Dear Members,

It is hard to believe that more than an entire year has passed since we opened our new Contemporary Art + Design Wing. From the moment the veil dropped in the Admissions Lobby to allow entrance into our grand new space, the accolades began pouring in. And they weren’t just for the contemporary collection and its new gallery; they were also for the magnificent new Amphitheater Hot Shop, carefully and exactly designed to meet the needs of our demonstrators, visiting artists, and audiences. We know that you were among them, and are thrilled that our members have been returning again and again to visit these wonderful new spaces.

In this issue of The Gather, you’ll read about the remarkable group of artists who have been invited to work in the new Amphitheater Hot Shop in 2016. They continue an impressive guest artist program that began last year with the engagement of Lino Tagliapietra. The maestro is returning to us this June (see p. 13 for details), and his engagement will lead directly into the conference of the Glass Art Society, which returns to Corning this year.

But 2016 isn’t without its own unique activities, including welcoming two new important additions to our staff. Dr. Jack Green, our new deputy director, is overseeing collections, exhibitions, and research at the Museum (p. 2), and we have also welcomed Susie Silbert as our new curator of modern and contemporary glass (p. 3). I anticipate that both will bring new ideas and energy to an already vibrant institution and staff.

Our special exhibitions this year both have a scientific focus, while also exploring the relationship between science and art. At the Rakow Research Library, Revealing the Invisible relays the story of how advances in scientific glassmaking led to the development of the microscope. This led to the discovery of the microscopic world and important advances in the natural sciences. In the Museum’s Changing Exhibitions Gallery, we return once again to the breathtakingly beautiful works of Karen LaMonte—are both breathtaking in their beauty and technique, and will grace our galleries for many years to come (pp. 14–16).

I look forward to seeing you in the weeks ahead, in our collection galleries and special exhibitions, and at our public programs. As always, thank you so much for your support of The Corning Museum of Glass.

All my best,

Karol B. Wight
President and Executive Director

Meet Deputy Director Dr. Jack Green

John D. M. (Jack) Green, Ph.D., has been appointed deputy director for collections, research, and exhibitions. He comes to the Museum from the University of Chicago’s Oriental Institute Museum (OIM), where he was chief curator. He will be a creative partner with Karol Wight; assist in the Museum’s strategic leadership; and manage the collections, exhibitions, education, conservation, digital media, publications, and science departments, as well as the Rakow Research Library and The Studio.

Green specializes in the art, archaeology, and history of the ancient Middle East and Eastern Mediterranean, and organized engaging exhibitions of the OIM’s collections of ancient art and archaeological material from that region, including the recent exhibition A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo.

Green previously held positions as curator for the Ancient Near East at the Ashmolean Museum, University of Oxford, and will continue to be a coordinator of the Tell es-Sa’idiyeh (Jordan) cemetery publication project in the Department of the Middle East at The British Museum. He also taught at the University of Oxford and University of Liverpool.

Green has archaeological survey and excavation experience in the United Kingdom, Turkey, Syria, Jordan, and Israel; and collections and archives research experience in Europe, the United States, and the Middle East. He received his B.A. in archaeology at the University of Liverpool and his M.A. and Ph.D. from the Institute of Archaeology at University College London. Green joined the staff in January.

Dr. Jeffrey Evenson Appointed Chairman of the Board

In December, Dr. Jeffrey Evenson, senior vice president and chief strategy officer of Corning Incorporated, was appointed the Museum’s chairman of the board after serving as vice chairman since 2011. He replaces James Flaws, who retired as vice chairman and chief financial officer of Corning Incorporated in November. Flaws will continue to serve on the board of the Museum as vice chairman.

Evenson joined Corning Incorporated in 2011, and oversees corporate strategy, corporate communications, and advanced analytics. He served as senior vice president and operations chief of staff, and was responsible for leading the process to create Corning’s annual operating priorities and overseeing strategic programs and growth initiatives across the company’s diverse businesses. Previously, he spent seven years at Sanford C. Bernstein & Co. as a senior vice president and senior analyst. Earlier in his career, he was a partner at McKinsey & Company.

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Introducing Susie Silbert, Curator of Modern and Contemporary Glass

Independent curator, writer, and historian Susie Silbert is the Museum’s new curator of modern and contemporary glass. She is responsible for the acquisition, exhibition, cataloguing, and research of the modern and contemporary collection (1900 to the present), and will oversee programming of the Contemporary Art + Design Galleries.

