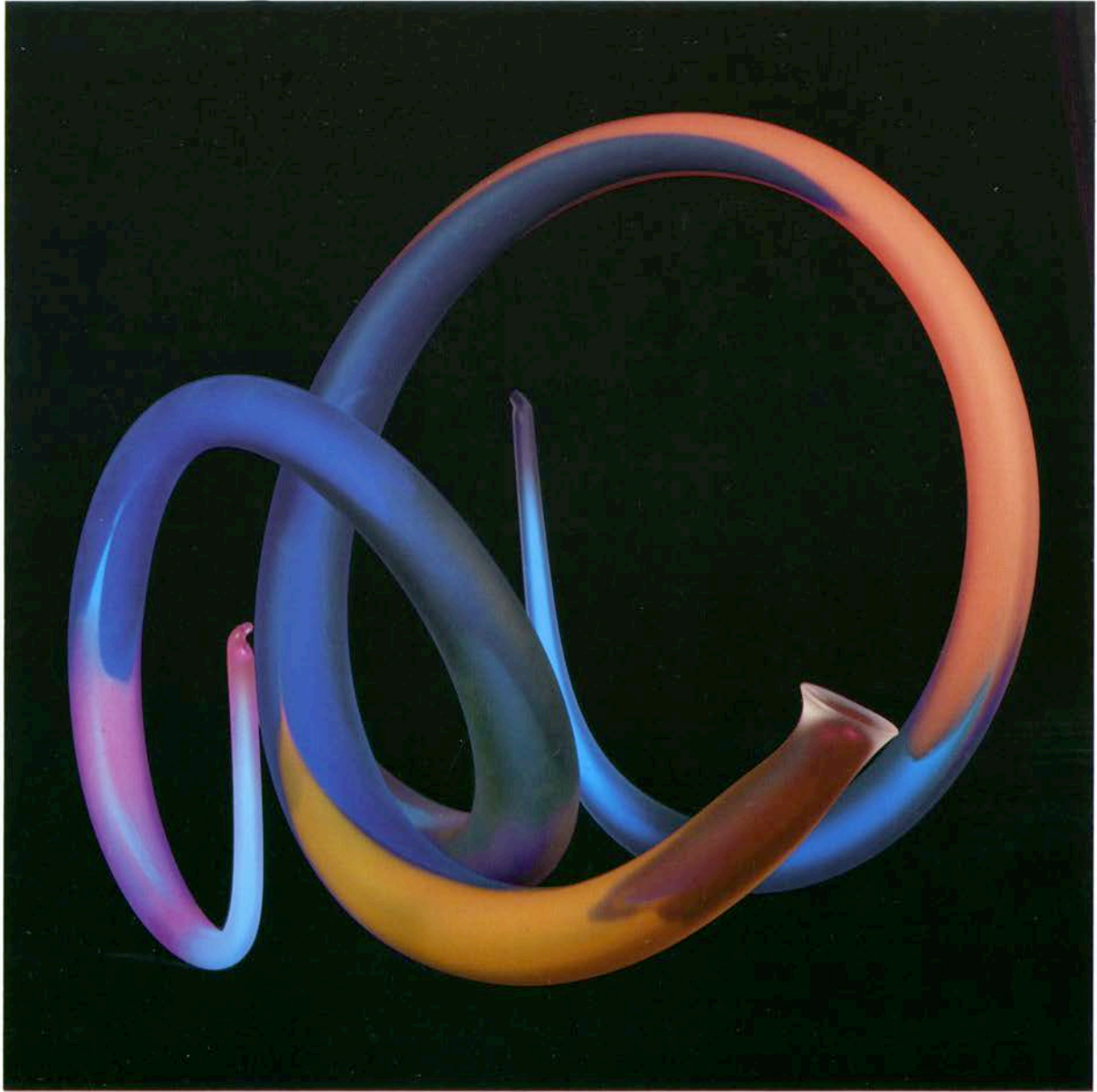
GINNY RUFFNER Seattle, WA

**Eat Your Hat**, 1985

lampworked, sandblasted, painted

23" x 13" x 13"





PAUL SEIDE Rego Park, NY  
**Frosted Radio Light**, 1985  
blown, neon  
20" x 26" x 26"

PAUL JOSEPH STANKARD Mantua, NJ  
**Desert Arbutus Environment with Spirits  
Beneath the Earth**, 1986  
lampwork  
2" x 3 1/4" dia. (2 views)



