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Dialogues: Studio glass from the Florence and Robert Werner Collection

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Robert Werner

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Dialogues:
Studio Glass from the Florence and Robert Werner Collection

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Florence and Robert Werner
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COVER:
DALE CHIHULY
Jerusalem 2000 Cylinder #61, 1999
Blown glass
31 x 18 x 12 inches
© Chihuly Studio
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Family. Community. Service. Humility. Industry. Kindness. Humanity. These are the words that spring to mind when one thinks of Florence and Robert Werner. It has been my distinct privilege to have gotten to know this remarkable couple through our collaborative work on Dialogues: Studio Glass from the Florence and Robert Werner Collection. At every step along the way, I have been deeply impressed by the Werners’ extraordinary commitment not only to one another, their children, grandchildren, and great-grandchildren but also to the wider world. They have given freely of their time, talent, and treasure to improve the lives of those less fortunate while also ensuring that the arts, culture, and higher education not just survive but thrive in our cities, towns, and neighborhoods for the betterment of us all. The Werners’ commitment to living artists is equally notable; a commitment that shines through in Dialogues, which highlights the productive symbiosis that distinguishes fertile artist-patron relationships from transactional ones. In return, they have asked only that their quiet brand of philanthropy be leveraged to good ends, ensuring a brighter tomorrow for the many whose lives are touched by their generosity.

On behalf of the Lowe Art Museum and the University of Miami, I would like to express my unreserved thanks to Florence and Robert Werner and their family for their invaluable support of this important project. I would equally like to thank the many artists whose work we have had the pleasure of highlighting in Dialogues: their creativity and tireless commitment to Studio Glass and contemporary art lies at the heart of this significant exhibition. Thus, I extend my sincere gratitude to Oben Abright, Nicolas Africano, David Bennett, Emily Brock, the late Stanislav Libenský and Jaroslava Brychtová, Dale Chihuly, Dan Dailey, Michael Glancy, Kimiako Higuchi, Richard Jolley, Karen LaMonte, Linda MacNeil, Dante Marioni, Markow & Norris (Eric Markow and Thom Norris), Richard Marquis, the late Klaus Moje, Debora Moore, William Morris, Yoichi Ohira (with Maestros Livio Serena and Giacomo Barbini), Tom Patti, Sibylle Peretti, Marc Petrovic, the late Binh Pho (with Joey Richardson), Seth Randal, Kari Russell-Pool, Davide Salvador, Preston Singletary, Therman Statom, Lino Tagliapietra, and Toots Zynsky, together with their studios. I am also grateful to the many galleries who assisted with our due diligence and fact checking, above all Kim Saul (Schantz Galleries Contemporary Art). Team Chihuly, Kate Elliott (Elliott Arts West LLC), and William Warmus (William Warmus, Inc.) were also unstinting with their help and expertise as was Beth Hylen (The Corning Museum of Glass, Rakow Research Library).

In addition, I would like to thank Viviana Dominguez and Dimitra Pantoulia (Art Conservators Lab), Sid Hoeltzell (Sid Hoeltzell Photography), and Benjamin Levin (Miami Art Services) for going above and beyond the call of duty in the service of this vital project. Thanks are also due to the entire staff at the Lowe, including our “small but mighty” Collections & Exhibition Services Department, ably led by Eugenia Incer and deftly assisted by Amanda Belli and Martin Casuso. Susanne Haase, Faviola Hurtado, Lorrie Stassun, and Jodi Sypher have been equally diligent in their efforts, as have the other unnamed but greatly valued members of the Museum’s professional team. President Julio Frenk, Provost Jeffrey Duerk, and Dean Leonidas Bachas are also to be recognized for their ongoing support of the Lowe and its commitment to celebrating the power of art to elevate the human spirit, immortalize lives, and transcend time and place. My final words of thanks are reserved for our consulting curator, Davira S. Taragin, who has worked indefatigably to ensure that this exhibition could meet its full potential. I am truly grateful to Ms. Taragin for so generously sharing her incredible expertise with the Lowe as we renew our commitment to elevating the profile of the Studio Glass movement within the broader field of contemporary art.

