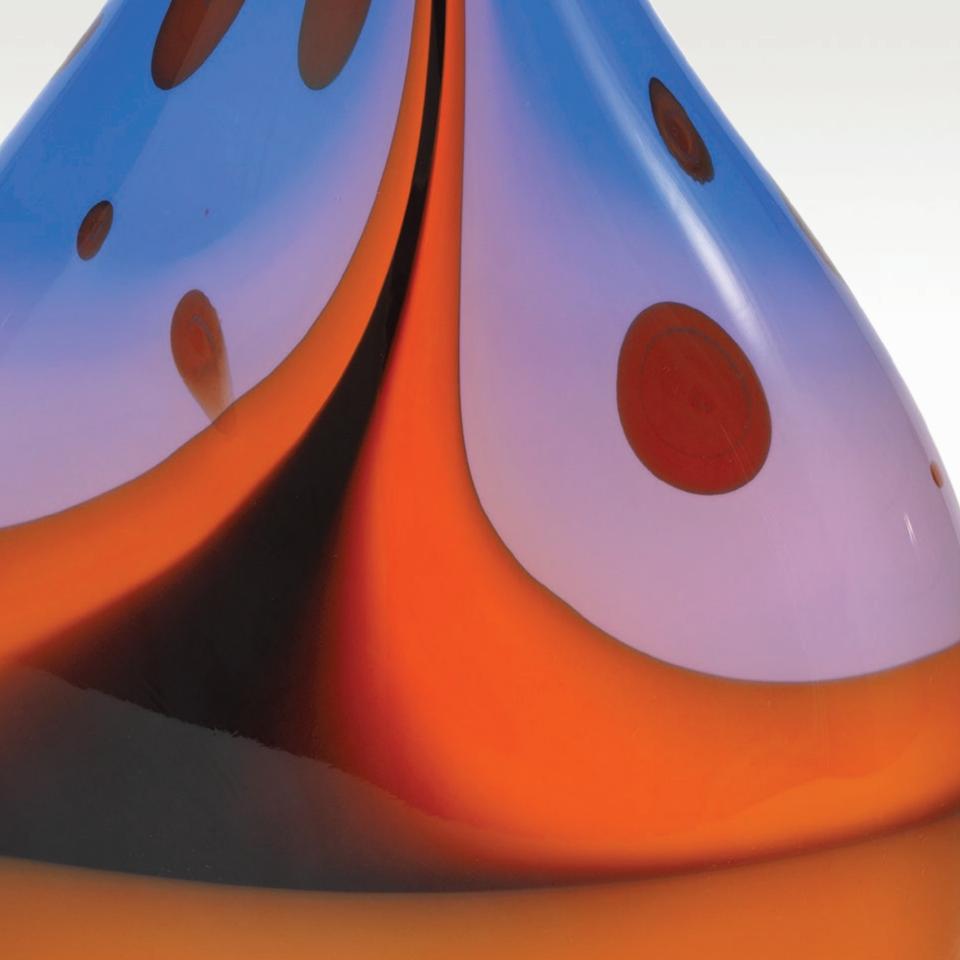


THE STUDIO GLASS MOVEMENT IN WISCONSIN THE HYDE COLLECTION



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CURATED BY LAURIE WINTERS
WITH TEXT BY JAMES HYDE, JAN MIRENDA SMITH,
AND DAVIRA S. TARAGIN

MUSEUM OF WISCONSIN ART











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FOREWORD

Wisconsin was front and center at the inception of the Studio Glass movement. In the early 1960s, thanks to innovative equipment and new formulas, glassmaking moved from an exclusively industrial setting to the studios of independent artists exploring a new medium. *The Studio Glass Movement in Wisconsin: The Hyde Collection* celebrates this important history and the benefactors responsible for an exceptional gift to MOWA of approximately one hundred glass sculptures and vessels from the collection of James and Karen Hyde. The donation and the exhibition are timed in conjunction with the sixtieth anniversary of the museum's founding, a landmark occasion that aligns with the six-decade history of the Studio Glass movement.

Harvey K. Littleton is heralded as the founding father of the Studio Glass movement. The son of the chief physicist at Corning Glass works, Littleton had the radical idea that hot glass fabricated in commercial and industrial settings could be adapted to fine art and the studio setting. Under his charismatic leadership, the movement took root in the art department of the University of Wisconsin–Madison. A can-do spirit of experimentation catalyzed a cadre of students who became apostles spreading the gospel of glass across the state and country and inspiring ongoing generations.

Influential glass centers developed at the University of Wisconsin–River Falls and in the charming tourist hub of Door County. The glass program at UW–River Falls was founded in 1967 by Doug Johnson, an early Littleton student. Like Littleton, he encouraged his students to explore new artistic vistas, which contributed to the sheer diversity of glass art that has emerged from Wisconsin. James Engebretson and Eóin Breadon followed Johnson, contributing to another two generations of glass artists from the River Falls program.

In recent decades, the thriving art scene of Door County has attracted a number of glass artists who have created yet another node of influence in the state's storied history, including husband and wife duo Jeremy Popelka and Stephanie Trenchard. Second and third generation glass artists trained outside the state like Wesley S. Hunting and Beth Lipman have likewise anchored workshops in small towns and cities across the state, making Wisconsin their home and contributing to a lively statewide community.

The story of the Studio Glass movement in Wisconsin is compelling and beautifully told through the collection of James and Karen Hyde. James Hyde, a renowned biophysicist at the Medical College of Wisconsin, holds approximately forty patents and has published four hundred peer-reviewed scientific papers, many pertaining to Magnetic Resonance Imagining. Attracted to the science that underlies glass art and the spirit of experimentation that characterizes its practitioners,

Hyde has built a glass collection that marries his two passions. What started in 2009 as an idea to initiate a modest collection for the new museum has evolved in little more than a decade into an expansive collection of about one hundred works that represent nearly every phase of the Studio Glass movement.

The Hydes gifted some acquisitions immediately to the museum while others lingered in their home, where they graced windows in nearly every room. Today, in conjunction with this exhibition, the museum's holdings and Hyde's private collection are joined formally in the museum's permanent collection. The exhibition also includes pieces donated directly by foundations and artists, who, inspired by James and Karen Hyde's extraordinary vision, have added financial support or their own works to an ongoing conversation about Studio Glass.

In this sixtieth anniversary year of the museum, as MOWA honors its founder and its early history, we also celebrate today's exceptional leaders James and Karen Hyde, who are helping MOWA to be a vibrant museum for future generations. Their transformational gift establishes the museum as a leading repository and active center of Studio Glass in the state.

Laurie Winters

The James and Karen Hyde Executive Director | Museum of Wisconsin Art

ACKNOWLEDGMENTS

The Studio Glass Movement in Wisconsin: The Hyde Collection celebrates the donation of nearly one hundred glass sculptures and vessels from James and Karen Hyde. The Museum of Wisconsin Art is honored to be the recipient of the Hyde Collection, a transformational gift that positions the museum among the leading repositories of Studio Glass in Wisconsin.

The exhibition commemorates two significant, sixty-year-old landmark moments in the state—the birth of the Studio Glass movement and the founding of the Museum of Wisconsin Art. And it does so through the extraordinary gift to the museum of glass collected over more than a decade by James and Karen Hyde. Their collection now formally joins the museum's holdings as the center-piece in the story of the Studio Glass movement.

The exhibition also includes pieces donated by foundations and artists, who, inspired by the Hydes' extraordinary vision, have contributed financial support or their own works to help build a growing collection. These contributors include artists Eóin Breadon, Jon F. Clark, and Audrey Handler, as well as foundations and collectors Gary John Gresl, The George Palmer Memorial Fund, The Kohler Foundation, and an anonymous donor. Ninety-nine works by thirty-two artists chronicle the story of the Studio Glass movement in the exhibition and accompanying catalogue.

A project of this magnitude would not have been possible without the collaboration of a number of individuals who generously gave their time and talent. Our greatest debt of gratitude is to James and Karen Hyde, who enthusiastically agreed to the timing of the donation and to the exhibition as part of the museum's sixtieth-anniversary celebrations. James Hyde also graciously contributed an introductory essay for the catalogue highlighting his personal story as a collector in the hope that it might inspire others to embark on a similar journey. His vision for the exhibition and catalogue are present throughout and it is one that both he and the institution can take great pride in.

We are also deeply grateful to Jan Mirenda Smith, director for fourteen years of the Bergstrom-Mahler Museum of Glass in Neenah, Wisconsin, who wrote the main text for the catalogue. Her knowledge of national glass trends and a personal friendship with many of the artists provided substance for an authoritative essay that traces Harvey K. Littleton's students as their influence multiplied across the state and country. Distinguished scholar of Studio Glass and Crafts Davira S. Taragin authored commentaries on a number of pieces in the plates section. Her scholarly entries provide important analyses that situate the works within a larger national conversation about Studio Glass.

Thanks also go to our talented editor Terry Ann R. Neff, who shepherded the book to completion with the seasoned experience of a four-star general. Book designer Steve Biel created beauty and order on every page. Stunning, fresh photography by Jamie M. Stukenberg brought the works to life and revealed details that help illustrate the sophisticated processes intrinsic to the medium. For their help in securing the book's period photography, we would like to thank Anne Emerson, Audrey Handler, Lisa Koch, John Littleton, and Michael Meilahn. Edward Hill of the Toledo Public Library's Local History Department also provided helpful documentation on two glass conferences held in 1962 at the Toledo Museum of Art.

A special note of gratitude also goes to the many staff members whose hard work helped bring this project to fruition. Adjunct Curator J Tyler Friedman worked tirelessly behind the scenes for over a year on a variety of research and writing projects for the exhibition. Other staff members who contributed in various ways include Anwar Floyd-Pruitt, Erik Hansen, Courtney Hinder, Andrew Miller, Andrew Nordquist, Graeme Reid, Jennifer Turner, Andrea Waala, Nia Wilson, and Heidi Wirth.

For their generous support of this exhibition, we sincerely thank the Art Alliance for Contemporary Glass. A special heartfelt note of gratitude must also be extended to the museum's sixtieth-anniversary sponsors, whose collective support has enabled an unprecedented year of exhibitions. These sponsors include James and Karen Hyde, Thomas J. Rolfs Family Foundation, Pick Heaters | Prudence Pick Hway, West Bend Mutual Insurance Co., Andrea and Jim Schloemer, Network Health, Burke Properties, Katie Heil, Horicon Bank, Beth Ramsthal, Bob Ramsthal, and the RDK Foundation. Their vision is helping build a museum for the future.

The Museum of Wisconsin Art is proud to present this exhibition and we hope it touches you as it has all of us.

Laurie Winters

The James and Karen Hyde Executive Director | Museum of Wisconsin Art



A PERSONAL REFLECTION ON COLLECTING STUDIO GLASS

James Hyde

In 2009, I arrived early at the opening of the Lakefront Festival of the Arts on the grounds of the Milwaukee Art Museum. The juried exhibition initiates the summer season of art festivals in Southeastern Wisconsin. I had spotted three glass artists from Wisconsin who had booths in the show, and had invited Tom Lidtke, at the time Director of the Museum of Wisconsin Art, to provide artistic guidance as I endeavored to purchase objects to establish a Studio Glass collection for MOWA. Afraid that the best pieces would go quickly, we raced around to get an overview of the show, then circled back to the three booths with credit card in hand. In half an hour, we had three pieces: a watercolor-inspired vessel by Renée and Doug Sigwarth (fig. 1), a handsome vessel by Linda and Patrick Casanova, and the largest bowl in the display of Renée and James Engebretson (cats. 7 and 27). The three husband-and-wife teams were all from the St. Croix River Valley area near the University of Wisconsin-River Falls and the town of Hudson.

What started on that spring morning was an enthusiastic but modest idea to initiate a collection for the Museum of Wisconsin Art that would tell the story of the Studio Glass movement in Wisconsin where it started six decades ago at the University of Wisconsin–Madison. Some of the pieces I purchased went straight into the museum's collection while others lingered in my home where my wife, Karen, and I have enjoyed them. Today, the museum's holdings and our private collection, which now formally joins the museum, have grown to more than one hundred pieces. Although most items are contemporary, we have also filled some gaps in the early years of the Studio Glass movement.

My collecting choices were inspired and influenced by my background. I served more than forty years as Professor of Biophysics at the Medical College of Wisconsin. I received a PhD in physics from MIT in 1959. In mid-career, Magnetic Resonance Imaging came along and I threw my energies into advancing MRI technology; as a research scientist, I have published numerous scientific papers and obtained about forty patents. My core training in optics and medical imaging has been helpful to understanding Studio Glass. Unlike other media that absorb or reflect light, glass additionally transmits and refracts it. Scattering of light is often important in the visual effect of a glass object,

and it can be heightened or altered by positioning the work in relation to natural or artificial light. This was, in fact, the thing that made MRI so exciting; one could see inside the body without cutting it up—just like Studio Glass.

OUR JOURNEY

Since those first purchases in 2009, Karen and I have traveled the state in search of galleries and opportunities to visit studios and meet the artists who are carrying forward the Studio Glass movement. We now count many of these artists among our closest friends. One of our favorite places to visit in Wisconsin is Door County, where we spend a few days every summer. K Allen Gallery has shown the work of Keith Clayton, Eóin Breadon, and Wesley S. Hunting (cats. 18, 2–6, and 44–45) while Fine Line Gallery has shown works of Deanna Clayton and Wesley J. Hunting (cats. 15–17 and 46–47). Jeremy Popelka and Stephanie Trenchard (cats. 69–77 and 95–99), husband and wife, have independent positions in the world of Studio Glass, but share facilities and an adjacent gallery space; their work is represented locally by Edgewood Gallery and in Milwaukee by Tory Folliard Gallery.

The Door County artists are unlikely to exhibit at southeast Wisconsin's numerous summer art fairs. The many glass artists working in northwest Wisconsin, however, do. The "on and off the square" summer shows in Madison are very strong in glass. The state capitol is centered on the square and a road off the plaza leads to Monona Terrace designed by Frank Lloyd Wright. This building hosts a small exhibition in November where we frequently encounter artist friends such as Doug and Renée Sigwarth, Colleen Ott, Karen Naylor, Angelo Fico, and Nolan Prohaska (cats. 83–90, 63–68, 61–62, 28–31, and 78–81). Naylor and Fico share a gallery in Wilmot, not far from Lake Geneva. Ott has a gallery in Spring Green.

It is no accident that on my first art-buying experience in 2009 there were three outstanding displays of glass by artists trained at the University of Wisconsin–River Falls and living in Hudson—a town I had never heard of. A little digging on the internet revealed that a fine arts program in Studio Glass had been in existence at UW–River Falls for nearly fifty years, largely under the leadership of James Engebretson, who was himself on duty in his booth that day in Milwaukee. As I recall, I bargained with him over price. If I could do it over, I would pay almost anything and just stand in awe. At his retirement party a few years ago, twenty of his former students had their work on display. When Engebretson retired from River Falls, he was succeeded by Eóin Breadon (cats. 2–6), who is well represented in the collection; one of Breadon's students is Jeffrey Stenbom, whose powerful piece *Everlasting Impact* was purchased just recently (cat. 94). The long-running glass program at River Falls has given rise to all kinds of interconnections and influences that have now spread one generation at a time across the country. The majority of the works that we have collected are directly linked to this important center for Studio Glass in the state.





Although I prefer to work directly with artists on acquisitions, important pieces by Stephan Cox, Deanna Clayton, and Stephanie Trenchard were purchased for the museum at The Sculpture Objects Functional Art and Design (SOFA) exhibition held annually at Navy Pier in Chicago in November (cats. 22, 17, and 97). This huge show offers access to particularly fine Wisconsin glass and allows us to compare our collection against offerings in an international arena. Increasingly important, Karen and I systematically participate online in Chicago auctions, which are a primary outlet for Wisconsin glass from the foundational Harvey K. Littleton era. I have not been disappointed by purchases made through the Hindman Auction House. I have also made a few purchases directly from artists' websites and have found the digital experience to be a satisfactory alternative to in-person buying and collecting.

HISTORIES AND STORIES

Over the years, as my tastes have matured, three distinct categories of glass have also emerged in my collection. Works with a historical or narrative underpinning, objects that explore the surreal and fantastic, and works that push the limits of light and color all hold a special attraction for me. Breadon's *Nuada's Helmet* and Popelka's *Carthago Delenda Est* are two examples of the first category (figs. 2 and 3). Both are about ancient wars, one mythological and one the third Punic War in which Rome destroyed Carthage, leaving nothing. The Breadon and the Popelka works prompt the viewer to learn about the background and meaning of the pieces and reflect on historical and present-day humankind.

The horns of *Nuada's Helmet* and their golden hue immediately suggest an important leader. The title references the mythological king of a supernatural tribe of fearsome warrior gods. In his work, Breadon draws on the Celtic stories and myths of his ancient forebears. The intricately carved surface of the helmet promotes a tactile invitation enhanced by the deep red color. The sculpture drew my attention immediately when I first encountered it at the Riley Gallery in Cleveland. I initially passed it up, but my mind kept going back to it. When I heard the Riley Gallery had closed, I immediately called Keith Clayton, who I knew represents Breadon, and located the helmet.

