Dear Members,

When I arrived in Corning last August, it was at the tail end of the Museum’s busy summer season. I spent the next nine months anticipating what a full summer might be like, and I was not disappointed. It is remarkable to observe how our visitor population swells between Memorial Day and Labor Day.

This was a summer of Making Ideas and of hosting GlassLab sessions with talented designers, both in Corning and on Governors Island in New York City. It was a summer of managing unexpected events, such as the tornadoes that struck nearby Elmira on July 26. And it was a summer of firsts, one of which was handing off the beautiful NASCAR trophy designed and created by Museum glassmaker Eric Meek to Marcos Ambrose following his victory in the Finger Lakes 355 at Watkins Glen.

To really get a sense of what our busy season is like for our frontline staff, I spent Saturday afternoon on Labor Day weekend working in our Welcome Center. This allowed me to greet our guests as they arrived, either tired from a long drive or energized about what was to come. It enabled me to learn how much they knew about the Museum before they arrived, and to answer some of their initial questions. Being a “first responder” was a great way for me to learn more about our organization, and to better appreciate the work that goes on to make our guests’ visits the best they can be. It was also a great way to end my first year here, and made me ready for more!

As I look ahead to my second year, I am anticipating exciting programs, stunning exhibitions and new acquisitions, and, of course, building a beautiful new North Wing that will allow us to serve and enlighten our many visitors even better. In the meantime, the entire Museum is open for business and there are lots of great events, so be sure to drop in often.

All the best,

Karol Wight
Executive Director
Following the successful 2010 excursion to Venice, the Ennion Society will once again travel to an international destination known for glassmaking, art, and history. Planned for May 2013, the trip will explore Prague, Czech Republic, with day trips to nearby glass centers, including Novy Bor and Zelezny Brod. This unique opportunity includes private tours and experiences that are not available to the general public, including visiting artists in their homes and studios. William Gudenrath and Amy Schwartz, resident adviser and director of The Studio respectively, will host the trip, which was organized by Katya and Doug Heller, owners of the Heller Gallery in New York City. Katya, a Prague native, and Doug, a Corning Museum of Glass Fellow, are planning an exciting trip filled with history, contemporary glass, guided tours of historical sites, and gatherings with special friends of the Museum.

For more information, please contact Amy Schwartz at 607.438.5334 or schwartzaj@cmog.org.

The Association of Art Museum Directors (AAMD) is a professional group with the mission to promote the role of art museums throughout North America, cultivate leadership in the field, and communicate standards of excellence in museum practice. Membership in the association is based on the qualifications of both the individual director and the specific art museum. In June, AAMD chose the Museum’s executive director, Karol Wight, to become a member of the organization.

“Everything that the Corning Museum does matches the purpose of AAMD to increase the contributions of art museums to society,” says Wight. “This membership will allow us to more strongly network with other museums, and to broaden the recognition of The Corning Museum of Glass and its collections.”

Wight plans to become active in the association’s committees and meetings, using her experience at The Corning Museum of Glass and her previous experience as senior curator of antiquities at the J. Paul Getty Museum.

A well-loved instructor at The Studio, maestro Elio Quarisa inspired hundreds of artists through his works and instruction. In Quarisa’s memory, Roberto Donà has generously donated a set of 14 tools to The Studio to be presented to an artist who learned from, or was inspired by, Quarisa. Those interested in participating may submit a statement about how they were influenced by Quarisa (either in person or by his work), and up to three images of their own work. The deadline for submissions is December 1. To enter, visit cmog.org/remembering-elio.
"Four green turtles crawl to the sea. When they dive in the waves, they're as happy as can be.” Written by executive director, Karol Wight, Paperweight Pals is the first children's book published by the Museum. Each of the 10 highlights from the Museum’s comprehensive paperweight collection offers young children the opportunity to explore shapes, colors, and numbers. The book is available through the GlassMarket for $9.99 ($8.49 for Members). Shop in-store, or purchase online at glassmarket.cmog.org.

This June, the Museum announced an exciting partnership with Watkins Glen International (WGI) and unveiled the trophy for the 2012 NASCAR Sprint Cup Series race. Created by Museum glassmaker Eric Meek, the trophy references the raceway and the Finger Lakes region. “When you look at the side of the trophy, it almost looks like a waterfall,” says Meek. “That’s an important part of the Finger Lakes: the beautiful glens, gorges, and waterfalls.” The trophy’s core was hand sculpted to the outline of the racetrack. The blue is a match to the color of the racetrack’s guardrails. “This one-of-a-kind work of art captures the essence of our partnership, uniting the world of art and racing,” said Watkins Glen International president Michael Printup.

On August 12, driver Marcos Ambrose passed Brad Keselowski in the final lap of the race, securing his second consecutive WGI NASCAR Sprint Cup Series victory. Karol Wight, the Museum’s executive director, was in the victory lane to hand Ambrose the unique hand-sculpted glass trophy. See how the trophy was made at cmog.org/video/wgi.

The Henry Luce Foundation has awarded a special grant in the amount of $25,000 to the Museum to support the position of a curatorial assistant to survey the American glass collection. The American collection represents the history of glass production in the American colonies and the United States from the 18th century to present. Collection highlights include the wares of great American glass manufacturers, such as the New England Glass Company of East Cambridge, MA, and the Libbey Glass Company in Toledo, OH. The curatorial assistant will work with the curator of American glass in the preparation of a collection survey of American glass prior to 1900. This research will be added to the American glass collection database and will be immediately available online at cmog.org.
In June, three new members joined the Museum’s Board of Trustees. Two are museum professionals and one is a local community leader. Each of the new Trustees brings a unique set of experiences and ideas to the already diverse and impressive group of leaders who help to shape and direct the Museum.

