Fall is a time of harvest and abundance, especially in our beautiful Finger Lakes region. Our Museum feels as if it too has reached harvest time with a bounty of new activities and people. Our popularity as a cultural destination continues to grow, and we were thrilled to recently be awarded TripAdvisor’s 2013 Certificate of Excellence. Following another successful summer full of visitors, we established new one-day attendance records over Memorial Day and Fourth of July weekends, and saw very strong attendance in August.

On Monday, August 19, our North Wing expansion project passed another milestone. Forty-four cement trucks carefully circumnavigated our campus in order to deliver the cement used to pour half of the structural slab for our new contemporary gallery. The pour began at about 5:30 am and continued to just before noontime, with no interruption to the Museum’s regular operations that day.

Now that our new buildings are emerging, they are becoming a visible reality that continues to generate excitement across the Museum and our community. The second pour occurred in September, and the gallery walls have begun to rise. Keep checking for new images at cmog.org/expansion as we work not only on the physical aspects of the building, but also begin to design the installations of the collection into our new space.

Following the recent arrivals of our curator of European glass and our chief librarian, we are joined by the newest addition to the curatorial staff, Kelly Conway. Kelly is taking over the American glass collection following the retirement of Jane Shadel Spillman last April. We have also expanded our Board of Trustees with the addition of Sir Mark Ellis Powell Jones. Bringing with him a career of experience in the fields of museums and academia, Sir Mark will work with us to expand the Museum’s international presence around the globe. Profiles of Kelly and Sir Mark can be found in this copy of The Gather.

We hope you will stop by often to see the changes in our galleries, and to meet and greet the next generation of collections staff who are now members of the CMoG family.

All the best,

[Signature]
French designers worked with Museum glassmakers in public GlassLab design performances at the Musée des Arts Décoratifs, October 23–27. The design sessions took place on the GlassLab hotshop, in the Tuileries Garden, just outside the Musée des Arts Décoratifs. Two of the designers who participated—Matali Crasset and Arik Levy (both pictured above)—have previously worked with GlassLab; other designers from the fields of furniture, jewelry, and graphic design were introduced to working with glass at this week-long event. Learn more about this event and the GlassLab program at cmog.org/glasslab.

Sir Mark Ellis Powell Jones, former director of the Victoria and Albert Museum and Master of St. Cross College, is the most recent addition to the Board of Trustees at The Corning Museum of Glass.

“Sir Mark brings exceptional experience from his work at the V&A, where he spearheaded a major renovation, raised the museum’s international profile, increased visitation, and created a strong online presence,” said Marie McKee, the Museum’s president. “We are delighted that he is joining us at a moment when our Museum is undergoing an important expansion and attracting ever more international visitors.”

Under Sir Mark’s direction, visitation at the Victoria and Albert Museum was increased to the highest levels in the museum’s 150-year history. He also led a £120 million, 10-year renovation of the museum’s galleries, including the Ceramics and Medieval and Renaissance galleries.
Museum glassmakers have traveled the globe providing Hot Glass Show demonstrations on Celebrity Cruise ships. Step on board Celebrity Solstice, Celebrity Equinox, and Celebrity Eclipse, and you’ll find The Corning Museum of Glass Hot Glass Show presented on an outdoor stage on the top deck. The ships visit ports around the world, from Southampton, England; to Miami, FL; to Sydney, Australia.

This summer, the Celebrity Solstice set sail out of the port of Seattle, WA, for the first time, marking a milestone as the ships had officially circumnavigated the globe telling the world about glass.

It was fitting that the glass-focused city of Seattle was the location that marked the occasion, and the Museum celebrated by throwing a party, generously sponsored by Celebrity Cruises, for the Seattle glass community. Among the more than 100 guests in attendance on a picture-perfect afternoon in Seattle were numerous partners and friends, including Chihuly Studio team members, staff from Spiral Arts (the developer and creator of the unique all-electric hotshop on the cruise ships), and many artists and colleagues.

