

GLASS



What's Next?



Number 78
Spring 2000
\$7.00 US/ \$7.95 Canada

78

New Talent for the Millennium	18	Artists, critics and curators choose 25 artists for the new century.
The Future of Glass	20	Six glass pundits prognosticate: Karen Chambers, Matthew Kangas, Tina Oldknow, John Perreault, William Warmus and James Yood.
Giles Bettison: Raising Cane	32	Geoffrey Edwards weighs in on the prince of the Australian glass roll-up.
Architecture: Past Glass Meets Glass Tomorrow	38	James Russell tours the new Corning Museum of Glass.
Glass Design: Elegance by Coty	44	Annette Rose-Shapiro looks at perfume bottles, old and new. They sell, store and deliver but what makes a perfume bottle worth saving after the scent is gone?
Catalogue: Borderscapes	50	Joyce Scott and Susan Plum.
Reviews	52	Pavel Hlava, Gary Andolina, Joel Philip Myers, Einar and Jamex de la Torre.



Cover:
clockwise from top
1. Philippa Beveridge
2. Christian Stock
3. Christian Stock
4. Jessica Loughlin
5. Eric Dennis
6. Lance Friedman
7. Scott Chaseling
8. Caitlin Hyde

Below: A' Suma, 1934
Coty Studios,
Coty Glassworks

2

**New Talent
for the
Millennium**

0

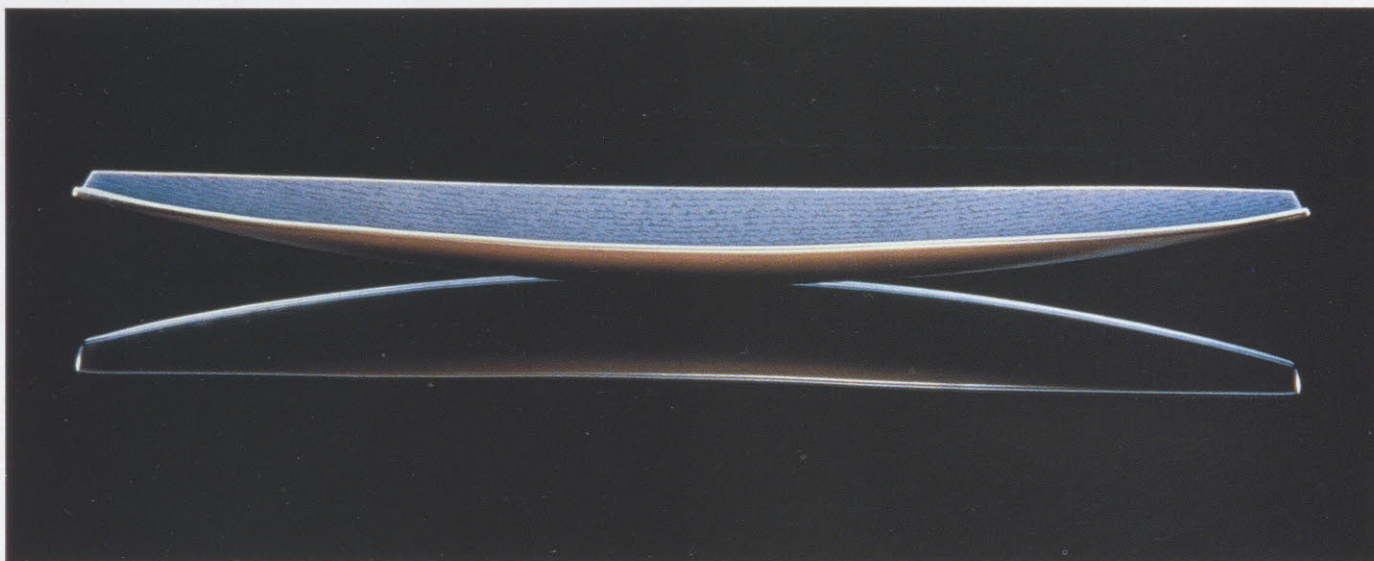
0

0

Below:
Jessica Loughlin
Stepney, Australia
(Nominated by
Klaus Moje,
artist and educator;
Australia)
Interval Between
Two Horizons, 1999.
 Kiln-formed, engraved,
 wheel-worked, enameled
 glass. 88 x 17 x 7 cm

Right:
Rob Panepinto
Boyota, New York
(Nominated by
Annette Rose-Shapiro,
artist, educator and
publisher GLASS
Quarterly;
New York City)
Untitled Vessel, 1999.
 Blown glass.

"I believe that Rob has a lot of potential as a glass artist. He's developing a definite style, which to me indicates a thoughtful design process. His work is technically well-executed, and he's dedicated to his craft." Annette Rose-Shapiro.