Randi L. Hewitt brings the voice of the local community to her new position on the Board. She is the current president of the Community Foundation of Elmira-Corning and the Finger Lakes, which provides grants and scholarships to support people in the counties surrounding The Corning Museum of Glass. A graduate of Rollins College with a degree in sociology and women’s studies, Hewitt also has been vice president for community affairs at Planned Parenthood of the Southern Tier. She knows the local community well and sits on the boards of directors for the Corning Children’s Center, WSKG Public Broadcasting, and the Chemung County Chamber of Commerce.

Susan M. Taylor is no stranger to upstate New York, as a Buffalo, NY, native. She currently serves as the Montine McDaniel Freeman Director of the New Orleans Museum of Art, a position she has held since 2010. Prior to her arrival in New Orleans, Taylor led the Davis Museum and Cultural Center at Wellesley College for 12 years. There, she oversaw the development of an award-winning facility designed by Spanish architect Rafael Moneo. At the Princeton University Art Museum, where she was director for eight years, Taylor instituted wide-ranging advances in collections development, planning, programming, and outreach. She has written a number of publications.

Charles L. Venable, the third new Board member, has a long relationship with the Museum. As a decorative arts scholar, Venable has been visiting the Museum since the early 1980s, and even had the opportunity to review the Museum during its reaccreditation process in 2010.

In October, Venable became the next executive director of the Indianapolis Museum of Art (IMA). He joins the IMA after serving as director and CEO of The Speed Art Museum in Louisville, KY. He also has held lead curatorial and programming positions at The Cleveland Museum of Art and the Dallas Museum of Art. He has published China and Glass in America, 1880–1980 (2000), American Furniture in the Bybee Collection (1989), and Silver in America, 1840–1940: A Century of Splendor (1994).

The current Board has 14 members and there are plans to continue adding new Board members as appropriate. “For an organization like ours that has a global reach, it’s important to have a Board composed of members from a broad spectrum,” says executive director Karol Wight. “As we continue to grow our Board, we are constantly keeping that in mind.”

You can see a full list of Board members online at cmog.org/trustees.

Museum Glassblower Megan Mathie Named Honorary Godmother of Celebrity Cruises’ New Ship

Celebrity Cruises has announced that they will honor four women as Godmothers of their newest ship, Celebrity Reflection. Megan Mathie, a Museum glassblower/narrator, is one of the four chosen. She is a demonstrator aboard Celebrity Solstice, and previously blew glass on Celebrity Eclipse.

When she was informed earlier this year that both her sister and mother were diagnosed with breast cancer, Mathie became determined to support the cause. On each cruise, she and the Hot Glass Show team host a “Hot Pink Glass Show” where they make one-of-a-kind pink glass creations to be sold at an auction at the end of the cruise. The funds from these auctions go to Celebrity’s charitable partner, The Breast Cancer Research Foundation®.

Mathie and her fellow Godmothers will officially launch the ship at a gala naming ceremony in Miami on December 1.
Richard Marquis, a glassblower and self-described collector of beat-up objects, has had an extraordinary influence on the development of contemporary studio glass in the United States and around the world. As an artist, he is admired for his understanding of color and form, as well as for his humor and willingness to experiment. As a glassblower, he has influenced an entire generation of artists working in glass, who aspire to his technical mastery and the originality of his vision.

A special exhibition of 30 objects by Marquis will open at the Museum on February 16, 2013, and will run through February 2, 2014. The objects in the exhibition span 45 years of Marquis’ career, from 1967 to 2012, and all of the works presented are drawn from the Museum’s collection.

Marquis has always been a maker and a collector of objects, and he has pursued these activities in a way that can only be described as extreme. He frequently uses his collections in the creation of his objects, combining found pieces—such as a salt shaker, shaving brush, or hobby chemistry set—with his glass elements.

His work is often associated with the mid-20th-century movement known as Funk art. His objects, however, have multiple references, including the “fetish finish” ceramics of Ken Price and Ron Nagle, Peter Voulkos’ abstract-expressionist ceramics, Manuel Neri’s “dumb” and James Melchert’s conceptual sculptures, the paintings of Giorgio Morandi, R. Crumb’s underground comic imagery, and the assemblage works of H.C. Westermann and Joseph Cornell. Like the outsider artists that he admires, Marquis’ world is unique and in constant invention. His objects are elements, almost by-products, of an elaborate universe under construction.

Marquis’ introduction to glass came though the artist Marvin Lipofsky, who established a glass program in 1964 at the University of California at Berkeley. Lipofsky created energy and excitement about the “new” material and Marquis was hooked. The Museum’s small Double-Handled Vessel, Trapezoidal Bottle, and Double Bubble Vessel were made at this time. Blown in shades of blue, green, and brown, these bottles reflect the palette typical of American studio glass in the 1960s. Imported commercial glass color bars would not be widely available to American artists for another decade.

Other early work includes the Stars and Stripes Acid Capsule #4, from Marquis’ first project at the famous Venini glassworks on Murano. Marquis traveled to Italy on a Fulbright grant in 1969, where he worked with Venini’s glassblowers, observing them and later making detailed notes and sketches. In addition to murrine making, Marquis learned a variety of traditional Venetian techniques—such as a canne and incalmo—that he would later teach to other American glassblowers.

