Dear Friends,

Something exciting and new is in the air at the Museum! In May, we unveiled New Glass Now, our first-ever annual changing exhibition in the Contemporary Art + Design Galleries. The exhibit features 100 objects by artists working in glass today, and marks the Museum’s pioneering efforts to document and promote contemporary glass over the past 60 years.

New Glass Now is a Museum-wide experience featuring immersive installations, “art fair-inspired” lounge spaces, and hot glass demonstrations that relate to the show. A fascinating companion exhibition located in the Rakow Library, New Glass Now | Context features archival documents along with numerous objects included in our previous groundbreaking exhibitions in 1959 and 1979. We know the excitement of New Glass Now will resonate with glass enthusiasts and novices alike—and we can’t wait to share it with you.

On July 12, the Museum makes its Netflix premiere in Blown Away, the first TV competition series featuring the art of glassblowing. The show follows 10 skilled glassmakers who fabricate works that are assessed by a panel of evaluators—and The Corning Museum of Glass was involved from the show’s concept to reality. A new display in the Amphitheater Hot Shop features works created on the set and gives Museum guests a behind-the-scenes look at this collaborative project which we expect will inspire people all over the world to see glass in a new light.

If you haven’t visited the Museum in a while, I encourage you to do so. With so much happening in the months ahead, you won’t recognize the place!

Karol B. Wight, Ph.D.  
President and Executive Director

Gather magazine is published two times annually for Members of The Corning Museum of Glass. Learn about membership and more at cmog.org.
33RD RAKOW COMMISSION: ARTIST RUI SASAKI REMINDS US TO SEEK THE SUN

Japanese artist and educator Rui Sasaki was selected to create the Museum’s 33rd Rakow Commission, which is featured as the 100th work in New Glass Now. Sasaki uses an array of materials, including resin, ice, light, and glass—as well as performance—to highlight aspects of everyday life.

“‘I WANT VISITORS TO SPEND TIME WITH THE WORK, BECAUSE WATCHING IT FADE REMINDS US THAT EVEN ON RAINY DAYS, A LITTLE SUNSHINE STILL COMES THROUGH.’ – RUI SASAKI

Sasaki’s Rakow Commission distills this interest in weather into a room-size interactive installation—11 feet high by 14 feet wide by 12 feet deep—consisting of more than 200 blown glass “raindrops,” each embedded with small dots of phosphorescent material that absorb light. Installed in a darkened room with broad-spectrum lights regulated by a motion detector, the raindrops are charged only when the room is empty. As soon as a viewer approaches, the lights turn off, leaving only the glowing outlines of the raindrops.

Over time, the phosphorescent glass dims, the way the memory of sunshine fades during the dark days of winter. Part of the current installation is a 10-minute video produced by the Museum’s Digital department chronicling Sasaki’s work and exploration of weather. Watch it on the Museum’s award-winning YouTube channel at cmog.org/sasaki.

About the Rakow Commission

Inaugurated in 1986, the Rakow Commission is awarded annually to artists whose work is not yet represented in the Museum’s collection. The commission supports new works of art in glass by encouraging emerging or established artists to venture into new areas that they might otherwise be unable to explore because of financial limitations. It is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum. Each commissioned work is added to the Museum’s permanent collection and is displayed publicly.

“The Rakow Commission is designed to assist emerging artists in pushing their practice, and Rui’s piece Liquid Sunshine/I am a Pluviophile is an excellent example,” said Susie J. Silbert, curator of modern and contemporary glass. “I’m impressed by her ambitious approach to material and concept, which she has furthered to great effect in this piece.”

As an artist pursuing opportunities around the globe, Sasaki often makes pieces that deal with the slipperiness of the concept of “home” and address the idea of creating spaces of belonging. Her more recent works explore weather, drawing viewers’ attention to the subtle qualities of sunshine and rain and the emotional states they provoked.

“I feel that weather affects people emotionally and physically,” said Sasaki. “I’m very affected by weather. If it’s a sunny day, I want to be more active, and I want to go outside. But rainstorms make me calm and relaxed. I have a desire to keep and record sunshine—to show people that though we don’t get much [in Japan], we still get sunshine, even though you might not notice. I started using phosphorescent material because it’s very good at reacting to the weather.”