The Future of Glass

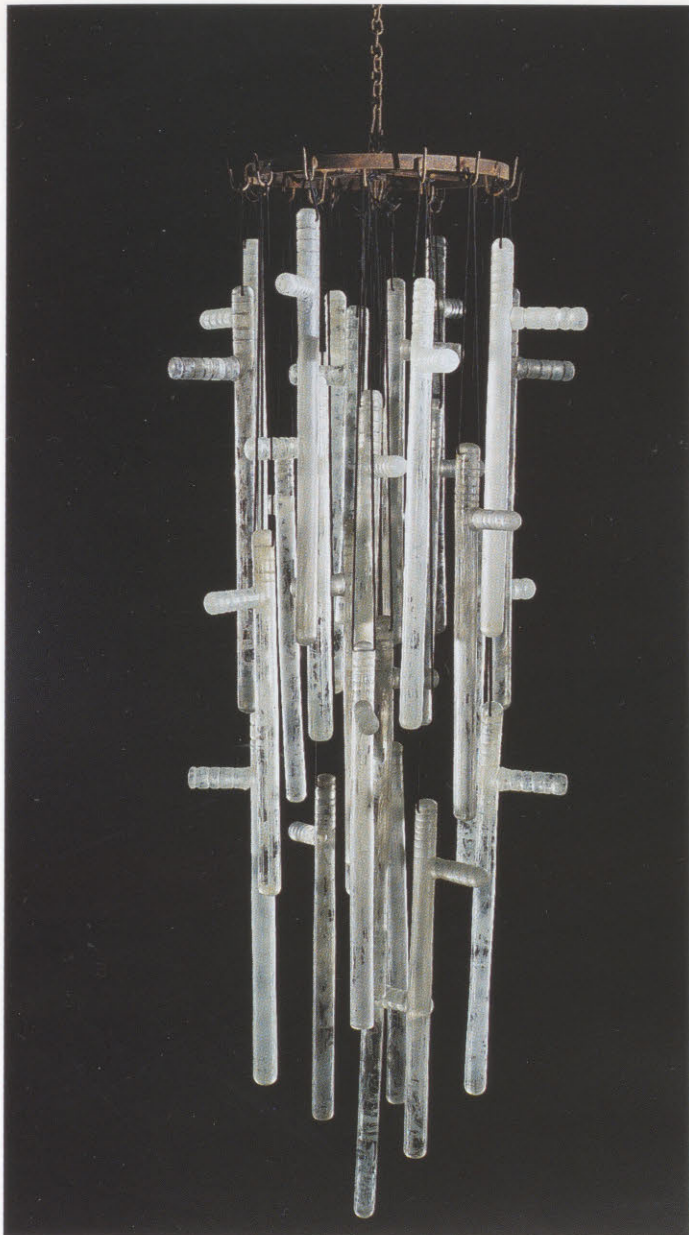
Karen S. Chambers

The future of glass might seem to be a frivolous question or alternatively a deeply philosophical one. For some, glass has no future, meaning that studio glass will die because glass as a medium will be subsumed into the larger category of sculpture. It will become a material for those working three dimensionally with perhaps the skilled studio glassworker functioning like a master printer or foundry foreman to execute an unskilled glass artist's concept.

That is not the future of studio glass that I see although I do believe that it will become an increasingly significant trend. As cerebral as creation is, visual

art demands a physical involvement with material. That interaction can lead to works that are unthinkable. Because glass is such a challenging and rewarding medium, I doubt if artists will be willing to relinquish control of it. There will forever be artists like Maurice Marinot who feel they must conquer the medium. Responding directly to the seductiveness of the material will always yield unexpected and perhaps even aesthetically satisfying results. I suspect that the size of sculptural glasswork (since flat glass is already often architecturally scaled) will increase. I, personally do not subscribe to the notion that big is better (having a fondness for the intimate and the miniature), but larger may be the

natural consequence of more technically skilled glassworkers. This phenomenon has already happened; simply note the size differences between a Chihuly "Macchia" from the early 1980s and the production from his studio today and, of course, his temporary and permanent installations. When size limitations are eliminated, then artistic expression becomes freer. I also expect that artists will continue to combine techniques and materials to achieve their aesthetic goals. It's an art world phenomenon that shows no sign of abating. As skilled glassworkers are no longer bedazzled by technique, they turn to whatever materials or processes best serve their expressive needs. One thing that I do not see happening in the future is the widespread

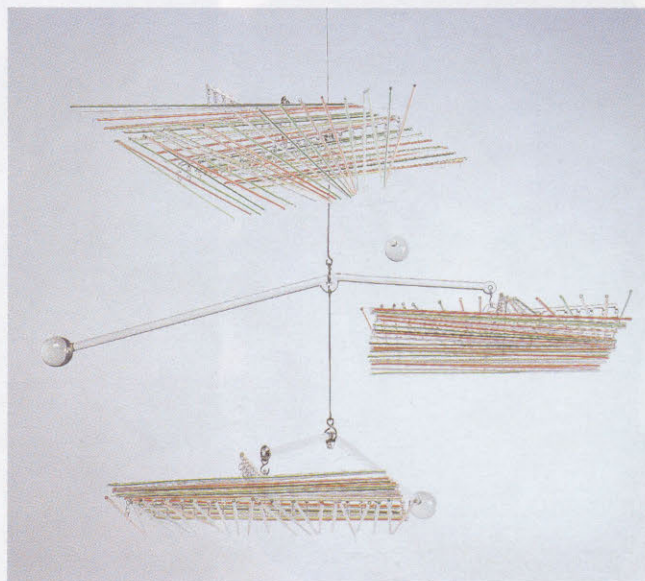


Left:
Patrick Martin
 Emporia, Kansas
 (Nominated by
 Gene Koss, artist and
 educator; New Orleans)
Untitled, 1997.
 Glass, metal, leather, paint.
 96 x 32 x 32"

*"My three nominees
 (Patrick Martin, Christian Stock and
 Neil Harshfield) all have the ability to
 think in another world beyond
 material." Gene Koss.*

Below:
James Minson
 Seattle, Washington
 (Nominated by Matthew
 Kangas art critic, Seattle)
Monitor, 1999.
 Lampworked glass,
 monofilament and steel.
 50 x 34 x 48"

*James Minson, the 37-year-old
 Australian-born glass artist living
 in Seattle, has made extraordinary
 strides since his first intimately scaled
 lampworked jewelry. A former studio
 assistant to Ginny Ruffner, his last
 two exhibitions at Foster/White have
 expanded into the realm of mixed
 media assemblage sculptures and,
 most interestingly, free-hanging mobile
 sculptures such as Monitor, 1999.
 "If he continues in this direction,
 I foresee great things ahead of
 this particular new talent in the
 millennium." Matthew Kangas.*



acceptance of glass objects into museum collections, despite the efforts of organizations like the Art Alliance for Contemporary Glass and the popularity of recent glass survey exhibitions in major museums. The simple truth is that museum collections are intended to preserve the best art, an evaluation subject to change over time. Witness the aesthetic rehabilitation of 19th century French academic paintings once relegated to museum storerooms or, of course, Tiffany's glass. There is no question in my mind that some glass sculpture should be included in museum fine arts collections. It shouldn't be shunted to the design or decorative arts departments simply because of glass's heritage as a functional medium. But for acceptance

into fine art collections glass has to stand up to the same aesthetic standards that any piece of sculpture must, and I predict that more glass will enter museum collections. Even though a fortuneteller's tool is supposed to be a crystal ball, there seems to be none yet fashioned for those seeking the future of glass. That remains in the mind's eye and hands of the artists.