In Carthago Delenda Est, Popelka imagines a niche from an ancient Roman villa with a vase holding flowers in the form of a portrait of the famous Roman orator and senator Cato the Elder (235–149 BCE). Cato ended his speeches with a call for Carthage, Rome's rival, to be destroyed. The ensuing devastation of the Punic Wars finds resonance in the sculpture's golden tones, an apt allusion to the blood gold Rome scavenged from the ruins of Carthage. Popelka sees political parallels in contemporary society, but he includes the bouquet rising from the head of Cato as a universal symbol of beauty and survival against the brutalities of war. Popelka's work is rich in the lessons of history.



Fig. 3 Jeremy Popelka, *Carthago Delenda Est*, 2021 (cat. 77)

Fig. 4 Jeffrey Stenbom, *Everlasting Impact*, 2015 (cat. 94)



Similarly, Jeffrey Stenbom's work (fig. 4) speaks to the subject of war and loss of life today. Against the startling absence of color, the bright brass of the shell casings is notable. Stenbom is one of the youngest artists represented here. He himself is a veteran with war experience in the Middle East. He uses incident light and mirrors with the expertise of an engineer to convey an overwhelming sense of loss. As a group, the Breadon, Popelka, and Stenbom works consider the timeless impact of armed conflict.

Stephanie Trenchard is also a consummate storyteller. Trained as a painter, she continues to work in that field by incorporating painted and often figurative inclusions into cast glass pieces (cats. 95–97 and 99). Her compositions often suggest stories focusing on famous or underrepresented women in art history. *Falling Apart: Emmy Hemmings* celebrates the unsung Dada artist whose life and work have been obscured by her more famous husband Hugo Ball. In early 2021, I seized the opportunity to include Wisconsin women in Trenchard's project by commissioning a piece honoring the life of artist Ruth Grotenrath. The result is *Ruth's Red Table: After Ruth Grotenrath*, a portrait of the artist surrounded by signature elements from her paintings: flowers, still-life elements, and her beloved red kitchen table (cat. 99).

FANTASTIC AND SURREAL

Like many painters in Wisconsin where Surrealism and Magic Realism have a distinct and interesting history, the idea of the fantastic and surreal often finds expression in the glass medium. Audrey Handler, one of the first students of Littleton, has long made beautiful realistic bowls of fruit, occasionally flanked by miniature cast-metal human figures. The little figures transform the glass still life into a mixed-media surrealistic vignette (cat. 38).

The surrealist impetus similarly lives on in Stephan Cox's humanoid figures and fantastic sea creatures, such as the imposing *King Swimmer*, purchased for the museum at SOFA Chicago in 2016 (cat. 22). Wings, fins, or legs are made from decorated blown glass cylinders flattened so that the front and back sides are somewhat parallel. Incident light transmitted across the two sides creates a very colorful effect. Similarly, Nolan Prohaska shapes and carves blown opaque glass into anthropomorphized flowers with detailed root forms that appear to move and dance (cat. 81).

COLOR AND LIGHT

While I am drawn to the storytelling capability of glass, my deepest and most abiding interest lies in the use of color and light. I have a special fondness for the Venetian blown glass vessels of Jeremy Popelka and Angelo Fico, whose use of traditional *murrine* and "canework" results in extraordinarily dynamic vessels of varying transparency or reflectivity. One particularly beautiful and complex vessel by Popelka resembles to my eye the border of an oriental carpet (cats. 69, 72, 76, and 29–31).

Color, too, is what drew me to the work of Wesley S. Hunting, who describes his vessels with the word "colorfield"—a nod to the twentieth-century modernist school of painting. Hunting's blown glass vessels have a number of variously shaped colored areas—the "colorfield"—which he decorates with *murrine* in a variety of colors and designs. The result is exuberant abstract art (cats. 44–45). Together, the works by Hunting, Popelka, and Fico assert the primacy of bold color in glass.

Color, however, can also be unexpected and unconventional. Deanna Clayton's *Blue Memories* conveys a sense of loss and sadness through a single hue (fig. 5). I first saw this sculpture prominently displayed at SOFA Chicago. It became my third purchase of Deanna Clayton's work, thus establishing her strong presence within the collection. *Blue Memories* provided a counterpoint to her two vessel forms I already owned, and it was consistent with my interest in narrative and the use of color for emotional impact. After the piece had been catalogued at MOWA, I spotted the words "dedicated to the memory of Sara Bolger" in the official registration. I had not seen the dedication before and had never heard of Sara Bolger. Suddenly I felt the sadness, despite my lack of personal familiarity.



Fig. 5 Deanna Clayton, Blue Memories, 2019 (cat. 16)



Fig. 6 Stephanie Trenchard, *Hatted Woman*, 2021 (cat. 98)

Stephanie Trenchard's *Hatted Woman* entered the collection just months before the exhibition opening (fig. 6). It was one of those must-have purchases like Breadan's *Nuada's Helmet*. The sitter's acid-green face, violet-blue colored neck, and flapper-girl hat exude a discordant and emotional intensity that is at once shockingly novel and familiar. I recalled only after purchasing the sculpture that I had once studied the Fauves in high school and that the *Hatted Woman* had stirred some of the same emotions I had felt so long ago. *Hatted Woman* represents an exciting new direction in Trenchard's artistic and technical development.

CONCLUSION

I end this essay by returning to the first work I bought in 2009—a watercolor-inspired vessel by Doug and Renée Sigwarth (cat. 83). I was attracted then to the brilliant colors and the power of light to transform and reveal the inner form much as I had discovered in the early days of MRI technology. A number of Sigwarth vessels have since joined the collection. Today, it all seems logical that what caught my eye then still holds a special place in my collection.

By the late 2000s, I had been recruited to serve on the design committee for the new MOWA museum building designed by architect Jim Shields. When the plan was final, I saw the opportunity to install a large and colorful glass sculpture that would visually draw the visitor along the entrance corridor. I decided to see what I could do to make it happen. I set a price limit and invited the Sigwarths to make a proposal. Their proposal was reviewed and accepted. To handle the weight of the three long, hanging glass columns, the roof was reinforced with steel and three substantial hooks. *Interconnection* was the first work of art installed in the new museum.

Ten years later, *Interconnection* is even more beautiful and impressive. Every time I visit the museum, I have a different experience thanks to the changing light (fig. 7). The provocative title suggests that the artists consider the installation to be a metaphor on numerous levels—outside and within the building, across artists, nations, and time, and across history and cultures. It is an apt and hopeful message.

The Studio Glass Movement in Wisconsin: The Hyde Collection is mounted in conjunction with the sixtieth anniversary of the museum in 2021, which directly parallels the development of the glass movement from its earliest days in the 1960s. Karen and I are proud that this exhibition and our gift to MOWA will forever hold this landmark date in history. Assembling this collection over the last ten years has been rewarding; we hope that others find inspiration in the collection at MOWA and use their own vision and interests to expand it.

Fig. 7 Opposite, Douglas and Renée Sigwarth, *Interconnection*, 2012 (cat. 86, detail)





WISCONSIN: FRONT AND CENTER IN THE BIRTH OF AMERICAN STUDIO GLASS

Jan Mirenda Smith

THE BACKDROP

Wisconsin played a significant role in what came to be known as the American Studio Glass movement. The collection of James and Karen Hyde offers an intimate window into this history primarily through artists who graduated from two major university programs: the first at University of Wisconsin–Madison and the second at University of Wisconsin–River Falls. Artists who moved to the state within the last twenty years to establish their own studios are also represented.

The foundational history begins with the appointment of Harvey K. Littleton in 1951 to run the University of Wisconsin–Madison ceramics department. Littleton had just earned his MFA from Cranbrook Academy of Art in Michigan. Beginning in childhood, he had a deep exposure to glass, which gradually led to his pursuit of the material for art. His father was the chief physicist at Corning Glass Works, credited with the invention of the Pyrex formula.

Littleton saw creative potential for glass in 1942 during a summer job at Corning Glass Works at the Fall Brook plant, where toward the end of summer he moved to the Vycor multiform project laboratory that was using slip cast methods of a powdered silica glass. He made a mold from his previously sculpted clay female torso and cast his first glass sculpture from the Vycor silica material. This was not only his first foray into the use of glass for an artistic purpose, but it is likely the first contemporary glass sculpture and the harbinger of what would follow twenty years later.¹

Littleton is recognized as the founding father of the Studio Glass movement, but others also were using their ceramics knowledge to experiment with kiln applications, and some had access to small furnaces. Their activities fueled Littleton's enthusiasm to move glassblowing into small studios from its factory roots. In the early twentieth century, Maurice Marinot, a painter, blew glass at a small factory in France. Jean Sala, a Spanish glassblower whose family later moved to Paris, shut down his small furnace just prior to a visit by Littleton in 1958. Also in the 1950s, Edris Eckhardt, an



Harvey K. Littleton. *Female Torso*, 1946. Corning Museum of Glass, Corning, New York, gift of the artist.

Opposite: Harvey K. Littleton at one of two Studio Glass workshops led by Littleton and Dominick Labino at the Toledo Museum of Art, 1962. American ceramicist, began to explore the ancient Egyptian form of *pâte de verre*, a method of forming objects from glass paste revived in the late nineteenth century by Henri Cros. Maurice Heaton moved to New York from Switzerland in 1914 and worked with his father in a stained-glass business. His experiments in kiln firing resulted in airbrushed enamel and slumped glass works. Also by 1950, Frances and Michael Higgins, an Illinois couple who met at the Chicago Institute of Design, were exploring fusing and layering techniques to create elaborate kiln-formed slumped objects. Glen Lukens, also a ceramicist, explored creating jewelry with glass.²

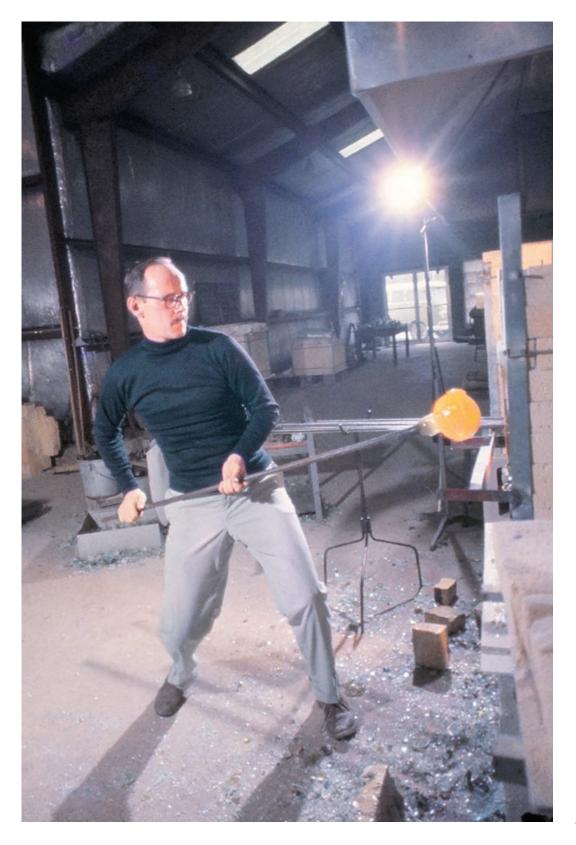
The encouragement of some of these like-minded artists inspired Littleton at the First Annual Conference of the American Craftsmen at Asilomar, in California, sponsored by the American Crafts Council in June 1957. After experiencing many setbacks in his research, he secured limited support in 1962 to teach two, two-week glassblowing workshops at the Toledo Museum of Art (TMA): March 23–April 1 and June 18–30, offering demonstrations, technical information, historical background, and tours of the museum collections. He used vacation from the University of Wisconsin-Madison and a garage space gladly provided by TMA Director Otto Wittmann, with whom Littleton became acquainted while teaching museum ceramics classes. The current ceramics instructor, Norman Schulman, was assigned to coordinate the workshops and one of Littleton's ceramics students, Dominick Labino, was instrumental in supplying glass and technical expertise through his position as Vice President of Research and Development for Johns Mansville Glass Corporation in Ohio. Littleton brought two furnaces, two gaffer's benches, some tools, and his student assistant Tom McGlauchlin to assemble the furnaces.

Nine ceramics students signed up for the March session. Technical challenges necessitated modifications to the furnaces and the glass formulas being used by Littleton, for which Labino offered the use of his #475 borosilicate marbles. On the final day, a curious retired Libby glassblower, Harvey Leafgreen, attended and helped participants blow a bubble. With such invaluable assistance, he was invited to the June workshop.⁵

THE UNIVERSITY OF WISCONSIN-MADISON

The Toledo workshops were foundational to the American Studio Glass movement and became the impetus to launch the first educational program of its kind in the United States. Littleton began a graduate independent study glass program in fall of 1962 on his farm in Verona, outside of Madison. Six students enrolled in the first semester, but few continued in glass. In the spring, a new group included Marvin Lipofsky. By fall of 1963, the glass program was given a location on campus.

The early graduates of the program became disciples, rapidly spreading their excitement by starting glass programs at other universities. The 1978 *Glass Art Society Journal* recorded nearly eighty-five programs existing at craft centers or universities across the United States.⁶ Lipofsky was among



Harvey K. Littleton at University of Wisconsin-Madison, glass studio, 1964.



The "New Board of Directors" for the Glass Art Society, Asilomar, California, 1978: Dan Dailey, Marvin Lipofsky, Jon F. Clark, Henry Halem, Audrey Handler, Michael Taylor, and Sylvia Vigiletti.

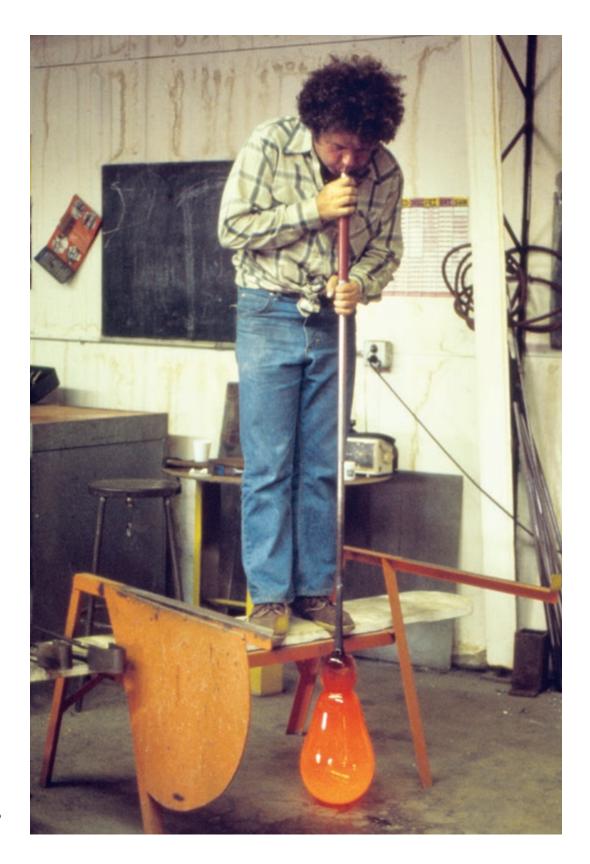


Glass artists Marvin Lipofsky and Steve Feren (at left) watch Fritz Dreisbach work glass at the bench, November 18, 2000 (fortieth anniversary) celebration of the Glass Department, University of Wisconsin–Madison.

the first who graduated with his MFA and he began the second such program at the University of California, Berkeley. When it closed, he started a program at California College of the Arts.

Program growth was global, in part thanks to Littleton's own travels and the European exposure he created for his students through colleagues, research grants, and Fulbright Fellowships. In 1962, Littleton met Erwin Eisch, a painter whose family owned a glass factory in Frauenau, Germany. He also met Sybren Valkema, a designer from the Royal Leerdam Glass Factory in the Netherlands and Assistant Director of the Gerrit Rietveld Academie in Amsterdam at the First World Congress of Craftsmen in 1964.⁷ Their mutual passion for glass as an art material made them lifelong friends and frequent collaborators in teaching European glass techniques to Littleton's students.