Jill Deupi, JD, PhD
Beaux Arts Director and Chief Curator
Lowe Art Museum
In 1993, Florence and Robert Werner acquired their first late 20th-century glass sculpture, a work by the Italian master Loredano Rosin. The remainder of their collection was purchased from the closing years of the Millennium through the middle of the second decade of the 21st century, a time when writers, curators, and scholars alike were calling for the end of the Studio Glass movement. Specifically, notable curators and critics, including Tina Oldknow, John Perreault, and William Warmus, were questioning whether the movement—founded in 1962 by ceramic sculptor Harvey Littleton and scientist (and, subsequently, artist) Dominick Labino—had outlived its original intent to take glass out of the factory environment and allow artists to work with it in their studios as a vehicle for contemporary expression. With increasing interest in the medium among architects, designers, and conceptual artists, glass studios available to assist these artists proliferated. Now, glass is more than ever part of the vocabulary of the larger world of contemporary art.

The Werners’ collection is, above all else, a testament to Studio Glass. They have documented—at times, in depth—mature works by early established masters such as Dale Chihuly, Dan Dailey, Michael Glancy, Marvin Lipofsky, Richard Marquis, Richard Jolley, Antoine Leperlier, Klaus Moje, Tom Patti, Mark Peiser, Jack Schmidt, Therman Statom, Paul Stankard, František Vízner, and Toots Zynsky—many of whom were both teachers and innovators. In pursuing these artists’ works, the Werners primarily concentrated on current developments rather than examples from the 1960s, ’70s, and early ’80s, thereby securing these artists’ mature masterworks. At the same time, they were acquiring works by subsequent “waves” of glass artists. A checklist of their collection—punctuated with names such as Martin Blank, Marc Petrovic, Ross Richmond, Kari Russell-Pool, and Barry Sautner (United States); Colin Heaney, Brian Hirst, and Kirstie Rea (Australia); and Monica Guggisberg and Philip Baldwin (Switzerland)—reads like a Who’s Who of contemporary glass.

With representation from the United States, Europe, Australia, and Asia, the Werners’ holdings are international in scope with particular strengths in
American developments. The collection has been ranked as one of the most significant still in private hands. In fact, many artists have chosen to include pieces from it in their monographs. Thus, it has found an appropriate place alongside those of Dorothy and the late George Saxe, the late Natalie and Ben Heineman, Lisa and Dudley Anderson, and Susan Steinhauser and Daniel Greenberg, all of which have been gifted to notable museums.

In building their collection, the Werners were able to take full advantage of the strong network supporting the Studio Glass market that was in place by 1990. They relied heavily on now legendary galleries such as Habatat Galleries in Michigan and Florida; Holsten Galleries in Stockbridge, Massachusetts (now Schantz Galleries Contemporary Art); Chicago's Marx-Saunders Gallery (now Ken Saunders Gallery); Riley Hawk Galleries with its locations in Cleveland, Columbus, and Washington State (now Hawk Galleries in Columbus, Ohio); and New York's Scott Jacobson Gallery—developing relationships with the dealers and staff that continued even when some of these galleries changed hands. At times, the Werners participated in the educational programs offered by the galleries. For example, three glass-specific trips abroad organized by Michigan's Habatat Galleries nearly two decades ago resulted in purchases of works by artists residing in the countries they visited. During one such trip to Australia in 2001, for instance, they purchased a number of works, including Klaus Moje's pioneering *Niijima 11-1999 P#1*, 1999 (page 46). And, interestingly, even though Richard Marquis' highly-lauded *Marquiscarpa* series was actively promoted by American galleries, the Werners did not acquire their monumental *Marquiscarpa*, a highlight of the collection, until they found one during a Habatat-sponsored trip to Italy (see page 43). Unlike many of their contemporaries, the Werners have participated in the Art Alliance for Contemporary Glass (AACG) and in its regional spinoffs—organizations designed to advance strong collector-artist relationships. They are also regular attendees at art fairs such as SOFA Chicago, Art Palm Beach, and Art Miami, where, like many contemporary collectors, they have made a point of meeting the artists whose work they either owned or were in the process of acquiring.

