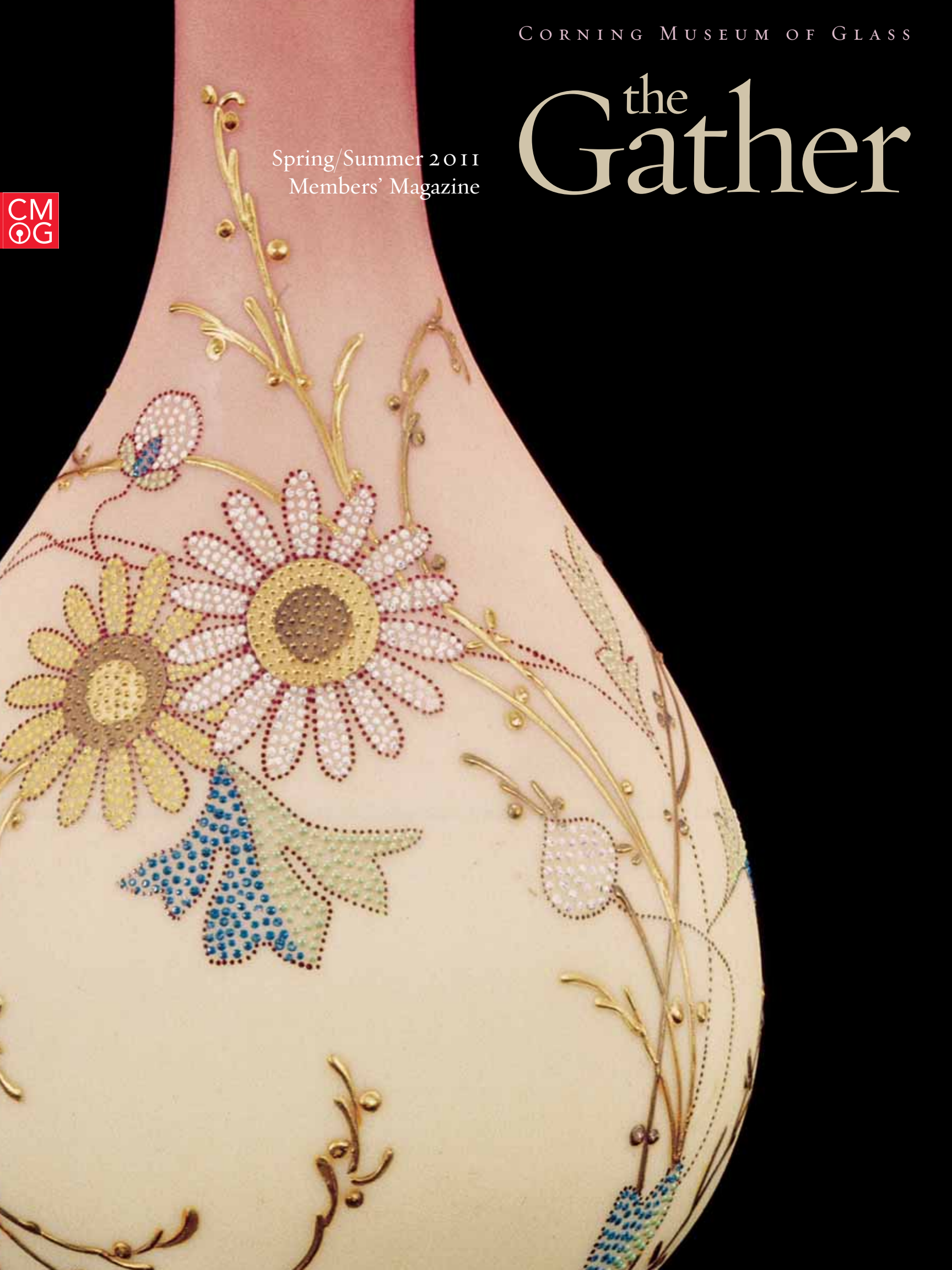


# the Gather

Spring/Summer 2011  
Members' Magazine





## DIRECTOR'S LETTER

*This is part one of a memoir about the Museum's first 60 years. Part two will appear in the Fall 2011/Winter 2012 issue of The Gather.*

Those of you who are old enough: do you remember what you were doing on May 19, 1951? I do. I was attending the village school at a place called Catshill, in the middle of England. Unlike my fellow students, who wanted to drive locomotives or become air hostesses, I had no idea what the future held for me.

I suspect the founders of Corning Glass Center, now The Corning Museum of Glass, had a much clearer idea. But even they could not have known the progress the Museum would achieve in its first 60 years.

From the beginning, the pillars of the Museum were its staff, its glass collection, and its Library. Quickly, under the inspired leadership of Tom Buechner, the Museum became a champion of glass, both as a medium for art and design (the exhibition *Glass 1959* was an international survey of nearly 300 pieces of contemporary glass) and as a subject for research (in that same year, the Museum published the first *Journal of Glass Studies*).

The collection and Library grew rapidly. The first time I heard about the Museum was in 1967, when an item in *The Times* of London reported the purchase of the Hedwig beaker—for a price that (in those days) made the headlines.

For the Museum, studying glass extends beyond the galleries and the Library, and, from the early days, the Museum supported archaeological excavations. The digs at Jalame (the site of a glass factory in Late Roman Palestine), with the University of Missouri, and at Amelung's glass factory (near present day Urbana, MD), with the Smithsonian Institution, were shining examples. The Museum also supported my excavation at Siraf on the Persian Gulf (some of the finds are in our study collection) before I joined the staff. I remember vividly a site visit by Museum employees Paul Perrot and Bob Brill. It was winter. We diggers, wearing sweat-ers, were huddled in quarters that would have shocked a Spartan, while Paul and Bob, fresh from Tehran, were in shirt sleeves, sweating profusely, and probably wondering why they were there.

