

NUMBER 29 \$4

SPRING 1987

# New Work

GLASS



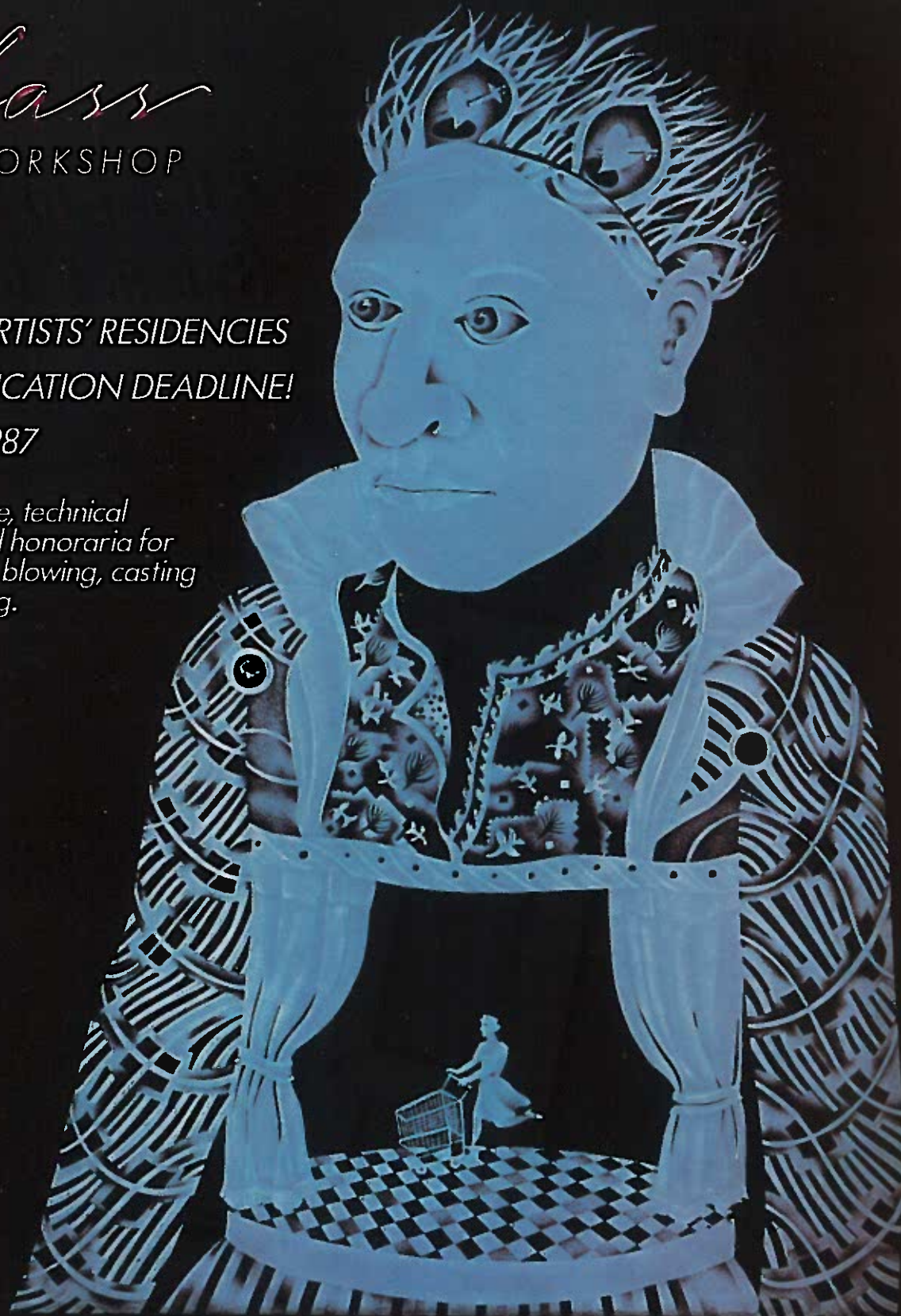
DOMINICK LABINO • R.I.S.D. • NEW LIGHT  
GLASS AMERICA • ART OF CONSCIENCE

Published by the New York Experimental Glass Workshop

THE  
*glass*  
WORKSHOP

VISITING ARTISTS' RESIDENCIES  
NEW APPLICATION DEADLINE!  
JUNE 15, 1987

Free studio use, technical  
assistance and honoraria for  
work in neon, blowing, casting  
or coldworking.



Patrick Wardley, 1986 Visiting Artist.