In addition to frequenting galleries, they have benefited tremendously from close friendships with two couples in particular: Donna and Mickey Mandel and the late Ann and Bruce Bachmann, all highly respected Studio Glass collectors. What the Werners have seen and learned from these and other collectors often has led them to commission works from emerging and mature artists. Their approach is especially laudatory in that they have encouraged artists to pursue new directions rather than continue established ones. Artist Linda MacNeil, whose wearable neckpieces straddle Studio Jewelry and Studio Glass, recalls being delighted when Florence Werner agreed to purchase a necklace that MacNeil had been wanting to make instead of the one that the patron initially had requested her to fabricate (page 37).

Historically, the Werner Collection presents significant commentary on the Studio Glass movement. It is, for example, an excellent reminder of the role that metropolitan Seattle and the Pilchuck Glass School in Stanwood, Washington have played as meccas for international glass artists since the latter part of the 20th century. It also documents the activity in Australia that resulted from German-born Klaus Moje's establishment of the Australian National University (ANU) School of Art Glass Workshop in Canberra in 1982. Moreover, while, early on, a number of American artists were motivated by diverse reasons to travel to Venice and Murano, all saw it as a way to improve their skills. However, *maestro* Lino Tagliapietra's presence in the States since 1979 has undoubtedly had the greatest impact on teaching Americans centuries-old Italian glassmaking techniques. The Werners' collection undeniably demonstrates that as technical proficiency has improved, there has been a shift in focus from process to content—be it narrative or conceptual.
In general, curators are documenting this change by creating thematic installations of Studio Glass. The Werner Collection reflects this shift; many of the more recent works explore current responses to the figure and the natural world.

The Werner Collection also demonstrates the changing demographics of the Studio Glass movement. Originally dominated by Caucasian men, now women and, increasingly, people of color employ the medium as a vehicle for expression. In fact, their perspectives on identity and gender-related issues, such as being wives and/or mothers, are emerging as significant concerns within their work. Blue Banded Vessel with Birds and Blue Berries (2000) by Kari Russell-Pool and her husband Marc Petrovic, for example, is part of a series that Russell-Pool began in 2000 while pregnant with the couple’s second child.

DAVID BENNETT
Swingers-Male and Female Acrobats Joined in Hands, 2009
Blown and hot-worked glass; bronze
70 x 20 x 43 inches

Similarly, their collection captures meaningful exchanges and interchanges among the artists. For example, seeing the works of husband-and-wife team Stanislav Libenský and Jaroslava Brychtová within the context of the Werners’ holdings, one cannot help but remember the impact that their...
first artist residency at Pilchuck Glass School in 1982 had on the American glass community—in terms of not only their glass casting techniques but also their innovative approach to collaboration. Or, in another case, as head of the Piccolo Venetian team at Chihuly’s Studio beginning in the late 1990s, Dante Marioni helped Chihuly realize works that responded to Italian designer Napoleone Martinuzzi’s oeuvre. Marioni’s Colored Vessel Display is his own response to a particular period of Martinuzzi’s work (page 39). Similarly, Preston Singletary’s interpretations of Native American basketry in the four blown and sand-carved forms from the Tlingit Shelf Basket series are a response to his cultural roots and ancestry (pages 60-61). Yet they bring to mind Chihuly’s own interest in Native baskets and culture.

Most significantly, the Werner Collection bears witness to the importance of dialogue between patron and artist. Sculptor David Bennett readily acknowledges his indebtedness to the couple. Florence Werner’s insistence that she did not want in her house a glass and bronze horse—a persistent theme of this artist’s earlier work—coupled with her husband Robert’s engineering background inspired Bennett to create a new, mature body of figurative sculptures (pages 7, 16, and 17). At a time when the older generation of glass collectors has stopped actively purchasing contemporary glass and, instead, are trying to resolve the disposition of their collections, many artists now lament the friendships and dialogues with the collectors that directly resulted from acquisitions. The bond between Bennett and the Werners is a poignant reminder of the symbiotic patron/artist relationship that has nourished the arts for centuries.