The next time the Museum made the headlines was in June 1972. We all know what happened. Tropical storm Agnes dumped torrential rain upstream of Corning. On June 23, the Chemung River overflowed its dikes and inundated the center of the city. At the Museum, five feet of water swept through the galleries and the library, causing havoc. The response was heroic. Assisted by a small army of volunteers, the staff reopened the Museum just 39 days later.

The Museum not only recovered, but flourished, and outgrew its home. The Museum has expanded—not once, but twice...a story for the next *Gather*.

David Whitehouse

# Museum

## GlassLab Returns to Europe



Photo provided by Robert Cassetti.

GlassLab, the Museum's glass design program, returns to the Vitra Design Museum in Weil Am Rhein, Germany, for a second year. During the Art Basel 2011 fair, June 13–19, Corning Museum glassmakers will work with top designers. The designers, many of whom have never worked directly with glassmakers in a hotshop, will bring sketches and partner with the Museum's glassmakers to prototype and explore their design ideas, in live public "design performances."

Following Art Basel, the Museum's glassmakers and equipment will travel to the Domaine de Boisbuchet in Lessac, France, a design retreat center sponsored by the Vitra Design Museum.

The Museum will provide two workshops there. *Earth, Glass, Fire* (July 17–27) will focus on glass and ceramic design using a wood-fired kiln. It will be taught by Fred Herbst, ceramics professor at Corning Community College; artist and Corning Museum glassmaker Lewis Olson; and designer Max Lamb. *Liquid Fusion* (September 7–17) is a glass design workshop led by architect and designer Paul Haigh and Corning Museum glassmaker and artist Eric Meek.

For more details, visit [cmog.org/glasslab](http://cmog.org/glasslab).

## Save the Date: 2011 Seminar on Glass

The 50th Annual Seminar on Glass, taking place October 20–22, 2011, will focus on Art, Elegance, and Ingenuity—Mt. Washington, Pairpoint and Their Contemporaries. Take tours with curators, participate in lively networking opportunities, and enjoy lectures inspired by the Museum's major 2011 exhibition (see pg. 5). Included in the Seminar is the unveiling of the Museum's Annual Rakow Commission. Visit [cmog.org](http://cmog.org) for more details.



## Explore 60 Favorites



Corning Glass Center, including the Museum, when it opened in 1951.

Tour the Museum and discover 60 Favorites we've identified, including objects, places, and moments in history that tell the unique story of the Museum. Can't make it to the Museum? Visit [cmog.org/sixty](http://cmog.org/sixty) to see the full list and vote for your favorite!

## Research Grants Support Three Scholars

The Rakow Grant for Glass Research is awarded to support scholarly research on the history of glass and glassmaking. This year, three awards were granted.

**Laure Dussubieux**, manager of the LA-ICP-MS Laboratory at the Field Museum of Natural History in Chicago, will study beads from the 16th to 18th centuries in southwestern France.

**Diane C. Wright**, adjunct professor at Parsons The New School for Design and the Rhode Island School of Design, is the guest curator at the Museum of Biblical Art (MOBIA) in New York City presenting the work of the stained glass designer Frederick Wilson (1858–1932), who designed windows for Louis C. Tiffany. The grant will enable her to study Wilson's personal papers, which were recently acquired by the Museum's Rakow Research Library.

**Virginia C. Young**, a doctoral candidate at West Virginia University in Morgantown, is conducting research on working-class feminism in West Virginia's glass and pottery industries between about 1930 and 1975. She will study 94 boxes of archival materials of the National Association of Manufacturers of Pressed and Blown Glassware preserved in the Rakow Library.

## NEWS BRIEFS

### New Levels, New Benefits

We hope you are enjoying the new levels and benefits of membership. We are also pleased to announce that you can now renew your membership online at [cmog.org/members](http://cmog.org/members). If you have any questions, please contact Miriam Martinez in Member Services at 607.438.5600 or [membership@cmog.org](mailto:membership@cmog.org).

### Studio Classes for Teens

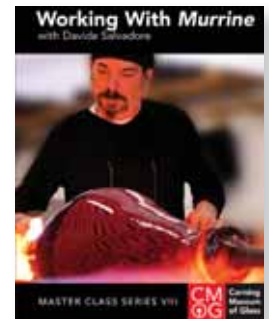
This summer, The Studio offers its first class just for teens. Beginning Glassblowing and Flameworking for Teens, taught by Tim Rogers and Jeremy Unterman, takes place August 8 – 12 and is offered to ages 14 – 16. No glassworking experience is required. The class runs from 9:00 a.m. to 3:00 p.m. and costs \$400. Parental written permission is required to participate. Call 607.438.5100 to register.

### Mobile App Makes Glass More Accessible

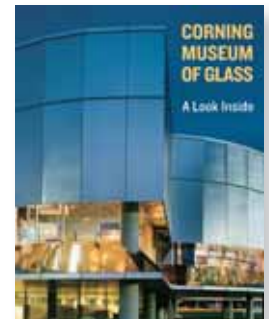
The Museum has released a mobile app featuring in-depth audio, video, and text about the collections and glassworking techniques. The app is available in iTunes and the Android Market for \$1.99. iPod touch® devices are also available for rental in the Museum for \$3 per person, and provide an excellent tool for enhancing your tour at the Museum.