In May, 20 members of the Ennion Society traveled to Prague, Czech Republic, for seven days to experience the region’s rich traditions in glassmaking, art, and history. The trip was organized by Katya Heller of Heller Gallery and Amy Schwartz, director of The Studio, and the travelers were joined by Jim Flaws, chairman of the Museum’s board, and his wife Marcia Weber. The group visited glass studios in Novy Bor and were invited to Peter Rath’s country home in Kamenicky Senov (Rath is the fifth-generation co-owner of glass design company, J. & L. Lobmeyr). They saw the Prague Castle, Spanish Synagogue, Kampa Museum, Metropolitan House Concert Hall, and Strahov Library, among other sights. Members visited the homes and studios of several prominent artists working in glass in the Czech Republic, including Martin Janecky (pictured top left), Ivan Mares, Aleš Vašíček, Karen LaMonte, Marian Karel, Ivana Sramkova, and Rony Plesl.

Are you interested in participating in a unique glass-focused travel experience? Visit Seattle, WA, in 2014. Ennion Society Members, as well as Patron and Supporting level Members, are welcome to join. For more information, contact Amy Schwartz at 607.438.5334 or schwartz@cmog.org.
Student Art Inspired by Chihuly

Every year, eighth-grade art students at Tonawanda Middle School, just outside of Buffalo, NY, work hard fundraising and planning for their trip to the Museum. This year’s group studied glass artist Dale Chihuly for several weeks prior to their visit.

Amazed by the Chihuly artwork they saw when they visited Museum, the students made their own Chihuly-inspired piece. The two classes of 29 eighth-grade students worked together to design and construct a large chandelier, constructed out of recycled water bottles.

By viewing images of a recent reconfiguration of Chihuly’s Fern Green Tower posted on the Museum’s website, students were able to see how the sculpture was taken apart and how pieces were added to make it bigger. Just like Chihuly did, students created each individual piece for their sculpture and then carefully assembled it to create an aesthetically pleasing work of art. They even attempted to mimic the size and vibrancy of many of Chihuly’s pieces. The students’ work was showcased in the district’s art show in early June.

RIT GlassLab Fellowship Recipient Explores Glass Design

The first annual GlassLab Fellowship was awarded to designer David Strauss, who graduated with his master’s in fine arts in Industrial Design at The Rochester Institute of Technology (RIT) this year.

The Fellowship provides an RIT Industrial Design student with the opportunity to participate in a two-day GlassLab session at The Corning Museum of Glass, exploring glass as a design material. In June, Strauss came to the Museum to develop his design ideas for a cookie jar. “Working with hot glass is a completely new experience for me,” said Strauss. “I’m learning everything as I go, and I’ll be able to bring this experience to future design projects that I work on.”

Museum Welcomes New Curator of American Glass

Kelly Conway joined the Museum in September as the new curator of American glass. Conway was the Carolyn and Richard Barry curator of glass at the Chrysler Museum of Art in Norfolk, VA for six years. She curated loan exhibitions such as Contemporary Glass among the Classics for Art of Glass 2, and exhibitions from the Chrysler collection such as Tiffany Treasures and Cameo Performances: Masterpieces of Cameo Glass. In 2012, she organized the Glass Studio Visiting Artist Series, a rotation of five exhibitions and eight artists featuring live demonstrations in the Chrysler Museum’s newly opened glass studio. Most recently, she was responsible for the renovation and reinterpretation of the Chrysler’s glass galleries, set to reopen in April 2014. A specialist in 19th- and early 20th-century American glass, Conway will be responsible for managing the Museum’s renowned American collection. Conway received her M.A. in History of Decorative Arts from the Parsons School of Design and the Smithsonian Associates, and her B.A. in American History from DePauw University.
Work on the Museum’s new North Wing continues to progress. In June, we announced the final design of the 26,000-square-foot contemporary art gallery: a square, minimalist white glass building containing soaring, daylight-filled galleries. The façade will be constructed with large, white glass panels that create a nearly seamless, softly reflective expanse. Inside, the gallery will feature a simple, white interior with massive curvilinear concrete walls. The building will be the largest space anywhere dedicated to the presentation of contemporary art in glass.

“The minimal exterior of the gallery building promises a tranquil and illuminating experience inside,” describes Thomas Phifer, architect of the North Wing project. “Visitors enter a light-filled, glass vitrine to view and appreciate works of art in glass.”