Consequently, Littleton's students traveled abroad. Sam Herman went to London on a Fulbright Fellowship. He worked with the glass program at the Royal College of Art; began a glass program in Perth, Australia; and later returned to the Royal College of Art in London. Kent Ipsen initiated three programs: the first at Mankato State College in Minnesota; next at the School of the Art Institute of Chicago; and last, at Virginia Commonwealth University. Following the First World Congress of Craftsmen in June of 1964, Michael Boylen was asked by Bill Brown, Director of the Haystack Mountain School of Crafts in Maine, to drive the furnace used there to his school to



Dale Chihuly blowing a vessel during a glass workshop at the University of Wisconsin–Madison, 1974.

start a glass program. Haystack Mountain School of Crafts was fertile ground for visiting artist workshops. Tom McGlauchlin, who had assisted with the Toledo workshops, started a glass program at Cornell College in Iowa. Fritz Dreisbach enthusiastically traveled around the country demonstrating at workshops, building furnaces, and giving lectures on process—earning the moniker the "Johnny Appleseed of Glass." He started a glass program at the Toledo Museum of Art in 1966, and helped found the Glass Art Society to support the continued documentation and dissemination of glass knowledge.⁸

Dr. Robert Fritz studied with Littleton for a semester and began a glass program at San Jose State in California. Boris Dudchenko initiated a program in 1967 at Carnegie Mellon University in Pittsburgh after his graduation from Madison. During 1964–66, Bill Boysen built the glass furnaces at North Carolina's Penland School of Crafts that allowed many visiting artists to demonstrate techniques to hundreds of new students. Next, he started a program at Southern Illinois University, and built a portable glassblowing demonstration unit he affectionately named "Aunt Gladys" to share this exciting mercurial material with new audiences. Peter Pellitieri, a classmate of Lipofsky, launched a program at Southern Connecticut State University in 1973. Henry Halem began the glass program at Kent State University in Ohio in 1969 and was the first president of the Glass Art Society.9

Dale Chihuly, today perhaps the most widely recognized name in contemporary American glass, graduated from the University of Wisconsin–Madison with a BS degree, and pursued his MFA in the glass program taught by Norman Schulman at the Rhode Island School of Design (RISD). In 1968, Chihuly used his Fulbright Fellowship to work at the Vetri Soffiati Muranesi Venini & Co. in Italy, where he observed their team process. He was the first American to work in an Italian glass factory. From 1971 until 1974, Chihuly taught at RISD while simultaneously launching the important program at Pilchuck Glass School in Stanford, Washington with fellow RISD student Jamie Carpenter. Pilchuck brought major glass artists to teach short-term workshops on techniques, an effort that added greatly to the American glass vocabulary¹⁰

Several pioneering women were among these first students, despite a notable gender bias in the field. Patricia Esch opened a studio, Monona Rossol published on the health hazards of glass materials, and Joan Falconer Byrd made significant contributions as Littleton's biographer, glass historian, and professor of ceramics at Western Carolina University. Byrd founded the North Carolina Glass Annual Exhibition, bringing signature work from the state to international recognition.¹¹

Audrey Handler was a senior fellow at the Royal College of Art in London with fellow Littleton student Michael Whitley. She later taught workshops at Penland School of Crafts in North Carolina and Haystack Mountain School of Crafts in Maine. In 1970, Handler renovated an old cheese factory in Verona, Wisconsin, and became one of the first female glass artists to open her own studio with equipment she also built. Sharon Fujimoto moved to Wisconsin to work as Handler's assistant until she set up her own studio.¹²

Early on, Handler was an innovator, combining mixed media with glass in a conceptual approach. The landmark exhibition *New Glass:* A *Worldwide Survey* (1979), organized by William Warmus, then Assistant Curator of Twentieth Century Glass at the Corning Museum of Glass, recognized Handler's mixed-media sculpture, *Wedding Breakfast* (1978), as a work that stood out as advancing a more complex aesthetic. Subsequently, the work was added to the museum's collection. Handler has continued to create colorful tableaus of luscious fruit that are both reminiscent of ornamental displays that once graced sideboards and Surrealist fantasies in which miniature cast silver figures go about their business amidst oversized luscious fruit.

Handler was among a handful of artists who urged the formation of a glass-specific organization that would share and exchange technical information. Handler, together with fellow University of Wisconsin alumni Dreisbach and Lipofsky, and with William Bernstein and Mark Peiser of Penland School of Crafts, founded the Glass Art Society in 1971, with Henry Halem as president.¹³

THE UNIVERSITY OF WISCONSIN-RIVER FALLS

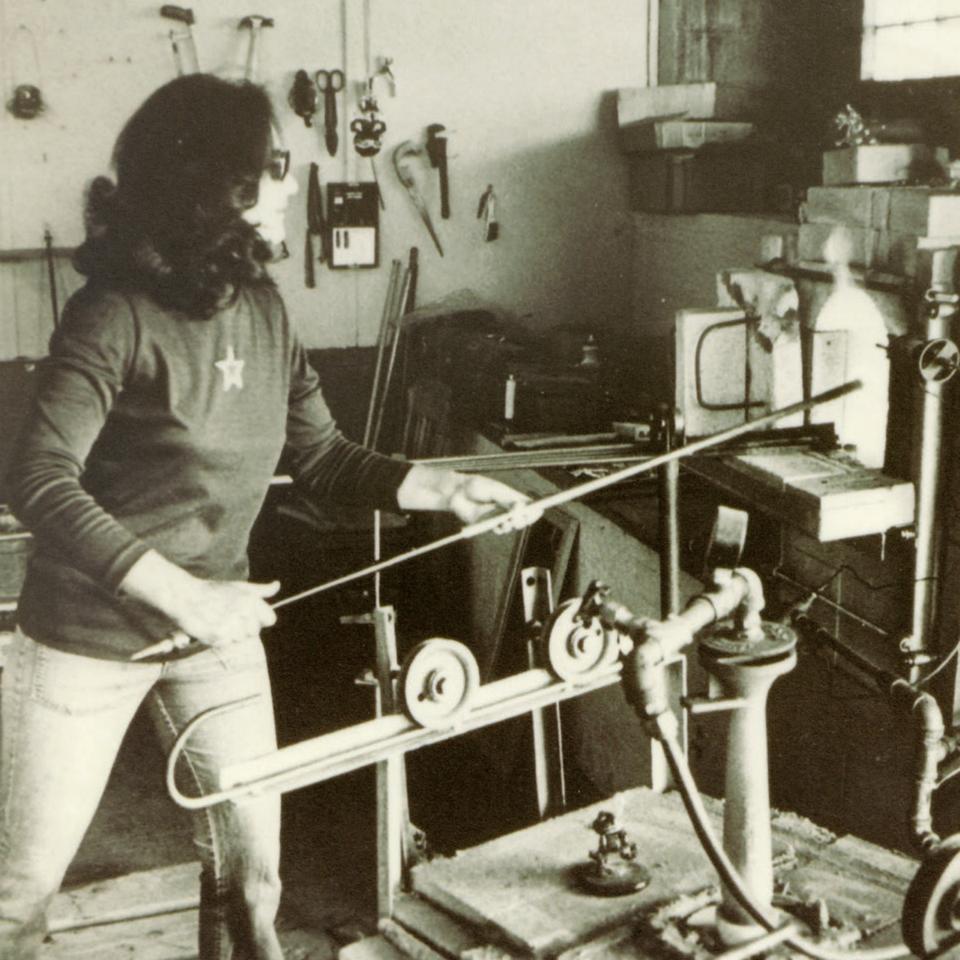
As glass programs were being established across the country, Douglas (Doug) Johnson, a 1965 graduate student of Littleton at Madison, was recruited to begin a second glass program in the state—at Wisconsin State College at River Falls (merging with the UW system in 1971). He launched the course of study in 1967, and during his tenure, the careers of many artists in the Hyde collection.¹⁴

Students were empowered by Johnson's "can do" attitude. Patrick Casanova was introduced to the glass studio by students Michael (Mick) Meilahn and Jon F. Clark. Casanova entered the program in the late 1960s and opened his own studio in 1994. He called Johnson "one of the most influential friends of my life... one of those teachers who was able to get people to think and see things, and tap their creativity. When you turned that corner, it became more about your creative process. He had a fabulous eye for critique and was really good at helping you see your own solutions to a problem." Artists Gene Koss and James Engebretson, as well as other former students of Johnson, echoed Casanova's view. 15

As Jon Clark began the glass program at Tyler School of Art at Temple University in 1972, he was guided by Johnson's mantra: "Teach your students well and instill in them expansive knowledge, curiosity, self-reliance, and vision, so they might grow beyond their mentors." ¹⁶

Johnson's influence affected not only the course of many of his students' careers, but the paths of many who followed. Clark, Meilahn, and Engebretson were encouraged to seek out a remarkable opportunity called the Quarter Abroad Program. It was begun by a sociology professor, Robert D. (Doc) Bailey, who wanted to provide an expansive study opportunity for rural, lower income students who may not have ever traveled beyond their state. Tor Wisconsin farm boys Meilahn

Opposite: Audrey Handler at the furnace in the studio she founded in 1970 in Verona, Wisconsin, 1971.



and Clark, the program opened a new world and provided life-changing exposure to glass history and methods.

Clark was encouraged by Johnson to visit Littleton in Madison. Littleton directed him to spend his "quarter abroad" studying with Sam Herman in London at the Royal College of Art. Clark appreciated the European concept of working in teams and later returned to London in 1970–72 for his MFA degree. Meilahn elected to study with Littleton's close friend and colleague, Erwin Eisch, whose knowledge was entwined with his family's glass factory in Frauenau, Germany, and whose expressive



Michael Meilahn demonstrating glassblowing at Oshkosh Public Museum, 1974.

work was very contemporary. Engebretson sought exposure to Swedish glass techniques. During their travels, the Americans also visited Murano, Le Havre, and Amsterdam. Clark had met Marvin Lipofsky and Sybren Valkema in 1969 at the Gerrit Rietveld Academie in Amsterdam prior to his study in London.¹⁸

Fresh from the Quarter Abroad Program, Meilahn and Clark headed to the University of California, Berkeley, to reconnect with Lipofsky as Clark was considering graduate schools. Because of changes underway at Berkeley and the launch of his next program at California College of the Arts, Lipofsky advised Clark to return to the Royal College of Art. After Clark obtained his MFA, he ran Lipofsky's hot shop for a semester while Lipofsky was traveling.

Historically, glass workers were itinerant, taking their knowledge—and technical secrets—with them from one opportunity to another. However, unlike in Europe, glass knowledge in the United States during the 1960s and 1970s was openly shared. Meilahn and Clark shared their new European skills in workshops across the country prior to returning to graduate school. They taught at Penland School of Crafts in North Carolina, the Archie Bray Foundation in Montana, and Haystack Mountain School of Crafts in Maine where Meilahn was an assistant to Audrey Handler.

In 1972, Clark was hired by the Tyler School of Art to create a glass program from scratch, on a budget of \$1,000. The "can-do" spirit prevailed. In December of 1973, they fired up furnaces, and for the next thirty-six years, operated in a 1,000-square-foot facility. ¹⁹ Clark received two NEA artist grants in the early 1980s to pioneer mold-blown glass processes. Just prior to his retirement, Tyler built a new \$2.6 million, 10,000-square-foot state-of-the-art glass facility.

Meilahn entered the Peace Corps and returned to complete his MFA at Illinois State University at Normal in 1974 under Joel Philip Myers, who had begun his career in industry at Blenko Glass Company, after graduating from Alfred University where he studied under Andre Billeci. Meilahn opened his own studio on the family farm. The 1978 *Glass Art Society Journal* listed his studio and Audrey Handler's (opened in 1970) as the only operating studios in the state.²⁰ Meilahn explored many genres, but his most recent work addresses farming and related themes such as genetic modification, taking on larger scale and immersive installations.

In Sweden, Engebretson learned to refine his delicate overlays of transparent color and complex etching and cold working—skills that translated into signature components of his highly colorful, patterned, nature-inspired cut and carved works. He earned his MFA in 1973 at RISD, where Chihuly was a fellow student. Engebretson settled in Wisconsin to make glass and teach workshops.²¹ Following Johnson's retirement, he took over the University of Wisconsin–River Falls program, where he influenced several artists represented in the Hyde collection who work in the western part of the state. Today, Engebretson creates vessel forms in collaboration with his wife, Renée, who advises on color and pattern, while he executes the cutting.

Casanova remained stateside while his friends traveled abroad. He graduated from Southern Illinois University with an MFA in ceramics in 1975. With no teaching job available, he worked in the building industry until, encouraged by Doug Johnson, he returned to the University of Wisconsin–River Falls in 1990 to study with Engebretson. By 1994, Casanova built his barn studio and from 1999 to 2011 operated The Glass Shop and Seasons St. Croix Gallery as part of a business group of creative enterprises.²² In 2011, he began creating a group of forms and colors that were inspired by the surrounding landscape, with results that mimic watercolor painting. Like that of Engebretson, the work is presented at art fairs across the country, rather than through galleries.

Stephan Cox, a former University of Wisconsin–River Falls student who rented studio space from Engebretson for thirty years, credits his instructor with inspiring—but not unduly influencing—hundreds of students and really building the glass program at the university. Informally, Cox learned business skills from Engebretson that allowed him to make his living solely on his commissions and wholesale glass production since 1982. Only in 2015 did he take on a gallery connection—with Matthew Fine at Okay Spark Gallery in Norfolk, Virginia. Chalice forms in the 1980s led to his more sculptural work during the 2008 recession and to the colorful multipart whimsical sculptures he creates today. Cox has always worked alone in the studio; he rents studio space from Pauly Cudd, also from the University of Wisconsin–River Falls.

Remarkably, the interconnected lineage produced by these two Wisconsin university programs continues today. Eóin Breadon, a graduate student of Clark at Tyler School of Art, took the River Falls faculty position following Engebretson's retirement. Breadon similarly possesses a natural teaching ability and a vast technical experience gleaned through travel and work in commercial studios.²³ Breadon took further training with artist Preston Singletary, whose multilayered, carved glass forms inspired him to to pursue a personal iconography that references his Irish heritage. Gene Koss, a University of Wisconsin–River Falls graduate who earned his MFA from Tyler School of Art, studying with Clark, initiated the glass program at Tulane University, where Jeffrey Stenbom completed his MFA after studying at River Falls with Breadon.

OUTSIDE OF ACADEMIA

Independent of the academic setting, an entrepreneurial spirit fostered by the accessibility of information led to a growing number of studios. Many of these artists operated outside of school programs and apart from the expanding gallery hierarchy. They created a market through art fairs and shows, much as studio craftspeople did following World War II.

Direct marketing and commissions have helped create a sustainable living and lifestyle for a growing community of artists throughout the state. Occupying a strong presence in the Hyde collection are Renée and Douglas Sigwarth, Patrick Casanova, Renée and James Engebretson, Nolan Prohoska,





Renée and Douglas Sigwarth at work in their studio in River Falls, Wisconsin.

Karen Naylor and Angelo Fico who share a studio, as well as Colleen Ott who received her BFA at the University of Wisconsin–River Falls and an MFA under Harvey K. Littleton at the University of Wisconsin–Madison. The Sigwarths were students of Engebretson at River Falls. Their largely modular work builds on itself in colorful layers, toying with shape, opacity, and manipulation of light. Their designs allow for redirecting scale—an element explored to great effect by Dale Chihuly. Like so many descendants of the Johnson program, they are independent do-it-your-selfers who embrace all aspects of production from creation to final sale.

Angelo Fico, who studied glass at the University of Illinois with William Carlson, shares a studio with Karen Naylor, a 1985 student of the University of Wisconsin–Madison. Fico and Naylor also studied with other glass masters and then set up their own studio space in Wilmot, Wisconsin. Fico brings Italian methods he learned at Pilchuck Glass School, Haystack Mountain School of Crafts, and from Wisconsin artist Charles Savoie, known for his mastery of Italian techniques.

Brent Cox was among Littleton's early students who operated a studio in southeastern Wisconsin called the Lost Marble Factory. Scott Simmons, a science student, learned glassblowing at the University of Wisconsin–Madison in the 1990s with Steve Feren, who succeeded David Willard in the glass department. Simmons has a studio in southwestern Wisconsin and sometimes works with Colleen Ott, who maintains a gallery and studio in Spring Green. Christopher R. Belleau, a Wisconsin native and classmate of Naylor, also studied with Feren at the University of Wisconsin–Madison, and now has his own studio/gallery in Rhode Island.

Advances in technology, as well as availability of equipment and information, enabled similarly satisfying independent practices for enterprising River Falls glass graduates. Several established alternative or related businesses in custom lighting, scientific glassblowing, and studio cooperatives. Hennepin Lighting in Minneapolis was founded by Jackson Schwartz; Bicycle Glass, another lighting design company in Minneapolis, was founded by David Royce, who studied at River Falls with Engebretson. Royce worked with Michael D. Boyd, who learned glassblowing at the Toledo Museum of Art, but worked with various Wisconsin glass artists from River Falls and Madison, including Casanova. Boyd moved FOCI Minnesota Center for Glass Arts, a cooperative studio offering rental space and equipment to glass artists, from Ohio to Minneapolis in 2002.²⁴

GALLERIES, EXHIBITIONS, AND COLLECTORS

The rise of the glass art community is a phenomenon unlike any other art trajectory. From approximately 1962 through the 1990s, not only did the education system expand exponentially, but a loyal following of eager collectors supporting these new artists arose internationally. In tandem, a new avenue of exposure grew in the form of major exhibitions and galleries to showcase this bold, exciting sculptural form. In this trifecta of artists, collectors, and exhibitions/galleries, artists associated with Wisconsin played a structural role, paralleling national trends.

Glass 1959, organized by the Corning Museum of Glass, opened at the Museum of Craft and Design in New York as one of the first international surveys of contemporary design.²⁵ Although predominantly factory produced, the work marked a significant contemporary outlook for a decade. In 1969, *Objects USA*, organized in New York by Lee Nordness, provided an expansive survey of multimedia crafts, including work by twenty-four glass artists.²⁶ Exhibitions featuring blown glass continued to take place as Studio Glass programs grew. The Toledo Museum of Art organized its first survey exhibition in 1966, *The Toledo Glass National*, featuring forty-two blowers and one artist, Edris Eckhardt, using kiln-forming.²⁷

David Huchthausen was responsible for organizing three surveys of current work in glass for the Leigh Yawkey Woodson Museum in Wausau, Wisconsin, under the direction of David Wagner. Americans in Glass shows in 1978, 1981, and 1984 were invitational and juried. The exhibitions were influential in that they provided important documentation of the current state of glass, and they exposed new audiences, as well as inspired new collectors to the medium. Three prominent jurors added distinction to the exhibitions: Thomas S. Buechner, Director of the Corning Museum of Glass; Paul J. Smith, Director of the Museum of Contemporary Crafts in New York; and David P. Donaldson, Curator of Collections, Morse Museum in Florida.