For application guidelines or for information on other programs, call or write:

New York Experimental Glass Workshop, 142 Mulberry Street, New York, NY 10013 (212) 966-1808

The Glass Workshop is funded in part by the National Endowment for the Arts and the New York State Council on the Arts.

SPRING 1987

# NEW WORK

NUMBER 29

Editor  
WILLIAM WARMUS

Publisher  
JANE BRUCE

Associate Publisher  
JANE DODDS

Director of Publishing  
IRVIN J. BOROWSKY

Research  
PATRICIA DRISCOLL

Distribution Manager  
BOB ROBERTS

Contributing Editors  
KAREN S. CHAMBERS, ROBERT JEKYLL,  
PATRICK REYNTIENS, ROBERT SOWERS,  
RICHARD YELLE

Art Director  
MARTY BLAKE

Typesetting by Cayuga Press  
and Emerald Graphics  
Printing by Cayuga Press

Staff of the Glass Workshop

Director  
TINA YELLE

Curator  
JANE BRUCE

Studio Manager  
JAMES HORTON

Accountant  
BARBARA D. STABIN

Assistant to Director  
JANE DODDS

Studio Technician  
STEVEN BAXTER

Advisors  
GARY PFORZHEIMER  
JANE L. POLIN, HANK M. RECK

Affiliated Artists and Instructors  
MICHAEL ASCHENBRENNER, GARY BANE,  
STEVEN BAXTER, JOHN BREKKE, JANE BRUCE,  
DON BRUSCHI, DONNA BRUSCHI,  
TERRY DAVIDSON, PETER DROBNY,  
STEVEN DRUCKER, CHRISTOPHER FREEMAN,  
HANS FRODE, BILL GUDENRATH,  
JAMES HARMON, JAMES HORTON,  
DON JACOBSON, J. ANGUS MUNRO,  
DOUGLAS NAVARRA, DIANE RALSTON,  
GERALD ROSE

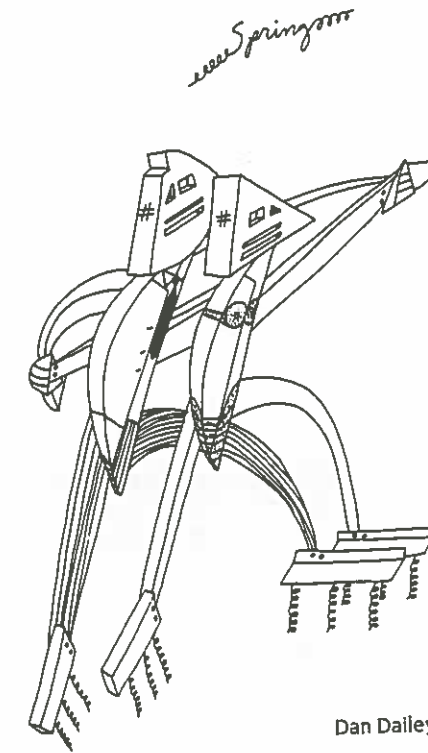
Board of Directors  
WOLFFE NADOOLMAN,  
Chairman and President

WILLIAM GUDENRATH, Vice President  
CARL H. PFORZHEIMER III, Treasurer

DOUGLAS HELLER, Secretary  
ARLENE CAPLAN, JOHN D. KELLY COLLETT,  
ROBERT DuGRENIER, GEOFFREY ISLES,  
RAY KING, ROSE SLIVKA, JOE UPHAM  
DR. JERRY RAPHAEL, RICHARD YELLE

Advisory Board

DAN DAILEY, ALBINAS ELSKUS



Dan Dailey

## CONTENTS

Editorials	4
American Education: Rhode Island School of Design	5
Under Glass	7
Remembering Labino	8
New Light: Fred Tschida by Gene Endres	10
Karl Schantz: Daring to Build Dreams by Gloria Hickey	14
The Art of Conscience: Walter Lieberman by Bonnie Miller	18
Reviews	22
Portfolio	28
G.A.S. Review	34
Recent Acquisitions: New York City by William Warmus	35

Cover: Fred Tschida's work is featured on page 10.