Left: 2018 Rakow Commission artist Rui Sasaki at work in her studio. Photo provided by the artist.

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Left: 2018 Rakow Commission artist Rui Sasaki at work in her studio. Photo provided by the artist.
As soon as you enter the Museum, you can feel it in the air. Something big is happening...

Step into our ethereal galleries and get a glimpse of the breadth in glass today. This summer, emerging and established artists redefine contemporary glass through the exhibition New Glass Now. Be dazzled by bold colors and interesting shapes. Ponder the stories shared and questions asked by those who created the works on display. And immerse yourself in a museum-wide experience inspired by today’s artists working in glass.

When you come to see New Glass Now, you’ll leave saying, “New Glass, wow!”

Redefining the Field of Contemporary Glass

Left: New Glass Now features 100 works created in the past three years, by artists from 32 nationalities working in 25 countries around the world. Generous contributions by the following helped make the exhibition possible: Dorothy Saxe; Daniel P. and Welmoet B. van Kammen, in memory of Marleen van Kammen; Barbara and Dennis Dubois; Kendra and Tom Kaster; and Ann and Ronald Abramson; New York State Council on the Arts; G & H Snyder Memorial Trust; and VISA.
We sat down with Susie J. Silbert, curator of modern and contemporary glass, to find out what went into creating this major exhibition and what she hopes it does for the future of glass as a material for artistic expression.

Q: How long has this exhibition been in the works, and why is this year significant?

A: New Glass Now is a culmination of 60 years of the Museum’s dedication to the field of contemporary glass. There were two previous related exhibitions: Glass 1959, which came before the revelation of Studio Glass, and the second, New Glass: A Worldwide Survey (1979), was at the height of its evangelical spread. Forty years ago, the Museum introduced the annual exhibition-in-print New Glass Review, which serves as a benchmark for glass in a particular year. Now, in 2019, we are at a critical and critically connected moment. Almost anything you can imagine can be done with glass, incorporating a variety of media. Glass is a vehicle through which to engage in many conversations, and those conversations have never been more relevant.

Q: How many submissions did New Glass Now receive, and what was your goal in the selection process?

A: To make sure the exhibition was representative of the varied ways artists approach glass, we invited artists, designers, and architects around the globe to submit their work for consideration for the exhibition. More than 1,400 individuals and companies working in 52 countries—from Argentina, Australia, Indonesia and Japan to the United States, United Kingdom, and beyond—answered the call. Their works, which range from objects to installations and videos, use a wide range of glassworking techniques to speak to our contemporary moment. From that rich pool, we selected 100 objects that best represent the range of concerns of glass workers and thinkers.

Q: How were these pieces chosen?

A: For sixty years since 1959, New Glass projects have been selected by a panel. Each year I try to ensure that we have diverse perspectives representing the breadth of approaches within our field. For her sensitivity to craftsmanship and for her deep familiarity with European glass, I invited Susanne Jøker Johnsen, artist and head of exhibitions at the Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation. For his expansive knowledge of design, I invited Aric Chen, curator-at-large, M+ museum, Hong Kong. And for her strong understanding of the material and its intersections with contemporary art, I invited Beth Lipman, an American artist whose work is represented in our collection and in others around the world.

Our distinctive voices challenged each other to consider new directions and assemble an incredible group of objects.
Q: Why is having a range of artists and themes important?

A: The artworks range from timely political commentary and investigations of the materiality of glass to explorations at the intersection of high technology and the hand. By examining the field holistically, the exhibition explores the ways contemporary artists and designers think through the material of glass and reimagine its role as a bearer of meaning with links to many aspects of society, cultural heritages, and contemporary conversations.

Q: What are some of the unique and most interesting works in this exhibit?

A: New Glass Now demonstrates the incredible breadth of glass today. This show reflects the interests and concerns of a glass community that spans generations and borders and is composed of diverse identities. There are 100 works that each push the boundaries of the field in a new direction. My hope is that, given this diversity, there will be something for everyone—something that resonates, challenges, and delights.