Matthew Kangas

The future of glass will resemble the future of the world in general: populous, diverse, dispersed, wired and connected, successful, fragmented and prone to millennial backpatting. It is always tempting and perhaps inescapable to ring out prophecies

about what is yet to come. Bearing in mind that most predictions of this sort fail to come true, it may still be amusing to make certain observations about the future of glass at this time and discuss how those observations may lead to developments ahead. At the very least, such exercises provide a stock-taking of the recent past with an eye on the future. One easy approach is to assume the opposite will come true. For example, the particular constellation of glass artists, collectors, dealers, curators and critics that holds now cannot possibly last. Imagine a collapse of any of those nerve-points and the whole structure could come tumbling down. For the time being, the number of glass artists seems likely to grow, but what

Below:
Michiko Sakano
 Cleveland, Ohio
 (Nominated by Jamez
 and Einar de la Torre,
 artists, San Diego
 & Baja California)
Untitled, 1999.
 Blown glass, vinyl,
 fabric. 24 x 16"



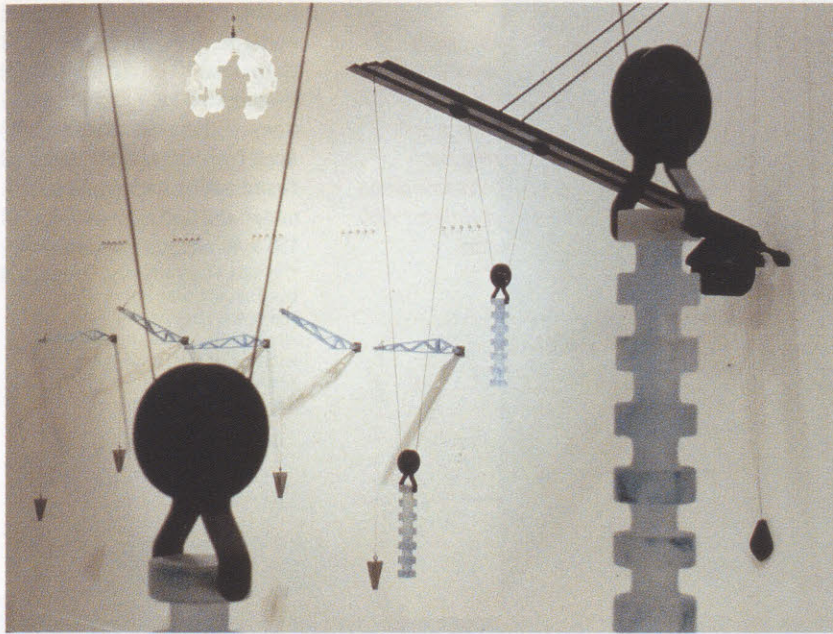
Below:
Ruth Shortt
 Brooklyn; Dublin
 (Nominated by Brett Littman,
 art critic, Associate Director
 UrbanGlass; New York City)
Orifice (detail), 1998.
 Mirrored glass, steel.
 32 x 9x x 10"



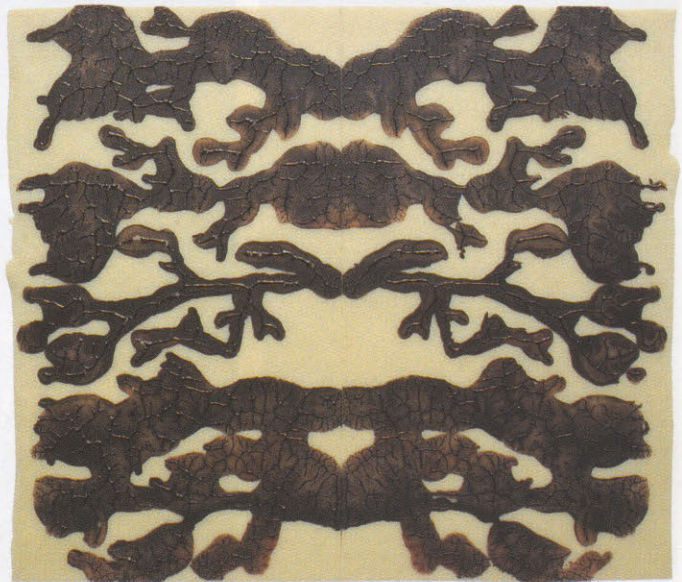
about the next generation of connoisseurs and collectors? Not at all definite. Major museums and their contemporary art and decorative arts curators have a lot of work to do to ensure the vibrancy and significance of the studio glass movement becomes institutionalized through accessions, donations, exhibitions and publications. This development, upon which future interest in and respect for glass will hinge, is not at all guaranteed. A reluctance or hesitancy on the part of dealers and collectors to pay for such operations will be a grave setback. It is also entirely possible that the bulk of collections were formed for investment reasons. When will the piper be paid? If such collections are dumped on the auction market, values

will plummet and interest will wane (This is exactly what happened to American ceramics in the late 1980s). Take another example: the purported global-village character of glass, now so vaunted as a key to its importance. Imagine a contracted economy (yes, Virginia, a bust will follow the boom) in which international travel and technical interchange will diminish radically. A resurgence of nationalist periods in glass history could occur that would make the Murano glassblowers' hatred of Lino Tagliapietra look like a picnic. Imagine someone trying to prohibit Dale Chihuly from travel abroad! The Glass Art Society would have to bar international participants and revert to holding conferences in backwater towns like Tacoma,

Washington. Someone would even have to build a museum there. Although critics like William Warmus have been harping on the "end of studio glass" for nearly a decade, how about the re-birth of studio glass and the death of glass sculpture occurring? A triumph of decorative arts curators and antiques dealers' influence over contemporary art curators in major museums would be disastrous (It has already happened at the Metropolitan Museum of Art and the American Craft Museum). Then, glass art's claim to really be art will be condescendingly disregarded and glassblowers and others will be re-relegated to the applied arts categories. Please make something for the museum gift shop. Or imagine that all the non-glass-



Above:
Christian Stock
New Orleans
(Nominated by
Gene Koss)
Under Construction, 1998.
 Glass, steel
 and concrete.
 Installation view.