**New Work** is published quarterly by the New York Experimental Glass Workshop, Inc., No. 29 copyright 1987 by the New York Experimental Glass Workshop, Inc. All rights reserved.  
**New Work** is funded in part by the New York State Council on the Arts and by the National Endowment for the Arts. Also by private donations, foundations and corporations.  
Subscriptions \$15 per year in the USA; all other countries \$21 surface, \$32 air mail. Single copies \$4. Back issues \$5. Please address all editorial material to: William Warmus, Editor,  
**New Work**, 20 Fiddler's Green, Lansing, NY 14882. Advertising and business inquiries should be addressed to Jane Bruce, Publisher, **New Work**, 142 Mulberry Street, New York,  
NY 10013. Material will be handled with care, but no responsibility is assumed for it. Manuscripts will be returned only if accompanied by a stamped, self-addressed envelope.

## REVIEWS

### GLASS AMERICA 1987

Heller Gallery, 71 Greene Street,  
New York, New York,  
10 January–1 February 1987.

In this 25th anniversary year of American studio glass, Heller Gallery's *Glass America 1987* showed the state of the art of glass—and other material—in the work of eighty-five practitioners.

The message for the show was given, albeit unintentionally, in the gallery's street window by MARK KOBASZ's *Silent Gathering*, a herd of atavistic sculptures in concrete and wood, each with a token of sandcast glass. Inside the spacious galleries was further evidence of those who have abdicated the rigors of glassworking for mixed media.

But these often large and ostentatious exhibits were generally no match for the all-glass works, which ranged from PAUL STANKARD's lampworked paperweight with exquisite miniature gourds to JUDY BALLY JENSEN's extraordinary reverse paintings on glass. These surreal scenes on glass stages complete with pediment or proscenium arch are many layered, superbly drawn, airbrushed and sandblasted. Compared to the usual vitrolite cartoons they are painted masterpieces. Why is it that so few American glassworkers seem able to draw or paint?

It is encouraging to see well respected glassworkers improving upon the forms for which they have long been known. I'm thinking of JOEL MYERS' C.F. *Red*, a marquetier-de-verre landscape in reflected light, a rich, liquid red in transmitted light. If only Myers would stop obliquely slicing open the tops of his forms they would retain more of their inner mystery. For some years now, WILLIAM MORRIS has been blowing a variety of forms. His *Green River Rocks*, marked with hieroglyphics and Celtic whorls and laved with algae and aventurine, are perhaps his most appealing forms. K. WILLIAM LEQUIER's *Sentinel #22* is his most difficult feat of blowing/sandblasting to date. The beautiful blown seaform appears caught between rocks, waiting for the next breaking wave to carry it ashore.

Moving ever deeper into the casting of negative space in positive sculptural form, STEVEN WEINBERG is wrestling bravely with the weighty concept he invented and set upon himself. One can see the contest here in blocks that appear variously to

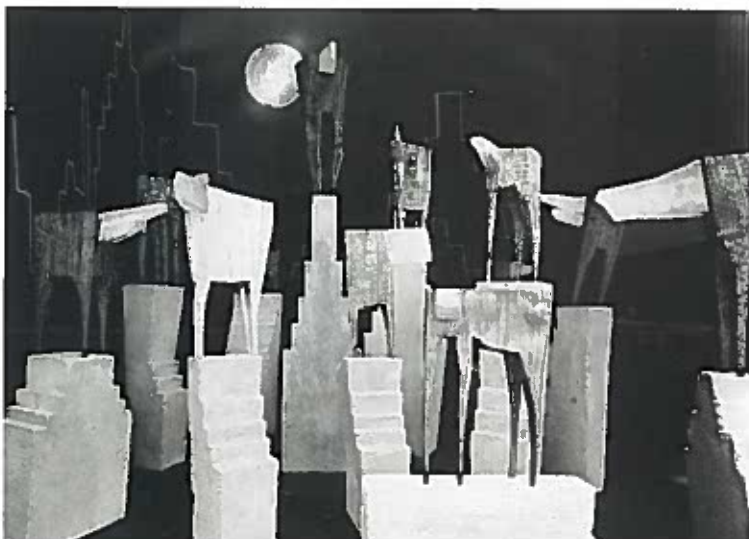


Judy Bally Jensen, *The Lion Biting*, 31" x 30."

involve architectural topiary geometry, the dynamics of the ocean wave, or even stress patterns in glass itself. In two of the pieces Weinberg has returned to the green-tinted industrial glass he used to cast, and these seem more resolved, their interior striations more mellifluous. Placed next to Weinberg's work KREG KALLENBERGER's *Trolling for Muskie* looked weakly imitative.

In the past couple years STEPHEN DALE EDWARDS has shifted from casing and cutting to casting, and is skilled in all three techniques. His *Archer*, with its bow-shaped figure, suggests a modern version of ancient cycladic sculpture.