## NOW AVAILABLE



**Working with Murrine with Davide Salvatore DVD**  
\$19.95 (Members' price: \$16.95)



**A Look Inside The Corning Museum of Glass**  
\$1.85 (Members' price: \$1.57)



**New Glass Review 32**  
\$10.00 (Members' price: \$8.50)



**Notable Acquisitions 2011**  
\$14.00 (Members' price: \$11.90)



## Celebrating 60 Years

In 1950, Corning Glass Works (now Corning Incorporated) planned to mark a century of glassmaking with **"a gift to the nation."** They established the Corning Glass Center, which included the not-for-profit Corning Museum of Glass, its library on glass and glassmaking, and the Steuben Glass factory. Visitors could learn about the history and art of glass, admire glass artifacts, and watch master glassmakers at work.

On May 19, 1951, New York's Governor Thomas E. Dewey officiated at the dedication, and by year's end more than 380,000 visitors had toured the Glass Center.

The collection began with 2,000 objects, brought together by Thomas Buechner, the Museum's founding director. At the heart of the collection stood a Library, open to the public, with a mission to collect all materials related to glass. In the Hall of Science, visitors could watch live flameworking demonstrations and, at the Steuben factory, they could marvel at the artistry of glassblowers at work.

For the local community, the Museum was a cultural, educational, and recreational center. The original auditorium offered a regional venue for concerts and summer theatre productions.

Other programs encouraged local family involvement. The Junior Curators program, which provides teenagers the opportunity to learn behind the scenes of the Museum and to explore careers in the arts was established in 1958 and continues to be active today. The annual Student Art Show, showcasing works by area students, celebrates its 43rd anniversary this year.

One of the most significant events in the Museum's history occurred in June 1972, when tropical storm Agnes caused the nearby Chemung River to overflow its banks. The Museum stood under five feet of floodwater. At the time, Buechner described it as "possibly the greatest single catastrophe borne by an American museum."



New York State Governor Thomas E. Dewey with Arthur Houghton, at the Museum's opening in 1951. The 200-inch disk, still a popular feature of the Museum, was the centerpiece of the original Glass Center entrance.



The Museum began with a modestly sized staff and a collection of 2,000 objects, amassed by founding director Thomas Buechner (far left).



The Museum has always been a cultural and recreational center for the community, hosting concerts, productions, and local events.



Museum staff members and numerous energetic volunteers from the community and elsewhere tackled the tremendous task of restoration and, amazingly, the Museum reopened to the public six weeks later on August 1, 1972.

Over the past 60 years, the Museum has grown exponentially. Today, the Museum's collection contains more than 45,000 objects, the Library occupies its own building, and the campus also includes The Studio.

More than 40 live glass demos are offered each day during peak season. The Hot Glass Show travels the world in a mobile hot shop and is also a feature on three Celebrity Cruise ships.

The footprint of The Corning Museum of Glass now fills the Corning Glass Center's original complex, plus some.

The impact of the Museum's scholarship and leadership in glass is felt throughout the world via curator lectures, Museum publications, online resources, hot glass programs, and so much more.

*In honor of the Museum's 60th year, we invite you to share your reflections of the Museum.*

*Visit [cmog.org/reflections](http://cmog.org/reflections) to participate.*



All photos on this page are by Corning Glass Works, unless otherwise noted.

The Library, founded by Arthur Houghton as part of the original Museum charter, stood for many years at the center of the galleries. In 2001, it moved across the campus to its own facility.



In 1972, the Museum faced the catastrophe of a devastating flood. Hard work, local support, and sheer willpower on behalf of the staff and volunteers allowed the Museum to reopen within six weeks.

Photo by Tom Gill.



Live glassworking has always been a popular feature of a visit to the Museum. Courtesy of the Corning Incorporated Department of Archives & Record Management, Corning, NY.

## Mt. Washington and Pairpoint

## American Glass from the Gilded Age to the Roaring Twenties

Jane Shadel Spillman, Curator of American Glass



*Mt. Washington and Pairpoint: American Glass from the Gilded Age to the Roaring Twenties*, on view through December 31, celebrates the work of one of America's longest-running art glass companies, one that rivaled its better-known contemporaries Tiffany and Steuben.

The Mt. Washington Glass Company was founded in South Boston in 1837, and moved to New Bedford, MA, in 1870. In 1880, Thomas J. Pairpoint, an English silversmith, was hired to run the Pairpoint Manufacturing Company, another company in New Bedford, which Mt. Washington's owners established to produce ornate silver-plated mounts for Mt. Washington glass. In 1894, the Pairpoint Manufacturing Company absorbed Mt. Washington, and in 1900 the company was renamed the Pairpoint Corporation and that remained the company's name until it went out of business in 1938. It was revived briefly as the Gundersen-Pairpoint Glass Company but closed permanently in 1957.

The company's most successful years were from 1880 (in the height of the opulent Gilded Age) to 1930 (the end of the exuberant Roaring Twenties), and this is the period on which the exhibition concentrates.

### Mt. Washington Art Glass and Cut Glass

Englishman Frederick Shirley was hired in 1872 to run Mt. Washington's chandelier department, and two years later was put in charge of the entire company. Shirley was entrepreneurial and litigious, quick to adopt new designs and quick to complain if he thought any other firm was copying his wares. By the time he resigned in 1891, he had amassed a total of 27 patents and five design patents for various types of glass, most of which were quite successful.

In 1878, Shirley introduced Sicilian (known as Lava glass by collectors), the first artistic glassware patented by the firm. This shiny black glass supposedly included volcanic lava among its ingredients. Most of the objects made were ornamental vases.

In August 1883, Shirley created Rose Amber glass, a transparent glass that shaded from red to amber. This marked the beginning of the 15 years or so when elaborately colored and decorated Art Glasses were all the rage to decorate upper middle-class homes.



Royal Flemish vase, Mt. Washington Glass Company, 1893–1895.



Pairpoint lamp base with no. 601 Azaleas. Shade by Mt. Washington Glass Company, 1900–1903.