Right:
Jane D'Arensborg
Brooklyn
(Nominated by
Beth Lipman, artist,
Education Director
UrbanGlass,
New York City)
Untitled, 1999.
 Enamel painting
 fired on glass.
 18 x 21"

background artists who discovered glass and then interpolated it into their sculptures (Judy Pfaff, Kiki Smith, Christopher Wilmarth, Dennis Oppenheim, Rosemarie Trockel, Izhar Patkin, etc.) lose interest and switch to – fiber art! Strange, impossible, but it could happen. Just when glass artists have another chance at acceptance in Soho, Chelsea and on 57th Street, the fashions change and art with glass begins to appear as dated as Color Field painting.

One area where glass is less likely to be dismissed is architecture and design. Seen this way, James Carpenter will supplant Dale Chihuly as the leading figure. The argument might go, Chihuly's assemblages took up too much space, concealed architectural

detail and look too much like, well, art. Carpenter's extremely recessive, background ornament style could be one wave of the future. They'd say, "Glass has finally found its rightful place—not in the window, but as the window!" Similarly, Michael Graves, Philip Johnson, Frank Gehry and Robert Venturi could pull off a Koloman Moser or Christopher Dresser act: goblets and tableware. Since most decorative arts curators prefer to deal with dead artists, how about second-guessing some monographs and giant retrospectives of the future? After all, as soon as the studio glass movement fades, it will be the perfect moment for museums to get on the bandwagon, in modest ways, of course. The Museum of Modern Art

will finally give Christopher Wilmarth a thorough retrospective on the 50th anniversary of his death. The design department will elevate his sculptures and wall-mounted works to room dividers and sconces. The Pilchuck Glass School will be featured in numerous American history museums as a showcase for wacky, *fin de siècle* utopian communes that also produced morally pure decor items, just like Elbert Hubbard and the Roycrofters did in upstate New York one hundred years ago.

With the coming nationalistic isolationism caused by an implosion of global capitalism, artists and institutions will turn to cultivating American myths and legends as subject matter, just like the Steuben plates commissioned in the

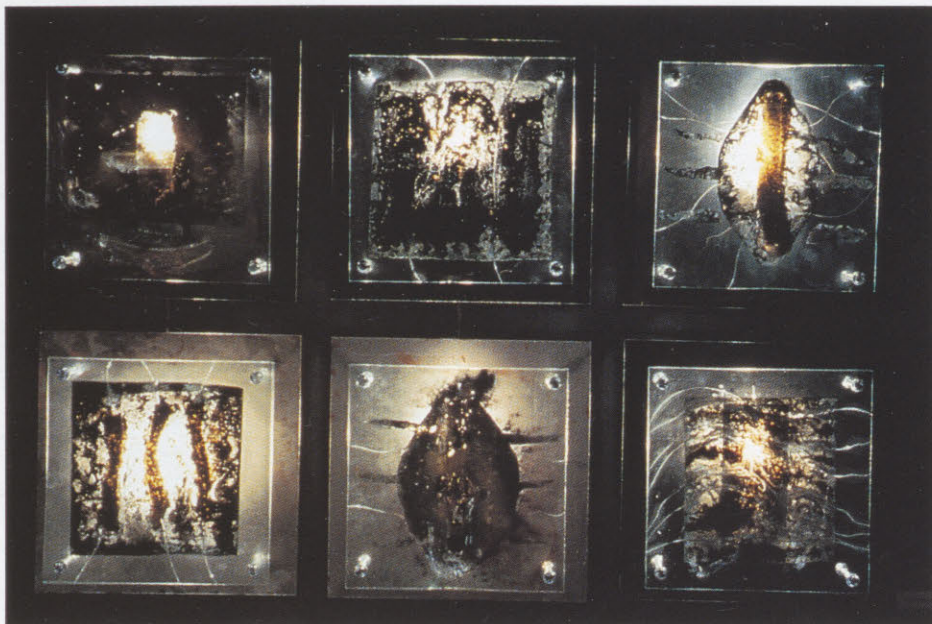
Below:
Julianne Swartz
 New York,
 New York
 (Nominated by
 Olga Valle-
 Tetkowski,
 Gallery Curator,
 UrbanGlass)
Shadow House
Series, 1999.
 Glass and silk,
 dimensions
 variable.



Left:
Jennifer Williams
 New Orleans
 (Nominated by
 Pike Powers, artist,
 Artistic Director,
 Pilchuck; Washington.)
Separated Halves, 1999.
 Mixed media.
 2 x 1 x 1.6'

Below:
Philippa Beveridge
 Barcelona
 (Nominated by
 Annette Rose-Shapiro)
Wall Light/Light Wall, 1998.
 Fused and slumped glass,
 metal and bolts.
 160 x 40 cm, per section.

"Philippa uses kilnforming in a way that I haven't seen before. She makes large sculptural pieces instead of the usual utilitarian vessels that many kilnformers concentrate on."
 Annette Rose-Shapiro.



early 1940s from Grant Wood and others. Instead of crystal relief portraits of Thomas A. Edison, I foresee a dichroic glass and hologram likeness of Bill Gates—mass produced, of course. Glass art was kicked out of the art world because it lacked an affluent support system to assure its claim to primacy among craft media and could not compete with other fine art materials. This may seem unlikely now but could easily happen soon. Once contemporary artists exhaust and finish exploiting glass, they will flit on to another material—recycled plastic? The tiny handful of artists and collectors will cling to one another, endlessly concocting scenarios of what went wrong and how success and acceptance slipped through their fingers

in the early 21st century until, one day, far into the future, a single person with the time and money to change things will think differently. Will that be your grandchild wondering what to do with all those things boxed up in the attic?