Even more dramatic changes in mid-career are those by JOHN LEWIS and JOHN KUHN. Lewis, whose trademark for years was the *Moonscape*, has recently produced imposing, massively cast ritual vessels sheathed in patinated copper and rough textured by their molds. HOWARD BEN TRE, of course, led the way in casting with copper, though his own entry in this show is a modest triangle resting on its apex. JOSE CHARDIET's thoughtful still life *Mesa IV* is also sandcast with copper laminations.



Mark Kobasz,  
*Silent Gathering*,  
photo George Erml.

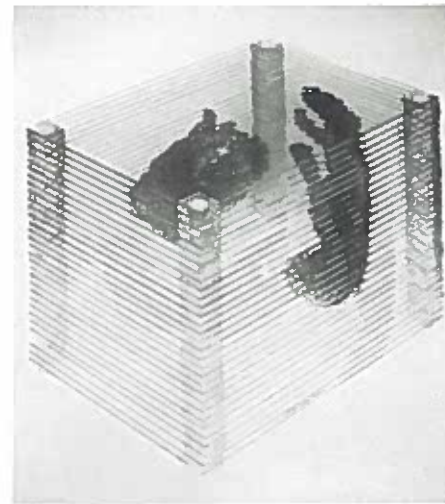
Acetic acid verdigris on copper is certainly the color for 1987.

It took a lot of courage for John Kuhn to lay aside his popular castings of rockhound treasures and Land Rover tracks, but the new work is well worth the effort. Kuhn has produced small, clear colorless glass Rosetta stones with interior laminated messages in soft, ancient reds, grays, and browns that have the texture of woven fiber. The imagery is abstract and delicate, and the viewer can supply the meaning in silent contemplation.

After years devoted to the sculptural possibilities of neon, PAUL SEIDE has put neon on the back burner. His latest works are enameled paintings laminated within sheets of mold-cast glass. Their lively, colorful patterns, free as children's painting, take something from Impressionist/Expressionist textures, but the result may be entirely new to glass enameling.

RAY KING, whose architectural glass commissions are generally enormous, has scaled himself down to *Moon Lamp* luminors that light by degrees with a touch of the finger. There is a memory of Art Deco here. And it was good to see ART REED's lovely bowls spinning away before one's eyes. CONCETTA MASON has taken her *Reconstructed Vessels*—that were running out of patterns—and framed them on the wall as 3-D collages. RICHARD JOLLEY's cast nudes are solidly realized, but the line painting over them does not synchronize with the figures. Jolley has to decide whether he wants to paint in two-dimensional line like Matisse or to paint as if the subject were sculpture, like Picasso.

There were some truly wonderful pieces in this show. By the entrance stood STEVE LINN's *Bon Ton Zydeco Man*, a life-sized, professionally engrossed accordion player whose vertical plate glass body, seated on a wood stool, was completed in three dimensions with cast glass hands, bronze cuffs,



Carol Cohen, *Hands*.

and a fully sculpted accordion in wood. This two-and-three dimensional performance was so fully realized that one could almost hear the in/out music of the accordion.

CAROL COHEN's magic glass boxes: *Two Hands* and *Goldfish* (both from 1983—recognition takes time) contain respectively 31 and 27 vertically spaced sheets of glass, an idea most likely got from Czech glass artist Dana Zamecnikova's similarly arranged boxes. But unlike Zamecnikova's painted imagery, which must be seen from the front, Carol Cohen's is three-dimensional no matter how you view the box. The care with which the tiny knots have been placed on plane surfaces to comprise these images in the round is astonishing. How long their visual shelf life will be remains to be seen; are they visual tricks or treats?

That's the good news. The bad news is that some of the more promising glassworkers have gone off the deep end. HANK ADAMS, who casts portrait busts on the scale of Mt. Rushmore, has hung one of these powerful engines with the irrelevant detritus of the trash heap. While on the opposite end of the skill scale JEFFREY T. CHAPLINE has managed to sandcast a TV set and pop bottle head in sandcasting workshop lesson one. And promising lampworker GINNY RUFFNER simply opaqued her tubes with gooey silver paint. SYDNEY CASH, who showed such theatrical style awhile back, seems to have settled for penny arcade magic lantern tricks. AMY ROBERTS' tossed glass salads have been abandoned for large, fairytale concoctions of various materials in which glass is no more than an after dinner mint.

The problem with glass, as it reaches out to costume itself in mixed media, is that it loses its identity in a patchwork of other craft materials, thereby weakening its claim to be glass sculpture or art, for which status its manipulators strive so hard. The artsy-

crafty smorgasbord may shock, but shock is an ephemeral reward. To exhibit glass in SoHo is one thing; to ape the mixed mediocrity of SoHo is something else.

