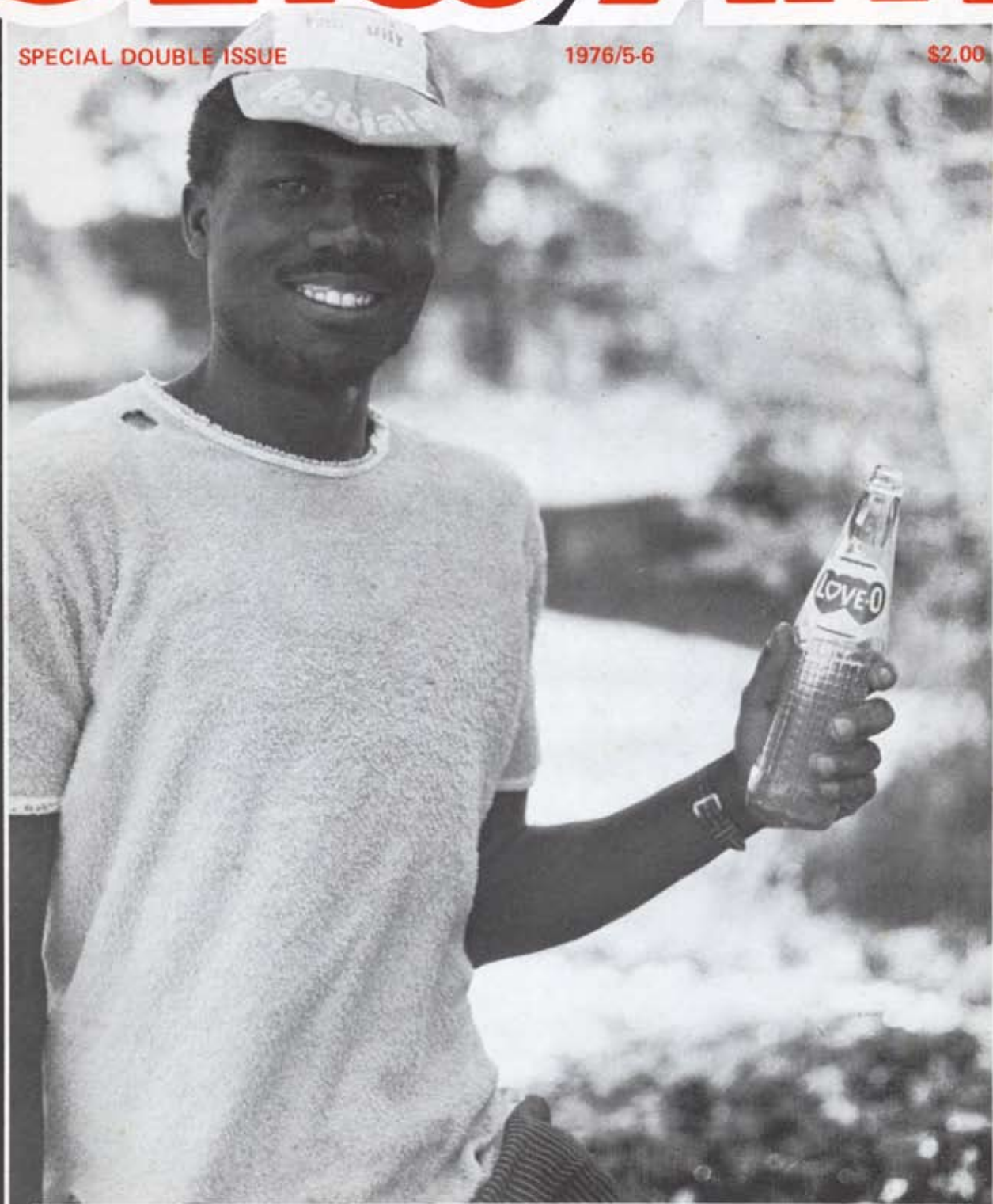


GLASS ART

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success or failure in glass, as in any other medium. Strength is a small factor, and endurance is necessary in anything when one wants to succeed. I think the same societal prejudices that have limited women in all professional fields have limited women's pursuit of glass. But that will change in time. I work in glass because it's a medium with which I can create beauty, and the way in which it is done matches my rhythms as an artist. Glass is not only my profession, it is my struggle and my teacher."

This exhibit consisted of a large group of open vessels, primarily vase and bowl forms.

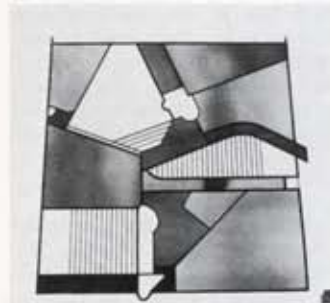
SYBIL ROBINS



Nancy Freeman. White opal vase.

**HARRIET HYAMS
BERGDORF-GOODMAN
WHITE PLAINS, NEW YORK
March 1976**

A glass-enclosed exhibition area, flooded with daylight, provided the setting for Harriet Hyam's recent stained glass show. She put together an exhibit which included early work as well as her latest pieces, two large, hanging panels entitled *Glas Architectur I* and *II*. Juxtaposed with works created several years ago, these two panels rooted in architectonics provided graphic evidence of the bold step forward Hyams has taken.



Harriet Hyams. *Glas Architectur I*

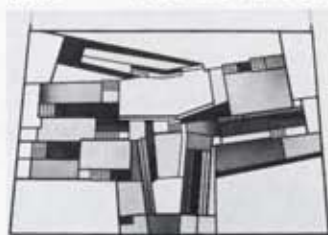
The new work exploits subtle differences between glasses. In combination with virtuoso leading design, this use of the glass isolates light from any representa-

tion, symbolism or color which might carry that light. Nothing detracts from the selectively revealed source of illumination. Even the bold graphic design ultimately serves to focus attention on the strength and beauty of the light itself.

