



Iwao Matsushima
Resurrecting Core-Formed Glass

Mostly Glass Gallery
Spring 2004

Updated for the web May 21 2004

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M6 Vessels

M6B above and M6A, facing page
The bold colors of the Rainbow pattern
contrast with the refined Lace pattern

The Treasure hidden in Japan



We were mesmerized by the Cones and the other Matsushima vessels in the cover story of VETRO magazine a few years ago. The actual vessels were even more appealing than the promise of the images. That was the start of a fulfilling exchange between Mostly Glass and Matsushima that culminated in the solo exhibit and this Catalogue. We did not want the Catalogue to be a photo album of Iwao's Masterpieces. Our hope is that it will add to the reader's knowledge and appreciation of the Work beyond the esthetic appeal. We heavily cross referenced text, images and technical information in order to make the Catalogue a useful resource.

Matsushima's aim is not only to resurrect the most ancient of the glass techniques; he wants his objects to actually connect us to the Ancient World. This intriguing World is the backdrop for Iwao's Work. We attempted to have it as an invisible link between the different parts of this Catalogue. Christopher Lightfoot's essay on *Resurrecting Core-formed Glass* (p 5-7) provides a solid basis for this concept, and the concept culminates in *My Devotion to Ancient Glass* by Matsushima (p 35). This devotion is prominent in various aspects of Iwao's work. He can faithfully reproduce ancient objects (p 7), and what seems like innovative designs often have links to the past. Beads were the first objects made when man discovered Glass (p5). The beads Iwao uses on some of his vessels and on their metal stands are not only decorative elements; they are his *homage* to the artisans from antiquity. The relief pattern often present in his vessels (p15) is a *Mystery Code* for the viewer to decipher. Iwao wants us to guess what it means. It is an implicit connection between Iwao, us and the vanished Ancient World. For Christopher Lightfoot, this relief represents *pseudo-hieroglyphs...* (that) *may be seen to reflect the sanctity of the ancient art* (p7)

Core-formed glass is a Passion for Iwao Matsushima as a historic event and as a tool for him to revive and perpetuate that history. He is among those who significantly contributed to resurrecting this heritage. He is The Master of core-formed glass.

We would not have been able to bring this Exhibit to light without the help and the cooperation of many persons. In mid 2003, a time that the art market was even gloomier than usual, we could not commit to Iwao a definite dollar amount of sales for the many months that he was going to spend preparing for this exhibit. Help came first from Iwao himself. In an e-mail that was a tribute to his kindness and to his culture, he said that he was ready to take the risk. He did not want to miss the opportunity of his first solo exhibit in the US at the time that he still had the good health and the patience that pieces like the Cones require. He was not that concerned about selling his Vessels. In Japan, he sells every one that he makes. Support also came from glass art connoisseurs, customers of ours, who were waiting to acquire Matsushima Vessels. The greatest support came from Jeffrey and Cynthia Manocherian.

Michiyo, Iwao's wife has been an invaluable help for us. She shares Iwao's passion and is a right hand at many stages of the process. We perceived that across the language barrier. This barrier was broken through the patient translations of Yoko Yagi, a Glass Artist herself, and a friend to the Matsushimas. Yoko did not only translate the Japanese language, but when necessary, clarified for us cultural differences. We feel indebted to her.

As much as Iwao is happy about his first solo in the US, and about teaching at The Studio in Corning after the opening of the Exhibit, his greatest excitement is a private visit to the Metropolitan Museum in NY, with Christopher Lightfoot as his host. The connection with the MET was facilitated by Bill Gudenrath and Amy Schwartz through Lisa Pilosi, in the Objects Conservation section of the MET. We are very grateful to them all.

Our Web site is a rich resource and Matsushima's part is among our best in terms of design, images and education material. A lot of it is thanks to our Web Master and friend Dror Navaro. His user friendly designs makes browsing and learning easy. Through the web, we showed images of Iwao pieces to several of our Collectors. Several of the vessels bound for the Exhibit sold two months before the Exhibit is expected to open. This is a very unusual event, and another tribute to Matsushima's Work.