A sophisticated light-filtering system will use diffusing roof skylights, providing the majority of the lighting required to view the art. The daylighting sets a new standard for how contemporary works in glass are displayed. A 150-foot-long window wall along the north side of the building will provide views of a new one-acre campus green, unifying the indoor and outdoor experience.

The luminous all-glass gallery building will be juxtaposed against the black metal exterior of the adjacent former Steuben Glass ventilator building, which will contain the new venue for the Museum’s live glassmaking presentations. The space, which can be entered through the new contemporary gallery, will accommodate 500 visitors through retractable banked seating, and will feature a gallery-level balcony running around the perimeter of the venue to offer 360-degree views of the glassmaking below.

In August, the construction team began the first of many concrete pours that will form the new contemporary glass gallery. The first pour took place on August 19; it took 416 cubic yards of concrete to cover the east half of the building floor. The rest of the floor and the interior curvilinear walls were poured in September and October. At the same time, work has progressed on reinforcing the former ventilator building according to modern building codes, and the process of recladding that building will begin in the winter.

The North Wing is slated to open in late 2014. In the meantime, follow along on our construction progress at cmog.org/expansion.
“The minimal exterior of the gallery building promises a tranquil and illuminating experience inside,” describes Thomas Phifer, architect of the North Wing project. “Visitors enter a light-filled, glass vitrine to view and appreciate works of art in glass.”
The artwork of Andrew Erdos, the Museum’s 2013 Rakow Commission artist, is pop, sarcastic, and humorous, with a hint of social commentary. His over-the-top installations create a situation of sensory overload, which he sees as a reflection of everyday life in urban culture, especially the culture of New York City. Through the use of mirrored futuristic-looking animal sculptures, vehicles used by the artist to navigate identity and environment, Erdos explores the relationships between nature, technology, and people.

Erdos was at The Studio in July making this year’s Commission, and he took some time to sit down with Tina Oldknow, curator of modern glass, to discuss his work.

Tina Oldknow: What kind of piece are you thinking of making for the Rakow Commission?

Andrew Erdos: It will be a continuation of my current body of work using these large animal forms. What I am most interested in now is using glass mixed with light to create colored light—producing color with a sculpture. Using basic, simple pieces of colored murrine almost as if they’re pixels in a digital image, or dots in a pointillist painting, to produce light, to produce color, and to produce a new visual experience.

Oldknow: I’ve noticed that you use a lot of silver mirroring on your animals. Will these animals be mirrored as well?
Erdos: The animals will all be mirrored. I’m using another material with similar properties, which is dichroic glass. It’s a material I’ve been extremely averse to for a long time. It’s a part of an overwhelming sense of the experience.

I’ve been going and looking at as many shows as possible, and the key show that I can relate to is the most recent Jeff Koons show. It’s about more, more, more, more, more, and then it reaches the tipping point of being just so overwhelming—and it’s a really fine line. It’s a delicate balance that sometimes can be achieved and sometimes it’s just opening the gates of ridicule. And sometimes, something really amazing can be created. So, try it out…see what happens.

That’s one of the great things about the Rakow Commission is I can make a large piece and if I don’t like it I can smash it and do something else. And it’s totally cool.

Oldknow: You’re interested in creating a situation that is overwhelming, your idea of sensory overload. I want to talk a little bit more about why you go there.

Erdos: Creating a situation that is overwhelming to the senses is, in many ways, a representation of daily life. Living in New York, being surrounded by millions of people doing their own lives—everyone is doing something all the time and there’s just intense competition for energy, for emotion, for people’s time, for people’s feelings, for people’s responses, for people’s ideas. And then you also have something like a beautiful sunset that is an absolute sensory overload. But, it can also be really peaceful and calming. When all your senses are activated is oftentimes when there is a moment of clarity.

This conversation is an excerpt. Watch the video and read the full conversation online at cmoq.org/erdos.

Erdos’ Rakow Commission will be unveiled on November 14 after a public lecture at 7 pm by the artist. Members at the Donor Level and above ($125+) are invited to come early for a private reception.
On September 18, 1863, Frederick Carder was born in Staffordshire, England. Over the next 100 years of his life, he would go on to become one of the greatest contributors to glass design in the 20th century.

