Dear Members,

We think quite a bit about our impact at The Corning Museum of Glass, as we welcome nearly 450,000 people from all over the world each year and share our world-class collections with new and growing communities.

Loans of our objects and exhibitions are increasingly visible at institutions across the United States and internationally. Our residencies and commissions help artists and scholars to find their voice, develop their practice, and expand their own impact. Our youth programs cultivate the next generation’s appreciation of arts and curatorial practices. And of course, the Museum was front and center this year as glassmaking went global with Netflix’s Blown Away competition series.

Throughout 2019, we celebrated the Museum’s pivotal role in shaping the field of contemporary glass over the past 60 years, with the exhibition New Glass Now—an award-winning exhibition in the Contemporary Art + Design Galleries. Don’t miss the opportunity to see the show before it closes on January 5.

As we usher in a new decade, we’re making plans for our next major exhibition, In Sparkling Company: Glass and Social Life in Britain During the 1700s, which explores the exuberant social life of the 1700s through a lens of glass. We’ll also celebrate milestones including 20 years of our popular 2300° series, and 50 years of optical fiber and Corelle®, both invented right here in the Corning valley.

On behalf of the staff at The Corning Museum of Glass, thank you for your continued support as we inspire people far and wide to see glass in a new light.

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

Making an Impact, a new video created by the Museum’s Digital Media department, features the many ways The Corning Museum of Glass impacts our communities. Watch at cmog.org/about.
"The material constantly reminds you that you’re fallible, human, and limited. Within those descriptions, there’s a lot of room for freedom and discovery."
A Conversation with
Next Specialty Glass Resident Beth Lipman

Beth Lipman has been selected as the Specialty Glass Artist-in-Residence for 2020, awarded by the Museum and Corning Incorporated. Beth is the seventh artist to be given special access to Corning’s patented materials through a highly selective residency designed to inspire and inform not only the artist and their practice, but also the research scientists and engineers at Corning to consider specialty glasses in new ways.

Q. How have The Corning Museum of Glass and The Studio been significant to you through the years?

A. My relationship with the Museum and The Studio has evolved over my adult life. When I started working with glass as a student, I remember thinking Corning was totally off the charts in terms of the scope of the permanent collection and the resources in the Rakow Research Library. I discover new things and become reinvigorated each time I visit, and I try to find any possible excuse to get back there often.

Q. You work a lot in the still-life tradition. What about it first captivated you?

A. The still life was something I grew up with, as my mother was a folk painter and we went to museums often. The still-life tradition continues to unfold like an onion with many, many layers. I use it as a way to investigate the age of the Anthropocene [the time in which humans have significant impact on Earth’s environment]. I use still life to think about material culture—how every object is a milestone of being human.

Q. What inspires your work today?

A. I use ancient flora imagery to conjure Paleo time and create landscapes juxtaposed with relatively contemporary objects that were made by humans. I also enjoy creating work responsive to people, institutions, and places.

Q. You employ experimentation and themes of desire and “flawed” parts of the process in your completed works. How do you see that evolving at Corning?

A. I am usually drawn to failure. Sometimes failure finds me. I look for these areas of inconsistency or discordant moments because I feel like there’s a lot of information there. I have participated in many residencies at KOHLER where they have signs internally that say, “variability is the enemy of quality.” Artists are the variable—that’s what we do as artists. We offer something new that was unknown before.

Q. What has glass taught you about being an artist?

A. Humility, perseverance, and fearlessness. This material will match you wherever your boundary lies. The material constantly reminds you that you’re fallible, human, and limited. Within those descriptions, there’s a lot of room for freedom and discovery. For me, working with glass has always been a process of relinquishing my need to control. I’m constantly reminded that I’m not perfect, so it pushes me back to this metaphor of life, understanding what has happened rather than what I might want to happen.
All that Glittered in British Social Life in the 1700s

*In Sparkling Company: Glass and Social Life in Britain During the 1700s* will open May 9, 2020, in the Changing Exhibitions Gallery. From glittering costumes and elaborately presented confectionery, to polished mirrors and dazzling chandeliers, glass helped define the social rituals and cultural values of the period. While it delighted the British elite, glass also bore witness to the horrors of slavery. Glass beads were traded for human lives and elegant glass dishes, baskets, and bowls held sweet delicacies made with sugar produced by enslaved labor.