For my own part, it’s hard to choose just a few pieces to highlight. I’m interested in them all. But I find myself awed by the material-based exploration of Krista Israel’s Lapi Boli project. Her international collaboration brought together artists and craftsmen from two continents to throw glass paste vessels on the potter’s wheels. Incredible!

Q: What do you think it means to an artist to be represented in New Glass Review and this exhibition?

A: My hope is that it brings increased exposure, not just for the 100 artists in the show, but for the wider world they represent. There are so many artists using glass to express their interests and concerns, and I hope this show helps us all see and understand their work better.

Q: What role does the Museum play in defining the field of contemporary glass?

A: The exhibitions that the Museum curated in 1959 and 1979 defined the field of contemporary glass and brought critical attention to the work being done by glassmakers all over the world. I hope that New Glass Now will continue this tradition and reveal exciting insights into work being made today across the globe. We are in a moment of change, and my hope is that New Glass Now can be part of that, encouraging new artists, collectors, scholars, and enthusiasts to engage with contemporary glass.

Q: Tell us about the publication New Glass Now/ New Glass Review 40.

A: The publication New Glass Now celebrates the 40th anniversary of New Glass Review and serves as a record of the exhibition. It features full-page spreads for each artist, laid out with the thematic, curatorial approach we debuted in New Glass Review 39. Each image is accompanied by a short statement written by one of the exhibition’s selectors giving insight into the piece and why it was chosen. In addition, the publication features an essay on the history of the New Glass concept at the Museum, an in-depth interview with Rakow Commission Recipient Rui Sasaki, and an overview of acquisitions from museums around the world. There’s even an absurdist play by the author Harbeer Sandhu dramatizing the selection process and riffing on its lengthy history. Oh—and its size is different this year. Its dimensions come from the catalog to Glass 1959, the first New Glass exhibition, and its designed to fit easily in your tote bag or purse. I want to see people live inside of this book!

Learn more about the New Glass Now artists and their works. newglass.cmog.org

The publication New Glass Now celebrates 40 years of New Glass Review, an annual exhibition-in-print featuring 100 of the most timely, innovative projects in glass.

New Glass Now is available for $24.95 in The Shops. Signed editions available exclusively online. shops.cmog.org
Contemporary Glass at CMoG:

Celebrating a 60-Year Legacy

New Glass Now | Context, an exhibition at the Rakow Research Library, examines the Museum’s 60-year commitment to fostering the field of contemporary glass. The Rakow exhibition features works from the Museum’s previous two surveys—Glass 1959 and New Glass: A Worldwide Survey (1979)—along with archival material to detail the history of the two trailblazing exhibitions and their impact on the artistic and critical perception of glass around the world. Special attention is given to the New Glass Review selection process and methodology, which have remained faithful to the formula developed in 1959 by Thomas S. Buechner, the Museum’s founding director. The exhibition is co-curated by Susie J. Silbert and Colleen Rademaker, associate librarian for special collections at the Museum.

Left: A wall of slides showcases the selection process from the 1979 exhibition.

My Favorite Thing
By Colleen McFarland Rademaker
Associate Librarian, Special Collections

While conducting research for the 2019 Rakow Exhibition New Glass Now | Context, I fell in love with Audrey Handler’s Wedding Breakfast, a work displayed in the 1979 exhibition New Glass: A Worldwide Survey. Why? Well, who doesn’t love breakfast in bed? This domestically themed sculpture evokes memories of my childhood efforts to honor my mother with breakfast in bed on Mother’s Day and other special occasions. Handler’s use of earth-toned glass, wood, and silver transports me back to the kitchens, dining rooms, and living rooms of the late 1970s.

But, curiously, this wedding breakfast is a breakfast for one. Did the groom prepare it for the bride, or vice-versa? What about the serpent’s contorting themselves to distinguish the salt shaker from the pepper grinder? And who do the tiny silver figures scattered amid the tableware represent? Do they stand for benevolent wedding guests who joyously tossed rice at the happy couple? Do they stand for the happy couple themselves? The Museum participated on June 15 as the Corning community celebrated its first LGBTQ+ Pride, then offered free admission to all event attendees on the following day.