In 1970, Marquis completed his master’s thesis at Berkeley with a masterpiece of murrine making: a complex word cane of the Lord’s Prayer. Marquis was familiar with the tradition of the Lord’s Prayer in American popular culture, and as a fan of Ripley’s Believe It or Not!, he knew that the prayer had been inscribed on the head of a pin. Because the pattern of the hot murrine cane can be infinitely stretched out, the size of the words can be relatively large (that is, easily readable) or reduced to the size of a Ripley’s pinhead.

During the 1970s, Marquis further developed his colorful murrine for one of his favorite forms: the teapot. His patterns were based on traditional American crazy quilts, checkerboards, and Venetian pezzato—or patchwork—vases of the 1950s. In 1983, Marquis moved to Whidbey Island, WA, where he lives and works today. He made new connections between his found and created objects, pairing things like paint-by-number paintings and toy cars with his blown glass forms in elaborate mixed-media assemblages.

In the 1990s, Marquis turned his attention to the designs made in the 1940s for the Venini glassworks by the acclaimed Venetian architect Carlo Scarpa. Inspired by Scarpa’s approach, Marquis developed increasingly complex designs for murrine, as seen in the Marquis carpas, and...
he researched and revived the demanding Venetian technique of *granulare*. The exhibition also includes Marquis’ more recent work with Bullseye color-compatible glasses. Working with a team of Bullseye’s material experts, Marquis pioneered a new technique that he calls “slab construction,” a term borrowed from ceramics. The Museum’s *Dust Pan #04-6* is one such example.

Over the course of his career, Marquis has made an astonishing variety of work, ranging from commentary on contemporary art and folk culture to social, art, and glass history. Throughout these explorations, his distinctive style, love of material, and engagement with the process of making shines through the clever content of his pieces, resulting in charismatic objects that have their own logic, integrity, and intention.

This exhibition is part of the Corning Museum’s ongoing *Masters of Studio Glass* series, developed to provide a platform for in-depth surveys of artists represented in the Museum’s permanent collection.
When architect Tom Phifer was asked to propose a design for the new North Wing, he turned to the Museum’s glass collection for inspiration. Phifer considers himself to be a student of light—and glass offers no end of education on the subject. “We began the design process by trying to understand the secrets of glass,” he says. “We gathered clues from the collection: how glass objects absorb, sparkle, and radiate wonder.”

In most art museums, works must be protected from natural light. Phifer and his team quickly discovered, however, that contemporary glass sculptures generally don’t have this restriction—and that, in fact, glass sculpture can actually benefit from being viewed in natural light.

As a result, Phifer designed the Museum’s North Wing contemporary glass gallery to include a massive skylit rooftop that diffuses outside light, allowing the artworks to absorb and reflect light differently depending on time of day. “Seasons, time of day—all that becomes part of the space in a real way,” he says.

One particular work in the Museum’s collection, 30/06/2007, by German artist Josepha Gasch-Muche, inspired Phifer’s design for the exterior of the contemporary gallery building. The artwork is a cube made up of broken specialty display glass assembled on a metal box; the effect makes the piece look disarmingly “furry,” as if it would be soft to the touch. The shards capture and distribute light in different ways, depending on your vantage point. From this artwork grew Phifer’s design for the facade. Featuring hundreds of ultra-thin specialty glass fins, the facade, like Gasch-Muche’s work, will look different depending on the angle from which the viewer is looking.

In addition to the new contemporary glass gallery, the Museum’s new 100,000-square-foot North Wing expansion includes a renovation of the former Steuben factory ventilator building. The existing space will be transformed into one of the world’s largest facilities for glassblowing demonstrations and live glass design sessions. Light is also important to this space. “With Tom’s team we benchmarked hotshops around the country and talked to numerous glassmakers,” says Steve Gibbs, who oversees the Museum’s Hot Glass Shows. “The number one complaint glassmakers had was a lack of natural light in their workspace.”

Phifer’s design for the renovation of the ventilator building respects the original intent and design of the iconic structure, but restores the north and south-facing window walls to allow for a brightly lit interior. The space will feature a 500-seat glassmaking space that includes a gallery-level balcony running around the perimeter of the venue, offering 360-degree views of the glassmaking below.

Known for his day-lit, minimalist designs, Phifer says he “approaches modernism from a humanistic standpoint, connecting the built environment to the natural world.”
Respecting and embracing the surrounding environment is important to him. In a recent article in *Dwell,* Phifer says “Our buildings want to be helping hands, bringing people closer to the sun, and light, and the change of seasons. For far too long, buildings have been fortresses, cutting people off from nature.”

Phifer’s team is working closely with landscape architects—Reed Hilderbrand Associates—who are designing an adjacent outdoor gathering space for the public, including a new one-acre campus green that will provide views into the new gallery and glassmaking spaces.

Phifer’s previous work includes award-winning private residences and public buildings, including the Salt Point House, the Millbrook House, and the Taghkanic House, all in the Hudson River Valley of New York State, as well as the North Carolina Museum of Art in Raleigh, NC. The firm’s current projects include a museum for the Glenstone Foundation in Potomac, MD, and a Field House and Velodrome for Brooklyn Bridge Park in Brooklyn, NY.

Prior to founding his own firm—Thomas Phifer and Partners—in 1997, Phifer was a partner at Richard Meier’s office from 1986 to 1996. He received his bachelor’s and master’s degrees in architecture from Clemson University.

You can learn more about Phifer and the North Wing expansion at cmog.org/expansion. Construction updates are posted on a regular basis.

A massive skylight will provide natural lighting for the 26,000-square-foot contemporary glass gallery.