“In 18th-century Britain, developments in glass formulas and manufacturing techniques resulted in new and better types of glass, from windowpanes and mirrors to heavy, clear ‘crystal’ tableware, perfectly suited to the tastes and needs of Britain’s growing urban elite whose wealth derived from new enterprises in finance, manufacture, international trade and colonial expansion,” said Christopher L. Maxwell, curator of early modern glass, who is organizing the exhibition.

“Glass is often overlooked in discussions of 18th-century decorative arts and material culture. *In Sparkling Company* will delve into the many functions and meanings of the material within the context of the exuberant social life of the period,” Maxwell added.

Left: *Mirror in wood frame*, mercury-tin amalgam mirror; carved, assembled, and gilded wood. Probably England, London (glass), and Scotland (frame), carving attributed to William Mathie (fl. 1739–about 1761), based on designs by Thomas Chippendale (1718–1779), about 1760; 2018.2.8.

Right: Detail, *Ornamental vases*, one of four, gilded copper-green lead glass. England, probably decorated in the London workshop of James Giles (1718–1780), about 1765; 2003.2.4A, B; 54.2.4A, B.
Britain in the 1700s was a vibrant and commercial nation with growing cities that were hubs of industry, scientific advancement, trade, and finance. British merchants navigated the globe carrying a multitude of cargoes: consumable, material, and human. Underpinning Britain’s prosperity were aggressive foreign trade policies, colonization, and a far-reaching economy of enslavement, the profits of which funded the pleasures and innovations of the fashionable world. Through a lens of glass, this exhibition will show visitors what it meant to be ‘modern’ in the 1700s, and what it cost.

The exhibition will include loans from: the Victoria and Albert Museum, London; Sir John Soane’s Museum, London; the Museum of London; the Fashion Museum, Bath; Royal Museums Greenwich, London; Los Angeles County Museum of Art (LACMA); Penn State University Library; Cleveland Museum of Art; and The Museum of Fine Arts in Boston.
Dazzling Spangled-glass Drawing Room to Come Alive Through Virtual Reality

A unique and dynamic component of In Sparkling Company is a virtual reality reconstruction of the remarkable and innovative spangled-glass drawing room completed in 1775 for Hugh Percy, 1st Duke of Northumberland (1714–1786), and designed by Robert Adam (1728–1792), a leading architect and designer of the period. An original section of the room (which was dismantled in the 1870s), on loan from the Victoria and Albert Museum in London, will be on view in North America for the first time as part of the exhibition, along with Adam’s original colored design drawings for the interior, on loan from the Sir John Soane’s Museum, London.

Museum guests will use a VR headset to enter a specially commissioned virtual reality reconstruction of the glass-paneled interior which hasn’t been seen in its original design for nearly 200 years. As part of the immersive experience, visitors will see the room transition from day to evening and watch as the mirrored glass panels come alive with reflections of candlelight.

“This is the first time we’re offering Museum guests the chance to experience virtual reality,” said Mandy Kritzeck, producer/project manager for the Digital Media team, which has collaborated with international developers and 3-D modelers to design this unique historical VR experience. “Through this virtual experience, guests can appreciate the full 360° reflectivity of the space and the magnificent scale of the room, while seeing Adam’s designs for the first time since the 18th century.”


Left, bottom: Pair of “Harlequin” earrings, cut glass; silver. Probably England, about 1760; 2017.2.3.

Top: Robert Adam (1728–1792), design for the end wall of the drawing room at Northumberland House, 1770–1773. Photo Credit: © Sir John Soane’s Museum, London. Inset: rendered image of the virtual room. Each decorative pilaster in the room, originally decorated with carved and gilded wood, plaster and lead ornament, has been recreated to look handcrafted in the virtual space.
Glass got its big break this summer on Netflix—and so did Deborah Czeresko, the winner of glassblowing competition series *Blown Away*. As part of the prize package for the show, Deborah won a residency at The Corning Museum of Glass, which she completed this fall. We caught up with Deb during the second of three working sessions.

Q: You’re the winner of *Blown Away*! What has winning meant to you?

