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TITLE: THE ART OF GLASS
 Toledo Museum of Art

AUTHORS: Jutta-Annette Page. Contributions by Stefano Carboni, Martha Drexler Lynn, Sidney M. Goldstein, Sandra E. Knudsen, Jutta-Annette Page and Arlene Palmer. With a Foreword by Don Bacigalupi, Director, Toledo Museum of Art

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ISBN: 1 904832 23 7 (10 digit); 978 1 904832 23 2 (13 digit)

SPECIFICATION: 254 x 229mm (9" x 10"), 248 pages, printed in 4 colours, hardback

ILLUSTRATIONS: Up to 200 colour illustrations

TEXT: Up to 85,000 words, including Foreword by the Director; Illustrated Introduction; Introduction to the texts; the main presentation of more than 100 glass masterpieces divided into 5 thematic sections; backmatter, including Glossary, Bibliography, Index, Photo Credits, Colophon

MARKET: Students and practitioners of contemporary glass design and manufacture, art historians and students of European and American glass and decorative arts; art and research libraries; trade and specialist collector audiences; Museum visitors

SALES POINTS:

- Publication coincides with the opening of the important new Glass Pavilion, which houses the Toledo Museum of Art's internationally renowned collection of glass and glass-working studios
- Major new survey, highly illustrated with more than 100 full-page color plates of key masterpieces from the Museum's internationally renowned collection of ancient, Islamic, European, American and contemporary studio glass
- Each work of art will be accompanied by an extended commentary written by a leading scholar
- The works will be presented individually and in groups, in chronological order
- Inclusion of many additional comparative and/or supplementary color images, including works of art from the Toledo Museum's collections in other media, artists' sketches, and magnificent details
- Inclusion of glossary and bibliography

advance information



CONTENTS:

This brand new book introduces both specialists and generalists alike to the remarkable world of glass manufacture and design from the Ancient World to the present day, as presented in one of the world's great collections of glass.

Published on the occasion of the opening of the new Glass Pavilion at the Toledo Museum of Art, designed by Kazuyo Sejima and Ryue Nishizawa, lead architects of SANAA Ltd., Tokyo, in 2006, this book draws on the superb quality of the collections at Toledo. The Museum has consciously collected the best examples of the glassmaker's art across all ages. Today the Museum is internationally renowned for the quality and scope of its glass collection.

The Museum has trail-blazed new areas of glass collecting. Thanks to its founder, glass industrialist Edward D. Libbey, the Museum has collected art in glass for more than a century. The Museum was also the birthplace of the Studio Glass Movement in the 1960s. The opening of the Glass Pavilion will further enhance the Museum's leading position in this field of art – it will offer visitors the matchless experience of being able to see a broad range of historic glass next to studios where glass artists are creating works. In this way the Museum and this publication will provide a unique insight into the design and working of glass through the ages, all within the context of a purpose-built art museum space.

This volume presents more than 100 major examples of the glassmaker's art from ancient times to the present, accompanied by discursive texts written by leading writers. The combination of these thought-provoking entries and the wealth of illustrations makes this title a must for specialist collectors and generalists alike.

AUTHORS:

Stefano Carboni received his Ph.D. in Islamic art at the School of Oriental and African Studies, University of London. He is Curator and Administrator, Department of Islamic Art, at the Metropolitan Museum of Art, where he has worked since 1992. He is the author of *Glass from Islamic Lands* (2001). He is the curator and co-author of *Glass of the Sultans* (2001), *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353* (2002), and the curator of a forthcoming (2006) exhibition on *Venice and the Islamic World*.

Martha Drexler Lynn received her Ph.D. from the University of Southern California. She is a former Associate Curator of Decorative Arts at the Los Angeles County Museum of Art. She is the author of *Clay Today: Contemporary Ceramists and Their Work* (1990), *The Clay Art of Adrian Saxe* (1993), *Masters of Contemporary Glass: Selections from the Glick Collection* (1997), *American Studio Glass, 1960-1990: An Interpretative Study* (2004), and *Sculpture, Glass and American Museums* (2005).

Sidney M. Goldstein received his Ph.D. from Harvard University. He is Curator of Ancient and Islamic Art at the Saint Louis Art Museum and former Chief Curator at the Corning Museum of Glass. He is the author of *Pre-Roman and Early Roman Glass in the Corning*



Museum of Glass (1979) and Glass: From Sasanian Antecedents to European Imitations: The Nasser D. Khalili Collection of Islamic Art (2005) and co-author of Cameo Glass: Masterpieces from 2,000 Years of Glassmaking (1982).

Sandra E. Knudsen received her Ph.D. from the University of California at Santa Barbara. She is Associate Curator of Ancient Art, Toledo Museum of Art. She has contributed articles and essays to museum exhibition catalogues and scholarly journals. She is the editor of the Toledo Museum of Art's ongoing series of scholarly catalogues of the glass collection.

Jutta-Annette Page received her Ph.D. from Brown University. She is Curator of Glass and Decorative Arts at the Toledo Museum of Art; formerly Curator of European Glass at the Corning Museum of Glass. She is the curator and author of *Beyond Venice: Glass in Venetian Style, 1500-1750* (2004).

Arlene Palmer received her M.A. in Early American Culture from the Winterthur Program, University of Delaware. Formerly in the curatorial department of the Winterthur Museum in charge of the glass and ceramic collections, she now works as an independent scholar and museum consultant. Among her publications in the field of American glass are *Glass in Early America: Selections from the Henry Francis du Pont Winterthur Museum (1993)*, and *Artistry and Innovation in Pittsburgh Glass, 1808-1882: From Bakewell & Ensell to Bakewell, Pears & Co.* (2004).

CONTENTS:

- Foreword by Don Bacigalupi, Director
- Introduction by Jutta-Annette Page
- Introduction to the texts by Jutta-Annette Page
- Main presentation of over 100 glass masterpieces divided into 5 thematic sections, including Ancient, Islamic, European, American, and Contemporary
- Glossary
- Bibliography
- Index
- Photo Credits
- Colophon