

Art: Design: Culture

Glass

The UrbanGlass
Art Quarterly

John Leighton's
Eastward Gaze

Lobmeyr's
Aesthetic Perfection

Paul Hollister's
Powerful Pen

Ann Wolff



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John Leighton's works at the Los Angeles Municipal Gallery are more than an homage to Japanese aesthetics. They are a refined response worthy of the work that inspired them.

BY ANNIE BUCKLEY

ABOVE

Designed by Ted Muehling,
manufactured for J. & L.
Lobmeyr, Austria, "Butterfly"
Tumbler (pattern no. 279), 2007.

MUSEUM PURCHASE THROUGH GIFT OF ARTHUR LIU AND
ANONYMOUS DONOR AND FROM GENERAL ACQUISITIONS
ENDOWMENT FUND
PHOTO: MATT FLYNN

ON THE COVER

Ann Wolff, *Domus I*, 2006.
Kiln-cast glass. H 14 ½,
W 13 ¾, D 9 in.

PHOTO: LUDGER PAFFRATH, BERLIN

EDITOR'S LETTER

BY ANDREW PAGE

In this issue, we journey into the thick (and the thin) of things. Our cover article traces the career of German-born glass pioneer Ann Wolff, one of the first European academy-trained artists to fully embrace the American Studio Glass model of total artistic independence when she left the Swedish firm of Kosta Boda to set up her own studio. Her artistic career began in two dimensions, as a talented drafts person and student of graphic design, but, as she took a half-century to explore glass, her work entered three dimensions, leading most recently to monumental cast works that give physical form to the space and volume of intimate environments.

Arts writer Martina Windels met with Wolff, now well into her seventies but showing no sign of slowing down, at her Berlin studio, and also toured a major exhibition of her work in Wolff's coastal hometown of Lübeck, Germany. As that same exhibition makes its way to Tel Aviv, Israel, we present a critical interpretation of Wolff's evolution, from her lively drawings, through her somber early cast work, to the successful

realization of vibrant, vital expression in the weighty mass of cast glass forms in her newest pieces.

At the other extreme of volume is Lobmeyr Crystal, the Viennese purveyor of fine glassware to 19th-century European aristocracy and the 20th-century connoisseurs of high design. American designer Ted Muehling, who was invited to design for Lobmeyr, was asked by the Cooper-Hewitt Design Museum to help select the best work from the museum's recent windfall acquisition of 163 pieces spanning 175 years of the firm's history. Collaborating with some of the most important designers and architects, Lobmeyr created iconic forms in glass, and did so with a total commitment to their perfect realization. Some of these works, blown to extreme thinness, are, in the opinion of Muehling, some of the finest glass designs ever made. To better understand the Lobmeyr achievement, we spoke with Muehling about the work on exhibit, and include some of his commentary alongside lavish photographs of the extraordinary designs.

We now shift from European refinement to the Asian variety. Our regular critic Annie Buckley takes the measure of recent work by John Leighton, an American artist who has become absorbed by the Japanese approach to aesthetics. Inspired by his encounters with a wide range of Japanese objects, from the everyday to the highly decorative, all of them crafted with extreme precision and imbued with a deep respect for their sometimes modest function, Leighton responded with works that pay homage to the remarkable effects of investing so much into the objects that surround you, and, by extension, your world.

Finally, we present an appreciation of the critic, artist, and author Paul Hollister, on the occasion of the 25th anniversary of his first writings about glass. Up until his death in 2004, Hollister was a tireless supporter of the early Studio Glass movement, and he brought his enthusiasm for this emerging field to a wider audience through his regular reviews in *The New York Times*, a sampling of which we present as a fitting tribute as we approach the 50th anniversary of Studio Glass in 2012.



Studio Glass: Young Craft Comes of Age

By PAUL HOLLISTER

Admirers of contemporary studio glass are about to be treated to a view

tion of more than 200.

The studio movement began in Toledo, Ohio, in 1962 when Harvey Littleton, a potter and glass enthusiast, asked Dominick Labino, a glass artist and teacher of ceramics at

craftsmen had made their mark.

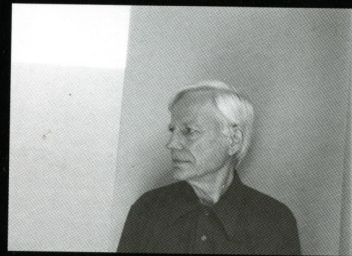
The Saxons are still avidly collecting and, aside from a few earlier pieces, the exhibition represents a time capsule for the ambitious and largely successful international studio glass

slovakia include "Cube in Spherical Space," a compelling geometric piece by Stanislav Libensky and Jaroslava Brychtova, and Bretislav Novak Jr.'s wine-red, amber and cobalt sculpture suggesting a state between motion and rest.