A: I’m using this moment in time to shift my art practice and to take the next step up to what I want to achieve. This is going to springboard me to the next level. The win is not just symbolic. It’s getting me a lot of exposure and notoriety, and I hope it turns into something deeper and more sustainable. I’ve been given this opportunity, and it’s my responsibility to keep driving it forward.
Q: How has your life changed since Blown Away launched?

A: You mean, aside from a broken ankle?! [Deb broke her ankle in a surfing accident early in the summer.] I’ve been getting a lot of attention in New York City just walking out the door. People see me and they want to connect with me personally. People want to tell me what my persona on Blown Away meant to them. People have been sending me so many heartfelt emails, too—notes about how they were questioning things in their life, and my message gave them the strength to move forward. It’s very touching.

Q: How bizarre is your newfound “celebrity” status?

A: It actually feels normal now. Like I’m in a neighborhood anywhere I go, and I know all of my neighbors. It’s not a celebrity activity to be a glassblower—or even an artist, really. This is something I’ve always wished for my life: to connect with the world in a big way. People know my name within the glass world, but through the show, I was able to very publicly say who I am, what I do, and how I do it. I’ve subverted the normal way of getting known. It really has been the perfect thing for me.

Q: What themes have you explored during your working residency?

A: When I started to think about what would make the most sense for my residency and for my career, I decided I wanted to continue on with my chandelier series. I wanted to take the subject matter of my meat series and put it into something more mechanical, so I thought of cars. In New York, I see a lot of hubcap shops, and I find them really beautiful and showy, but also still masculine. I decided to do a hubcap series and a muffler, which are all going to be silvered. All the objects that make up my chandeliers have multiple meanings, and it all comes back to gender—deconstructing or reinventing gender through my artistic character.

Q: How has it been working with our team?

A: Oh, I love it. They’re really dependable, and we work well together. They’re all really friendly, and we bonded instantly. They’ve made me feel very comfortable, and they’ve had my back—it’s felt like family.

Q: What has winning the Blown Away residency allowed you to do as an artist?

A: Glass is cost prohibitive—you can’t experiment on your own. This residency allows me to keep moving forward, and to develop work that I can present to a gallery. I need to invest in the thing that’s going to advance my career, and that’s making a bigger body of work. I need to have something that’s more iconic and identifiable artistically.

Q: How does it feel to have fans visiting the Museum to watch you during your residency?

A: [Laughs] I met some this morning, and last night at the hotel! It’s phenomenological. It feels so loving! I feel like I’m constantly getting hugs from people—not physically, but mentally—it’s changed me a little bit.

Q: You’ve had a lot of involvement with CMoG this year, both through Blown Away and with your work displayed in New Glass Now. What do you love most about the Museum?

A: There are so many resources here. For me, the most important thing is to be able to commune with the historical pieces—they’re breathtaking. If I have to think about one thing I love about Corning, it’s that this collection is here. Standing in front of those works, that’s when I feel this weird spiritual thing with glass. There’s something that happens that’s beyond consciousness. If at any time I need to feel that, I know it’s here. It’s fascinating, and so inspiring.

Left, right: Deborah Czeresko worked on a series of vintage hubcaps and mufflers during her Blown Away Residency in the Museum’s Amphitheater Hot Shop.
Museum News

Museum Introduces Publication Series

In early December, the Museum announced publication of two new volumes in the book series *Selections from The Corning Museum of Glass*. The *Selections* series highlights diverse areas of the world-class collections of the Museum and the Rakow Research Library, which span more than 3,500 years of glass art, history, and science. Volumes in this series feature scholarly essays, detailed object information, and photographs in full color.

*Ancient and Islamic Glass*, by Katherine A. Larson, curator of ancient glass, presents more than 50 objects from dozens of premodern cultures, from Spain to Iran, and from England to Egypt. The selections represent a wide functional range of glass as drinking vessels, perfume containers, jewelry, architectural decoration, windows, and lamps.

*Modern Austrian Glass*, by Alexandra M. Ruggiero, curator of modern glass, presents more than 30 objects from the Museum’s permanent collection. These objects celebrate the energy of Austrian design in the first half of the 20th century, when works embodied the newfound spirit of the modern era. During this period, glass emerged as a captivating material with which to explore innovative styles and designs.