Carder left school at age 14 to join his father Caleb Carder’s pottery business in Brierley Hill. Still interested in furthering his education, he studied chemistry and technology in night classes. In 1879, Carder became fascinated with glassmaking after visiting the studio of John Northwood. Soon after, in 1881, he went to work as a designer at Stevens & Williams, a large English glassmaking company, where he experimented with glass colors and designs.

In 1903, Carder and his family—wife Annie and two children, Cyril and Gladys—moved to Corning at the invitation of Thomas G. Hawkes, owner of Steuben Glass Works. For the next 30 years, Carder had a free hand in designing the firm’s products and developing new colors and techniques. His hallmarks of design were color, variety, and versatility. In 1932, when Steuben’s new president decided to concentrate on colorless glass, Carder left to become design director of Corning Glass Works. Carder’s glassmaking career ended in 1959, when he closed his studio at the age of 96.

During the 82 years in which he worked with glass, Carder produced many works that are dazzling in their virtuosity. He designed more than 6,000 glass objects in 140 colors. As the sesquicentennial of his life is commemorated this year, the legacy of this gifted designer is still thriving.

**The Frederick Carder Gallery**

The most befitting tribute to Frederick Carder’s prolific career in glassmaking is the Museum’s visually stunning Carder Gallery. The several thousand pieces on view show every type of glass that Carder created from the founding of Steuben in 1903 until 1932. Also on view are examples of works from his entire career in glassmaking from 1880 to the 1950s—from early pieces made at Stevens & Williams to individual pieces he created in his retirement.

Carder’s golfing partner and friend Robert F. Rockwell, a Corning businessman, assembled a remarkable collection of Steuben glass in the 1950s, which was donated to the Rockwell Museum of Western Art and is now on long-term loan to The Corning Museum of Glass. Most of this collection is shown in the Carder Gallery, which also houses much of the Carder glass owned by the Corning Museum.
as well as 82 additional loaned pieces of Carder glass from independent collectors.

Tens of thousands of visitors each year marvel at case after case of shining Aurene, Aventurine, Tyrian, Rouge Flamé, and Cintra glass along with expertly cut, cased, etched, and engraved works.

The Carder Steuben Club

Since 2000, the Carder Steuben Club has hosted enthusiasts, researchers, and collectors of Carder and Steuben glass at an annual symposium in Corning, co-hosted by the Museum. Attendees of this year’s sesquicentennial celebration in September enjoyed lectures including a talk by Audrey Whitty, the Museum’s curator of European glass, on Carder’s early years at Stevens & Williams, and a discussion led by Mary Jean Madigan on the series of modernist engraved sculptures created by Steuben during the Cold War. “We enjoy welcoming the Carder Steuben Club to Corning each year,” said Karol Wight, the Museum’s executive director, “Their dedicated interest in the collecting and research of Carder glass is a testament to the designer’s legacy.”

The Club’s mission is to encourage and promote the collecting and enjoyment of the glass of Carder. This past year, Club members took on a task to assist in the reinstallation of a work of Carder’s with a significant local connection.

The Memorial Window

At seven feet tall and 42 inches wide, the Frederick Carder Memorial Window is made of cast Bristol yellow glass surrounded by colored glass tiles. The most extensive window designed by Carder and produced by Steuben, it is special to both the city of Corning and the man who created it.

The window is a memorial in honor of the soldiers from Corning who honorably lost their lives in World War I. Among the names listed is Carder’s son Cyril, who was killed by enemy gunfire in the Battle of Soissons on July 21, 1918.

The leaded glass window and two accompanying honor rolls were reinstalled at Corning’s City Hall in September after being in storage for over a decade.

Made in 1931, the window’s first home was Corning’s World War Memorial Library at the corner of Pine and First Streets. The library eventually moved and, in 1987, the window was relocated to the Rockwell Museum, where it was on view until renovations in 2000 caused it to be placed in storage. “It is great to find a new home for the window and get it out in a place for people to view,” said Stephen Koob, the Museum’s chief conservator and member of Corning’s Public Art Committee. “The initiative to take the window out of storage has been a fitting way to celebrate Carder this year.”
Non è dubio alcuno, che il vetro è vno de i very frutti dell’Arte del fuoco. ("Without a doubt, glass is a true fruit of the art of fire.") says the opening letter to Antonio Neri’s L’Arte Vetraria (The Art of Glass).