Decorated Peachblow footed vase, Mt. Washington Glass Company, 1886–1890.





Cut Rose globe, Mt. Washington Glass Company, 1889-1900.



Crown Milano cracker jar with cover, Mt. Washington Glass Company, 1891-1895.

In 1885, Shirley introduced Burmese glass, a translucent glass that shaded from yellow to pink, which was highly decorated in the elegant and sophisticated style characteristic of the day. It became an immediate success on the Art Glass market. Shirley was a good businessman and took advantage of the dawning age of advertising to promote Burmese glass extensively.

Mt. Washington's large decorating shop specialized in enameling. The decorators who worked on Burmese glass also applied their skills to a variety of other decorated glasses with exotic names like Royal Flemish, Crown Milano, Colonial, and Pearl Satin Ware. By 1890, the company was advertising itself as "Headquarters in America for Art Glass Wares."

Mt. Washington also produced elaborate cut glass, which was then quite fashionable in the United States. Because their cut patterns were similar to those made by a number of other companies at the same time, Mt. Washington is not as well-known today for its cut glass.

### Kerosene and Electric Lamps

With the invention of the light bulb in 1878, Mt. Washington's lighting business became central to their success. Their products ranged from the gas chandeliers that Shirley was originally hired to produce, to decorated Art Glass and cut glass kerosene lamps, which were still widely used in the 1880s and 1890s.

Shortly after the turn of the century, the company (which by this time had been absorbed by Pairpoint) introduced Electroliers with elaborate metal bases and reverse-painted shades. These were immediately popular, especially the type with mold-blown sculptural shades that were painted to look like clusters of flowers. Unique to Pairpoint, they were visually striking when lit.

### Pairpoint Glass

In the teens and 1920s, Pairpoint concentrated on table wares and lighting with a variety of decorations. Most of the glass was transparent, either colorless or colored, and often with engraved and/or cut decoration. There were also a variety of wares with

applied colored decoration including silver deposit, colored threading and colored swirls in the glass. All of these extravagantly ornate decorations were successful in the 1920s but the Depression eventually destroyed the market.

At its height, around the turn of the century, the company had more than 1,000 workers, but by 1938, only 20 employees were left and work had stopped. The company closed that year, but reopened under new ownership the following year, and managed to stay in business until 1957, when it closed permanently, and glassmaking in New Bedford came to an end. A small glass firm named Pairpoint now exists in Sagamore, MA, but it has no direct connection to the original company.

The exhibition includes 160 objects (from the Museum's collection, as well as other museums and private collectors) that showcase the company's innovation in constantly reinventing itself and its glass products through creativity in texture, decoration, pattern, and color during the five decades when it was most successful.

*Jane Shadel Spillman, the exhibition curator, will provide public tours of Mt. Washington and Pairpoint on Wednesdays at 2:00 p.m., June 29 – October 26. (Subject to her availability; the tour will be provided by a substitute guide in her absence).*



Two volumes of *Mt. Washington & Pairpoint Glass* are now available through the GlassMarket (online at [glassmarket.cmog.org](http://glassmarket.cmog.org)). Each retails for \$95.00 (Members' price: \$76.00)



Auroria decanter in "Eng. Grape" pattern, Pairpoint Corporation, 1915 – 1937. Photo by Joseph Heyman.



Rosaria overlay covered bowl with "Eng. Grape" decoration, Pairpoint Corporation, 1920 – 1936.



Burmese vase with Egyptian scene, Mt. Washington Glass Company, 1890 – 1895.



Flambeau and black vase with silver overlay, Pairpoint Corporation, 1923 – 1925. Photo by Marion Frost.

## Contemporary Gallery Reinstalled

The Ben W. Heineman Sr. Family Gallery of Contemporary Glass has been reinstalled with some of the Museum's best contemporary art in glass. The installation includes some favorites, like *Evening Dress with Shawl* by Karen LaMonte, and showcases a number of recent acquisitions and works that have never been on view before. It is an international grouping, and most of the artworks were made during the last two decades.

The pieces described here are recent acquisitions that are on view at the Museum for the first time.



### Circular Object One

Daniel Clayman  
East Providence,  
Rhode Island, 2003

In *Circular Object One*, what is most important to Clayman is the sculpture's economy of line, its absence of color, and the behavior of the light around it. He says: "By paring away almost everything, I am left with objects that exist in space in the simplest manner. While the forms themselves are of primary interest, the space surrounding the pieces and the space that the pieces surround carry equal weight." Gift of the Ennion Society.



### Lynx After a Sketchbook Page by Albrecht Dürer

Marta Klonowska  
Düsseldorf, Germany, and  
Warsaw, Poland, 2009

Historical images often serve as an inspiration for contemporary artists, and this is especially true for Klonowska. Her glass sculptures reproduce elements from old paintings, such as a dog portrayed with its master in an 18th-century portrait, or a pair of shoes worn by a character in a 17th-century interior scene.

Klonowska pairs her sculptures with prints of the original artworks that she works from, such as this sculpture of a lynx that she has paired with a print of an original sketch by the German artist Albrecht Dürer (1471–1528). Dürer sketched the lynxes in 1521, during a visit to the royal zoological gardens in Brussels.

Gift of Mary Hale and M. Blair Corkran.



### Untitled

Nicolas Africano, with the assistance of Melanie Hunter Normal, Illinois, 2008

Africano is a painter who began to make glass sculptures in the 1980s, based on studies of his wife. The female figure, half-dressed, reveals herself to us in her partial nudity, but her emotions are hidden, cloaked perhaps by the yards of fabric that form her full skirt. She is not positioned squarely in the center of her base, but appears, perhaps a little hesitantly, at one end. Her stance is somewhat defensive, and she seems about to move away, yet something draws her to stay within the viewer's gaze.

