



HABATAT GALLERIES

38<sup>th</sup>

INSPIRATIONS

HABATAT GALLERIES  
38<sup>TH</sup> ANNUAL  
INTERNATIONAL GLASS INVITATIONAL  
Awards Exhibition 2010

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INSPIRATIONS

April 24th 2010 – May 23rd, 2010

HABATAT GALLERIES MICHIGAN  
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Shirley Glass

This catalog is dedicated to the memory of Sherwin and Shirley Glass. They are both remembered fondly by artists for challenging them creatively often asking, "can you make this in a scale never before attempted?" Between 1999 and 2009, they created the definitive collection of the decade. Shirley’s humor, intelligence and intense interest in learning with openness that flexibility to new ideas, were the perfect combinations in developing this incredibly important collection.

Her wit, laugh and amazing spirit will be missed by everyone associated with studio glass.

- Ferdinand and Kathy Hampson  
and the staff of Habatat Galleries

HABATAT GALLERIES

Ferdinand & Kathy Hampson  
Corey Hampson  
John Lawson  
Aaron Schey  
Ricky Keulen  
Debbie Clason  
Rob Bambrough  
Rob Shimmell  
Barak Fite

Jurors:  
Tim Close  
Director of the Tacoma Museum of Glass  
Dennis and Barbara Dubois  
Noted collectors from Dallas  
Tom Pyrzewski  
Director of Duffy Galleries Department of Art and Art History at Wayne State University

Design and Layout by John Bowman  
Planning by Ferdinand Hampson, Corey Hampson and Aaron Schey  
Compilation and Editing by Aaron Schey

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Welcome to this year’s edition of our International Glass Invitational. It is as always a blend of the most noted artists that work in the glass medium, artists that reflect current trends and emergent artists whom we want to expose based upon their innovative approach to the material. We have always encouraged artists to offer their latest ideas translated into glass. In this way we have launched not only careers but significant bodies of work. For example we offered the first public display of Dale Chihuly Venetian series in 1989, at the 27th Annual Exhibit.

Not all of these artists will be internationally recognized, as witnessed by some artists in previous International catalogues that have not achieved the accolades of many of the documented artists that continue to be represented each year. I am however proud that many artists have used this exhibit as a career launching pad.

Seven years ago, in an effort to keep this exhibition relevant, we decided to give awards to outstanding achievements in glass. In the stiff competition for the best quality work from art fairs and other galleries we decided to add a little “competitive spirit” to this exhibition. Each year we offer winners a museum exhibition and a hard cover book for their accomplishment. We have had distinguished juries of art critics, curators and directors of museums; collectors, publishers and artists from other mediums, select 25 artists for awards. This year we are honored to have Tim Close, Director of the Tacoma Museum of Glass, Dennis and Barbara Dubois, noted collectors from Dallas, and Tom Pyrzewski, the Director of Dufffy Galleries, Department of Art and Art History at Wayne State University. At first we heard grumbling from several of the artists that art should not be a competitive thing and I understand the complaints. But the result has been very exciting as you can witness by the images in this catalogue!

It is such a privilege to work with artists and to be exposed to their creative minds. This exhibition and catalogue gives us a wonderful opportunity to explore their thoughts about creating. This year the theme is “Inspiration” and to this end we developed categories or chapters which each artist would neatly fall into. Each chapter covers, or so I thought, every contingency of inspiration. As the statements came in, we found exceptions to be the rule! For one thing, artists often cite multiple inspirations, defying my little chapters. So goes the linear thought process. You would think after 40 years of being in this business I would know these things, but that’s probably the reason that to this day, I remain fascinated.

We have placed each statement in proximity to the artist’s creation. Most do present an insight into why the particular sculpture or body of work was created. Many artists are from other countries and have difficulty with the English language. We have interpreted their comments and hope that we have successfully portrayed their intent. Some artists have a very difficult time connecting clearly with the origin of thought. This does not reflect poorly on their work. To paraphrase the author Jonah Lehrer, author of How We Decide, decisions can be made in the emotional part of the brain and are an accumulation of life experiences which are very difficult to access.

In some cases, artists have chosen something that has been previously written about them. Others have chosen to discuss how they make work. We have tried to edit this information.

(continued on page 5)

Shelley Muzylowski Allen  
Herb Babcock  
Rick Beck  
David Bennett  
Howard Ben Tré  
Alex Gabriel Bernstein  
Martin Blank  
Zoltan Bohus  
Stanislaw Jan Borowski  
Latchezar Boyadjiev  
Peter Bremers  
Emily Brock  
Wendy Saxon Brown  
José Chardiet  
Nicole Chesney  
Dale Chihuly  
Daniel Clayman  
Deanna Clayton  
Keith Clayton  
KeKe Cribbs  
Dan Dailey  
Maxwell Davis  
Miriam Sylvia Di Fiore  
Laura Donefer  
Irene Frolic  
Josepha Gasch-Muche  
Javier Gómez  
Robin Grebe  
Eric Hilton  
Tomáš Hlavička  
Petr Hora  
David Huchthausen  
Martin Janecky  
Michael Janis  
Richard Jolley  
Kreg Kallenberger  
Vladimira Klumpar  
Sabrina Knowles/Jenny Pohlman  
Judith LaScola  
Shayna N. Leib  
Antoine Leperlier  
Etienne Leperlier  
Stanislav Libensky & Jaroslava Brychtova  
Steve Linn

Marvin Lipofsky  
Maria Lugossy  
Laszlo Lukacs  
Lucy Lyon  
Tanya Lyons  
John R. Miller  
Charlie Miner  
Tobias Møhl  
Debora Moore  
William Morris  
Barbara Nanning  
Stepan Pala  
Albert Paley  
Zora Palova  
Mark Peiser  
Marc Petrovic  
Stephen Powell  
Seth Randal  
David Reekie  
Ross F. Richmond  
Richard Ritter  
Sally Rogers  
Marlene Rose  
Martin Rosol  
Davide Salvatore  
Jack Schmidt  
Livio Seguso  
Mary Shaffer  
Paul Stankard  
Therman C. Statom  
Tim Tate  
Michael Taylor  
Margit Toth  
Brian T. Usher  
Bertil Vallien  
Miles Van Rensselaer  
Janusz A. Walentynowicz  
Leah Wingfield  
Ann Wolff  
John Wood  
Loretta Hui-shan Yang  
Albert Young  
Toots Zynsky

(continued from page 3)

We are interested in WHY the art is made not HOW. It is the difference between art and craft. Having said this, making glass sculpture is so work intensive that the process of making becomes very alluring, and the ability to successfully translate an idea is married to the craft. This should not however be the dominant theme for the artist or the preoccupation of the collector.

If the how it is made is why you are collecting you will grow tired of looking; if you search for why it was made, it will give you a life time of enjoyment. "Collector" should be an earned category. An artist doesn't become an artist in a day, so a collector shouldn't become a collector in a day. It's a lifetime passion and process of learning, understanding and engaging objects with an open mind and an explorer's spirit.

We welcome you on the journey and offer our services as scouts!

- Ferdinand Hampson

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## The Collector

Like paint strategically placed on an empty canvas the collectors surround themselves with objects with which they have a connection. This connection by nature is visually stimulating to the collector. Some works can have an emotional impact or provoke a memory to its proprietor. Thoughts of the artist concept, the color or form are all there for the visual interpretation, enjoyment and mystery. Each collection tells a story that defines who the collector is. Each piece can act as a chapter or statement throughout the story.

Some collections are comprised of challenging thought and visual dialogue. Others search for pure beauty and direct their collection of objects towards that which offers immediate gratification.

Victor Hugo once wrote "Inspiration and genius is one and the same" What is "genius" about art is that it breeds inspiration. An artist's arousal of the mind can spawn a collector's emotional connection on a conscious level that could be the same or very different from the artist.

This catalogue includes the artists' Inspiration on one page and the artists' creation on the opposite page. A fun exercise would be to cover up the insight of the artist on one page and study the piece. Pull your own thoughts and connections from the piece then look to see if you had similarities with the artists' inspirations for the creation of their work.

I hope this catalogue gives you inspiration and an understanding that glass in the hands of sincere artists is equal to any and all materials for making art.

- Corey Hampson



# The History of Studio Glass

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In 1962, in a garage on the grounds of the Toledo Museum, American Studio Glass began with a workshop initiated by Harvey Littleton with the support of Dominick Labino. Within 5 years of that date artists and craftsman around the world began experimenting in small artist studios designed for the purpose of making art in the glass medium.

This year Habatat Galleries will present a retrospective exhibition of works from the '60s to the '90s. This will include many of the artists considered to be the pioneers of studio glass.

Habatat Galleries has been in business for 39 years. During that time we have had the privilege of participating in glass as an art medium, and have witnessed it become the fasting growing sector of the art market.

This exhibit allows us to analyze the germination of ideas, the resolutions of thought, and the progression of many of the noted artists. We hope that it will serve as an exciting learning experience for all who see it.



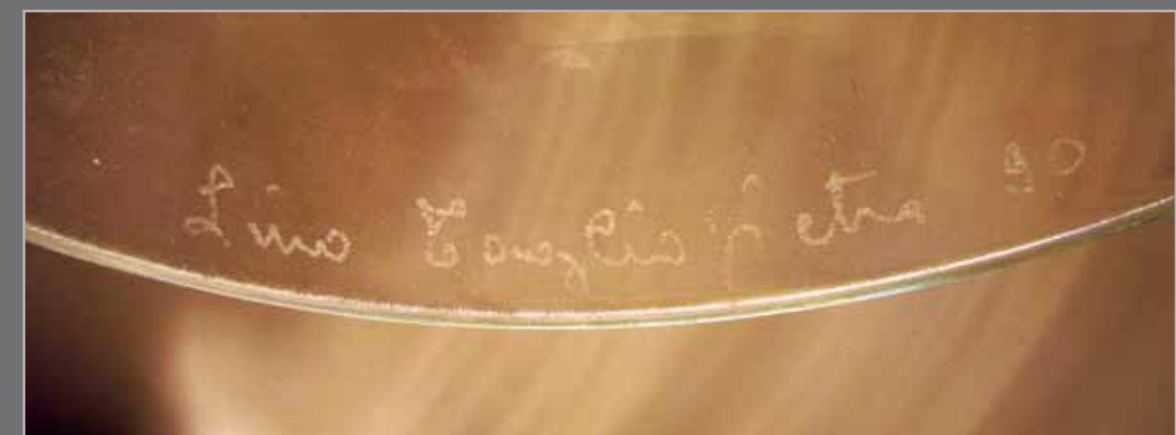
Dale Chihuly - 1968



Dominick Labino - 1970



Harvey Littleton - 1981



Lino Tagliapietra - 1990

# Award of Excellence 2009

## Collector's Choice 2009



Laura Donefer

## People's Choice 2009



Stanislaw Borowski

## Art Alliance of Contemporary Glass Award Mickey and Donna Mandel - President of the AACG



Robin Grebe



Richard Jolley



Steve Linn



Charlie Miner



Josepha Gasch-Muche



Danny Perkins



Margit Toth

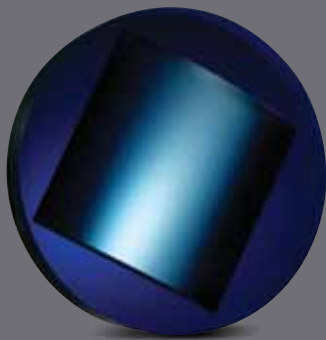


Emma Varga

## Flint Institute of Art Award John Henry - Director of the Flint Institute of Arts



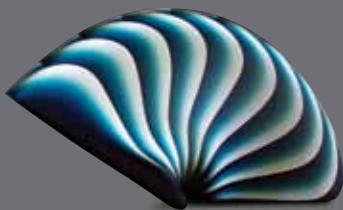
Miriam Di Fiore



Petr Hora



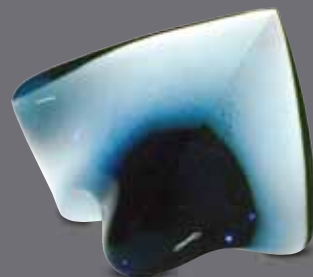
Karen Willenbrink Johnsen



Laszlo Lukacsi



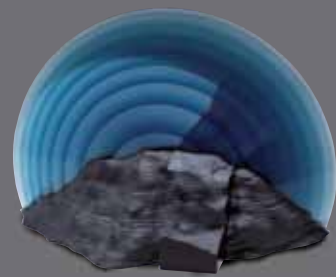
Howard Ben Tré



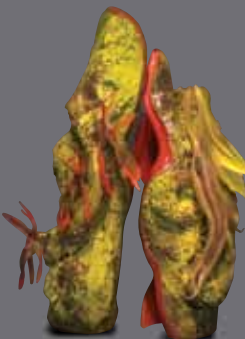
Peter Bremers



David Huchthausen



Maria Lugossy



Debora Moore



Richard Ritter



Ann Wolff



Loretta Yang



Tobias Möhl



Clifford Rainey



Paul Stankard



Toots Zynsky

## Art Consultant Award Ruth Rattner - Noted Art consultant, curator and appraiser



# Shelley Muzylowski Allen

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As a painter, I found the process of sculpting glass channels the expression of a restless spirit in a very satisfying way. A medium that keeps me in the moment, the hot glass process inspires a rhythm that parallels the rhythm of life.

I am interested in the idea of a universal iconography created by humans of animals and more importantly of how we essentially respond to their form and inherent traits. Nature has long been observed, depicted, interpreted, utilized and imbued with cultural and psychological inference. Creatures, and particularly in these works, horses, have played an all-pervasive role in the history of humankind. Our civilization has predominately been built using the strengths and grace of these animals so it's no wonder that their presence goes beyond utilitarian. We attach to them our own superstition and ideology and can associate them with mythology and even divinity. My work is a meditation on these archetypical animal forms whose presence has had such meaning throughout our history and can embody the basic needs of the human psyche. I work instinctively and try to remain honest in my portrayal of the subject and to the significance of the act of creating its image.

**Kohl** (2010)  
33 x 32 x 8"

Blown, off-hand sculpted glass, horsehair, waxed twine, leather, steel





My current sculpture is the "Pillared Series." This work utilizes cast glass, fabricated metal and local stone. The imagery references precarious balance; serving as a metaphor for our lives. To stand apart momentarily and reflect on our joys and sorrows: we know what it means to be alive. The sculptural form of the work references the apex of a dance movement. The stance or gesture of the "Pillared Series" is homage to the human figure.

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**Blue Shift** (2010)  
30 x 18 x 15"  
Cast glass and bronze



As I started this piece, my intentions were to talk about flight and transformative stages. As I worked through the sketching phase, formal aspects forced a somewhat contorted attempt at flight, not smooth, gliding like a bird.

This piece took about 6 months to complete. During that time, a few of the more conscious inspirations would have been the role of son in the story of Icarus and/or an angel struggling with flight. I am not sure if I intend for the principal to fail or succeed in this attempt at flight.

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**Winged Figure** (2008)  
84 x 40 x 21"  
Cast glass and fabricated steel





Artisans have been blowing glass into metal for two thousand years. We are pushing the technique by making complex forms in bronze and blowing glass into them, giving us a huge measure of artistic freedom. Our figures can be lighter and wilder in their motions and lack of balance. They become increasingly playful. As this happens, a new quality is arising in my work; it has become more fluid and less realistic. My new adventure into internal lighting of the figures adds depth and an entire new dimension. Suddenly with light from within the metal sculptures that formerly could appear rigid there is now even more fluid. Together it is an effect that I don't think one could capture with any other medium.

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**Sunrise** (2010)

50 x 36 x 36"

Hand blown glass and bronze - internally illuminated by LED

# Howard Ben Tré

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My recent sculptures continue a tradition of referencing inspirational architectural forms: Stupas, Spires, Minarets and Obelisks. At the same time, they can be seen as individual figures forming a related family group, creating archetypal images.

Each sculpture has a foot anchoring it firmly to the ground, a demarcated waist and culminates in a head that continues the upward, devotional movement of the form. As individual works, they are profound, as each sculpture articulates the connection between the spiritual intention of the referenced architectural form and our own physical and spiritual presence on Earth.

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**The Lightness of Being #3/2** (2010)  
104 x 9 x 9"  
Cast glass







I am inspired and intrigued by the idea of capturing a single moment in time with my sculpture. These discs reference the earth turning, a journey, advancing technology, the cycle of life. What the sculpture represents is just one snapshot in time - any earlier and the disc may open up, spinning forward - any later and it may close up into itself. There is momentum both backward and forward but this is the perfect moment of balance.

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**Electric Blue Disc** (2009)  
18 x 18 x 3"  
Cast and cut glass

Quiver is an exploration capturing forest essence. This work reveals the delicate contours of frayed bark segments. The compositions are entwined layers depicting the subtle spaces that time reveals.

Trees are remarkable witnesses of our history unfolding one ring at a time. They speak to us even in their final repose.

"One can never hope to compete with nature; one can only glorify its essence."

---

**"Quiver" Series** (2009)  
49 x 8 x 8" (wall mounted)  
Hot-sculpted glass





In the latest series of mine I try to present a visual image of a natural phenomenon. I imagine a high energy object- maybe a meteorite or a small planet crossing the stratosphere of our Earth. Basically I am inspired by this type of unidentified mysterious phenomenon.

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**Secret in Crystal** (2010)  
13.5 x 9 x 6"  
Laminated, ground, polished glass



# Stanislaw Jan Borowski

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The motives of my sculptures are less inspired by reality. I express my fantasy, feelings and dreams in my work. I like to create objects that make me happy when I look at them. I want to create the feelings of freedom, peace and happiness in my work. To transfer the objects of my fantasy into glass is often very challenging. I don't like compromises, so I try to create exactly the picture I have in my mind into glass.

That brings me very often to the limits of my craftsmanship.

Enjoy my "Glass Tales"! I believe it is my most expressive sculpture to date.

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**King Chita** (2009)  
59 x 20"





I want to evoke positive feelings of harmony and beauty.

It is very rewarding to bring and share something positive and uplifting in a world that is full of negative energy and darkness.

My work is inspired by the beauty of the human body, relationships, emotions, music, and spirituality.

Each one of these ingredients is a vital part of my inspiration and the creative process I go through.

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**Flight** (2008)  
35 x 23 x 5"  
Cast glass



How one gets inspired is such a personal and often intuitive or even spiritual process. For me it can be almost anything: a book, a song, an unexpected encounter with another being or even a bad news message on CNN. Most of all it is a combination of all of that and more, as one is so often linked to the other. Traveling brings me to new places and always initiates new ideas, encounters, sounds, smells, tastes, thoughts, dreams et cetera. It accumulates in "landscapes", 4-dimensional "realities" that exist only as a result of the world and me in continuous ever changing relationship. I look at it but am an intricate part of it as well. Being in Antarctica made me aware of this relationship. It changed my look upon nature as I felt more part of it than ever before. It helped me understand that man is not only part of nature but therefore also part of creation itself and its continuous evolution. It gave more depth to my life and thus my art work. My "Icebergs" serie, expresses this deep process. These glass sculptures are landscapes. They invite the viewer to experience and share my inspiration. That to me is what my art is about.

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**Icebergs and Paraphernalia 07-150** (2007)  
20 x 24 x 7"  
Cast and polished glass







Inspirations never live in isolation. If I would try to analyze my thought processes, my initial susceptibility would always be to the ambiance and detail of place. Relationships of inhabitants to their surroundings, imagined lives and stories fill these contexts almost immediately for me.

While visiting a library influenced by classical architecture, I listened to the quiet bustle of activity and was surrounded by the rhythm of bookshelves and the elusive smell of the volumes themselves. Looking up at the dome which formalized the structural space, I sensed the designer's intention to use light to combine function and beauty.

Translating this into glass seemed so logical and inviting. This part of the process, based on the consolidation of these tiny inspirations, represents years of technical and visual experience I use to create the sculptures.

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## **Archives** (2010)

18 x 15 x 15"

Kilnworked, cast, lampworked glass. Gold leaf used. Assembled with silicone adhesive

# Wendy Saxon Brown

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The human figure, if done well, speaks to the viewer in a personal way. The figurative sculpture mirrors us, our habits, our thoughts, our flaws, and our aspirations. It is a symbol of us and therefore the perfect vehicle of communication for me. I love sculpting the anatomy into shapes that are exciting and full of movement and emotion. There are endless possibilities and always challenges. I love drawing from life, in fact, I hire models several times a week for both drawing and sculpture. The drawings are usually incorporated into designs that will be cast in glass.

The challenge of creating a relief in glass should not be underestimated. It is necessary to sandwich a 3-D object into a non-existent space that hovers someplace between a flat 2-D image and something not quite 3-D. There are unlimited possibilities within this range - from an extremely flat low relief, such as the image on a dime, to the nearly full-sculpted figure in my pate de verre pieces. There are no rules or formulas to assist the artist in the squashing of three dimensions. The artist creates an illusion of 3 dimensions, while employing only some portion of those dimensions. The only rule I follow is that, in the end, the relief must be both believable and beautiful.

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**The Juggler** (2010)  
14 x 17 x 11"

Cast sculpture in lead crystal







"The Influence of Primitive and Tribal Art on my sculpture"

The "Still Life Series" or "Mesa Series" consists of a group of sculptures that were originally inspired by a visit in 1984 to the exhibition Primitivism in 20th Century Art, then on exhibit at the Detroit Institute of Art. This seminal exhibition which examined the influence of tribal arts, especially those of Africa and Oceanic, on modern painters and sculptors, had a profound effect on my work. I was struck by the tribal artists' ability to make unpretentious, common-place objects and elevate them through carving, pattern, and abstraction to a higher level visually and conceptually. I began making objects, usually blown and often sandblasted to a matte finish, and then regroup them together on a base, most commonly an undersized table. These objects or elements usually start as functional objects such as amphoras, bowls, or tools and are transformed through shaping and gesture into personifications of human beings. What appear to be still-lives can, through the dynamic between elements, be interpreted as family units.

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**The Dance** (2010)

22.5 x 13.5 x 6"

Hot sculpted and cast glass with copper



I am inspired by the writings of French philosopher Gaston Bachelard who once described himself "not as a philosopher so much as a thinker who grants himself the right to dream." While Bachelard explores many types of dreams, he says "the space in which we shall spend our nocturnal hours has no perspective, no distance. ...And the skies we soar through are wholly interior - skies of desire or hope..." Later, the reader is invited to "measure the distance between that which is seen and that which is dreamt."