Sami Harawi and Charles Reinhardt,
Owners, Mostly Glass Gallery
May, 2004

Matsushima's Exhibit at Mostly Glass will open May 29, 2004, by private invitation only, and in the presence of the Metropolitan Contemporary Glass Group. During the opening, William Gudenrath will give a lecture on *Ancient Glass Art Techniques*. Several of Matsushima's pieces will then be exhibited at SOFA NY the first week of June, 2004



IWAO MATSUSHIMA
*Resurrecting Core-
formed Glass*



Glass making was one of the most unusual and sophisticated discoveries made by our early ancestors. Although the exact circumstances of this discovery are unknown, it probably took place in southern Mesopotamia (modern Iraq) more than four millennia ago – that is, in the late 3rd millennium BC. Man-made glass was first used to make small beads, most often blue-colored to imitate ones in precious lapis lazuli. It took another stroke of genius several centuries later for man to adapt this skill to making glass vessels – small containers made in the core-form technique. The products of the early glass industry were practical and functional, yet this does not do justice to the skill and artistry that was involved. Initially, the creation of glass itself must have seemed to be magical and divinely inspired. It was the first synthetic material to be invented by man, and its unique properties – hard but malleable, translucent but impermeable, strong but delicate – meant that it came to be imbued with special properties. Even today many societies regard glass as having apotropaic qualities and use brightly-colored glass amulets to ward off the evil eye.

As more and more raw glass was produced in the early urban civilizations of Mesopotamia and Egypt, the mysterious attributes of glassmaking came to be associated more with the craftsmen who manipulated the hot glass, turning it into exquisite works of color and light. Such skills were highly prized and jealously guarded, while the vessels were reserved for special use. Most often they contained rare and expensive perfumes, and they were used in religious ceremonies and at the courts of the rich and powerful. The history of core-forming is long and complex. The earliest vessels were probably made in Mesopotamia in the Late Bronze Age (ca. 1450 BC), but a rival industry quickly developed in Egypt, and this came to dominate the market for glass in the ancient world. Although recipes for making glass are preserved in cuneiform tablets, it appears that the Egyptian glass workers guarded the secret of core-forming closely, for neither the Hittites of Anatolia nor the Minoans and Mycenaeans of the Aegean mastered the technique. The skill was seemingly lost when the New Kingdom collapsed in ca. 1070 BC.

The making of core-formed glass did not revive until the second half of the 8th century BC. This new Mesopotamian industry was apparently small-scale, although its products have been found scattered right across the ancient Near East. The vessels may be seen as inferior to those of the Late Bronze Age, since they display less creativity in their shapes and use of color. However, it served an important role in the development of core-forming in the eastern Mediterranean during the mid-6th century BC. Although the vessels came to be known by 19th-century archaeologists as 'Phoenician' glass, their shapes copy the standard forms of Greek pottery – the alabastron, amphoriskos, aryballos, and oinochoe. These containers were thus made for the Greek market and were traded widely across the ancient world. Although the industry functioned for some five hundred years, there was little by way of experimentation and innovation. Admittedly, the core-form technique imposed certain restrictions on size, but the limited repertoire of colors and designs must have been inspired largely by other factors. Certainly, in tandem with the core-form industry, there developed another that used a casting technique to create open shapes such as bowls and dishes as well as closed containers. Here glass workers seem to have been more willing to experiment with new shapes, colors, and forms of decoration, including cold-cutting. The conservatism of the core-form industry must surely be attributed to the special position that its products held in society.



Core-formed glass continued to be produced until the very end of the 1st century BC or even into the first decades of the 1st century AD. By then, however, the invention of glass-blowing had revolutionized the ancient glass industry. Vessels could be produced by glass-blowers more quickly, easily, and cheaply than by the traditional method of core-forming. As mass production took over, and glass vessels became ubiquitous, the age-old skill of core-forming was abandoned and forgotten. Nevertheless, the fully-fledged Roman glass industry depended heavily on the skills and techniques that were first mastered by craftsmen making core-formed vessels. The manipulation of hot glass to create trails, handles, rims, and bases was an essential part of glass-blowing, but this would not have been possible without the knowledge gained from core-forming.

Over the past century there have been many attempts to revive the art of core-forming. Some have been scientific in purpose – experiments aimed at testing theories about the nature of the ancient craft. Others have been less reputable, as glass workers using traditional methods have not only made core-formed vessels that imitated ancient models but also passed their products off as antiquities. Few, however, have been inspired to create works of art that seek to redefine the essence of the ancient vessels. The work of Iwao Matsushima achieves this end in a subtle and yet spectacular way. The basis for all of his compositions is core-forming, a technique that he has refined and expanded in a truly remarkable way. So, although the inspiration for some of Iwao Matsushima’s pieces (compare, Matsushima’s M5 Vessel, on the opposite page with the vessels below) comes from Egyptian glass of the second millennium BC, others (for example, vessel M4, page 3) bear a close resemblance to cast striped bowls of the early Roman period. This breadth of knowledge, combined with the technical mastery that Iwao Matsushima has acquired over many years of working with glass, gives his art an eclectic feel, taking it beyond the constraints of mere imitation.