Huchthausen began his own exploration of glass at the University of Wisconsin–Marathon County. He later studied under Littleton, and obtained his MFA at Illinois State University under Joel Philip





Blowing and shaping glass at Edgewood Orchard Gallery, Fish Creek, Wisconsin, 1986. Top: Audrey Handler and John Littleton; bottom: Michael Meilahn.

Myers.²⁸ He advised on the exhibitions while continuing his studies and work in Europe as a Fulbright Scholar, and a visiting artist at the prominent Viennese glass house J. & L. Lobmeyr. In his 1981 and 1984 essays, although Huchthausen recognized the expansive potential for this sculptural medium, he clearly understood that much needed critical review of work being done in glass would define its relevance in the fine arts realm.

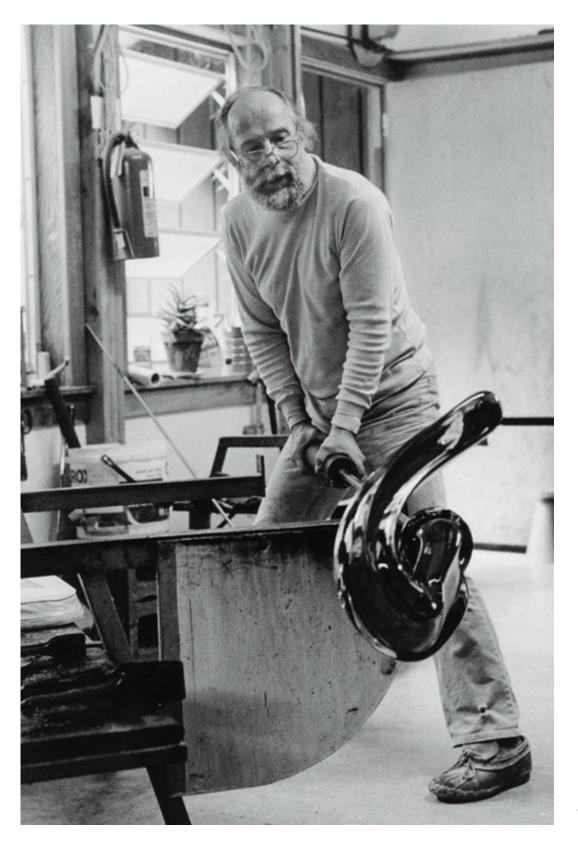
In addition to exhibitions, collector interest fueled the field. Glass-specific galleries arose as places to learn and socialize, starting in 1971 with Habatat Gallery in Royal Oaks, Michigan, founded by Ferdinand Hampson and Thomas Boone. That same year, Douglas Heller and Joshua Rosenblatt opened the Arts Collective in New York; it became Heller Gallery in 1973. Both organizations remain leading influences in contemporary glass.

Habatat Gallery of Michigan mounted increasingly prominent exhibitions, including the *Glass International*, with documentary catalogues. In 1979, Habatat's exhibition *10 Concepts in Glass* introduced more new sculptural work. Techniques for sculptural forms developed throughout the 1990s.²⁹

Glass education programs brought "emerging artists" into galleries and fueled a growing sector of collecting. Regional galleries engaged their own collector base through social events. In the 1970s, Gloria Dee Erlien Gallery began to introduce Milwaukee-area collectors to artists; and in Door County, Wisconsin, the new Edgewood Orchard Gallery began to show glass.

Edgewood Orchard Gallery opened in 1978 in Fish Creek, Wisconsin, as the brainchild of the Milwaukee mother/daughter team of Irene and Anne Haberland (Emerson). By 1982, this serene setting had become the ideal spot for artists and collectors to mingle at a beloved annual summer glass exhibition. A weekend of events culminated with a potluck and pig roast accompanied by glassblowing demonstrations by artist Michael Meilahn using his hand-built mobile hot glass unit. By 1994, larger events overshadowed the informal weekend—in line with the growing commercial success of the glass medium and its increasingly sophisticated cadre of collectors.

As galleries and art fairs were showcasing new glass, a second wave of pioneering educational programs was underway. Littleton was succeeded in 1976 at the University of Wisconsin–Madison by David Willard, coincidentally, a student of Jon Clark from the Tyler School of Art and Cranbrook Academy of Art, Littleton's alma mater. When Doug Johnson retired from River Falls, his student James Engebretson took over. Thus the early lineage produced the next generation of artists and technicians while continuing the practice of bringing notable visiting artists to campus.



Harvey K. Littleton using a punty and harnessing gravity to bend and twist sculptural form. Spruce Pine, North Carolina, c. 1982.

NEW TECHNOLOGY GENERATES NEW TECHNIQUES

Before 1962, glass was restricted to industry; blowing was the dominant technique. Littleton's goal was to establish glass as an expressive sculptural material accessible to artists. He was inspired by Peter Voulkos's efforts in clay, and a generation of postwar veterans who studied art seeking to elevate "craft" materials to fine art.³⁰

The expressive potential of glass was still in its infancy, with technical handicaps to overcome. At the 1972 National Sculpture Conference in Lawrence, Kansas, Littleton declared, "Technique is cheap," which remained a mantra of the Studio Glass movement.³¹ However, centuries-long industrial isolation, lack of technical information, and limited access to proper equipment were tremendous obstacles. Audrey Handler noted that instructors often were not far ahead of their students in glassblowing. Labino's #475 borosilicate marble formula did not provide responsive glass when put into inefficient furnaces. Tools were not readily available to small studios, annealing processes were primitive, and obtaining color was very difficult. Consequently, work from the period could be characterized as "lumpy" or "crude."³²

The Glass Art Society, formed in 1971, disseminated information globally on techniques and experimentation through publications and conferences. At their 1979 conference, Daniel Schwoerer, a University of Wisconsin–Madison glass and chemistry graduate, presented his research on creating the



Audrey Handler with Fenton Art Glass Factory employees during the Glass Art Society Conference, 1975, Williamstown, West Virginia.

volatile copper red glass.³³ Schwoerer founded Bullseye Glass Company in 1974 to create new, colored sheet glass formulas for stained-glass studio use. Today an international organization, the company has developed formulas that allow for an expansive palette serving varied kiln-formed processes.³⁴

As with many art materials, safety considerations were unexplored in the initial experimental stages. Monona Rossol, an early Littleton student, produced research on safety standards for artists in the industry. Safety, cost efficiency, and self-sufficiency were becoming increasingly important with the growth of programs. Andrew Magdanz, a former River Falls student and assistant professor at Rochester Institute of Technology, delivered a paper on energy reduction in the studio at the 1979 Glass Art Society Conference. Roland Jahn, one of Littleton's first graduates and on the faculty at the Philadelphia College of Art, presented his findings on energy-saving furnaces and annealing systems at the 1977 Glass Art Society Conference in Madison.³⁵

Growing use of warm methods, cold working, casting, mold forming, and blowing offered limitless ways to create exciting new glass forms and ways to control costs. However, the emphasis on technique over concept prompted criticism lasting to the end of the twentieth century.

NEW ARTISTS ENRICH THE SCENE

As the Studio Glass movement continued, the influence of those educated in Wisconsin waned. However, the state welcomed a generation of independent new artists, some with tenuous connections to the state. Following the birth of his son in 1987, Wesley S. Hunting opted to leave Chicago and set up a studio in the small community of Princeton, Wisconsin. The environment was fresher, expenses lower, and one could live and work on the same premises. Hunting studied at Kent State under Henry Halem, once a graduate student and assistant to Littleton—another serendipitous connection to Wisconsin.³⁶

Hunting built his own equipment, mixed his own formulas, and developed a self-sufficient studio practice. At the invitation of Steve Feren, who ran the Madison glass program from 1982 to 1995, Hunting presented workshops. Today he collaborates with his son, Wesley J. Hunting, to create colorful blown and solid sculptures using Italian *murrine* techniques with overlays of color. The younger Hunting's work comprises modular overlaid sculptural pieces.

Jeremy Popelka and Stephanie Trenchard met in a painting class at Illinois State University, and painting still underlies their work in glass. Through his formal studies at the California College of the Arts and workshops at Pilchuck Glass School, Popelka experienced numerous manifestations of the Wisconsin network. In 1997, encouraged by Trenchard's family, Popelka and Trenchard moved to Sturgeon Bay and opened their studio. They create work separately but assist one another in the studio.³⁷ Trenchard's involvement with painting is explicit, as she continues to paint on

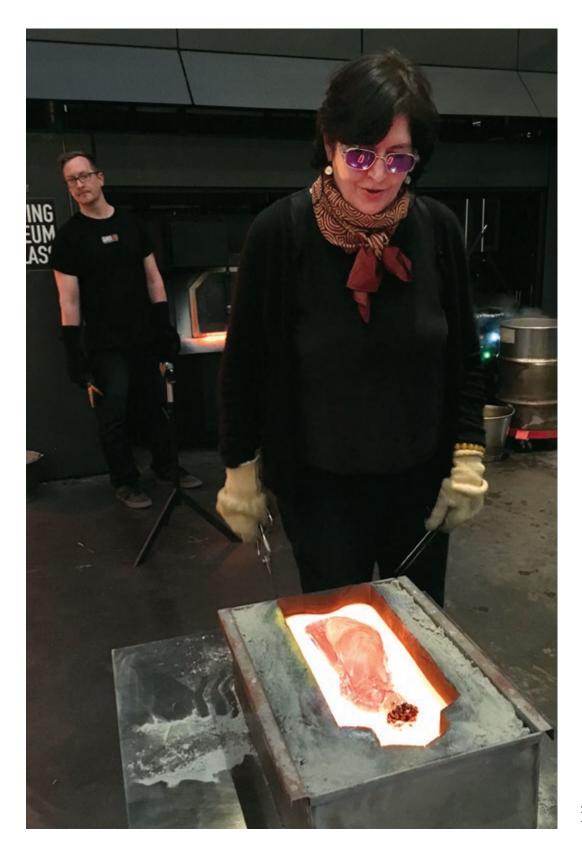
Jeremy Popelka shaping glass in his studio in Sturgeon Bay, Wisconsin.



canvas in addition to creating complex visual narratives using hot sculpted figures cast in glass. Popelka works two distinctly different paths in glass: light-filled, colorful *murrine* vessels recalling his father's love of Italian glass, and his large castings that reference his interest in archaeology and science.

Deanna Clayton and Keith Clayton both studied with Henry Halem at Kent State University where Keith received his BFA. They both continued studies at the University of Illinois with Keith earning his MFA and Deanna pursuing a BFA in Art History. They exhibited their glass at Edgewood Orchard Gallery and were charmed by Door County. Their work in *pâte de verre* technique began out of their rental home in Illinois about 1994 because it offered economy and portability: it required only a kiln to fire the form. Copper electroplating strengthens scale while maintaining fragility. Following some early collaborations, they have developed distinctly different sculptural directions. Deanna Clayton has continued to use the *pâte de verre* technique, which she feels best conveys emotion and gives the work its own soul.³⁸

It was "the wonderment" that drew Beth Lipman to glass, and "the mind boggling idea that you can make something out of hot glass. ...It is almost cosmic." Lipman's association with glass began prior to completing her BFA at Tyler School of Art with Jon Clark, a Wisconsin "alum." The Arts and Industry program with the Kohler Design Studio brought her to Wisconsin, where she has made her home and expanded her opportunity to explore additional media. She uses glass as one



Stephanie Trenchard demonstrating casting at The Corning Museum of Glass, Corning, New York, 2018.



Beth Lipman working in her studio on small elements for large-scale installations, Sheboygan Falls, Wisconsin, c. 2017.

of her materials selectively chosen where appropriate to her work for its transformational creative allure providing colorless form and fragility.

GLASS AT SIXTY: A CONCLUSION

Six decades of research and development have redefined glass as a creative material for artists. Its versatility, light transmission, and luminous color lend themselves to metaphorical, conceptual, and abstract directions. Its evocative nature, malleability, and strength have extended its use to performance art, installations, and mixed-media sculpture.

American Studio Glass pursued a dream and thrived because of a "can-do" spirit. Its ongoing evolution is giving rise to a changing aesthetic labeled Glass Secessionism by artist Tim Tate and curator William Warmus. They examine the conceptual direction glass has taken in the twenty-first century, often ushered in through the next generation of educational programs. Helen Lee, who directs the glass program at the University of Wisconsin–Madison, contributes to this educational practice through her own conceptual work.⁴⁰

The Hyde Collection illustrates the six-decade evolution of the Studio Glass movement that began in Wisconsin. From its modest beginning, Studio Glass spread to a global phenomenon. The resulting hybrid of American spirit and European traditions shaped unimaginable scale, masterful techniques, and a complex industry that continues to explore both art and science. The now mature movement is poised on the brink of its next quest. Glass has been treasured for its evolving, chameleonlike qualities: explored for function and performance and valued for its beauty and form—as an object, an installation, and as architectural elements. Unimagined possibilities lie ahead.

NOTES

- 1 See Joan Falconer Byrd, Harvey K. Littleton: A Life In Glass, Founder of America's Studio Glass Movement (New York: Skira Rizzoli Publications, 2011), 11.
- 2 Unlike American glassblowers, many European blowers and designers created works in factories, but also operated individually from approximately 1910 to 1960. These included artists and designers from the Czech Republic, Italy, Sweden, and even the Soviet Union. The husband-and-wife team from the Czech Republic Stanislav Libensky and Jaroslova Brychtova are among the most influential, experimenting with casting in large scale during the 1950s. See Suzanne K. Frantz, Contemporary Glass A World Survey from the Corning Museum of Glass (New York: Harry N. Abrams). 17–39.
- 3 Byrd, Harvey K. Littleton: A Life in Glass, 28, 39-44.
- 4 Ibid., 39-46.
- 5 Ibid., 47-48.

- 6 Glass Art Society Journal 1978, 106-108.
- **7** Byrd, Harvey K. Littleton: A Life in Glass, 46.
- 8 Ibid., 48. Peter Pellitieri's biography is listed in the Slater Museum Collection records. slatermuseum.org/exhibitions/permanent-exhibitions/Connecticut-artists-of-the-20th-century/details/~board/online-galleries/post/58-vase. Thomas McGlauchlin began the glass program at Cornell College and spent his career there. A biography appears on the college website, Cornell College, news.cornell college.edu/2012/02/tom-mcglauchlin/. *Glass Art* 4, no. 1, *The Family Tree of Glassblowing*, 38–39. Fritz Dreisbach, https://fritzdreisbach.com/resume/.
- **9** Tom McGlauchlin, "The Family Tree of Glassblowing," *Glass Art* 4, no. 1: 38–39. Mark Hill, "Remembering Sam Herman, Pioneering Glass Artist and Teacher Who Also Won Recognition for His Paintings and Welded Steel Sculptures," January 22, 2021, the art newspaper.com/feature/sam-herman-obituary. Fritz Dreisbach, "Hot Glass 1962," *Glass Art* 4, no. 1 (1976): 40. Harvey K. Littleton, "Hot Glass," *Glass Art* 4, no. 1 (1976): 25–31.
- **10** Byrd, Harvey K. Littleton: A Life in Glass, 88. Martha Drexler Lynn, American Studio Glass: 1960–1990 (Manchester, VT: Hudson Hills Press, 2004), 60, 96. Frantz, Contemporary Glass A World Survey, 131.
- 11 Corning Museum of Glass, Rakow Research Library, Ask A Question. Can you provide biographical information about Pat Esch, a classmate of Sam Herman's in Harvey Littleton's course at Wisconsin in 1963? Patricia Esch, https://libanswers.cmog.org/faq/144421. Monona Rossol, https://artscraftstheatersafety.org/bio.html. Rossol, Monona, 1936-Encyclopedia.com, https://www.encyclopedia.com/arts/educational-magazines/rossol-monona-1936; Conversation with Joan Falconer Byrd, February 20, 2021.
- 12 Conversation with Audrey Handler, March 18, 2021.
- 13 Warmus, William, *New Glass: A Worldwide Survey*,1979, New York, Corning Museum of Glass, https://www.cmog.org/sites/default/files/collections/31/31937339-E65D-4EE8-9976-296B9289A565.pdf, 16, 92; Conversation with Handler; Byrd, *Harvey K. Littleton*,. 88.
- 14 Conversation with Patrick Casanova, March 3, 2021; Conversation with Michael Meilahn, April 15, 2021.
- 15 Conversations with Casanova and Meilahn.
- 16 Conversation with Jon F. Clark, March 23, 2021.
- 17 Ibid. The Quarter Abroad Program was conceived by Dr. Robert B. ("Doc") Bailey, who was the first Black faculty member hired by the University of Wisconsin–River Falls (then Wisconsin State College) to teach sociology in 1957. Bailey conceived of the program as a special opportunity for undergraduates to study in Europe who might not have such an opportunity. Dr. Sandra Soares, *History of QA/SAE, History of the Quarter/Semester Abroad: Europe Program.* University of Wisconsin–River Falls Newsletter, 2001, Updated by Brad Gee, 2013, https://www.UWRF.edu/SemesterAbroadEurope/FiftyYearAnniversary/HistoryofQASE.cfm; Andrew Page, *Urban Glass Quarterly*, July 20, 2013, Arthur Roger Gallery, http://arthurrogergallery.com/2013/07/field-hands-the-urban-glass-art-quarterly/; Conversation with James Engebretson, March 3, 2021.
- 18 Conversation with Clark.
- 19 Ibid..; Conversation with Meilahn.
- 20 Conversation with Meilahn; Glass Art Society Journal 1978. Andre Billeci was a faculty member at Alfred University who brought Steuben Glass workers to the university campus each summer to offer workshops about the same time that Littleton was beginning the glass program at the University of Wisconsin–Madison. Myers studied with Billeci at Alfred University, graduating with an emphasis in ceramics. He was offered a chance to study with Littleton but could not afford it, and took a job at Blenko Glass where he was the first designer, prior to taking the position at Illinois State University.
- 21 Conversation with Engebretson.