New volumes are available for sale in The Shops at The Corning Museum of Glass and online at shops.cmog.org.

CMoG YouTube Channel Recognized by AAM

The Museum’s YouTube channel was awarded a Bronze MUSE Award in the Video, Film, Animation, and Live Media or Digital Performances category at the 2019 American Alliance of Museums (AAM) Conference in May. MUSE Awards recognize outstanding achievement in Galleries, Libraries, Archives, and Museums (GLAM) media, and celebrate scholarship, community, innovation, creativity, education, accessibility, and inclusiveness in these areas.

The Corning Museum of Glass YouTube channel has over 13.4 million watch hours and 133,000 subscribers, and is the definitive source for watching glassmaking online. The Museum’s Digital Media department produces original videos including artist profiles, glassmaking technique demos, conservation case studies, lectures by artists, curators, writers and historians, and increasingly popular live-streamed demonstrations.

Join the growing list of subscribers at youtube.com/corningmuseumofglass.

New Glass Now Receives AACG Annual Award

The Art Alliance for Contemporary Glass (AACG) has selected the exhibition *New Glass Now* for the 2019 Annual Award, presented at SOFA Chicago in conjunction with the AACG Annual Meeting. The Art Alliance is a prestigious and influential group comprised of collectors, gallerists, curators, and others. Each year the AACG selects an organization to honor for its contributions to the contemporary glass movement. Karol Wight and Susie J. Silbert accepted the award on behalf of the Museum, and Silbert was invited to present a lecture on *New Glass Now* as part of SOFA programming. The award includes an unrestricted grant from the Art Alliance.

See *New Glass Now* through January 5, 2020.
My Favorite Thing

By Ellen Corradini

With approximately 50,000 objects in the collection of The Corning Museum of Glass, choosing a favorite is nearly impossible. During almost 20 years with the Museum, I came to appreciate the creativity as well as the artistic and technical skill that glass artists must possess to be successful in their career, and I’ve admired and loved so many pieces in our collection.

*Lynx After a Sketchbook Page by Albrecht Durer* (Lynx) by Polish artist Marta Klonowska fascinates me. Klonowska is known for creating life-sized glass sculptures of animals based on historical paintings. Her inspiration for the Lynx was a sketch by a German artist from the late 15th and early 16th centuries. Klonowska often employs broken glass of one color, and the glass of the Lynx is a natural blue-green. I remember the first time I saw the Lynx, soon after we acquired it. I was—and still am—struck by how soft it looked despite the fact that it’s anything but!

It was one of many works moved into the newly built Contemporary Art + Design Galleries in 2015. I was intrigued by the prospect of transporting an object that would be so difficult to touch—let alone move. Warren Bunn, collections and exhibitions manager, explained that Klonowska actually created three openings in the body of the Lynx; one under the chin and one on each side of the tail, to accommodate steel rods. The rods enable our preparation staff to lift it and place it on a flat surface to transport it, but it must nevertheless be a challenging task!

I’m honored to have worked for a world-class museum with such a rich collection and outstanding staff, and I look forward to continuing to enjoy our collection as a member of the public.

*Ellen Corradini retired in 2019 after serving as director of human resources and safety for the Museum since 2000.*
Colton’s pipe arrives during a time of changing conversations about cannabis, in light of the legalization of its use in many US states and municipalities. Since the late 1990s, glass has been the material of choice for cannabis pipes. Originating in the “parking lot” scene of Grateful Dead concerts, pipemaking has since emerged as a global phenomenon with a highly developed culture of makers, collectors, and enthusiasts. Operating outside the mainstream of glass and art, pipemakers looked to street art and pop culture for inspiration as they made works that obscured their function and skirted legality.

“Pipes are one of the most important areas of glass production in the 21st century,” said Susie J. Silbert, curator of postwar and contemporary glass. “They are inventive in their material and technique and have a broad popular appeal. Colton’s expressive, abstract pipe, with its graffiti-like form and nearly hidden function, beautifully demonstrates the aesthetic influences and possibilities of this art form.”

2019 RAKOW COMMISSION: ALL PIPED UP

David Colton has been named the 34th recipient of the prestigious Rakow Commission, and his work—the graffiti-like glass cannabis pipe on display in New Glass Now—has entered the Museum’s collection. Colton’s sculpture represents the first-ever glass cannabis pipe to be added to the permanent collection of any major art museum.