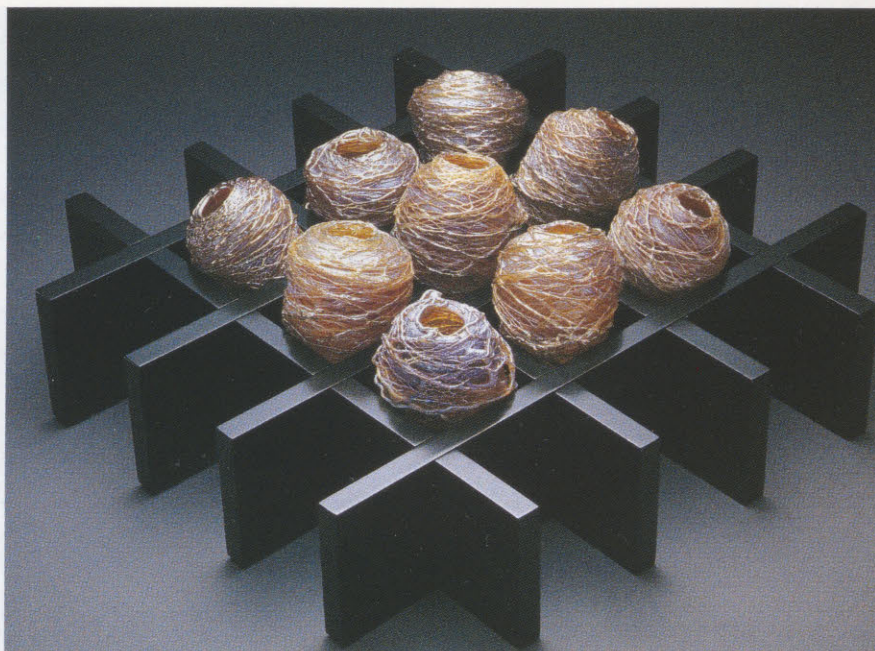
John Perreault

I predict more glass. Does this mean I am a pessimist or an optimist? The latter. More glass means more light. Glass will be the new money. Glassblowing is already the new polo. Glass art auctions will function as the new casinos. I have already announced that glass is the new bronze; in the future it will be the new gold. Although in some quarters, glass as an art material is suspect, by and large glass, as long as it is used by someone

who is not primarily a glass artist, is fine. I predict that even artists who work exclusively in glass and come from glass education backgrounds will be fully accepted as artists and their art will be embraced by the art world... and crushed.

This year what everyone thought would never happened has happened: a glass artist by the name of Josiah McElheny will be in the Whitney Biennial. In 1993 these very pages offered the first article about his work. In 1994 he had a solo exhibition at the Lehman Gallery at UrbanGlass. Furthermore, a glass piece by Howard Ben Tré is on display in the New York Metropolitan Museum of Art in the contemporary paintings and sculpture gallery, not the decorative arts rooms.

Below:
Scott Chaseling
Piallago, ACT,
Australia
(Nominated
by Klaus Moje)
Inside About You, 1999.
 Fused, blown
 glass roll-up.
 h. 25 cm



Above:
Lance Friedman
Chicago
(Nominated by James Yood, art critic and educator, Chicago)
Nested, 1999. Blown glass, lacquered wood. 4 x 25 x 25"

"Among the many admirable qualities in the work of Lance Friedman is its uncanny ability to make viewers slow down to examine these pieces carefully, to sense this is truly an art of nuance and subtlety, all done by an artist who understands that the act of patient and intense looking can often provide an aperture to deeper understanding..." James Yood.

25

Now all we need in the Whitney is some non-conceptual glass art—McElheny's passes for conceptual or narrative art, more or less—and we need some vessel forms in the Metropolitan contemporary paintings and sculpture gallery. I predict both of these occurrences and I also predict that GLASS Quarterly will double its circulation and the Museum of Modern Art will announce a large exhibition of glass art, probably all by one artist, probably an in-depth retrospective. The World Craft Movement will replace the American Craft Movement. UrbanGlass will have an art gallery in Chelsea and will offer classes in glass in China, Argentina and Tahiti. The Museum of Contemporary Glass will open in New York. And, since we

already know that the Museum of Modern Art and P.S. 1 have merged, we can safely predict other mergers: the Renwick Gallery and the American Craft Museum, the Whitney and the National Museum of American Art, UrbanGlass and Pilchuck. Finally, questions no one else answered: *Will vessel or sculpture forms predominate?* Installations will rule. *What are the developing trends in the field?* The multiple vessel still-life, mixed-media with glass, installations, outdoor glass. *What can be done to help emerging artists in the field?* Buy their work. *Is glass a part of the craft world or part of the art world?* Neither.

Who will be the new collectors and where will they come from?

UrbanGlass has a policy of developing new collectors through its annual Auction and Glassblowers Ball and its Glass Forum support group. Although glass design has always been part of the UrbanGlass mission, the new design initiative for GLASS is also an attempt to attract the growing audience for design. Our hope is that an interest in Mid-century Modern design will lead to contemporary design and in turn to glass art.

Will glass increasingly become an international art form?

Yes. Although there is no one of the assumed stature of Lino Tagliapietra following up in Italy, no one of the stature of Bertil Vallien in Sweden, no one of the stature of Fujita in Japan

Below:
Jill Davis
Providence
 (Nominated by
 Tina Oldknow)
Wiggly Table, 1999.
 Blown, cut and
 polished glass.
 17" x 15¼" x 15¼"

Right:
Rene Culler
Cleveland
 (Nominated by
 Karen Chambers,
 art critic,
 New York City)
Six of Cups, 1999.
 Glass
 (multi-process).
 32 x 10 x 10"



or Erwin Eisch in Germany, Australia with the emergence of Giles Bettison, Brian Hirst, Ben Edols and Cathy Elliott proves there can be a second generation elsewhere, as in the U.S. We are looking for the new wave in all the countries mentioned. Fasten your seat belts. New glass centers: New Zealand has already produced at least one star(Ann Robinson) and we are watching The Netherlands.