- 22 Conversation with Casanova.
- 23 Conversation with Clark; Conversation with Eóin Breadon, March 19, 2021.
- 24 Conversation with Casanova; Conversation with Engebretson. Hennepin Made is a Minneapolis-based lighting design company founded by Jackson Schwartz, a graduate of the University of Wisconsin–River Falls who studied with Engebretson. See https://www.lumens.com/hennepin-made/?utm_source=google&utm_medium=cpc&utm_campaign=DSA_Low-Priority-Vendor-Google-Build&utm_term=&gclid=CjwKCAjw092IBhAwEiwAxR1IRoEocGWhALgCUSu74dd_cw6dVdmZ9NKQNIBfvdF6zeE_036coqsLvxoCaVEQAvD_BwE. Bicycle Glass was founded by David Royce and Michael Boyd. Boyd also studied with Engebretson at River Falls, and was among the founding members of FOCI, an educational glass facility in Minneapolis. Royce studied with Engebretson for one year and worked at FOCI. https://bicycleglass.com/pages/about
- 25 Lynn, American Studio Glass, 77-90.
- **26** Ibid.
- **27** Ibid.
- 28 Conversation with David Huchthausen, March 26, 2021. Huchthausen consulted on three glass survey exhibitions organized by the Leigh Yawkey Woodson Museum. The last exhibition in 1984 traveled to smaller communities in the United States that may not have been exposed to glass art, as well as touring Europe. David Huchthausen, *Americans in Glass* (Wausau, WI: Leigh Yawkey Woodson Museum, 1981), 4; and (1984), 11.
- 29 Lynn, American Studio Glass, 99.
- **30** Collectors were becoming savvy consumers of glass and avid supporters of the artists as the Studio Glass movement gained momentum. Galleries provided social spaces to learn about and meet the artists. Edgewood Orchard Gallery, founded in 1978, served that purpose. Conversation with Anne Haberland Emerson, April. 12, 2021; Byrd, *Harvey K. Littleton: A Life in Glass*, 28.
- 31 Byrd, Harvey K. Littleton: A Life in Glass, 94.
- 32 Conversation with Handler; Frantz, Contemporary Glass: A World Survey, 65.
- 33 Daniel Schwoerer, "Producing Brilliant Copper Ruby Reds in Glass," Glass Art Society Journal 1979, 87.
- 34 See http://www.bullseyeglass.com/history.html.
- **35** Monona Rossol, "Glassmaking Health and Safety," *Glass Art Society Technical Journal 1989*, 10; Andrew Magdanz, "Studio Equipment Panel," *Glass Art Society Journal 1979*, 61; Roland Jahn, "Energy Saving Glass Furnace And Annealing System," *Glass Art Society Newsletter 1977*, 78.
- 36 Conversation with Wesley A. Hunting, March 24, 2021.
- 37 Conversation with Jeremy Popelka, April 12, 2021.
- 38 Conversation with Deanna Clayton, , March 12, 2021.
- 39 Conversation with Beth Lipman, April 27, 2021.
- **40** Jon Hornbacher,"Madison Artist Uses the Medium of Glass to Explore Language," *Wisconsin Life*, September 26, 2018, https://wisconsinlife.org/story/madison-artist-uses-the-medium-of-glass-to-explore-language/.

PLATES

With Commentaries by Davira S. Taragin (DST)

The following plates are organized alphabetically by artist and then chronologically, except where commentaries are included or compelling comparisons dictated a different order.

CHRISTOPHER R. BELLEAU

(Sturgeon Bay, Wisconsin 1960)

Cat. 1 • *Iridescent Tree*, 2010 Blown glass. 15 $\frac{1}{2}$ x 9 $\frac{3}{8}$ (dia.) in.



EÓIN BREADON

(Rochester, Minnesota 1975)

Eóin Breadon always has been keenly aware of his Celtic heritage. Currently head of the glass program at the University of Wisconsin–River Falls, this native Wisconsin artist gained invaluable glassmaking experience while employed in small design studios in Ireland and Australia in the late 1990s. While Breadon attributes his pursuit of glassblowing to the deep respect for craftsmanship that is intrinsic to Irish culture, he owes his confidence in using glass to make statements about cultural identity to the encouragement he received from two pioneering Native American artists, Preston Singletary and Marcus Amerman, during a 2006 class at Pilchuck Glass School in Stanwood, Washington. Both of these artists have built distinguished careers using diverse glassmaking techniques to celebrate their ancestral cultures. Breadon now uses Celtic imagery to honor Ireland's history, traditions, and love of craftsmanship.

Within his recent work, *Leathbháite* (Gaelic, meaning half-drowned, soaked, drenched) marks the beginning of Breadon's exploration of the cultural significance of honey. This glass sculpture evokes the form of a honey dipper. Breadon places the stylized image of a honeybee in the center to remind the viewer that even though we come from diverse backgrounds, we are one world with fundamental concerns. The Celtic knot at one end of the form alludes to the critical role that bees and the fermented honey drink mead played in pre-Christian, Celtic society. Climate change's traumatic impact on the future of the bee population is metaphorically represented on the verso at the opposite end by the beehive pattern sandblasted onto a red, glowing, translucent bulbous form that trails into a somber polished handle. The contrast between the two surfaces accentuates the vitality of the hive and the bleak prospect of a world without bees because of current hive collapse problems.—DST

Cat. 4 • Leathbháite (Half-drowned, Soaked, Drenched), 2018. Blown glass. 7 x 21 x 7 in.



EÓIN BREADON Cat. 2 • *Bradan* (Salmon), 2007 Blown and *carved* glass. $21 \times 3 \frac{1}{2} \times 16$ in.

Cat. 5 • *Camán, no.12* (Wooden Hurling Paddle), 2018 Blown and carved glass. 19 $\frac{1}{2}$ x 2 $\frac{3}{4}$ x 19 in.



EÓIN BREADON



Cat. 3 • **Nuada's Helmet**, 2010 Blown and carved glass. 12 x 15 x 11 in.



Cat. 6 • *Ualaigh* (Weight), 2017 Blown and carved glass. 13 x 10 (dia.) in.

PATRICK CASANOVA

(Hudson, Wisconsin 1950)



Cat. 7 • *Untitled Vessel*, 2005 Blown glass. 12 x 5 (dia.) in.



Cat. 8 • *Untitled Vessel*, 2010 Blown glass. 11 3/8 x 8 7/8 (dia.) in.

JON F. CLARK

(Waterloo, Wisconsin 1947)

As founder of the Tyler School of Art's glass program, Jon F. Clark is seminal to Philadelphia's crafts history. His career, however, was informed by Harvey K. Littleton and several members of the University of Wisconsin–Madison's first glass class. As a University of Wisconsin–River Falls undergraduate, Clark studied glass under Douglas L. Johnson, through whom he met Littleton. He then did graduate work at London's Royal College of Art under the tutelage of Sam Herman, another Littleton disciple. After matriculating, in 1973 Clark briefly worked with Marvin Lipofsky, then a faculty member at the California College of Arts and Crafts (now the California College of the Arts).

Like Littleton, Clark chose not to focus on technique but looked to the history of art and glass for inspiration. *Dionysius*, from a series of figurative sculptures executed between 1987 and 1993, reflects Clark's interest in ancient Egyptian core-formed vessels. Conceived at a time when the figure was a dominant theme of contemporary art, Clark's works recall in their shape those historical vases formed by winding threads of molten glass around a nucleus of removable material. Clark's decision to place each figure on a well-articulated base was the upshot of a trip to Italy to study that country's sculpture. Like much contemporaneous glass sculpture, several media are combined to overcome the size limitations necessitated by available glassmaking practices.

All the sculptures of the series, six of which are in MOWA's collection, are narrative in nature. In this piece, Clark reinterprets the Greek myth of Dionysus: rejecting the conventional licentious associations, Clark presents the god as a harbinger of joy who eradicates suffering. He intentionally added an extra "i" to the god's name in the title to personalize it.—DST

Cat. 10 • Blue Zeus, from the series Heroic Figures, 1992

Mold-blown glass with poly materials on painted wood base. $48 \times 11 \frac{1}{2} \times 16 \frac{5}{8}$ in.

Cat. 11 • Dionysius, from the series Heroic Figures, 1992

Mold-blown glass, ceramic, polyester resin, epoxy, plastic, wood, and paint. $40 \times 9 \% \times 9 \%$ in.



JON F. CLARK



Cat. 9 • *Chief*, from the series *Heroic Figures*, 1989 Mold-blown glass with poly materials on painted wood base. 27 $\frac{3}{2}$ x 7 x 4 $\frac{1}{2}$ in.

Cat. 12 • *Father*, from the series *Heroic Figures*, 1992 Mold-blown glass on painted cast zinc, cast plastic, and painted wood base. 27 $\frac{3}{4}$ x 8 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in.

Cat. 13 • *Goldie*, from the series *Heroic Figures*, 1992 Mold-blown glass with luster on painted cast zinc base. 25 $\frac{1}{2}$ x 8 x 8 in.

Cat. 14 • *Priest*, from the series *Heroic Figures*, 1992 Mold-blown glass with applied poly materials on cast zinc base. $24 \times 6 \frac{3}{4} \times 7 \frac{7}{8}$ in.



DEANNA CLAYTON

(Mount Clemens, Michigan 1968)



Cat. 15 • *Plum-Blue Vessel*, 2002 *Pâte de verre* and electroplated copper. 6 $\frac{1}{4}$ x 12 $\frac{5}{8}$ (dia.) in.

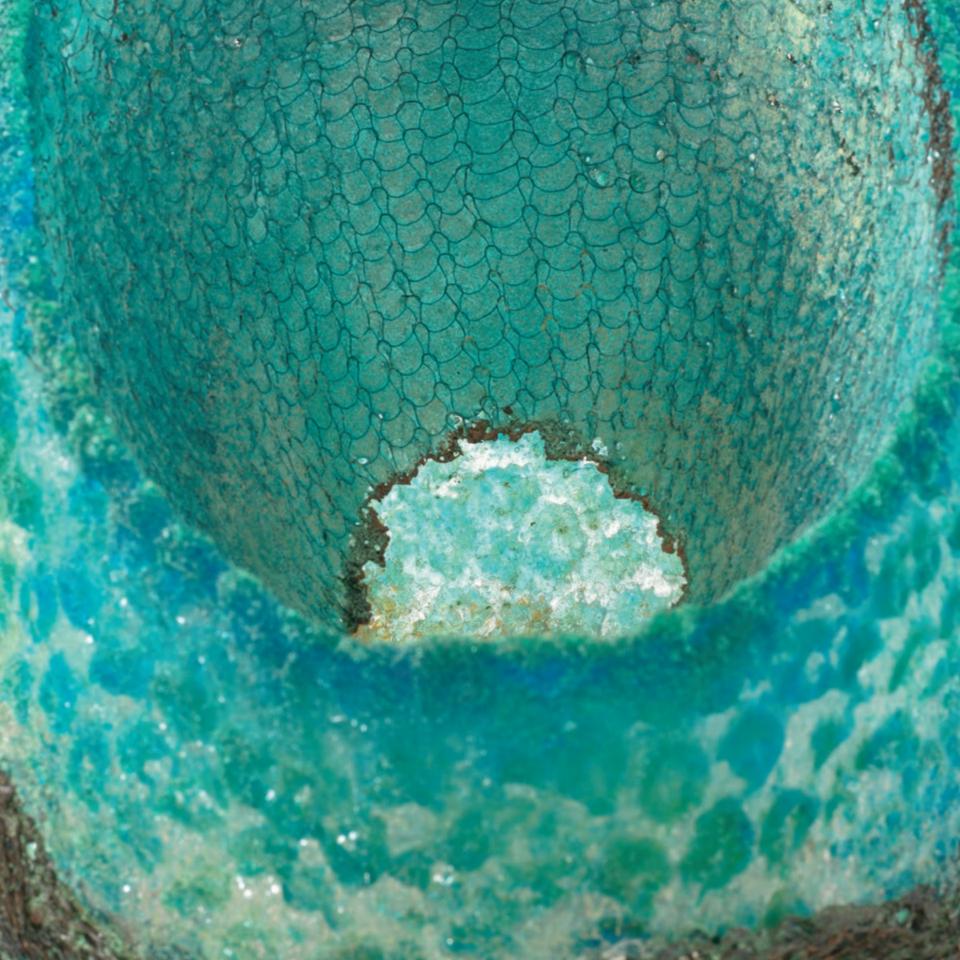


DEANNA CLAYTON

Cat. 17 • Sea Urchin Vessel, 2018

Pâte de verre and electroplated copper. 13 x 10 x 14 in.





KEITH CLAYTON

(Philadelphia, Pennsylvania 1964)

Cat. 18 • Three Bars, 2016 Cast glass and electroplated copper. 17 $\frac{3}{4}$ x 18 x 6 $\frac{1}{2}$ in.



BRENT COX

(Wabeno, Wisconsin, 1948)

Cat. 19 • *Untitled Vessel*, 2008 Blown glass. 8 x 5 ¼ (dia.) in.

Cat. 20 • *Untitled Vessel*, 2008 Blown glass. 8 x 5 ½ (dia.) in.

Cat. 21 • *Untitled Vessel*, 2009 Blown glass. 8 x 5 ½ (dia.) in.







FRITZ DREISBACH

(Cleveland, Ohio 1941)

Cat. 24 • *Untitled Bottle*, 1966 Blown glass. 7 3% x 5 3% x 5 ½ in.





BORIS DUDCHENKO

(Ukraine 1943)

Cat. 26 • Untitled Sculpture, c. 1972

Blown glass, chrome-plated steel, and resin. 17 $\frac{1}{4}$ x 29 x 7 $\frac{1}{4}$ in.



JAMES E. AND RENÉE NIELSEN ENGEBRETSON

(Baldwin, Wisconsin 1944; St. Paul, Minnesota 1960)

Cat. 27 • *Untitled Vessel*, 2009 Blown glass. $11 \times 10^{-3/4}$ (dia.) in.



ANGELO FICO

(Syracuse, New York 1968)

Cat. 28 • *Untitled Cane Platter*, c. 2010 Blown glass with cane work. $1\frac{1}{2} \times 18$ (dia.) in.









Cat. 29 • *Untitled Cane Vessel*, 2011 Blown glass with cane work. $15 \times 10 \times 5$ in.

Cat. 30 • *Untitled Cane Vessel*, 2015 Blown glass with cane work. 17 $\frac{1}{2}$ x 9 x 5 in.

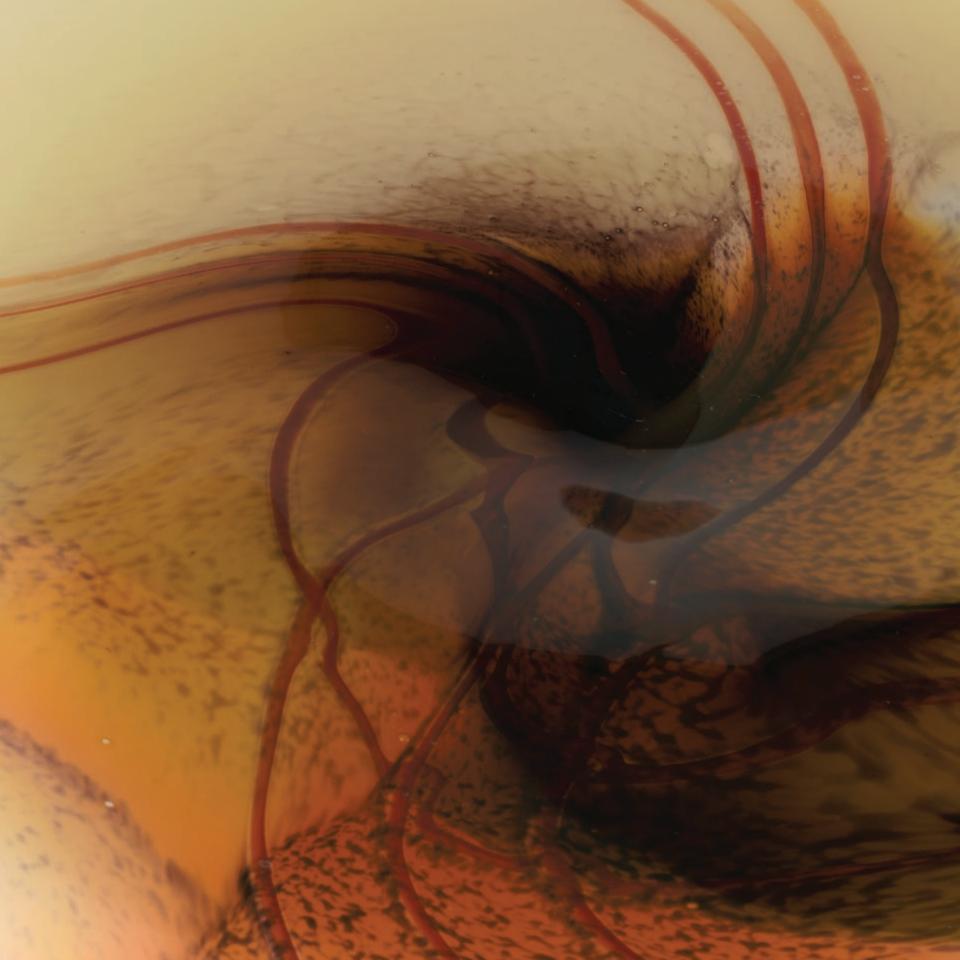
Cat. 31 • *Untitled Cane Vessel*, 2016 Blown glass with cane work. 12 $\frac{1}{2}$ x 11 x 5 in.