Gift of Lani McGregor and Daniel Schwoerer.



### Suspended Artifact: Urn with Lashed Tusks

William Morris  
Stanwood, Washington,  
1995

Morris is widely recognized for his sculptures that explore themes related to archaeology, anthropology, and the natural world. These subjects are united by the artist's interest in myth and ancient history, and his understanding of nature. Morris is an experienced hunter and outdoorsman, and these activities are reflected in his artwork.

*Suspended Artifact* consists of an "urn" with a basket-shaped handle, holding two stick-shaped tools made of glass, and two glass animal tusks "lashed" together with glass made to look like a strip of rawhide. Both objects are suspended from a large antler, which is also made of glass. It evokes ancient hunting rituals or early archaeological finds.



### On Extreme Fragility (Homage to Blaschka)

Anne Poirier and Patrick Poirier, with the assistance of Pino Signoretto Murano, Italy, Vetreria Pino Signoretto, 2003

The Poiriers are highly regarded for their sculpture and installations in a variety of media. All of their artworks are concerned with memory, which for the artists represents the most constant source of information in a continuously changing world.

This work addresses the fragility of life. It was inspired by the collection of delicate, realistic glass flowers made for Harvard University by the father-and-son lampworkers Leopold Blaschka (1822–1895) and Rudolf Blaschka (1857–1939). Some of the Blaschkas' works in glass can be seen in the Museum's European glass gallery.

The three wilted petals, three stamens, and pistil appear as if they had fallen from a giant lily, although no specific flower is represented. The large size of the petals is unusual, and it represents a significant technical achievement. Hot-sculpting in the mass (*a massiccio*) is one of the specialties of Pino Signoretto, who is the most skilled practitioner of this technique in the world.



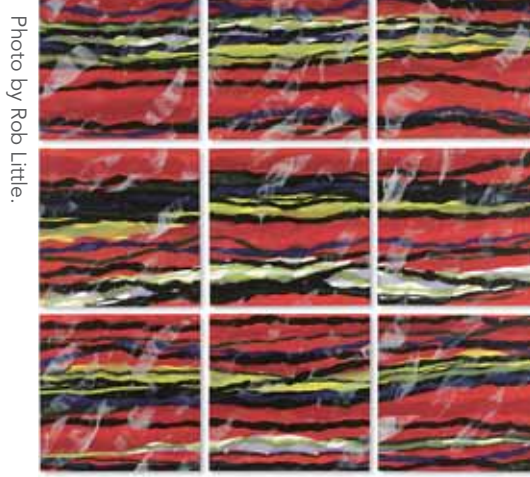


Photo by Rob Little.

**Untitled 2**  
Klaus Moje  
Canberra,  
Australia, 2006

For this multipart wall piece, Moje combined pieces of glass, fused them in a kiln in several phases, and then cut and polished the individual panels. Set into steel mounts, the panels form a large, abstract composition. The surface cutting, which reflects light, creates a dynamic movement that travels up, down, and across the piece.

Early in his career, Moje chose to work with a set of simple geometric shapes—such as the circle and the square—in the form of shallow bowls. Later, he expanded his repertoire to include cylinders and flat panels. Within these formats, he has experimented with geometric and abstract patterns to create remarkable glass paintings. Gift of the Ennion Society.



**Forest Glass**  
Katherine Gray  
Los Angeles, California, 2009

This installation consists of three “trees” made of everyday drinking glasses stacked on Plexiglas shelves with steel supports. The glasses are arranged to form the outlines of trees with green leaves and brown trunks. From a distance, the installation appears as three shimmering trees.

Although Gray is a skilled glassblower who could have made the components of *Forest Glass* herself, she chose to use only found or “pre-existing” glasses that she bought at thrift stores and on eBay.

*Forest Glass* is meant to make us think about the destruction that is inherent in the process of creation. The history of glassmaking in America, for example, is linked with widespread deforestation. Trees—in fact, forests of them—have been obliterated over the centuries so that their wood could be used as fuel for glass furnaces.

Gray questions the ongoing environmental impact on natural resources—whether trees or fossil fuels—that are used to mass-produce material things that we do not really need. In *Forest Glass*, she re-creates some of the lost trees out of the material that destroyed them, “recycling” the trees with recycled glass.



**Soma**  
Richard Whiteley  
Canberra, Australia, 2008

Whiteley’s abstract sculptures, executed in one or two colors, represent relationships that may be interpreted as theoretical, physical, or spiritual. His forms are hybrids of the expected and the unexpected: there is geometry and abstraction, but there are also elements of nature. Whiteley’s training in stained glass is reflected in his ability to modulate light and color within the architectonic structures of his sculptures, which are monumental and complex in their layering, folding, and wrapping.

# Toots Zynsky

By Tina Oldknow, Curator of Modern Glass

*Masters of Studio Glass: Toots Zynsky*, on view through January 29, 2012, showcases the distinctive heat-formed *filet de verre* (glass thread) vessels that are the work of a pioneering female studio glass artist. Defying categorization, Zynsky's objects interweave the traditions of painting, sculpture, and the decorative arts.

Born Mary Ann Zynsky in 1951, Zynsky acquired the nickname Toots as a child. She received her Bachelor of Fine Arts in 1973 at the Rhode Island School of Design (RISD), where she was one of a group of young artists studying with Dale Chihuly. "Glassmaking was wide open," Zynsky remembers. "Hot glass slipped through the air, pulled and stretched. . . It was this material that hadn't been widely explored as an artist's medium. Everything was possible, and there was so much to be discovered."