With a background in craft, design, and glassmaking, Silbert has a passion for interpreting the built world. As an independent curator, she partnered with institutions and arts organizations such as Parsons The New School for Design, UrbanGlass, the Houston Center for Contemporary Craft, and the Center for Art in Wood. She has worked on numerous exhibitions featuring diverse media, and has contributed to exhibition catalogues for the Museum of Fine Arts, Houston and the Chrysler Museum. Silbert has also worked with galleries and artists, including as curator and collaborator at the studio of glass innovator Mark Peiser, and was a glassworker herself.

Silbert holds a master’s degree in Decorative Arts, Design History, and Material Culture from Bard Graduate Center, and a B.F.A., concentrating in glass, from the University of Wisconsin-Madison. Silbert joined the Museum in April.

New Online Resource Reveals Mysteries of Venetian Glassmaking Techniques

In February, the Museum released its first-ever scholarly electronic resource, The Techniques of Renaissance Venetian Glassworking, by artist and scholar William Gudenrath. It details the techniques used to make glass on Murano, Venice’s historic glassmaking island, between about 1500 and 1700, “the golden age of Venetian glass.” Through descriptive text, 360-degree photography, and high-definition video, it reveals Gudenrath’s interpretations of historical Venetian glassmaking techniques that have been unknown for centuries.

“With the publication of this work, The Corning Museum of Glass has enabled lovers of Renaissance Venetian glass, wherever they reside or whatever their level of interest, to appreciate this material more deeply through the technical observations the work contains,” said Karol Wight.

At RenVenetian.cmog.org, Gudenrath presents more than 40 narrated demonstrations, illustrating the recreation of 25 key objects of Venetian glass in The Corning Museum of Glass collection, with 10 additional techniques. The production of this resource was funded by the Kress Foundation.

Toots Zynsky Selected for Next Specialty Glass Residency

Known for her distinctive heat-formed filet de verre (glass thread) vessels, Toots Zynsky is the first of two Specialty Glass Artists-in-Residence for 2016. The residency is a joint program of the Museum and Corning Incorporated that enables artist to explore the properties of specialty glass materials made by Corning Incorporated to inform their body of work.

Zynsky has gained widespread popularity and acclaim for her intricate vessels, focusing on the study and manipulation of colored glass through the vehicle of these distinctive, undulating forms.

“Through the Specialty Glass Residency, artists, designers, and scientists are able to push the boundaries of glass as a medium, challenging and manipulating it in new ways, ultimately leading to a better understanding of this endlessly versatile material,” said Karol Wight.

Gearing up for GAS

The glass world will head to Corning from June 9-11 for the 45th annual Glass Art Society (GAS) conference—the seventh time that GAS will meet in the Crystal City! Creating Context: Glass in a New Light will feature three days of flameworking, coldworking, and hot glass demos; lectures; and entertainment.

On the heels of Corning’s GlassFest (May 26-29) and the 20th birthday of The Studio, Corning will pull out all the stops to inspire glass artists from all over the world.

The GAS conference kicks off when acclaimed artist Lino Tagliapietra works as a Guest Artist in the Amphitheater Hot Shop, June 5-8. Daily tickets to watch the maestro are $40 for the general public, which includes Museum admission. For GAS registrants and Museum members, tickets are $20.

For more information, visit GlassArt.org
FRAGILE LEGACY: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka

From their first commission for glass marine invertebrate models in 1863 to their later production of glass flowers for Harvard University, Leopold Blaschka (1822–1895) and his son Rudolf (1857–1939) masterfully captured in glass the brilliance and beauty of living specimens. Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka, on view through January 8, 2017, presents more than 70 exquisitely detailed models made by the legendary father-and-son team. Carefully crafted in the Blaschkas’ studio in Dresden, Germany, the models served as scientific teaching tools in the late 19th century, ordered by universities and museums worldwide. Paired alongside the father and son’s original drawings, archival material, and videos of living invertebrates, these delicate models inspire us today as we continue to explore the intersections of art and science.

A Need for Models
Leopold and Rudolf Blaschka’s glass model business began during a time of scientific, cultural, and educational changes. Newly established public universities and museums arose to meet a public demand for knowledge. Educators and curators amassed natural science collections, frequently displaying specimens according to their scientific classifications. The display of marine invertebrate specimens presented a problem: The shapes and colors of these soft-bodied creatures quickly lost definition, even when preserved in alcohol or formaldehyde. Formed by the skilled hands of the Blaschkas, glass models of marine invertebrates enabled their study and display, providing accuracy while simultaneously capturing their transparency, translucency, and vivid colors. The Blaschkas worked with agents to sell and distribute the models throughout Europe and around the world, offering 700 specimens by 1888. In North America, their sole agent was Henry Ward, whose business supplying schools and universities with natural history specimens was based in Rochester, N.Y. Fragile Legacy includes an 1878 Ward’s catalog on loan from the University of Rochester Library collections as well as a digital map pinpointing known locations of Blaschka marine invertebrate collections worldwide.