New Hot Glass Show Space

This past July, the Hot Glass Show moved from its old home overlooking the Steuben factory to a new light-filled space just above the Museum’s Admission Lobby, adjacent to the Innovation Center. The new Innovation Stage, which used to be an orientation film theater, was originally designed by architects Smith-Miller + Hawkkinson, who revisited their 1999 design to transform the theater into a new venue suited for glass demonstrations.

The opening of a new hot shop is always a grand occasion, and this one was no exception. All of the glassmakers who have worked at the Museum over the years were invited to join the procession. Led by the Finger Lakes Pipe Band and the Veterans of the Foreign War Color Guard, long-time gaffers George Kennard and Don Pierce carried gobs of glass from the old furnaces to the furnaces in the new hot shop. Steve Gibbs, hot glass programs manager, was the master of ceremonies, carrying a mace with elaborate filigree work and the Museum’s red hotspot symbol, made especially for the event.

“A major goal of the construction phase of the new North Wing is to minimize disruption to the visitor’s experience at the Museum,” says Karol Wight, the Museum’s executive director. “We want our guests to enjoy the full experience, and this move allowed us to seamlessly continue offering one of our most popular programs—live glassblowing.”

The opening of a new hot shop is always a grand occasion, and this one was no exception. All of the glassmakers who have worked at the Museum over the years were invited to join the procession. Led by the Finger Lakes Pipe Band and the Veterans of the Foreign War Color Guard, long-time gaffers George Kennard and Don Pierce carried gobs of glass from the old furnaces to the furnaces in the new hot shop. Steve Gibbs, hot glass programs manager, was the master of ceremonies, carrying a mace with elaborate filigree work and the Museum’s red hotspot symbol, made especially for the event.

The new stage, with 165 seats, offers a unique presentation space, with state-of-the-art all-electric equipment. It’s more energy efficient than the natural-gas-powered furnaces. Floor-to-ceiling windows on the east side of area offer views of Corning and also provide pleasant natural light into the space. A ramp between the windows and the theater allows for additional viewing.

The new Innovation Stage will remain open even after the Museum’s new North Wing and larger Hot Glass Show area is built.
GlassLab, the Museum’s signature design program, heated up glass design this past summer with weekly public design performances in Corning and on New York’s Governors Island. GlassLab, which began in 2007, provides designers from various disciplines rare access to work with and explore concepts in glass. During the design performances, the designers and glassmakers collaborate, using the immediacy of hot glass as a catalyst for innovation through the rapid shaping of forms, and through the exploration of the unique properties of the material.

The Museum’s 2012 major exhibition, Making Ideas: Experiments in Design at GlassLab, emphasizes the role of designers and the process of creation using glass as a design material. As part of the exhibition, 19 designers were invited to Corning to explore and prototype their ideas at the Museum’s onsite hot shop. On Governors Island, adding to GlassLab’s already impressive roster of names were 18 graphic designers featured in the special exhibition, Graphic Design—Now in Production, presented by Cooper-Hewitt, National Design Museum, and co-organized by the Walker Art Center. This exhibition was on view on Governors Island throughout the summer.

Since its inception, GlassLab has brought the immediacy of rapid prototyping in glass to art and design fairs and museums in France, Germany, Miami, and New York. This summer, the program ran from its home base, providing Museum visitors with the unique experience of observing the process of design and glassmaking firsthand. Weekly design performances took place on the Museum’s Courtyard stage from May through August.

Some visiting designers continued to explore the ideas presented by their objects in the exhibition, while others took the opportunity to try new concepts.

In addition to the design performances in Corning, the Museum partnered with the Cooper-Hewitt, National Design Museum, to bring GlassLab to Governors Island in New York City’s harbor. GlassLab’s mobile hot shop made its way to the island on a barge pushed by a tugboat, passing the Statue of Liberty on the voyage.

It was a hot July, but every weekend drew large crowds to see GlassLab design performances. Most of the graphic designers had never worked with glass before, and they came with playful and fun design concepts.

In one summer, more than 30 designers had the opportunity to experiment with glass, making ideas for new designs using a material that is ever-changing. After his design performance at the Museum, Rochester Institute of Technology (RIT) design student Dan Ipp remarked, “Glass is a material of the past, but more importantly, a material for the future.”

More images from this summer’s design performances—as well as designer bios, process videos, design drawings, prototypes, and more—are available on the web-based GlassLab app at cmog.org/glasslab. The exhibit, Making Ideas: Experiments in Design at GlassLab is on view at the Museum through January 6, 2013.
Eric Ku was inspired by the idea of glass bubbles, designing a whimsical piece that looks like a bubble blown on a child’s bubble wand.

Jason Miller explored bell jars of different shapes and sizes at GlassLab in Corning.

Josh Owen, industrial design professor at the Rochester Institute of Technology (RIT), started off the summer’s GlassLab sessions in Corning by looking at how glass could solve design problems in everyday life.

Keetra Dean Dixon and JK Keller came to GlassLab on Governors Island with a new idea for a common trailer ball hitch, taking something strong and industrial and making it out of glass, a material often perceived to be fragile.

Michele Oka Doner’s bowls were inspired by floating beds of sargassum seaweed.

Tom Scott, who specializes in knitwear, investigated the possibility of making a body suit out of glass at GlassLab at the Museum.

Tim Dubitsky’s design concept looked at new ideas for the reuse of glass, creating molded glass bottle bricks.