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Using innovative sculptural forms influenced by the rise of graffiti in America in the 1980s and 1990s as well as the foliate scrolls of ornamental metalsmithing, Colton’s work references and reflects the counterculture that has surrounded cannabis use. With its bright pink, red, and purple calligraphic forms, the work also demonstrates the contribution of pipemakers to colored borosilicate glass, the palette of which has expanded greatly since the beginning of the glass pipe movement in the late 20th century.

“The glass pipe community is full of dedicated and highly skilled individuals who deserve to be recognized for not only their work but their greater impact on American culture,” said Colton. “My hope is that this is just the beginning of a movement where glass pipes are accepted and included in museums worldwide.”

Watch a video about Colton’s work at cmog.org/colton.
CMoG Goes Global

By Carole Ann Fabian

The Corning Museum of Glass participates in an ecosystem of borrowing and lending works of art that operates among museums worldwide. Across America, throughout Europe, and from Japan to Australia, our inter-institutional collaborations expand exposure to our collections and raise awareness of glass within the broader context of art and cultural production. Our collections are recognized for their unparalleled breadth and depth, and curators worldwide seek out works from our collections to enrich and enhance their exhibitions.

The Museum lends individual works to other institutions, in addition to full exhibitions, curated or co-curated with collaborators at other major museums. Treasures from antiquity (Pendant with Nude Female, 1500–1200 BC) to modern masterworks (Distortion Box II, Harvey Littleton, 1974), to contemporary works of art in glass (Multi-Part Sculpture, Kikki Smith & Tom Farbanish, 1999) represent highlights of our collections to new audiences around the world.

Our curators, registrars, conservators and preparators have or will courier and install works for current and upcoming international exhibitions focusing on masters of the medium: Maurice Marinot: The Glass 1911–1934 (Le Stanze del Vetro, Venice); or exploring historical times and places: A Wonder to Behold: the Power of Craftsmanship and the Creation of Babylon’s Ishatar Gate (Institute for the Study of the Ancient World, NYU, NY). Still others will present varied themes and travel to multiple venues: Caravans of Gold, Fragments in Time: Art, Culture, and Medieval Trans-Saharan Exchange (The Block Museum, Northwestern University, Evanston, IL; Aga Kahn Museum, Toronto; National Museum of African Art, Smithsonian Institution, Washington, DC; Venice and American Studio Glass (Le Stanze del Vetro, Venice; Renwick Gallery, DC; and Tacoma Museum of Art, WA); and Savour: Food Culture in the Age of Enlightenment (Gardner Museum, Toronto and the Wadsworth Athenaeum, Hartford, CT).

We also share exhibitions created here in Corning with audiences worldwide through traveling exhibitions. René Lalique: Enchanted by Glass, curated and presented at the Museum in 2014, has been exhibited at The Chrysler Museum of Art (Norfolk, VA) and will travel to the Vero Beach Museum of Art (FL)
in fall 2020. Other notable partnerships have included the exhibition Ennion and His Legacy, co-organized with Metropolitan Museum of Art in 2015. Soon, following in the tradition of bringing boundary-breaking contemporary art in glass to the world, New Glass Now will begin a multi-year travel schedule to selected American and international venues, much like its precursor exhibitions Glass 1959 and New Glass: A Worldwide Survey (1979).

The world over, our Museum collections inspire people to see glass in a new light!

Carole Ann Fabian is director of collections.

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**PeNdAnT WitH N Ude FeMAle**
Northern Mesopotamia; 1500–1200 BC
Glass; Mold-pressed; 55.1.64.

**Exhibition:** A Wonder to Behold: The Power of Craftsmanship and the Creation of Babylon’s Ishtar Gate

**Venue:** The Institute for the Study of the Ancient World at New York University

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**VASe WitH A Cld-et Ched deCORat ION**
Marinot, Maurice; Viard Glassworks
France, Bar-sur-Seine; about 1934
Glass; Blown, acid-etched; 79.3.318.