Davira S. Taragin
Consulting Curator

Author’s Note: This essay is based upon a series of conversations with Florence and Robert Werner during April 13 – 15, 2018; emails from Dante Marioni, July 1, 2018, Kari Russell-Pool, June 7, 2018, and Brent Cole, August 27, 2018; and a conversation with Linda MacNeil, April 20, 2018. Mary Beth Kreiner, art librarian, Cranbrook Academy of Art Library, Bloomfield Hills, Michigan, and Terry Ann R. Neff of t.a.neff associates, Tucson, Arizona, also deserve acknowledgment for their contributions. The author especially wishes to thank Robert Werner for making the couple’s extensive archives available electronically.
JD: What was the first piece of Studio Glass you purchased, and where and when did you acquire it?

RW and FW: We acquired our first piece by sheer accident; it was a work by the Italian artist Loredano Rosin and was made from Calcedonia glass. This was back in 1993: we were on a two-week business trip through Europe, visiting aluminum extrusion factories on behalf of our family business [Werner Ladders]. Between the first and second weeks of our tour, we went to Venice for a little R&R. The association executive in charge of logistics had arranged for a professor from the University of Trieste to give us a private tour (this particular fellow had written a book devoted to the hidden gems and fascinating history of the city, so he really knew Venice from an insider’s perspective). At the end of the tour, our guide took us to a small glass factory, where they demonstrated traditional glass-making techniques. In showing us around, the factory manager noted that one of the items available for purchase was the final work of an artist [Rosin], who was considered by many to be a true master of the human form and who had died in a tragic boating accident in 1991. He explained that Rosin had revived Calcedonia, a technique that had been developed by the Venetians in the Renaissance and then forgotten when the Republic was toppled. It was briefly rediscovered in the 19th century but then fell into obscurity again until Rosin’s brother, Dino, and a friend mastered the medium. Knowing that the work was the last piece made by Rosin before he died, that he was recognized as a master in the field, and that the price was fair, we decided to buy it. And it’s been with us ever since, in our front hall, watching everyone who comes and goes!

JD: What inspired you to make that first acquisition?

FW: It was because I really loved glass … and Bob didn’t even know it at the time!

RW: That’s right. As we started to look at glass, it emerged that Florence collected flame-worked glass figurines as a little girl (I only discovered this when we had about forty pieces in our glass collection). Also, we were actually already collectors when we bought the Rosin. In fact, we had acquired over two hundred sets of “wise monkey” figurines. Our wise monkeys collection was inspired because of an experience I had while serving during the Korean War in Tokyo, Japan. I had a three-day pass and decided to visit the northern mountain city of Nikko, where the later Japanese emperors built their summer palaces. One emperor built...
on his palace grounds a small house where on the outside walls he had panels made that depicted the various virtues of humankind. One panel was the “three wise monkeys” known as “Hear No Evil, See No Evil, Speak No Evil.” I took photos and sent them home, which probably later caused our deep interest. Our first wise monkey set was given to us by Florence’s late brother, who bought us three monkeys done in wire at a Chicago art fair. That started it: from then on, we would buy, or friends would gift us, sets made from innumerable materials—jade, glass, ceramics—from all over the world. That was our first real focus, in terms of collecting, which was clearly in our blood.

JD: Did you know immediately that you wanted to create one of the finest collections of Studio Glass not just in our region but in the entire country or was this something that happened more organically?

RW: It was very organic; we simply bought what we loved. We didn’t even know we were building a collection until we had done so! The first piece we purchased was the aforementioned Rosin in 1993. We didn’t make our next acquisition until 1996: we were in Canada at an Israel Tennis Centers convention with Ann and Bruce Bachmann, who happened to be major collectors in the field (their collection is now at the [Henry] Ford Museum in Dearborn, MI) and to whom we grew very close. At a certain moment, Bruce suggested we go look at some glass with a view to possibly buying something. I was too interested in the conference proceedings to go but Florence decided to accompany him and ended up acquiring two pieces. Several months later, she went up to Habatat Galleries in Boca [Raton] and ended up buying our first Chihuly.