Tom Scott, who specializes in knitwear, investigated the possibility of making a body suit out of glass at GlassLab at the Museum.
Soft, muted, seemingly organic forms stacked in columns and rows appear categorized and ready to be studied. The glass blocks invoke fossilized biological and botanical slides used in scientific research, but the function of the ambiguous specimens trapped in Steffen Dam’s glass blocks, panels, and jars is aesthetic, not scholarly.

Born in Denmark in 1961, Dam learned about the natural world from his paternal grandfather, a dedicated reader of natural history, whose library was filled with illustrated volumes on biology, natural sciences, and flora and fauna.

In 1982, after a four-year apprenticeship in technical engineering, Dam became a qualified toolmaker and he began working for a plastic molding company. Dam would eventually use this knowledge of mechanical construction, the qualities of different metals, and his early exposure to the natural world, in his art.

Feeling unsatisfied with his career, Dam built a ceramics studio in Århus, Denmark, in 1985. Not long after, he was introduced to the work of Finn Lynggaard (Danish, 1930–2011) through his 1975 book, *The Glas-håndbogen*. Dam’s career in glass began with that book, a homemade punty, and glass melted in his ceramic kiln. The ceramics studio soon turned into a glass studio, and Dam quit his job as a tool and die maker to make glass full time.

The progression from toolmaking to glassworking seems obvious upon seeing the refined craftsmanship in Dam’s cut, drilled, and polished glass works. His training and experience as a toolmaker—using drill presses, belt sanders, and diamond saws—easily transferred to coldworking glass.

In 1990, Dam opened a studio with artist Micha Karlslund, called Dam & Karlslund GLAS, also in Århus. In 2000, they moved their studio to the Danish town of Ebeltoft.

During his first 10 years working in glass, Dam studied hot- and cold-glassworking techniques, with the goal of establishing a studio where he could experiment and play with the material. His work involves blowing, casting, fusing, engraving, cutting, drilling, grinding, and polishing.

For the Rakow Commission, Dam has created a work in the style of his well-known series of glass panels. The grouping of 24 blocks, each containing the artist’s interpretation of parts of a flower, represents the most ambitious work by the artist yet.

“Dam’s work is very much about the exploration of process and material,” says Tina Oldknow, curator of modern glass at the Museum. “His work is a great fit for our collection. It relates to the history of botanical-inspired expressions in glass, but it’s also very contemporary.”

Dam’s sculptures have been compared to the lampworked flowers and sea creatures of Leopold and Rudolf Blaschka, the naturalist drawings of Ernst Haeckel, and even to the specimens collected by Ole Worm, whose 17th-century Wunderkammer is renowned. However, unlike these well-known figures of science, Dam’s work does not imitate the natural world. He creates his specimens in his jars and cabinets of curiosity from memory, embracing spontaneity and unexpected results. As Dam says, “My cylinders contain nothing that exists in the ocean, my specimens are plausible but not from this world, my plants are only to be found in my compost heap, and my flowers are still unnamed.”

Dam’s Rakow Commission work was presented on Friday, October 19, during the Museum’s Annual Seminar on Glass. You can view a presentation by Dam about his work by visiting the Museum’s YouTube Channel at youtube.com/corningmuseumofglass.
Celebrity Cruise Partnership Supports Developing Artists at The Studio

The Museum brings glass around the world with its Hot Glass Show on Celebrity Cruises. At the end of each cruise, some of the best pieces made onboard are auctioned off. Proceeds go to the Celebrity Cruises Glassmaking Scholarship Fund, which supports developing artists and students who want to work in glass. The onboard auctions are popular events, and the collaboration has raised more than $430,000 in scholarship and residency funds since the beginning of the program in 2010.

As a result, emerging artists from all over the world have studied glassmaking at The Studio in Corning. These artists would not have been able to take a glassmaking course without the assistance of the scholarship.

“My focus for this class isn’t specifically on producing work; it’s more for the experience and the knowledge.”

For many scholarship recipients, having the chance to take a break to focus on their own craft is invaluable.

“For an artist, it can be really hard to get away and do something different,” said Gayla Lee, who studied murrine with Davide Salvadore in June. “[The scholarship] allowed me to take the time off work, and come here and not worry…and just make glass.”

Skills that the students learn in classes at The Studio have a far reach. “All of the things that I learn in the class will become incorporated into my work, and because I teach too, more possibilities in designs and technique will find their way into my lessons and what I can present to my students,” said Lee.

Brandy Callahan came from Seattle to study goblet making with Michael Schunke at The Studio. “The experience has been phenomenal; there is so much to soak in. Corning is a small town with such a large history and a rich tradition of people blowing glass,” he says. “I feel honored to have been given the scholarship.”

For more information about the Celebrity Cruises Glassmaking Scholarship Fund and to hear more from this summer’s recipients, visit cmog.org/scholarship.
RECENT ACQUISITIONS

Cameo gem with portrait of Emperor Augustus

This partially preserved cameo glass gem is a 19th-century copy of an ancient Roman cameo portrait of the Roman emperor Augustus (63 BC – AD 14). Throughout the late 18th and 19th centuries, there were a number of European gem engravers who not only created their own works based on ancient styles and prototypes, but who also made extremely refined copies of known ancient gems. In some instances, these artists signed their work in emulation of ancient gem engravers. No signature survives on this gem, and it is not possible to know whether such a signature was ever preserved on the portion of the gem that is now missing. What is clear, however, is that whoever was responsible for its manufacture was a skilled gem engraver who was familiar with working in glass and hardstone.