In the summer of 1971, Zynsky accompanied Chihuly and several of

his friends and students to Washington State where they helped to establish Pilchuck Glass School. In 1973, she began experimenting with video and performance works, incorporating hot and cold glass, with artist Buster Simpson.

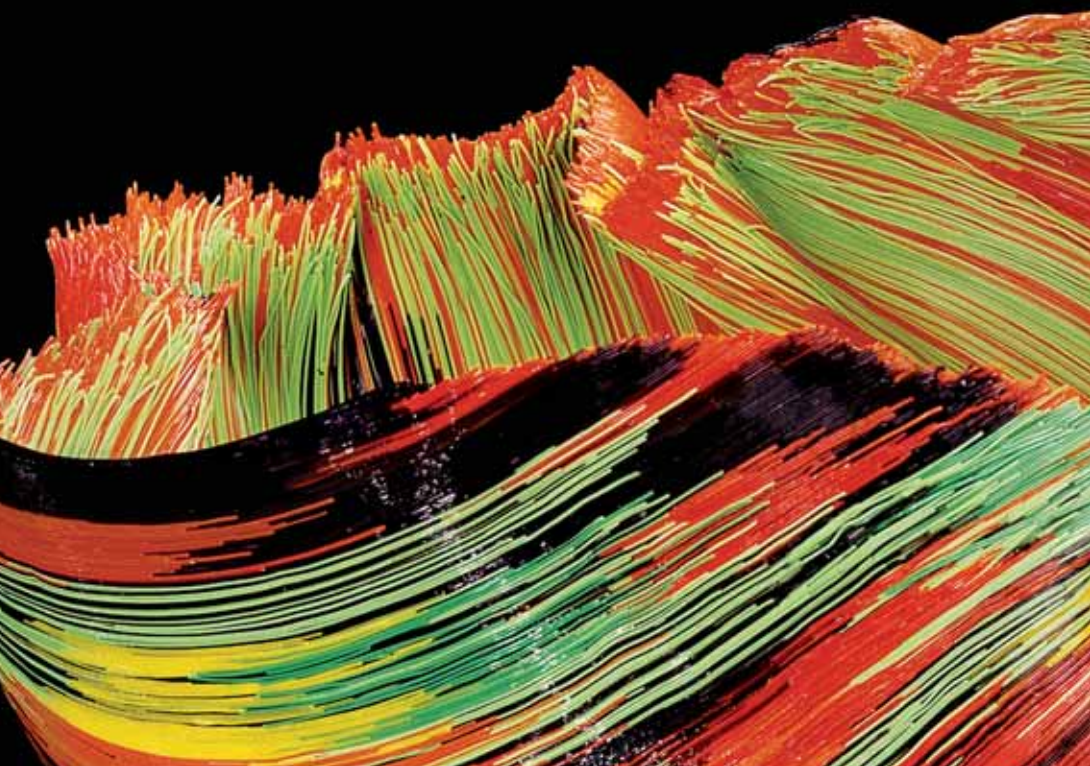
Upon graduating from RISD, Zynsky says, "I started wondering what I was doing with glass and why. There were other materials and ideas that fascinated me, and I started working with cloth, light, wire, and barbed wire. I was interested in barbed wire because it's such a powerful symbol of the failure of humanity."

In 1980, Zynsky became assistant director and head of the hot shop at the New York Experimental Glass Workshop in New York City (now called UrbanGlass). There, she brought together her interests in barbed wire and glass, creating "spun glass" vessels, like *Promises and Other Misinformation* (1981) and *Waterspout*

No. 13 (conceived in 1979 and made in 1994).

By 1982, Zynsky was making vessels of fused glass threads. *Clipped Grass* "was the first piece that I made entirely with threads," Zynsky says. "But it was all hand-pulled thread, thick and uneven." She called the technique she had developed *filet de verre*.

Zynsky first made her glass threads in the traditional Venetian manner of making cane. "An acquaintance, Mathijs Teunissen Van Manen, came to New York from Amsterdam," she recalls. "I had two teams of people pulling thread. Mathijs took one look at this, shook his head, and said, 'This is medieval!'" Within 24 hours, Van Manen had constructed a contraption that fed a glass rod through a flame, turning it into a glass thread. In 1983, Zynsky moved to Europe, where she stayed for the next 16 years. In Amsterdam, she and Van Manen collaborated on the development



Detail of *Pajaritos en la cabeza* (Little birds in the head), Amsterdam, The Netherlands, 1988, 3rd Rakow Commission.



*Incantatrice* (Sorceress), Providence, Rhode Island, 2007.





of the glass thread-pulling machine. Zynsky still uses these machines, which now incorporate sophisticated electronics and software to make thread in a manner similar to the way optical fiber is made.

In 1984, Zynsky was invited to Venini glassworks on Murano. There, she designed her unusual blown and thread-wrapped *Folto* (Thicket) vases, in contrasting colors. One day, a group of architects came to watch her work with fused threads at Venini. "The architects were curious and I was nervous and the piece just wasn't going right," Zynsky says. "All of a sudden, I reached into the kiln, grabbed the vessel, and gave it a squeeze. Finally, I had the form that I wanted! I was fed up with the piece, so I tried something different because I had nothing to lose."

In 1984, Zynsky also traveled to Ghana, West Africa, where she worked on a project recording traditional music.

The experience had a significant impact on her work for many years. In 1988, the Corning Museum awarded Zynsky its annual Rakow Commission; the two vessels (one of which is pictured below as a detail) that she made show her strong palette, influenced by African textiles, and her manipulation of the vessel rims while hot.