Indeed, many of Iwao Matsushima’s creations, especially the very distinctive ‘cones’, transcend the physical and evoke the spirit and the very essence of ancient glass. This is how they should be viewed – as magical objects imbued with deep and secret powers. The appearance of bands of pseudo-hieroglyphs (p15) on many of his works may be seen to reflect the sanctity of the ancient art. As suggested above, in Egypt and elsewhere ancient glass workers must have held a privileged position in society, similar to that of priests and scribes. They were keepers of a special knowledge, by means of which beautiful things were created that ordinary people could admire but not fully understand. So it is with Iwao Matsushima’s work. This exhibition, organized specially by Mostly Glass Gallery, allows us a privileged viewing of some of his creations – the first time that Iwao Matsushima has had a solo exhibit in America.

Christopher Lightfoot
 Associate Curator,
 Department of Greek and Roman Art
 The Metropolitan Museum of Art
 New York, NY

Egyptian, New Kingdom, Late 18th Dynasty,
 reproductions by Matsushima.
 Palm-column Flask, left
 Pomegranate Vase, right



About the Cones

These are the most elaborate and most extraordinary of Matsushima's Vessels
They are the signature pieces with which he is identified
Their size (up to 12" high) is among the largest in core-formed glass
Their making would challenge the most accomplished artist

Given the difficulty and the length of the process, Iwao is not certain as to how many more Cones he will still be able to do

Spin Cones, C1 A and C1 B

For these Cones, Iwao prepares unique translucent *spin canes* (see pages 36 and 44)
The top of C1A (right) has a more prominent relief pattern
The relief in C1B (left) is masked by the silver leaves



The Cones

C3 Marbleized, below



Cones with Beads

The Cones with Beads demonstrate other contributions of Matsushima's to the technique and the esthetic of core-formed glass
Attention to details is everywhere including the small blue beads on the base of the stand below

Cone C4

A Black Cone with Eye Beads

Each of the beads on the black background
has 6 concentric circles of colored glass:
white, dark green and cobalt

The center cobalt color resembles the ancient "eye beads"

The flare top has a Herring Bone pattern





Cone C5

A Spin Cone with Beads

A close up (below) shows the variety of beads (tubular, disc, oval...) and their detailed work. They dangle from the Cone like jewels



C2
Blue & Red Spin Cone

The shades of blue and red spun canes contrast with the stark white wavy top with relief





Medium Vessels: a varied body of work

This group of vessels illustrates the wide spectrum of Matsushima's designs and techniques. He keeps the core-formed glass tradition while continuously adding innovative elements

M5 & M4

faithful replicas of the ancient Egyptian and Roman styles

M3

A variety of rod patterns:
Festoon, Marbleized & Herring Bone

M8

A Masterpiece of Mosaic Work

M7

Mosaic base and
various cane patterns concentrically placed on the side

M1 & M2

Great examples of Iwao's innovative core-formed glass
and of the subtlety in his work

M6

These bowls combine in a very attractive way
Lace Canes and Rainbow Colors

M1 Vessels

These are masterpieces of Matsushima's subtle work and innovative core-formed glass

The monotony of the **dominant** white glass is broken by alternating Lace Cane, Relief, and touches of color from few pastel canes, gold leaf on the relief and the dangling Beads

M1A (below)
has less of the pastel canes than
M1B (facing page)





M1B

The above image of M1B provides details of the **Relief Pattern**
What for us seems like hieroglyphics style is for Iwao a
mystery code that he wants the onlooker to fantasize about
It is up to us to decipher what he means and
it is an implicit connection between
Iwao, us and the vanished Ancient World



M5 Vessels

Egyptian style , 18th Dynasty
1400 BC

The Festoon pattern illustrated in
these vessels was popular in
ancient core-formed glass

M5A, Black Vessel, above

M5B, Brown Vessel, right





M2

Relief, Lace and Wavy border

The central relief has a rich blue color
The bead in the middle of the metal base (below)
seems to have *dropped* from the blue glass





M3A Vessel, 3.5"
Wavy border with relief and gold leaf
Festoon pattern on the body of the bowl



M3B Brown Vessel, 3"
A smaller version of M3A

M3C, below, Herring bone border
Marbleized ROD pattern in the body of the vessel
A photo of the technique is on page 38