Oil paintings on etched, mirrored glass explore the sources of "sky water" - the fog that hangs in the air and the clouds that drift through the sky. The literal moisture and humidity that gives water to the air also obscures the "mirror" of the sky. These elements, air and water, often join to create an infinite, seamless "unsilvered mirror" where the horizon ceases and the beyond continues.

Bachelard proposes a sequence of reverie, contemplation and finally representation, to lead us to his notions of a meditative 'colorless sky that has infinite transparency and unifies the opposite impressions of presence and distance.' He quotes Coleridge: "The sight of a profound sky is, of all impressions, the closest to a feeling. It is more a feeling than a visual thing, or rather, it is the definitive fusion, the complete union of feeling and sight."



**Betoken** (2010)  
31 x 40 x 1"  
Oil painting on etched mirror



"I don't really know where the ideas come from. They come from a lot of different places. One of the most important inspirations for me is the glass itself-the glassblowing process. This wondrous event of blowing human air down a blowpipe and out comes this form. There's no other material in the world that can be blown like glass... it's a completely unique process for a very magical material. And you know, you just blow into this blowpipe and out comes this form. Then once it's put on a ponti, you are able to heat it up and work it with centrifugal force and gravity and fire....There is nothing even remotely similar to glassblowing, and there is nothing like glass, itself. And this combination of being able to work it...You're really working it with fire itself. Fire is really the tool-it's the heat of the glory hole, and the heat of the furnace, and the blow-torches, and centrifugal force and gravity opening up these forms. And this is something that I've always tried to work with--to stay away from the tools and to use the natural materials of the glass and the natural elements of fire and heat to make the forms."

---

**Tabac Basket Set with Drawing Shards and Oxblood Body Wraps**  
(2008)- 15 x 18 x 15"  
Blown glass

Thirty spokes will converge  
in the hub of a wheel;  
but the use of the cart  
will depend on the part  
of the hub that is void.

With a wall all around  
a clay bowl is molded;  
but the use of the bowl  
will depend on the part  
of the bowl that is void.

Cut out windows and doors  
in the house as you build;  
but the use of the house  
will depend on the space  
in the walls that is void.

So advantage is had  
from whatever is there;  
the usefulness rises  
from whatever is not.

- Lao Tzu (as translated by R. B. Blakney). 600 B.C.

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**Empty Volume** (2007)  
56 x 56 x 16"  
Cast glass and assembled







I have used woven netting as a texture in my glass for years. It is taken from utilitarian purposes such as holding fruit or carrying wash, fishing etc., keeping the work bound to the beauty in everyday life. People find ways of bringing beauty into these simple moments in their lives. I usually work in stages without preconceived notions of an end result. This piece however was a clear vision that I wanted to see to fruition. It was simply about beauty, the one continuum in art throughout the ages.

---

**Urchin Vessel** (2009)

20 x 18"

Pate de verre and electroplated Copper

The inspiration from my work currently comes from the juxtaposition of inside and out; More specifically the looking at inside and out. Whether that may be as basic as looking out a window or as complex as looking into our own thoughts.

---

**CrossHatch** (2009)  
30 x 17 x 8"

Pate de verre and electroplated copper







My inspirations are strongly influenced by my sense of humor, my love of surface design and textiles, and a desire to enhance my work with a sense of narrative and history. I feel that the purpose of "art" is to communicate a personalized view of the world that perhaps will hit a chord of recognition in the viewer; this can be delightful and dark at the same time, and "Tea Pots" just happen to be a perfect vehicle for animating human characteristics in all of their dark and delightful beauty .....

Luckily I have had the good luck to work with Ross Richmond in the hot shop to produce this latest body of work; we have been awarded Artist Residency's at both the Toledo Glass Museum and the Museum of Glass in Tacoma in the upcoming months, so we are looking forward to a continued working relationship of bringing our ideas and talents together.

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**Milo & Jojo** (2010)  
20 x 15 x 6" - 15.5 x 12 x 7"  
Blown glass



## INDIVIDUALS

My desire to make the Individuals stems from a long held interest in human character traits.

Watching the way a person acts — his or her gestures, expressions and demeanor — has provided lasting images that result in drawings. As I take the drawings into three dimensions, my Individuals become life size iconic characters. The qualities of the glass from translucence to the movement of color throughout the volume enhance particular aspects of each portrayal. The mood and the attitude of the individual depicted are supported by the colors and their method of application.

The Individuals are related to several previous groups of my work in concept and the glass working processes employed. In creating the figures I wanted to use blown glass forms in order to have the look of hollow volume. The use of color comes from experimentation in my Abstract Heads (1990-1994) where color was blended throughout the blown form.

Some techniques used in the Animal Vessels (1992-1998) are also evident, especially the application of shards, colored frit and glass chips embedded in the blown glass.

When I made the Character Heads (1988-1989) and the Mythology Heads (1989-1990) applying human facial features to an obvious vessel form, I found that some resembled busts due to the bulge in the bottom of the cylinder. This sense of formal portraiture led me to develop the Individuals. The traditional format of a bust offers more figurative realism than the vase form, and more potential for gesture. The figures are also related to my Vitrolite wall reliefs of the 1970s and '80s because the characters that I have portrayed are rather stylized and captured in a moment that reveals their personality.

**Quizzical** (2004)  
25 x 14 x 10"

Blown glass, sandblasted and acid polished (photo by Bill Truslow)





I developed my interest in the human form through body casting while still an undergraduate. My approach to figurative sculpture has always been to abstract or modify the reality of the casting in order to express a more universal, as opposed to an individual figure. In the latest series, I use glass to make a positive view of negative space. This idea has been of interest to me since I was young. When sitting in a tub of water, I would watch the interaction of body and water and the forms they made. Pulling the plug while I sat watching the water change shape as it drained around me left a lasting impression. These images became the basis of this series. The side view conveys a pure organic form to which we are drawn, but may not know why. The answer comes when we look down inside and discover a human form. The interesting part for me is that the image is of a body, which in reality, is not there.

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**gb#5** (2009)

20 x 12 x 12"

Plaster body cast - rubber mold - wax positive - investment - hot glass casting  
final cold-work construction



# Miriam Sylvia Di Fiore

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When the snow arrives, the sound of silence falls down with her. It is a special kind of silence, like it was made by a thousand far off low voices... whispers...sometimes like a lullaby to make a child sleep, at other times sad sound like an old dirge quietly sung during mourning.

I found a broken guitar and in my mind, in my soul, snow started to fall.

---

**Ballad for a Snowy Day** (2008)  
39 x 15 x 5"  
Fused and slumped glass







For me, inspiration is everything! But distilled into color and texture, texture and color.

Every hue tested, nestled into each other, what new color family to create.

Scarlet/Tangerine Violet/Carmine Russet/Vanilla Banana/Wasabi  
-Then, pure tranquility, the white of gardenias, clouds, pearls, sand, frost, breath.

The White of Peace, Inner Harmony, Pure Love.

White.

---

**Winterpearl Bonnechance Basket** (2009)  
25 x 20 x 16"  
Blown and lamp worked glass

Some artists communicate through visual rather than intellectual means in making the viewer feel like they feel. To be able to do this they need to learn how to fly the distance between themselves and the viewer.

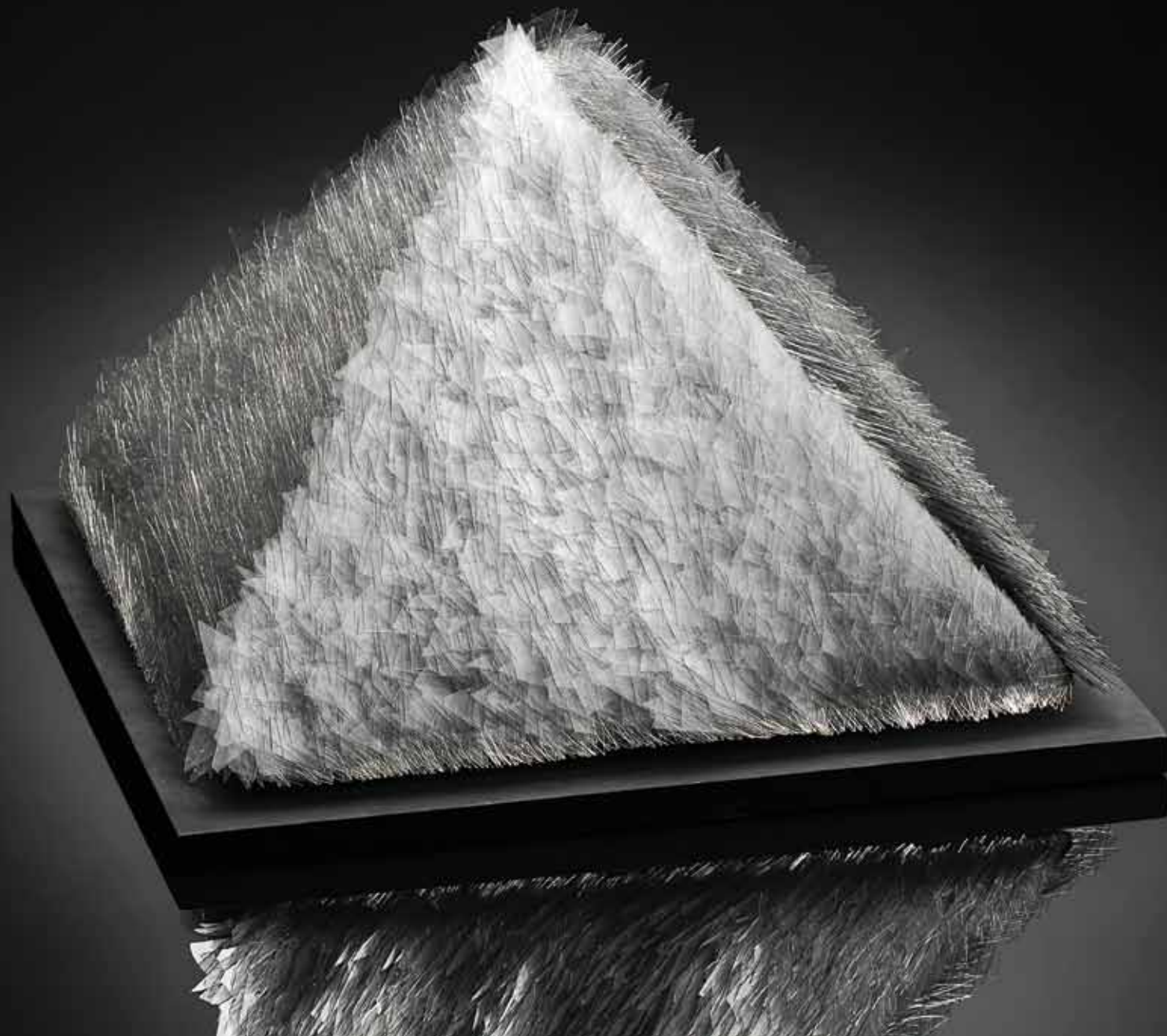
For me, this inspiration, like an air current, ebbs and flows. But the wind at my back has remained constant throughout my career. At times it has lifted me with steady purpose; at times it has been dangerous, hard to navigate. My challenge has been to be fearless in learning to let my nascent passions fly. It has been my blessing that I am still learning.



**Learning to Fly** (2010)  
16 x 12 x 11"

Lost wax kiln casting (photo by Rebekah Tremblay)





As soon as Josepha Gasch-Muche creates pictures and sculptures out of light and glass, the forms of her works release themselves from their relations defined by dimension and number. They abandon the rigidity of any conceptual form and become vibrating and dynamic fields of energy. Depending on the viewer's position and perspective, the artist's works change their appearance. They present themselves as extremely vivid and versatile puzzle pictures of a dynamic display of force that preserves completely divergent vectors. The glass surfaces of the objects may one moment appear to be so velvety and silky that one feels reminded of Meret Oppenheim's surreal fur tea cup. Yet the next moment, the myriad of lights that refract in the sharp corners and edges of the glass create a cacophonous and flashing image. An anarchically raised surface that pits itself against the harmoniously organized figure to which it belongs.

The light we have become accustomed to imagining as a metaphor belonging to enlightenment, in Gasch-Muche's oeuvre, this light reveals an exceedingly ambivalent character. It is in no way a guarantee for even the tiniest truth —is there even such a thing?—but it combines with the glass to create a tandem whose conjunctions lead to ever new projections. "The world is everything that is the case," writes Wittgenstein. The way things stand for Gasch-Muche, each case is a multitude of cases.

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**23.12.08** (2009)  
17.75 x 23.25 x 23.25"  
Cut and laminated glass



The ideas I'm working with focus on my passion with space and movement. The works presented are entitled "Freedom in Space". I play with volume, trying to give it its own language.



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**Espacio Abierto VI** (2009)  
11.25 x 9.75 x 7.5"  
Laminated glass



Since moving to Cape Cod twelve years ago, I have looked for inspiration in my new environment. It was the first time in my life that I didn't live near a city and I found the darkness of the night sky inspired awe. Observing the clarity of the star clusters and constellations, learning their cycles and patterns has been a source of wonder. The sky, like the vastness of the ocean (which is also a part of my environment), induces contradictory feelings of peacefulness as well as a sense of vulnerability. These are the ideas that have motivated me to make my observations and feeling about them into something 'concrete'.

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**Along the Way** (2010)  
27 x 8 x 10"  
Cast glass, paint and silver leaf



All around us, enmeshed in our lives, is a whispering gallery. Nature abounds with vast magnificent visual gifts and challenges. We are honed by time, forming our life experience. I feel compelled to explore the many aspects of existence, to use and orchestrate them as a vocabulary for my creative work. It is not necessarily the material that is important, but its use to serve in fulfilling the integrity of a work. No work is meant to be finished-- perhaps only concluded at present, full of seeds waiting to grow. We need to look at the world as if it were the first time we looked upon it. I strive to invite people to enter a mysterious world beyond human reach. Art represents the soul of human consciousness. It is woven into human history and we decipher it, like a code, to communicate with ancestral memories. It is rather mind blowing when we consider that we are actually the stuff of stars, extending through all infinity.

---

**Gathering Worlds** (2010)  
9 x 14 x 15"

Kiln formed crystal, cut and polished with stained wooden base







I have always been interested in decoration which is almost everything we see around us, even if we do not realize it.

In my glass sculpture, I try to incorporate decoration in a simple format so that it does not overpower the object.

I let nature inspire me in a matter-of-fact way. My sculptures are clearly reminiscent of waving grass, fallen autumn leaves and bionic shapes. I am interested in design too and as a result my forms often draw from traditional and functional objects such as vases, bowls or cases.

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**Penguin - Father & Mother** (2009)

28.75 x 8 x 6.5" - 27.5 x 7.5 x 7.5"

Fused and laminated plate glass with assorted foil



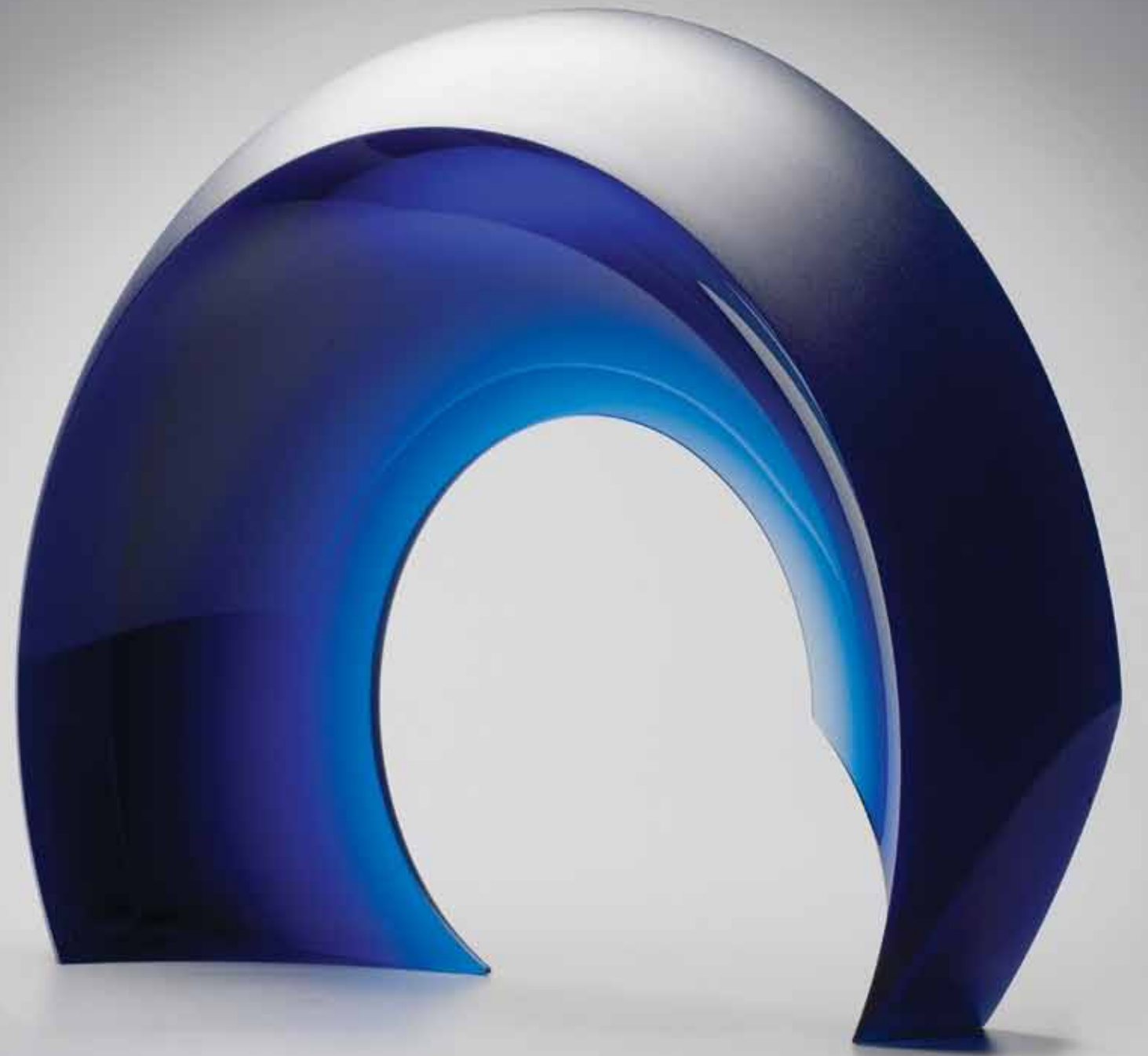
The main inspiration for the creation of "ARCUS" is the external world that surrounds me. Every day I think about the fragility and volatility of many essentials in life including family values, good health and security.

A massive, blue, heavenly bridge symbolizes these values which suddenly and without warning sharpens to a point. One can quickly move a finger from the solid to the sharp portion of the sculpture – as an individual's life span progresses from start to finish in a seemingly similar amount of time.

And we all wish that this sharp point will extend as long as possible...

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**Arcus** (2010)  
23.5 x 4 x 16"  
Cast and polished glass



I am often asked where the ideas for a specific piece or series came from. It's a difficult question to answer because some of the core concepts and elements in my work date back decades. One of the advantages of having a long history as a working artist is that you can look back at your older work free of the emotional intensity that enveloped it at the time. Some pieces that seemed important when they were made become less significant when viewed as part of an historical continuum. Others that may have seemed unimportant then, turn out to have been pivotal in the evolution of the work. Looking back and studying how one series morphed and mutated into the next over the years is quite interesting and provides clearer insights into the origins and concepts of the most recent work.

The architectural influences and hi-tech scientific references in my sculpture have always been obvious, yet there are subtler interests permeating the creative process. The use of projected light, shadow and illusion have been core elements of my work since the 1970's. My on-going fascination with primitive art and ritual as well as the color and imagery of the many cultural artifacts that I collect persist in finding their way into my thoughts and dreams.

In terms of formal aesthetic structure, I have always been interested in using the full 360-degree circumference of the sculpture, drawing the viewers into the piece as they move around it. The new spheres represent the culmination of that pursuit. They have no top or bottom, no up or down. They are fully volumetric on every three dimensional axis. When this is combined with the interior refractions, reflections, and distortions, a forth dimension of space is created within the sphere. A spiritual core, if you will. Each Sphere can be rotated into an infinite number of positions, creating a new set of spatial relationships with each location.

I began working with the sphere after reading an article on the theoretical analysis of gravitational fields. It described the three dimensional universe that we perceive as a holographic projection generated by a two-dimensional field at the edge of infinity. The optical simplicity of the sphere permits an intimate exploration of the internal geometry. The structures are dimensionally illuminated, transforming the hard edges into a visual mirage as the light rays bend near the refracted perimeter.

My work has always been deliberately enigmatic, and I wish it to remain so. I encourage everyone viewing my sculpture to develop his or her own personal response mechanisms. If the work is to have any significance, it must survive on its own, outside the realm of my interpretive prose.

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**Horizon Line** (2010)  
12" diameter sphere  
Cut, ground and polished glass



# Martin Janecky

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My most recent work draws on my admiration of Frantisek Tichy, a Czech painter and printmaker. The essence of the man intrigues me. He was unwilling to compromise his artistic vision. His passion and drive to express himself came only after his self imposed and relentless pursuit of mastering his craft. His extraordinary compositions and use of line and color were achieved because of his years of perfecting and innovating techniques. One of his most prolific periods came during his years in Paris in the 1930's when he was particularly intrigued by the world of the circus.