SHARON FUJIMOTO

(Hiroshima, Japan 1951)

Cat. 32 • *Untitled*, 2009 Blown glass. $2 \frac{3}{4} \times 17 \frac{1}{8} \times 10 \frac{7}{8}$ in.





AUDREY HANDLER

(Philadelphia, Pennsylvania 1934)

Despite the fact that the Studio Glass movement began in the 1960s and parallels the emergence of the women's movement, in its infancy, studio glassblowing was largely a man's occupation. One of Harvey K. Littleton's first students at the University of Wisconsin–Madison, Audrey Handler was part of a very select group of women internationally who, at the time, devoted themselves to glass. Today she recalls that as a mother of three young children, all she wanted was to be taken seriously as a professional rather than be the token female glass artist.

Even before Judy Chicago's *Dinner Party* (1974-79) attracted so much attention, Handler's interest in storytelling led to groundbreaking work that by 1970 took the form of table settings. They were composed of blown glass foodstuffs and dinnerware, and metal flatware and tiny figurines arranged on beautifully crafted furniturelike forms that were fabricated by a woodworker following the artist's specifications. As narratives of domestic life, these cutting-edge statements in glass and other media, although autobiographical in nature, provided universal commentary on life and family, specifically the relationships between men and women.

In the late 1980s, the series evolved into surrealistic tableaus that referenced the fruit arrangements always on her mother's table. *Bowl of Fruit, Monuments in a Park* consists of a life-size blown glass platter laden with realistically colored, blown fruit that sits atop a wood base denoting the Earth; alongside it is a stand-alone pear. Both objects appear monumental in relation to the two tiny, cast, gold-plated silver figures that stand on the base alongside lifelike glass cherries. Early on, Handler assigned specific meaning to certain recurring imagery: apples always represent the home; the pear, life; and the bowl of fruit, motherhood. In this piece, Handler may be paying homage to a matriarchal society.—DST

Cat. 38 • Bowl of Fruit, Monuments in a Park, 2006. Blown glass, wood, and 24k-gold-plated sterling silver. 8 $\frac{1}{2}$ x 18 x 12 $\frac{1}{4}$ in.; Wooden base: 1 $\frac{1}{2}$ x 13 x 13 in.



AUDREY HANDLER



Cat. 33 • *Untitled Apple Form*, 1967 Blown copper ruby glass with 24k-gold leaf. 4 $\frac{1}{4}$ x 3 $\frac{3}{4}$ (dia.) in.







Cat. 34 • *Untitled Apple Form*, 1985 Blown glass. $2 \frac{3}{4} \times 2 \frac{3}{4}$ (dia.) in.

Cat. 35 • Untitled Apple Form with Saucer, 1985 Blown glass. $3\frac{3}{4} \times 4\frac{1}{4}$ (dia.) in.

Cat. 36 • Untitled Apple Form, 1986 Blown glass. $3 \% \times 3$ (dia.) in.

AUDREY HANDLER

Cat. 37 • *Untitled Apple Form*, 1996 Blown glass with 24k-gold leaf. 5 $\frac{3}{4}$ x 4 (dia.) in.





Cat. 39 • Untitled Spider-web Pattern Vessel, 2009 Blown glass. 3 $\frac{1}{2}$ x 10 $\frac{1}{2}$ x 12 in.

DAVID HUCHTHAUSEN

(Wisconsin Rapids, Wisconsin 1951)

Today a respected and prolific member of Seattle's glass community, David Huchthausen made his most enduring contributions to the Studio movement during its early years. A consultant to the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin from 1976 to 1995, he served as the catalyst behind its landmark 1978, 1981, and 1984 Americans in Glass exhibitions. Initiated to showcase current developments in American Studio Glass, in retrospect, this trilogy of shows documented the movement's reorientation from a technique-based, hot-glass focus to a more conceptual, sculptural point of view.

In the late 1970s, Huchthausen created some of the best blown glass of the period. The fifty or so monumental, multilayered vessels that he made over four years beginning in 1975 were unprecedented. Begun during a short-term teaching stint at Illinois State University–Normal, they comprise brilliantly colored graphics cased between layers of clear glass and areas of trapped air bubbles. Huchthausen remembers that some took over six hours to make at the furnace with the help of an assistant. They depict a variety of landscapes ranging from autumn trees to rolling fields. Those referencing Austrian mountaintops, which Huchthausen fabricated in 1977–78 while working on a Fulbright-Hays grant at the J. & L. Lobmeyr factory in Baden near Vienna, remain the best known. Many are now in museum collections along with his subsequent groundbreaking "Leitungs Scherben" series of the early 1980s.

Landscape Study is one of probably four blown forms in which the artist captured his recollections of a forest ravaged by wildfire. Using glass rods to create the imagery, Huchthausen portrays the eerie pinkish sky, smoldering brush, and charred leafless trees and branches that tell the story of this natural disaster.—DST



DAVID HUCHTHAUSEN



Cat. 41 • *Untitled Vessel*, 1976 Blown glass. $10 \times 4^{3/4}$ (dia.) in.

Cat. 42 • Air-Trap Vessel, 1977 Blown glass. $6 \times 5 \frac{1}{2}$ (dia.) in.





Cat. 43 • *Air-Trap Vessel*, 1979 Blown glass. 10 ½ x 3 ¾ (dia.) in.

WESLEY S. HUNTING

(Cleveland, Ohio 1956)



Cat. 44 • *Untitled Vessel*, from the series *Colorfield*, 1983 Blown glass. 13 x 13 (dia.) in.



Cat. 45 • *Untitled Vessel*, from the series *Colorfield*, 2016 Blown glass. 17 $\frac{1}{4}$ x 11 x 4 $\frac{1}{8}$ in.

WESLEY J. HUNTING

(Madison, Wisconsin 1987)



Cat. 46 • *Untitled Sculpture*, from the series *Opaque Remnants*, 2017 Blown glass and adhesive. 15 3 4 x 11 (dia.) in.



Cat. 47 • *Untitled Sculpture*, from the series *Transparent Remnants*, 2017 Blown glass and adhesive. 13 x 11 (dia.) in.

KENT IPSEN

(Milwaukee, Wisconsin 1933)



Cat. 48 • *Untitled Vessel*, 1972 Blown glass. 12 x 9 ½ (dia.) in.



Cat. 49 • *Untitled Vessel*, 1973 Blown glass. $7 \frac{3}{4} \times 3 \frac{1}{2}$ (dia.) in.

KENT IPSEN



Cat. 50 • *Untitled Vessel*, 1973 Blown glass. 16 $\frac{1}{4}$ x 7 $\frac{1}{4}$ x 3 $\frac{1}{8}$ in.



Cat. 51 • *Untitled Vessel*, c. 1973 Blown glass. $13 \times 6^{5}\%$ (dia.) in.

Cat. 52 • *Untitled Vessel*, 1975 Blown glass. 5 $\frac{1}{2}$ x 6 $\frac{3}{4}$ (dia.) in.

BETH LIPMAN

(Philadelphia, Pennsylvania 1971)

Internationally recognized Beth Lipman has been an enduring presence in Wisconsin's art scene. Currently residing and working in Sheboygan Falls, she has a longstanding relationship with many of Wisconsin's public institutions. Twice artist-in-resident in John Michael Kohler Art Center's (JMKAC) Arts/Industry Program, she served as its program coordinator from 2005 to 2009. Her work has been featured in solo and group exhibitions at MOWA, JMKAC, the Milwaukee Art Museum, and the Racine Art Museum. More recently, as part of JMKAC's mission to preserve cultural heritage, Lipman created around the theme of the plant species of Sheboygan County the tiles and surface treatments on plumbing fixtures for a washroom in the Art Preserve to draw attention to the need for ecological preservation. She has also served as a mentor: sculptor Stephanie Trenchard, for instance, recently recalled that she has gained invaluable technical knowledge and confidence in her own approach by watching Lipman periodically over the years hot sculpt glass (form sculptures without blowing) in Trenchard's Door County studio.

Until eight years ago, Lipman's mixed-media installations—sometimes more than twenty feet in length—dealt primarily with human excesses, *vanitas*, and the transience of life. Creating from colorless, flameworked glass sumptuous spreads of foodstuffs—some half-eaten—and tableware that rest on actual furniture, Lipman initially looked to seventeenth-century Dutch and American Victorian still-life paintings for inspiration. Her focus, however, changed around 2013 when she became obsessed with climate change. A Smithsonian Artist Research Fellowship that year enabled her to study with a National Museum of Natural History specialist. She focused on ancient flora, particularly those that have survived recent periods of global warming.

InEarth, Lipman's second work dealing with climate change, makes a statement about human history within the context of life on this planet. Here, for the first time, the tabletop serves as dividing line between two worlds: on top, extinct and extant plant life suggest life after mankind. Cultural objects including references to Lipman's studio, her work, and family, in particular her mother's passing, appear below, clustered around a Doric column. Transforming into a cycad, a prehistoric plant still in existence, the column bursts through the tabletop to dominate the composition, serving as both a reminder of the inevitability of death and Earth's capacity to survive.—DST

Cat. 53 • InEarth, 2017. Blown glass, wood, metal, paint, and adhesive. 112 x 98 x 112 in.



HARVEY K. LITTLETON

(Corning, New York 1922–2013 Spruce Pine, North Carolina)

Artist, educator, and founder of the Studio Glass movement, Harvey K. Littleton created these two forms as part of a larger edition for *arts/objects: USA*, a limited-time promotional effort. Spearheaded by Lee Nordness, the pioneering New York dealer whose enterprises in the 1960s included contemporary crafts, painting, and sculpture, the project's title is purposefully very similar to that of the major landmark traveling exhibition *Objects USA* that Nordness had co-organized with Paul J. Smith, then Director of the Museum of Contemporary Crafts (now the Museum of Arts and Design). Nordness saw this offspring of that exhibition as a sales opportunity to supplement his gallery program. Taking the form of two mail-order catalogues, this marketing effort probably premiered in the early 1970s during *Objects USA*'s extensive tour. The first catalogue featured one-off items as well as multiples by seventy-eight artists, including twenty-eight who were not in the *Objects USA* show. A smaller subsequent catalogue offered the same work with additional objects by a few select craftspeople. The size of the multiples editions varied per artist.¹

Billed as the "grand-daddy" of the contemporary blown glass revival," Littleton, who in 1968 was already part of Nordness's stable, was one of the few glass artists featured. In addition to this edition, one of Littleton's unique sculptures was also offered. Kent Ipsen and Marvin Lipofsky, two highly regarded former Littleton students at the University of Wisconsin–Madison, were also included.

Planed Arch (listed in the sales catalogue as "sculpture/paperweight") represents Littleton's first and only edition. Utilizing his classic approach, he relied on gravity and manipulation of the glass-laden punty, a solid metal rod, to create the actual form, which was then, in part, ground and polished. Because of the fabrication method, each artwork differs slightly in form and size.

Although Littleton was asked to create an edition of 500, today it is inconclusive how many were made. The list price was \$145. Unfortunately, *arts/objects: USA* met with a tepid response and did not sell out.—DST

1 See Lena Vigna, "arts/objects: USA Fifty Years Later," in Glenn Adamson, Objects: USA 2020 (New York: The Monacelli Press, 2020), 231; Joan Falconer Byrd, Harvey K. Littleton: A Life in Glass, Founder of America's Studio Glass Movement (New York: SkiraRizzoli Publications, Inc., 2011), 84. Thanks to Bruce W. Pepich, Director, Racine Art Museum; Maurine Littleton and John Littleton; Beth Goodrich, Librarian, American Craft Council; and Megan Milewski, Assistant Librarian, Toledo Museum of Art for their prompt, extremely helpful assistance.

2 arts/objects: USA: Capsule Information about the Artists, https://digital.craftcouncil.org/digital/collection/p15785coll7/id/5854/rec/1, accessed July 1, 2021.



Cat. 54 • *Planed Arch*, 1972 Numbers 186 and 192 from a proposed edition of 500 Furnace-worked glass and silver nitrate No. 186: $5\frac{1}{2} \times 4 \times 1\frac{3}{4}$ in. No. 192: $5\frac{3}{4} \times 4\frac{1}{4} \times 1\frac{3}{4}$ in.

HARVEY K. LITTLETON

Cat. 55 • *Untitled Three-Piece Sculpture*, 1983 Blown, cut, and polished glass. 9 $\frac{3}{4}$ x 18 x 9 in.





THOMAS MARAS





Cat. 57 • **Sea of Fire Vase**, 2012 Blown glass. 14 x 5 (dia.) in.

TOM McGLAUCHLIN

(Town of Turtle, Wisconsin 1934-2011 Toledo, Ohio)

Tom McGlauchlin's association with Harvey K. Littleton began when McGlauchlin was first an undergraduate and then a graduate student at the University of Wisconsin–Madison. Serving as Littleton's assistant for three years beginning in 1958, McGlauchlin taught his pottery classes during the 1960–61 academic year while Littleton was on leave researching glass. A year later, McGlauchlin participated in Littleton's first pioneering 1962 workshop on the grounds of the Toledo Museum of Art that was the genesis of the Studio Glass movement; the birth of his first child caused McGlauchlin to join the second workshop, held several months later, during its final days. He later recalled that after only eight hours of glassblowing experience, in the summer of 1964 he was hired to teach an introductory glassblowing class at the University of Iowa. This was the second glass course at an American university, following on the heels of Littleton's first glassblowing classes of 1962–63 for University of Wisconsin students.

Although Littleton intended the medium to be used for sculptural statements, McGlauchlin explored the vessel form, a direct outgrowth of the blowing process, until the late 1970s. Unlike many of his contemporaries, he chose to investigate until 1973 the properties of the Johns-Manville #475 marbles that had been used in the first Toledo workshop. Captivated with its greenish color, he studied the effects of temperature change, noting that "normal room temperature would cause thin areas to stiffen while thicker areas continued to move which could create beautiful forms."

Taking advantage of this quality of the glass, in this early work, McGlauchlin used tools to manipulate the walls and form bubbles while the vessel was on the blowpipe, shifting the focus from overall form to surface decoration reminiscent of the Art Nouveau period. Until 1978, McGlauchlin explored new ways to integrate bubble motifs into his compositions, furthering the vessel's potential as a three-dimensional transparent canvas.—DST

1 Tom McGlauchlin, *Portfolio: A Survey of the Colors and Techniques Used with Johns-Manville 475 Marbles*, www.mcglauchlin.com/all_folders/pages_all_for_portfolio/portfolio.html, accessed May 27, 2021. Special thanks to Jack Schmidt for his technical expertise and to 20 North Gallery and the artist's estate for the dating of the work.

Cat. 58 • **Steam Bubble Form**, c. 1966. Blown glass. 12 ¼ x 6 ½ (dia.) in.



MICHAEL MEILAHN

(Ripon, Wisconsin 1945)

Cat. 59 • *Untitled Vase*, 1982 Blown glass. 7 ¼ x 4 ½ (dia.) in.





KAREN EYARA NAYLOR

(Lafayette, Indiana 1964)

Cat. 61 • Bird of Paradise, 2011 Blown glass. 33 $\frac{1}{2}$ x 15 x 7 in.





Cat. 62 • Water Dance, 2013 Blown glass. 17 x 21 x 8 $\frac{1}{2}$; 9 x 11 x 9 $\frac{3}{4}$ in.

COLLEEN OTT

(Baraboo, Wisconsin 1950)



Cat. 63 • *Nested Bowls*, 2010 (shown unnested) Blown glass. $5 \times 9 \frac{1}{2} \times 6 \frac{3}{4}$ in.; $4 \frac{5}{8} \times 9 \frac{1}{2} \times 9 \frac{3}{4}$ in.

Cat. 64 • *Untitled Sculpture*, from the series *Alphabet*, c. 2010 Blown glass. 10 $\frac{1}{2}$ x 7 $\frac{1}{2}$ x 4 $\frac{1}{8}$ in.

Cat. 65 • *Untitled Sculpture*, from the series *Alphabet*, c. 2010 Blown glass. $13 \times 5 \frac{1}{2}$ (dia.) in.



COLLEEN OTT

Cat. 66 • *Untitled Vessel*, 2012 Blown glass. 7 ½ x 4 ½ (dia.) in.