Hyams has always maximized the light-refracting potential of the glass she uses. Reamy striations often contrasted with other, less pronounced textures, and were selectively arranged in a design for this purpose. Color often contributed to the effect. Now, however, Hyams relies on an aggressive, rhythmic lead line combined with understated differences in tints and textures, filtering daylight through the glass in varying degrees of intensity.

Harriet Hyams' hanging panels originally took form as a kind of free-floating, two dimensional sculpture. She paid little homage to the rectangle. Her newest work is no exception. True, the thrusting, angular perimeters of the earlier work have now been reduced to those few protrusions from the rectilinear space seen in *Glas Architectur I*. Although these audaciously flaunt their vulnerability, they contribute to a statement of much greater subtlety than before. And, paradoxically, while challenging the rectilinear framework of reference, they manage to shape space and infuse light with content which recalls the best of architectural stained glass.

RICHARD AVIDON



Harriet Hyams. *Glas Architectur II*

**MODERNES GLAS
aus Amerika, Europa und Japan
MUSEUM FÜR
KUNSTHANDWERK
FRANKFURT a/MAIN
May 15 - June 27, 1976**

Described by many as the most important exhibition of glass ever held to date in Europe, as a milestone for Studio Glass artists, this exhibition, entitled, "Modern Glass from America, Europe and Japan," has been creating waves of excitement and comment throughout the world. In May, in Corning, New York, during the conference of the Glass Art Society, many of those in attendance were on their way to the opening of the show in the Museum of Decorative Arts in



David Huchthausen. *Faces in the Crowd*. (2 pieces).

Frankfurt, West Germany. In Mexico City, during the World Crafts Congress, slides and catalogs of the show were shown and discussed with great animation.

Of foremost importance to the artists involved in the Studio Movement is this acceptance by a major European museum — most of the work in the show was purchased and retained by the museum — a step which has been seen as vital to the ultimate general acceptance of glass as an art form by a wider community.

Dr. Annaliese Ohm, Director of the Museum, intended "to give an overall review of contemporary glass art." The pieces are, if not created in 1975/76, not older than 4-5 years. "This exhibition," she continues in the introduction to the catalog, "is also meant as a supplement to our recent showing of "European and Non-European Glass" in which we presented the glass collection gathered in the course of a century by our museum. The collection will now be enlarged by the addition of a considerable number of pieces from the current exhibition, and will then include a contemporary section also.

"This collection, "Modern Glass from America, Europe and Japan," is the first comprehensive, international exhibition of modern glass art held in Germany.

"... We confined ourselves to colored objects — most of them non-functional — in free-form and blown into molds. It seems that especially in this field the combinations of disciplined styling and free developing color imagination are the most exciting.

"... In passing we will mention the two decisive countries which gave the impetus to the development in this area — Czech-

oslovakia and the U.S. In the 1950's, Czechoslovakia gave Europe new impulses for the shaping of free-blown glass, which is often non-functional, a sculpture or object. The ideas originated in the district of Novy Bor (Haida) in Northern Bohemia, which has been famous for its glass for centuries. An exhibition at the Arts and Crafts Museum in Prague in 1952 gave an impression of these first efforts, which came to full bloom in the 60's. They became internationally known after the 1967 Expo in Montreal. In Germany they were shown for the first time in the 1973/74 exhibition "Contemporary Bohemian Glass". . . .

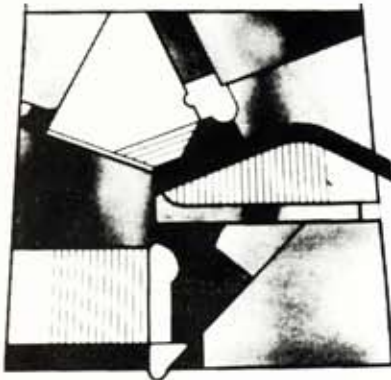
"The second strong impulse in the revival of Modern Glass which developed an undreamed-of imagination in shapes and colors (colored decorations) came from the U.S. Sculptors, ceramicists and designers discussed these questions at the close of the 50's, and they were manifested at a seminar at the Toledo Museum of Art in 1962. Harvey Littleton and Dominick Labino were the two leading personalities in this movement. From this day on they put all their skills as artists, chemists, technicians and teachers tirelessly into the service of this idea. Small furnaces were developed which made individual creations in glass possible at reasonable cost. After a few showings in Toledo, Boston and New York had featured individual artists or groups from this movement, an exhibition took place in 1972, again at the Toledo Museum of Art, called "American Glass Now", which gave for the first time an overall view of their work.

"Erika Billeter, the former director of the Museum Bellerive,

Enlargement

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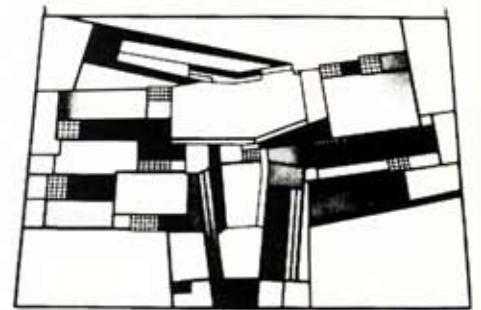
Harriet Hyams. **Glas Architectur I**

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Harriet Hyams. **Glas Architectur II**