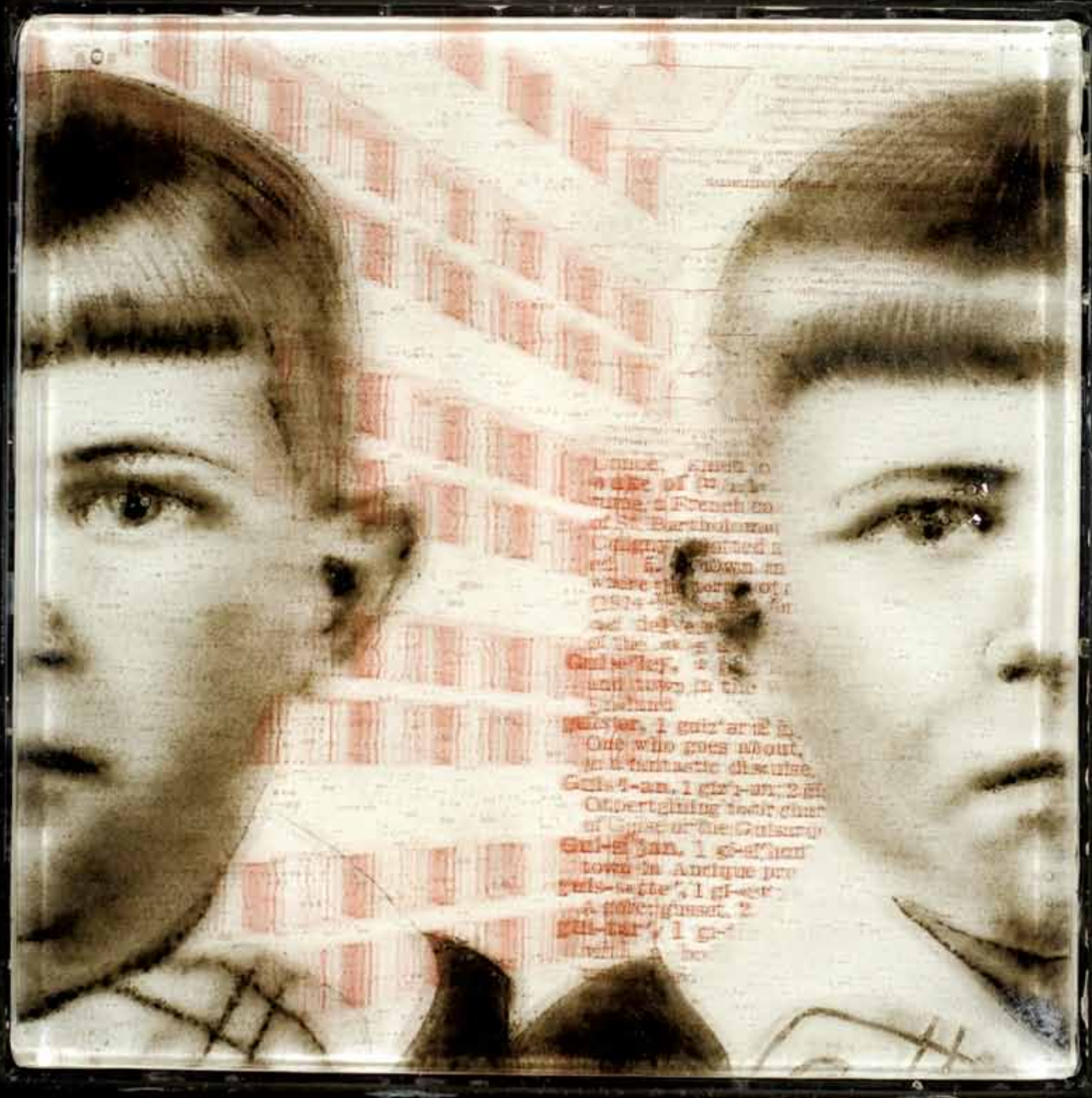
My goal for this sculpture was to interpret the essence of Frantisek's paintings in glass, a medium I constantly work towards mastering.

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**Jongleur** (2010)  
24 x 9.5 x 9.5"

Hand blown/hot sculpted glass





I am inspired by the lies we tell each other in the name of love, the recurring patterns of behavior which sometimes can be traced to birth, and the complex question of identity.

The works in the Habatat International Glass Invitational are the basis for a series. "My Other Self" refers to how we are often split into different parts, or have different and conflicting sides. Our distant past has an often unacknowledged impact on our present life. Each of the works in the series has the image of a child's face divided and presented so that they almost look as though they are two separate people.

The figure imagery is made of glass frit powder that was fired into the glass, that image is overlaid atop text imagery and/or the pattern of a building fenestration. I strive to translate ideas, taken many times from found objects, poems, and stories that are part of our childhood and adult culture and, by bringing them out of a previous context, translate them into a visual language of 'cultural specimens'.

## **My Other Self: Transformation** (2010)

12.5 x 12.5"

Kilncast glass, glass powder imagery, steel



The classical sense of inspiration is the breathing of life from the supernatural into human form eliciting the image of Botticelli's "Birth of Venus". This ephemeral quality of transformation has captured the imagination of artists for centuries. During the act of creating I try to infuse this transformational quality into the commonplace to make it universal.

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**Still Life #4** (2009)  
29 x 19 x 16"

Blown glass, laminated and assembled





Much of my most recent work has focused on the theme of landscape. I have attempted not only to convey a visual image but also to express and suggest the experience of the landscape. These pieces have been inspired by such dramatic environments as the ice-encrusted Antarctic and the red-rock towers of Sedona, Arizona, as well as the quieter landscape of the Osage Hills where my studio is located.

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**Shackleton's Vista** (2009)

10 x 23 x 6"

Optical lead crystal, cast, cut, polished



# Vladimira Klumpar

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My beautiful garden in Massachusetts was my inspiration for many years. Frequent visits to Mexico change my perception of colors and light. Now I live mostly in the city again. I have discovered for myself industrial foils with patterns. That is what inspired me now in my latest series. I am working with rhythm and lines. The colors of glass I am using now have to do a lot with the city environment.

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**Glance** (2005)  
37 x 12 x 10"  
Cast glass





### Influence of Tribal Art in our Work

In all of our travels and all of our studies we have found that original cultures in their original language have no word for art or artist. The objects Westerners consider art are functional objects within the tribe or village. We're not referring to function in the traditional sense, that of containers and implements. The objects that inspire us most are compelling and engaging, but their power, their heart, is in what they symbolize to the people they belong to.

Oftentimes these objects manifest via the hands of many: the craftsman, the diviner, the shaman, the linguist, each of whom contributes in the way needed by the village. Each of these people play a role in the evolution of their people, by bringing communal objects to fruition.

This is what compels us to make and assemble objects into works that symbolize themes we embrace: healing, nurturing, self-empowerment, memory, reverence, balance and compassion. Through the creation of our works our intent is to communicate with our people through visual songs and stories philosophies we have learned and developed through our experiences including our travels.

In addition to being inspired by the conceptual nature of tribal works, we are students of the mechanical fastenings of the early people who bound together different materials seamlessly. We attempt to do the same and strive for absolute craftsmanship in our completed works.

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### **Elixir Keeper** (2010)

36 x 7 x 9"

Off-hand blown and sculpted glass, ferrous and non-ferrous metals, beads  
(photo by Russell Johnson)



Exploring ideas in glass has been the greatest anchor in my life. Therefore, I have always approached my work as a meditation. The Effervescence series, including Vecchio Mondo, is about the joy of creating..... that dynamic energy.

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**Vecchio Mondo** (2010)  
16.5 x 17.5 x 7.5"  
Hot worked, acid polished glass







## The Wind & Water Series

Two of the most powerful elements on our planet are nearly indiscernible to the human eye, yet we are innately aware of their presence, their capacity to soothe and destroy, and their ability to weave patterns where they touch.

Wind and water possess no intrinsic color, are clear to the point of invisibility, and yet move through space. We see not their form itself, but can detect their patterns and shapes only vicariously through the objects they effect. The trace of water's touch over moss and sea life, the wind's passage over marshlands, through wheat fields and the fur of a long-haired animal- these two forces make their presence known. Their character is contradictory and fickle, encompassing fragility and violence, placidity and turbulence. They leave their mark upon ourselves and our external world. I present to you the Wind & Water series.

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**Flores** (2010)  
28 x 14 x 7"  
Blown and solid-worked glass



# Antoine Leperlier

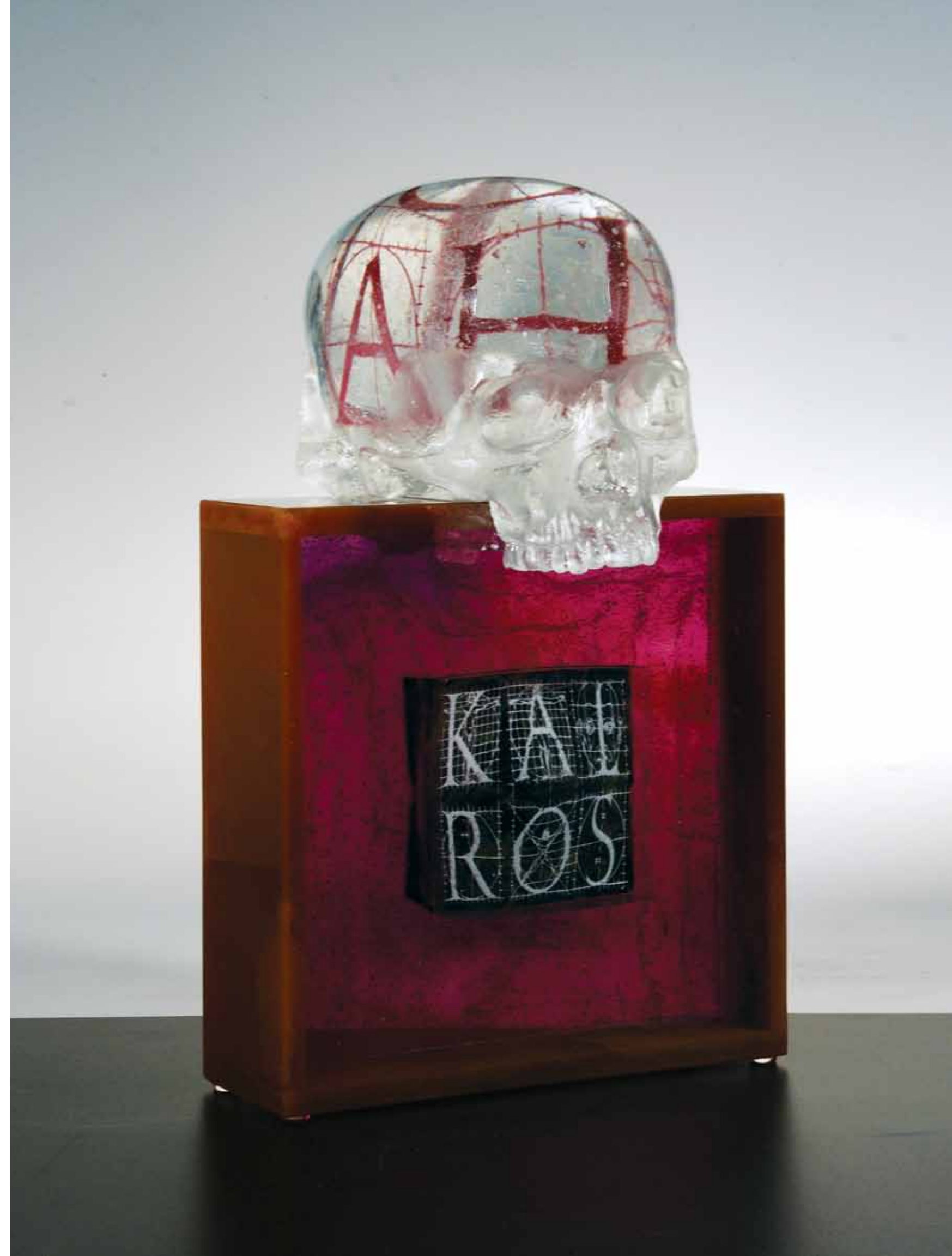
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To see World in a  
Grain of Sand  
And a Heaven in a  
Wild Flower.  
Hold infinity in the  
palm of your hand  
And Eternity in an hour.

- William Blake

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**VANITE AU REPOS XXV - Kairos-chaos-Janus** (2010)  
14 x 9 x 8.75"  
Pate de verre



In Leperlier's sculptures it is through the elastomer or clay mould that the transmission of the "making" by the physical presence to the "being" of the sculpture is established. This transmission implies a negative duplication of the desired form followed by a positive impression, in this instance a pâte de verre impression. It is a morphology memorizing process at the end of which the original form is recreated; not as an artistic imitation, a likeness obtained by permutation, supposing the intervention of creative genius (poietic), but as a natural imitation, a likeness obtained by transmission according to the physical laws governing the material's behavior (archeipoietic). Thus, the physical expression of the form obtained by transmission is not an imitation in the traditional sense of the term, i.e. the obtaining of an artificial likeness by artistic genesis, but, as Georges Didi-Huberman puts it:

"a matrix-image produced by adherence, by direct contact of the material [of the mould] with the material of the [primary form]", i.e. the production of a natural likeness according to the making process. It is via the mould, by ricochet across the edges of the translucent glass membrane surface, where the revetatory expression lies, that can be seen how negativity generates positivity and, conversely, the way in which positivity reveals negativity.

The translucent membrane is the interface where articulate, on one hand, the temporality inherent in the genesis of the work and to the expression of the act, and on the other hand, the spatiality inherent in the work's culmination and the morphotogy's immanent teleology. This interface is therefore to be considered either as the mould per se of the sculpture, including the morphology and holding it in place, providing the isolating and discriminatory function (individualization of the sensorial field as a thing); or, as the envelope, the boundary of its own genesis providing the individuating and integrating function (individuation of the sensory field as an object). The contiguity established sets up a zone of continuous transmission where the positivity of the form and the negativity of the mould are captured in a single figure, in this case in the translucent membrane that constantly negotiates the emergence of the thing and the object in the emergence.

William Fiers

Extract from "La sculpture de verre comme monde de lumière"

Protée Revue, Volume 31, N°3

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## **Analogie XIV** (2009)

70 x 6 x 5.75"

Pâte de verre



# Stanislav Libensky & Jaroslava Brychtova

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Stanislav Libensky and Jaroslava Brychtova's artwork allows the material to be itself, to display its character without the flashy surface decoration or seductive color contrasts. Their work is about the unique optical and physical aspects of glass. Its meaning grows from the material's elemental strength and solidity entwined in luminous spiritual purity. Glass becomes a metaphor for both the earthly and the divine. In the hands of Libensky and Brychtova it eloquently expresses our spiritual aspirations while reminding us that we are normal.

-Robert Kehlmann

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**Head with Square Eye** (1986-01)  
19.5 x 14.5 x 9"  
Cast glass







A number of years ago I did a sculpture called "Vincent's Yellow Chair", it was a piece hors series, as they say in French. In 2008 while establishing the groundwork for a commission my client mentioned that he particularly liked that piece and could I possibly build on that visual format in the design for his sculpture. Thus began the chair series. These are works that arise out of the form of a chair that is particularly relevant to the subject. "Matisse Jazz" is the third in this group; the second piece "Colloquium" is a conversation between what I consider to be the three most important inventors in history, Leonardo Da Vinci, Johann Guttenberg, and Thomas Edison.

Artists never retire, and in fact some of the more creative work has been produced in the later years of an artists life when physical limitations demand that the creative process find new forms of expression. This is something that I have begun to consider, not for the immediate future but certainly down the line. During his senior years Henri Matisse was confined to a wheelchair and he began his "cutout" series, which were arranged into compositions. The most famous group of these images was done with a hand written text and was called Jazz. Matisse was 77 years old when this book of his was published and it conformed to the Keith Jarrett definition, "Jazz is an inner process that is manifested as a continual discovery."

These cutouts were an outgrowth of Matisse's continual desire for simplification. Reducing everything to an extreme of form and color while drawing with his scissors. The cutting process was quick, then the pieces were moved around until a final composition was created, and as Katrin Wiethege states in her essay Matisse: The Paper Cut-Outs, "Perhaps it is in this spontaneity and improvisation that the closest analogy to jazz music can be seen: repeated opening passages and variations of a theme working continuously towards a final composition."

Matisse worked from monochromatic sheets of paper that had previously been painted with gouache. These pieces were assembled into compositions that were the exact size of the book that was eventually published. In my piece, an homage to this intensely creative period in the life of Matisse, I have included many of these improvised images in cut-out colored glass and metal.

## **Matisse Jazz** (2010)

39.25 x 58.25 x 34.5"

Cast glass, carved glass, cutout colored glass, cast bronze, wood, and cold-worked brass



# Marvin Lipofsky

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The Chico Group II sculptures were created in 2004 at California State University, Chico, with help from Professor Robert Herhusky and a team of students from the glass department. I was invited to Chico to give a demonstration of my working process, which I have developed over the years working in glass factories and studios around the world.

The sculptures are influenced by the surrounding landscape, colors, and feelings of the environment in which I am working. This has been an important element to my creative process, articulating my experiences as I traveled to such places as Russia, China, Japan, Finland, the Czech Republic and across the United States.

This series was completed in my Berkeley studio working alone by cutting, grinding, and hand working each sculpture.

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**Chico Group II 2004-5 #4 (Sea Grass)** (2004-5)  
13 x 14 x 13"

Blown glass (with help from Robert Herhusky and student team)





This illustrated sculpture is called Lilith which means Black Moon. The inspiration came from the hebrew Bible/Isiah34.14/. Lilith was the only goddess, as far as I know, who was fighting for female emancipation.

It moves very regularly, describing a perfect circle around the earth/ moon barycenter (not the earth). Its movement is actually as round and regular as the hands of a clock and it is very easy to calculate. This roundness of its motion is not a good representative of the nocturnal and magic demoness Lilith; roundness and steady motion belongs to the Sun; it is alien to the world of the Moon.

The Black Moon takes hold of our emotions. It is a reactive point, never a point of integration. As such, it can cause strong identifications or very powerful projections of unconscious emotions which may not be recognized as such. My feeling is that the Black Moon always works at this reactive level.

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**Lilith** (2009)  
17 x 14 x 5.5"  
Laminated, sandblasted, partly polished glass



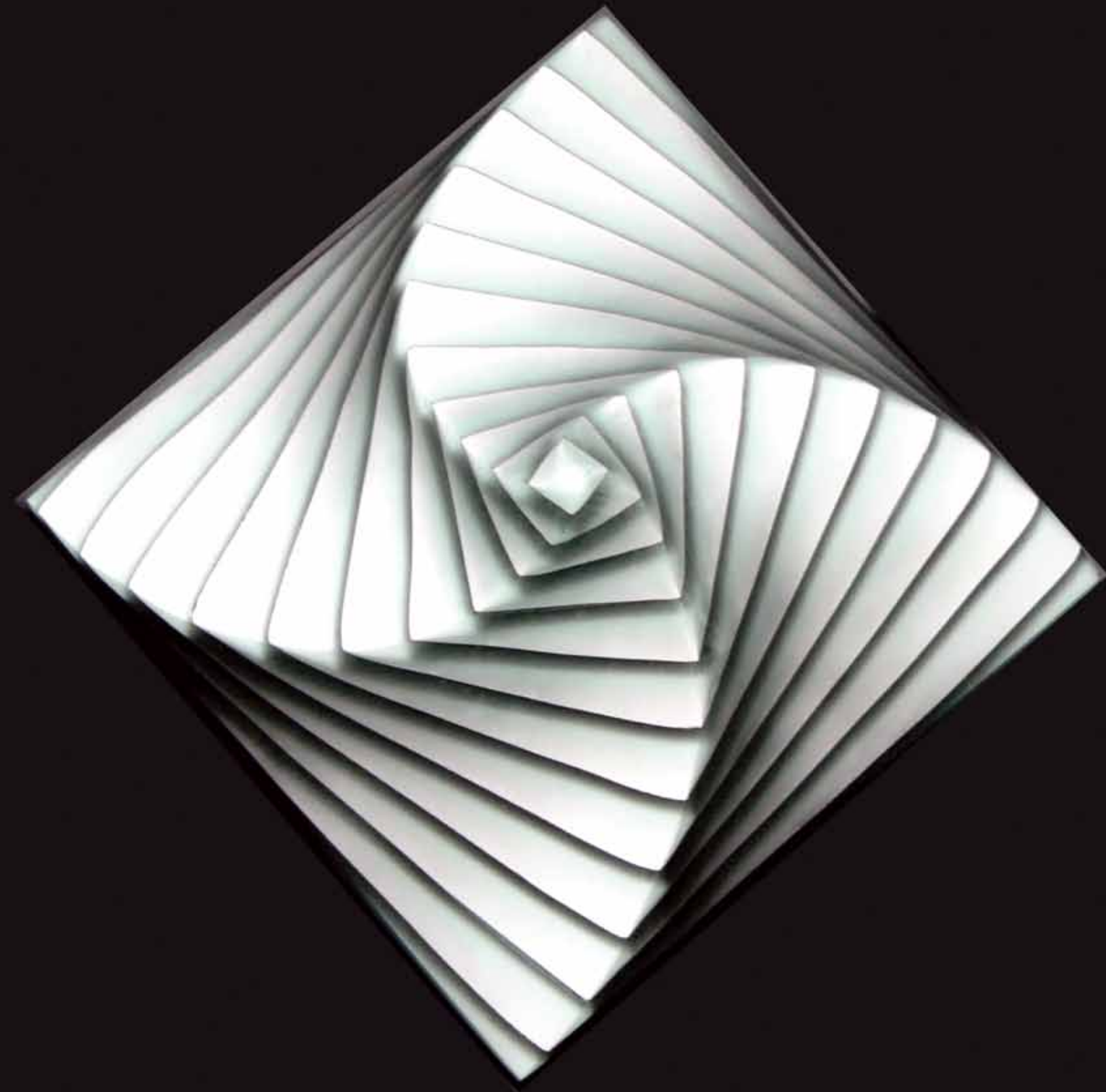
What inspires me?

Everything.

The world is full of wonderful things and our only duty is to notice and discover them.

But there is one Master, whose work fascinates and moves me deeply more than anything else.

The one I'm talking about is nobody else but the greatest sculptor: NATURE.





My inspiration for all my figures stems from personal experience, people I know and their stories. This figure has the feeling of the beach and high summer. "Woman Standing" is straight forward, without pretense and embodies the attributes of sunlight. Generally my intention is to use the figure to convey an emotional state through the subtle nuances of the gesture and stance.

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**Woman Standing** (2009)  
35 x 15.5 x 17.5"  
Cast glass



I started making life size glass dresses to express the idea of changing how you feel as simply as changing your clothes. As different clothing can affect how we feel, I chose the dress form with the idea of dressing up, or coming out of our day to day. Looking at how our clothing can be a shell or a shield, drawing in or pushing away those who surround us. Especially in society today where clothing has become such a powerful statement for who we are and who we want to be.

I have started a new direction in this body of work by taking it further and including natural and found objects.

Bringing in details, texture and a sense of history, allowing for an interaction of materials between glass, metal mesh, natural objects and recycled textiles. With these added elements I hope to trigger memories and thoughts, expanding the depth of the piece and opening new directions. Some of the new pieces are a series of small dresses called "Innocence and Freedom" inspired by my one year old niece and a look at where we start our lives. The playfulness of life. These dresses are made with metal mesh and glass elements with added recycled lace, vintage lace collars and ribbon.