PAUL JOSEPH STANKARD Mantua, NJ  
**Red Rose Botanical**, 1986  
lampwork  
4 1/4" x 2"





TOOTS ZYNSKY New York, NY  
**The Exotic Birds, African Dream Series, 1985**  
fused glass threads  
5" x 13¼" dia.  
Lent courtesy of the Theo Portnoy Gallery

It should be mentioned here that Chihuly has revived the team system associated with glass handcrafting in factories. In addition, he has choreographed the roving impulses of glassworkers into periodic 'road shows' that broaden awareness of studio glass. As a teacher, his light hand on members of his blowing team has left them free to develop and exhibit their own concepts of glass; Ben Moore's graceful bowls and Bill Morris's awesome glass monoliths being outstanding examples.

In 1980, the Glass Art Society held its 10th Annual Conference at Huntington Galleries in conjunction with a large juried exhibition. Of 66 pieces illustrated in the catalogue, 41 were blown. These included a striking vase in 'ariel' technique by Meredith Wenzel; a massive, boldly shaped vase enclosing delicious Venetian-style filigree by Fritz Dreisbach; Jon Kuhn's impressive early effort in simulating the rockhound's dream; Stephen Dale Edwards' cased bowl, sandblasted to suggest atavistic painting; Leonard and Karin Dinardo's striking interpretation of southwest Indian pottery; Mace/Kirkpatrick's sensitive wire drawings on glass; and Jervis/Krasnican's strong attempt to redefine the nature of the hemisphere. The above pairs of collaborators have since moved on to different concepts.

Not all blowers of vessels strove to expand the vessel's limits. Art Reed (1982) cast a fond and skillful eye back to the esoterically formulated lithyalin glass of the Biedermeier Period. But in general it can be said of the past decade that blown vessels were being cased with more and more layers enclosing increasingly elaborate designs (e.g. Michael Pavlik, David Huchthausen); some vases were heavy as boulders.

Michael Glancy, an artist of seemingly unlimited imagination, patience and skill, whose electroplated glass vessels were exhibited in 1980 and 1982, has persevered in creating bold vessels that bear favorable comparison with those of Maurice Marinot and the ancient Sassanian and Islamic Persians.

An extension of blowing the bubble is seen in its subsequent perforation, fracture and reassembly by a broad range of glass explorers from Marvin Lipofsky and Stephen Dee Edwards (1980), to Hank Adams and Concetta Mason in this year's exhibition.

## CASTING

Perhaps the earliest of glassworking techniques, casting has been reinvented to create a multiplicity of sculptural forms by such glassmasters as Steven Weinberg and Howard Ben Tré (1980), who have each pursued the sculptural possibilities of casting with single-minded pertinacity.

Which brings up an important development in studio glass. In 1976, while 'containers' were still being produced in quantity, the term sculpture began to be attached to any larger glass, especially if composed of numerous parts. Drew Smith's intriguing "Atlantis Sector B" (1976) easily qualified. Sculpture represented the first conscious striving among glass craftsmen to break into the age-old establishment of Art. Weinberg's half-cubes in which negative space appeared positive, and Ben Tré's castings of machine age detritus were already sculpture of high order.

William Carlson, who was casing bottles in 1976, went on to facet his cased objects, and eventually to laminate precisely faceted, cast sections. For several years now Carlson has been laminating increasingly busy cast sculptures and, most recently, bonding granite to cast glass in a not very harmonious juxtaposition. A better all-glass example is in the current exhibition.

Texas born Robert Willson's 19-inch High "Red Chisel" (1976), was composed of cast and fused blocks in Venetian "a massello" technique. Curiously, while the work of this American sculptor of primeval force is idolized in Venice, it is hardly known in this country.

*Is it there?*



Tom Patti's "Solar Gray Airframe" (1979) puts his work in a separate category. As early as 1976, by blowing a bubble into a cube of sheet glass squares, Patti had, in effect, sphered the cube. From then until today, first by adding to, later by subtracting projecting elements from his original form, Patti has explored every overtone of sculptural design from the Japanese lantern look of the late 1970s to the minimalist perfection of his latest work, in which a subtle fusion of glass with plastic appears to have been poured seamlessly into the ultimate icon. Yet, in all this time, Patti's monumental sculptures have never exceeded a few inches in height.