From Concept to Reality
The Rakow Research Library’s Leopold & Rudolf Blaschka Collection contains more than 400 Blaschka marine invertebrate drawings that were, and still are, works of art in the service of science. Each drawing in the collection represents a careful study of marine invertebrate form and color, created either after a close study of published illustrations or directly from nature. Fragile Legacy features dozens of these drawings, many displayed next to their glass model counterparts. To standardize their production process, the Blaschkas prefabricated many individual invertebrate body parts. Forty matchboxes that house these pre-made, uniform glass elements demonstrate the Blaschkas’ meticulous craftsmanship. Only after receiving an order would they create finished models by assembling the prefabricated parts with metal wires and animal glue. Then, they painted and embellished the models to appear as realistic as possible.

Cornell University & The Corning Museum of Glass
In 1885, Cornell University in Ithaca, NY, purchased 570 Blaschka marine invertebrate glass models from Ward’s. Originally used as teaching models, Cornell’s Blaschka collection fell into disuse when underwater dives and film became preferred methods for the study of the undersea world. The collection lay all but forgotten until the 1960s, when it was rediscovered and sent to CMoG as a managed loan for preservation and display. The majority of models on view in Fragile Legacy are on loan from Cornell’s Department of Ecology and Evolutionary Biology, with additional loans from Harvard University’s Herbaria, the National Museum of Ireland, and photographer Guido Mocafico.

Recently, the work of Dr. Drew Harvell and David Owen Brown, founders of the Fragile Legacy project, has generated new interest in Cornell’s Blaschka collection. Harvell, a Cornell University professor, marine biologist, and curator of Cornell’s Blaschka models, has joined underwater filmmaker Brown on a quest to film living examples of the invertebrates that appear in Cornell’s collection of Blaschka models. Brown’s 30-minute award-winning documentary premiered at the members’ opening of the exhibition on May 13.

Preserving the Legacy
Each marine invertebrate model and the soft-bodied undersea creature it represents are fragile; both merit conservation efforts. While marine conservationists focus on safeguarding marine ecosystems, the Museum’s conservators have worked to repair, protect, and stabilize the models so that they are preserved for years to come. Over time, handling, transporting, and storing the models resulted in damage and required conservation efforts carried out at The Corning Museum of Glass. The work of our conservation staff is featured extensively throughout Fragile Legacy. Although crafted over 130 years ago, these intricate models are a constant source of inspiration for contemporary artists, glassmakers, marine conservationists, and students. The Blaschkas’ exquisite work reminds us of marine life’s fragile beauty, remaining valuable teaching tools as our oceans are threatened, and enabling us to continue exploring intersections of art and science.

Related Events:
Members’ Opening: May 13, 7-9pm
On September 8, Susan Middleton, author of Spineless: Portraits of Marine Invertebrates, The Backbone of Life, will present A Behind the Glass lecture.
On October 16-17, the Museum hosts its Annual Seminar on Glass, which will focus on the marine invertebrate models of Leopold and Rudolf Blaschka. Throughout the year, flameworking demonstrations, Hot Glass Demos, and Make Your Own Glass experiences will be inspired by the work of the Blaschkas.

For additional information, visit www.cmg.org/blaschka
Revealing the Invisible: The History of Glass and the Microscope

Glass has long made it possible for people to see the unseeable. The earliest glass "lenses" were actually dome-shaped magnifiers placed directly on objects, helping users inspect or read documents that strained their eyesight. True lenses that improved vision appeared first in spectacles around 1285, and, more than 300 years later, in telescopes and microscopes. These instruments were made of the same materials—mostly wood and paper tubes, often covered with leather that was tooled with gold leaf. They used variations of spectacle lenses that required precise grinding to produce a suitable, nonblurry image. Both instruments revealed worlds previously inaccessible to the naked eye.

There was one very important difference between the two, however. A person could view a distant (terrestrial) object through a telescope and then move closer to that object and see details, but by then, early forms of microscopes had been around for a decade. Some early microscopes were made or improved through analogies with telescopes. Another method—the most important difference between the two, and the louse as seen through that microscope. Micrographia inspired van Leeuwenhoek and instilled widespread interest in the emerging science of microscopy. The Rakow’s rare first edition of this book will be on display, along with a digital version created for the exhibition through which visitors can browse to see and zoom in on illustration highlights.

