

the Gather

MEMBERS' MAGAZINE | SPRING/SUMMER 2016



**CORNING
MUSEUM
OF GLASS**



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 breathtaking work in glass of Leopold and Rudolf Blaschka, with a focus on the exquisitely rendered marine invertebrate models that they made as teaching tools for universities and natural history museums around the world. A collaboration with Cornell University, *Fragile Legacy* explores the story behind the need to manufacture these specimens in glass, and the conservation challenges for both the models and the marine specimens that they represent.

One very special exhibition celebrates the 20th year of the establishment of

the Museum's Studio. The works on view, all part of the Museum's collection and made by The Studio's instructors or resident artists, are a showcase of the talent that has worked and taught here. The celebration commences on May 26 with a day-long party, culminating in the opening of the exhibit and 2300° featuring Bill Gudenrath (pp. 9-10). 2300° will kick off GlassFest in Corning's Gaffer District, May 26-29.

Two of the works included in our acquisitions overview were acquired with funds provided by our Ennion Society members. We deeply appreciate their investment in building our world-renowned glass collection in significant ways. The two works—one a Swedish marquetry vase, the other a sculpture by American artist 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

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.



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.





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.



Dragon-Stem Goblet, Venice, Italy, 1630-1670. 51.3.118.



Maestrale (North wind), Toots Zynsky, Providence, RI, 2005. Gift of the Ben W. Heineman Sr. Family. 2007.4.205.

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.



Photo provided by the artist.

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.



GAS | GLASS ART SOCIETY

FRAGILE LEGACY: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka

By Alexandra Ruggiero



Ulactis muscosa (Nr. 116), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-54.

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.

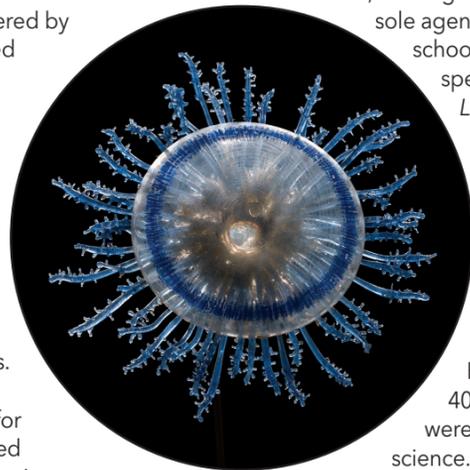
Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka, on view through January 8, 2017, presents more than 70 exquisitely detailed models made by the legendary father-and-son team. Carefully crafted in the Blaschkas' studio in Dresden, Germany, the models served as scientific 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 Blaschkas' 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, 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. ⓘ

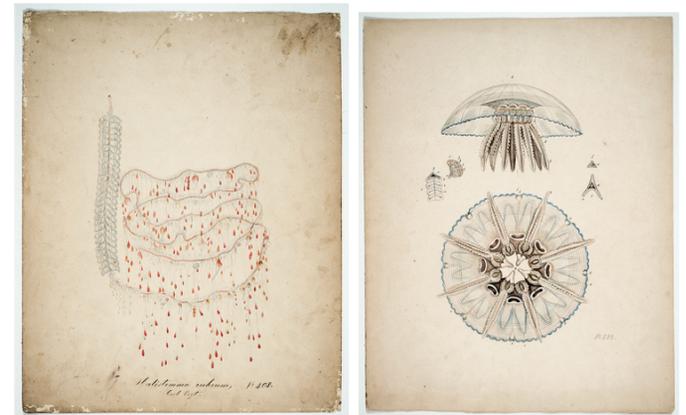
Related Events:

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.



Left: Design Drawing of *Halistemma rubrum* (Nr. 208), Leopold and Rudolf Blaschka, Dresden, Germany, 1863-1890. CMGL 122344.

Right: Design Drawing of *Hologocladodes lunulatus* (Nr. 233), Leopold and Rudolf Blaschka, Dresden, Germany, 1863-1890. CMGL 122349.



Glaucus lineatus (Nr. 449), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-374.



Ophiothrix serrata (Nr. 260), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63-463.
Opposite page: *Porpita mediterranea* (Nr. 216), Leopold and Rudolf Blaschka, Dresden, Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology. L.59.3.2015.