Gathering natural and found object has always been a passion for me and has always had a place in my work to bring importance to the environment that surrounds us and the history that we have within. Bringing these elements into this body of work only inspires me forward, and allows me to expand my dialogue.



**Innocence & Freedom - daisy** (2009)  
22.5 x 16 x 4"

Flame worked glass, brass mesh & recycled lace





The key is an object symbolic of opening and closing powers. It represents knowledge, mystery, initiation, and curiosity. Historically, the key is a symbol of power and of wealth, it denotes power over whatever it is that the key unlocks.

Keys have existed since ancient times and come in all shapes and sizes. Their form and function have evolved with our changing culture and technology.

For some, key fobs serve as a status symbol or fashion accessory, making a personal statement, very much like a piece of jewelry. A set of keys on a key chain is brought out and plunked down in various places, making it highly visible to others.

The "Do Not Duplicate" series focuses on the individual, calling attention to the fact that our keys can say something about who we are. Key fobs, bottle openers, rabbits' feet and other objects adorn a collection of keys hung together on a ring. They may seem trivial, but they are an integral part of our daily lives.

Using glass as a sculptural material, my goal is to increase the scale of common objects in order to pull the viewer in for a closer analysis, to reconsider familiar objects, encouraging the viewer to make symbolic connections and extract personal meanings.

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**Do not Duplicate - Hot Rod series** (2010)

33 x 16 x 9"

Hot sculpted and sandblasted glass w/forged steel



# Charlie Miner

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Do something fun.

Do something different.

Make it interactive.

Do it for my creative self.

These new pieces are inspired by both my love for old signage, old stuff, unusual situations for glass, colors in place and out of place.

My hope is the sign series will help us look and think more about how we're moving through time, going from past to future, beauty and decay.

Leaving fish, frogs and critters behind for a year, I've been doing less casting and more blowing, allowing my earlier sculptural images to reawaken and return from their long sleep.

These pieces take me back to my original concepts that captured my imagination and inspired my interest in art. They begin to fulfill my earliest desire to look at three-dimensional art.

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**Harry's Lobster Shack** (2010)  
56 x 56 x 12"  
Hot worked glass





My work is about using the Venetian techniques in a Scandinavian way rather than in a Venetian way. It is also about seeing the technique as a tool to clarify and refine my personal expression. I have searched for simple details in glass which, when used in the right context, adds a refinement to the end result. I have explored methods to break away from the traditional patterns to discover a new and more organic expression and style.

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**The Nest Collection** (2009)  
9 x 41.75 x 8.25" (per piece - 2 separate pieces)  
Blown glass



# Debora Moore

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My work stems from a tremendous interest in the forests of the Pacific Northwest, ancient trees, nursing logs, moss, and lichen. Last spring I spent a month traveling in Turkey, spending a good deal of time looking at ruins along the Aegean Coastline and in the city of Ephesus. The Goddess statues, which are prevalent in the ruins, seemed to remain in my thoughts even after my trip.

The "Nymph" title conveys a deity of mythology, often conceived of as beautiful maidens inhabiting the sea, rivers, woods, trees, mountains, meadows, etc. I took that to a more literal place, where the maiden actually becomes the tree.

---

**Tree Nymph II** (2009)  
21 x 7 x 7"  
Blown and hot worked glass





I believe that there is no such thing as a creative thought. I believe that creativity is an intuitive impulse and something that we all feel. It has no opposite; it doesn't have a polarity. It exists very much as love does. It is quite bountiful, it is ever-present, and we all carry it. I don't think any one person is more creative than another.

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**Medicine Jar** (2005)

18 x 7 x 7"

Blown glass, steel stand (photo by Rob Vinnedge)



# Barbara Nanning

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Nature, both organic and inorganic, is a constant source of inspiration for Barbara Nanning. She studies multifaceted crystals, soft jellyfishes, flowers and microorganisms built up of regular components, with a well-nigh nineteenth-century fascination with form, structure and geometry. Books about the beauty of nature such as *Kunstformen der Natur* by Ernst Haeckel, wooden scientific models of neo-platonic polyhedrons, starfish, seed pods, and illustrated books on crystals and plants are just a few of her inspirations. Nanning unites order and chaos, hard and soft, the rigid and the amorphous. Her work is always full of contrasts and the result is always self-evident.



**Pistachio** (2010)  
13.75 x 13.25 x 8.25"

Blown, handformed, cut, sandblasted, 24 krts.orange gold gilded glass



I have devoted my attention to geometry and mathematics by means of fine art since my university studies. For me glass is one of several materials, which allows me the possibility to show my thoughts about space. Variability and optical movement are significant in all my works. I try to visualize diverse possibilities of creating space objects. I use geometry and mathematics to construct them. It allows me to find many different resolutions, there are infinite possibilities. Glass can give to geometry another dimension, thanks to its transparency we can see inside objects and understand better the complexity of creating three dimensional objects and the interaction of space.

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**Yellow Motion** (2009)

33.5 x 33.5 x 17.5"

Cast, cut, polished and laminated glass



Personally the fundamental basis of inspiration is the fascination of the transient and complex ephemeral process of visualization and perception.

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**Plume** (2001)  
18.5 x 16 x 81"  
Formed and fabricated carbon steel, glass





In my art works I try to express my thoughts about the world. I want to express myself, my own energy, to visualize the movement and the process of creating my work. That is why I have chosen glass sculpture. I like the movement and prints of my hands in the surface of the sculpture. The transparency of glass and the colour play a very important role in my works. The colour brings life and always offers different expressions in every movement. I choose motifs mainly from nature, but I give every colour my own significance. The sea is one of my favourite sources, because it has all that I am looking for: life, expression, emotion, movement, and varying colours.

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**Ice Sea** (2009)  
41.5 x 9.5 x 9.25"  
Cast and polished glass



The Palomar mirror, the largest single glass casting achieved in its time, allowed humanity to look further into the universe than ever before, bringing us closer to an understanding of our existence than any previous astronomical achievement.

"Sanctuary" is an interpretation of a tiny section of the original mirror at 1/2 scale, seeks to capture the mirror at its moment of agency- the moment the unknown becomes known. As the astronomers say the first time a telescope is used, "At first light."

The Palomar Series, begun in 2008, is done as a tribute to expanding the boundaries of glass.

The Peiser Principle:

Process Rises to its Level of Improbability!





I have always looked into my own life for inspiration. My life experiences provide a wealth of material that inspires the creation of new pieces. The themes may start off as personal, but I am aware that these are universal experiences. At the core of my work are ideas of home and family and identity. The pieces I create become a sounding board that keeps these internal dialogues alive.

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**Babes in the Wood** (2009)

14 x 6"

Hot worked glass nest, acorns, hand blown glass bottle  
with leaf applications and ceramic figure



# Stephen Rolfe Powell

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My work is mostly about color. The artists that have the most influence on my work are Mark Rothko, Kenneth Noland, Claude Monet, and Georges Seurat. In addition to these influences, I have always been drawn to the physicality and directness of Jackson Pollock.

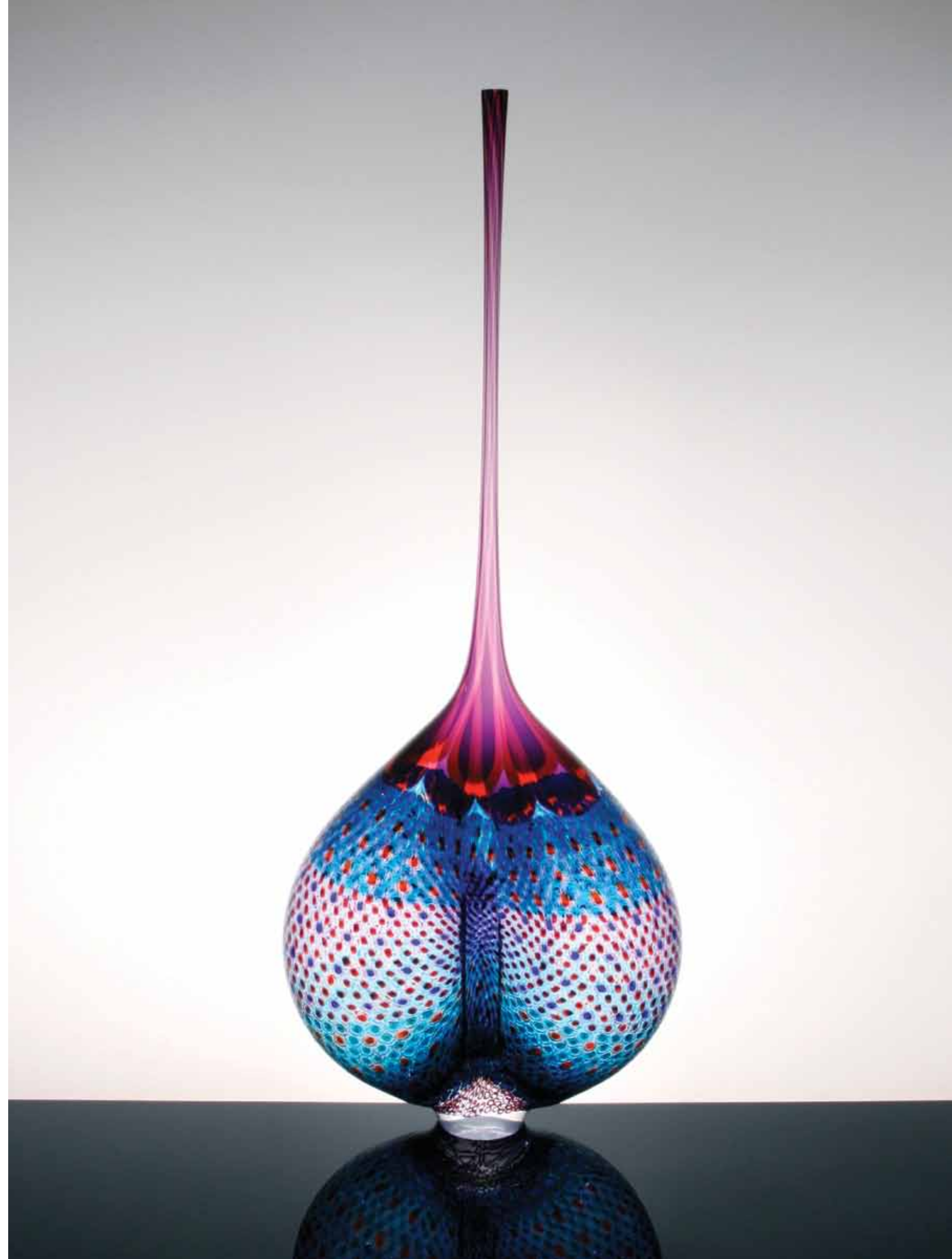
As for the pieces, I hope that my color combinations are unique and that they trigger emotive reactions. The shapes of my early pieces, "Teasers," are influenced by the gestures and postures of the human figure. A final element of my work that is often overlooked is the texture created by the thousands of colored beads applied to the surface. Museums and galleries may not like it, but I encourage viewers to touch my pieces. I must admit that I take a certain delight in catching a viewer fondling a piece of mine.

I have always been intrigued by shapes that are formed by growth or other forces of nature that are swollen or puffed in to irregular shapes. I am as fascinated by the shapes of okra and tomatoes from my garden as I am by the shapes of people's heads and bodies. I particularly notice the shape of the human forehead.

Color continues to inspire me. The recent sunrises and sunsets up on my Kentucky knob (small mountain or big hill) have been particularly brilliant and expressive because of frequent storms and, probably, global warming.

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**Cherry Strech Vertigo** (2010)  
48.5 x 19 x 10"  
Blown glass, murrini





"The Woman Has Two Faces" is the first effigy vessel in my "Larger Than Life Series" that is not strictly figurative and has no particular historical or geographical reference.

Due to a keen fascination in abstraction, cubism and Russian constructivism, it came upon me to produce a highly abstracted piece - inspired in part by the 1958 French film drama "Le Miroir a Deux Faces" and in part by the English language expression with its references to dual personalities and bipolarism.

Moving around this piece, one sees not two, but many faces with no definitive start or finish. In this I am creating an interactive experience evoking each viewer's imagination and personal experience.

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**The Woman has Two Faces** (2009)

22 x 18 x 19"

Pate de verre (photo by Eric Troolin)

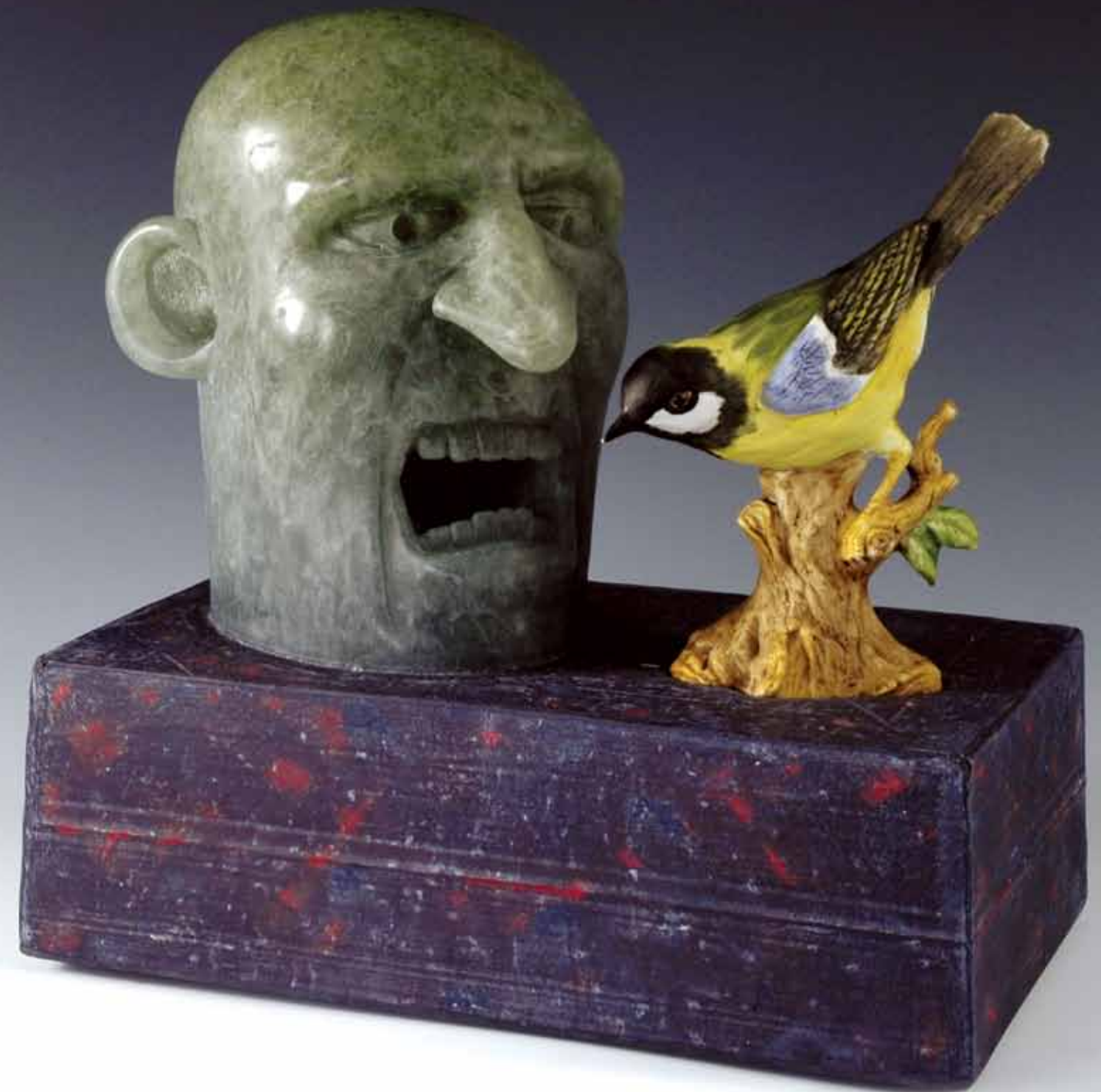


## EXCHANGE OF INFORMATION

In this new body of work David Reekie has chosen to make use of a collection of typically British little garden birds mass produced in Taiwan that initially caught his eye on one of his regular visits to charity shops. In all of his work David explores how we interact with our world and the endless variations that exist in the way we behave towards one another. He is amused by the posturing of politicians and demagogues gently ridiculing their vanity and treating any show of self importance with a light and humorous touch. Pithy observations captured in drawing and sculpture are a tongue in cheek running commentary on the absurdity of taking life too seriously. Uncomfortable truths are always tempered by his affectionate understanding of the uncertainties that underlie almost everything.

David loves to frequent charity stores and jumble sales in his search for old glass and about two years ago the little birds caught his eye. Incurable collector that he is, he began stockpiling them. What appealed to him was their matter of fact and unpretentious quality. Unlike their luxurious counterparts in fine porcelain by Royal Worcester or Meissen these down to earth creatures made no attempt to impress. They were just little objects sold in gift shops, typically bought by little old ladies who would take them home and cherish them. As the collection grew and took up noticeable space in his studio, he began to wonder if there was any way he could incorporate them in his work, just as with previous series he had used other found objects, clock faces or little tin buckets. He has always had a love of animals. His home is never without a dog and a cat. There are chickens and geese in the garden from time to time and for a while a friendly ferret kept him company in his studio.

- Dan Klien



**Anger II** (2008)  
10.5 x 10.5 x 6.25"

A cast and lost wax cast glass head and base with enamel colours and an applied found object a ceramic bird.



My inspiration comes from the human figure, as I have always been inspired by its form and its functions. Before I began a career in glass, I had considered a career in the field of medical illustration, where I would have had the opportunity to study the figure inside and out. This series that I am currently working on focuses on the human form. I have removed the content that my earlier pieces contained, and rely solely on the shapes, lines and form of the human body.

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**Torso #4** (2010)  
19 x 10 x 8"  
Blown and solid hot-sculpted glass



Growing up in rural Michigan, it was easy to fall in love with apples. In the fall, nature's bounty brought bushels of beautiful fruit for pies and cider, and best of all for eating. In 2008 here on the farm in North Carolina, our trees were so heavy with Stayman, Granny Smith and old-timey apples that it just seemed natural to try to celebrate by making my own. I hope that each of my glass apples draws on memories and emotions from an earlier time and place.... from a childhood full of simple pleasures like apples.



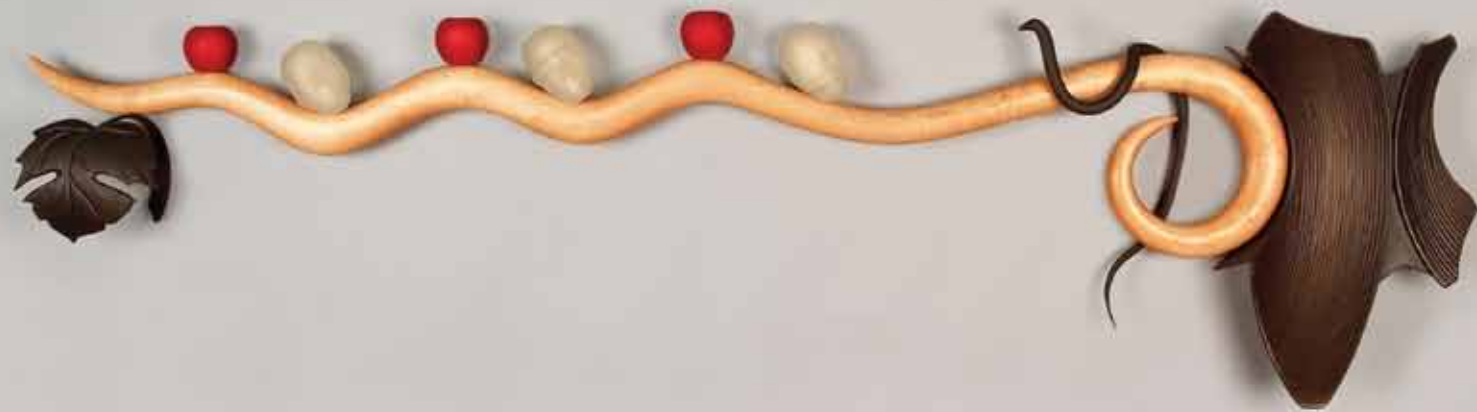
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**Green Apples of the Meliads** (2010)

16 in x 9.5 x 6.5"

Three solid glass apples on steel and etched glass base.

Each apple is covered with murrini, the leaves and stems are also murrini.



I was raised in the Catholic faith, and while I no longer subscribe to its doctrines, I have found that the stories and symbolism of those early teachings have left lasting imprints in my subconscious. As with many organized religions, concepts of a rather esoteric nature -- for example, the definitions of good and evil, or sin and virtue -- are portrayed in a format that relies on fables and parables for their explanation. Setting aside the unfortunate literal acceptance of these stories by some sectors of society, I am still attracted to the rich imagery and symbolic elements that flesh out the colorful details in such epics as Genesis. I view the pictorial details as metaphors for all the influences we are subjected to in life -- and have used them in my recent work without subscribing any particular faith or religion to them, and without the judgmental quality often inherent in the original tales. They are, instead, simply narratives of archetypal human dilemmas and experiences.