Such gems, whether ancient or modern, were avidly collected by connoisseurs on the Grand Tour, who hoped to make a personal association with the ancient world by acquiring its remains. This cameo gem was formerly in the collection of Martine, Comtesse de Béhague (1869–1939), a highly cultured French noblewoman living in the late 19th and early 20th centuries. Her travels aboard her private yacht took her to Italy, as well as around the shores of the Mediterranean, where she collected small and large objects to create a private collection of antiquities and other works of art.

-Karol Wight, executive director

Intarsia bowl

Intarsia is one of the rarest types of glass developed by Carder for Steuben. Because of the difficulty of blowing these pieces, it is believed that only Johnny Jansson was able to create them. This was the only type of Steuben glass that was routinely signed with Carder’s name, “Fredrk Carder,” indicating how proud he was of the type. According to Paul Gardner, in his book The Glass of Frederick Carder (1971), only about a hundred pieces of Intarsia were made and signed, although the number may be somewhat larger now.

Intarsia pieces are made with three layers of glass: two colorless ones that enclose a colored design, which varies in pattern. The colored design pieces are laid out on the marver and picked up, and then covered with the third layer; it takes a skillful blower to keep the design intact. The glass ranges from 1/6th of an inch thick to about 1/8th when the piece is finished.

We are grateful to Barbara Olsen, who gave us 40 pieces in 2011 from the collection she and her husband formed during the 1980s and 1990s. Since the 1990s, the Olsens have given the Museum nearly 100 pieces of European and American late 19th- and 20th-century glass, all of the highest quality.

-Jane Shadel Spillman, curator of American glass

Pitcher in “Palace” pattern

This large pitcher is illustrated in the 1868 New England Glass Company catalog (a copy of which is in the collection of the Rakow Research Library). This American glass catalog is one of the earliest printed. We are always pleased to find a piece for the collection that has been illustrated in it and can thus be identified as to pattern name, date, and maker.

The pitcher was mold blown, then tooled, and the handle added. It is both extremely large and very heavy, which must have made its use on the table difficult. It is listed in the catalog as a “Two-Quart Palace Jug,” the only one that large. It would have weighed several pounds when it was full of water, and lifting it to pour the contents into glasses would have been quite awkward. That is probably why the pitcher is much rarer than some of the other pieces shown in the catalog.

-Jane Shadel Spillman, curator of American glass
Carroña (Carrion)

The mixed-media sculpture Carroña consists of an elaborate glass chandelier blown in transparent, blood-red glass. Assembled out of many individual parts, the traditional-style chandelier is intentionally broken and shattered. Taxidermied crows are attached to its arms, and glass shards are sewn into the mouths of the birds. The work was meant to evoke the image of opportunistic birds eating carrion by the side of the road, a metaphor for the gradual disappearance of Murano's traditional glass industry.

Javier Pérez (Spanish, b. 1968) lives and works in Barcelona. His sculpture and installations address the impermanence and cyclical nature of life, the body, and time. Focusing on the theme of metamorphosis, Pérez's work is characterized by strong symbolism and use of metaphor. He often employs uncommon materials, such as horse hair, polyester, and silkworm cocoons, in addition to ceramics, textiles, and blown glass.

In his work, Pérez delves into the essence of things—for example, the body—by metaphorically turning them inside out and comparing their opposing aspects, such as the spiritual and the carnal, the pure and the impure, or the beautiful and the ugly. He often submits his materials to high-risk situations (such as shattering the glass he works with), a metaphor for the instability of a world that continually strives for preservation and perpetuation. These aspects of Pérez's work may be appreciated in Carroña, which he describes as a "typical object of the Murano tradition, a chandelier changed into something different, an animal's dead body with its entrails exhibited to the public."

-Tina Oldknow, curator of modern glass

Coffee Pot ("Containers II" series)
Job Smeets (Belgian, b. 1970) and Nynke Tynagel (Dutch, b. 1977), Belgium, Antwerp, Studio Job in association with Val Saint-Lambert, Seraing, Belgium, 2011. Mold-blow and cased glass, cut; polished bronze, wood, high-gloss polished coating, gilding. 2012.3.30.

The Antwerp-based Studio Job, founded in 1998, has been called "one of the strangest and most exciting design firms" in Europe.

Job Smeets (Belgian, b. 1970) and Nynke Tynagel (Dutch, b. 1977) are life partners who are the principals of Studio Job. Their designs are characterized by the use of highly refined materials and expensive craftsmanship that reflect their fetishistic interest in technical perfection. References to history and craft traditions stem from the couple's extensive research on collections of European decorative arts, ranging from the Grünes Gewölbe in Dresden to The Wallace Collection in London.

The Coffee Pot is one of a series of five containers made of repurposed glass adorned with new bronze mounts and presented on custom-made pedestals. The vessels form a collection, titled Containers II, that was developed by Studio Job in 2011 in association with the famous Belgian glass manufacturer Val Saint-Lambert. The collection was conceived when Smeets and Tynagel came across a supply of century-old, hand-blown Val Saint-Lambert crystal blanks. The designers were inspired to rework five of the oversize blanks into unique luxury vessels, including a coffee pot, a waste basket, a saucepan, a pickle barrel, and a casserole.

In recent years, Studio Job has worked with various design partners, including Royal Tichelaar Makkum, Moooi, Swarovsky, Bisazza, and Venini. The designers' taste for whimsical ornamentation, functional ambiguity, and ironic social commentary positions them at the crossroads of contemporary art and design.