During the month of June, visitors are invited to inspire and be inspired at the Museum. In celebration of Pride Month, The Studio is releasing a special rainbow mix to color Make Your Own Glass projects, available for flower, ornament, or fusing projects. In addition, the Museum is offering Glass, Honey! The Corning Museum of Glass Pride Tour—an eye-popping tour of objects that have surprising connections to Pride. The tour will be offered on a limited basis through early July.

Pride Month at The Corning Museum of Glass reflects a significant initiative currently underway at the Museum. The institution’s Diversity, Equity, and Inclusion (DEI) team, with its mission to “actively foster a culture and community of inclusion that promotes, respects, and celebrates all aspects of diversity,” completed a comprehensive DEI audit of staff and is now working to refine and expand recommendations for thoughtfully integrating key learnings into the Museum’s culture and practices.

The Museum Celebrates Pride Month

In conjunction with WorldPride 2019, The Corning Museum of Glass joins together with the Corning community to applaud everyone’s freedom to be themselves. The Museum participated on June 15 as the Corning community celebrated its first LGBTQ+ Pride, then offered free admission to all event attendees on the following day.

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Journey to the Moon with Glass

It has been 50 years since humankind first set foot on the moon—and it wouldn’t have been possible without glass. Journey to the Moon: How Glass Got Us There, which opens June 29 in the Innovation Center, will invite visitors to explore the integral role glass has played in space exploration.

A highlight of the display will be a small lunar meteorite with glassy components that visitors will be able to touch. Key objects highlight the role glass played in making space travel possible, including fiberglass used in the protective outer layer of spacesuits worn by astronauts and as insulation for the spacecrafts, and a Gemini window designed by Corning Incorporated for the space shuttle windshield. Made of fused silica, this glass is able to withstand the heat of reentry into Earth’s atmosphere. A moonwalk montage will provide visuals of the lunar landing, revealing how glass on our television screens gave everyone on earth a first close-up glimpse of the moon and how glass in our TVs and devices still provides us with a window to view important moments today.

“We first saw the moon up close through glass in our telescopes, opening our minds to what lies beyond Earth’s atmosphere,” said Mary Bolt, curator of science and technology. “We visited the moon in a spacecraft made of glass, and we walked on its surface in glass spacesuits. And everyone back home watched it happen through the glass on their TV screens. Once Neil Armstrong walked on the moon, we discovered that its surface was glassy. Glass has provided us not only a lens but a vehicle to make possible the journey to the moon.”

Far Left: Wedding Breakfast, Audrey Handler, United States, Wisconsin, Madison, 1978. Glass, blown, cast, fumed; metal, wood. 92.4.1

The roar of the furnaces and the light emitted from 10 glory holes fills the warehouse with anticipation and possibility. The myriad tools, vibrant color wall, and various blown glass pieces that serve as decor let you know this is an active space. A mural on the wall reading “The Glass Works, Est. 1853” gives the impression that countless beautiful things have been created here for more than a century. Only this hot shop is brand new—less than a few months old, in fact.

A nondescript structure stands tucked away in a complex of industrial buildings against the Hamilton, Ontario sky. A gigantic white trailer is parked by the main door. You’d never know this was command central. A sound engineer checks microphone levels. A writer jots down copious notes and story lines. A director feeds information to the on-air talent. Everyone stares at multiple screens—five camera angles capture the intensity of what’s going on inside the warehouse—also known as North America’s largest hot shop.

This is the set of Blown Away, the first-ever glassblowing competition show, which is poised to reach millions worldwide via Netflix beginning in July. Created by marblemedia, an award-winning entertainment company based in Toronto, Blown Away features a group of 10 glassmakers from North America creating beautiful works of art that are assessed by a panel of expert judges. One artist is eliminated each episode until a winner is announced in the 10th and final episode.

“I cannot believe there’s never been a show about glassblowing before,” said Mike Bickerton, the series director. “There’s so much magic to what they do, so much technical skill and expertise involved, and so much education and training to support that technique and skill. That this has never been featured before kind of blows me away! I’m very excited that we’re getting the chance to do it first.”
HAVING CORNING SUPPORTING THIS PROJECT HAS BROUGHT THE SERIES TO THE FOREFRONT,” SAID DONNA LUKE, SUPERVISING PRODUCER OF BLOWN AWAY. “IT HAS VALIDATED THE ENTIRE SERIES.”

