

6. Claire Beaulieu
Reflexion (installation)
 Glass, wood, necklaces, glycerin
 Variable dimensions
 FM&JK, TO, MR



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Two artists whose work I routinely check on are Alessandro Diaz de Santillana and Claire Beaulieu. Their work is completely different, but they both have an offbeat approach to glass: it is almost as if they never knew that it was a functional material. Both artists are concerned with light and reflection. This is clearly evident in de Santillana's *Oval*, which breaks up the space in which it hangs. Beaulieu's work does not photograph well because the kinetic aspect of intermittent light, which unites the elements of her installations, is missing. Yet I find her small, idiosyncratic arrangements intriguing.

Josiah McElheny is someone whose work I consult for the state of glass just as I check the Weather Channel for forecasts in my area. His installations are consistently challenging, and he appears to have an unending source of impassioned and inspiring ideas. I was pleased to see him rewarded for his efforts with the placement of one of his installations in the new contemporary art galleries at the Museum of Modern Art. MoMA's piece belongs to McElheny's series about infinite reflection. The work I chose to illustrate here, *Extended Model for Total Reflective Abstraction*, is based on conversations held in the late 1920s between Buckminster Fuller and Isamu Noguchi on the possibilities and consequences of abstracted forms that cast no shadows, on the changing meaning of form when reflective objects are displayed in a completely reflective environment. A heady topic and, truthfully, a fascinating one.

three separate shows in which galleries show contemporary painting and sculpture; photography; and glass, ceramics, fiber, and other media (the latter is organized by SOFA). Seeing glass in the environment of contemporary art, and especially photography—which shares much with glass in terms of light and the demands of technique—was refreshing and invigorating. The general quality of the work shown was good, with some superior moments. Dreck (not a professional term, but you know what I mean) was pretty much kept to a minimum, and maybe eventually some of it will disappear. I have high hopes for the potential of this show to introduce new audiences to glass and to act as a catalyst in questioning our expectations of what art in glass is, should be, and can be.

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