Antonio Neri’s work has a singular importance in glass literature. Neri was a Florentine priest who worked as a glassmaker under the patronage of Don Antonio de’ Medici. Perhaps due to its disclosure of secret Venetian techniques, L’Arte Vetraria was the most popular glassmaking manual for 200 years following its original publication in 1612.

The Rakow Research Library’s collection includes an English translation of L’Arte Vetraria, printed in 1662, that was originally owned by King Charles II. A rare treasure, this book is among the many digital books now available to view online as a result of the Library’s digitization efforts.

The Rakow Library’s collection is the most comprehensive in the world on the subject of glass and glassmaking. Open to the public, the Library is a valuable resource to researchers, students, and glass enthusiasts around the world. Many of these resources are now available free for people to read, search, and download at cmog.org.

Among the first materials digitized were volumes from the rare book collection. To date, more than 250 rare books have been digitized and are available online, including the Mappae Clavicula, the oldest manuscript in the Library’s collection dating to 1150.

When selecting materials to be digitized, many criteria are considered. One of the most significant is accessibility. “We want to be able to disseminate the materials we are digitizing to the public,” says Lori Fuller, associate librarian, collections management. “The materials must be in the public domain or we need to be able to acquire permission to digitize the material and publish it online.”

Other criteria for digitization include whether the material is in high demand, of historical or cultural importance, is exceptionally unique or rare, or will be part of an upcoming Museum exhibition or publication.

Most digitization is done onsite at the Rakow Library using specialized equipment. Books are scanned page by page into high-resolution images by Boston Photo Imaging. Individual page images are then compiled into a PDF document that is linked to the item’s record in the online collections browser.

The full text of the digital material is searchable through use of optical character recognition (OCR), allowing researchers to search within the text of the PDF and also find the material through a Google or web search. Users can also download the PDFs to their own computers or tablets.
“Scanning the materials is the easiest part of digitization,” says Fuller. The most challenging and labor intensive part of the process is creating metadata. “Metadata is the descriptive cataloging of these materials—author and publisher information, subjects, notes about the items, including a description of what they are. Without metadata, there is limited discovery of the material; it is the most important part of digitization.”

One of the most popular digital collections in the Library is the extensive collection of glass company trade catalogs. More than 200 trade catalogs have been digitized and are online to view.

Creating digital copies of materials not only increases access but also helps preserve fragile materials. Materials that are “at risk” due to their condition or in formats that are becoming obsolete are also given priority. Creating a digital copy ensures that the content is not lost as technology moves forward. The Library has reformatted a number of materials at risk because of their age, including a variety of films and videos such as U-matic, VHS, Super 8, 16mm, 35mm, and Beta Cam. Approximately 1,550 films have been digitized.

Highlights of the digital collection include: the Steinberg Foundation collection of 20th-century Czech glass design drawings; original sketches by Leopold and Rudolf Blaschka for their glass models of botanical specimens and invertebrate animals; photographs by artists Robert Florian and Marvin Lipofsky of American studio glass masters at work; the notebooks, diaries, and letters of Steuben designer Frederick Carder; images of works selected for publication in New Glass Review from Volume 3 to the latest issue; the catalogs from the major exhibitions Glass 1959: A Special Exhibition of International Contemporary Glass (1959) and New Glass: A Worldwide Survey (1979); and more than 100 publications accessible in full-text format from the Museum’s scientific research department.

The Rakow Library continues to add material online as it is digitized. Check back regularly to see what’s new at cmog.org/library.

Specialized equipment is brought onsite to scan rare books into high-resolution digital files.
A native of South Korea, Jiyong Lee started coming to The Studio in 1998 when he was a graduate student at the Rochester Institute of Technology (RIT). “The first time I saw glass was in American craft magazines and art books from other countries. I was not familiar with studio glass art because there were no studio glass programs in Korea at that time,” says Lee.

While working toward his MFA in Glass and Glass Sculpture at RIT, Lee interned at The Studio. He quickly “became a part of the family,” says Amy Schwartz, director of The Studio. Lee used this opportunity to not only learn about glass, but also to help other students and to immerse himself in the glass community.