Because glass is the most important part of any microscope, most makers fiercely guarded their secrets for manufacturing, grinding, and polishing it. Antonio Neri was a rare exception. In his L’arte vetraria (The art of glass), published in 1612, an original copy of which is featured in the exhibition, Neri summarized and disseminated the knowledge of glassmaking, providing useful information for the rise of experimental investigations associated with the Scientific Revolution. Going one step further, Christian Gottlieb Hertel made public what had long been the secret art of grinding lenses and building optical instruments when he published Vollständige Anweisung zum Glas-Schleifen (Complete instructions for glass grinding) in 1716. Henry Baker showed non-scientific audiences the results of these techniques, filling The Microscope Made Easy (1743) with sketches of the microscopic world.

Revealing the Invisible illustrates how microscope technology developed along with improvements in scientific glassmaking, including landmark inventions like Joseph Lister’s achromatic lenses from the early 1800s, and a late-1800s German microscope with lenses incorporating results of some of the earliest scientifically engineered glass made by Otto Schott, Carl Zeiss, and Ernst Abbe. This signaled the culmination of useful information for the rise of experimental investigations associated with the Scientific Revolution. Going one step further, Christian Gottlieb Hertel made public what had long been the secret art of grinding lenses and building optical instruments when he published Vollständige Anweisung zum Glas-Schleifen (Complete instructions for glass grinding) in 1716. Henry Baker showed non-scientific audiences the results of these techniques, filling The Microscope Made Easy (1743) with sketches of the microscopic world.

The optical microscope is still with us as an instrument of discovery. Two new, ingenious, Nobel Prize-winning methods have made it possible to see unimaginably small nano-worlds using optical microscopes. These revolutionary approaches will lead to discoveries that will spark the imagination of humankind for decades to come.

Additional Information:

- Members’ Opening: June 17, 6:30-8:30pm
- For additional information, visit www.cmog.org/microscope
In 1995, my husband Bill Gudenrath and I moved to Corning, NY, to design, build, program, and lead The Studio at The Corning Museum of Glass. Today, 20 years later, we are still at it—and it has been a wonderful journey!

Creating a glassmaking and teaching studio had always been part of the Museum’s mission. When tasked with the creation of this facility, we kept in mind that it was associated with a museum, and created a program that complemented the functions of both parts of the institution. When we were ready to open, we invited artist friends and other well-regarded artists and teachers to join us. Our first summer sold out instantly, with lengthy waiting lists. Paul Stankard, Lino Tagliapietra, Kristina Logan, Gianni Toso, and Susan Plum were among our first instructors.

The staff is dedicated and talented; the equipment top-quality. With the Museum’s collection and the Rakow Research Library’s resources at their fingertips, the Corning campus is a glassmaker’s paradise.

I knew I wanted to create a place that inspired excellence, where things were so well-run that artists and students could focus on the glass without having to worry about anything else. I wanted to create an organization that took each person’s concerns and needs about their work seriously; a place where people could find and develop passion and meaning. And I firmly believe that we have accomplished this.

I especially love all the relationships that have developed at The Studio. They cut across age, ethnicity, gender, and profession. They are all about the glass.

Each year, we’ve added new programs and expanded the opportunities to learn different techniques. In our 20 years, we’ve hosted more than 100 resident artists and 20,000 students; awarded 800 scholarships; provided 6,000 people with group glassworking experiences; and now enable 60,000 Museum visitors to make their own glass each year.

The Studio has helped to develop emerging artists and has supported well-established ones. People have found their passion in glass and have found each other—new friendships and love have blossomed here. We welcome 1,000 artists and students a year to study glassworking or to create their own work through intensive one- and two-week courses, weekend and evening workshops, artist residencies, and studio rentals.

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**ARTISTS-IN-RESIDENCE**

**SEPTEMBER**

**ARTISTS-IN-RESIDENCE**

**OCTOBER**

**ARTISTS-IN-RESIDENCE**

**NOVEMBER**

**ARTISTS-IN-RESIDENCE**

**APRIL**

**ARTISTS-IN-RESIDENCE**

**INSTRUCTOR COLLABORATIVE RESIDENCY**

**SEPTEMBER**

**INSTRUCTOR COLLABORATIVE RESIDENCY**

**MARCH**

**ARTISTS-IN-RESIDENCE**

**ARTISTS-IN-RESIDENCE**

**ARTISTS-IN-RESIDENCE**

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**Martin Janecky and Jeffrey Stenbom**

Martin Janecky began his career with glass at age 13 and later explored sculpting methods in the Czech Republic. By the time he was 20, he was employed by artists and designers around the world to assist and to execute specific works. Janecky has served as an instructor, visiting artist, and gaffer at The Studio, Penland School of Crafts, and Pilchuck Glass School. At Corning, he focused on using The Studio’s opaline glass in his figurative sculpture.