To make her vessels, Zynsky layers thousands of multicolored glass threads onto a round heat-resistant fiberboard plate. For her, this is like drawing or painting. The glass threads are then fused inside a kiln. While hot, the fused thread disk is allowed to slowly slump into a series of consecutively deeper and rounder preheated bowl-shaped metal forms. To make taller vessels, the piece is turned upside down and slumped over a cone-shaped mold. Finally, Zynsky reaches into the kiln, wearing heat-resistant gloves, and squeezes the glass into an undulating form.

Zynsky's most recent work is represented in the Museum's collection by *Incantatrice* (Sorceress). Abandoning her variegated palette, Zynsky focused on colors combinations such as black and red. "They're not pretty colors, like pink or green or blue," she says. "They are powerful colors, life and death colors."

Today, Zynsky lives and works in Providence. Her works are represented in more than 90 museum collections worldwide.

*You can hear an interview with Zynsky at [cmog.org/podcasts](http://cmog.org/podcasts), or read more about the exhibition and Zynsky's career at [www.cmog.org/zynsky](http://www.cmog.org/zynsky).*



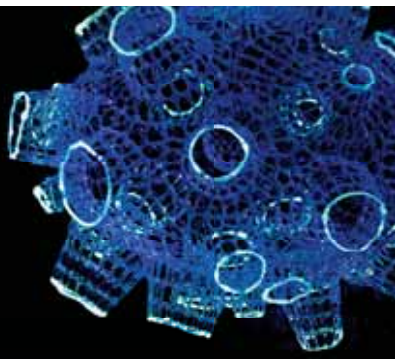
*Clipped Grass*, New York, New York, 1982.



Detail, *Waterspout No. 13*, with the assistance of Richard Royal, Seattle, Washington, conceived in 1979 and made in 1994.

## 2011 Resident Artists at The Studio

Artists interested in applying for 2012 residencies must submit materials by October 31. For details, visit [cmog.org/residency](http://cmog.org/residency).



### Susan Liebold (March)

German artist Liebold uses flameworking techniques to create biomorphic structures made of phosphorescent and fluorescent glass, which she develops by working with chemists. In her residency, she explored the contrasts of combining fragile glass objects with solid objects from the furnace. Liebold often integrates her work into the environment, sometimes placing them in a forest or field.



### Beth Lipman (April)

Lipman is known for her works in glass that pay homage to still-life paintings from the 17th to the 20th centuries and explore material culture as a means to understanding desire and consumption. In April, she investigated and recreated Victorian decorative arts, juxtaposing common 19th-century domestic objects with their contemporary counterparts.



### Dan Mirer and Nisha Bansil (September)

In this Instructor Collaborative Residency, Mirer and Bansil will combine photo sandblasting and blown glass, and develop new methods to create bubble trap imagery. Mirer's strengths are in craftsmanship and technical innovation; Bansil's work emphasizes imagery using the two-dimensional qualities of glass. The artists will collaborate to create work that neither would accomplish alone.

Photos provided by the artists.



### Min Jeong Song (October)

Song studies ornamental styles across time periods and geography. She is especially interested in cross-cultural stylistic developments between East Asia and Western Europe. She has worked mainly with clear or monotone glass. At The Studio, she would like to add elements of color and three-dimensionality.



### Amie Laird McNeel (October)

McNeel will come to The Studio as part of a joint Residency with the John Michael Kohler Arts Center. A sculpture professor for 20 years, McNeel has recently begun incorporating blown and carved glass into her steel sculptures. She will investigate how glass can affect our perceptions, embedding metal sculptures she makes at the Kohler Arts Center with mirrored interiors.



### Veronika Beckh (November)

Berlin-based artist Beckh invites viewers to disconnect from the chaos of everyday life and to find light, tranquility, and contemplation in her work. Beckh will use her residency to expand beyond smaller objects to room installations. She will combine blown pieces with float glass and mirrors to integrate with, and respond to, space, light, reflections, and the viewer.

### Upcoming Resident Lectures

Resident artists provide free, drop-in Lunchtime Lectures, at 12:00 p.m. on the specified dates. Contact 607.438.5100 or [thestudio@cmog.org](mailto:thestudio@cmog.org) for details.

#### Wednesday, October 26

Amie Laird McNeel  
Min Jeong Song

#### Friday, November 18

Veronika Beckh  
Adrianne Evans



### Adrianne Evans (November)

Evans draws inspiration from the complex mechanisms that shape the natural world. In her residency, she will explore in glass the forces that shape the earth—erosion, grain sorting, friction, viscosity, flow, gravity, buoyancy, pressure, heat, and time—sometimes by adding powdered glass to molds filled with water, letting it settle and creating layers of sediment and distinctive geologic formations.





Meet  
the Artist: **Dennis James**

Internationally touring musician Dennis James plays the armonica, Benjamin Franklin's 1762 glass musical instrument invention, stunningly well. Created from a series of glass bowls graduated in size mounted horizontally on a spindle, an armonica is played by spinning the bowls and touching their rims with water-moistened fingers.

James saw Franklin's own armonica at the age of six while visiting the Franklin Institute in Philadelphia, and he was mesmerized by its appearance. Today, James is one of a very few virtuosos of the ethereal musical instrument and plays his own historically accurate replica made with bowls blown by German glass artist Erwin Eisch. It took years of research and struggles with instrument builders and glass factories worldwide to reconstruct an authentic and durable instrument.

In addition to playing the armonica, James is also a classically trained organist, holding bachelors and masters degrees in music performance from Indiana University. His insatiable curiosity and natural showmanship guided his career path in curious directions since he is much more at home on the concert stage than in the organ loft. An early fascination with silent movies led him to restore and perform their original period scores composed for the theatre organ, piano, and even full symphony orchestras, becoming fundamental components of his touring career.

In the 1960s, he sought out long-retired film musicians who, as living witnesses, helped him to learn the actual playing styles and silent era film performance practices that were unassailably authentic, musical, and still effective for large modern-day live audiences. He began touring this country and beyond with legendary stars of silent films like Lillian Gish, bringing back to life an American art form in peril of becoming forgotten.