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**Wisdom Tree** (2010)

7' 8" x 26" x 8"

Pate de verre (cast glass), forged and fabricated steel, maple wood

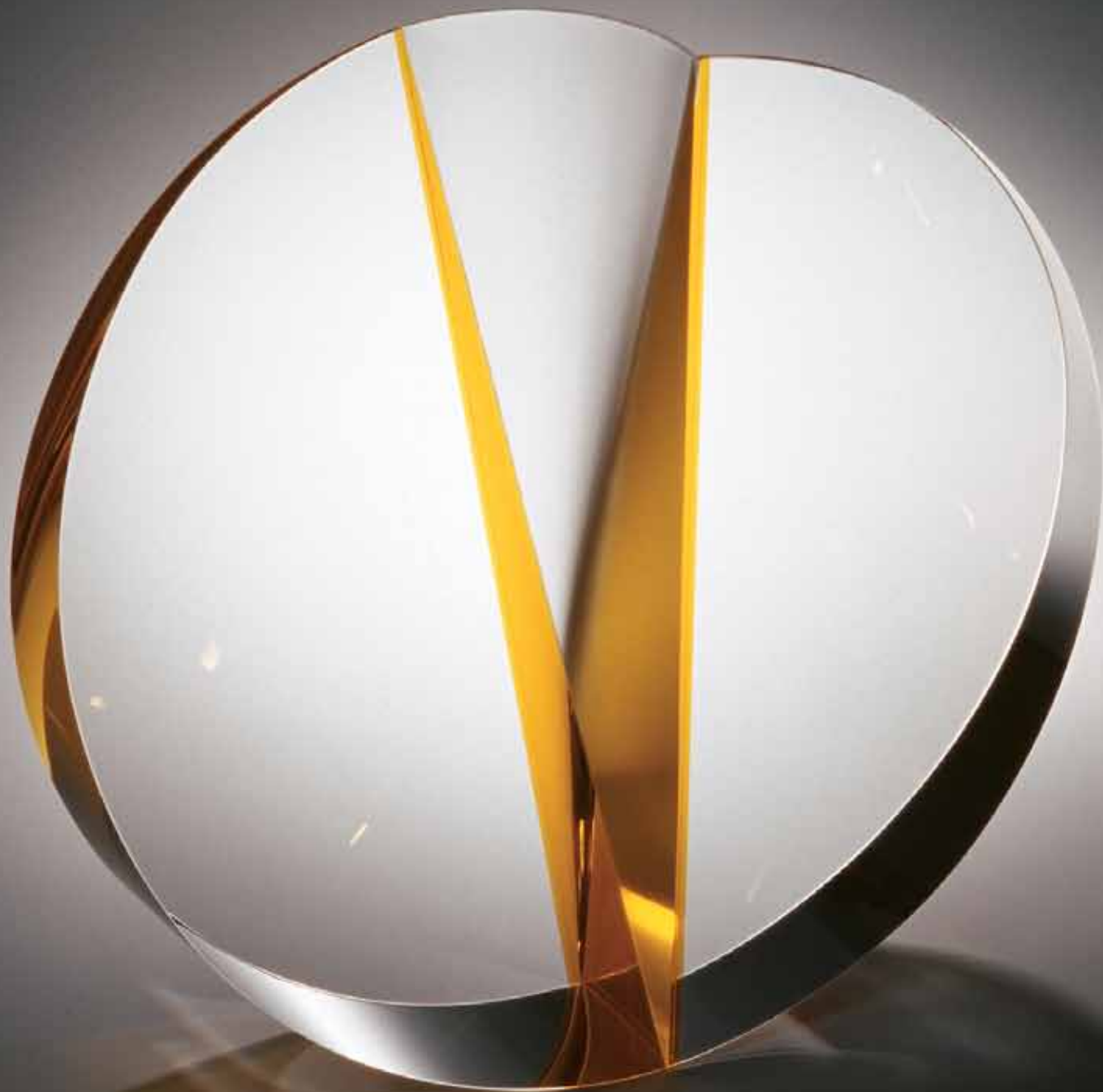


I am strongly influenced by my explorations of ancient cultures and the universal, simple, positive imageries they hold in common. This translates in this work to embody a philosophy of peace that is not powerless, a true tranquility of strength. The stature of the piece is such that it creates a commanding presence while still exuding a gentle intimacy. The face in the work, while ostensibly a Buddha figure, is to me a symbol of inner serenity, and the "fan" behind the head is in part a halo, in part a circle of life, in part a radiance of energy. The color blue suggests to me an image for water, for sky, for peace, for glorious affirming life itself; after all our bodies are mostly water and this planet's surface, covered by oceans, connects all life; and we ascend into the sky.

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**Water Fan Buddha** (2010)  
75 x 25 x 13"  
Sandcast Glass





## Psychorealm Series:

This series evokes the inner planetary world of the oceans on the one hand and the extra planetary world of the cosmos on the other. Both realms have a deep psychological connection to the subconscious mind. Both have been inaccessible to us until recent times and so have a long history of myth, terror and wonder associated with them.

These studies in glass also reflect light in a way that recalls our deep and abiding fascination with those worlds. They take us back to a time when the universe was still a daily experience of unified consciousness; before the world of technology shattered our myths and memories.

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**de Soliel** (2006)  
15 x 15 x 3.5"  
Optical glass, cut, polished, and laminated



My latest series of works are my own renditions of musical instruments (see fig. 10). Within my passion for glass, infused in me is music. Before committing myself to the life of a glass artist, I played the drums in a professional Samba band for over 7 years. My studies in music led me to research different rhythms, beats, and tempos which always brought me to the sounds of Africa - it seemed as though it called to me. I proceeded to think in vivid colors and earth tones which led me to the vast landscapes of Africa. In my research of the African lands I stumbled upon an image of the "Ancella" (African woman) carrying a large vessel on top of her head. Her vibrant dress draped over one shoulder, gave me a vision that inspired the color and texture that has been an influence on my work.

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**Foia #10** (2009)  
57 x 11.75"

Blown, carved and laminated glass





The mind's eye negotiates visual experience. With glass, metal, and other materials I generate what is for me a quiet or not so quiet sense of oneness. Inspiration comes from many different sources, the natural order found in nature is one, but the ultimate goal is to create a sculpture which is a complete and unique system all its own, isolating no particular element.

-Notes from my journal...

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**Stone 95** (2010)

38 x 31 x 7"

Assembled blown and cast glass, fabricated metal



In my work the transparent surface conveys my state of mind projected into the very heart of matter, as the viewer's sentiments are vented and etched onto the other side of the mirror, where crystal is the object-subject of a fundamental play.

In these works, crystal and marble display a subtle difference in their function, forming two distinct structural entities, and it would not be too bold to speak of a formal coexistence of the two materials rather than a volumetric integration.

In this poetic operation, my sculptures are placed with carefully evolved concepts, the meditated results of evolving forms, according to a precise structural logic.

Crystal, material of which the image is formed, in its transparency, allows me to achieve forms of expression that have something magical and mysterious about them, reaching the absolute of form.

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**Interazione** (2002)  
59 x 18.5 x 7"  
Blown glass





I am stitching back in time, picking up different threads & paths I've followed in my career and having fun with all of them. Meantime I am developing a new series that is mostly taking shape in my mind and in small test pieces that I am working on.

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**Ocean Blue Wave** (2010)  
21 x 19 x 8"  
Cast glass



I am interested in integrating mysticism with botanical realism giving the glass organic credibility. Through the work, I reference the continuum of nature, by portraying and exploring the mysteries of seeds, fertility and decay. The work celebrates the primal beauty of nature on an intimate level. It is influenced by the poetry of Walt Whitman.

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**Cloistered Column Golden Orb with Blossom,  
Flowering Plant, Figures and Insects** (2010)  
9 x 3.5 x 3.5" - Lamp worked and encased glass





Just about anything can inspire me in the making of an art object; light, color, balance, the natural world, history, science, memories, funny stories...These are some of the many, many influences and sources of inspiration that I have in making my art work. There is no consistency in the process of being inspired. Inspiration has its own language and when articulated into words it can often lend insight to the understanding of an art work. This articulation can also be misleading to understanding the process. I think that most people are artists whether the artwork functions in the visual world or not. Creativity prevails in all our efforts. Core guidelines that I use in sourcing inspiration are: how can it be utilized by me individually, and why and how can this inspiration be engaged in a manner that makes my art more meaningful to the world at large?

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**Gravity** (2007)  
17 x 12.5 x 17"  
Assembled plate glass with mixed media



I see my sculptures as self-contained video installations.

Blending a traditional craft with new media technology gives me the framework in which I fit my artistic narrative. Revelation —, and in some cases self-revelation, — is the underlying theme of my electronic reliquaries.

My interactive pieces can be seen as disturbing because the face that stares back from the video screen — your own — prompts a variety of responses: amusement, discomfort, embarrassment, something akin to the feeling you have when someone catches you looking at your own reflection in a store window as you walk by.

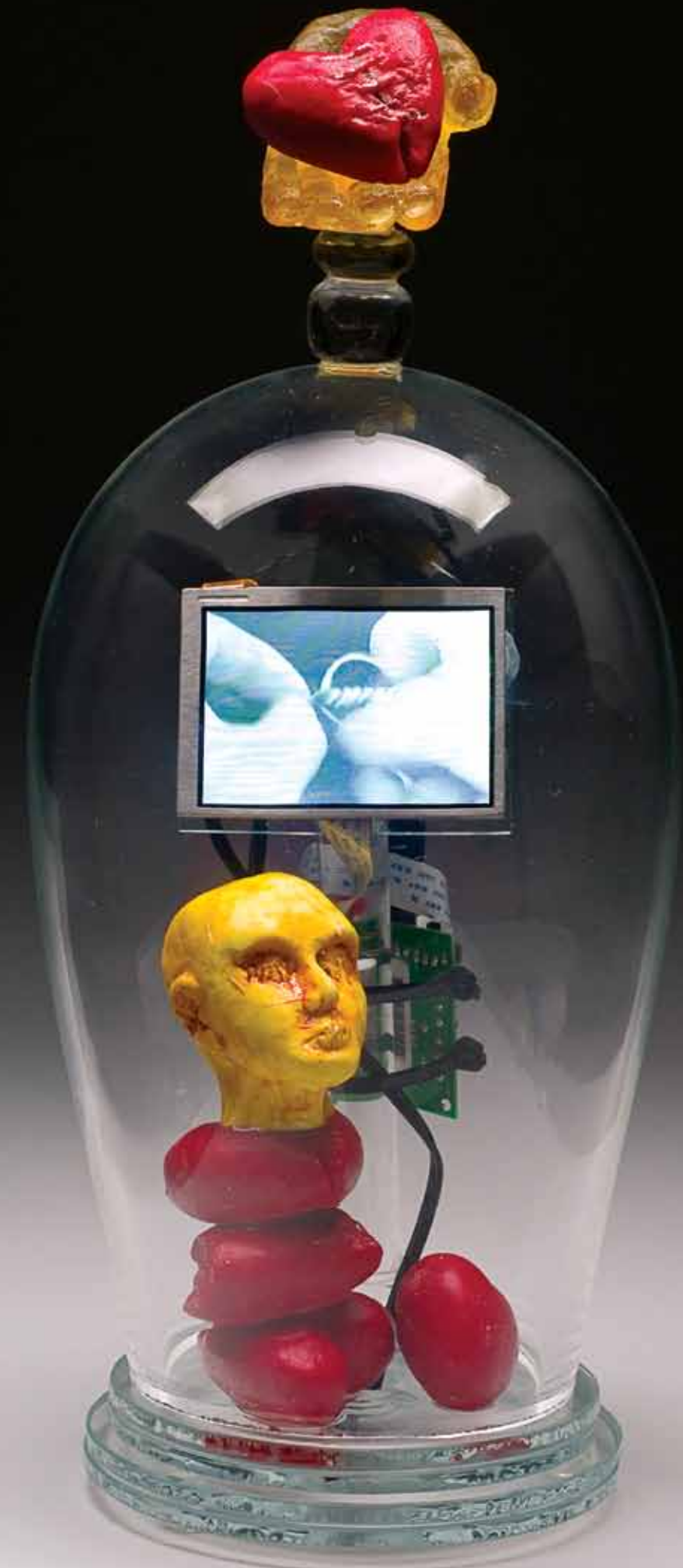
But the important revelations here are in the viewer's response to my hybrid art form and its conceptual nature. I try to bare everything — the guts of my materials and my inner thoughts — in deceptively simple narrative videos set into specimen jars. Nothing is random, all elements are thought out.

These works are phylacteries of sorts, the transparent reliquaries in which bits of saints' bones or hair — relics — are displayed. In many cultures and religions, relics are believed to have magical or spiritual powers, especially for healing. My relics are temporal, sounds and moving images formally enshrined, encapsulating experiences like cultural specimens. And perhaps, to the contemporary soul, they are no less reliquaries than those containing the bones of a saint.

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**Hearts Mended, Secrets Kept** (2009)  
18 x 5 x 5"

Blown & cast glass / electronics, original video





## Continuum

My inspiration is built on a continuum of material related to a life-time of visual, mechanical, theoretical and personal information. Curiosity fuels scrutiny through incessant investigation and expansion.

Some of the sources for the most recent work is found in my reading: Buddhism, by Damien Keown, Physics of the Impossible, by Michio Kaku, The Singularity is Near, by Ray Kurzweil. Kurzweil also authored the national bestseller The Age of Spiritual Machines.

These are sources for my vision of humanity and its endurance through the onslaught of expedient knowledge of the new sciences - DNA, computer intelligence, singularity, quantum mechanics, astrophysics and the eventual synergy of this information.

In order to glimpse the source for parts of the continuum, the most comprehensive location is the monograph, Michael Taylor, A Geometry of Meaning. This book explains the organization of my work from the early 1970's to 2005. The hierarchy of the book is separated into six sections, involving time, primary influence and location including, India, Southeast Asia, Nepal, Scandinavia, Japan, the EU, Portugal, the North American West - Idaho/Oregon, desert. Each experience and location has had a profound effect on my life and my work. I taught at Vanderbilt University for nine years and grew up near Nashville. Rochester, New York has been my home for the last 30 years, 20 of which were committed to heading the Glass Department of the College of Imaging Arts and Sciences at Rochester Institute of Technology.

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## Hydrogen Helix (2010)

21 x 26 x 24"

Cast optical, laminated, glasses (photo by Bruce Miller)



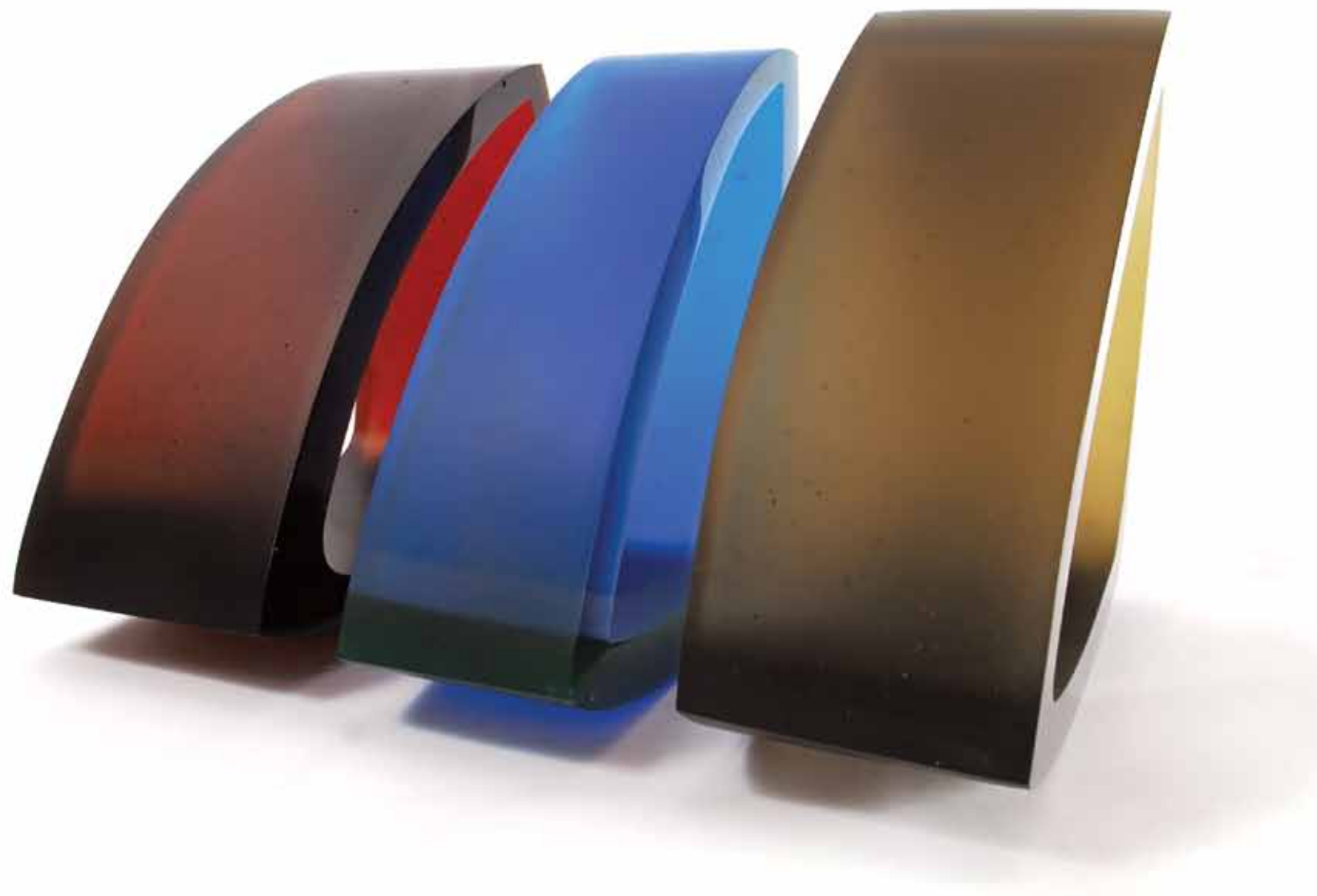
My work in a way recreates nature. I make creatures from my imagination. There are always cast inscriptions on my works that hint at my inspiration.

I feel that man cannot step into nature without causing damage. He is able to recreate himself but because of his own nature, cannot reach paradise. He creates in his own image making the same mistakes again and again.

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**Air, Water** (2010)  
24.5 x 8.5 x 10.75"  
Pate de verre





As an artist, it can be difficult to tease out the exact moments that inspire each creation; as relationships evolve over time, so does the process of creation come to include influences from many sources. Still, there are elements that run deeply through my work, and which provide a constant point of departure for my explorations.

For my heart, it is – as always – my relationship with the one I love and the infinite possibilities that open up when we become involved with something outside ourselves. For my mind, it begins with an excerpt from Paul Klee about “taking a line for a walk.”

These pieces are originally conceived as line drawings. The simple gesture of marking a line on a piece of paper creates a space on the page, and the depth and measure of that space becomes something I want to explore. Just as our relationships with others pull us out of ourselves, I imagine the lines on the page being pulled out into space, creating forms of great depth and complexity. The transition between the “space” of the line and the space within the glass, and the relationship between them, is really what I am after.

The implications of that simple line are important to me. What is the line doing? Is it contained within the paper? Does it hover above the surface on which it is drawn? Does it open up new possibilities within the limitations of its space? By extruding the forms into a 3rd dimension, I am able to contemplate these questions. The line on paper becomes a line in space, and the space within the glass becomes a vista, an observation point from which to begin an exploration.

All aspects of the line are explored: the edges, the beginning and the end, the stroke used to create it. An important layer in my thinking is the notion of the mystery of the familiar, and the challenge of looking again at something we think we know, to find new discoveries. The glass provides an excellent medium for these explorations, as the constantly changing play of light through the pieces creates an ever-changing context for the simple line from which everything started.

In the words of Friedrich von Hardenberg, I am seeking to “give sense to the vulgar, give mysteriousness to the common, give the dignity of the unknown to the obvious and a trace of infinity to the temporal.” In exploring the expanded possibilities of the simple objects in front of us, I hope to inspire reflection upon the possibilities we may be hiding within ourselves, waiting to be drawn out of us by the ever-changing contexts of our own relationships.

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**Tra La La Triangle** (2009)

23 x 12 x 12"

Kiln cast glass



"Early on I discovered that glass is a difficult material but one that offers a richness of possibility with its marriage of extremes: heat and cold, light and dark."

The idea of cast ship forms and the symbolic idiom Bertil employs came to him in the late eighties. The ship is a perfect vessel for the expression of loneliness. It is evocative of femininity, of adventure, of catastrophe, a thin protective shell that demands the absolute respect of all aboard. It is a society in isolation, a self-contained world afloat on the sea.

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**Compass 2** (2008)  
9.25 x 63 x 6"

Sand cast glass with blown and copper elements



My work focuses upon the unfamiliar, the lesser known. I push my processes as I push myself: repeatedly into the realm of the unknown. In exploring and exploiting (at times perhaps even expanding) their unique characteristics, I seek to combine age-old materials in new compositions, compositions that lock material to form a give a certain unshakeability to the idea. Having been fortunate enough to travel, live, even carve among several indigenous cultures of the world, I strive to make works of art which recognize, celebrate and pay modest homage to their noble (and often) vanishing ways of life, and the profound impact they have had upon mine.

Maori Moko is a series of monumental faces wherein each face is fused, slumped and carved into a single piece of glass. These pieces have reeled around in my head for 10 years. An invite to Habatat's Annual International Invitational Exhibition in 2009 (coupled with the "Great Recession's" freeing-up massive slumping ovens in Philadelphia) finally allowed me to bring them into reality in 2009.

I first discovered tā moko as a student of mask-carving in Indonesia in 1995 and conceived the technique to fuse, slump and carve gargantuan heads into single pieces of glass a decade ago. I was finally able execute Maori Moko in 2009. These are the very first pieces.

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## **Maori Moko** (2009)

126 x 120 x 72"

Slumped, carved & acid-etched glass/brushed aluminum/steel



Various events, impressions and experiences may inspire the beginning of a new body of work, but usually, as it develops, I eventually find myself in the place of the follower, most eager to find out where it will eventually lead me.

Most often, it is a process of discovery, much more than the execution of an already formulated vision.

Generally, I am weary of "explaining" my work and thus take ownership of it, as it is my wish, that anybody should be able to approach it with an open mind and their own set of experiences, and thereby make it their own.

In the "real" world,  $2+2$  must equal 4

In the world of art,  $2+2$  may, for me, equal 5, and for you, the answer may be 6?

That is the freedom - and the magic, of art.



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**Half Truths** (2009)  
18 x 29 x 12"  
Kiln cast glass



When asked where my inspiration comes from, the short answer is "I don't know". The long answer is, "I really wish I knew so that I could access it anytime I wanted to." For me it is an unpredictable and unreliable muse. So a quote by the painter Chuck Close particularly resonates with me. He says - "Inspiration is for amateurs. The rest of us just show up and get the work done".

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**Chance Meeting = Love** (2010)  
17 x 17.5 x 4"  
Cast glass



## LUCIFER - Origin Old English

From Latin "light bringing", morning star, from lux, luc = light  
LUCIFER associates as well with a fallen angel and in this case it is another name for SATAN. The mystery of Satan is revealed in this cast sculpture. From certain angels he disappears and from others he multiplies reflecting an ancient image relevant to the most religious.

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**Lucifer** (2005)  
19.75 x 20.5 x 11.75"  
Cast and polished glass



What is the source of artistic inspiration? What motivates the artist to do what he or she does?

My short answer is "everything".

Woody Allen has said "Eighty percent of success (in life) is just showing up."

More and more I believe that, except I think the percentage is higher...

For me inspiration comes from "showing up" and paying attention to the everyday experiences of life -- of being open to the accumulated body of human experience, knowledge, science, and art.