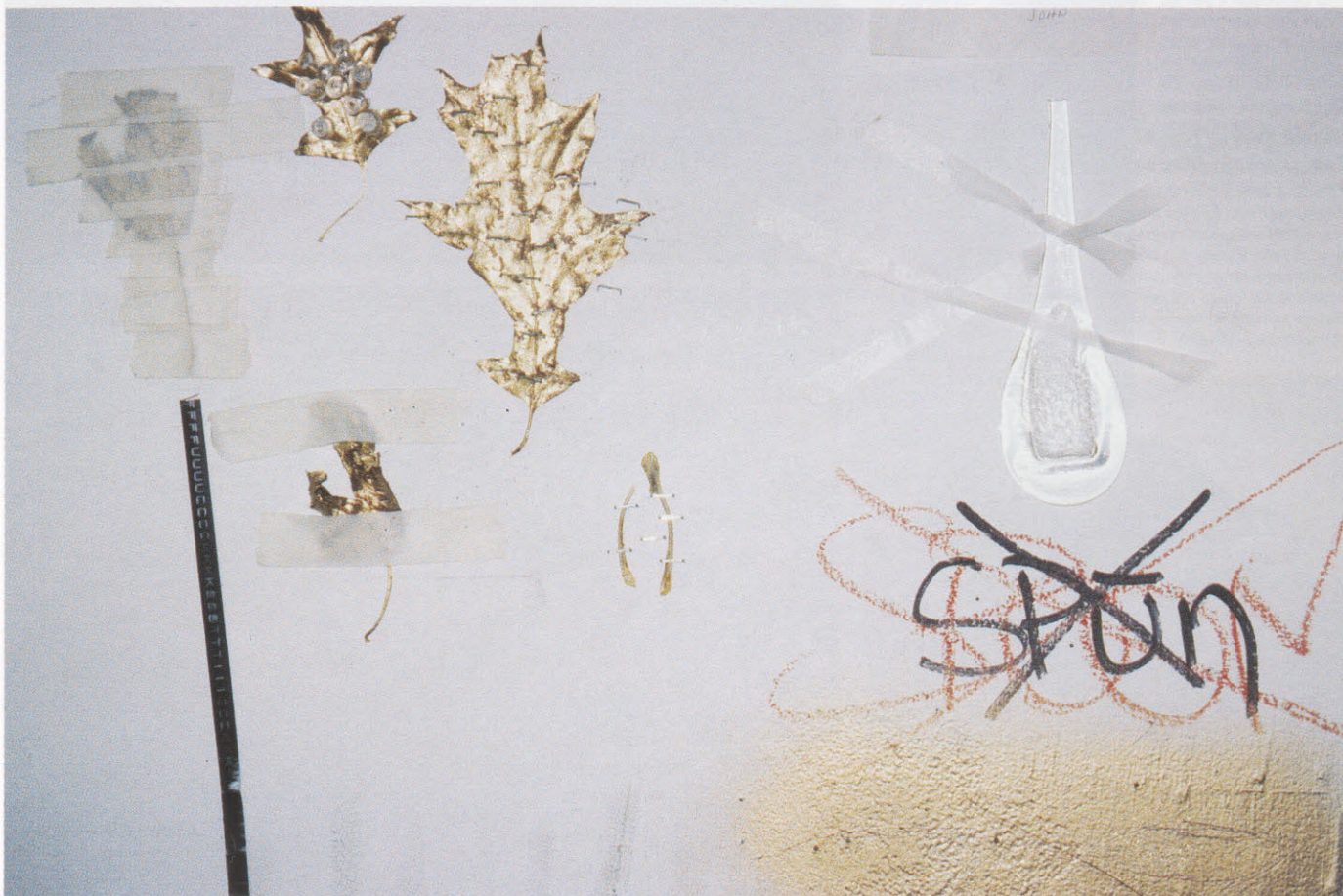
Tina Oldknow

I love all kinds of predictions, auguries and hunches and follow them avidly. I particularly value them when they are wrong, since this reaffirms, for me, the importance of unpredictability, mystery and chaos. Whether or not I think glass sculpture will predominate and

vessels will become retro, or glass centers will expand in Australasia or re-emerge in central Europe, or new furnaces will be developed or abandoned entirely in a fuel-inspired crisis, is, I think, not that interesting. (What artists think would be more interesting). What can I really forecast about the future of glass except that it will always be fascinating, and that its continuing technological evolution, as one of the smartest of smart materials, is assured? Thus, I have decided, for the purpose of this essay, to muse on personal predilections, rather than predictions, on the eve of the third millennium. Here is a personal predilection to ponder: what about the longevity (physical and cultural) of art made of glass? Some of it will surely last far

into the future. Artists like Josh Simpson, to take just one example, are not leaving the responsibility of their posterity to museums but are burying their objects themselves for the benefit of future generations. (And I would certainly rather find one of his Planets than a non-degrading disposable diaper. Artists: Start Burying). What aspect of an object is most likely to insure its longevity far into the next millennium? One of the most intriguing thoughts is that beauty might be an object's best defense against annihilation. This hopeful observation was made in a recent issue of *The New York Times Magazine* by Gregory Benford, a physics professor who develops messages for spacecraft and is the

Below:
Eric Dennis
New York, NY
(Nominated by Jamex
and Einar de la Torre)
Spun, 1999.
Solid glass and
mixed-media.
21" x 25" x 5"



27

author of *Deep Time: How Humanity Communicates Across Millennia*.

A second predilection: what about the art versus craft question? We are all dying to know, resolved or not, when will it go away? Simply, this issue is inextricably connected to how art is perceived to function in our culture, and will probably disappear when this basic perception changes, as it eventually must. A provocative approach to the subject of the function of art is offered by art historian, Arnold Rubin, in the 1989 publication, *Art as Technology: The Arts of Africa, Oceania, Native America, Southern California*.

In his discussion of how art functions in "tribal" or non-Western societies (and also ancient cultures), Rubin

isolates two primary aspects, which are the utilitarian and transactional. The utilitarian aspect of art concerns how that art may be used, such as an actual or symbolic container, implement, tool or support. The second aspect, which is the transactional, refers to how art acts as a marker and communicator of values, and how it works to spiritually or psychically transform the environment. As Rubin suggests, both aspects are equally present and active in the art of non-Western cultures, whereas in contemporary Western art, these aspects have become disconnected (less so, perhaps, in art glass and other craft media). In traditional cultures, Rubin says, art functions as a technology, providing a “system of tools and

techniques by means of which people relate to their environment and secure their survival." In these cultures, art occupies the center of society.