The Corning Museum of Glass was involved with the project from concept to reality.

“The more we learned about the project, the more convinced we became that we should partner,” said Eric Meek, senior manager of hot glass programs. “We at The Corning Museum of Glass aim to inspire people to see glass in a new light, and Blown Away is a global platform—the perfect platform at the perfect time. I think Blown Away could change the perception of glass on a large scale.”

Blown Away producers approached the Museum about a partnership last summer, and the organizations worked to find a way to collaborate, culminating in the final episode. Meek joined Blown Away for the finale, helping to select the winner. Also involved in the episode were six of the Museum’s glassmakers—Helen Tegeler, Catherine Ayers, George Kennard, G Brian Juk, Tom Ryder, and Chris Rochelle—who assisted the finalists with their last challenge.

“As someone who knows very little about glass, I do know the name Corning,” said Bickerton. “It’s an industry standard—an industry leader—and it lends a lot of credibility to what we’re doing to have a partnership with The Corning Museum of Glass.”

The Museum also provided part of the prize package, which includes a special Guest Artist experience, dubbed the Blown Away Residency, in the Amphitheater Hot Shop.

“For the winner to spend some time at The Corning Museum of Glass, I think it’s going to mean everything to them,” said Nick Uhas, host of Blown Away.

“I’ve now had the experience of being there, and it’s an immersive experience. You get the history, the science, the live aspect of being able to perform in front of an audience and get immediate feedback. I honestly think the winner won’t even know how much it’ll mean to them until they’re there.”

To commemorate the collaboration, the Museum has installed a display in the Amphitheater Hot Shop of work created by each artist on Blown Away. Guests can learn about the creative challenges the competitors faced and see a collection of final products that were judged on the series. Also included is a behind-the-scenes documentary with interviews conducted on the set and footage captured of the Museum’s Hot Glass Demo Team taking part in the finale.

Museum visitors will see the winner of Blown Away make glass at the Museum throughout the summer and fall, during working sessions on July 17–18 and August 28–29. The Blown Away Residency will take place on October 14–18.

Blown Away premiers July 12 on Netflix. Learn more at cmog.org/blownaway.

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“I’VE NOW HAD THE EXPERIENCE OF BEING THERE, AND IT’S AN IMMERSIVE EXPERIENCE. YOU GET THE HISTORY, THE SCIENCE, THE LIVE ASPECT OF BEING ABLE TO PERFORM IN FRONT OF AN AUDIENCE AND GET IMMEDIATE FEEDBACK. I HONESTLY THINK THE WINNER WON’T EVEN KNOW HOW MUCH IT’LL MEAN TO THEM UNTIL THEY’RE THERE.”

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Blown Away premiers July 12 on Netflix. Learn more at cmog.org/blownaway.

Top: The Museum’s Eric Meek was guest evaluator on the final Blown Away episode, and Museum gaffers assisted the final two contestants.

Left: Kim Thompson, media and public relations manager, conducted interviews with series creators on the set.

Right: Contestant Leah Kudel at work.
2019 RESIDENCY RECIPIENTS

Each year, the Studio hosts Artists-in-Residence from around the world, offering them the opportunity to research and experiment with new techniques to further their work. This year, 12 artists are participating in the program. In addition, four individuals have been selected for David Whitehouse Research Residencies: two artists and two scholars. These recipients will spend up to three weeks in the Rakow Library, utilizing the vast holdings to inform their practice or area of research.

Applications for all 2019 residencies are due August 31, 2019. Learn more at cmog.org/residencies

Shinobu Kurosawa
Jim Butler
February 24–March 24

Flameworker Shinobu Kurosawa makes torobodama beads depicting Japanese scenes in glass. In her residency, Kurosawa used The Studio’s resources to research and expand skills while exploring possibilities in Japanese beadmaking.

Painter and glassblower Jim Butler produces work that combines high-fire decals with blown-glass forms to create complex reflections on culture and politics. In March, Butler’s residency “pushed the boundaries of how glass is used in a contemporary context.”