Lately I've been viewing this infinite stream of creative input through three lenses: Form, Color, and Narrative,

Form -- The enduring simplicity and beauty of the Platonic forms, the rectangle, cube, triangle and circle is endlessly inspiring. Cezanne maintained that everything could be constructed from these building blocks. I agree.

Color -- Sometimes the experience you want to create for the viewer is all about the impact even a single color can have in its' infinite variations and hues -- as profoundly demonstrated by Mark Rothko. That alone is enough.

Narrative -- I think the best art has an idea, a story, or a unifying concept underlying the physical representation that gives added value and increased depth of experience.

For example, my "Prisoner Series" was inspired by the TV show of the same name, my "Origin Series" from a Scientific American article on meteorites from Mars, and my latest "Earth Art Series" from the great land artists of the 1970s and from the pre-Columbian Quechan people of Peru's Nazca Desert, who use the earth itself as their creative medium and pallet.

The ultimate motivation for me however, and what keeps me up nights thinking about the next creation, is the excitement of transforming imagination into reality. The joy of creating something that has never existed; of taking an idea from mind to pedestal, is profound, and addictive.

I hope you experience that same joy from viewing all the "Earth Art Series", including "Crater" and "Nazca Spirits".

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**Crater - Homage to James Turrell** (2009)

24 x 38 x 4"

Cast and polished glass





# Loretta Hui-shan Yang

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In the light, suddenly aware,  
Realizing that you are surrounded by a clarity,  
As if a dream,  
As if an illusion,  
Finally, all reservations in color disappear.  
Could it be  
You have been enlightened?



---

**Chrysanthemum Dance** (2007)  
33.5 x 31.25 x 17.5"  
Pate de verre



My Current work draws much of its inspiration both the natural and industrial worlds, as well as images from art history. Often when completing a work I become aware of the similarities my work has to a painting or sculpture from something I studied decades ago in art history class. So upon completing the sculpture currently in this exhibit I was immediately struck by its similarities to Marcel Duchamp's cubist painting "NUDE DECENDING A STAIRCASE" and with respectful nod I have titled my works "DECENDING" - Thank you Marcel.

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**Descending** (2009)

67"

Cast glass and fabricated metal



I am inspired by everything, in one way or another. It's difficult to isolate a particular thing or things without leaving out all of the rest. Having said that, perhaps my biggest single ongoing and constant inspiration comes from music - all kinds of music.



Résumés

Shelley Muzylowski Allen

Born: Manitoba, Canada

Selected Collections and Exhibitions:

Toyama City Institute of Glass Arts  
Permanent Collection - Toyama, Japan  
Solo Exhibition – Traver Gallery, Seattle, WA  
SOFANY – Blue Rain Gallery, NY, NY  
"A Natural Order" Solo Glass Sculpture Show – William Traver Gallery, Seattle, WA  
"Effigies in Glass" Collaborative Exhibition w/Tammy Garcia – Blue Rain Gallery, Santa Fe, NM  
Invitational Exhibition – Nuutajarven Galleria Osuuskunta, Nuutajarven, Finland  
SOFANY – Blue Rain Gallery, NY  
37th Glass Invitational – Habatat Galleries, MI  
SOFAWest – Blue Rain Gallery, Santa Fe, NM  
Glass Unexpected – Center for the Living Arts, Mobile, AL



Herb Babcock

Born: Bloondale, Ohio, 1946

36th International Glass Invitational Award Winner

34th International Glass Invitational Award Winner

Selected Collections:

Columbus Museum of Arts, Columbus, OH  
The Detroit Institute of Arts, Detroit, MI  
Glasmuseum, Ebeltoft, Denmark;  
Glasmuseum Frauenau, Frauenau, Germany  
Glasmuseum Lobmeyr, Vienna, Austria;  
Morris Museum, Morristown, NJ  
Museum Fur Kunst und Gewerbem, Hamberg, Germany



Rick Beck

Selected Collections:

Asheville Art Museum, Asheville, NC  
Columbia Museum of Art, Columbia, SC  
Fletcher Barnhart, White Corp., Charlotte, NC  
Glasmuseum, Ebeltoft, Denmark  
Hickory Museum of Art, Hickory, NC  
McDonald's Corporate Collection  
Mint Museum, Charlotte, NC  
Mint Museum of Craft and Design, Charlotte, NC  
Mobile Museum of Art, Mobile, AL  
North Carolina State University, Raleigh, NC  
Ogden Museum of Southern Art, New Orleans, LA  
Wustum Museum of Fine Art, Racine, WI



David Bennett

Born: The Dalles, Oregon, 1941

35th International Glass Invitational Award Winner

Selected Collection and Exhibitions:

Museum of Fine Arts, Boston, MA  
Cincinnati Art Museum, OH  
Daiichi Museum, Nagoya, Japan  
Museo del Vidro, Monterrey, Mexico  
Palm Beach 3, Palm Beach, Florida  
Habatat Galleries, Boca Raton, FL  
Habatat Galleries Invitational, Royal Oak, MI  
Habatat Galleries – MI SOFA Chicago



Howard Ben Tré

Born: Brooklyn, New York, 1949

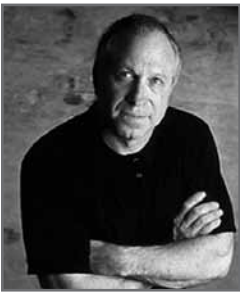
37th International Glass Invitational Award Winner

36th International Glass Invitational Award Winner

34th International Glass Invitational Award Winner

Selected Collections:

Corning Museum of Glass, NY  
Metropolitan Museum of Art, NY  
National Museum of American Art, Washington, DC  
Detroit Institute of Arts, MI  
High Museum of Art, Atlanta, GA  
Hirshhorn Museum and Sculpture Garden, Washington,DC  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Huntington Museum of Art, WV  
Musée d'Art Moderne et d'Art Contemporain, Nice, France  
Musée des Arts Décoratifs, Lausanne, Switzerland  
Philadelphia Museum of Art. PA  
Royal Ontario Museum of Art, Toronto, ON, Canada



Alex Bernstein

Born: Celo, North Carolina, 1972

36th International Glass Invitational Award Winner

34th International Glass Invitational Award Winner

Selected Collections:

Philadelphia Museum of Art, PA  
Museum of Fine Arts, Boston, MA  
Palm Springs Art Museum, CA  
Corning Museum of Glass, NY  
Glasmuseum Frauenau. Frauenau, Germany  
Royal Caribbean – Oasis of the Seas, FL  
Deloitte & Touche, Boston, MA  
Burchfield-Penny Arts Center, Museum of Western New York Art, Buffalo, NY  
Wallace Memorial Library, Rochester Institute of Technology, NY  
The Dean of Liberal Arts, Rochester Institute of Technology, NY  
Mellon Financial Corporation, Harrisburg, VA  
Wachovia Financial Group, Greenville, SC  
Bascom-Louise Gallery, Highland, NC



Martin Blank

Born: Sharon, Massachusetts, 1962

33rd International Glass Invitational Award Winner

Selected Collections and Exhibitions:

Museum of Glass, Tacoma WA  
Montreal Museum of Fine Arts, QC, Canada  
Bergstrom-Mahler Museum, Neenah, WI  
New Britain Museum of America Art, CT  
Corning Museum of Glass, Corning, NY  
Museum of Fine Arts, Boston, MA  
Block Museum, NW University, Evanston, IL  
Krannert Art Museum, Champaign, IL  
Tampa Museum of Art, FL  
Museum of Northwest Art, La Conner, WA  
Honolulu Academy of Art, HI  
Shanghai Museum of Fine Art, China  
Millennium Museum, Beijing, China  
Museum of Contemporary Art, Lake Worth, FL





**Zoltan Bohus**  
Born: Endrod, Hungary, 1941  
*35th International Glass Invitational Award Winner*

**Selected Collections:**  
Musée du Verre, Sars Poteries, France  
Veste Coburg, Germany  
Kunstmuseum Düsseldorf, Germany  
MUDAC, Lausanne, Switzerland  
MAVA, Madrid, Spain  
Corning Museum of Glass,NY,USA  
Carnegie Museum of Arts, Pittsburgh, PA  
Detroit Institute of Arts, MI  
Indianapolis Museum of Arts, IN  
Kentucky Art and Craft Foundation

**Stanislaw Jan Borowski**  
Born: Krosno, Poland, 1981

**Selected Exhibitions:**  
38th International Glass Invitational  
Habatat Galleries, MI  
Art Palm Beach January 2010 Habatat Galleries, MI  
Sofa Chicago November 2009 Habatat Galleries, MI  
Solo Exhibition December 5th 2009 Habatat Galleries, MI  
37th International Glass Invitational Habatat Galleries, MI  
36th International Glass Invitational Habatat Galleries, MI  
35th International Glass Invitational Habatat Galleries, MI  
34th International Glass Invitational Habatat Galleries, MI  
33th International Glass Invitational Habatat Galleries, MI  
PAN Amsterdam Kunstmesse, Etienne & Van den Doel  
Expressive Glass Art, Netherlands Compositions Gallery, San Francisco, CA  
International Frankfurt Fair TENDENCE

**Latchezar Boyadjiev**  
Born: Sofia, Bulgaria, 1959  
*36th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
De Young Museum, San Francisco, CA  
Naples Museum of Art, FL  
Museum of Applied Arts, Prague, Czech Republic  
Glassmuseum, Ebeldorf, Denmark  
Glassmuseum der Ernsting, Stiftung, Germany  
Museum de Alcorcon, Spain  
First Interstate World Trade Center Los Angeles, CA  
Scottsdale Center for the Arts, AZ  
The White House, Washington, DC  
New Mexico Museum of Art, Santa Fe, NM  
Museum of Fine Arts, Boston, MA

**Peter Bremers**  
Born: Maastricht, The Netherlands. 1957  
*37th International Glass Invitational Award Winner*

**Selected Collections:**  
Den Haag, Gemeentemuseum, Netherlands  
National Glassmuseum Leerdam, Netherlands  
AON, London, England  
Glasmuseum Alter Hof Herding, Coesfeld Lette, Germany  
Kunstgewerbe Museum, Berlin, Germany  
Glasmuseet Ebeltoft, Denmark  
Mobile Museum, AL  
D.S.M. collection, Delft, Netherlands  
Kunst und Gewerbe Museum Hamburg, Germany  
Museum Jan van der Togt, Amstelveen, Netherlands  
Museo de Arte en Vidrio MAVA, Madrid, Spain  
Glasmuseum Alter Hof Herding, Coesfeld Lette, Germany

**Emily Brock**  
Born: Des Moines, Iowa, 1945  
*36th International Glass Invitational Award Winner*

**Selected Collections:**  
Rockford Art Museum, IL  
Bergstrom-Mahler Museum, Neenah, WI  
Montreal Museum of Fine Arts, QC, Canada  
Franklin Park Conservatory, OH  
Patrick and Beatrice Haggerty Museum of Art, Marquette University, WI  
Hsinchu Cultural Center, Taiwan  
Racine Art Museum, WI  
Columbus Museum of Art, OH  
Detroit Institute of Arts, MI  
Albuquerque Museum, NM  
Museum of American Glass, Wheaton Village, NJ  
University of Iowa Hospitals and Clinics, Iowa City, IA  
The Toledo Museum of Art, OH  
Shimonoseki City Art Museum, Japan  
Hokkaido Museum of Modern Art, Sapporo, Japan  
High Museum of Art, Atlanta, GA

**Wendy Saxon Brown**  
**Education and Selected Exhibitions:**  
1975 BFA in Sculpture, Rhode Island School of Design  
1975-78 Artist in Residence at Paul King Foundry  
1978-82 Studied Chinese Brush Painting with Sun Chen Shia, Taiwan  
1982-Present I have supported myself and family by participating in the American Craft Shows in Baltimore, MD, Rhinebeck, NY and Springfield, MA  
1982-Present Participated in various shows in SOFA Chicago, Wheaton Village, Morgan Gallery, and each year the Glass International Show at Habatat Gallery, West Palm Beach, FL

**José Chardiet**  
*34th International Glass Invitational Award Winner*

**Selected Collections:**  
Museum of Fine Arts, MA  
Museum of Arts and Design, NY  
Renwick Gallery of the Smithsonian American Art Museum, Washington, DC  
American Craft Museum, NY  
Corning Museum of Glass, NY  
Yokohama Museum of Art, Japan  
Musée des Arts Décoratifs, Lausanne, Switzerland  
High Museum of Art, Atlanta, GA  
Detroit Institute of Art, MI  
Mint Museum of Art, Charlotte, NC  
Asheville Museum of Art, NC  
Museum of American Glass, Wheaton Village, NJ  
Racine Art Museum, WI  
Cincinnati Art Museum, OH  
Montreal Museum of Fine Arts, QC, Canada

**Nicole Chesney**  
Born: New Jersey, 1971

**Selected Collections:**  
Alinda Capital Partners, NY  
Australian National University, Canberra, Australia  
Corning Museum of Glass, NY  
Glasmuseum, Ebeltott, Denmark  
Mobile Art Museum, AL  
MIRVAC Group, Melbourne, Australia  
University of Arizona Medical Center, AZ  
Palm Springs Art Museum, CA  
Pilchuck Glass School, Print Archives. WA  
Rhode Island School of Design Museum, Providence, RI  
Speed Art Museum, Louisville, KY

**Dale Chihuly**  
Born: Tacoma, Washington, 1941  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Carnegie Museum of Art, Carnegie Institute, Pittsburgh, PA  
Chrysler Museum, Norfolk, VA  
Columbus Museum of Art, OH  
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, NY  
Corning Museum of Glass, NY  
Glasmuseum, Ebeltoft, Denmark  
Haaretz Museum, Tel Aviv, Israel  
High Museum of Art, Atlanta, GA  
Hokkaido Museum of Modern Art, Hokkaido, Japan  
Indianapolis Museum of Art, IN  
Metropolitan Museum of Art, New York, NY  
Milwaukee Art Museum, WI  
Mint Museum of Art, Charlotte, NC  
Museum of Arts & Design, New York, NY  
Museum of Fine Arts, Boston, MA  
National Gallery of American Art & Renwick Gallery, Smithsonian Institution, Washington, DC  
Toledo Museum of Art, Toledo, OH  
Victoria and Albert Museum, London, England

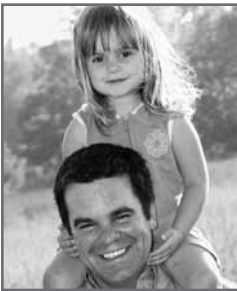
**Daniel Clayman**  
Born: Lynn, Massachusetts, 1957  
*36th Internnational Glass Invitational Award Winner*  
*35th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Cleveland Museum of Art, OH  
Milwaukee Art Museum, WI  
Museums of Fine Arts, CA  
American Craft Museum, New York, NY  
Corning Museum of Glass, Corning, NY  
Toledo Museum of Art, OH  
Portland Museum of Art, ME  
Museum of Art, Rhode Island School of Design, Providence, RI  
Charles A. Wustum Museum of Fine Art, WI  
Rockford Art Museum, IL  
Museum of American Glass, Wheaton, NJ  
Museum of Art, Fukui, Japan

**Deanna Clayton**  
*35th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*

**Selected Collections and Exhibitions:**  
Ferro Corporation, Cleveland, OH  
Janus Mobile Art Collection Denver, CO  
Ritz Carlton, Grand Cayman  
The Four Seasons, Doha, Qatar  
The Four Seasons, Miami, FL  
38th International Glass Invitational, Habatat Galleries, MI  
SOFA Chicago, Habatat Galleries, MI  
37th International Glass Invitational, Habatat Galleries, MI  
SOFA Chicago, Habatat Galleries, FL  
36th International Glass Invitational, Habatat Galleries, MI

**Keith Clayton**  
**Selected Collections and Exhibitions:**  
Kaiser Permanente Building Collection, Cleveland, Ohio  
Janus Mobile Art Collection, Denver, Colorado  
Invitational Exhibition, Habatat Galleries, Royal Oak, MI, 2009  
SOFA Chicago, Habatat Galleries, MI, Invitational Exhibition, Habatat Galleries, Royal Oak, MI, 2008  
SOFA Chicago, Habatat Galleries, FL  
Invitational Exhibition, Habatat Galleries, Royal Oak, MI, 2007  
Invitational Exhibition, Habatat Galleries, Royal Oak, MI 2006  
Invitational Exhibition, Habatat Galleries, Boca Raton, FL, 2006  
Solo Exhibition, Pismo Gallery, Aspen, CO, 2005  
Large Scale Glass Outdoor Sculpture, Oakland Arts Center, Pontiac, MI 2005  
Solo Exhibition, Habatat Galleries, Boca Raton, FL, 2005  
SOFA Chicago, Thomas R. Riley Galleries, Chicago, IL, 2004  
SOFA New York, Thomas R. Riley Galleries, New York, NY, 2004





**Keke Cribbs**  
Born: Colorado Springs, Colorado

**Selected Collections:**  
Museum of Art and Design, New York, NY  
Indianapolis Museum of Art, IN  
Charles Wustum Museum of Fine Arts, Racine, WI  
Albuquerque Museum, NM  
Corning Museum of Glass, NY  
James Copley Library, La Jolla, CA  
Kanazawa Museum, Japan  
Los Angeles County Museum of Art, CA  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Mint Museum, Charlotte, NC



**Dan Dailey**  
Born: Philadelphia, Pennsylvania, 1947

**Selected Collections:**  
Corning Museum of Glass, NY  
Darmstatt Museum, Darmstatt, Germany  
Detroit Institute of Arts, MI  
Fuller Museum of Art, Brockton, MA  
High Museum of Art, Atlanta, GA  
Hunter Museum of American Art, Chattanooga, TN  
Huntington Museum of Art, WV  
Mint Museum, Charlotte, NC  
Metropolitan Museum of Art, New York, NY  
Musee des Arts Decoratifs, Louvre, Paris, France  
Musee de Design et d'arts Appliques Contemporains, Lausanne, Switzerland  
Museum of Arts and Design, New York, NY  
National Gallery of Victoria, Melbourne, Australia  
National Museum of Modern Art, Kyoto, Japan  
Racine Art Museum, WI  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Speed Art Museum, Louisville, KY  
Toledo Museum of Art, OH



**Maxwell Davis**  
Born: Belleville, Illinois, 1947

**Selected Collections and Exhibitions:**  
High Museum, Atlanta, GA  
Detroit Institute of Arts, MI  
Blown Away: International Glass of the 21st Century, Flint Institute of Arts, MI  
International Glass Invitational, Habatat Galleries, Farmington Hills, Pontiac, Royal Oak, MI  
One-person Exhibition, Maxwell Davis, Radical Furniture Design, Highline Gallery, Aspen, CO  
SOFA (Sculptural Objects Functional Art) International Exhibitions, Chicago, IL  
A Passion for Glass, Detroit Institute of Art, MI  
The 12th, 13th, 14th, 15th Annual Glass Exhibition, Boca Raton, FL  
Scale/Detail Exhibition, Habatat Galleries, Farmington Hills, MI



**Miriam Di Fiore**  
Born: Buenos Aires, Argentina, 1959  
*37th International Glass Invitational Award Winner*

**Selected Collections:**  
Corning Museum of Glass, NY  
Newark Fine Art Museum, NJ  
Cafsejian Museum of Contemporary Art, Armenia  
Mobile Museum of Fine Arts, AL  
Museo Nazionale del Vidrio, Segovia, Spain.  
Coleccion Estable de la Revista del Vidrio, Barcelona, Spain  
Hotel Murano, Tacoma, WA  
"A Path to Art", Pegli, Genoa, Italy.  
Fused Glass Windows of the Town Hall of Suria, Barcelona, Spain



**Laura Donefer**  
Born: Ithaca, New York, 1955  
*37th International Glass Invitational Award Winner*  
*35th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*



**Selected Collections:**  
Museum of Civilization, Hull, Quebec, QC, Canada  
Museo del Vidrio, Monterrey, Mexico  
Corning Museum of Glass, NY  
Charles A. Wustum Museum of Fine Arts, WI  
Claridge Collection, Montreal, QC, Canada  
Pilchuck Permanent Collection, Stanwood, WA  
Clay and Glass Gallery, Waterloo, ON, Canada  
Indusmin, Toronto, ON, Canada  
University of Iowa Hospital Collection, Iowa City, IA  
Royal Bank of Canada Collection, Toronto, ON, Canada  
Skydome Glass Collection, Toronto, ON, Canada  
Julian Art Collection, Trinidad.  
Mendel Glass Collection, Montreal, QC, Canada

**Irene Frolic**  
Born: Stanislavov, Poland, 1941  
*35th International Glass Invitational Award Winner*

**Selected Collections:**  
Clairidge Collection  
Museum of Decorative Art, Lausanne, Switzerland  
Indusmin, Toronto, ON, Canada  
Canadian Clay and Glass Museum, Waterloo, ON, Canada  
Bergstrom Mahler Museum, Neenah, WI  
National Liberty Museum, Philadelphia, PA  
Museo del Vidreo, Monterrey, Mexico



**Josepha Gasch-Muche**  
Born: Saarland, Germany, 1944  
*37th International Glass Invitational Award Winner*

**Selected Collections:**  
Kunstsammlungen der Veste Coburg, Germany  
Glasmuseum Hentrich, Museum kunst palest, Dusseldorf, Germany  
Musée Mudac, Lausanne, Switzerland  
Ernsting Foundation, Coesfeld-Lette, Germany  
Alexander Tutsek Foundation, Munich, Germany  
VGH Versicherungen, Hannover, Germany  
Museum Würth, Künzelsau, Germany  
Museum für Angewandte Kunst, Frankfurt, Germany  
Corning Museum of Glass, NY  
Musée-Atelier du Verre, Sars-Poteries, France  
Lowe Art Museum, Miami, FL



**Javier Gomez**  
Born: Pedro Bernardo, Ávila, Spain, 1957

**Selected Collections:**  
Musée Atelier du Verre de Sars-Poteries, Sars-Poteries, France  
Liège Glass Museum, Belgium  
Ebeltoft Glass Museum, Denmark  
Kestner Museum, Hannover, Germany  
Corning Museum of Glass, NY  
Museo del Vidrio, Monterrey, México  
MAVA - Museo Municipal de Arte Contemporáneo en Vidrio de Alcorcón, Madrid, Spain  
Museu do Vidro, Marinha Grande, Portugal  
Glasmuseum Frauenau, Germany  
The Finnish Glass Museum, Riihimäki, Finland  
Tucson Museum of Art, AZ  
Haggerty Museum of Art, Milwaukee, WI  
Museum Jan van der Togt, Amstelveen, Netherlands