Cat. 67 • *Untitled Vessel*, 2012 Blown glass. 9 $\frac{1}{2}$ x 5 $\frac{3}{8}$ (dia.) in.







Cat. 68 • *Picasso Lady*, 2014 Blown glass. 30 x 8 (dia.) in.

(Bloomington, Illinois 1960)

Sculptor Jeremy Popelka's work is guided by the belief that objects offer future generations insight into the cultures in which they were made. Wherever he has lived, he has incorporated geological and archaeological data from his environment into his practice. His current home is located in Door County, Wisconsin on the Niagara Escarpment, a long, steep slope formed millions of years ago by an erosion path that runs from New York through several states including Wisconsin. Traces left by unusual fossils on its limestone cliffs inform some of Popelka's works, such as *Mollusk*.

Popelka is known for his patterned blown glass forms covered with *murrine*, the centuries-old Italian glassmaking technique that involves creating designs from bundles of colored rods or canes of glass that are fused together and then cut into thin cross sections. He also fabricates sand-cast sculptures by pouring molten glass into molds of packed sand. Popelka's familiarity with *murrine* dates from his graduate studies at the California College of Arts and Crafts (now the California College of the Arts), which overlapped for a year with the tenure of Marvin Lipofsky, one of Harvey K. Littleton's protégés, as head of its glass program. Popelka learned sand casting from the master himself, Swedish sculptor Bertil Vallien, at Stanwood, Washington's Pilchuck Glass School.

Popelka's goal throughout his career has been to combine his work with *murrine* and sand casting with his interest in fossils. He began *Mollusk* by tooling in the sand of two flat molds repetitive patterns that are reminiscent of both fossil remains found in the limestone around his home and the rows of *murrine* that decorate some of his vessels. Once cast, each glass disk is then slumped by reheating multiple times until it assumes the shape of a different, now hemispherical-shaped mold; the two cast halves are then united to form a sphere.—DST









Cat. 69 • *Untitled Vessel*, 2012 Blown glass. $14 \frac{1}{4} \times 11 \times 5$ in.



Cat. 72 • *Untitled Vessel*, 2016 Blown glass. $8 \times 12^{-3/4}$ (dia.) in.

Cat. 73 • *Ice Man*, 2017 Sand-cast glass. 21 $\frac{1}{2}$ x 14 $\frac{5}{8}$ x 8 in.

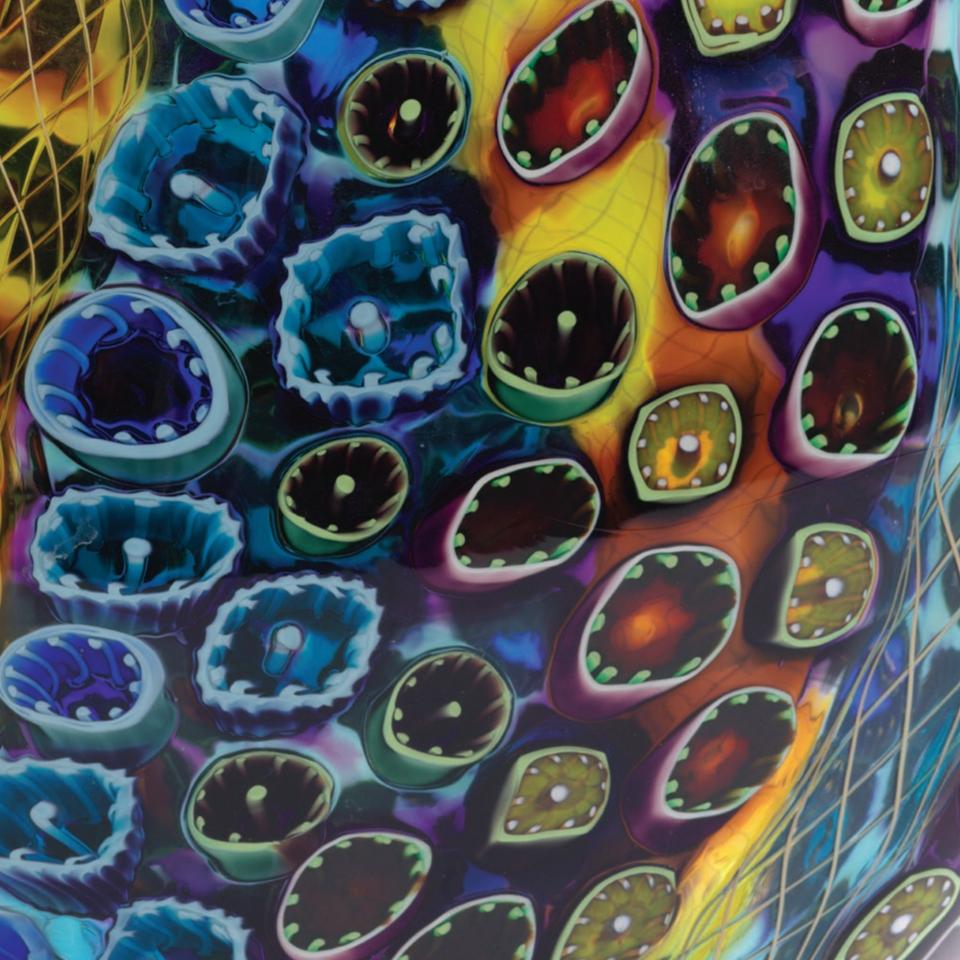




Cat. 75 • *Core*, 2019 Sand-cast glass. 18 ½ x 11 x 6 in.

Cat. 76 • Quadrant Vessel, 2019 Blown glass. 13 $\frac{1}{4} \times 10 \times 4$ in.





Cat. 77 • Carthago Delenda Est, from the series

Vignettes, 2021 Sand-cast and blown glass 23 x 11 x 4 in.





NOLAN PROHASKA

(Waukesha, Wisconsin 1979)



Cat. 78 • Coral Reef Seascape, c. 2010. Blown glass. 11 $\frac{5}{8}$ x 15 $\frac{7}{16}$ (dia.) in.



Cat. 80 • *Caribbean Sea Bowl*, 2018 Blown glass. 19 x 13 ½ (dia.) in.

NOLAN PROHASKA

Cat. 79 • *Landscape Vessel*, 2011 Blown glass. 22 x 8 (dia.) in.





NOLAN PROHASKA

Cat. 81 • Tango with Her, 2019

Furnace-blown and sculpted glass. 15 x 10 $\frac{1}{2}$ x 8 in.; 23 x 23 x 10 $\frac{3}{4}$ in.





JACKSON SCHWARTZ

(St. Paul, Minnesota 1985)



Cat. 82 • *Untitled Vessel*, c. 2009 Blown glass and cut (battuto) glass. 18 x 5 3 4 x 3 in.

DOUGLAS AND RENÉE SIGWARTH

(Minneapolis, Minnesota 1970; Dubuque, Iowa 1970)

Husband and wife Douglas and Renée Sigwarth have been an artistic team since their college days at the University of Wisconsin–River Falls. After graduation, they remained in the area and established their own glass studio. They specialize in patterned, colorful blown glass vessels in a variety of round forms. When these are combined into a sculptural installation, they acquire scale and create a dialogue between form and color that shifts with the ambient light.

Interconnection was commissioned in 2012 for MOWA's new wedge-shaped building. The number three became the Sigwarths' guiding principle: Interconnection comprises three columns constructed of multiple levels of three spheres, in three color schemes; the length of each column varies by three levels.

In contrast to the museum's linear glass and steel architecture, the Sigwarths chose the spherical form to symbolize DNA molecules—genetic material that connects us to ancestors and progeny. By growing the tiny molecules into large sculptural elements, they cause the spheres to take on the formal power of scale—a strategy famously introduced by glass giant Dale Chihuly. The composition of *Interconnection* mimics strands of the DNA helix and serves as a metaphor for the human connections art can generate. Because the sculpture is surrounded by glass windows, it can be experienced both indoors and outdoors and by day or night, thus transcending the physical space and reflecting not only our connections to one another but outward to the wider world.—JTF



DOUGLAS AND RENÉE SIGWARTH

Cat. 83 • *Untitled Vessel*, from the series *Watercolors*, 2008 Blown glass. 13 7_8 x 7 1/4 x 6 3/4 in.





Cat. 87 • *Untitled Vessel*, from the series *Watercolors*, 2012 Blown glass. 9 1/8 x 8 1/2 x 8 in.

DOUGLAS AND RENÉE SIGWARTH

Cat. 84 • *Gold Onyx Vessel with Aqua Interior*, 2012 Blown glass. $11 \times 6 \times 6 \frac{1}{2}$ in.





Cat. 85 • *Untitled Vessel*, from the series *Feathers*, 2013 Blown glass. 11 $\frac{1}{2}$ x 7 (dia.) in.

DOUGLAS AND RENÉE SIGWARTH

Cat. 88 • *Untitled Vessel*, from the series *Watercolors*, 2014 Blown glass. 13×8 (dia.) in.

Cat. 90 • *Untitled Vessel*, from the series *Watercolors*, 2015 Blown glass. $11 \frac{1}{2} \times 9$ (dia.) in.



Cat. 89 • Sunset on Horizon, from the series Watercolors, 2015 Blown glass. 22 $\frac{1}{2}$ x 11 x 8 in.



SCOTT SIMMONS

(Aurora, Illinois 1953)



Cat. 91 • Landscape Vessel, 2009 Blown glass. $10 \frac{1}{4} \times 7 \times 4 \frac{1}{2}$ in.



Cat. 92 • Amphora-shaped Vessel, c. 2015 Blown glass. 8 x 10 x 4 in.

> Cat. 93 • Free-form Bowl, c. 2015 Blown glass. 6 x 13 (dia.) in.



JEFFREY STENBOM

(Harrisburg, Illinois 1978)

Jeffrey Stenbom lives in Minnesota near the Wisconsin border. His primary medium is glass. He is attracted by its beauty, but also sees in its conflicting qualities of strength and fragility parallels in himself. A US Army veteran, Stenbom enlisted immediately after 9/11, serving a six-month tour of duty in Kosovo and then eight months in Iraq. He came back home and turned to making art in an effort to find solace from post-traumatic stress disorder (PTSD). While preferring glass, he always searches for the medium he feels is best suited to express the idea at hand. Stenbom is what noted curator and critic Glenn Adamson calls a "post-disciplinary" artist.

Prior to his military service, Stenbom studied neon. In 2005, upon resuming his education after Iraq, he became enamored with kiln-formed glass. In this process, glass is shaped by gravity interacting with the heat of a kiln. After exploring it first at a community college, Stenbom completed his undergraduate work at the University of Wisconsin–River Falls where, in his final year, he worked with faculty member Eóin Breadon. In 2015, Stenbom received his MFA from Tulane University in New Orleans, where he studied under Gene Koss, a University of Wisconsin–River Falls alumnus.

Everlasting Impact is one of four works that comprised Stenbom's graduate show at Tulane. The show was meant to bridge the divide between those who have served and those who have not. Everlasting Impact seeks to demonstrate that PTSD is not unique to conditions of war, but challenges multitudes as part of daily existence. Here, a pair of kiln-formed boots, cast from those he wore in Iraq, sit isolated in a glass vitrine amidst an assault rifle's spent brass bullet casings. From certain vantage points, its spectral image is echoed in the one-way mirrored glass on the four walls of the vitrine. The vitrine has no top panel, which allows the intense light from a spotlight above to spill directly over the chilling contents. For Stenbom, the work is a metaphor for self: feeling at times very much alone, he is in reality surrounded by the many who suffer from PTSD.—DST

Cat. 94 • Everlasting Impact, 2015

Kiln-formed glass, found objects, and one-way mirrored float glass. 24 x 24 x 24 in.



STEPHANIE TRENCHARD

(Champaign, Illinois 1962)

When Stephanie Trenchard began working in glass in 1998, the demographics of glass art were very different from those Audrey Handler encountered more than thirty years earlier. Although more women than ever were working in the industry, Trenchard was astounded to see that educational materials still extolled the accomplishments of male artists. She subsequently has devoted her career to documenting women's contributions to the arts.

Trained in painting, Trenchard turned to glass when she and her husband, sculptor Jeremy Popelka, moved from San Francisco to share a studio in Wisconsin's Door County. Trenchard's sculptures unite sand casting (Popelka's specialty, which employs sand as mold material) with hot sculpting techniques (where, without blowing, Trenchard fabricates the form by gathering a gob of glass at the end of a solid metal rod and shaping it with special tools). Trenchard's hot-sculpted figures are often placed in front of background imagery formed from stencils. She attributes her color palette to the work of French multidisciplinary modernist artist Sonia Delaunay.

Falling Apart: Emmy Hennings celebrates the life of Emily Ball-Hennings, an itinerant German performer, poet, and puppeteer (1985–1948) whose husband, Hugo Ball, was a well-known Dadaist. Mesmerized by puppetry which she sees as movable sculpture, Trenchard saw strong parallels between Hennings's life and her own, since both women's careers were tightly enmeshed with those of their husbands.

Like much of her work, Falling Apart: Emmy Hennings consists of a totemlike form divided into several sections that unite to form a portrait of the subject. While the top section is intended to portray Hennings's soul, three of the other sections reference her profession. The third, however, contains an image of a poppy, which, while commonly symbolizing the soul's eternal life, here represents the sensuous attributes of the flesh.—DST

Cat. 97 • *Falling Apart: Emmy Hennings*, from the series *Women in Art History*, 2018 (front and back) Sand-cast and hot-sculpted glass and enamel paint. $32 \times 10 \% \times 4 \%$ in.



STEPHANIE TRENCHARD

Cat. 95 • *Amphora*, from the series *Amphora*, c. 2005 Sand-cast and hot-sculpted glass and enamel paint

11 ½ x 4 x 3 ¾ in.







Cat. 96 • *La Doyenne*, 2007 (front and back) Sand-cast and hot-sculpted glass and enamel paint $16 \% \times 6 \% \times 3 \%$ in.

STEPHANIE TRENCHARD

Cat. 99 • Ruth's Red Table: After Ruth Grotenrath, from the series Women in Art History, 2021 (front and back) Sand-cast and hot-sculpted glass and enamel paint $15\% \times 5\% \times 4\%$ in.





Cat. 98 • Hatted Woman, 2021 Blown and assembled glass with enamel paint $17 \frac{1}{4} \times 9 \frac{3}{4} \times 8$ in.





CATALOGUE OF THE EXHIBITION

The following list is organized alphabetically by artist and then chronologically.

CHRISTOPHER R. BELLEAU

(Sturgeon Bay, Wisconsin 1960)

Cat. 1

Iridescent Tree, 2010

Blown glass

15 ½ x 9 ¾ (dia.) in.

Gifted 2021, James and Karen Hyde

EÓIN BREADON

(Rochester, Minnesota 1975)

Cat. 2

Bradan (Salmon), 2007

Blown and carved glass

21 x 3 ½ x 16 in.

Gifted 2015, James and Karen Hyde

Cat. 3

Nuada's Helmet, 2010

Blown and carved glass

12 x 15 x 11 in.

Gifted 2018, James and Karen Hyde

Cat. 4

Leathbháite (Half-drowned, Soaked,

Drenched), 2018

Blown glass

 $7 \times 21 \times 7$ in.

Gifted 2018, Eóin Breadon

Cat. 5

Camán, no.12 (Wooden Hurling Paddle), 2018

Blown and carved glass

19 ½ x 2 ¾ x 19 in.

Purchased 2021, James and Karen Hyde

Cat. 6

Ualaigh (Weight), 2017

Blown and carved glass

13 x 10 (dia.) in.

Purchased 2021, James and Karen Hyde

PATRICK CASANOVA

(Hudson, Wisconsin 1950)

Cat. 7

Untitled Vessel, 2005

Blown glass

12 x 5 (dia.) in.

Gifted 2009, James and Karen Hyde Foundation

Cat. 8

Untitled Vessel, 2010

Blown glass

11 % x 8 % (dia.) in.

Purchased 2010, James and Karen Hyde

Foundation

JON F. CLARK

(Waterloo, Wisconsin 1947)

Cat. 9

Chief, from the series Heroic Figures, 1989

Mold-blown glass with poly materials on

painted wood base $27 \frac{3}{8} \times 7 \times 4 \frac{1}{2}$ in.

Purchased 2018, James and Karen Hyde;

partial gift, Patricia Dougherty

Cat. 10

Blue Zeus, from the series Heroic Figures, 1992

Mold-blown glass with poly materials on

painted wood base

48 x 11 ½ x 16 5% in.

Purchased 2018, James and Karen Hyde;

partial gift, Patricia Dougherty

Cat. 11

Dionysius, from the series Heroic Figures, 1992

Mold-blown glass, ceramic, polyester resin,

epoxy, plastic, wood, and paint

40 x 9 % x 9 ½ in.

Purchased 2018, James and Karen Hyde;

partial gift, Jon F. Clark

Cat. 12

Father, from the series *Heroic Figures*, 1992 Mold-blown glass on painted cast zinc, cast plastic, and painted wood base

 $27 \frac{3}{4} \times 8 \frac{3}{4} \times 10 \frac{1}{4}$ in.