Alison Siegel and Pamela Sabroso
March 30–April 26

Alison Siegel makes unconventional and colorful work inspired by nature. Pamela Sabroso’s bright glass sculptures and organic shapes are inspired by mushrooms, wild edible plants, and visits to nearby parks. The two artists have collaborated since 2014. In their April residency, Sabroso and Siegel used mold making and lost wax casting to create complex, abstract, and experimental objects.

Marc Barreda*
April 2–26

Glassblower Marc Barreda has leveraged a background in biology to develop a deep understanding of glass. In his research residency, Barreda studied “trick” glasses through extensive cataloging.

Sarah Brilland
May 2–29

New Glass Now artist Sarah Brilland is a trained geologist who uses glass to create fossils for the future. In May, she developed work exploring the superstitious, mystical, and pseudoscientific methods humans have used to stave off cataclysm and environmental collapse.

Norwood Viviano*
April 30–May 24

New Glass Now artist Norwood Viviano creates work depicting population shifts tied to the dynamic between industry and community. During his residency, Viviano researched cut, pressed, and molded glass artifacts and ephemera from Early American glass industries and the towns that grew up around them.

Crawford Alexander Mann III*
May 13–May 20

Crawford Alexander Mann III is the curator of prints and drawings at the Smithsonian American Art Museum, with interests in evolving visual constructions of masculinity, femininity, and gender. In May, Mann researched Venice’s 19th Century Glass Revival as a catalyst for achievements in painting and printmaking by authoritative American artists.

Frejya Hartzell**
July 27–August 9

Frejya Hartzell, associate professor at Bard Graduate Center, explores how domestic objects served as communicators when Europe was experiencing political, cultural, and social upheaval. Hartzell will focus on how glass is transparent, but has not always contributed to political and social transparency.

Nathan Sandberg and Gabriela Wilson^ September 10–24

Nathan Sandberg works with kiln-cast glass and other materials in Oregon. Gabriela Wilson manipulates glass through kiln casting and hot casting, and is intrigued by how it moves and reacts to its environment. The duo plans to explore the traditional hot-shop methods of pulling cane to compare and contrast the process with the Vitrigraph methods.

Matthew Curtis
Machiko Ito
September 28–October 26

New Glass Now artist Matthew Curtis explores complexity and beauty of microscopic organisms. In his residency, Curtis plans to create a large glass structure.

Machiko Ito’s work features knit, woven, bundled, and kiln-fused glass fiber. At The Studio, Ito will explore scale and refine details of her knitting structure to express life and energy as if they were organic, living things.

Aya Oki
Brandyn Callahan and Phirak Suon
November 1–30

New Glass Now artist Aya Oki’s work appears organic and balloon-like. In her residency, she will build a large sculpture of transparent, patterned bubbles.

Brandyn Callahan combines glass with other elements to create sculptures with clean lines and textures. His collaborator, Phirak Suon, is a designer with a background in ceramics, architecture, and digital fabrication. The duo will explore how digital fabrication and 3D printing influences how we produce and think about glass as a material.
Objects in Focus

Larry Bell (American, b. 1939)
United States, Venice and Van Nuys, California, 2017
Laminated UV glass, colored PET film, silicon epoxy
H. 182.9 cm, W. 243.8 cm, D. 243.8 cm
2018.4.13, purchased in part with special funds provided by Corning Incorporated in honor of the opening of the Contemporary Art + Design Wing, 2015

A pioneer in the California Light and Space movement, American artist Larry Bell has used glass as the primary material for his minimalist sculptures since the early 1960s. He combines commercially available sheet glass with processes adapted from industry to create sculptures that subtly mediate viewers’ experiences of the light and space around them. Bell cites the fog rolling into the Venice, California, neighborhood where his studio is located as the inspiration for these works.