M4
In the style of early Roman glass
Technique on pages 40 and 41





M6A Vessel

Combined lace and Rainbow patterns

An image of M6B is on page 2 and images of the technique are on page 42



M7

Concentric layers of canes lead to a mosaic base

The border has a Herring Bone Pattern

This Vessel is in the same spirit as the **S** series (p 30-34)

It is however significantly larger (in terms of core-formed glass dimensions)



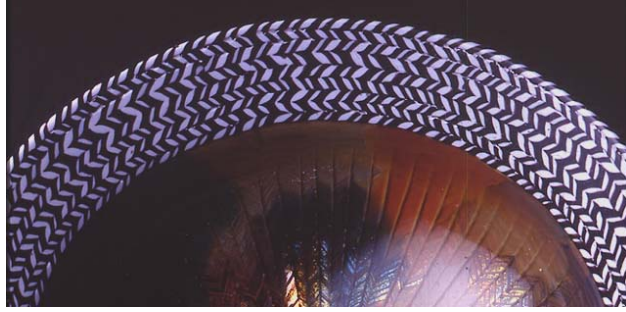
M8 Bowl

A superb example of Matsushima's mosaic work

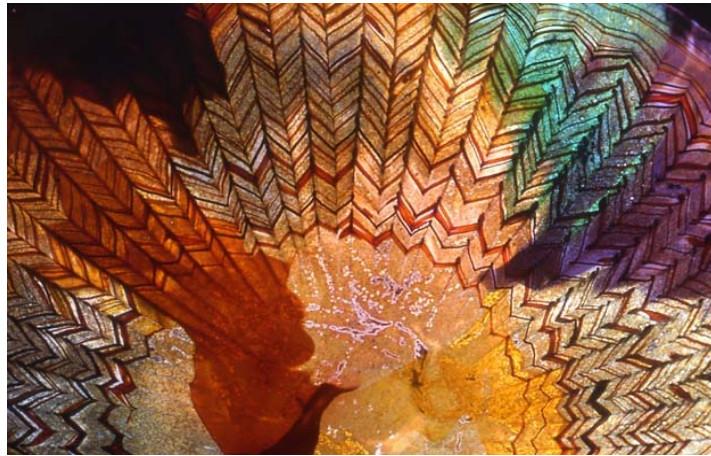
Flowers and Butterflies murrine stand out
against the translucent cobalt background

Iwao first places his murrine on the core,
then fills the gaps between them with a cobalt rod
(see technique pages 37 & 39)





Multicolored Vessel close ups
Full Vessel image, facing page



Multicolored Vessel

One of the most technically challenging of Matsushima's Work. It is a large piece (6.5" diameter), elaborately colored, and with a striking zigzag pattern that becomes prominent as light is transmitted through the vessel
(close up image facing page, bottom)
The wide border has a Herring Bone pattern
(close up image facing page, top)

Technically, multiple colors are used as a background. Trails are added and the surface incised to make the zigzag effect. After applying this zigzag on the heated vessel, the gaps of the knife's trails are smoothed.

This is a long process that increases the risk of breakage, hence the low yield in creating these vessels





About the Rainbow Vessels

These are particularly attractive vessels that illustrate very well Iwao's painting WITH the glass rods.

The rod is both the brush and the paint
that creates the rainbow

The process is in progress in the above image
The image below is a close up of the finished vessel

These cheerful colors are highlighted with
a Lace border in R1 (facing page)
and a Relief border in R2 (following pages)





Rainbow Vessels with Lace border

Rainbow Vessel 1A above; Rainbow Vessel 1B below





Rainbow 2

Three images

The Relief on the border is highlighted sparingly with the gold leaf



Rainbow 2



Small Precious Vessels

This **S** series of preciously small vessels are like jewels in Iwano's crown.

For the bottom of the bowl, Iwano uses the Mosaic pattern where he scatters his Murrine in a monochrome background, usually cobalt. The Murrine are stylized flowers, other plants, butterflies & birds.