Purchased 2018, James and Karen Hyde; partial gift, Jon F. Clark

Cat. 13

Goldie, from the series *Heroic Figures*, 1992 Mold-blown glass with luster on painted cast zinc base

 $25 \frac{1}{2} \times 8 \times 8 \text{ in.}$

Purchased 2018, James and Karen Hyde; partial gift, Jamie Marie Clark

Cat. 14

Priest, from the series *Heroic Figures*, 1992 Mold-blown glass with applied poly materials on cast zinc base

 $24 \times 6 \frac{3}{4} \times 7 \frac{7}{8}$ in.

Purchased 2018, James and Karen Hyde; partial gift, Jon F. Clark

DEANNA CLAYTON

(Mount Clemens, Michigan 1968)

Cat. 15

Plum-Blue Vessel, 2015

Pâte de verre and electroplated copper 6 $\frac{1}{4}$ x 12 $\frac{5}{8}$ (dia.) in.

Gifted 2015, James and Karen Hyde

Cat. 16

Blue Memories, 2019

(Dedicated to the memory of Sara Bolger)

Glass and copper

15 x 13 x 8 ½ in.

Gifted 2019, James and Karen Hyde

Cat. 17

Sea Urchin Vessel, 2018

Pâte de verre and electroplated copper $13 \times 10 \times 14$ in.

Gifted 2021, James and Karen Hyde

KEITH CLAYTON

(Philadelphia, Pennsylvania 1964)

Cat. 18

Three Bars, 2016

Cast glass and electroplated copper $17.34 \times 18 \times 6.12$ in.

Gifted 2016, James and Karen Hyde

BRENT COX

(Wabeno, Wisconsin 1948)

Cat. 19

Untitled Vessel, 2008

Blown glass

8 x 5 ¼ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 20

Untitled Vessel, 2008

Blown glass

8 x 5 ¼ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 21

Untitled Vessel, 2009

Blown glass

8 x 5 1/4 (dia.) in.

Gifted 2021, James and Karen Hyde

STEPHAN COX

(Des Moines, Iowa 1956)

Cat. 22

King Swimmer, 2016

Blown and carved glass

44 x 35 x 35 in.

Purchased 2016, James and Karen Hyde

FRITZ DREISBACH

(Cleveland, Ohio 1941)

Cat. 23

Untitled Beer Mug, 1966

Blown glass

 $9 \frac{3}{4} \times 5 \frac{1}{2} \times 4 \frac{3}{8}$ in.

Gifted 2018, Audrey Handler

Cat. 24

Untitled Bottle, 1966

Blown glass

 $7 \% x 5 \% x 5 \frac{1}{2}$ in.

Gifted 2018, Audrey Handler

Cat. 25

Untitled Bottle, 1967

Blown glass

6 ½ x 9 ½ x 4 ¾ in.

Gifted 2018, Audrey Handler

BORIS DUDCHENKO

(Ukraine 1943)

Cat. 26

Untitled Sculpture, c. 1972

Blown glass, chrome-plated steel, and resin

17 1/4 x 29 x 7 1/4 in.

Gifted 2012, Gary John Gresl

JAMES E. AND RENÉE NIELSEN ENGEBRETSON

(Baldwin, Wisconsin 1944; St. Paul, Minnesota 1960)

Cat. 27

Untitled Vessel, 2009

Blown glass

11 x 10 3/4 (dia.) in.

Purchased 2009, James and Karen Hyde

Foundation

ANGELO FICO

(Syracuse, New York 1968)

Cat. 28

Untitled Cane Platter, c. 2010

Blown glass with cane work

1½ x 18 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 29

Untitled Cane Vessel, 2011

Blown glass with cane work

 $15 \times 10 \times 5$ in.

Gifted 2021, James and Karen Hyde

Cat. 30

Untitled Cane Vessel, 2015

Blown glass with cane work

 $17 \frac{1}{2} \times 9 \times 5$ in.

Gifted 2021, James and Karen Hyde

Cat. 31

Untitled Cane Vessel, 2016

Blown glass with cane work

12 ½ x 11 x 5 in.

Gifted 2021, James and Karen Hyde

SHARON FUJIMOTO

(Hiroshima, Japan 1951)

Cat. 32

Untitled, 2009

Blown glass

 $2 \frac{3}{4} \times 17 \frac{1}{8} \times 10 \frac{7}{8} \text{ in.}$

Gifted 2010, James and Karen Hyde Foundation

AUDREY HANDLER

(Philadelphia, Pennsylvania 1934)

Cat. 33

Untitled Apple Form, 1967

Blown copper ruby glass with 24k-gold leaf

4 ½ x 3 ¾ (dia.) in.

Gifted 2018, Audrey Handler

Cat. 34

Untitled Apple Form, 1985

Blown glass

2 3/4 x 2 3/4 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 35

Untitled Apple Form with Saucer, 1985

Blown glass

3 3/4 x 4 1/4 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 36

Untitled Apple Form, 1986

Blown glass

3 1/8 x 3 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 37

Untitled Apple Form, 1996

Blown glass with 24k-gold leaf

5 ³/₄ x 4 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 38

Bowl of Fruit, Monuments in a Park, 2006

Blown glass, wood, and 24k-gold-plated

sterling silver

 $8 \frac{1}{2} \times 18 \times 12 \frac{1}{4}$ in.; Wooden base: $1 \frac{1}{2} \times 13 \times 13$ in.

Purchased 2010, James and Karen Hyde

Foundation

Cat. 39

Untitled Spider-web Pattern Vessel, 2009

Blown glass

 $3 \frac{1}{2} \times 10 \frac{1}{2} \times 12 \text{ in.}$

Gifted 2021, James and Karen Hyde

DAVID HUCHTHAUSEN

(Wisconsin Rapids, Wisconsin 1951)

Cat. 40

Landscape Study, 1976

Blown glass

7 ½ x 5 ¼ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 41

Untitled Vessel, 1976

Blown glass

10 x 4 ¾ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 42

Air-Trap Vessel, 1977

Blown glass

6 x 5 ½ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 43

Air-Trap Vessel, 1979

Blown glass

10 1/4 x 3 3/4 (dia.) in.

WESLEY S. HUNTING

(Cleveland, Ohio 1956)

Cat. 44

Untitled Vessel, from the series Colorfield, 1983

Blown glass

13 x 13 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 45

Untitled Vessel, from the series Colorfield, 2016

Blown glass

17 1/4 x 11 x 4 7/8 in.

Gifted 2016, James and Karen Hyde

WESLEY J. HUNTING

(Madison, Wisconsin 1987)

Cat. 46

Untitled Sculpture, from the series Opaque

Remnants, 2017

Blown glass and adhesive

15 ³/₄ x 11 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 47

Untitled Sculpture, from the series *Transparent*

Remnants, 2017

Blown glass and adhesive

13 x 11 (dia.) in.

Gifted 2021, James and Karen Hyde

KENT IPSEN

(Milwaukee, Wisconsin 1933)

Cat. 48

Untitled Vessel, 1972

Blown glass

12 x 9 ½ (dia.) in.

Gifted 2016, James and Karen Hyde

Cat. 49

Untitled Vessel, 1973

Blown glass

7 ³/₄ x 3 ¹/₂ (dia.) in.

Gifted 2012, James Van Ess

Cat. 50

Untitled Vessel, 1973

Blown glass

 $16 \frac{1}{4} \times 7 \frac{1}{4} \times 3 \frac{1}{8} \text{ in.}$

Gifted 2016, James and Karen Hyde

Cat. 51

Untitled Vessel, c. 1973

Blown glass

13 x 6 5/8 (dia.) in.

Gifted 2016, James and Karen Hyde

Cat. 52

Untitled Vessel, 1975

Blown glass

 $5\frac{1}{2} \times 6\frac{3}{4}$ (dia.) in.

Gifted 2016, James and Karen Hyde

BETH LIPMAN

(Philadelphia, Pennsylvania 1971)

Cat. 53

InEarth, 2017

Blown glass, wood, metal, paint, and adhesive $\,$

112 x 98 x 112 in.

Gifted 2018, The Kohler Foundation, Inc.

HARVEY K. LITTLETON

(Corning, New York 1922–2013 Spruce Pine, North Carolina)

Cat. 54

Planed Arch, 1972

Numbers 186 and 192 from a proposed edition of 500

Furnace-worked glass and silver nitrate

No. 186: 5 ½ x 4 x 1 ¾ in.

Gifted 2018, Audrey Handler

No. 192: 5 ³/₄ x 4 ¹/₄ x 1 ³/₄ in.

Purchased 2007, Museum of Wisconsin Art

Cat. 55

Untitled Three-Piece Sculpture, 1983

Blown, cut, and polished glass

 $9 \frac{3}{4} \times 18 \times 9 \text{ in.}$

Purchased 2018, James and Karen Hyde

There is evidence that this work may have been designed as a two-piece sculpture in 1983 and later reconfigured into three parts. Two pieces are signed and dated. Color on the vertical column fades to a frosted finish that is consistent with other works by the artist.

THOMAS MARAS

(Washington, Iowa 1970)

Cat. 56

Street Horizon Vase-Blue Aurora, 2010

Blown glass

 $13 \% \times 8 \times 2 \text{ in.}$

Purchased 2010, James and Karen Hyde

Foundation

Cat. 57

Sea of Fire Vase, 2012

Blown glass

14 x 5 (dia.) in.

TOM McGLAUCHLIN

(Town of Turtle, Wisconsin 1934–2011 Toledo, Ohio)

Cat. 58

Steam Bubble Form, c. 1966

Blown glass

12 1/4 x 6 1/2 (dia.) in.

Gifted 2012, Gary John Gresl

MICHAEL MEILAHN

(Ripon, Wisconsin 1945)

Cat. 59

Untitled Vase, 1982

Blown glass

7 1/4 x 4 1/2 (dia.) in.

Purchased 1983, Museum of Wisconsin Art

Cat. 60

Double Quad, 2009

Blown glass and stainless steel

16 x 19 x 4 in.

Purchased 2009, George Palmer Memorial Fund

KAREN EYARA NAYLOR

(Lafayette, Indiana 1964)

Cat. 61

Bird of Paradise, 2011

Blown glass

 $33 \frac{1}{2} \times 15 \times 7$ in.

Gifted 2013, James and Karen Hyde Foundation

Cat. 62

Water Dance, 2013

Blown glass

 $17 \times 21 \times 8 \frac{1}{2}$; $9 \times 11 \times 9 \frac{3}{4}$ in.

Purchased 2013, James and Karen Hyde

Foundation

COLLEEN OTT

(Baraboo, Wisconsin 1950)

Cat. 63

Nested Bowls, 2010 (shown unnested)

Blown glass

5 x 9 ½ x 6 ¾ in.; 4 5/8 x 9 ½ x 9 ¾ in.

Gifted 2021, James and Karen Hyde

Cat. 64

Untitled Sculpture, from the series Alphabet,

c. 2010

Blown glass

 $10 \frac{1}{2} \times 7 \frac{1}{2} \times 4 \frac{1}{8} \text{ in.}$

Gifted 2021, James and Karen Hyde

Cat. 65

Untitled Sculpture, from the series Alphabet,

c. 2010

Blown glass

13 x 5 ½ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 66

Untitled Vessel, 2012

Blown glass

7 ½ x 4 ½ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 67

Untitled Vessel, 2012

Blown glass

9 ½ x 5 ¾ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 68

Picasso Lady, 2014

Blown glass

30 x 8 (dia.) in.

Gifted 2021, James and Karen Hyde

JEREMY POPELKA

(Bloomington, Illinois 1960)

Cat. 69

Untitled Vessel, 2012

Blown glass

14 ½ x 11 x 5 in.

Gifted 2021, James and Karen Hyde

Cat. 70

Edge, 2013

Sand-cast glass

30 x 22 x 5 in.

Purchased 2013, James and Karen Hyde

Cat. 71

Serac, 2015

Sand-cast glass

24 ³/₄ x 26 ¹/₄ x 4 ³/₄ in.

Gifted 2018, James and Karen Hyde

Cat. 72

Untitled Vessel, 2016

Blown glass

8 x 12 ³/₄ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 73

Ice Man, 2017

Sand-cast glass

 $21 \frac{1}{2} \times 14 \frac{5}{8} \times 8 \text{ in.}$

Gifted 2019, James and Karen Hyde

Cat. 74

Mollusk, 2017

Cast glass

9 x 18 (dia.) in.

Purchased 2017, James and Karen Hyde

Cat. 75

Core, 2019

Sand-cast glass $18 \frac{1}{2} \times 11 \times 6$ in.

Gifted 2021, James and Karen Hyde

Cat. 76

Quadrant Vessel, 2019

Blown glass

13 ½ x 10 x 4 in.

Gifted 2021, James and Karen Hyde

Cat. 77

Carthago Delenda Est, from the series

Vignettes, 2021

Sand-cast and blown glass

23 x 11 x 4 in.

Gifted 2021, James and Karen Hyde

NOLAN PROHASKA

(Waukesha, Wisconsin 1979)

Cat. 78

Coral Reef Seascape, c. 2010

Blown glass

11 % x 15 7/16 (dia.) in.

Gifted 2013, James and Karen Hyde Foundation

Cat. 79

Landscape Vessel, 2011

Blown glass

22 x 8 (dia.) in.

Gifted 2013, James and Karen Hyde Foundation

Cat. 80

Caribbean Sea Bowl, 2018

Blown glass

19 x 13 ½ (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 81

Tango with Her, 2019

Furnace-blown and sculpted glass $15 \times 10 \frac{1}{2} \times 8$ in.; $23 \times 23 \times 10 \frac{3}{4}$ in. Gifted 2021, James and Karen Hyde

JACKSON SCHWARTZ

(St. Paul, Minnesota 1985)

Cat. 82

Untitled Vessel, c. 2009

Blown glass and cut (battuto) glass

 $18 \times 5 \frac{3}{4} \times 3 \text{ in.}$

Gifted 2021, James and Karen Hyde

DOUGLAS AND RENÉE SIGWARTH

(Minneapolis, Minnesota 1970;

Dubuque, Iowa 1970)

Cat. 83

Untitled Vessel, from the series Watercolors, 2008

Blown glass

13 % x 7 ¼ x 6 ¾ in.

Purchased 2009, James and Karen Hyde

Foundation

Cat. 84

Gold Onyx Vessel with Aqua Interior, 2012

Blown glass

 $11 \times 6 \times 6 \frac{1}{2}$ in.

Gifted 2012, James and Karen Hyde

Cat. 85

Untitled Vessel, from the series Feathers, 2013

Blown glass

11 ½ x 7 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 86

Interconnection, 2012

Blown glass

180 x 84 x 132 in.

Purchased 2012, James and Karen Hyde

Foundation

Cat. 87

Untitled Vessel, from the series *Watercolors*, 2012

Blown glass

9 % x 8 ½ x 8 in.

Gifted 2012, James and Karen Hyde Foundation

Cat. 88

Untitled Vessel, from the series Watercolors, 2014

Blown glass

13 x 8 (dia.) in.

Gifted 2021, James and Karen Hyde

Cat. 89

Sunset on Horizon, from the series

Watercolors, 2015

Blown glass

22 ½ x 11 x 8 in.

Gifted 2021, James and Karen Hyde

Cat. 90

Untitled Vessel, from the series Watercolors, 2015

Blown glass

11 ½ x 9 (dia.) in.

SCOTT SIMMONS

(Aurora, Illinois 1953)

Cat. 91

Landscape Vessel, 2009

Blown glass

 $10 \frac{1}{4} \times 7 \times 4 \frac{1}{2}$ in.

Gifted 2010, James and Karen Hyde Foundation

Cat. 92

Amphora-shaped Vessel, c. 2015

Blown glass

 $8 \times 10 \times 4 \text{ in.}$

Gifted 2021, James and Karen Hyde

Cat. 93

Free-form Bowl, c. 2015

Blown glass

6 x 13 (dia.) in.

Gifted 2021, James and Karen Hyde

JEFFREY STENBOM

(Harrisburg, Illinois 1978)

Cat. 94

Everlasting Impact, 2015

 $Kiln\hbox{-}formed glass, found objects, and one-way$

mirrored float glass

24 x 24 x 24 in.

Purchased 2021, James and Karen Hyde

STEPHANIE TRENCHARD

(Champaign, Illinois 1962)

Cat. 95

Amphora, from the series Amphora, c. 2005

Sand-cast and hot-sculpted glass and

enamel paint

 $11 \frac{1}{4} \times 4 \times 3 \frac{3}{4}$ in.

Gifted 2021, James and Karen Hyde

Cat. 96

La Doyenne, 2007

Sand-cast and hot-sculpted glass and

enamel paint

16 1/8 x 6 7/8 x 3 5/8 in.

Gifted 2009, James and Karen Hyde Foundation

Cat. 97

Falling Apart: Emmy Hennings, from the series

Women in Art History, 2018

Sand-cast and hot-sculpted glass and

enamel paint

32 x 10 3/8 x 4 3/8 in.

Purchased 2018, James and Karen Hyde

Foundation

Cat. 98

Hatted Woman, 2021

Blown and assembled glass with enamel paint

 $17 \frac{1}{4} \times 9 \frac{3}{4} \times 8 \text{ in.}$

Gifted 2021, James and Karen Hyde

Cat. 99

Ruth's Red Table: After Ruth Grotenrath, from

the series Women in Art History, 2021

Sand-cast and hot-sculpted glass and

enamel paint

15 % x 5 % x 4 % in.

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