Jeffrey Stenbom sees his art as a form of escapism. He uses his art as a medium for interpreting his thoughts and memories. He studied sculpture in college, but joined the U.S. Army one week after September 11, 2001. After returning from Iraq, Stenbom discovered the medium of glass. He creates powerful artwork using form techniques in glass.

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**Andrew Erdos and Claire Deleurme**

Andrew Erdos is a new-media artist and sculptor based in Brooklyn. His multi-disciplinary works often combine blown and cast glass, video, photography, and installation. His fabricated objects and environments reference the complexity of the interdependent and often-conflicting relationships between technology, nature, time, physics, and faith. At The Studio, he began exploring a new body of work, and the next phase of his life, by experimenting with new materials and processes of glassblowing, solid sculpting, and coldworking techniques.

Claire Deleurme is an artist and glass sculptor living and working in France. She mixes pâte de verre, paper, and embroidery to question identity and memory from a poetic viewpoint. Through both tactile and visual experiences, she addresses universal emotions, emphasizing disappearance, forgetting, and the fragility of life. During her residency, she worked on her series, “Les Langages silencieux: Histoire de brodeuses” (Silent languages: Needleworker Stories), which looks at women’s bodies to uncover women’s identities and memories.

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**Randy Walker and Ross Richmond**

Randy Walker and Ross Richmond met while working for artist William Morris in the late ’90s. Walker had been heavily involved with Pilchuck Glass School since 1989 and worked on Morris’s staff since 1992. Richmond discovered glass in 1991 at the Cleveland Institute of Art; worked for glass and non-glass artists, including Jane Rosen and Dale Chihuly; and began working for Morris in 1997.

Richard sculpt realistc figures featuring color and pattern, while Walker’s work is based in nature. They will combine these two themes to create figures with colors and objects from nature. They look forward to creating a body of work together that combines their strengths of color, form, and the ability to push the boundaries of glass as a material.

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**Simone Crestani and Tim Rogers**

Simone Crestani is an artist, designer, and glassblowing master from Marostica, near Venice. He still works with Venetian glass masters. Crestani started working with glass in 2000 as Massimo Lunardon’s apprentice, mastering techniques of flameworking.

Tim Rogers is the former head of Glass Studies at the Harley School in Rochester, N.Y., where he taught flameworking. He has degrees in fine art and teaching, and has been working with glass for seven years.

While teaching at The Studio in 2015, Crestani and Rogers decided to create prototypes for a potential 2016 Instructor Collaborative Residency. They will create large-scale hollow borosilicate sculptures with illustrated, etched surfaces, combining flameworking with hot shop equipment and techniques.

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**Rui Sasaki and Nisha Bansil**

Rui Sasaki is a Japanese conceptual artist whose work explores the subtle intimacy in unfamiliar and familiar spaces. After moving to the U.S. in 2007, she experienced lost memories, nostalgia, and homesickness. On returning to Japan five years later, she felt an extreme emptiness toward the sense of home. Sasaki uses glass as a vehicle for preservation. She will focus on a new body of work for her upcoming exhibition Herbarium, which will be set in the Houen-ji shrine in Kanazawa, Japan. It will feature plants from the shrine’s traditional Japanese garden combined with glass through kilnworking and glassblowing.

Nisha Bansil’s work explores pattern, form, and structure. She lives in the woods and is inspired by observations of her environment, such as light and shadow in the trees and plants, decay and growth in the life cycles on the forest floor, and the progress of time in the geology of the area. She will focus on casting standing wave patterns created by the sound frequencies of glass.

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**Fredrik Nielsen and Namdoo Kim**

Fredrik Nielsen is a Swedish artist with a flair for experimentation, combining aspects of pop culture such as graffiti, music, videos, and performance into his glass art. He is known for sculptures that appear unfinished and rough around the edges, embellished with statements that challenge the hierarchies within art. He will further his blown-glass work.

Originally from South Korea, Namdoo Kim teaches glass sculpture at the Rochester Institute of Technology in Rochester, N.Y. A contemporary artist who focuses on “critical-pop art,” Kim uses sarcasm and pop-style resources to reveal political and societal problems in Korea. He will explore “Existence in Emptiness,” using mold-blowing techniques to reveal “emptiness” and creating cast objects to represent “existence.”

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The artists will provide public lectures during their residencies, describing their artistic inspirations and their work at The Studio.