Upon graduation, Lee taught at RIT before moving on to head the glass program at Southern Illinois University Carbondale, where he is currently an Associate Professor. He also has been teaching his approach to cold working at The Studio since 2008.

For Lee, coldworking—the techniques of grinding, smoothing, laminating and carving annealed glass—means thinking about the optical aspects of glass. The cool, muted tones of his sculptures use the optical qualities of cold-worked glass to magnify the connection between science and art. His subtle but complex forms are geometric in shape and biological in approach. Inspired by the process of gel electrophoresis—a method used for the separation and analysis of macromolecules, such as DNA, RNA, and proteins—Lee meticulously cuts and carves glass into cellular sculptures.

One of those sculptures is part of the Museum’s collection. Cell Cube with Purple Manipulation is based on Lee’s “fascination with cell division and the journey of evolution that starts from a single cell, goes through a million divisions, and then becomes life.”

Lee acts as a mentor to his students, both at The Studio and at Southern Illinois University. “I try to understand what my students’ interests are,” he says. “It’s a pleasure to see that my students are growing and getting out there and working as professionals in glass.”

Studio students are undoubtedly influenced by this energetic and driven instructor, but Lee also finds his exchange with students influences his own work. “I’m teaching as a professor now, but coming to The Studio is still a great learning experience,” says Lee. “Every time I come to Corning and work with other artists in my classes, I always take something back to my studio at home.”

You can watch videos of Lee and other Studio instructors on the Museum’s YouTube channel, youtube.com/corningmuseumofglass.
Deckelpokal (Goblet with Cover)


The body of this deckelpokal is ornamented with frosted and cut laurel or lotus leaves and flowers. The front of the body is engraved with the word ‘FAUST.’

It comes from the personal collection of the German actor Pius Alexander Wolff (1782–1823), to whom it was given by Count Anton von Radziwill (1775–1833), a talented singer, virtuoso cello player and composer. Radziwill’s most important composition was the musical version of Goethe’s Faust (1811–1830).

The goblet was a gift to commemorate the musical premiere of the renowned German writer Johann Wolfgang von Goethe’s (1749–1832) tragedy Faust in the Berlin palace of Count von Radziwill. The premiere took place during the occasion of the 50th birthday of Radziwill’s wife, Princess Luise of Prussia (1770–1836) on May 24, 1820.

Wolff received his dramatic training in Weimar from Goethe starting in 1803. Goethe praised Wolff’s ability and gradually awarded him roles of increasing importance. Wolff relocated from Weimar to Berlin in 1816 and became a member of the royal theater.

The Faust pokal is an extremely unique piece on many levels: it is without parallel in that it is the only object known in the decorative arts that connects Goethe, Count von Radziwill, and Wolff, all cultural luminaries of their day.

Constellation


Constellation is a unique, room-size installation by the celebrated American sculptor and printmaker Kiki Smith.

Smith worked with the Venetian glass master Pino Signoretto to produce the 29 large hot-sculpted glass animals, which include a rabbit, dog, snake, bears, bull, scorpion, ram, birds, and goat. Inspired by the starry constellations of the night sky, the celestial animals are placed on indigo-dyed Nepal papers arranged in a circle on the floor. Sixty-seven cast crystal stars, made with the assistance of Linda Ross, and over 600 small pieces of cast bronze animal scat complete the work.

Smith is one of many artists who have used glass effectively to explore ideas about the body, landscape, and nature. In her artwork, she uses glass as a symbolic spiritual element, but she also uses it as a metaphor for sky and water—essential elements of the natural world—and bodily fluids.

Smith lives and works in New York City. She received the Skowhegan Medal for Sculpture in 2000, and the 50th Edward MacDowell Medal from the MacDowell Colony in 2009. In 2005, she was elected to the American Academy of Arts and Letters.

Michael Glancy: Infinite Obsessions


When Michael Glancy presented a Meet the Artist lecture at the Museum in June, he donated a special edition of the book, Infinite Obsessions, to the Rakow Library. Infinite Obsessions is a history of Glancy’s work with glass and metal; his pursuit of a perfect object. The Rakow’s edition has a glass inlay in its cover titled Almost Perfect. Almost Perfect incorporates a piece of German sign glass on which the artist cut and applied electroformed copper in his signature style. The glass was given to Glancy by Dale Chihuly when Glancy was studying with him at the Rhode Island School of Design (RISD) between 1974 and 1980. Both the book and the glass are signed by the artist.

