

# “GLASS AMERICA, 1978”



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**October 10 through October 26**

At Lever House, Park Avenue at 53rd. Street  
Sponsored by the Contemporary Art Glass Group of  
806 Madison Ave. N.Y.C. 10021, in cooperation with members  
of The Glass Art Society.

**Front Cover:**

Title and Description: “Solar Bronze Riser” 1978. Blown-laminated form of cut and assembled sheet glass.

Artist: Thomas Patti

Date and Place of Birth: 1943, Massachusetts

Residing: Savoy, Massachusetts

Current Status: Self-employed artist and designer, founder and director of the Savoy Glass School.

Collections: Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Corning Museum of Glass, New York; Lobmeyr Museum, Vienna, Austria;

**"GLASS AMERICA, 1978"** dedicated to the modern studio glass artist, is a special exhibition of over 100 glass art works executed by 50 participating members of the Glass Art Society and Contemporary Art Glass Group. This exhibition includes examples of blown glass sculptures and decorative vessels, constructions of plate glass and metal, lampworked artworks and panels of stained and leaded glass.

The importance of the exhibition, however, does not lie in its display of virtuoso technique, but rather in the high level of artistic achievement attained by the artists, who range from talented graduate students to internationally recognized masters. All are part of the new wave of studio glass artists who believe in the necessity for the designer to create the piece from its aesthetic conception to its physical reality.

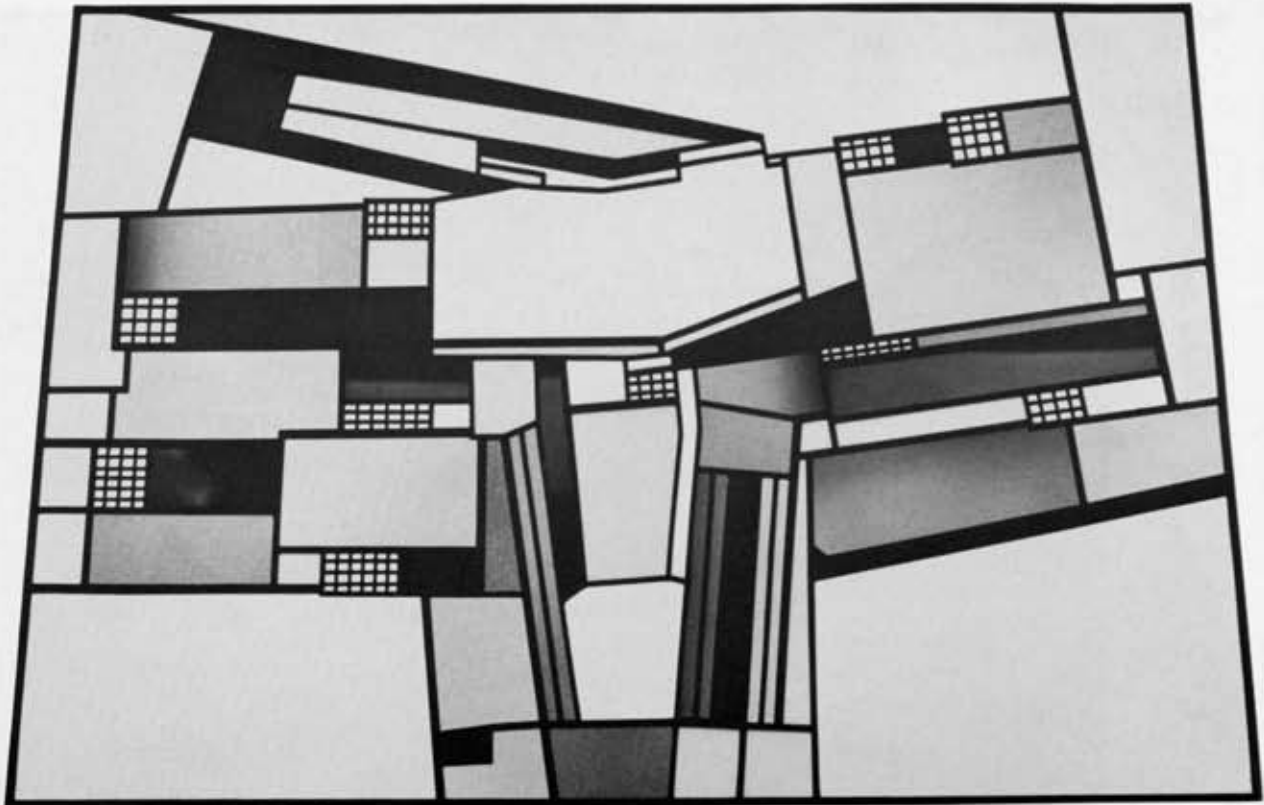
Begun in 1963 at the Toledo Museum of Art by pioneers Harvey Littleton and Dominick Labino, the studio glass movement has rapidly achieved recognition by many of the world's great museums and collectors as an exciting and significant phenomenon. "GLASS AMERICA, 1978" is ample evidence of that creative vitality.