From there we went on the first of many trips with incredible glass collectors, several of whom became dear friends, including the Bachmanns and Mickey and Donna Mandel, both couples built incredible collections. We also became close with other collectors, whose company we enjoyed greatly and with whom we shared memorable glass experiences. We all joined the Art Alliance for Contemporary Glass (“AACG”), a collectors’ association that promotes contemporary glass and supports artists and museums dedicated to the medium. On our first trip we went to the Czech Republic on a tour organized by Ferd[Hampson] of Habatat Galleries. A highlight was visiting one of Stanislav Libenský and Jaroslava Brychtová’s three workspaces. At that time, Florence and I had no idea who these people were or how important their work was. But Bruce leaned over and told me Libenský and Brychtová were among the world’s best glass artists, so we knew we were in for a real treat. Then Ferd announced that the artists were so pleased that our group was coming, they had decided to take three pieces out of their archive and make them available to us. However, there were thirteen collectors on the bus and only three works for sale, so it was tricky. But Ferd had a plan: those who were interested in acquiring a piece were asked to throw their credit cards into a hat and the first three people whose cards were drawn would be able to purchase a corresponding piece (1, 2, and 3, in that order … the works had been numbered in advance by Libenský and Brychtová, and there was to be no negotiating and no swapping). Everyone was so excited, we figured we should throw in our card, even though we never win anything. To our amazement, ours was the first card drawn! One of our new-found friends on the bus said that if we bought the work, he would repurchase it from us for $10,000 more than we were paying, so we knew we should buy it. And that is how we came to acquire T-Head … and we didn’t resell it. With one limited exception having to do with refining our collection, honoring friends, and selling at cost—in other words, we were not motivated by profit—we have not resold any of our glass; gifted, yes, but not resold.

JD: How do you decide what objects to purchase?

FW: We buy what we love.

RW: Florence and I can make a decision fairly quickly. We don’t dither. If one of us really likes an object, but the other doesn’t particularly care for it (but doesn’t hate it), then we will typically
have a daylight tour the next day when he gave an impromptu lecture. His friend Paul Fisher and Dale’s teacher mentor from Rhode Island School of Design led the prior evening’s tour which is how we initially developed a friendship with Paul. Not surprisingly, in engaging with Chihuly directly, we gained significant insights into his practice, which were enhanced by a very special private tour of Seattle and Tacoma that Paul arranged and led for us not long after. That trip enabled us not only to go behind the scenes at a number of glass studios (including Chihuly’s as well as Flora Mace and Joey Kirkpatrick’s) but also to make several significant acquisitions directly from the artists.

JD: Do you rely on advisors to guide your collecting or depend on your own now vast depth of experience and knowledge of Studio Glass artists?

RW: Yes and no. There are certain pieces that people like Ferd have encouraged us to purchase, such as Erwin Eisch’s Open Mind. We have also worked with Linda Boone of Habatat Galleries, FL and with three galleries in Chicago (Habatat Galleries [now Echt Gallery], Marx-Saunders Gallery [now Ken Saunders Gallery], and Portia). We learned a great deal from all of these people. We also benefited enormously from the knowledge of close friends, the Mandels and Bachmanns, in particular. Both Mickey and Bruce served as president of the AACG, and they both built unique and important collections.

JD: Do you share the same taste in terms of glass? If not, how do your personal aesthetics differ?

RW: Florence is drawn to objects that are visually attractive or pretty, while I simply enjoy them. Objects that are architectonic and technical are more my style. For example, I marvel at the Sydney Cash piece in our collection; it is fascinating to me that Cash was able to get his glass to flow and slump the way he did.
**JD:** Who are your artist heroes?

**RW:** I think that Chihuly has done some amazing things; he is very creative and does a remarkable job of bringing artists together to collaborate successfully. But I think that #1 for me is Lino [Tagliapietra]. In terms of his creativity, he is simply unparalleled.

**JD:** What is the “Hope Diamond” of the glass world in your eyes — that one elusive and perfect object that everyone desires but only one person can possess?