**Exhibition:** Maurice Marinot: The Glass 1911–1934

**Venue:** Le Stanze del Vetro, Venice

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**COVeRed GOblet**
Germany, Potsdam; about 1725–1735
Non-lead glass; Blown, cut; 79.3.318.

**Exhibition:** Making Marvels: Science and Splendor at the Courts of Europe

**Venue:** The Metropolitan Museum of Art, New York

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**SCUI PtURe**
Mouths to Feed; Sherrill, Michael
United States, NC, Bat Cave; 2009
Moretti Glass, Silica Bronze, Porcelain
Mokume ; Cast, forged, assembled; 2012.4.174.

**Exhibition:** Michael Sherrill Retrospective

**Venue(s):** Mint Museum UPTOWN
Smithsonian; Renwick Gallery, Washington DC; Arizona State University Art Museum

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15 COUNTRIES

26 US STATES

108 CITIES
Murrina Table

Marc Newson (Australian, b. 1963)
Czech Republic, 2017
Hot-worked glass
H. 72 cm, L. 180 cm, W. 90 cm
2019.3.1, gift of the Ennion Society

This sleek table was made solely with fused and molded tiles of patterned glass, or murrina. A mind-boggling technical achievement, it is the first use of murrina on an architectural scale without any additional support. With its progressive aesthetic and rigorous embrace of craftsmanship and material history, *Murrina Table* is also exemplary of Marc Newson’s remarkable approach to design.

Susie J. Silbert
Curator of Postwar and Contemporary Glass
Letterbook

Benjamin Harrison (British) 1785–1790
Business correspondence to John Brotherick
H. 33 cm, W. 21 cm
CMGL 718253

In a time without copy machines or cloud computing, letterbooks provided businesses with a record of business correspondence and, for researchers today, an invaluable chronicle of their mercantile world. The letterbook of glass distributor Benjamin Harrison to the manager of a bottle manufactory offers an intriguing glimpse into labor, manufacturing, transportation, pricing, and supply and demand for glass wares in the late 18th century. Harrison’s letters discuss foreign markets such as his East India customers and local businesses such as the Hartley Bottleworks owned by Sir John Delaval. This letterbook complements an earlier acquisition of two letters from Harrison to Brotherick dated 1793 (CMGL 74260).

Regan Brumagen
Associate Librarian

Compote in “Sandwich Star” Pattern

United States, Massachusetts, Sandwich, Boston and Sandwich Glass Company, about 1845–1850
Pressed lead glass, tooled, assembled
H. 23.8 cm, Diam. 29.2 cm
2019.4.1, purchased with the assistance of The Karl and Anna Koepke Endowment Fund

This extremely rare compote represents a key moment in the development of pressed-glass household goods in the mid-19th century and demonstrates the increasing refinement of technology for the domestic market. One of the most ambitious designs made by the company, the “Sandwich Star” pattern was applied to a range of pressed tableware in a variety of colors, as well as colorless glass. This is the only known intact surviving example made in amethyst.

Kelly Conway
Former Curator of American Glass
Imperial Yellow Bottle

China, Beijing, Imperial Glass Workshop, Qing Dynasty (1644–1911), Qianlong Period (1736–1795) 
Mold-blown, and cold-worked glass 
H. 22.2 cm, Diam (max). 11.1 cm 
2019.6.1

Glassblowing workshops were established at the Chinese Imperial court by European missionaries in 1696. This bottle bears the “reign mark” of the Emperor Qianlong (1736–1795), during whose reign Chinese glassmaking reached a height of perfection. Chinese bottles were made in a variety of bright hues, but yellow was a color reserved for the exclusive use of the Emperor and the Imperial family. This particular shade is known as “honey amber” or “Imperial yellow.”

This acquisition is especially appropriate as Dr. Shelly Xue joined the Museum in 2019 as the Carpenter Foundation Fellow for Asian Glass. Her work enabled the institution to better understand, expand and promote its collection of Asian material.

Christopher L. Maxwell, Ph.D. 
Curator of Early Modern Glass
Donor Profile
David Landau

On the small island of San Giorgio Maggiore just opposite St Mark’s Square sits Le Stanze del Vetro, ‘The Glass Rooms.’ A joint initiative between The Cini Foundation and Swiss-based, non-profit foundation Pentagram Stiftung, Le Stanze is an internationally recognized gallery of 20th century and contemporary glass. Here you might find Le Stanze’s founder, David Landau, walking the beautiful daylit rooms or strategizing the next exhibition. With an unparalleled private collection of approximately 2,500 glass art works by Venini, a prominent Murano glassworks, Landau is a modern glass enthusiast with a passion for sharing his collection with the world.