Glancy’s Infinite Obsessions is one of a handful of books in the Rakow Library that incorporate glass into the physical design of the book. Another notable work is Modern Svenskt Glas: Utveckling, Teknik, Form, a book with cover boards made of glass. Both volumes are part of the Rakow’s small, but growing, collection of “artists’ books:” a genre in which the book itself is intended to be a work of art.
On September 13, 1837, 14-year-old Alfred von Wolzogen embarked on a hiking trip in the thriving industrial region of the Harz Mountains with his teacher August Thieme. Over the course of a week, the pair visited copper, brass, and iron works; a marble mill; and the glassworks of Breitenstein (1834–1929) and Jakobsbruch (closed in 1843).

In his diary of the trip, Meine Harzreise im Herbste (1837), von Wolzogen describes each glasswork, giving us a first-hand account of glassblowing, including his own experience blowing a beer glass. (He laments not having time to wait for the glass to cool down!) Von Wolzogen also describes the process of creating flat glass from glass cylinders, as demonstrated by a Bohemian glass master.

Von Wolzogen’s eyewitness account offers valuable, and very human, insight into glassmaking in the Harz Mountains in the early 19th century, a time when this region is perhaps not as well-covered in the primary glass literature as other German regions. He also documents the cylinder process of making flat glass early in its development.

The Rakow Library has many primary sources on the history of glass, but von Wolzogen’s diary is a rare find and even rarer in that it was written from a teenager’s perspective.
Sitting in my Durban storeroom with over a thousand kilograms of glass beads crammed to the rafters and jammed into boxes, I ask: “What do you want to become?” And the material does speak to me. It wants to be itself. Do as little as possible, it says. Lay me out in a single file, weave me together in a single stitch, balance me on my tips. Go on like that for miles.—Liza Lou

Liza Lou emerged as a presence in the art world in 1996 with an exhibition at the New Museum in New York of \textit{Kitchen}, a sculptural tableau utilizing millions of beads that took five years for Lou, working alone, to make. Architectural in scale, \textit{Kitchen} introduced some of Lou’s recurring themes, such as labor, confinement, and human endurance. Her meticulous placement of individual beads and the scale of the project represent a work of unceasing labor that honors centuries of uncelebrated women’s work.

Born in New York, Lou was raised by her evangelical parents in Minnesota and California. In 1989, while she was studying painting at the San Francisco Art Institute, she took a summer trip to Europe. The experience of seeing the densely decorated cathedrals of Florence and Venice, covered in mosaics and marbles, was transformative.

She began incorporating glass beads into her paintings, which was met with intense criticism. This further motivated Lou to push the boundaries of her art, moving away from painting to beaded objects exclusively.

Lou left school and moved to Los Angeles, where she established her first studio. She was determined to transform an ordinary daily environment into something as dazzling as the Venetian Basilica of San Marco. The result was \textit{Kitchen}, an over-the-top commentary on domesticity, complete with a perfectly beaded crumpled bag of potato chips, a spilled soft drink, and a sink full of dishwater.

Lou has explored diverse subjects through the course of her prolific career. She has beaded a prison cell, a closet, deities, portraits of the American presidents, a trailer, prayer rugs, Adam and Eve, a security fence rimmed in razor wire, a toilet, and a noose, among other topics.

In 2002, Lou received the John D. and Catherine T. MacArthur Foundation Fellowship. It was also around this time that she opened a second studio in Durban, South Africa. Working with a team of Zulu women in downtown Durban, Lou continues her efforts to develop an economically sustainable project, while creating extraordinary artworks.

The Museum’s recently acquired \textit{Continuous Mile} (2006–08, H. 80 cm, Diam. 140 cm) is a monumental sculpture that took Lou two years to make with a team of bead-workers from several townships in Kwa-Zulu Natal, South Africa. The sculpture is composed of a coiled and stacked cotton rope, measuring a mile in length, covered with over 4.5 million glossy black glass beads. \textit{Continuous Mile} is a work about work, about process, about finding meaning in the everyday, about managing many hands to create something that would not be made by one person alone.