**RW:** The subtlety of Nicolas Africano’s Sisters [which is in our collection; page 15] distinguishes that piece. If, for example, you look carefully at the sculpture, you see just a hint of the figures’ tan legs showing through the “fabric” of their yellow dresses. Of course, I’m biased because I’m a twin!

**FW:** For me, it is anything by Vivian Wang!

**JD:** What advice would you give to your younger selves in terms of building a collection?

**FW:** Don’t rush.

**RW:** I agree with Florence: spend more time looking, reading, and gaining insights. Artists’ work tends to evolve with time so sometimes it’s better to wait and acquire something superior.

**JD:** What are your interests outside of the world of glass?

**RW:** Florence and I are both deeply involved in Citizens Interested in Arts (“CIA”) and have been for many years now. We were also active with Israel Tennis Centers; indeed, that is really where I learned about fund-raising on behalf of charities, which is how I spend the bulk of my time these days.

**JD:** Do you think that there is a role for art fairs in the realm of glass collecting?

**FW:** Not really. Like all collectors, we have made some mistakes in collecting, and the majority of our mistakes came out of art fairs.

**RW:** Fairs tend to feature pretty pieces, but such work doesn’t always rise above the level of “good” to reach the level of “better” or “best.” In other words, they are nice pieces, but not significant objects.

**JD:** What does the term “stewardship” mean to you?

**RW:** Once we realized that we were not only building a collection but also one of some significance, we began to feel that we were simply the shepherds or stewards of the works entrusted to our care. As such, we welcome anyone who is interested in glass to visit our home to see the objects first-hand. Groups from museums, synagogues, churches, and any number of other charities as well as friends, neighbors, and acquaintances: many people from many places have visited our collection over the years.

**FD:** What are your “desert island” objects? That is to say, a single object that you would have with you for all time were you to be stranded alone on a desert island?

**FW:** The Vivian Wang … though the Africano would be more sensible!

**RW:** The humanity of the Africano and of the [Oben] Abright [see page 14] sets them apart. We have many beautiful works, including [William] Morris’s Crow and Frog [on Amphora with Sand Drawings; page 48] and any one of the works by Libenský/Brychtovás. Lino [Tagliapietra], too: his marriage of beauty and creativity is peerless. So, while it’s a difficult choice for me, it would be either the Africano or the Abright because of the humanity they embody and the stories behind them. One of the nice things about glass and glass artists is that you really get to know the artists as people: Tommie Rush and Richard Jolley; Linda MacNeil and Dan Dailey; Eric Markow and Thom Norris, among others, have all visited us in our home. So, you end up developing a human relationship that ends up transcending the object itself. That is the beauty of our collection.
All works in the checklist have been researched by the consulting curator in conjunction with the artists. The media descriptions include language used by the artists to describe specific processes that they have, in some instances, developed and employed.

All works of art are © the artist unless otherwise specified.
OBEN ABRIGHT
Olivia V, 2007
Mold-blown glass, oil paint, cement
19 x 15 x 15 inches
NICOLAS AFRICANO

Sisters, 2007
Cast and sandblasted glass
22 ½ x 19 ½ x 9 inches
DAVID BENNETT

Dancing Man with Mask, 2002
Blown and hot-worked glass; bronze
36 x 18 x 13 inches
DAVID BENNETT
Teal Dancing Man, 2004
Blown and hot-worked glass, bronze
86 x 23 x 20 inches
EMILY BROCK
Morning Espresso, 2000
Lampworked, fused, and slumped glass; found objects; sheet aluminum; sterling silver
16 x 12 x 12 inches
EMILY BROCK
*Dessert First*, 2001
Kiln-worked, lampworked, and cast glass
16 x 13 x 13 inches
EMILY BROCK
Summer Arbor, 2005
Kiln-worked, cast, lampworked, and sandblasted glass
15 ½ x 11 x 11 inches
EMILY BROCK
El Centro Trading Post, 2009
Kiln-worked, lampworked, and cast glass
13 ½ x 17 x 14 inches
DALE CHIHULY
Rose Basket Set with Black Lip Wrap, 1989
Blown glass
8 x 16 x 18 inches
© Chihuly Studio
DALE CHIHULY
Pheasant Macchia, 1990
Blown glass
10 1/2 x 15 x 12 inches
© Chihuly Studio
DALE CHIHULY
Peach Cylinder with Indian Blanket Drawing, 1995
Blown glass
10 1/2 x 8 3/4 x 8 3/4 inches
© Chihuly Studio
DALE CHIHULY