The border is made of concentric rows of canes, predominantly in a Lace pattern. Some canes at the edge have the Herring Bone pattern (p33)



S2B



S1
The only small vessel in this exhibit on a metal stand





S2C

S2E





Vessels with Herring Bone Rims

S2G
Yellow rim

S2H
Black & White rim

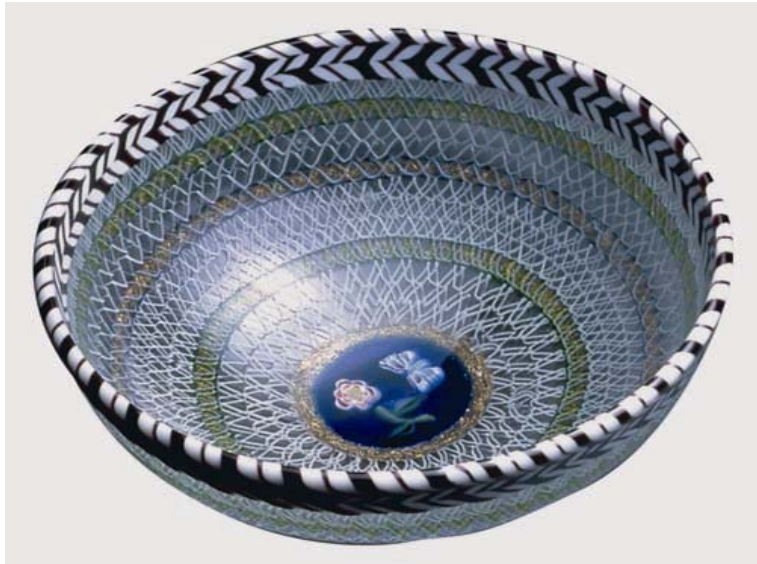
Below is another view of the
same vessels





S2D above

2F below



My Devotion to Ancient Glass

by Iwao Matsushima

Thirty years ago I saw a few small ancient Egyptian core-formed vessels in a museum near my home in Japan. The sight of these vessels stirred in my heart a curiosity to try to reproduce them. I had studied art and design but had no knowledge of glass making. I began educating myself in the discovery and development of my own techniques for core-forming. Although my first attempts failed repeatedly, it was a new and interesting experience. I created tools using whatever I could find around me and tried time and again to solve each of the many problems. After several years of experience, I gradually come to understand the core-forming technique. Although it is considered the most inefficient, the very limiting and the most demanding of the glass techniques, it eventually revealed to me a hidden diversity of expressions. The diversity in my work may be due to the magic of this technique.

Currently, only a small number of persons worldwide know ancient glass techniques. Even though it became extinct for a long period, core-forming is neither an obsolete nor a rusted technique. My hope is that many will see that through my work. In spite of my 30 years experience, I still face failures and continuously devise a new process to create novel work. I enjoy having been the one who restarted a clock that stopped working, and made it move into the future. I plan to continue working with Core-Forming Glass for the rest of my life.

I would like to express my deepest gratitude to Mr. Christopher Lightfoot, curator at the Metropolitan Museum of Art in NY. I feel honored to have an expert in ancient objects like him write such a foreword for the Catalogue. Many thanks to Mr. William Gudenrath, a Fellow of the Corning Museum of Glass, who kindly agreed to give a lecture at the opening of my exhibit. I also would like to acknowledge the great efforts and enthusiastic support of the owners of Mostly Glass Gallery, Sami Harawi and Charles Reinhardt, who set my first solo show in the United State in motion. From my heart is my gratitude to our good friend, a Glass Artist herself, Yoko Yagi. From the moment we initiated the discussions about this solo exhibit, Yoko was the communication bridge with Sami and Charlie.



Matsushima's Core-Formed Glass: Technique and Beyond

An overview written by Sami Harawi
with the help of Iwao Matsushima

This Technique section is not meant for artists to learn core-formed glass. It is for the lay person like me to understand and appreciate the technique beyond the esthetic appeal of the objects. That is why I am writing this part of the Catalogue. Iwao has been very patient and generous in providing detailed information and in guiding me through this text (the mistakes are mine). What I learned from him was *beyond* the technical aspect of core-formed glass, and I hope to convey that to the readers. The following pages show images of Matsushima at different stages of the work process. Some of the images are so clear that they will forgo the explanations that follow.

The major elements in Core-formed Glass are obviously the **Core** and the **Glass**. In a way, it is painting WITH the glass, where the core serves both as the canvas and its support, and the rods become brushes containing the colors.

The Core is a combination of steel wool and clay. The clay is such that it does not harden excessively on the flame, and is cored out of the vessel with relative ease (p41). Theories abound regarding the composition of the cores used in antiquity. It is likely that they were a combination of strong plant fibers and clay according to Matsushima. On his cores, Iwao marks the design that will guide the rods and the canes. On some, he carves the relief pattern that results in what he refers to as the *Mystery Code* (p 3, 43).