#### SLUMPING, SAGGING

Tangentially related to casting is slumping, in which one or a bundle of glass sheets or plates is slowly sagged, but only partially fused in a kiln. In the early 1970s, when no one else had thought of doing it, Sydney Cash was slumping sheet glass over a wire armature that let the glass bend and ripple. By 1980 he had advanced the process so that the glass sagged slowly from the wires, falling into intricate and graceful folds like gothic drapery. In the last two years Cash's sagged glass and other objects have been largely superseded by trick boxes of commercially textured glass that appear to set interior colored designs in motion—much like a nickel-odeon—as one moves past the box. Significant as Cash's sagged work was, it did not appear in any Huntington Galleries exhibition. But Mary Schaffer's bundle of glass sheets tied with a chain was shown in 1976. In 1978 she exhibited gently slumped plates of glass whose upper green edges suggested a breaking wave. Her impressive maquette for a large work is in the present exhibition.

#### FLAT GLASS

Historically, flat glass has been associated with ecclesiastical and architectural usage. The residual effect of hundreds of years of colored/stained leaded glass upon enthusiasts of

the "easy" crafts has been tremendous—far more crafts people know about or are actively engaged in do-it-yourself-for-profit leaded colored glass than are even aware there is such a thing as a studio glass movement. Conversely, leaded flat glass submissions have seldom been juried into major studio glass exhibitions, or carried by pace-setting American galleries.

Flat glass of a different sort, both subtle and blatant, has been welcomed and has made an impact. Nine pieces were illustrated in the 1980 exhibition, ranging from such quiet statements as Robert Kehlmann's subtly patterned glass drawing, and Eric Sealine's photographically inspired evocation, to jazzy echoes of Pop Art tirelessly rendered in enameled stained glass and various mixed-media combinations of leaded, laminated, screened glass and Vitrolite. Flat glass next appeared in 1984 when Henry Halem was invited to show his moving and admonitory "Orange," a collage done as a Vitrolite panel. Halem's best Vitrolite panels hold their own with the best of modern painting. An extremely subtle Kehlmann painting on glass (1984) suggests that Kehlmann may well be the Ad Reinhardt of glass. In 1984 David Huchthausen laminated thick, carefully fractured chunks of Vitrolite to geometrically precise lattices of translucent colored glass in a sculpture that gave a sense of something powerful abandoned.

Opaque Vitrolite colors seem to be replacing "stained" glass as the flat glass painter's medium. But cold-painted glass is making a comeback, as we saw in Valerie Arber's Dufy-like "Atmospheric Pressure" (1984), and in the work of both Halem and James Watkins in the present exhibition.

#### MIXED MEDIA, MIXED TECHNIQUES

Space has permitted mention of only a few main categories of studio glass. Materials such as sheet metal, wire mesh, jewelry, wood, stone, plastic, hair, even dead tissue and bone are increasingly combined with glass to form objects whose essential material is difficult to specify,



whose proportion of glass is often minimal. Techniques such as sandblasting, acid-etching, electroplating, gilding, enameling and sandcasting are performed with great skill or greater abandon. The influence from accepted contemporary art is unmistakable, but it doesn't always treat glass well.

By 1976, studio glassworkers, who had begun eagerly as craftsmen shaping a new material, were perfecting the techniques which might win them recognition as sculptors and artists. In the past decade they have blown, cast, slumped, cut and sandblasted their way through 2,000 years of glass forms, adding personal flourishes along the way that were soon diverted to more original efforts. With increased understanding of the chemistry and propensities of glass, the material became simply a tool for ideas—as it should have.

But what was often lacking was imagination; that creative lift that transforms skill into art. The confusion of skill with art among many studio glassworkers appears to derive from the strong desire for acceptance into the world of art, while in reality it masks the apparently rather flimsy grounding in the arts that won so many glassworkers their M.F.A. degrees. The broader the familiarity with the arts, the better the chance for artistic infection entering the imagination of the skilled glass craftsman.

Whether or not it is accepted as art, the gigantic body of American studio glass produced in the past decade has had tremendous repercussions throughout the world. From Scandinavia, where pioneering collaborations of glass designers with factory gaffers set a pattern of significant but limited influence, to Japan, where indigenously produced art glass was largely unknown and uninnovative until after 1962, American studio glass has penetrated the very fabric of the decorative arts. With a few lone and inspiring exceptions, creative glassworking in 20th-century Europe has been a result of state-sponsored technical school training and factory enterprise. In

modern Czechoslovakia sculptural and architectural glass has long been a national obsession. But elsewhere in Europe (even in Murano), the American studio movement hit the shores like a tidal wave, stimulating reciprocal movement, dashing up the steps of the museums. The glass of more than a few Americans was first exhibited in Europe and entered foreign collections.

