

# NewGlass

## Review 41



THE CORNING MUSEUM OF GLASS

# NewGlass Review 41

**THE CORNING MUSEUM OF GLASS**

Corning, New York

2020

*New Glass Review* is an annual exhibition-in-print featuring 100 of the most timely, innovative projects in glass produced during the year. It is curated from an open call for submissions by the curator of postwar + contemporary glass at The Corning Museum of Glass and a changing panel of guest curators.

In 2020, 978 individuals and companies from 51 countries submitted 2,599 digital images. All entries, including those that were not selected for publication, are archived in the Museum's Rakow Research Library.

The entry form is available at  
[www.cmog.org/newglasreview](http://www.cmog.org/newglasreview)

All objects reproduced in this *Review* were chosen with the understanding that they were designed and made between June 2018 and January 2020.

Unless otherwise noted, all photographs are courtesy of the artists.

All dimensions are height x width x depth.

Additional copies are available at <https://shops.cmog.org>.

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Corning, New York 14830-2253  
USA  
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Standard Book Number: 978-0-87290-226-8  
ISSN: 0275:469X  
Library of Congress Control Number: 81-641214

*New Glass Review* is printed by AGS Custom Graphics in Macedonia, Ohio, and distributed with *GLASS: The UrbanGlass Art Quarterly* magazine, published by UrbanGlass, New York, New York. *New Glass Review* is also available as a separate volume.

**COVER:**

***Untitled, Corning Museum*** (detail)

**DAVID COLTON** United States (b. 1974)

The Corning Museum of Glass, Corning, New York (2019.4.159, the 34th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund)

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**Additional thanks to:**

Sarah Darro, Emily Davis, Carole Ann Fabian, Michelle Padilla, Brad Patocka, Linnea Seidling, Erikh Vargo, and all of the artists, designers, collectors, and institutions that submitted images to be considered for *New Glass Review* 41.

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# THE WHITENESS OF GLASS

<1% of tenured faculty in four-year university and college glass programs are Black

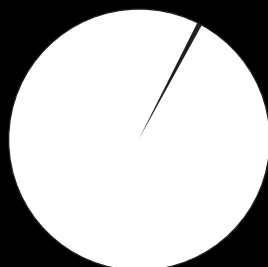


fig.1: the whiteness of the academy means that a Black artist has a higher chance of campus police being called on them than opportunities to find artistic mentors that look like them and can speak to their experiences.

0% of glass and craft museum leadership (director or board chair) is Black

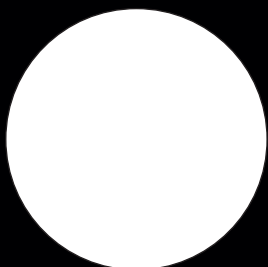


fig.2: the whiteness of institutions underscores the lack of paid and legitimately supported professional opportunities and the presence of implicit barriers for artists and audiences in our communities.

<1% of non-profit studio and community education program leadership (director or board chair) is Black

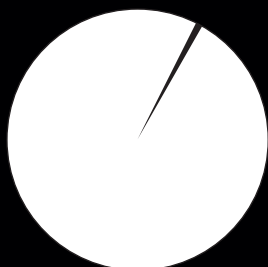


fig.3: the whiteness of studios and programs developing artists reinforces the lack of supportive pathways in the field for Black artists.

Related Tactics

by **RELATED TACTICS**

(a collective of Michele Carlson, Weston Teruya, and Nathan Watson)

In May 2020, amidst a global pandemic and months of quarantine, we watched the brutal death of George Floyd while in police custody spark nationwide protests, calls to defund the police, and the toppling of Confederate monuments across the United States. In-boxes flooded with public statements from companies and organizations that openly acknowledged histories of systemic racism with promises to their constituencies of their commitment to anti-racism. More than once, a photograph of one of our collective members was used to model a glass institution or organization's commitment to equity without notifying him or considering that using the image of a Black person's body to prove your commitment to equity to a largely white audience and funding base might require the courtesy of consent, if not payment.

The current state of the field is grim, but it always has been. *The Whiteness of Glass* emerged from a cursory assessment of demographic data because we asked ourselves: *How bad is it?* This data reveals a field that has failed to address issues of structural racism at all levels and across all aspects of the glass arts sector. This failure to confront systemic barriers to access and retention for Black artists and other people of color, with

a particular emphasis on queer folks and womxn, is all of our responsibility. While this concern is not unique to the glass field and is indicative of the problems facing the broader arts sector, it is amplified within this microcosm. The consequences, if not addressed, will be our own undoing. Your inaction damns us all.

While everyone has a role to play in unravelling systemic racism, leading institutions in the field have a higher burden of work to do and we will be looking to you to lead the way. Organizations such as Pilchuck Glass School, The Corning Museum of Glass, Haystack Mountain School of Crafts, Penland School of Craft, Rhode Island School of Design, Alfred University School of Art and Design, Rochester Institute of Technology, Virginia Commonwealth University, and Temple University's Tyler School of Art and Architecture have access to a greater level of resources and capacity than independent artists, students, adjunct faculty, contractors, or small organizations. Tearing down institutional racism and reimagining a new world will require us all, but it demands more than a statement of solidarity. Black artists and other people of color will not do this work for you, but we leave you with these reflections, adapted from our project *No Matter the Intentions* (2017), as a starting point:

- Black artists are taking on a tremendous amount of emotional work to advise colleagues and institutions about structural racism and anti-Blackness right now. Adding your labor to their plate does not help them. At the very least, you need to pay professional rates for this work!
- Black and POC artists' work is not just a functional tool to advance diversity in this moment. Honor the art and wholeness of our practices by investing in it, not just through surface gestures or marginal programming about diversity.
- Stop using images of our bodies, work, and community to position diversity efforts or statements of solidarity if we're not an integral part of your programs. If we are embedded in your work, we would have autonomy and control over how those images are deployed. Same goes for images of us used in fundraising appeals and marketing.
- Stop calling police and security on Black folks doing their work or just trying to live their lives in your university, institutional spaces, and the community. The trauma and impact on those harassed in supposed safe spaces is permanent and irreversible.
- Listen and learn from Black artists and other advisors of color who have been doing this hard anti-racist work for years. Bringing them in to put out trash-fire scenarios for your organization is setting them up to fail and actually has a high chance of pushing even more Black and people of color leaders out of the field. Do the ground-work so that their aligned efforts to undo white supremacy and inequity can succeed and thrive.
- Long-term decision-making is power and it matters. If you do not have Black and people of color on staff, serving on the Board, and in leadership positions, your organization is not diverse, inclusive, or equitable. It does not matter how many artists of color you show or what signs you hang in your window.
- Hire and retain Black people and people of color into your staff/organization and not just in education/community engagement departments or culturally specific areas within the institution.
- Hire Black faculty and faculty of color into permanent, full-time, tenure-track positions.
- Only those within a particular class can work for free or for nominal fees. If you do not pay a living wage to creative people, you are perpetuating a legacy of servitude and disenfranchisement.
- Issues around police brutality, mass incarceration, ICE raids, walls, deportation, white supremacy, and xenophobia are not new. They have always existed in some form, impacting our communities, no matter the president. While they may be entering your galleries, social media feeds, elections, and news for the first time, understand that you're stepping into pre-existing movements. You have a lot of catching up to do.
- You have trust to build, no matter your intentions.

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<https://relatedtactics.com>