Critical Voice:

Paul Hollister's *New York Times* reviews helped put an emerging movement on the map

Twenty-five years ago, an article appeared in the February 1966 issue of *Antiques* magazine entitled "Outstanding French and American paperweights in the Wells Collection." It would be the first of many articles and books by glass historian Paul Hollister (1918-2004), a Harvard-educated writer, editor, and painter. Through his writing and teaching, Hollister extended his considerable expertise in paperweights to contemporary glass. His regular reviews of Studio Glass exhibitions in *The New York Times* in the 1970s and '80s helped to raise the visibility of an emerging field of sculpture. Dale Chihuly, Howard Ben Tré, Michael Glancy, Paul Stankard, Tom Patti, and Mark Peiser were just a few of the artists whose burgeoning careers got a boost from Hollister's notice. At a time when the Metropolitan Museum of Art and Museum of Modern Art were making bold acquisitions of work in glass for their permanent collections, the *Times* reviews helped to make a wider audience aware that glass had arrived as a medium for serious contemporary art. Hollister's writing helped to place the contemporary work into historical context, and his strong opinions of what work had achieved a level of quality helped to shape the nascent art movement. "Every Hollister article in the *The Times* was like a shot of adrenalin for the field," remembers Doug Heller of Heller Gallery. As the 50th anniversary of Studio Glass approaches in 2012, we present a sampler of Hollister's influential reviews.



Chihuly Glass Show Features Sea Forms

By PAUL HOLLISTER

ALTHOUGH Dale Chihuly has exhibited his glass in 100 shows since 1967 and is represented in 30 public collections in the United States,

between form and gravity that must be decided quickly. In its few minutes on the blowpipe and punty, each piece receives its individual ribbed imprint in an optical

with internal ridges; rotation is then trailed on in a ballet of continuous consumes the safe interval between melting e glass. He admires the Venetians who place spontaneity, whose thinnest difficult to blow. His 1 to the thin punty of hot glass so that shed the punty scar severed umbilical insiders this clean

like that of other same comm-



NEW YORK TIMES, THURSDAY, DECEMBER 5, 1985

Studio Glass Pioneers Of the 50's Have a Show

By PAUL HOLLISTER

ALTHOUGH Frances and Michael Higgins have been making glass for production for the table, for decoration and as jewelry since the late 1940's, until recently they were not widely recognized as forerunners of the American studio glass movement. Their work has found its place in museums but their current exhibition

sheet of glass. The other was a vase Francins made by dropping small of glass into a mold and heati in a kiln. The only decoration eled glass strips inserted to work together during firin Another Frances Higgin the star of the show is c thin strips of glass overl cally and kiln-slumped shaped mold. To help th sag evenly, Mrs. Hig handfults of glass c

Glassworks by Stankard and Fujita

By PAUL HOLLISTER

The superb glass paperweights of Paul J. Stankard and the elegant Heller Gallery show, which will open on Saturday, are a study on contring glass techniques

making botanical studies of wildflowers and orchids, eventually achieving accurate that were not only botanically such as withering buds and detail

flowers and spreading over with naturalistic

Fujita's boxes vary in size those no bigger than massive

THE NEW YORK TIMES, THURSDAY, APRIL 7, 1983

Studio Glass Artist To Exhibit in SoHo

By PAUL HOLLISTER

"Glassblowing, a Search for Form" (New York, Van Nostrand Reinhold). For Mr. Littleton, to produce means to exploit the possibilities of a form and then to proceed to a new one.

THE NEW YORK TIMES, THURSDAY, JANUARY

THE NEW YORK TIMES, THURSDAY, APRIL 7, 1983

Three Generations Of Glass Designers

By PAUL HOLLISTER

For centuries in Europe, the art of glass making was passed down from generation to another in the same way as in 1941 and 1942. But being more interested in the artistic possibilities of glass, he rebelled against the rigorous scientific environment.

In 1957 he came across small glass furnaces in Italy and Spain, and concluded that glass could be made out-

Diversity of Techniques

By PAUL HOLLISTER

GLASS AMERICA 1983 is the Heller Gallery's third cross-section of studio glass in its exhibition and

The gossamer pink forms cradle and float as if to bob away on the next outgoing wave. The pâte de verre process is represented in pieces by Karla Trinkley and Doug Anderson.

The change of pace in studio glass is as rapid as the seasons, and many of the glassworkers represented — Sydney Cash, Dale Chihuly, Mark Peiser, Paul Seide and Ann Wolff, to name only a few — have already moved on to new and in some cases radically different concepts.

THE NEW YORK TIMES, THURSDAY, APRIL 26, 1979

At Corning Glass Show, Sculptural Whimsy

By PAUL HOLLISTER

CORNING, N. Y. — New Glass, a long-awaited exhibition of work by 196 glassmakers from 27 countries, begins its tour of the United States today at the Corning Museum of Glass here. It is the most preternatural display of glass since Corning's G show.

Nearly all of the pieces are experimental, visionary or sculptural. In the last two decades, unorthodox courses in glassmaking and the studio glass movement have produced hundreds of glassmakers technically adept, and this is reflected in the show's 427 objects. Ninety percent of the glass was selected from independent designer-craftsmen and only 10 percent from industry — just the reverse of the selections for the 1959 exhibit.