The rods are the basic **Glass** elements that artists use to make Canes, Murrine and Beads. They come in different transparent or opaque colors. The **Cane** is an assembly of melted rods, pulled and twisted by the artist to create a particular pattern. Iwao's *translucent canes* are made by mixing transparent rods with plant ash. Kneading those thoroughly over the flame creates tiny *seed bubbles* in the resulting blob of glass. In a second stage more colored rods are added (without kneading) in order to make stripes or other patterns in the cane. That hot glass is then twisted and pulled resulting in a translucent cane having light transmission properties intermediate between the transparent and the opaque. The process of making translucent canes resembles that of homespun yarn, hence the name *Spin Cone* for the vessel where these canes are used (p8). For Iwao, these Cones *exude a particularly warm feeling*.

The canes for the **Murrine** are made on the flame from the beginning to end. The initial cane is approximately 1.2" in diameter and 2.5" long (3 x 6 cm.). It is then pulled as a thinner cane from which the Murrine are sectioned. Iwao's Murrine are stylized flowers, plants, butterflies, birds... This process is different from the one used by the Dei Rossis to create their Murrine. In the latter, the initial *cold* assembly is followed by the *hot* stage (see Mostly Glass' Dei Rossi Catalogue, 2003).

The **Beads** are oblong, disc-shaped or tubular (C4 & C5, p10,11). Iwao hangs them from the vessel or places them on the metal base to suggest a water drop (M2, p17).

Applying the Glass on the Core

Glass is applied on the heated core, and for most vessels this requires 2 burners. For large pieces like the Cones, multiple burners are used. This is clearly seen in the photo on page 44. The aluminum foil in this photo and other photos in the technique section protects from the intensity of the flame. For the large pieces, Iwao covers himself with the foil. Being light weight and very malleable, aluminum foil is better than other protection devices.

Applying rods and canes on the core results in a variety of patterns that include Lace (image below) and Herring Bone (image on next page). With a sharp object (knife, pick) textured or non-textured designs are added like Festoon (M3A, p18), Feather, Marbleized (M3C, p19 and next page), and Zigzag (p24). Layers of silver or gold leaf are often melted on the surface of the hot glass. This adds rich nuances and luster to the colors.

The **Rainbow series** on pages 26 -29 illustrate how glass rods are used to *paint on the core* (p26, 40, 42). The close ups of a Rainbow Vessels on the cover of the catalogue and to the right of this text show in detail the very attractive patterns and colors. In the M6 bowls (p2, 3, 21), Iwao contrasts the refined Lace canes with the bold Rainbow colors



The **Multicolored Vessel** (p 24 & 25) is one of the most technically challenging of Matsushima's Work. It is a large piece (6.5" diameter), elaborately colored, and with a striking zigzag pattern that becomes prominent as light is transmitted through the vessel. After Iwao applies the multiple colors as a background, he makes trails, then incises the zigzag pattern on the heated surface. This long process increases the risk of breakage, hence the low rate of success in making this type of vessels.

The **Mosaic Pattern** is made by placing the Murrine directly on the heated core (facing page). The space between the Murrini is THEN colored with the glass rods. Iwao uses this pattern predominantly in the base his Small Vessels (p30-34). In one of the particularly attractive bowls in the current exhibit, Iwao used the Mosaic on both the side and the base of the vessel (M8, p23).

After the lampwork process is finished, the vessel is annealed till the following day. When it cools to room temperature, the core is carved out. The inside of the vessel is then polished on a potter's wheel. Good images of this part of the process are on page 41

Distinctive Matsushima

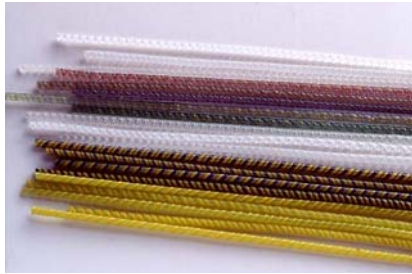
Although traditional core-formed glass is at the basis of Iwao work, he added significantly to the ancient technique. Given the small size and the fragility of his vessels, Iwao does not sign them. His signature is on the elegant wooden boxes custom made for every piece, and it is on the metal that supports some of the vessels. In reality, his signature is all over his work. Except when he intentionally and faithfully reproduces ancient pieces (p7), his core-formed pieces are easily recognizable as Iwao's. Among Matsushima's many contributions to this art form are: painting WITH the glass canes, the relief patterns (*Mystery Code*), the wavy pattern and the special use of the glass Beads

Matsushima creates for our enjoyment vessels with quiet but subtle shine and with a particular harmony amongst the various glass colors.