**Robin Grebe**  
*37th International Glass Invitational Award Winner*  
*36th International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Montreal Museum of Fine Arts, Canada  
Lowe Museum of Art, University of Miami, Coral Gables, FL  
Museum of Fine Arts, Boston, MA  
Montgomery Museum of Fine Arts, AL  
Fuller Craft Museum, Brockton, MA  
National Liberty Museum, Philadelphia, PA  
DeCordova Museum and Sculpture Park, Lincoln, MA  
Charles A. Wustum Museum, Racine, WI  
J.B. Speed Art Museum, Louisville, KY  
Detroit Institute of Art, David Jacob Chordorkoff Collection, MI  
Corning Museum of Glass, Corning, NY



**Eric Hilton**  
Born: Bournemouth, England, 1937  
*35th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Corning Museum of Glass, NY  
Hokkaido Museum of Modern Art, Japan  
Lowe Art Museum, FL  
Musee Des Arts Decoratifs, France  
Musee Des Arts Decoratifs, Switzerland  
Otari Memorial Art Museum, Japan  
Pilkington Glass Museum, England  
Renwick Gallery, Smithsonian Institute, Washington, DC  
Liuligongfang Museum, Shanghai, China



**Tomáš Hlavička**  
Born: Prague, Czech Republic, 1950  
*35th International Glass Invitational Award Winner*  
*33th International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Museum of Decorativ Arts in Prague Czech Republic  
Glass Museum Koganezaki Crystal Park Japan  
Glass Museum Kanazawa Japan  
Finnish Glass Museum, Riihimäki, Finland  
Habatat Galleries, Royal Oak MI  
Dennos Museum, Traverse City, MI  
Galerie Pyramida, Prague, Czech Republic  
Glass Gallery Broft, Leerdamm, Netherlands  
Ostravské Museum, Ostrava, Czech Republic



**Petr Hora**  
Born: Brno, Czech Republic, 1949  
*37th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Exhibitions:**  
Habatat Galleries, Royal Oak, MI  
Heller Gallery, New York, NY  
Habatat Galleries, Boca Raton, FL  
Kinsky Gallery, Chateau Zdar nad Sazavou  
Consument Art, Nuremberg, Germany  
Czech and Japan Glass Festival - Prague, Tokyo, Hiroshima, Nagano  
Gallery Schalkwijk, Schalkwijk, Netherlands  
Sofa Chicago - Heller Gallery, New York, NY  
Habatat Galleries, Pontiac, MI  
Klub Vytvarnych Umelcu Horacka, Zdar nad Sazavou, Czech republic  
Habatat Galleries, International Glass Exhibition in Beijing and Shanghai, China  
Klub Vytvarnych Umelcu Horacka, Zdar nad Sazavou, Czech Republic





David Huchthausen

Born: Wisconsin Rapids, Wisconsin, 1591  
37th International Glass Invitational Award Winner  
36th International Glass Invitational Award Winner  
35th International Glass Invitational Award Winner  
34th International Glass Invitational Award Winner  
32nd International Glass Invitational Award Winner



Selected Collections:

Bergstrom-Mahler Museum, Neenah, WI  
Chrysler Museum, Norfolk, VA  
Corning Museum of Glass, NY  
Detroit Institute of Arts, MI  
Glasmuseum, Ebeltoft, Denmark  
High Museum of Art, Atlanta, GA  
Hokkaido Museum of Modern Art, Hokkaido, Japan  
Huntington Museum of Art, Huntington, WV  
Indianapolis Museum of Art, Indianapolis, IN  
Metropolitan Museum of Art, New York, NY  
Musée Cantonal des Beaux Arts, Lausanne, Switzerland  
Museum of Arts & Design, New York, NY  
National Gallery of American Art, Renwick Gallery, Smithsonian Institution, Washington, DC  
J. B. Speed Art Museum, Louisville, KY  
Tacoma Art Museum, Tacoma, WA  
Toledo Museum of Art, Toledo, OH

Martin Janecky

Born: Liberec, Czech Republic, 1980  
Selected Exhibitions:  
Art and Craft, Novy Bor, Czech Republic  
Pilchuck Glass School, WA  
Marta Hewett Gallery, OH  
Pilchuck Auction, Seattle, WA  
Habatat Galleries, Chicago, IL  
"International Invitational", Habatat Galleries, MI  
Traver Gallery, Tacoma, WA  
Marta Hewett Gallery, Cincinnati, OH  
Jean-Claude Chapelotte Gallery, Luxembourg  
Galerie K, Maastricht, Netherlands



Michael Janis

Born: Chicago, Illinois  
Selected Collections:  
Outdoor Sculpture - Upper Marlboro Courthouse, Prince George's County, MD  
Outdoor Park Sculpture - Liberty Center, Arlington, VA  
EPA Headquarters Courtyard Sculpture, Washington, DC  
Palomar Hotel Lobby Sculpture, Washington, DC  
Wilson Building Public Art Collection, Washington, DC  
Woodman Residence, Washington, DC  
Sculpture 'A New World View', Maryland Science Museum, Baltimore, MD  
Upper Marlboro Courthouse Lobby Sculpture, Prince George's County, MD  
Lobby Sculpture, Hatfield Clinical Research Center, National Institute of Health (NIH) Bethesda, MD  
Outdoor Park Sculpture and Site Artworks, Residences of Rosedale, Bethesda, MD



Richard Jolley

Born: Wichita, Kansas, 1952  
37th International Glass Invitational Award Winner  
Selected Collections:  
Chrysler Museum at Norfolk, Norfolk, VA  
Coburg Museum, Coburg, Germany  
Corning Museum of Glass, NY  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Hunter Museum of American Art, Chattanooga, TN  
International Glasmuseum, Ebeltoft, Denmark  
Knoxville Museum of Art, TN  
Lowe Art Museum, Coral Gables, FL  
Mint Museum of Craft & Design, Charlotte, NC  
Mobile Museum of Art, Mobile, AL  
Museum of Contemporary Arts and Design, New York, NY  
Museum of Fine Arts, Boston, MA  
Renwick Gallery of the Smithsonian American Art Museum, Washington, DC  
Speed Art Museum, Louisville, KY



Kreg Kallenberger

Born: 1950  
Selected Collections:  
Los Angeles County Museum of Art, Los Angeles, CA  
Museum of American Glass, Millville, NJ  
Scottsdale Museum of Contemporary Art, AZ  
Museum of Arts and Design, New York, NY  
Toledo Museum of Art, Toledo, OH  
Victoria and Albert Museum, London, England  
Museum of Fine Arts, Boston, MA  
Detroit Institute of Art, MI  
Musee des Arts Decoratifs, Paris, France  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Mobile Museum of Art, AL  
Indianapolis Museum of Art, IN  
Musee de Design et d'Arts Appliques/Contemporains, Lausanne, Switzerland  
Hunter Museum of Art, Chattanooga, TN  
High Museum, Atlanta, GA  
Corning Museum of Glass, NY



Vladimira Klumpar

Born: Rychnov nad Kneznou, Czech Republic, 1954  
35th International Glass Invitational Award Winner  
Selected Collections:  
Museum of Decorative Arts, Prague, Czech Republic  
Seven Bridges Foundation, Greenwich, CT  
Regionalni Museum Mikulov, Mikulov, Czech Republic  
Glass Museum, Novy Bor, Czech Republic  
North Bohemian Museum of Liberec, Czech Republic  
Museum of Glass and Jewelry, Jablonec nad Nisou, Czech Republic  
Corning Museum of Glass, NY  
Lannan Foundation, Palm Beach, FL  
Wusham Museum of Art, Racine, WI  
Mint Museum of Art, Charlotte, NC  
American Arts and Craft Museum, New York, NY  
Cafesjian Museum Foundation, Yerevan, Republic of Armenia



Jenny Pohlman and Sabrina Knowles

Born: JP - Monterey, CA 1955  
SK - Cincinnati, OH 1960  
Selected Collections and Exhibitions:  
Cancer Care Alliance Center, Seattle WA  
Mobile Museum of Art, AL  
Racine Art Museum, WI  
Museum of Glass, Tacoma, WA  
Museum of American Glass, Millville, NJ  
Habatat Galleries, MI  
Duane Reed Gallery, MO  
Pismo Gallery, CO  
Butters Gallery, PR  
Edmonds Museum, WA  
Tomas Riley Galleries, OH



Judith Lascola

Selected Collections and Exhibitions:  
36th International Glass Invitational Award Winner  
Swedish Cancer Institute Collection, Seattle, WA  
Montreal Museum of Fine Art, QC, Canada  
Museum of Fine Arts, Houston, TX  
Carnegie Museum of Art, Pittsburgh, PA  
Charles A Wustum Museum of Fine Art, Racine, WI  
Hunter Museum of Fine Art, Chattanooga, TN  
The Jewish Museum, San Francisco, CA  
Habatat Galleries, MI  
Maurine Littleton Gallery, DC  
Habatat Galleries, FL  
Hooks Epstein Galleries, TX



Shayna Leib

36th International Glass Invitational Award Winner  
Selected Exhibitions:  
Habatat Galleries, MI  
Habatat Galleries, IL  
Toledo Museum of Art, OH  
Pismo Gallery, CO  
Paris Gibson Square Museum of Art, MT  
Tobin-Hewett Gallery, KY  
Arte Gallery, CA  
Cervini Haas, AZ  
Moment Masters of Fine Art Exhibition, WI



Antoine Leperlier

Born: Evreux, France, 1953  
33rd International Glass Invitational Award Winner  
Selected Collections:  
Musée des Arts Décoratifs de Paris, France  
Fonds National d'Art Contemporain, Paris, France  
Corning Museum of Glass, NY  
Hokkaido Museum of Modern Art, Japan  
Collection du Conseil Régional de Haute Normandie, Rouen, France  
Morris Museum, Morristown, NJ  
Museum for Contemporary Art Glass, Scottsdale, AZ  
Victoria & Albert Museum, Londres, United Kingdom  
Leperlier glass art fund, Vendenheim, France  
Liuligongfang Museum, Shanghai, China  
Museum of Art & Design, New York, NY



Etienne Leperlier

Born: Evreux, France, 1952  
Selected Collections:  
Musée des Arts Décoratifs de Paris, France  
Musée de Sèvres, France  
Kunstsammlungen Der Veste Coburg, Germany  
Musée Unterlinden de Colmar, France  
Musée Ariana de Genève, Switzerland  
Cooper-Hewitt Museum. New-York, NY  
Museum of Contemporary Glass of Coburg, Germany  
The Detroit Institute of Arts, MI  
Museo Del Vidrio. Monterrey, Mexico  
Leperlier Glass Art Fund, Vendenheim, France  
Liuligongfang Museum, Shanghai, China  
Corning Museum of Glass, NY  
Mobile Museum of Art, AL



Stanislav Libensky and Jaroslava Brychtova

Born:  
SL - Sezemice-Mnichovo Hradiste, Czechoslovakia, 1921 - deceased 2002  
JB - Zelezny Brod, Czechoslovakia, 1924  
Selected Collections:  
Brooklyn Museum of Art, NY  
Kunstsammlungen der Veste Coburg, Germany  
Corning Museum of Glass, NY  
Glasmuseum Hentrich im Kunstmuseum Ehrendorf, Duesseldorf, Germany  
Hamburg, Museum fur Kunst und Gewerbe, Hamburg, Germany  
Museum of Art, Indianapolis, IN  
National Museum of Modern Art, Kyoto, Japan  
London, Victoria and Albert Museum, London, United Kingdom  
Manchester, City Art Gallery, Manchester, United Kingdom  
Mint Museum of Art, Charlotte, NC  
Metropolitan Museum of Art, New York, NY  
Chrysler Museum, Norfolk, VA  
Musée des arts Decoratifs - Louvre, Paris, France  
Hokkaido Museum of Modern Art, Sappora, Japan  
Museum of Applied Arts and Sciences, Sydney, Australia  
Toledo Museum of Art, OH



Steve Linn

Born: Chicago, IL, 1943  
37th International Glass Invitational Award Winner  
35th International Glass Invitational Award Winner  
33rd International Glass Invitational Award Winner  
Selected Collections:  
Indianapolis Museum of Art, IN  
Albany Museum of Art, GA  
Musée des Arts Decoratifs, Lausanne, Switzerland  
Museum of American Glass, Millville, NJ  
New York City Fire Museum, New York, NY  
Verrerie Ouvrière d'Albi, Albi, France  
National Liberty Museum, Philadelphia, PA  
Museum of Art and History, Anchorage, AK  
Long Beach Art Museum, CA  
Mint Museum, Charlotte, NC  
Lowe Art Museum, University of Miami, Coral Gables, FL





# Résumés

## Marvin Lipofsky

Born: Barrington, Illinois, 1938

### Selected Collections:

Museum of Arts and Design, New York, NY  
Toledo Museum of Art, Toledo, OH  
National Museum of Glass, Leerdam, Netherlands  
National Gallery, Canberra ACT, Australia  
Corning Museum of Glass, NY  
National Museum of Modern Art, Kyoto, Japan  
International Glass Museum, Ebeltoft, Denmark  
High Museum of Art, Atlanta, GA  
Detroit Institute of Art, MI  
Musee des Arts Decoratifs (Fonds National d'Art Contemporin) Paris, France  
Muskegon Museum of Art, MI  
Huntington Museum of Art, WV  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Metropolitan Museum of Art, New York, NY  
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, NY  
Mint Museum of Craft + Design, Charlotte, NC  
Lowe Art Museum, University of Miami, Coral Gables, FL  
Tacoma Art Museum, WA

## Maria Lugossy

Born: Budapest, Hungary, 1950  
*37th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*

### Selected Collections:

Musée de Louvre, Paris, France  
Corning Museum of Glass, NY  
Suntory Museum of Art, Tokyo, Japan  
Museum of Toyamura, Japan  
Savaria Museum, Szombathely, Hungary  
Hungarian National Gallery, Budapest, Hungary  
Musée des Arts Decoratifs, Paris, France  
Glassmuseum, Ebeltoft, Denmark  
Kunstmuseum, Duesseldorf, Germany  
Stadt Fellbach, Germany  
Veste Coburg, Coburg, Germany  
Glasmuseum, Frauenau, Germany  
Musée des Arts Decoratifs, Lausanne, Switzerland  
Yokohama Museum of Art, Japan  
Liberty Museum, Philadelphia, PA

## Laszlo Lukacsi

Born: Budapest, Hungary, 1961  
*37th International Glass Invitational Award Winner*

### Selected Collections and Exhibitions:

Bakony Museum, Veszprém, Hungary  
Museum of Applied Arts, Budapest, Hungary  
Glassmuseum of Frauenau, Germany  
Habatat Galleries, Royal Oak, MI  
Pfm-Gallery, Köln, Germany  
Klebensberg's Castle, Budapest, Hungary  
Gallery Painen, Berlin, Germany  
Portia Gallery – Chicago, IL  
Art Budapest / Art Expo – Budapest, Hungary  
Gallery Rob van den Doel – the Hague, Netherlands  
FORD Pyramid Salon – Budapest, Hungary

## Lucy Lyon

Born: Colorado Springs, Colorado, 1947

### Selected Exhibitions:

Habatat Galleries, Royal Oak, MI  
Tomas Riley Gallery, Cleveland, OH  
Portia Gallery, Chicago, IL  
Garland Gallery, Santa Fe, NM  
Mariposa Gallery, Albuquerque, NM  
Del Mano Gallery, Los Angeles, CA  
Lew Allen Galleries, Santa Fe, NM  
Palm Desert Museum, CA  
Obsidian Gallery, Tucson, AZ  
Ruhlen Gallery, Santa Fe, NM  
Ariana Gallery, Royal Oak, MI

## Tanya Lyons

### Selected Exhibitions:

Body & Object, OCC Gallery, 990 Queen St. Toronto, ON, Canada  
Art of Craft, Museum of Vancouver, BC, Canada  
Stewart Fine Art Gallery, Boca Raton, FL  
SOFA Chicago, Galerie Elena Lee, Montreal, QC, Canada  
Humain, Espace Verre Gallery, Montreal, QC, Canada  
Cheongju International Craft Biennale, South Korea  
Hodgell Gallery, Sarasota, FL  
Morgan Contemporary Glass Gallery, Pittsburgh, PA  
Galerie Espace Verre, Montreal, QC, Canada  
Musée de la Civilisation, Quebec, QC, Canada

## John Miller

Born: New Haven, CT, 1956  
*33rd International Glass Invitational Award Winner*

### Selected Collections and Exhibitions:

Corning Museum of Glass, Corning, NY  
Museum of Arts and Design, New York, NY  
Tacoma Glass Museum, WA  
Pilchuck Glass School, Stanwood, WA  
Museum of American Glass, Millville, NJ  
Habatat Galleries Annual International Glass Exhibition, Royal Oak, MI  
Visual Arts Center, Portsmouth, VA  
Biennial Exhibition, Wheaton Village, Millville, NJ  
Sculpture, Objects, Functional Art (SOFA), Chicago, IL  
Faculty Biennial Exhibition, University Galleries, Illinois State University, IL

## Charlie Miner

*37th International Glass Invitational Award Winner*

### Selected Collections:

Telfair Museum, Savannah, GA  
Art Museum of South Texas, Corpus Christi, TX  
Fuller Craft Museum, Brockton, MA  
Corning Museum of Glass, NY  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Museum of Texas Tech University, Lubbock, TX  
New Orleans Museum of Art, LA  
New Mexico Museum of Fine Arts, Santa Fe, NM  
Tucson Museum of Art, AZ

## Tobias Möhl

Born: Aalborg, Denmark, 1970  
*37th International Glass Invitational Award Winner*

### Selected Exhibitions:

Traver Gallery, Seattle, USA  
SOFA, NY/Santa Fe/Chicago  
Art Palm Beach, FL, Habatat Galleries, MI  
37th International Glass Invitational Award Exhibition, Habatat Galleries, MI  
European Design, Indianapolis Museum, IN  
Heller Gallery, New York, NY  
PULS Ceramics & Glass, Brussels, Belgium  
Gallery MøllerWitt, Århus, Denmark  
Pismo Gallery, Aspen, CO  
Holstebro Art Museum, Denmark  
William Traver Gallery, Seattle, WA

## Debora Moore

Born: St. Louis, Missouri, 1960  
*37th International Glass Invitational Award Winner*  
*36th International Glass Invitational Award Winner*  
*35th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*

### Selected Exhibitions:

Habatat Galleries, Royal Oak, MI  
Habatat Galleries, Boca Raton, FL  
Nancy Hoffman Gallery, New York, NY  
Museum of Glass, Tacoma, WA  
Muskegon Museum of Art, MI  
Foster White Gallery, Seattle, WA  
Butters Gallery Ltd., Portland, OR  
Foster White Gallery, Kirkland, WA  
Pismo Gallery, Denver, CO

## William Morris

Born: Carmel, California, 1957  
*34th International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

### Selected Collections:

American Craft Museum, New York, NY  
Auckland Museum, New Zealand  
Chrysler Museum of Art, Norfolk, VA  
Charles A. Wustum Museum of Fine Arts, Racine, WI  
Corning Museum of Glass, NY  
Daiichi Museum, Nagoya, Japan  
Detroit Institute of Arts, MI  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Hunter Museum, Chattanooga, TN  
J.B. Speed Art Museum, Louisville, KY  
Metropolitan Museum of Art, New York, NY  
Mobile Museum of Art, AL  
Musee des Arts Decoratifs, Paris, France  
Museum of Fine Arts Houston, TX  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Toledo Museum of Art, OH  
Victoria and Albert Museum, London, England

## Barbara Nanning

Born: Den Haag, Netherlands, 1957

### Selected Collections:

PMMK - Museum voor moderne kunst, Oostende, Belgium  
Museum Bellerive, Zürich, Switzerland  
MUDAC, Lausanne, Switzerland  
Sklaórske Muzeum, Novy Bor, Czech Republic  
Museum für Kunst und Gewerbe, Hamburg, Germany  
Musée des Arts Décoratifs, Paris, France  
Museum of Contemporary Ceramic Art, Shigaraki, Japan  
Seoul Metropolitan Museum, Korea  
Stedelijk Museum, Amsterdam, Netherlands  
Taipei County Yingko Ceramics Museum, Taipei, Taiwan  
Museum for Fine Arts, Boston, MA  
Detroit Institute of Arts, Aviva and Jack A. Robinson Studio Glass Collection, MI

## Stepan Pala

Born: Zlin, Czechoslovakia, 1944  
*35th International Glass Invitational Award Winner*

### Selected Collections and Exhibitions:

Slovak National Gallery, Bratislava, Slovakia  
Museum of Applied Arts, Prague, Czech Republic  
Museum of Fine Arts, Kanazawa, Japan  
Dutch Quin Collection, Netherlands  
Nationale Nederlanden, Rotterdam, Netherlands  
Castle Lemberk, Collection of Symposia, Czech Republic  
Victoria & Albert Museum, London, United Kingdom  
Green House, Bratislava, Slovakia  
Gallery Jean-Claude Chapelotte, Luxembourg  
Gallery Komart, Bratislava, Slovakia

## Albert Paley

Born: Philadelphia, Pennsylvania, 1944  
*36th International Glass Invitational Award Winner*

### Selected Collections:

British Museum, London, United Kingdom  
Detroit Institute of Arts, MI  
Cambridge University, The Fitzwilliam Museum, United Kingdom  
Art Gallery of Western Australia, Perth, Australia  
High Museum of Art, Atlanta, GA  
Hunter Museum of Art, Chattanooga, TN  
Metropolitan Museum of Art, New York, NY  
Museum of Fine Arts, Boston, MA  
Museum of Fine Arts, Houston, TX  
Smithsonian Institution, Renwick Gallery, Washington, DC  
Toledo Museum of Art, OH  
Victoria & Albert Museum, London, United Kingdom  
The White House, Washington, DC  
Wustum Museum of Fine Art, Racine, WI

# Résumés





# Résumés

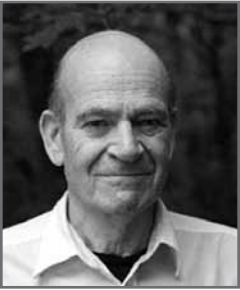
**Zora Palova**  
Born: Bratislava, Czechoslovakia, 1947