Studio glass has become luxury glass, equivalent in price to other luxuries. It owes its collectors at least the integrity of its medium. Too much is being done to glass and not enough with glass, an omen that some studio glass may have reached the final or kitsch stage of creative design. Bless those who keep plugging away for imaginative improvement toward perfection. Happily, *Glass America 1987* includes many shining examples.

Paul Hollister  
Copyright 1987

9–11 January 1987.

On a gray and wintry weekend in January, Heller Gallery held its annual three day *Glass America* celebration to acknowledge the Studio Glass Movement and its working artists. The weekend brought together artists such as MICHAEL ASCHENBRENNER, DAN CLAYMAN, CAROL COHEN, STEVEN DE VRIES, BILL GUDENRATH, JAMES HARMON, ROBERT HURLSTONE, RAY KING, ANGUS MUNRO, WILL PAPPENHEIMER, DAN ROTHENFELD, PAUL SEIDE, CARMEN SPERA, THERMAN STATOM, STEVEN WEINBERG and RICHARD YELLE. Beginning with Friday evening's preview of eighty-five artists, continuing throughout Saturday's exhibition opening, together with the simultaneous hands-on glass sessions at the New York Experimental Glass Workshop, and into Sunday's seminar of lecture and slide presentations, Heller Gallery created a festive atmosphere of interesting work, creative ideas, and lively conversations.

Friday evening's preview brought together artists, collectors, art students and others, including a young man of eleven, Bert Erml, who when asked his favorite piece in the show, replied without a pause, "the man on the wall downstairs cutting the telephone wire". He was referring to RICK BERNSTEIN's mixed media work *Heading Out on the Midnight Dog Sled*, a vibrant caricature of a man dressed in pink shirt and baseball cap and wearing a crazed expression while scissoring the wire of a strangely melted telephone.

Viewers' comments are always of interest, and overheard were the following: "How did he get the man in there?", referring to Dan Rothenfeld's *Night*, a glass skyscraper housing a figure, which greeted guests from the right entrance window. "Who is Clifton Chenier?" asked a meticulously groomed,

mink-coated woman of her male companion. "Read the wall, it'll tell you," came his reply, and indeed it did. Clifton Chenier is the king of zydeco music and STEVE LINN has paid tribute to him with the etched glass and mixed media *Bon Ton Zydeco Man*.

Of WILLIAM MORRIS' *Green River Rocks*, satin smooth and glittery mossed, a gentleman posed the question: "Are those rocks?" to which his friend replied, "They're glass." This is a glass show. Everything's glass."

The attractive crowd gathered, the wine flowed, the work was exhibited, the evening was a success. Saturday's *Glass America* wore a quieter, more serious face. From the splattering of cold rain against the plate glass windows to the soft classical music flowing throughout the gallery rooms, the mood was contemplative. People came in singly, in couples, in threes and fours, milled about, spent time with the artists' work, conversed at length, and formed small groups to watch Dan Rothenfeld's videotape explaining how he does, in fact, get "the man into the skyscraper".

At the same time, over on Mulberry Street at the New York Experimental Glass Workshop, JANE BRUCE had organized classes for anyone interested in blowing glass or working in neon. For a \$35 fee you could have the experience of hands-on glass blowing, taught by artists such as JOHN BREKKE, JAMES HORTON, STEVE BAXTER, FREDERICK KAHL, PETER DROBNY and BILL GUDENRATH, or if you preferred working in neon, CHRIS FREEMAN and DON JACOBSON were there to assist. A combination of enthusiasm and frustration filled the air of the Workshop as first-timers experienced the blowing of glass and working in neon tubing. Sunday's *Glass America* seminar, a free event sponsored wholly by Heller Gallery and held nearby, attracted about ninety people to hear a distinguished group of lecturers. A surprising turnout, someone mentioned, since the Giants' Super Bowl play-off game was scheduled in the same time slot. The audience included artists, collectors (MIKE BELKIN, ARLENE CAPLAN and DR. JERRY RAPHAEL) and others having a genuine interest in glass and art.

PAUL HOLLISTER, author, artist and lecturer, spoke with a gentle sense of humor and hard-edged knowledge on *Studio Glass Prior to the Littleton/Labino Toledo Museum Workshop of 1962*. Hollister shared a wealth of background information on the work of Marinot, Heaton, the Higgins, Carder, Burton, and others. He supplemented with a