M3C (p19)
Making the Herring Bone pattern

Creating M7 Vessel



The Canes
Prepared by Iwao

The Cores
Prepared for various vessels.
They are made of steel wool & clay
Held by steel rods



The Murrine
Applied on the core for the bottom
of vessel M7. A cobalt colored
cane will fill the spaces between

The Canes
Applied concentrically on the side
of the core of vessel M7



Creating M4 Vessel



Heating the Core.
The Design is Marked on
the Core



Applying the colored rods
over the design



The Lip



Smoothing the surface



Removing the Core

Rough inside

Polishing the inside



Creating M6A Vessel



Painting WITH the Rods



Creating the Lace pattern

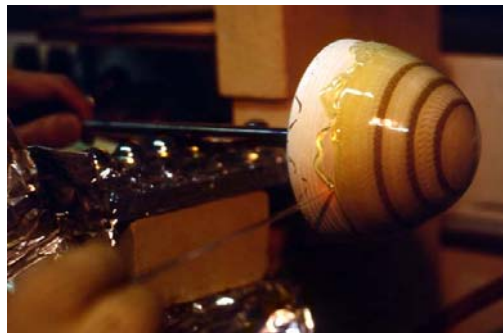


Creating M1 Vessel



Core with relief

Making the border
Wave Pattern





Working on the Cones

Multiple burners are used for large pieces like the Spin Cone above

One of the rods used to create the Eye Bead pattern in the C4 Cone, page 10



Iwao Matsushima

Born in Okayama City, Japan, 1946

Education and Career

- 1970 Graduated from the Faculty of Education, Okayama University
- 1975 Began Self-Education in Core-Formed glass
- 1982 Opened his own studio
- 1990 – 93 Instructor, Niijima International Glass Art Festival
- 1994 - Part-Time Lecturer, Toyama City Institute of Glass Art
- 1997 - Part-Time Lecturer, Okayama University
- 1997, 99, 03 Special Lecturer, Tama University of Art
- 1998 Demonstrator, G.A.S. Conference in Seto, Japan
- 2001 Demonstrator, G.A.S. Conference Corning, NY
- 2001, 04 Instructor, The Studio of Corning Museum of Glass
- 2003 Participated in the International Association for the History of Glass, AIHV 2003, London



Awards

- 2004 Fukutake the Art Award
- 2000 Okayama Prefecture: Encouragement for the Art Award
- 1996 Okayama City: Encouragement for the Art Award

Solo Exhibits

- 2004 *Resurrecting core-formed glass*
Mostly Glass Gallery, Englewood, NJ, USA
- 1981- Various places in Japan

Other Exhibits

- 2004 Sculpture Objects and Functional Art (SOFA), New York
Represented by Mostly Glass Gallery, Englewood, NJ, USA
- 2002 *Venezia Vetro 2002* Galleria Rossella Junck, Venice
- 2001 Ancient Glass, Challenge by Glass Artists”
Oriental Art Museum, Tokyo
Okayama Orient Art Museum, etc
- 2000 *Vessels* The International Exhibition of Glass:
Koganezaki Glass Museum

- 2000 Sculpture Objects and Functional Art (SOFA), Chicago
Represented by Mostly Glass Gallery, Englewood, NJ, USA
- 1999 *2000 Years of Japanese Glass:
From the Yayoi Period to the Present Day*
Suntory Museum of Art, Tokyo, Osaka
- 1999 *Glass Art : History and Now*, Okayama Orient Museum
- 1998 *Contemporary Japanese Glass: One Aspect*, Seto
- 1997 *5th Glass Works Korea*, Seoul
- 1995, 98 The International Exhibition of Glass Kanazawa '95 , '98.
- 1994 *World Glass Now 1994* Hokkaido Museum of Modern Art,
Sapporo
- 1990 , 96 *Glass '90, '96 in Japan* : Tokyo
- 1990 *Glass Japan* Heller Gallery : New York
- 1981 *Contemporary Glass : Australia, Canada, USA & Japan*
National Museum of Modern Art, Kyoto
- 1980,82 *Kokuten*, Tokyo Metropolitan Art Museum, Tokyo

Public Collection

Niiijima Contemporary Glass Art Museum
Toyama City, Itami City Craft Center, Sanda City Glass Center
Hokkaido Museum of Modern Art, Sapporo