Susie J. Silbert
Curator of Modern and Contemporary Glass

Pair of Fire Screens

James Pearson (English, b. Ireland, about 1740–1837 or 1838).
England, London, 1800
Stained and enameled glass; mahogany, gilded metal
Each: H. 120 cm, Diam. 31.5 cm
2018.2.9A, B

James Pearson and his wife, Eglington Margaret Pearson (English, d. 1823), were part of a brief renaissance of glass painting in the late 18th and early 19th centuries. The couple successfully fulfilled ecclesiastical commissions and produced small paintings of landscapes, birds, animals, and copies of old-master paintings. Drawings, prints, and paintings on transparent materials, including glass, were fashionable in public and domestic entertainments. Illuminated from behind, these “transparencies” took on a dramatic glow.

Linnea Seidling
Curatorial Assistant

Vetro Mosaico Vase

Anna Åkerdahl Balsamo-Stella (Swedish, 1879–1957), designer; S.A.I.A.R. (Società Anonima Industrie Artistiche Riunite) Ferro Toso & C., manufacturer
Italy, Venice/Murano, about 1920–1921
Fused and blown glass
H. 21 cm, Diam. 16.8 cm
2018.3.10, gift of Donna and Neil Weisman

This significant acquisition is the first work by Anna Åkerdahl Balsamo-Stella to enter the Museum’s collection. In addition to her accomplishments as a graphic designer, painter, textile artist, and writer, Åkerdahl Balsamo-Stella produced outstanding designs for glass. In this vase, abstract and curling plantlike forms in vivid orange, green, and purple glass are set against a ground of triangular tesserae. It is the only example of this design known to exist.

Alexandra Ruggiero
Assistant Curator of Modern Glass
Manuscripts Archivist Hannah Cox

A manuscript by its founder, Zesty Meyers (American, b. 1969): "This engraved rock crystal tazza was produced at the lapidary workshop founded by Gasparo Miseroni and his brother Girolamo (1522–1584) in Milan during the 1540s. Its productions were highly prized by princely collectors since antiquity. By the 13th century, many European glassmakers regarded colorless rock crystal as the benchmark for their own productions. They adopted not only the forms common to rock crystal but also the techniques of engraved, or scratched, decoration. This engraved rock crystal tazza was produced at the lapidary workshop founded by Gasparo Miseroni and his brother Girolamo (1522–1584) in Milan during the 1540s. Its productions were highly prized by princely collectors throughout Europe."

Christopher Maxwell, Ph.D.
Curator of European Glass

Engraved Rock Crystal Tazza with Enameled Gold Mounts
Workshop of Gasparo Miseroni (Milanese, about 1518–1573)
Milan, about 1560
Carved, engraved, and assembled rock crystal with enameled gold mounts
H. 11.8 cm, Diam. 11.7 cm
From the collection of Baron James de Rothschild (French, b. Germany, 1792–1868), Paris 2018.7.1, purchased in part with funds from the estate of Richard Andrasi and from Dwight and Lorri Lanmon

Semiprecious hardstones have inspired the work of glassmakers since antiquity. By the 13th century, many European glassmakers regarded colorless rock crystal as the benchmark for their own productions. They adopted not only the forms common to rock crystal but also the techniques of engraved, or scratched, decoration. This engraved rock crystal tazza was produced at the lapidary workshop founded by Gasparo Miseroni and his brother Girolamo (1522–1584) in Milan during the 1540s. Its productions were highly prized by princely collectors throughout Europe.

Christopher Maxwell, Ph.D.
Curator of European Glass

B Team Records

Six linear feet
CMGL 169702, gift of Zesty Meyers

The B Team was a highly successful performance art group, active from 1991 to 1998, that focused on challenging conventional ideas of what glass could be and sharing those ideas with others. The B Team Records document the development and accomplishments of this well-regarded group through materials collected by its founder, Zesty Meyers (American, b. 1969): notebooks and sketchbooks, photographs and videos of performances, promotional items such as T-shirts and fliers, and slides of glass art works.

