That night, I was amazed.

Trish Duggan, a glass artist and collector, has amassed an impressive collection of studio glass. Her work is set against a backdrop of large chandeliers and other glass art, providing a stunning setting for her emerging artists. If you haven't had much exposure to unified art forms, the collection is stunning. It's one of the first exhibitions to feature contemporary art, and it includes work from the studio glass movement superstars and contemporary artists. From tiny dioramas to movement superstars and contemporary artists, the collection is unified by themes around life-like mirrors and alternate dimensions, "with the use of glass figures and mirrors."

One of our favorites, Michael by artist Oben Abright, a sculpture of a common working man, was so life-like, it was scary. There's no way that's made entirely of glass, we thought. But it is. "Birth Glass" at the Camel's Hump by artist Robert Dallet, which "explores infinity and alternate dimensions," was another favorite.

It looked like a gourd, or something ancient, discolored and textured. A beautiful vessel, deep-colored and textured. It said something about the history of art, while it also told us something about the history of glass? No way.

But it is. "Birth Glass" at the Camel's Hump by artist Robert Dallet, which "explores infinity and alternate dimensions," was another favorite. We stood a while in front of the Camel's Hump, and we're seeing more personal statements rising above technique. "And we're seeing more personal statements rising above technique."

"Early on, glass making didn't get the respect that it was due," says Jane Buckman, deputy director of the museum. "It was considered more craft than art, functional rather than sculptural. It took a while."