For details on the lectures, visit cmog.org/studio.
Save the Date: Lino Tagliapietra

June 5–8

Revel in this extraordinary—and rare—opportunity to see Venetian glass maestro Lino Tagliapietra at work. Tagliapietra is recognized the world over as a master of traditional Venetian techniques, a teacher who has shaped the world of contemporary glass, and an artist who creates sculptures renowned for their complexity, elegance, and visual poetry.

A ticket must be purchased for each day of the demonstration. Tickets for each day are $20 for Museum Members ($40 regular price) and include Museum admission. Reserve seats online at reservations.cmog.org or by calling the Admissions Desk at 607.438.5355.

For more about our Guest Artist Series, and to see a list of upcoming artists, visit www.cmog.org/guest-artist.

LOCOMOTIVE HEADLIGHT WITH DIOPTRIC LENS

Brooklyn Flint Glass Company, Brooklyn, N.Y., about 1852–1866
Pressed glass, sheet glass, painted metal, assembled
H. about 73 cm, W. about 50 cm
Gift of Jim Asselstine and Bette Davis
2015.4.24

This painted and weathered locomotive headlight features a pressed lead glass lens patented by John L. Gilliland (British, about 1782–1866) for the Brooklyn Flint Glass Company on August 10, 1852. Headlights were added to locomotives in the late 1830s to illuminate the tracks at night and to warn approaching trains of their presence. As the national rail network rapidly expanded in the 1850s, Gilliland’s cost-effective pressed lens became a practical application in the efforts to enhance transportation safety across the country. The manufacture of lanterns and lenses quickly became a major component of many American glassmaking firms.

Marquetry Vase with Water Lilies

Betzy Ählström
Reijmyre Glasbruk AB, Rejmyre, Sweden, about 1902
Cased, blown, hot-worked, and hot-applied decorative elements
H. 21.3 cm, Diam. (max.) 15.1 cm
Gift of the Ennion Society
2015.3.16

This acquisition is an important and rare example of Swedish Art Nouveau production—the earliest example of 20th-century Swedish glass in the Museum’s collection. It was designed by Betzy Ählström (Swedish, 1857–1934), one of the first acknowledged women designers in Europe. Although women worked in many European glass factories, their jobs generally involved the processing of finished glass rather than its design and production. Ählström was one of the first women in Europe, with Anna Boberg (Swedish, 1864–1935), to be hired as a designer in a glassworks. She only worked at the Reijmyre glassworks for a brief time, from 1901 to 1902, but her design of the marquetry vase with water lilies was one of the Reijmyre products exhibited in 1902 at the Exposition Internationale des Arts Décoratifs Modernes in Turin, Italy.

Ählström’s designs were technically quite different from the cased and cameo-cut glass typical of Swedish art nouveau production at the turn of the 20th century, but her use of the marquetry technique, and her choice of the theme of water lilies, executed in an impressionistic, painterly style, was directly influenced by French art glass designer and manufacturer Emile Gallé (French, 1846–1904).

Communications Department

Kelly Conway, curator of American glass

The roar of the furnace; the glow of the molten-hot glass. It’s enough to inspire any artist’s creativity. Add the incredible amount of space for big teams to work and an excited public looking on, and you have the perfect recipe for impressive achievement in the Amphitheater Hot Shop.

The world’s largest space for glassblowing demonstrations offers endless possibilities for all artists who create there. In 2016, the Museum officially launched its Guest Artists Series, which brings artists from all over the world to use the Amphitheater as their own for one-of-a-kind demonstrations. As the Guest Artists are stimulated by the new space, we invite you to be inspired by their demonstrations. If you are unable to join us at the Museum, watch select Guest Artist demonstrations via live stream. See the schedule of upcoming streamed events at www.cmog.org/live.

Kelly Conway, curator of American glass

For more about our Guest Artist Series, and to see a list of upcoming artists, visit www.cmog.org/guest-artist.

For more about our Guest Artist Series, and to see a list of upcoming artists, visit www.cmog.org/guest-artist.
**SPHERE CHANDELIER, “CANDY COLLECTION”**
Fernando Campana, Humberto Campana
Laus, Navy Bl, Czech Republic, 2015
Cased and milk-blown; hot-applied glass cane
Dimensions (max.) 83 cm

In 1983, Fernando and Humberto Campana founded the Estudio Campana in Sao Paulo, Brazil. Inspired by Brazilian street life and carnival culture, the Campanas began their practice by making furniture from scrap and waste products such as cardboard, cloth and wood scraps, plastic tubes, stuffed toys, and aluminum wine, applying their handcrafted techniques and humble materials to new contexts through transformation and reinvention.