Jerusalem 2000 Cylinder #61, 1999
Blown glass
31 x 18 x 12 inches
© Chihuly Studio
DALE CHIHULY
Two Putti and Robins in a Tree with True Blue Vessel, 1999
Blown and hot-formed glass
28 x 17 x 17 inches
© Chihuly Studio
DAN DAILEY

*Geometrance from the “Circus Vase” series*, 2001

Blown glass, sandblasted and acid polished; fabricated, patinated, and gold-plated bronze; *pâte-de-verre*

15 x 12 x 10 inches
DAN DAILEY
*Art Official* from the “Individuals” series, 2011
Blown glass, sandblasted and acid polished; fabricated gold-plated bronze; anodized aluminum
25 ½ x 14 x 12 ½ inches
MICHAEL GLANCY
*Contracting Expansion*, 2000
Blown glass, deeply engraved, *battuto* technique; industrial plate glass, deeply engraved, *battuto* technique; copper
9 x 15 x 15 inches
KIMIAKE HIGUCHI
Raspberry Vase, 2000
Pâte-de-verre
19 x 12 x 12 inches
RICHARD JOLLEY

*Woman with Garland*, 2000
Hot-formed glass, acid-etched
54 x 16 x 16 inches

RICHARD JOLLEY

*Suspended Figures: Aqua Female and Male*, 2003
Hot-formed glass and patinated steel
18 x 68 x 10 inches

RICHARD JOLLEY

*Woman with Garland*, 2000
Hot-formed glass, acid-etched
54 x 16 x 16 inches
KAREN LAMONTE  
*Safire Dress*, 2000  
Cast lead crystal  
16 ¼ x 14 ¾ x 11 ½ inches
KAREN LAMONTE
Etude 6, 2/5, 2015
Cast glass
23 ½ x 11 ¾ x 10 inches
STANISLAV LIBENSKÝ and JAROSLAVA BRYCHTOVÁ

*Table Laid for a Bride*, 1998

Mold-formed glass

15 ½ x 28 x 9 inches
STANISLAV LIBENSKÝ and JAROSLAVA BRYCHTOVÁ

*Rhomboid Head*, 1991/2001
Mold-formed glass
19 ½ x 21 ½ x 9 inches
STANISLAV LIBENSKÝ and JAROSLAVA BRYCHTOVÁ
Mold-formed glass
23 x 25 x 9 inches
LINDA MACNEIL
*Royal Fragment* from the "Nexus" series (no. 17), 2003
Acid-polished plate glass, polished Vitrolite glass; 24k gold-plated brass
16 x 2 ¾ x ½ inches
DANTE MARIONI