-Tina Oldknow, curator of modern glass

Nachleese seiner Mikroskopischen Gemüths- und Augen-Ergötzung, I. Sammlung

One of the Rakow Library's notable acquisitions of 2012 is Nachleese seiner Mikroskopischen Gemüths-und Augen-Ergötzung, I. Sammlung, an early work of microscopy by Martin Frobenius Ledermüller (1719–1769). The title is roughly translated as “Contemplations on Microscopic Spiritual and Visual Delights, I. Collection” and is indicative of its content—the word Ergötzung is related to the modern German word, Ergützten, which means “delight.”

The book, published between 1762 and 1765 in Nuremberg, includes 50 plates, engraved in copper by Adam Winterschmidt (1733–1796) and hand-colored in vibrant hues. The plates depict such “delights” as the fuzz of an apricot and the body of a fly. Other plates address more practical matters, such as the operation of a so-called “universal” microscope and use of a camera obscura to draw insects.

Although Ledermüller is remembered today for his publications and work involving the microscope, he was a lawyer by profession and performed his investigations as an enthusiastic and talented amateur. Fittingly, his works contributed to the 19th-century popularity of what is sometimes called “recreational microscopy,” or studying objects under the microscope as a hobby or form of entertainment. By fostering interest in the microscope and the microcosm, works like Nachleese also helped contribute to the nascent of cellular biology and modern medicine.

-Megan McGovern, digital asset specialist
Two Significant Acquisitions of Ancient Glass

The Museum’s collection of ancient glass shows great chronological breadth and depth, and includes indisputable masterpieces and works of the highest aesthetic quality. The opportunity to work with these objects was one of the reasons I came to Corning as the Museum’s new executive director last year. But as my title also includes a second line, that of curator of ancient and Islamic glass, I am continuously scanning the art market for objects that can add significantly to our already great holdings of ancient glass. Two such opportunities arose this past year. With the support of our Board, and in compliance with our policy for the acquisition of archaeological material, I was able to enhance our holdings of Egyptian and Roman glass with two significant acquisitions. I hope you enjoy these new objects as much as I do.

The first is a portrait inlay of the pharaoh Akhenaten, which is now on view in the Museum’s Glass Collection Gallery. The artist who created this inlay was part of a large group of workers who constructed and decorated the city of Amarna, the new capital of the pharaoh Akhenaten (d. 1336 or 1334 BC). As this is a royal portrait, the inlay is of the highest aesthetic quality and craftsmanship. Inlays like this were used to decorate pieces of jewelry or furniture, or for relief sculpture. They were inset into carefully carved cavities, and formed parts of highly colorful figural compositions, in which parts or the entire figure were made of separate glass elements. The best surviving examples of glass inlays from this period are found in the artifacts preserved in the tomb of Tutankhamun.

The works of art created during the reign of Akhenaten broke the long-standing traditional style of Egyptian art, which was idealized and severely formal. Human figures were always shown in the same manner, with few individualizing elements. While often called “naturalistic,” the works of the Amarna period also are highly stylized, in that the human forms seem to be exaggerated, with sagging bellies, thin arms and legs, sumptuous lips, long oval eyes, and high, carefully carved cheekbones. These physical characteristics are present in the inlay. The long neck, high cheekbone, full lips, and long, slanted eye are typical of portraits of the ruling family in the Amarna style.

The second acquisition is a hemispherical bowl. Presented against a background of dark purple glass is a landscape scene showing the flora and fauna of the Nile River. Eight colorful birds and a dragonfly are displayed amid a variety of plant life, including the nelumbo lotus. Each of the birds is different from the others, and the plumage, beaks, and feet are carefully articulated in glass of different colors. Most easily identified is the flamingo on the left side of the bowl. This scene is characteristic of later Roman art, and similar Nilotic landscapes can be found on the floor mosaics and wall frescoes that decorated Roman houses.

The bowl was constructed by first creating the glass disc that forms the background for the scene. The elements of the composition were arranged on the disc, and then heated and pressed down until they were embedded in the purple glass. The disc was then placed over a hemispherical form and slumped into its curved, bowl shape. After annealing, the bowl was ground and polished.

The bowl is currently undergoing treatment in the Museum’s conservation lab.

-Karol Wight, executive director and curator of ancient and Islamic glass
Remembering Two Great Friends of the Museum

The Museum recently lost two important friends and benefactors. Axel von Saldern, one of the early staff of the Museum, a prominent glass scholar, and an active Corning Museum Fellow, passed away on June 2, 2012. Beloved Trustee and generous donor Ben W. Heineman Sr. passed away on August 5, 2012.

Axel von Saldern joined the Museum’s staff as a cataloger in 1954, four years after the Museum was founded. He worked here until 1961, and his contributions during this short time were numerous. Von Saldern assisted with exhibitions, became the Museum’s contact person for the collector Ray Winfield Smith (he eventually chose a significant part of Smith’s holdings to be added to the collection), and helped to found the Journal of Glass Studies, which he co-edited. Cut glass of the Achaemenian, Sasanian, and Islamic periods became his core specialty, but his knowledge encompassed all of glass history. In fact, his most prominent accomplishment for Corning was his formidable book on German enameled glass, which, as a survey of this subject in English, remains unsurpassed.

Von Saldern returned to his native Germany in 1966, where he assumed the positions of curator of sculpture and decorative arts and vice director at the Kunstmuseum (today, the Museum Kunstpalast) in Düsseldorf. Under his curatorship, glass became an independent department of the museum. In 1971, he was appointed director of the Museum für Kunst und Gewerbe in Hamburg. One year before von Saldern’s retirement in 1988, he became president of the Association Internationale pour l’Histoire du Verre (AIHV), and served for decades as head of Section V of the German Society for Glass Technology.