The Museum commissioned their Sphere Chandelier from their Candy Collection and it now hangs in the Contemporary Design Gallery. The chandelier is designed by the Campanas and manufactured by Laus, a Czech glass manufacturer specializing in high-end and custom design for furnishings, interiors, and architecture. Made of colorless glass, the chandelier is mold-blown and cased with brightly colored hot-applied glass cane. Glass has fascinated the Campana brothers since childhood, and the Candy Collection was inspired by the colorful candies sold in popular markets in Brazil, and the way that colored glass appeared to melt like candy, which they observed during their first visit to Lasvit. The work builds on the colorful themes of the brothers’ “Sushi” series.

The Sphere Chandelier is the first Campana design to enter the Museum’s collection and is the Contemporary Art + Design Wing’s first example of contemporary Brazilian design.

The Campana brothers have an ongoing relationship with the Museum and were guest artists at the Museum’s inaugural GlassLab during Design Miami in 2007. GlassLab is a mobile hot glass studio that provides designers with rare access to explore concepts in glass. In both public design performances and private sessions in GlassLab, the Campanas have worked with glass artists and designers from around the world and have developed new techniques and materials for contemporary design.

The Sphere Chandelier is made of colorless glass and features a cylindrical form that is cased with brightly colored hot-applied glass cane. The design is inspired by the colorful candies sold in popular markets in Brazil and the way that colored glass appeared to melt like candy, which the Campanas observed during their first visit to Lasvit. The work builds on the colorful themes of the brothers’ “Sushi” series.

**NOCTURNE 5**
Karen LaMonte
Czech Republic, 2015
Black glass; molded using cased and mold-blown processes; grit blasted and polished
Dimensions (max.) 150 cm, W 63.5 cm, H 56 cm

Contemporary American glass artist Karen LaMonte explores the female form in her work to examine clothing as a meditation between the self and the exterior world. The first American artist to work in the glass foundry in Železný Brod using monumental glass casting, LaMonte creates figurative art with the lost wax process, which is able to render great detail. Typically working in translucent colorless glass, LaMonte highlights the absence body beneath the clothing. Nocturne 5 is darker in color and sentiment than her previous work, and depicts a life-size, standing female wrapped in drapery with an ombre tone that brings to mind the setting sun and draws inspiration from ancient Greek Tanagra terracotta figurines.

Nocturne 5 was cast in three pieces that join at the waist and knees of the figure. The glass itself is a new formula developed by LaMonte to achieve her desired degree of color and density, referencing dust and the atmosphere of night. Nocturne 5 was conceived and realized using LaMonte’s unique fabrication process.

LaMonte makes her artwork in several stages. She starts by taking a mold of a live model, which is used to make the impression of the underlying body. She completes the composition using drapery, which defines the now-absent figure.

She uses the lost wax casting process to create the final sculpture in glass. Rubber molds of the clothed absent body make a wax positive, then a plaster-silica mold is formed around the wax. Once dry and stable, the wax is melted out of the mold. Cold glass is stacked above the mold and the kiln is fired to the melting point, before being slowly cooled. Annalising the pieces of Nocturne 5 required eight weeks. Once fully annealed, the mold is removed from the glass. Rough spots are ground down, and the entire sculpture is finished with grit blasting and acid polishing.

Nocturne 5 will be the third work by LaMonte in the Museum’s collection. When considered together, they demonstrate her progression as an artist and technician over the past 20 years. In particular, Nocturne 5 features semi-opaque, sharper lines than her previous work. In the future, the Museum plans to display Nocturne 5 alongside Evening Dress with Shawl (2004) to inspire discussion about the evolution of LaMonte’s work in the context of contemporary glass art.

**TANTRIC OBJECT**
Bernhard Schobinger
Richterswil, Switzerland, 2015
Found glass (antique Swiss poison bottles) and glass tubes, cut; gold urushi (Japanese lacquer), silver leaf along length 165 cm, W 65.2 cm

Bernhard Schobinger is recognized as a key figure in avant-garde contemporary jewelry, and his subversive approach to making spans more than 45 years, earning him a reputation for rebelliousness to innovation. In his work, Schobinger scavenges for materials that have nothing to do with traditional jewelry, such as shards of glass and pottery, colored pencils, spent underwear elastic, worn eraser nubs, nails, piano keys, and screws.

Tantric Object is made from the bottoms of old Swiss glass poison bottles, shaped like skulls. They are cut and decorated with gold lacquer. The end plate displays the molded word “GIFT,” which has a double meaning: in English, gift means “a present”; in German, it means “poison.”