Originally born in Israel, Landau moved to Italy when he was just five years old and undertook his schooling there which culminated in his becoming a medical doctor. A dramatic change of direction saw him later move to the United Kingdom to study art history at Oxford University.

In 1984, Landau founded Print Quarterly, an internationally published journal on the art of the print. He served as its editor for the next 27 years. A year later, Landau published the first-ever free classifieds magazine in London, a weekly paper named Loot, which quickly grew to become a national success.

Despite many entrepreneurial endeavors, the lure of the art world was never far away. Landau helped curate a major exhibition on the Italian Renaissance painter Andrea Mantegna that traveled from the Royal Academy of Arts in London to The Metropolitan Museum of Art, New York, in 1992. He has also authored numerous books, including The Renaissance Print with Peter Parshall, in 1996, which combined his love of the Renaissance period with the history of prints.

When Landau met his wife-to-be, Marie-Rose (Rosi) Kahane, he was introduced to glass as an art form and it wasn’t long before rumors of an institution in Corning, NY, solely dedicated to the material, reached his ears.

“When I first became interested in glass, I could not avoid hearing all the time about the wondrous Corning Museum of Glass,” Landau says. “It was universally described to me as the greatest museum of glass in the world!”

Landau’s connection to the Museum has been a long and treasured one. He enjoys the wide-ranging collections, the programming, and the Museum’s intrinsic connection to its guests, be they first-timers just dipping their toes into the glassy waters or great experts. He also admires the Museum’s ambition and, after many years away, is keen to return and marvel at the addition of the 26,000-square-foot Contemporary Art + Design Galleries, opened in 2015.

Indeed, there is much to admire about both The Corning Museum of Glass and Le Stanze del Vetro, for as Landau says: “They have the same goal, to introduce glass to as many people as possible and to make them aware of its history, beauty, importance, and function.”

Significantly, Landau was instrumental in bringing the exhibition Glass of the Architects: Vienna, 1900–1937 to the Museum in 2018, two years after it showed at Le Stanze. He believes such partnerships should serve to bring the two organizations even closer. “Both institutions have a scholarly but highly enjoyable and people-friendly approach to showing glass,” Landau says. “It makes complete sense to partner when possible, as was the case with Glass of the Architects, which saw both institutions collaborate with the Museum of Applied Arts (MAK) in Vienna most successfully.”

Landau became a Fellow of The Corning Museum of Glass in 2013 and joined the Museum’s prestigious Ennion Society as a member in 2016. He recognizes this as a valuable way to support the Museum from afar and continue to strengthen the ties between Venice and Corning.

Written by Jon Heath, marketing and communications coordinator.
Explaining the Explainer Program

By Kacey Scheib

As visitors make their way around the Museum galleries in the summer, they’ll see black carts with the words “Ask Me” written on them. There are eight different carts in total—and behind each one is an Explainer. These high school and college students train during the year for a very unique summer job: providing interactive, hands-on gallery experiences for Museum visitors from around the world. Additionally, they work hard to learn about the Museum’s collection in order to give tours to summer camp groups, making the magical world of glass fun and accessible to youth from surrounding areas.

I first learned about the Explainers about a decade ago when I was a youth volunteer over the summer. One day I was eating lunch at the Museum with my mother, and we ran into my mom’s co-worker and her daughter, who was an Explainer. As our mothers talked about their work, I listened to the Explainer talk about her experience in the program and why she thought I should join. She spoke so highly of the program and the group of people with whom she worked. I became fascinated, and once I was old enough to apply, I did so without a moment of hesitation.