In the Corning Museum of Glass's uncannily timely and prescient world exhibition, *Glass 1959*, 95% of the glass accepted by the jury was factory made. Two decades later, in Corning's again juried *New Glass: A Worldwide Survey*, 95% of the glass selected was independently produced, an exact reversal that tells the whole story. Corning understood the historical importance of studio glass.

Most creative people, most artists have only one or possibly two good ideas in a productive lifetime. It is unreasonable to expect a change of "style" every other season. Yet the image of Picasso haunts every would-be artist. Lacking Picasso's prodigious talents, and subject to competition for galleries, collectors and museums that Picasso never knew, many studio glass artists have been placed in a predicament that might be called Detroit in glass. Too many shows too closely spaced, leaving no room for development. The economic pressure to come up with something different that will justify a necessary hike in price. That has been the case with studio glass in the past decade.

Notwithstanding, there have been those dogged and persistently creative glass artists who, having attained success and established a reputation for one form of glass, have had the courage to abandon it for something new, only because they simply had to try. They have been the leaders; and fortunately there have been several.

Meanwhile, a second generation of studio glass artists is firmly established, and where they lead may well determine the future strength or deterioration of American studio glass.



## PARTICIPATING ARTISTS

Hank Murta Adams  
M. Aschenbrenner  
Alex Brand  
William Carlson  
Dale Chihuly  
Anthony Corradetti  
Dan Dailey  
Bernie D'Onofrio  
Fritz Dreisbach  
Robert S. DuGrenier  
Stephen Dale Edwards  
Stephen Dee Edwards  
Tom Farbanish  
Steven Finke  
Thomas M. Fleming  
Michael Glancy  
William Glasner  
Henry Halem  
Richard Harned  
David Huchthausen  
Kent F. Ipsen  
Margie Jervis/Susie Krasnican  
Richard Jolley  
Robert Kehlmann  
Joey Kirkpatrick/Flora Mace  
Gene Koss  
Richard LaLonde  
Dave Leppla  
William G. Lindsey  
Marvin Lipofsky  
Harvey Littleton  
Linda MacNeil  
Andrew Magdanz  
Magdanz/Shapiro  
Paul Marioni

Concetta Mason  
Tom McGlauchlin  
Kelly McLain  
Kathleen Mulcahy  
Joel P. Myers  
Douglas Navarra  
Stephen Nelson  
John Nickerson  
Elizabeth Pannell  
Will Pappenheimer  
Thomas Patti  
Mark Peiser  
Flo Perkins  
Richard Posner  
Christine Robbins  
Michael Rogers  
Ginny Ruffner  
Jude Schlotzhauer  
Paul Seide  
Mary Shaffer  
Susan Shapiro  
Don Shepherd  
Josh Simpson  
Drew Smith  
Paul Joseph Stankard  
Molly Stone  
Steve Tobin  
Patricia Tyser  
Mary Van Cline  
James Watkins  
Steven Weinberg  
Ronnie Wolf  
Jon M. Wolfe  
Toots Zynsky

# HUNTINGTON GALLERIES

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Huntington, West Virginia 25701  
(304) 529-2701

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Closed Monday.

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Free admission Wednesday.



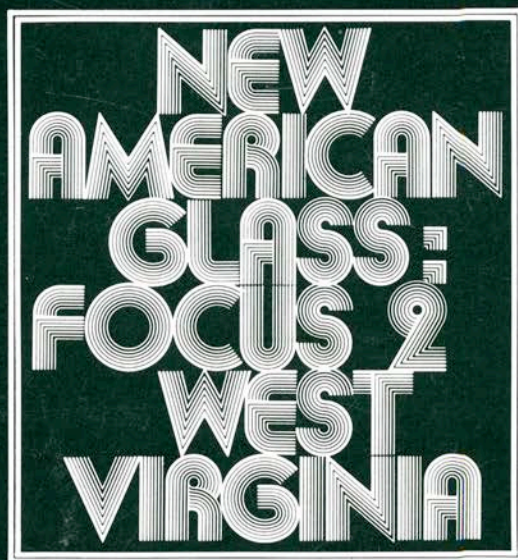
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*Photography by Dale Brown*



1986

EXHIBITION CATALOGUE



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