Bibliography (Some of the Exhibit Catalogues are omitted)

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with an essay by Christopher Lightfoot
- 2003 *Contemporary Glass Artist in Japan*, Asahi Glass Co. Ltd.
- 2002 *Ginka #131 Bunkasyuppanshya*
- 2002 *Contemporary Lampworking II*, Bandhu Dunham, USA
- 2000 *VETRO #7, Cover Story*, R. Tsuchida *Iwao Matsushima*,
The colors of the Rising Sun, CSV, Murano, Italy
- 1998 *Ancient Glass Art Collection no. 73*, Kyoto Shoin
- 1998,95 *New Glass Review 19, 16* The Corning Museum of Glass
- 1997 *Contemporary Glass Art in Japan*
Art Collection no. 62, Kyoto Shoin
- 1993 *All About Glass N. Tomobe*, Gyousei
- 1993 *Glasswork no. 16*
R. Kuroki: *Matsushima Iwao from Antiquity to the Present*
- 1983 *A Guide of Glass* T. Yoshimizu, Heibonsha
- 1982 *Ancient Glass II, Core-Formed Glass Vessels*,
Okayama Orient Museum
- 1981 *Glass in the Modern World*, Kyoto Tankosha

Page #	Vessel Dimensions Height x Diameter	Page #	Vessel Dimensions Height x Diameter
Front	R2 close up	22	M7 3 x 4.8" 8 x 12 cm
2	M6B 3 x 5" 7.5 x 13 cm	23	M8 1.5 x 3" 4 x 8 cm
3	M6A 2 x 4.5" 5 x 11 cm	24 - 25	Multi 2.5 x 6.5" 6 x 16.5cm w/stand 5 x 6.5" 12 x 16.5cm
4	R2 1.75 x 4.5" 4 x 11cm w/stand 4 x 4.5" 10 x 11 cm	26	R Technique and cu
5	M4 2.5 x 4" 6 x 10 cm	27	R1A 1.5 x 5", 4 x 12.5 cm w/stand 3.5 x 5", 9 x 12.5 cm R1B 2 x 5", 5 x 12.5 cm w/stand 4 x 5", 10 x 12.5 cm
6	M5A 5 x 3" 13 x 8 cm	28 - 29	R2 1.75 x 4.5" 4 x 11cm w/stand 4 x 4.5" 10 x 11 cm
7	Egyptian style 4" hi 10cm	30	S2 B 1.5 x 3.3" 4 x 8 cm
8	C1A 12 x 4" 30 x 10 cm w/stand 21 x 7" 53 x 18 cm	31	S1 1.25 x 3.5" 3 x 9 cm w/stand 7 x 3.5" 18 x 9 cm
8	C1B 11 x 3" 28 x 8 cm w/stand 20 x 7" 51 x 18cm	32	S2 C 1.3 x 3.3" 3 x 8 cm
9	C3 Marbleized	32	S2 E 1.5 x 2.8" 4 x 7 cm
10	C4 8 x 5" 20 x 12.5 cm w/stand 17 x 8" 44 x 20cm	33	S2 G 2 x 2.5" 5 x 6 cm
11	C5 8 x 5" 20 x 13 cm w/stand 17.5 x 8" 43 x 20cm	33	S2 H 1.5 x 2.5" 4 x 6 cm
12	C2 12 x 3.5" 30 x 10 cm w/stand 21 x 7" 53 x 18 cm	34	S2 D 1.5 x 3 4 x 8 cm
13	M1B close up	34	S2 F 1.5 x 2.8" 4 x 7 cm
14	M1A 3 x 5.2" 8 x 13 cm	35	Multi, M4 & Peonies
15	M1B 3.3 x 4.8" 8 x 12 cm	36	R1 close up
16	M5A 5 x 3" 13 x 8 cm	39	Technique M7
16	M5B 4 x 3" 10 x 8 cm	40 -41	Technique M4
17	M2 2.5 x 5" 6 x 13cm w/stand 6 x 5" 15 x 13cm	42	Technique M6A
18	M3 A 3.5" 9cm	43	Technique M1
19	M3 B 3" 7.5cm	44	Technique Cones
19	M3 C 3.3 x 4" 8 x 10cm	45	C5 close up
20	M4 2.5 x 4" 6 x 10cm	Back	Multi close up
21	M6 A 2 x 4.5" 5 x 11 cm		

Photos on pages 1, 27 & 28 are by Eva Heyd. The rest of the photos are by Iwao Matsushima



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