Hannah Cox
Manuscripts Archivist

Engraved Rock Crystal Tazza with Enameled Gold Mounts

Workshop of Gasparo Miseroni (Milanese, about 1518–1573)
Milan, about 1560
Carved, engraved, and assembled rock crystal with enameled gold mounts
H. 11.8 cm, Diam. 11.7 cm
From the collection of Baron James de Rothschild (French, b. Germany, 1792–1868), Paris 2018.7.1, purchased in part with funds from the estate of Richard Andrasi and from Dwight and Lorri Lanmon

Semiprecious hardstones have inspired the work of glassmakers since antiquity. By the 13th century, many European glassmakers regarded colorless rock crystal as the benchmark for their own productions. They adopted not only the forms common to rock crystal but also the techniques of engraved, or scratched, decoration. This engraved rock crystal tazza was produced at the lapidary workshop founded by Gasparo Miseroni and his brother Girolamo (1522–1584) in Milan during the 1540s. Its productions were highly prized by princely collectors throughout Europe.

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Donor Profile

Dorothy Saxe

Since the early 1980s, Dorothy Saxe and her late husband George have been enthusiastic art collectors. Their comprehensive collection combines many different materials, compositions, and nationalities, but Dorothy holds a special place in her heart—and home—for glass.

“We are very lucky to live with all these treasures,” Dorothy said, having collected and supported artists such as Flora Mace and Joey Kirkpatrick, William Morris, Dale Chihuly, and Toots Zynsky among others, from a very early stage.

Originally from Michigan City, Indiana, on the southern shores of Lake Michigan, Dorothy was interested in art at a very early age and attended art history classes at nearby Northwestern University.

“Early on we were intrigued by the quality of glass itself, the translucence and transparency,” she remembers. “But in recent years we found ourselves collecting more sculptural glass.” Over the years, Dorothy has witnessed the many cultural shifts and artistic transformations that have shaped the glass world—just as the Museum has exhibited through its artistic transformations that have shaped the glass world—just as the Museum has exhibited through its various New Glass exhibitions and New Glass Review publications. Given her love of contemporary glass, Dorothy provided generous support to this year’s New Glass Now exhibition. She is thrilled to be part of the Museum’s 60-year commitment to furthering the field of contemporary glass.

“New Glass Now and the changes I’ve made to New Glass Review are inspired, in large part, by the story of how Dorothy and George came to collect glass. They saw the catalog for the 1979 New Glass show and it opened a world of possibility,” says New Glass Now curator Susie J. Silbert. “I want my projects to ignite that same kind of joy, to spark that same potential, in new generations of collectors. Dorothy and George’s commitment to fostering the field of contemporary glass is unwavering and totally impressive. It is hard to imagine the field of contemporary glass without her.”

A lifelong “professional volunteer,” Dorothy remains heavily involved with arts organizations, boards, and committees. Dorothy and George founded both the Contemporary Jewish Museum in San Francisco (1984), where she remains a trustee, and the Art Alliance of Contemporary Jewish Museum (1984), Dorothy has also served on the board at Pilchuck Glass School for over 30 years.

“'It’s a very exciting time now,” says Dorothy of contemporary glass in 2019. “There is so much being done with glass—so many young artists are using it inventively and in such different ways.”

Dorothy hopes to return to the Museum this summer to explore New Glass Now and be inspired once more by the very best in glass today.”
LEAVE A LASTING LEGACY.

Did you know you can make a gift to the Museum that costs you nothing now? A bequest is a simple gift anyone can make. Best of all, your forward-thinking generosity establishes a legacy of support felt for years to come!

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Contact Lindsay Hahnes, manager of individual & planned giving (lahahnesl@cmog.org or 607.438.5128) for more information.
GATHER EVENTS CALENDAR: JUNE 2019–NOVEMBER 2019

New Glass Now
May 12, 2019–January 5, 2020

Active Military Free Admission
May 18–September 2, 2019

Blown Away: Glassblowing Comes to Netflix
Now on view

Pride Month Activities
June 1–July 7, 2019

Journey to the Moon:
How Glass Got Us There
June 29, 2019–January 31, 2020

Little Gather
July 10–August 14 | Wednesdays at 11 am

58th Annual Seminar on Glass: Focus Contemporary
October 18–19, 2019

Veterans Free Admission
November 1–30, 2019

Behind the Glass: Rakow Commission
November 14, 2019 | 6:30–7:30 pm

2300°
November 21, 2019 | 6–8 pm

Visit cmog.org/events to learn more about these and other upcoming activities