In the show's handsome catalog, Thomas S. Buechner, president and director of the museum, points out that glass has become a medium of the fine arts in which to conceive and create purely aesthetic objects.

International Artists Exhibit Their Glass



Blown glass baskets by Dale Chihuly.

By PAUL HOLLISTER

Ann Warff designs the inner and outer surfaces of the elegant vessel shapes that are blown by Mr. Adolffson and signed by both. The clear glass is overlaid in soft gray-blues and the smoky bronze of her Scandinavian farm is acid-etched as if peeled from transparent stencils. Nudes rise from vases to embrace rabbits; polka dots are blanketed hang on the line; there are eggs, scissors and knives, bird masks and a huge potato on a table, old-fashioned chairs. They are priced from \$250 to \$800.

Elegant Glass Made by Masters

By PAUL HOLLISTER

An exhibition by the Japanese glass artist Fujita and the American glass artist Michael Glancy at the Heller Gallery offers an example of glass techniques put to different uses. This is Fujita's first show in New York, and for some years now his elegant, box-like forms have been widely known. The boxes range in shape from thin, flat-topped tubes and cylinders to large hexagons and octagons ranging up to 25 pounds. Fujita's glass gives his pieces a dense, crystalline solidity. The glass is blown in layers enclosing layers of small glass chips, masked in turn by gold or silver foil. Ranges of color and tonalities are delicately layered in pinks and blues. The smaller boxes are peopled with strong blues.

The New York Times
THURSDAY, DECEMBER 13, 1984



These side covers where the blue less from Each wooden bound and in the gal...
The artist's most recent cylindrical columns each have differently formed capitals, suggesting louvered doors.

One Glass Show, Two Techniques

By PAUL HOLLISTER

THE two-man show of John Nygren and Herb Rubeck at the Heller Gallery offers an excellent illustration of contrasting approaches to contemporary glassmaking. Both are products of the booming 1970s studio glass movement and both are well represented in museums for a temporary glass. But there the similarities end.

etched them with an etching pencil in the jagged main drawing. He etches the various and the wings of dr...
His new work includes a variety of small, stoppable abstract calligraphy in pen on black, and black swirls on high relief with white coloring shown.

Contrast in Styles At Glass Gallery

By PAUL HOLLISTER

ONCE again a sharp contrast in styles underlines the diversity of contemporary glass at the Heller Gallery. The multifaceted play of imagination of Don Shepherd's current show. Several of the heads of his "Helmet" series make cultural signs, African and American motifs — and even warrior helmets.

If in some cases the results seem more a matter of chance than planning, that was intentional. Mr. Shepherd's attempts to reinstate success from failure parallel similar attitudes in other branches of the arts, and it remains to be seen how new series will be for public consumption.

Mr. Shepherd's heads, facial masks that are so reminiscent of the sculptor's circus toys. The blowing wire masks have fallen from the sky in the blowing process, vestigial human form are absorbed into colorful dubbles.

By PAUL HOLLISTER

Shows of studio glass are currently being featured at three New York galleries. At Departure Gallery, glass by Katherine Bernstein, Vernon Brejcha and Paul Marioni makes a varied but green show.

THE NEW YORK TIMES, THURSDAY, APRIL 1, 1982

Howard Ben Tré's Sculptures in Glass

By PAUL HOLLISTER

The term sculpture is increasingly used these days to define the work of certain studio glass artists.

The artist's most recent cylindrical columns each have differently formed capitals, suggesting louvered doors.

THE NEW YORK TIMES, THURSDAY, OCTOBER 7, 1982

A Mixed Bag of Studio Glass Shows

modeling of the clay, which is more crude than free. Figures look best when seen through the flat backs of the pieces; careful lighting also helps. Vernon Brejcha's glass fantasies are well known here and abroad. References to his Kansas background are evident in "Kansas Kup," with its steered head on the rim, and in "Rain Vase," an evocation of a prairie thunderstorm. His intriguing "prairie thunderstorm" which resembles

come off less well. They show tenuous portraits of what may be West Coast Indians, worked into the rolled-like dough cathedral glass process that Mr. Marioni has patented. The strength of the portraits is diluted by highlighting of areas of the faces that would normally be in shadow.

Ann Toots Zynsky, who has just awarded a National Endowment Arts emerging-artist grant, is followed and hidden by brittle pillowed and hidden by brittle thickets. While the intended symbolism suggested by titles such as "Squeezed Heart" and "Asleep Open Lids" was not immediate, the glass thickets had care parent, with painstaking care assembled with painstaking red glass is also a splash of red glass hanging in a rough steel window with real nails.

The show will be at Departure Gallery, 1310 Madison Avenue (93d Street) through Oct. 30. The gallery is open Monday through Saturday from 10 A.M. to 6 P.M.

The show will continue at the