In contemporary Western culture, no one would argue that art occupies the fringe of society, and that the "art" of our center is advertising.

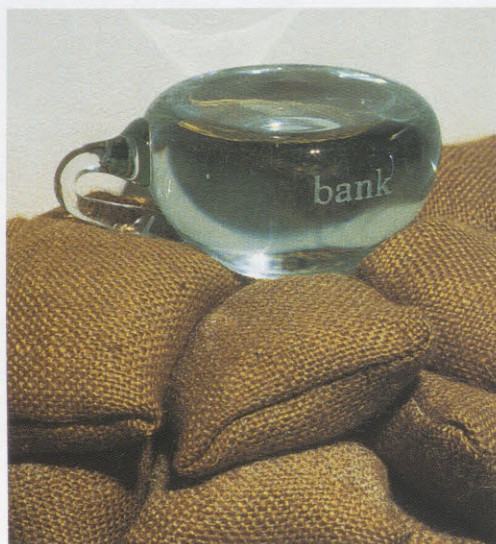
This excursion into cultural anthropology may not be relevant to the future of glass, but it offers another perspective with which to begin the millennium, as well a clue to longevity (beauty, remember?). In any case, these are the kinds of things I am thinking about glass and art on the eve of the third millennium, while I read piles of predictions and bask in this unique and mysterious moment in time.

Below:
Neil Harshfield
New Orleans
(Nominated by
Gene Koss)
T-cup Series:
Bank, 1998.
Solid worked
glass, sand bags.
8 x 36 x 18"

Right:
Peter Kreider
Brooklyn
(Nominated by Olga
ValleTetkowski)
Light in Motion, 1999.
Performance with
metal, plastic, neon
and electronics,
dimensions variable.

Below right:
Caitlin Hyde
Carbondale, Illinois
(Nominated by Annette Rose-Shapiro)
Lampworked glass beads, various dimensions.

"Caitlin is a very talented and meticulous beadmaker who has the potential to be 'the next Kristina Logan.' Her beads are technically well-executed and she has a good color sense. But what sets her apart from other beadmakers is her very careful eye for design. Instead of cranking out lots of different kinds of beads, she has a color and design scheme for her jewelry as well as her bead collection."
 Annette Rose-Shapiro.



28

James Yood

One aspect of glass as a medium for art at the turn of the millennium is that it thankfully finds itself in a position of whither, not wither. In examining the hurdles to come—and they are many—the crucial achievements recently secured should never be underestimated. Only the most stubborn observer would think that glass artists have not conclusively won the “art-vs.-craft” dichotomy, and the orgy of affirmation in the marketplace that glass currently enjoys causes surprise even to many long-time observers of our milieu. Just about forty years old, modern studio glass today has its own collectors, magazines, art fairs, superstar artists, museums, subgenres, dealers and curators in a surprisingly cosmopolitan national and

international peer-group structure liberally greased by ever-increasing attention, both financially and critically. What’s the beef, then? No big surprise, actually. Having spent most of the ‘70s and ‘80s having to argue interminably that glass was indeed art, the struggle has recently been shifting to another and more challenging plane. Not only should glass be considered art, it is now asserted, but it shouldn’t be distinguished (for which read “ghettoized”) in any way from “high” or “serious” or “important” or “mainstream” art, and should have its place right in the hallowed museum, next to the paintings and sculptures in other media that it is beginning to equal. It’s really Plessy v. Ferguson all over again; having struggled to attain its “separate-but-equal” status, glass now seems to want

out of the cocooned security of the Decorative Arts Department and get its piece of the high art pie. But as Jenny Holzer notes, “Protect Me From What I Want.” Glass, one could argue, is in somewhat the same position (with a major difference, its stupendous commercial success) that printmaking was in forty years ago, or photography 25 years ago. Like those mediums then, glass has its own hagiography and litany of accomplishment, its own roster of expert practitioners and avid collectors. But outside of the core print collecting community, how many people in the so-called high art world had even heard of William Stanley Hayter or June Wayne forty years ago? For better or worse (and many in printmaking would say it has been the latter), it took the participation of



Left:
Annika Jarring
Fjederholmarna,
Sweden
(Nominated by
Brett Littman)
Untitled, 1999.
Glass and silicon.

"An ancient Chinese jade burial costume is the inspiration for Jarring's new series of objects made from cut plate glass and silicone. Her work explores glass dialectical poles. The vessels and forms are at once decorative and architectural, delicate and strong, flexible and resilient." Brett Littman.

29

people like Jasper Johns, Robert Rauschenberg and Frank Stella to drag printmaking out of the cloistered sanctity of the shop and into the mainstream of modern art. When Cindy Sherman, Barbara Kruger, Robert Mapplethorpe and many more started being known as "artists," and not as "photographers," it too made the critical journey from specialty "other" to part of the happy family of contemporary art. But there was an important difference between the recent evolution in printmaking and photography—printmaking became the valued plaything of artists whose first commitment was to another medium, who came and still come to printmaking to extend ideas usually first achieved elsewhere. The boom

in photography came instead from a new generation of young artists concentrating solely on that medium and whose emerging stature caused a rethinking of the entire discipline. Which, if either, model might glass follow? Does it mean anything that Josiah McElheny will be in the Whitney Biennial this year? Are we grasping for notice, signifying our provinciality, whenever we ooh and ah over some famous "mainstream" artist (Rauschenberg, Louise Bourgeois, Kiki Smith, etc.) who fiddles a bit with glass? Will glass be a fully-fledged participant in modern discourse, or some parallel phenomenon? And the answers are... I don't know. But what draws me to glass are its distinct qualities, the degree to which it presents

me something I can't find in other mediums. If ever "separate-but-equal" were to be possible, modern glass is the place I would hope it might occur.

William Warmus

This is what will happen in the next century in studio glass:

2005: The Glass Art Society, during the third week of its meeting aboard a cruise liner somewhere in the Mediterranean and having voted to eliminate lectures and glassblowing demonstrations from its future conferences, elects Donald Trump a lifetime member.

2010: In a major consolidation, Steuben, Kosta Boda and Waterford are acquired by Chihuly, Inc.