Left: Museum guests learn about glassworking tools in the Contemporary Art + Design Galleries.
Right: Kacey Scheib is a senior at Clarkson University, and has served as a Museum volunteer, Explainer, and an intern.
Being an Explainer has been one of the best experiences of my life. I’ve met some of my closest friends through this program; people I would never have known if it wasn’t for the Explainers. You also get to learn so much from this program—from the history of this material, to how museums work, to public speaking skills. You wouldn’t think that a summer job in a place like Corning, NY, would give you experiences with cultures from around the world, but that is exactly what happens. These interactions are invaluable to the Explainers and help them with future growth and development, regardless of career path.

As an Explainer, you learn something new every day, whether it’s a fact about the collection, a specific object, or discovering a new way to explain a piece to a young visitor. I am forever grateful that this was my first job. The opportunities I have had from this job are something I will never forget. It is excellent preparation for the future.

Find out more about the Museum’s programs for youth at cmog.org/teens.

Ancient Glass Cart
Focuses on the earliest techniques of glassmaking and natural glass.
35 Centuries of Glass Galleries

American Glass Cart
Compares the characteristics of cut glass and pressed glass and invites visitors to test their knowledge by placing objects into one of those categories.
35 Centuries of Glass Galleries

Cameo/Recipe Cart
Showcases the steps in creating cameo glass and includes a hands-on activity. Also features the ingredients used to make glass, explaining variations such as lead glass and adding color to glass.
35 Centuries of Glass Galleries

Caneworking Cart
Explains how glass canes and murrine are made and includes videos of the process, viewable on an iPad.
Heineman Gallery of Contemporary Glass

Casting Cart
Explains various types of glass casting and includes videos of the process, viewable on an iPad.
Heineman Gallery of Contemporary Glass

Glassworking Tools Cart
Showcases various tools used by glassmakers, such as molds, jacks, and a blowpipe. Visitors are invited to touch and try out (safely) various tools.
Contemporary Art + Design Galleries

Optics Cart
Focuses on how glass and light interact, with multiple hands-on activities.
Innovation Center

Stained Glass Cart
Explains the difference between true stained glass and colored glass used in leaded glass windows.
35 Centuries of Glass Galleries

Find out more about the Museum’s programs for youth at cmog.org/teens.
MEMBER MOMENTS

Photo highlights from the past year, including opening events for New Glass Now, the annual Ennion Society Dinner, and the Ennion Society trip to Japan in November 2019.
The Museum's success relies on your generous contributions. cmog.org/give
Ennion Society members are the Museum’s leading annual giving supporters, who play a critical role in ensuring the Museum’s stature as the international leader in the pursuit and dissemination of knowledge about the art, history, science, and technology of glass and glassmaking. Thank you for helping us further our mission to inspire people to see glass in a new light.

Join Ennion Society at cmog.org/ennion
BENEFITS OF MEMBERSHIP

Thank you for your support of The Corning Museum of Glass. Your Membership affords you free admission, discounts in the Shops, and much more.

Members at the Donor level receive invitations to special events and receptions, along with free or discounted admission to nearly 1,400 cultural institutions that participate in reciprocal programs through ASTC, NARM, and ROAM.

Learn more at cmog.org/members.
GATHER EVENTS CALENDAR: DECEMBER 2019–MAY 2020

2300°
December 19, 2019 | 6–8 pm

Holiday Break Activities
December 21, 2019–Jan 5, 2020

2300°: Toast to 20!
January 16, 2020 | 6–8 pm

Behind the Glass Lecture: Mark Peiser
February 13, 2020 | 6:30–7:30 pm

Winter Break Activities
February 15–22, 2020

Marvelous Marble Day
February 16, 2020 | 10:30 am–3:30 pm

2300°: Fire and Ice
February 20, 2020 | 6–8 pm

Behind the Glass Lecture
March 12, 2020 | 6:30–7:30 pm

Family Night
March 13, 2020 | 6–8 pm

Art + Feminism Wikipedia Edit-a-Thon
March 14, 2020 | 9 am–1 pm

2300°: Is it Spring Yet?
March 19, 2020 | 6–8 pm

Spring Break Activities
April 4–18, 2020

Behind the Glass Lecture
April 9, 2020 | 6:30–7:30 pm

In Sparkling Company: Glass and Social Life in Britain during the 1700s
May 9, 2020–January 3, 2021

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

Tiffany Mosaic Column, part of a refreshed Tiffany Studios installation in the 35 Centuries of Glass Galleries, on view beginning December 21, 2019.