Revealing the Invisible: The History of Glass and the Microscope

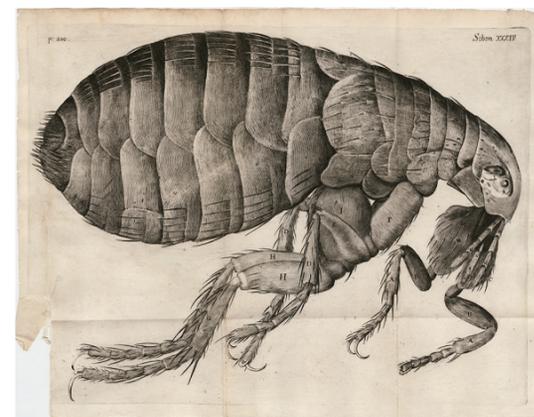
By Marvin Bolt



Compound microscope, Carl Zeiss, Jena c. 1890-1910. Museum Boerhaave, Leiden, the Netherlands.



Above: Simple microscope, Antoni van Leeuwenhoek, Delft, the Netherlands c. 1673-1723. Museum Boerhaave, Leiden, the Netherlands. Below: Compound microscope, Giuseppe Campani, Rome c. 1670-1690. Museum Boerhaave, Leiden, the Netherlands.



Micrographia, Robert Hooke. London, 1665. From the collection of the Rakow Research Library.

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-Schleiffen* (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 optical microscopes for over a century. Abbe showed how the wavelength of light defined the limits of the details visible with optical microscopes, leading to the invention of different, non-optical technologies: electron and scanning probe microscopes.

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. Ⓞ

Members' Opening: June 17, 6:30-8:30pm

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 confirm what had been seen, but there was no independent way to access microscopic objects. A viewer could be uncertain whether objects or details seen with a microscope were real or illusions; more importantly, such a viewer would often be

puzzled about what those might be. This previously invisible world was completely new, without any comparables in the visible world.

Revealing the Invisible: The History of Glass and the Microscope traces the invention and evolution of the microscope from the 17th century through the early 20th century. On view in the Rakow Research Library until March 18, 2017, the exhibition features rare books and materials from the Rakow's collections, interactive elements designed especially for the show, and 15 historically significant microscopes.

It is still unknown when and where the first microscope appeared, or who made it. The earliest report is connected to Dutch inventor Cornelius Drebbel in London around 1620, 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 widely used in the 17th century—was to make this instrument with a single lens.



Another Dutchman, Antoni van Leeuwenhoek, the most famous microscopist of the period, initially used his single-lens microscopes to inspect the quality of cloth he sold, but later, he became the first person to see microorganisms, such as bacteria and sperm, as well as blood flowing through small blood vessels. Van Leeuwenhoek crafted more than 500 optical lenses, of which only a dozen now survive. One of these, lent by the Museum Boerhaave in the Netherlands, is in the exhibition, and has never before been exhibited in the United States.

Robert Hooke's *Micrographia* (1665) includes the first published illustration of a compound (multiple-lens) microscope, and features spectacular drawings of the flea



Celebrating 20 Years of The Studio

By Amy Schwartz



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.

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.

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. ☺

..... Share your Studio story and submit photos or video to the Digital Scrapbook at www.cmog.org/studio20

Studio Birthday Celebration on May 26

Opening of *The Studio at 20* Exhibition

West Bridge

The works on view in this exhibition are part of the Museum's permanent collection and were created by artists who have taught or have been artists-in-residence at The Studio. Additional pieces by this artistic community can be found in the Glass Collection Galleries, where they are identified by *The Studio at 20* symbol.

Local Glass Community Open House: 9am-12pm

Block Party: 11am-2pm

John Miller Giant Cupcake Demonstration: 2pm-5pm

2300° featuring Bill Gudenrath: 6pm-8pm



ARTISTS-IN-RESIDENCE
MARCH



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 symbolism and iconology through kiln-form techniques in glass.



ARTISTS-IN-RESIDENCE
APRIL



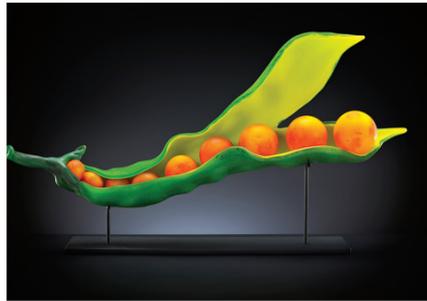
Andrew Erdos and Claire Deleurme

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.