**Selected Collections:**  
Kunstsammlungen der Veste Coburg, Coburg, Germany  
Museum of Decorative Arts, Prague, Czech Republic  
Nationale Nederlanden, Rotterdam, Netherlands  
Shimonoseki Museum of Modern Art, Japan  
Slovak National Gallery, Bratislava, Slovakia  
Ulster Museum, Belfast, Ireland  
Victoria & Albert Museum, London, United Kingdom  
Corning Museum of Glass, NY  
Dutch Quin Collection, Netherlands  
Koganezaki Glass Museum, Shizuoka, Japan



**Mark Peiser**  
Born: Chicago, Illinois, 1938  
*36th International Glass Invitational Award Winner*  
*35th International Glass Invitational Award Winner*

**Selected Collections:**  
Corning Museum of Glass, NY  
Detroit Institute of Arts, MI  
Fine Arts Museum of the South, Mobile, AL  
Glasmuseum, Ebeltoft, Denmark  
High Museum of Art, Atlanta, GA  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Hunter Museum of American Art, Chattanooga, TN  
Huntington Museum of Art, WV  
Racine Art Museum, WI  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Mint Museum of Art, Charlotte, NC  
Museum of Arts and Design, New York, NY  
National Museum of American History, Smithsonian Institution, Washington, DC  
J.B. Speed Art Museum, Louisville, KY



**Marc Petrovic**  
**Selected Collections and Exhibitions:**  
Nijijima Museum of Glass, Tokyo, Japan  
Charlotte Mint Museum, NC  
Tucson Museum of Art, AZ  
Racine Art Museum, WI  
Arkansas Arts Center Foundation Collection, Little Rock, AR  
Fuller Craft Museum, Brockton, MA  
Vero Beach Art Museum, FL  
Irvine Contemporary, Washington, DC  
eo art lab; Chester, CT  
Reynolds Gallery; Richmond, VA  
Heller Gallery; New York, NY



**Stephen Powell**  
Born: Birmingham, Alabama, 1951  
*33rd International Glass Invitational Award Winner*

**Selected Collections:**  
Racine Art Museum, WI  
Hunter Museum of American Art, Chattanooga, TN  
Muskegon Museum of Art, MI  
Corning Museum of Glass, NY  
Wustum Museum of Fine Arts, Racine, WI  
Cleveland Museum of Art, OH  
Detroit Institute of Arts, MI  
Wagga Wagga City Art Gallery, Australia  
Sydney College of Art, Sydney, Australia  
The Auckland Museum, Auckland, New Zealand  
Huntsville Museum of Art, AL  
Mobile Museum of Fine Art, AL  
Birmingham Museum of Art, AL  
Hermitage Museum, St. Petersburg, Russia



**Seth Randal**  
**Selected Collections:**  
American Museum of Glass, Millville, NJ  
Corning Museum of Glass, NY  
GlasMuseum, Ebeltoft, Denmark  
Los Angeles County Museum of Art, CA  
Montreal Museum of Fine Art, QC, Canada  
Palm Springs Desert Museum, CA  
Seattle Art Museum, WA  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Tacoma Art Museum, WA  
Hotel Murano, "The Seth Randal Floor (10th)", Tacoma, WA  
Ringling College of Art & Design, Sarasota, FL  
Ritz-Carlton Hotel, Atlanta, GA



**David Reekie**  
Born: Hackney, London, 1947  
*36th International Glass Invitational Award Winner*

**Selected Collections:**  
Portsmouth Museum & Art Gallery, United Kingdom  
Broadfield House Glass Museum, United Kingdom  
Glasmuseum Ebletoft, Denmark  
Crafts Council Collection, London, United Kingdom  
Victoria & Albert Museum, London, United Kingdom  
Musée-Atelier du Verre de Sars Poteries, France  
Birmingham City Museum & Art Gallery, United Kingdom  
Carnegie Museum of Art, Pittsburgh, PA  
Liberty Museum, Philadelphia, PA  
Glass Art Fund, Strasbourg, France  
National Museum of Scotland  
Cincinnati Art Museum, OH  
Fitzwilliam Museum, Cambridge, United Kingdom  
Montreal Museum of Fine Arts, QC, Canada



**Ross Richmond**  
**Selected Collections:**  
38th Annual Invitational, Habatat Galleries, MI  
SOFA Chicago, R. Duane Reed Gallery, St. Louis, MO  
Glass Weekend, Millville, NJ, R. Duane Reed Gallery, St. Louis, MO  
Flame Run Gallery, Louisville, KY  
SOFA Santa Fe, Evoke Gallery, St Paul, MN  
Fulcrum Gallery, Tacoma, WA  
SOFA New York, R. Duane Reed Gallery, St. Louis, MO  
Manitou Gallery, Santa Fe, NM  
Thomas Riley Gallery, Cleveland, OH  
36th Annual Invitational, Habatat Galleries, MI  
Habatat Galleries, Chicago, IL  
R. Duane Reed Gallery, St. Louis, MO



**Richard Ritter**  
Born: Detroit, Michigan, 1940  
*37th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Detroit Institute of Arts, Aviva and Jack A. Robinson Studio Glass Collection, MI  
Chrysler Museum, Norfolk VA  
Corning Museum of Glass, NY  
High Museum of Art, Atlanta, GA  
Hunter Museum, Chattanooga, TN  
J.B. Speed Museum, Louisville, KY  
Milwaukee Art Museum, WI  
Mint Museum of Craft and Design, Charlotte, NC  
Racine Art Museum, WI  
Renwick Gallery, Smithsonian Institution, Washington, DC  
American Art Museum, Smithsonian Institution, Washington, DC  
St. Louis Art Museum, MO  
The White House Permanent Art Collection, Washington, DC



**Sally Rogers**  
**Selected Collections:**  
Minneapolis Institute of Art, MN  
Mint Museum of Craft & Design, Charlotte, NC  
Dennos Museum Center, Traverse City, MI  
Appleton Museum of Art, Ocala, FL  
Mobile Museum of Art, AL  
Charlotte-Mecklenberg Public Art Commission, Charlotte, NC  
Vigo County Public Library, Terre Haute, IN  
Knoxville Convention Center, TN  
City of Lenoir, NC  
Bascom-Louise Fine Arts Center, Highlands, NC  
University of Michigan – Dearborn, MI  
Internationale Galerie Du Verre, Biot, France  
Warren Wilson College, Asheville, NC



**Marlene Rose**  
Born: 1967

**Selected Collection and Exhibitions:**  
Gulf Coast Museum of Art, Largo, FL  
Museum of Contemporary Art, Yerevan, Armenia  
Habatat Galleries, Royal Oak, MI  
PISMO Galleries, Aspen, CO  
Hodgell Gallery, Sarasota, FL  
Manitou Gallery, Santa Fe, NM  
Kuivato Gallery, Sedona, AZ  
Gallery DeNovo, Sun Valley, ID  
Hawthorn Gallery, Birmingham, AL  
Fay Gold Gallery, Atlanta, GA  
Kuivato Gallery, Sedona, AZ



**Martin Rosol**  
Born: Prague Czechoslovakia, 1956  
**Selected Collections and Exhibitions:**  
Philadelphia Museum of Art, PA  
Corning Museum of Glass, NY  
American Craft Museum, New York, NY  
Museum of Fine Arts, Boston, MA  
Moravian National Gallery, Brno Czech Republic  
Habatat Galleries, VA  
SOFA New York, Holsten Gallery, MA  
Davis and Cline Gallery, Ashland, OR  
Heller Gallery, New York, NY  
Chappell Gallery, Boston, MA



**Davide Salvatore**  
Born: Murano, Italy, 1953  
*36th International Glass Invitational Award Winner*  
**Selected Exhibitions:**  
Art Palm Beach, Habatat Galleries, Royal Oak, MI  
International Glass Exhibition, Litvak Gallery, Tel Aviv, Israel  
SOFA Chicago, Habatat Galleries, Royal Oak, MI  
SOFA Santa Fe, Habatat Galleries, Royal Oak, MI  
Invitational Exhibition, Habatat Galleries, Royal Oak, MI  
Art Amsterdam, Participation KunstRAI, Amsterdam, Netherlands  
Hooks-Epstein Galleries, Houston TX  
Thomas R. Riley Galleries, Cleveland, OH  
SOFA New York, Thomas R. Riley Gallery, Cleveland, OH  
Pismo Contemporary, Aspen, Co  
Habatat Galleries, Royal Oak, MI





**Jack Schmidt**  
Born: Toledo, Ohio, 1945  
*36th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*

**Selected Collections:**  
Alpena Power and Electric Company, Alpena, MI  
Bellerive Museum, Zurich, Switzerland  
Bowling Green State University, OH  
Chubu Institute of Technology, Nagoya, Japan  
Corning Museum of Glass, NY  
Detroit Institute of Art, MI  
General Electric Company, Milwaukee, WI  
Illinois State University, Normal, IL  
Leigh Yawkey Woodson Art Museum, Milwaukee, WI  
Rochester Institute of Technology, NY  
Shaw Walker Company, Muskegon, MI  
Toledo Federation of Art, OH  
National Museum of American Art, Smithsonian Institution, Washington, DC



**Livio Seguso**  
Born: Murano Italy, 1930  
*36th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Corning Museum of Glass, NY  
Glasmuseum Frauenau, Germany  
Hankyu Gallery, Osaka, Japan  
Hokkaido Museum of Modern Art, Japan  
Kunsthaus Am Museum, Cologne, Germany  
Kunstmuseum Düsseldorf, Glasmuseum Hentrich, Düsseldorf, Germany  
Kunstsammlungen der Veste Coburg, Germany  
Museo D'Arte Moderno Ca'pesaro, Venice, Italy  
Národní Galerie, Prague, Czech Republic



**Mary Shaffer**  
Born: Walterboro, South Carolina, 1945  
*36th International Glass Invitational Award Winner*  
*35th International Glass Invitational Award Winner*

**Selected Collections:**  
Metropolitan Museum of Art, New York, NY  
Museum of Modern Art, Kyoto, Japan  
Museum of Art & Design, New York, NY  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Montreal Museum of Fine Arts, Montreal, QC, Canada  
Huntington Museum, WV  
Museum Bellerive, Zurich, Switzerland  
Museum of Decorative Arts, Lausanne, Switzerland  
Detroit Institute of Arts, MI  
Musée du Verre; Sars-Poteries, France  
Corning Museum of Glass, NY  
Stadt Museum; Frauenau, Germany  
Glas Museum; Ebeltoft, Denmark  
Indianapolis Museum, IN



**Paul Stankard**  
Born: Attleboro, Massachusetts, 1943  
*37th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

**Selected Collections:**  
Corning Museum of Glass, NY  
GlasMuseum, Ebeltoft, Denmark  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Huntington Museum of Art, WV  
Hsinchu Cultural Center, Taiwan  
Indianapolis Museum of Art, IN  
J.B. Speed Museum, Louisville, KY  
Metropolitan Museum of Art, New York, NY  
Mobile Museum of Art, AL  
Musée des Arts Decoratif, Palais du Louvre, Paris, France  
Museum of Arts and Design, New York, NY  
Renwick Gallery, The Smithsonian Institution, Washington, DC  
Victoria & Albert Museum, London, England



**Therman Statom**  
Born: Escondido, California, 1953  
*35th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*

**Selected Collections:**  
California African-American Museum, Los Angeles, CA  
Corning Incorporated, NY  
Craft and Folk Art Museum, Los Angeles, CA  
Detroit Institute of Arts, MI  
High Museum of Art, Atlanta, GA  
Lowe Art Museum, University of Miami, FL  
Milwaukee Art Museum, Milwaukee, WI  
Mint Museum of Craft and Design, Charlotte, NC  
Musée des Arts Decoratifs, Palais du Louvre, Paris, France  
Musée de Design et D'Arts Appliqués /Contemporain, Lausanne, Switzerland  
Museum of Fine Arts, St. Petersburg, FL  
National Afro-American Museum and Cultural Center, Columbus, OH  
Racine Art Museum, WI  
Renwick Gallery, Smithsonian Institution, Washington DC  
Toledo Museum of Art, School of Art and Design, OH



**Tim Tate**  
**Selected Collections:**  
Prince Georges County Courthouse, Upper Marlboro, MD  
Food and Friends Donor Wall – Washington, DC  
District Government Project - Wilson Building Public Art, Washington, DC  
Liberty Park at Liberty Center, Outdoor Sculpture Commission, Arlington, VA  
The Adele, Outdoor Sculpture Commission Silver Spring, MD  
US Environmental Protection Agency, Ariel Rios Building Courtyard, Outdoor Sculpture Commission, Washington, DC  
National Institute of Health (NIH) Sculpture Commission, Hatfield Clinic, Bethesda, MD  
American Physical Society / Baltimore Science Center, Sculpture Commission, Baltimore, MD  
The Residences of Rosedale, Outdoor Sculpture Commission, Bethesda, MD  
Holy Cross Hospital, Sculpture for Oncology Ward, Silver Spring, MD  
Winner, International Competition, New Orleans AIDS Monument, New Orleans, LA



**Michael Taylor**  
**Selected Collections:**  
National Collection of American Art, Renwick Gallery, Smithsonian Institution, Washington, DC  
Chrysler Museum of Art, Norfolk, VA  
Royal Ontario Museum, Toronto, ON, Canada  
Sung - Jin Glass Museum, Kimpo, Korea  
Mint Museum of Art, Charlotte, NC  
Corning Museum of Glass, NY  
National Museum of Glass, Marina Grande, Portugal  
Notojima Museum of Art, Japan  
Del Vedrio Vidricra, Monterrey, NL, Mexico  
Glas Museum Ebeltoft, Ebeltoft, Denmark  
Hunter Museum of Art, Chattanooga, TN  
National Museum of Glass, Leerdam, Netherlands  
Kunsthaus Am Museum, Köln, Germany  
High Museum of Art, Atlanta, GA  
Düsseldorf Museum of Art, Düsseldorf, Germany



**Margit Toth**  
Born: Hajkuszoboszlo, Hungary, 1963  
*37th International Glass Invitational Award Winner*  
*34th International Glass Invitational Award Winner*  
*33rd International Glass Invitational Award Winner*  
*32nd International Glass Invitational Award Winner*

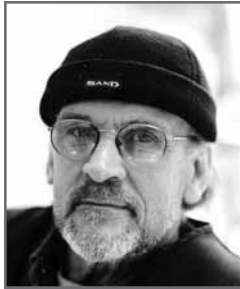
**Selected Exhibitions:**  
Habatat Galleries, Royal Oak, MI  
Compositions Gallery, San Francisco, CA  
Art Glass Centre, Netherlands  
Museum of Applied Arts, Budapest  
Brauckman Gallerie, Netherlands  
Dennos Museum, Traverse City, MI  
Habatat Galleries, Mi Wheaton Village 2005  
Habatat Galleries Mi Sofa Chicago, 2004, 2005, 2006, 2007, 2008, 2009  
Habatat Galleries Art Palm Beach, 2006, 2007, 2008, 2009



**Brian Usher**  
**Selected Exhibitions:**  
SOFA Santa Fe, Prism Gallery, Santa Fe, NM  
SOFA Chicago Prism Gallery, Chicago, IL  
36th Habatat International Glass Invitational, Royal Oak, MI  
SOFA NY Prism Gallery, New York, NY  
Singular Forms – Trans Minimalist Sculpture, Chicago, IL  
In and Out, New Brewery Arts, Quenington United Kingdom  
New Sculpture Makostasy Gardens, Makostacy Czech Republic  
SOFA Chicago, Prism Gallery, Chicago, IL  
Fresh Air 8th Quenington Sculpture Show, Quenington, United Kingdom  
Studio Glass Gallery European Glass Masters, London, United Kingdom  
New Work Gallery, Sklo, Korea  
British Glass Biennale, Ruskin Glass Centre, Stourbridge, United Kingdom



**Bertil Vallien**  
Born: Stockholm, Sweden, 1938  
**Selected Collections:**  
Art Gallery of Western Australia, Perth, Australia  
Corning Museum of Glass, NY  
Detroit Institute of Arts, MI  
Glasmuseum, Ebeltoft, Denmark  
H. M. the King of Sweden's Collection, Stockholm, Sweden  
Hokkaido Museum of Modern Art, Japan  
Metropolitan Museum of Art, New York, NY  
MUDAC, Musée de Design et d'Arts Appliqués Contemporains, Lausanne, Switzerland  
Musée des Arts Décoratifs, Paris, France  
Museo del Vidrio, Monterrey, Mexico  
Museum of Arts & Design, New York, NY  
National Museum of Art, Stockholm, Sweden  
National Museum of Modern Art, Kyoto, Japan  
National Museum of Modern Art, Tokyo, Japan  
Pilkington Glass Museum, St. Helen's, Merseyside, UK  
Royal Ontario Museum, Toronto, ON, Canada  
Toledo Museum of Art, OH  
Victoria and Albert Museum, London, United Kingdom



**Miles Van Rensselaer**  
**Selected Collections and Exhibitions:**  
Clifton Sculpture Park: Clifton, NJ  
National Liberty Museum: Philadelphia, PA  
Kenyon College: Gambier, OH  
Art Palm Beach, Habatat Galleries, MI, West Palm Beach, FL  
38th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI  
Wayne Art Center, PA  
SOFA Chicago, Habatat Galleries, MI, Chicago, IL  
37th Annual International Glass Invitational, Habatat Galleries, Royal Oak, MI  
Sandra Ainsley Gallery, Toronto, ON, Canada  
Heller Gallery, New York, NY  
Studio 7, Bernardsville, NJ,  
78th Annual Art Exhibition, Phillips' Mill Art Association, New Hope, PA  
Museum of American Glass, Millville, NJ





# Résumés

### Janusz Walentynowicz

Born: Dygowo, Poland 1956  
*32nd International Glass Invitational Award Winner*

#### Selected Collections:

Ebeltoft Glasmuseum, Ebeltoft, Denmark.  
Handelsbankens Kunstforening, Copenhagen, Denmark.  
Corning Museum of Glass, NY  
Museum of Arts and Design, New York, NY  
Rockford Art Museum, IL  
Detroit Institute of Arts, MI  
Hsinchu Cultural Center, Taiwan  
Museum, Beelden ann Zee, Scheveningen, Netherlands  
National Liberty Museum, Philadelphia, PA  
Chrysler Museum of Art, Norfolk, VA  
Milwaukee Art Museum, WI  
Museum of Fine Art, Montreal, QC, Canada  
Lowe Art Museum, University of Miami, Coral Gables, FL



### Leah Wingfield

Born: Phoenix, Arizona, 1957

#### Selected Collections and Exhibitions:

Galerie International du Verre - Biot, France  
Museo del Vidrio - Monterrey, Mexico  
Museum of Art, Philadelphia, PA  
Carnegie Museum of Art, Pittsburg, PA  
Toledo Museum of Art, OH  
Lux Center for the Arts, Lincoln, NE  
Habatat Galleries, Royal Oak, MI  
Museo del Vidrio, Monterrey, Mexico  
Miller Gallery, New York, NY  
Compositions Gallery, San Francisco, CA  
Habatat Galleries, Chicago, IL  
Hokkaido Museum of Modern Art, Japan  
Hsinchu Cultural Center, Taiwan  
Philabaum Gallery, Tucson, AZ



### Ann Wolff

Born: Gotland Kyllaj, Sweden, 1937  
*37th International Glass Invitational Award Winner*

*36th International Glass Invitational Award Winner*

*35th International Glass Invitational Award Winner*

*34th International Glass Invitational Award Winner*

*33rd International Glass Invitational Award Winner*

#### Selected Collections:

Corning Museum of Glass, NY  
Ebeltoft Glasmuseum, Ebeltoft Denmark  
Frauenau Museum, Germany  
Hokkaido Museum of Modern Art, Japan  
Lobmayr Museum, Wien, Austria  
Metropolitan Museum, New York, NY  
Mint Museum of Craft & Design, Charlotte, NC  
Musée des Arts Décoratifs, Paris, France  
Museum of Arts and Design, New York, NY  
Museum Bellerive, Zürich, Switzerland  
National Museum of Modern Art, Tokyo, Japan  
National Museum, Stockholm, Sweden  
Stedelijk Museum, Amsterdam, Netherlands  
Victoria and Albert Museum, London, United Kingdom



### John Wood

Born: 1944

#### Selected Collections:

Habatat Galleries, 38th International Glass Invitational, Royal Oak, MI  
Alan B. Dow Museum of Science and Art, Midland, MI  
Flint Institute of Arts, MI  
PRISM Contemporary Glass, Chicago IL  
Center for Creative Studies, President's Permanent Exhibit, Detroit, MI



### Loretta Yang

Born: Taipei, 1952

*37th International Glass Invitational Award Winner*

#### Selected Collections:

Museum of Arts & Design, New York, NY  
Bowers Museum of Cultural Art, Los Angeles, CA  
National Museum of Women in the Arts, Washington, DC  
Corning Museum of Glass, NY  
Victoria and Albert Museum, London, United Kingdom  
The Palace Museum, Beijing China  
Tsui Museum of Art, Hong Kong, China  
Yakushiji Temple, Nara, Japan



### Albert Young

Born: Mt. Clemens, Michigan, 1951  
*35th International Glass Invitational Award Winner*

#### Selected Exhibitions:

Muskegon Museum of Art, MI  
Hodgell Gallery, Sarasota, FL  
Habatat Galleries, Chicago, IL  
Habatat Galleries, Boca Raton, FL  
Habatat Galleries, Pontiac, MI  
Miller Gallery, New York, NY  
Vesperman Gallery, Atlanta, GA  
Flint Institute of Arts, MI  
Museo Del Vedro, Monterrey, Mexico  
Habatat Galleries, International Glass Invitational Exhibition, Royal Oak, MI  
"Sculpture Objects Functional Art" SOFA Exhibition, Chicago, IL



### Toots Zynsky

*37th International Glass Invitational Award Winner*

*34th International Glass Invitational Award Winner*

#### Selected Collections:

Corning Museum of Glass, NY  
Detroit Institute of Arts, MI  
Glasmuseum, Ebeltoft, Denmark  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Hunter Museum of Art, Chattanooga, TN  
Huntington Museum of Art, Huntington, WV  
J.B. Speed Museum, Louisville, KY  
Metropolitan Museum of Art, New York, NY  
Mobile Museum of Art, AL  
Musée de Design et D'Arts Appliqués, Lausanne, Switzerland  
Musée des Arts Décoratifs du Louvre, Paris, France  
Museo Municipal de Arte en Vidrio de Alcorcon, Spain  
Museo del Vidrio, Monterrey, Mexico  
National Museum of American Art, Smithsonian Institution, Washington, DC