Tantric Object is based on a belief in Tantric Buddhism, Schobinger says, where necklaces made from skulls are symbols of emptiness and of the illusion of reality. The necklace he created is a contemporary expression of that emptiness.

Tantric Object was added to the Contemporary Art + Design Wing in October, along with another new work, Glassify Ring (2015.3.18), which Schobinger donated to the Museum. It is composed of a found glass bottleneck with two commercial eyeglass lenses that serve as the fly’s wings and Akoya pearls that form the eyes.

**RECENT ACQUISITIONS**

**Nocturne 5**

**Nocturne 5**

**TANTRIC OBJECT**

**RECENT ACQUISITIONS**
Jeremy and Angela Burdge

Little did Jeremy Burdge know that, when his wife Angela gave him a glassblowing class for his birthday, his interest would turn into a passion for the craft and a profound appreciation for the skill and expertise it involves. During that initial class at Glass Axis, a public access studio in their hometown of Columbus, Ohio, Angela discovered she didn’t enjoy glassmaking—but the roar of the furnace and the glow of the molten glass captivated Jeremy.

For the next five years, Jeremy rented time and tried to learn on his own, but he kept hearing more and more about The Studio in Corning. At the time, nearly 15 years ago, Bill Gudenrath was preparing to teach a beginner glassblowing class.

“I remember thinking that I wasn’t really a beginner, since I’d been blowing glass for five years,” Jeremy said. “The Studio staff said, ‘We think you’d learn a lot. Why don’t you take it anyway?’ On the first day, I realized I’d spent five years wasting my time trying to learn on my own. I had no idea what I was doing. I decided to start all over again, and learn how to blow from an expert.”

Since that time, Jeremy has taken Bill’s class at least six times, and has been his teaching assistant twice. He has also taken many other classes, and recently co-taught a class on “Combining Lamp, Kiln, and Furnace-worked Glass” with Maryland-based artist Gayla Lee.

A plastic surgeon by trade, Jeremy says most people in his profession need a relaxing hobby. For him, the intensity of glassblowing works. “You can’t think about patients or work when you’ve got something that’s 2,000 degrees on the end of a pipe. It demands your full attention.”

Jeremy and Angela are stellar supporters of the Museum: They have been donating to The Studio for many years, been members of the Ennion Society since 2004, and donate through the Jeffery J. and Mary E. Burdge Charitable Trust.

“The staff at The Studio has supported me in ways I can’t ever repay,” said Jeremy. “They supported me before I supported them. They never asked me for anything, and instead said, ‘We want to help you.’ You want to support people who go out of their way to help others. It’s that simple.”

To learn more about the Ennion Society, please visit cmog.org/ennionsociety.

The Ennion Society wishes to welcome the following new Members, who have joined since the last printing of The Gather:

James and Doreen Clappin
Dr. and Mrs. Adam Ellison
Carol and Joseph Green
Dr. David Landau and Marie-Rose Kahane
Marianne and David A. Lubin
Tina Oldknow and Peter Herzberg
Fabio and Brittany Salgado

To view a complete list of Ennion Society members, visit www.cmog.org/ennion-members
My favorite thing in our collection changes frequently. At different points in my life, I find myself drawn to different objects, whether for their form, technique, or even chemistry. I am currently entranced by the American “Amberina” glasses, and stop to look at my favorite object—Sugar Bowl and Creamer, Amberina—whenever I’m in the building.

This set demonstrates a number of characteristics that I adore. Most striking is the color! Both pieces are made of the same glass: a gold striking ruby melted in a pale-amber base. As the glass bowls are made, areas that are reheated more during the forming process begin to “strike.” The gold dissolved in the glass begins to re-organize, resulting in a transition from near-colorless to a deep pink-red. This effect is enhanced by the amber color of the glass, which, although constant, is overpowered by the pink and red tones of the gold. The result is a seemingly magical transition from various shades of amber, depending on thickness, to the developing shades of ruby.

Another attractive aspect of the set is their Venetian style, which works to give the glass a less domestic, more foreign pedigree. Other contemporary glasses mimic the same European flavor, with interesting names such as Peachblow and Burmese.

Finally, the utilitarian nature of these two glass bowls is something that I appreciate, as a maker of glass. Being able to interact with an object on more than just a visual level is a pleasure. The ability to touch, hold, and use an object creates, for me, a greater relationship with and attraction to the object.

Although I haven’t asked to use this set for my afternoon coffee, their creation as objects of purpose, the historical style in which they were made, and the clever chemistry behind the color and its changes all make Sugar Bowl and Creamer, Amberina my favorite piece in the Museum. At least for now.