Purple Kiwi Mosaic, 2001
Blown glass, *murrine* technique
27 ¼ x 5 ½ x 5 ½ inches
DANTE MARIONI
Colored Vessel Display, 2006
Blown glass, wood, paint
27 x 19 x 5 inches
MARKOW & NORRIS
(ERIC MARKOW and THOM NORRIS)
_Summer Zenith Kimono_, 2013
Woven glass, gold and silver leaf, metal, fiber, found object
66 x 60 x 21 ½ inches
RICHARD MARQUIS
*Footed Bubble Boy #3, 1988*
Blown glass, *a canne* handles, paint, with applied teapot, *murrine* technique
30 x 21 x 12 inches
RICHARD MARQUIS
Marquiscarpa #98-9, 1998
Fused, slumped, blown and wheel-carved glass, murrine technique
15 ¼ x 17 ¾ x 4 inches
RICHARD MARQUIS  
*Murrine Granulare Vessel*, 1998  
Blown glass, granulare technique with applied *murrine*  
21 x 8 x 8 inches
RICHARD MARQUIS
Car #03-7, 2003
Glass, wood, brass, and found objects
8 x 16 ¼ x 5 ¼ inches
KLAUS MOJE
Niijima 11-1999 P#1, 1999
Sheet glass, kilnformed, rolled up, and wheel cut
19 x 6 1/8 x 6 1/8 inches
DEBORA MOORE
*Brassia Spider Orchid*, 2001
Blown and sculpted glass
31 x 9 x 10 inches
WILLIAM MORRIS
Crow and Frog on Amphora with Sand Drawings
from the "Crow and Raven Series," 1999
Blown glass; steel stand
21 x 13 x 10 inches
WILLIAM MORRIS
Takin Urn from the "Animal Urn Series," 2000
Blown glass; steel stand
14 x 9 x 13 inches
YOICHI OHIRA
Glassblower: Maestro Livio Serena; carver: Maestro Giacomo Barbini
Vase from the “Mosaico” series, 2001
Hand-blown glass canes with murrine and powder inserts
8 ¾ x 6 ¾ x 6 ¾ inches
TOM PATTI
Green Lumina Echo with Red, 1993
Fused, hand-shaped, ground, and polished glass
4 3/8 x 5 3/8 x 4 3/8 inches
SIBYLLE PERETTI
Twins, 2010
Cast glass, mixed media
15 x 19 x 8 inches
MARC PETROVIC
Avian 7, 2011
Blown glass, murrine technique
13 ½ x 11 x 9 inches
BINH PHO
*Between Worlds - Always*, 2009
Box elder, lathe-turned, and pierced; acrylic paints; gold leaf
13 ¼ x 8 x 8 inches.
BINH PHO
*Between Worlds (Amber)*, 2009
Cast glass, 22k gold leaf, acrylic paints
13 ¼ x 8 ⅜ x 8 ⅜ inches.
Binh Pho with Joey Richardson

*Flying Flowers in the Garden II*, 2014

Box elder and sycamore, lathe-turned and pierced; acrylic paints

9 ½ x 6 ¾ x 6 ¾ inches
SETH RANDAL
Young Claudius from the
"Larger than Life: The Effigy Series", 1999
Cast crystal
20 x 9 x 8 inches
KARI RUSSELL-POOL and MARC PETROVIC
*Blue Banded Vessel with Birds and Blue Berries*, 2000
Lampworked and blown glass
24 x 15 x 15 inches
DAVIDE SALVADORE
Malayka (Angel), 2006
Blown, hot-worked glass, murrine technique;
hand-carved, wrought iron stand
20 x 13 x 9 ½ inches
PRESTON SINGLETARY

Left to right:
Keet Ov - Hu (Teeth of Killer Whale), Khu - Kus - Say - Wa - See (Blanket Border Fancy Picture),
Kin-Sar-Kar (Labret Design), Tar - Wark. Kus - See - Tee (Footprint of Canadian Goose),
from the "Tlingit Shelf Basket" series, ca. 2008

Blown and sand-carved glass

Left to right: 9 ¾ x 8 ¾ x 8 ¾ inches; (b) 7 ¾ x 9 ¾ x 9 ¾ inches; (c) 9 x 11 ¾ x 11 ¾ inches;
(d) 8 ¼ x 9 ¾ x 9 ¾ inches
PRESTON SINGLETARY
Oystercatcher Rattle, 2009
Blown and sand-carved glass
25 x 15 ½ x 8 inches
THERMAN STATOM

_Sand Towers, 1999_

Glass; aluminum; paint; mixed media

24 x 23 x 13 ½ inches
LINO TAGLIAPIETRA

*Batman*, 1998
Blown glass, canes, I.C.E. technique
9 x 16 x 3 inches
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LINO TAGLIAPIETRA
Oca, 2002
Blown glass, incalmo technique, canes
56 x 8 x 7 inches.
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LINO TAGLIAPIETRA
Stromboli, 2003
Blown glass, engraved, murrine technique
17 ¾ x 8 ¾ x 6 inches
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TOOTS ZYNSKY
*Scapicollarsi Serena*, 2000
*Filet de verre* (glass threads),
fused and thermoformed
7 ½ x 15 ½ x 9 inches