INSTRUCTOR COLLABORATIVE RESIDENCY
SEPTEMBER



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.

Richmond sculpts realistic 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.



INSTRUCTOR COLLABORATIVE RESIDENCY
SEPTEMBER



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.



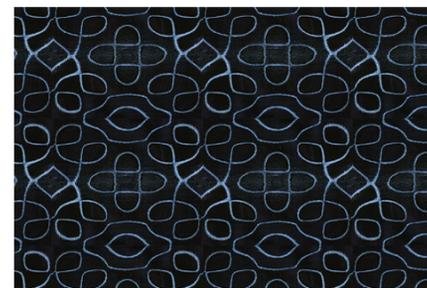
ARTISTS-IN-RESIDENCE
OCTOBER



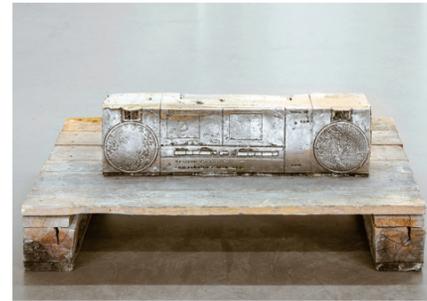
Rui Sasaki and Nisha Bansil

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 Hoen-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.



ARTISTS-IN-RESIDENCE
NOVEMBER



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."



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.

Crafting Inspiration: The Guest Artist Series

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.



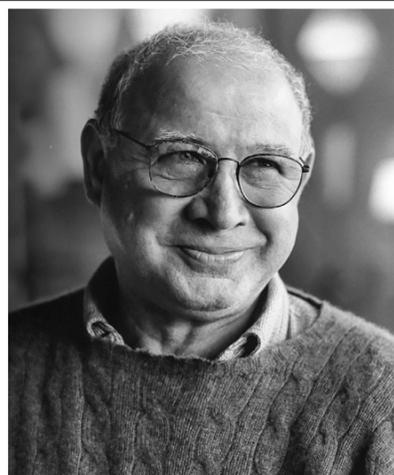
Save the Date: Lino Tagliapietra

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

2015.4.26

This painted and weathered locomotive headlight features a pressed lead glass lens patented by John L. Gilliland (British, about 1782-1868) 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.

The headlight recently added to the Museum's collection was reportedly used on the Housatonic Railroad, which ran through southwestern Connecticut, continued north into Massachusetts, and connected with other railroads that ran between Albany and Boston. Chartered in 1836, it was successful until 1892, when business faltered because of competition with railroads that served New York City. The Housatonic Railroad carried both passenger and freight traffic, and it was the first railway in America to operate a "milk train," which made stops at creameries and dairies in rural areas and quickly delivered their products to urban centers in New England.

Kelly Conway, curator of American glass

MARQUETRY VASE WITH WATER LILIES

Betzy Ählström

Reijmyre Glasbruk AB, Reijmyre, 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 de verre* (glass 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



SPHERE CHANDELIER, "CANDY COLLECTION"**Fernando Campana, Humberto Campana**

Lasvit, Nový Bor, Czech Republic, 2015

Cased and mold-blown; hot-applied glass cane

Diam. (max.) 83 cm

2015.3.27

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 wire, 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 Lasvit, 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 workshops, designers and glassmakers collaborate to rapidly prototype design concepts using the immediacy of hot glass as a catalyst for innovation.

Communications Department

**NOCTURNE 5****Karen LaMonte**

Czech Republic, 2015

Black glass; mold-melted using lost wax process, grit-blasted, acid-polished

H. 150 cm, W. 63.5 cm, D. 56 cm

Purchased with funds from the Ennion Society

2016.3.2

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 foundries 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 absent 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 dusk 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. Annealing 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 on conceptions of beauty and the female body, art and craft, and the power of light and shadow in glass. LaMonte has said she could imagine the works installed together, each informing the other and inseparable, like day and night.

Communications Department

**TANTRIC OBJECT****Bernhard Schobinger**

Richterswil, Switzerland, 2015

Found glass (antique Swiss poison bottles) and glass tubes, cut; gold urushi (Japanese lacquer), nylon string

L. (closed) 65.2 cm

30th Rakow Commission

2015.3.15

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, *Glassfly 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.