While von Saldern gradually retired from active research, he remained well informed and renowned as one of the preeminent scholars of the history of glass.

Ben W. Heineman Sr. (b. 1914 in Wausau, WI) studied law at Northwestern University and began his career practicing law in Chicago. He later became a successful businessman, rising to the positions of chairman and CEO of Northwest Industries. Heineman also was heavily involved in political and civic issues, and both he and wife Natalie (who passed away in 2010) were philanthropists and avid supporters of the arts.

The Heinemans’ passion for glass began in the mid-1980s, when Ben was on a business trip to Washington, D.C. He discovered Maureen Littleton’s gallery, where he bought two sculptures by Harvey K. Littleton. Over the course of the next 30 years, the couple thoughtfully assembled one of the largest and finest private collections of contemporary studio glass in the country.


In 2006, the Heinemans donated their collection to the Museum—the largest gift in the Museum’s history. Many of the works from the Heineman Collection are on view in the Museum’s Contemporary Glass Gallery, which is named after the Heineman family.

In her 2009 publication, Voices of Contemporary Glass: The Heineman Collection, curator of modern glass Tina Oldknow wrote, “What emerges from the Heineman Collection, seen as a whole, is a sense of abundance, a quality of selection and presentation, and a deep respect for, and commitment to, artists and their work. When describing a personality, these attributes might be translated as generosity, accomplishment, discernment, loyalty, and strength. In this, then, it appears that the collection does indeed reflect the collector, and that the Heinemans and their collection are perfectly matched.”

Both men will be missed by their Museum friends and family.
Donor + Member Events

Members Opening of the Making Ideas Exhibition
May 18, 2012
1) Grace Kelly and Paul Haigh
2) Sheila Ortiz, with Ennion Society Members Karyn L. Cepek and Christy Pambianchi
3) William (Bill) Groome and Philip Cicirici

Members Tour of the Making Ideas Exhibition
May 19, 2012
4) Members enjoy a tour of the exhibit Making Ideas, led by curator Tina Oldknow.

Meet the Artist: Fritz Dreisbach
June 7, 2012
5) Fellow David Dowler and Riki Dowler, Ennion Society Members
6) Fritz Dreisbach and Steve Gibbs
7) Dr. Wayne Templer and Kathryn and George Misnick, Members
The Houghtons are the founding family of Corning Glass Works (now Corning Incorporated). It’s been more than 150 years since Amory Houghton Sr. brought his glass works to Corning, NY, yet his descendants remain committed to providing ongoing support for the social and economic well-being of the area.

In 1993, during a biennial family gathering, the sixth generation of Houghtons, who are geographically dispersed, decided to establish a foundation to support school, community, and family initiatives in the three counties where most of Corning Incorporated’s employees live—Steuben, Chemung, and Schuyler. They named it the Triangle Fund and focused on supporting agencies that service underprivileged and at-risk youth.

The first grant of $10,000 was awarded in 1994 to the Corning Area Youth Center, which had been founded by Laura Houghton, grandmother of some of those sixth-generation Houghtons. Since then, the Triangle Fund has supported youth centers and other programs for at-risk youth in the tri-county area.

Since 2003, the Triangle Fund has supported the High School Learning Center glassmaking program at The Studio. This program enables at-risk teens to learn glassblowing and flameworking in order to satisfy their high school art credit.

Christine Sproule has been the director of the Fund since 2008. A dynamic leader and former director of the Addison Youth Center, she knows her target audience well. Says Sproule, “All of our grants are under $20,000, but a small amount of money can make a remarkable difference at these organizations.” The Fund has given more than $2,000,000 since its inception.

Recently Sproule and a foundation intern (who is a seventh-generation Houghton) attended a symposium at the Museum marking the culmination of the recently established Junior Scientist program. The intern, Kate Bolster-Houghton, was impressed with the program, realizing how much she would have loved to have had this sort of hands-on exposure to science as a middle school student. The Triangle Fund has since given the Museum a grant to support this new program.

Today, several generations of Houghtons donate to the Triangle Fund, continuing the family’s deep commitment to the Corning area and positively influencing generations to come.
Inspiration that comes while viewing a work of art seems to be the inverse of the creative process that inspired the artist initially, but can be equally as rewarding. I was reminded of this after viewing Nicole Chesney’s Present piece in the Ben W. Heineman Sr. Family Gallery of Contemporary Glass.

While making my security rounds in the evening, I often spend some quality time with one or two of the Museum’s pieces. I had walked by Present many times but, until recently, I had not stopped to read the description. It is a sandblasted mirror upon which oil paint has been applied and rubbed onto the surface.

Chesney tells of how she was inspired by the French philosopher Gaston Bachelard, who talked about a cloudless, empty sky, a sky that he called an “unsilvered mirror”—referring both to the exterior sky and the “interior skies of dreams.”

This was way too intriguing not to investigate further. I Googled Bachelard and was amazed by his writings.

After my research, I stood in front of this rectangular piece of glass to discover that it inspired a very meditative mood. I have the luxury of being able to enjoy this phenomenon all alone in the gallery late in the day, which is why I love my job.

There is no way you can fully appreciate this piece by looking at a photograph of it, or even by simply walking by it—you absolutely must physically stand in front of it and lean ever-so-slightly over the railing. You’ll see the subtlest, ghostly reflection of yourself floating in the wispy clouds that Chesney has feathered on the glass surface. If this isn’t the stuff of dreams…