\textit{Continuous Mile} will be displayed in the Museum’s new contemporary galleries, opening in December 2014.
Donor + Member Events

1) Steve and Julie Albertalli (winner of the bead necklace drawing).
2) Joseph and Karen Navaie

Life on a String Members Tour
June 1, 2013
3) Executive director Karol Wight leads Members on a private exhibition tour.

Meet the Artist: Michael Glancy
June 20, 2013
4) The Olmstead Family with Dr. Susan Schwartz
5) Beth Dann and Pat Dann

Celebrity Solstice Reception, Seattle
July 19, 2013
6) James Polus and Jane Mueller
Richard Andrasi was a man who took quiet joy in the simple pleasures of life. He enjoyed traveling on his own, spent hours trying to shoot the perfect photograph, visited Walt Disney World 22 times, studied the stars, hiked avidly—and loved glass.

Richard was born and raised in Hazleton, PA. He was a quality control manager at Lucas Aerospace, and his responsibility was to ensure that only the highest quality military equipment was shipped out. When Lucas closed its Pennsylvania facility, Richard semiretired and took a job as a part-time security guard.

When his schedule allowed, Richard would drive to Corning for Members events to visit for the day.

His long-time friend, Linda Klinger, remembers, “He always looked so forward to taking a Saturday and going for the drive to Corning. There, one of his favorite parts of the trip was taking his last round before closing, because most people were gone by then and he said that it just changes the complete feeling of the museum. He always looked forward to the glassblowing shows and would tell me what the piece looked like…

“He always stayed until closing time and would go to his car and put his camera equipment away and stand and look back at the building then leave. He always took a ride into the little town of Corning and would stop at a small shop and get ice cream, then go for a walk over the bridge and back before coming home… I am a collector of postcards and he very often would send me one of a special piece that you had on exhibit and would say, ‘Here I am at one of my favorite places’ or ‘It’s always good to be back to my museum.’”

When Richard was on his deathbed, he decided to leave the bulk of his estate to The Corning Museum of Glass. He called executive director Karol Wight, and asked that the bequest be used for the purchase of objects that would be put on view; he shared with her his love of the Museum, and particularly of European glass.

Says Linda, “He felt that, being he had no children or other family, he would like to have a piece or pieces purchased, and his name put on a plaque, and hopefully someone would stand there and say, ‘I wonder what this man did and why he donated this?’ He said then he felt as though his legacy would live on.”

Richard passed away on October 25, 2011. This fall, the Museum acquired a Venetian glass piece, using funds from Richard’s bequest. The piece will go on view this winter.
While there are many pieces in the Museum that I love, the one that I can best label as my favorite is Material Culture by Beth Lipman.

My first experience with this piece came while I was still a new employee in the Guest Services department. It was the end of a long summer day when a guest came to the Admissions Desk in a near panic. She told me that a piece in our collection was broken and parts of it were on the ground. Being a new employee (and not yet familiar with the collection), I followed her to Material Culture where, sure enough, pieces of Lipman’s sculpture were lying in shards on the floor. I nervously called Security. As I waited, I studied the piece, now noticing that many of the glass parts in this large sculpture were, in fact, broken. Moving onto the description on the accompanying placard one sentence stared back at me: “Some of the vessels in this still life are intentionally broken.” This was my first (and most unforgettable) lesson in the flexibility of glass as an artistic medium.

The meaning behind Material Culture is an obvious one: the functional objects that make up the piece (vases, drinking glasses, etc.) are carelessly tossed and precariously balanced on a too-small table, pointing to society’s obsession with and overuse of material objects. For me, the piece brings to mind the phrase “controlled chaos,” referring to both the meaning behind the piece and to the artist’s use of glass in creation. Glass artists must be quick and precise in dealing with this material that, at 2,000 degrees, has a mind of its own. Controlling that chaotic material to create such intricate pieces as Material Culture is certainly a challenge.

Lipman’s Material Culture will always be one of my favorite pieces at the Museum. Beginning with my initial shock that a piece in our galleries was broken and ending with a better understanding of how glass works and the endless possibilities of what ‘controlled chaos’ can look like, my appreciation for the material has definitely grown since those first few weeks.