Communications Department

"A PLAN OF THE MIDDLE & EASTERN BROAD GLASSHOUSES & PREMISES BELONGING TO THE [NEW]CASTLE BR[OAD] AND CR[OW]N GLASS CO[MPANY]," WITH "A SW PERSPECTIVE VIEW OF THE LOW GLASSHOUSES"**Robert Turnbull** (British?, fl. late 18th century)

Great Britain, 1793

Ink and watercolor on paper

H. 76 cm, W. 129 cm

Purchased with funds from The Fellows of The Corning Museum of Glass

CMGL 146905

This plan illustrates a sizable glass manufacturing site in Newcastle upon Tyne, northeastern England, which was in operation during the peak of the Industrial Revolution. It shows, in considerable detail, the infrastructure of the Newcastle Broad and Crown Glass Company, located on the river Tyne, and it depicts three glasshouses from an aerial perspective. Each building is labeled, and a legend to the right of the drawing indicates its purpose. Surrounding roads and structures are named in accompanying inscriptions, and residential stone buildings are visible in the foreground.

The glass industry flourished in Newcastle in the 18th century because of the availability of local coal and the ease of transport by sea, providing access to London's thriving glass market. Formed in 1729 with a deed of trust involving 13 partners, the Broad and Crown Glass Company was one of the earliest Newcastle glasshouses, and it manufactured glass until the firm was sold in 1848.

A valuable primary source, the painting offers an uncommon glimpse into Newcastle's industry and commerce during a pivotal time in Britain's industrial history. It complements materials in the Rakow Research Library's collections on the Newcastle glass.

Mary Anne Hamblen, special collections & archives librarian



Behind The Glass - Rakow Commission Unveiling

NOVEMBER 12, 2015



Beatrice Chorosz



Ursula Ilse-Neuman



(l to r) Mary and Joe Dubendorfer, Leo and Judy Thomas, Bill and Jacqueline Horsfall

Ennion Society Dinner

OCTOBER 14, 2015



(l to r) Jeff Evenson, Karyn Cepek, Dustin Hewit, Kay and Mark Rogus, and Randi Hewit



(l to r) Jean-Pierre and Laurette Mazeau, Beth and Mark Landin



(l to r) Chris and John Sharkey, Suzanne Welch and Bill Watson

Behind the Glass - Mark Matthews

FEBRUARY 11, 2016



(l to r) Karol Wight, Mark Matthews, Bill Gudenrath



(l to r) Fabio and Brittany Salgado, Alan Eusden



(l to r) Chris and Grace Kelly, Imran and Sabeen Mukhtar

Donor Profile

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."



Angela, Jeremy, and grandson Brenden.



THE ENNION SOCIETY

The Ennion Society is the Museum's patron group.

We are privileged to have over 150 households making annual cash donations of \$1,200 or more to the Museum. The Ennion Society group enjoys getting together to share their passion for glass at special tours of exhibitions, exclusive trips, private dinners with artists and lecturers, and an annual Ennion Society dinner. This June, Ennion Society members are invited to an exclusive private dinner with Venetian glass maestro Lino Tagliapietra.

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

CORNING MUSEUM OF GLASS

Corning Museum of Glass
One Museum Way
Corning, NY 14830

www.cmog.org
1.800.732.6845

Address Service Requested

The Corning Museum of Glass is located in the Finger Lakes region of New York State. The Museum is open daily from 9 am to 5 pm, and until 8 pm all summer long (Memorial Day weekend through Labor Day). An adult Day Pass to the Museum is \$18.00. Kids and teens (17 and under) are admitted free. Museum members always receive complimentary admission.



**Council on
the Arts**

On the cover: Specimen of Blaschka Marine Life: *Physophora magnifica* (Nr. 213), Leopold and Rudolf Blaschka, Dresden, Germany, 1885.
Lent by Cornell University, Department of Ecology and Evolutionary Biology. L.17.3.63.



My Favorite Thing

by Harry Seaman,
Studio Facility Manager

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.



Sugar Bowl and Creamer, Amberina, Libbey Glass Company, Toledo, OH, 1918. Gift in part of William E. Hammond. 79.4.28.