#### EXHIBITING ARTISTS

Richard Avidon  
Herb Babcock  
Marni Bakst  
Michael Boylen  
Leifur Breidfjord  
William Carlson  
Dale Chihuly  
Jon Clark  
Frank Del Campo  
Dan Dailey  
David Feldman  
Hans Godo Frabel  
Henry Halem  
James Harmon  
Michael Haykin  
David Huchthausen  
Harriet Hyams

Linda Ingber  
Kent Ipsen\*  
Roland Jahn  
Gilbert Johnson  
Ray King  
Gene Koss  
John Lewis  
Marvin Lipofsky  
Harvey K. Littleton  
James Lundberg\*  
Flora Mace  
Andrew Magdanz  
Richard Marquis  
Tom McGlauchun  
Jon & Deb Meyer  
Karel Mikolas  
Steven Mildwoff

Roberto Moretti  
Joel Philip Myers  
James Nadal  
John Nygren  
Thomas Patti  
Michael Pavlik  
Mark Peiser  
Art Reed  
Patrick Reynthiens\*  
Christopher Ries  
Richard Ritter  
Jack Schmidt  
Paul Seide  
Mary Shaffer  
George Thiewes  
Steven Weinberg  
\*Not Illustrated



Title and Description: Window of handblown antique glass.  
In grey tones with mirror and white poalescent glass.

Artist: Harriet Hyams.

Date and Place of Birth: 1929, New Jersey.

Residing: Teaneck, New Jersey.

Current Status: Working on a project for a occupational  
training center in the Bronx, New York as well as pursuing  
my own work.

Collections: 24 Windows for Maple Knoll Chapel, Ohio; 2  
story glass wall, Hallmark Building, Texas; windows for  
Temple Emeth, New Jersey.

Special Comments: I have had eleven solo exhibitions and  
my work was selected for inclusion in Compendium 1976,  
by the Corning Museum of Glass.

I believe that the Studio Glass Movement will prove to be one of the most important events in the history of glass. For a phenomenon that did not exist 15 years ago, its impact worldwide has been astonishing.

Although it is dangerous to generalize, I would like to describe what I think makes the Studio Movement an important historical event.

To us in Corning, The Movement is unusual because studio artists both conceive and make their pieces, whereas we separate design and manufacture into two separate acts carried out by separate people. In historical terms this is not a distinctive attribute. What is unusual about this simultaneous conceiving and making is the particular times we live in.

To begin with, the affluence of our first world society has made The Movement possible.

Second, the glass artist's knowledge of what is going on in the art world is incredibly sophisticated.

Third, the glass artist has access to technology—simple or complex—to a far greater degree than ever before. Because both art and technical information are so widely spread, The Movement has a strong sense of continuity despite the enormous distances and great variety of the styles involved.

Fourth, the artist today—glass or otherwise—has become more important than his work. Most artists were nameless in Byzantine times and only in the last century or so their names were added to labels intended to identify only the subject and the donor. Giving the individual so much attention is also reflected in our universal admiration for self expression. The effect on the conceiving-making artist is to encourage variety, originality, innovation—hence the vitality of The Movement.

So there you have it. What is so special about the Studio Movement is that it involves conceiving-making glass artists at a time in history when affluence has never been greater, communications never more efficient and the individual never more valued.

So much for the circumstances. What are the qualities—the strengths that make The Movement so important? Three come to mind: the unification of craft and art, the responsiveness to technology and the enormous vitality that comes of emphasizing innovation, originality and variety.

The Studio Movement may be part of the emergence of a new kind of art, an art made possible by a society in which the creators and consumers are very numerous. A society in which most people can afford more than the bare necessities, in which the work of the individual is increasingly praised. All kinds of people are bringing to the marketplace the things they make. If those things improve in quality as they have in variety and quantity, we could indeed witness the emergence of a new art, an art free of the power bases that have always monopolized the best. When I see what has been done in such a short time, I get very excited.

*Excerpts from Speech to 1976 Glass Art Society Conference in Corning, N.Y.—By Thomas Buechner, Director of the Corning Museum of Glass and President of Steuben Glass Company.*