2020: Josh Simpson builds the first

Right:
Kanik Chung
Oakland
(Nominated by
Jamex and Einar
de la Torre)
Sanctuary, 1998.
Fluorescent lights,
steel. 6 x 4 x 21'



30

glassblowing studio on the lunar surface. A curator will establish his/her reputation writing a monograph proving that in fact three other studio artists (we know who they are) preceded Simpson to the moon in the late 1950s.

2030: Studio Glass is at last recognized as fine art. The head critic for *The New York Times* writes that it is the "highest art form of the last 100 years, surpassing all others." The Metropolitan Museum of Art devotes an entire wing to glass, showing for the first time the Trump collection of work by GAS board members. "The End?", an article about the end of studio glass written by William Warmus for *GLASS* magazine in 1995, is ceremonially burned during the opening of the exhibition.

2035: In the most startling development in the history of art (but really a logical outcome of the New York-Paris-Berlin axis of art criticism), all Fine Art is vilified by everyone, whether they have highbrow, lowbrow or middlebrow tastes. The new head critic for *The New York Times* writes, awkwardly, that "Fine Art can never be difficult or ugly or political enough to meet the standards of the new criticism, and studio glass, that evil handmaiden of beauty, is the most un-difficult of all the arts." The market for furniture, still recognized as a craft (i.e. non-art) medium, soars. *GLASS* magazine, in a cynical effort to survive, changes its title to *ASH*.

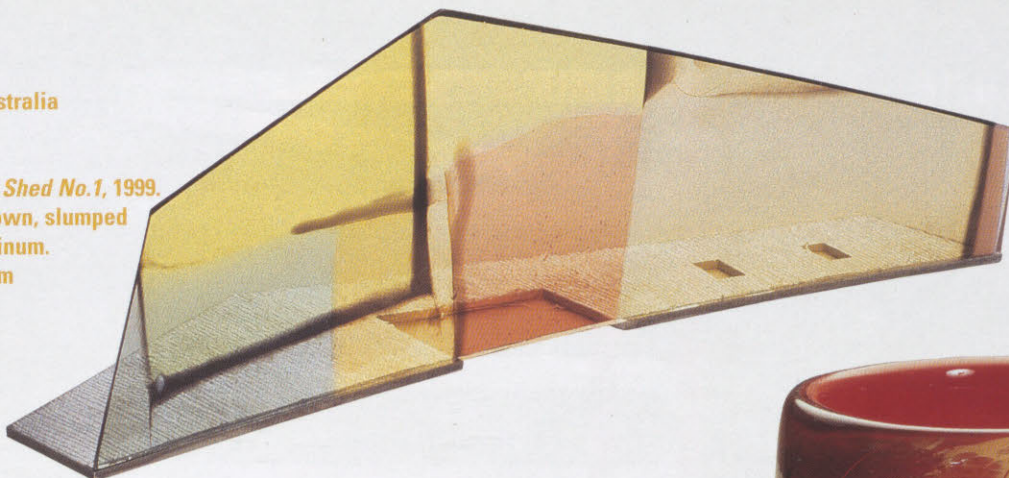
2040: By this time, most studio glass objects have been boxed up and put

into attics or given away to thrift shops. Some are used as paperweights or door stops, but they "don't work very well."

2080: A critic in Seattle demonstrates that studio glass is in fact not Fine Art, contributing to a revival of interest in the rediscovered "craft" medium. The few remaining studio glass artworks are eagerly sought by a new generation of dealers and collectors who believe that they represent a late century ideal of craft and beauty. Marvin Lipofsky and Henry Halem, the last living participants from the movement, are avidly sought out for appearances on the internet.

2099: The craze for glass reaches its apex. A Chihuly sculpture is installed at the White House. Because so few studio artworks survived the "dark

Right:
Kirstie Rea
Forrest, ACT, Australia
(Nominated by
Klaus Moje)
Landscape with Shed No.1, 1999.
 Koin-formed, blown, slumped
 glass with aluminum.
 120 x 290 x 70 mm



Left:
Boyd Sugiki
Seattle
(Nominated by
Tina Oldknow, art
historian, curator
Corning Museum;
Corning, N.Y., and
William Warmus,
critic and curator,
New York)
Spotted Vessel, 1999.
 Blown glass.
 10" h, 18" h, and 11" h
 Photo: Michael Seidl



Above:
Chang Hyeon Kim
Korea
(Nominated by Brett Littman)
In Hope, 1999.
 Blown glass with
 Paradise paints. 9 x 9"

"Kim merges an illustrator's sensibility with traditional glass forms. His glass vessels, exquisitely painted with Paradise paint, were a hot item at SOFA Chicago 1999. He is someone to watch." Brett Littman.

ages," forgeries abound but are accepted as generally better than and more beautiful than the originals. At the end of the year, a costume party is held at the UrbanGlass headquarters (now atop the restored Chrysler Tower), with partygoers dressed as their favorite studio glass artworks of the century. A photo on the cover of *The New York Times* (published in paper format for sentimental reasons) shows a crowd of happy people, one got up as a Morris Canopic jar. A famous supermodel, costumed in the guise of an elegant Vizner Bowl, appears to be engrossed in conversation with a business tycoon, dressed as a Chihuly chandelier.

Karen Chambers is an independent curator and critic based in New York City.

Matthew Kangas is a contributing editor for *Art in America* and *Sculpture*. He is also the author of a new book, *Jim Leedy: Artist Across Boundaries* (University of Washington Press).

John Perreault is the Executive Director of UrbanGlass and the Editor of *GLASS*. He is also a painter and a widely published art critic.

Tina Oldknow is an art historian specializing in historic and contemporary glass. She is the editor of the *Glass Art Society Journal* and author of *Pilchuck: A Glass School* (1996), *Chihuly Persians* (1996) and *Richard Marquis Objects* (1997). This year she was appointed curator for modern and contemporary glass at the Corning Museum of Glass.

James Yood teaches contemporary art theory and criticism at Northwestern University, and writes regularly for *GLASS* and *Artforum* magazines.

William Warmus is a well-known critic and curator who specializes in contemporary glass.