Today, he travels the globe for about half the year to accompany silent films and playing glass music programs. This year alone, he'll accompany film at The Mozarteum in Salzburg and play a glass music program at the Caramoor Festival in Katonah, New York, and also at the Metropolitan Opera (playing his armonica in Donizetti's *Lucia di Lammermore*).

As if classical music and film music were not enough, James is equally at home in the world of popular music. For example, he is a member of vocalist Linda Rondstadt's band and performed glass armonica on her "Winter Light," "Feels Like Home," the Grammy award-winning "Dedicated to the One I Love" and "Trio II" albums. He has also played and recorded with Dolly Parton, among many other stars.

James' presentations are a seamless fusion of substance and showmanship. The story is told that glass artist Dale Chihuly attended one of his lecture-recitals in 1988. Afterward, Chihuly tracked down James backstage and said, "That was the best demonstration I've ever seen!" James asked, "Of a glass armonica?" And Chihuly replied, "No! Of anything!"

*James will provide a free Meet the Artist recital/demonstration on his own historically accurate replica armonica in the Museum auditorium at 6:00 p.m. on June 23. Museum Members at the Donor level and above are invited to come at 5:15 p.m. for a private reception. Reserve by June 20 by contacting us at [RSVP@cmog.org](mailto:RSVP@cmog.org) or 607.438.5430.*



Glass armonica  
C. T. Pohl, Kreibitz, Bohemia (bowls) and  
Cincinnati, OH (case), about 1818 - 1830.



## Supporting Artists at The Studio

Susan Plum is an established artist. She has three objects in the Museum's collection. Her work, *Woven Heaven, Tangled Earth*, a giant sphere densely woven from borosilicate glass, is one of the most popular works in the Museum. She was recently a guest presenter for the Museum's Meet the Artist lecture series.

Last summer, Plum was also a recipient of a Studio scholarship. These funds allowed her to take a class with Denise Stillwaggon Leone and explore the idea of translating her three-dimensional work into two dimensions.

"I think it's a lovely thing to see a school of this caliber allow artists who are in mid-career and older artists to receive scholarships," says Plum. "Sometimes we go through changes and need a little bit of help, too. Not every school does this."

Plum is part of an international group of about 50 students of all ages, walks of life, and skill levels who received a full or partial scholarship in 2010. "We offer scholarships for working artists not able to afford continuing their education, as well as young people just starting to explore glass," says Amy Schwartz, director of The Studio.

Luis Machi Gomez from Spain, Luann Baker-Johnson from Canada, and Limor Schreiber from Israel all agree: it is very expensive just to get to Corning, NY. The scholarships they received last summer allowed them to make the costly trip from their home countries, take time out of their lives or jobs, and study at a facility that is world-renowned, with artists they respect. "It's like a dream come true," said Machi Gomez.

Those who live closer to Corning appreciate that the funding allows them time to step away from

making a living. "At times like these, economically, it's a way to continue to survive your career," says Christopher Lydon, a professional artist who divides his time between Ithaca, NY, and Philadelphia. "I can't be away for a week, not working, and spend all of the money on tuition. This is really helpful for what I do." He sees studying at The Studio as a valuable way to advance his vocabulary and skills, and to become a more marketable artist.

Scholarships are offered throughout the year, but the majority are awarded in the busy summer season. Students must apply for the funds by submitting a packet of information including images of their work, an essay, and two letters of recommendation. All scholarship applications are reviewed by a committee.

"The Studio is an advocate for artists working in glass," says Schwartz. "We try to give scholarships to people we think we can help: someone whose work looks promising, or someone who looks like they could use a little aid. We don't care if they are younger or older or how they are working glass. If we can help them, we try."

Scholarship funds come from a variety of places: individual donations, donations from foundations, organizations, and proceeds from the sale of artists' works. The annual Studio Glass Sale during the Museum's Holiday Open House (this year, December 3 and 4), also generates a good deal of funding.

In the end, all the funds serve one purpose: to help The Studio train artists working in glass. "It's a phenomenal opportunity for any artist to be in this creative environment," says Plum. "It's an opportunity to expand."





Students from all over the world, and at all levels of experience, receive scholarships to take classes at The Studio.



## Scholarship Funds

**The Christopher John Kammerer Memorial Scholarship Fund** was founded by the family and friends of the late Christopher John Kammerer, who attended classes and rented space at The Studio in the 1990s. It supports promising young artists from the Northeast, and is available for courses that meet during the spring and fall sessions.

**The Elio Quarisa Scholarship Fund** was established in early 2011 in memory of master glassblower and beloved teacher Elio Quarisa. He worked on Murano for 27 years and, upon retirement, taught around the world, including at The Studio, where he was a favorite instructor. The Fund supports furnace glassworkers who share a passion for Venetian glassblowing.

**The Studio Scholarship and Residency Fund** is supported by the sale of glass works donated by instructors, staff, and students over the course of the year and by private grants and other contributions. The fund provides general summer scholarships and also is used to support the Artist-in-Residence program.

**Celebrity Cruises Glassmaking Scholarship Fund** is supported by auctions of glass on three of Celebrity Cruises' ships that host a Hot Glass Show. At the end of each cruise, some of the best pieces made during the cruise are auctioned off and the proceeds benefit a scholarship fund to help developing artists and students who want to work in glass.

**The Paul and Patricia Stankard Flameworking Scholarship Fund**, created with the support of friends of the Stankards and collectors of Paul's work, is earmarked for the support of one developing flameworking artist each summer.

**The Silver Trout Fund** was founded by Sue Schwartz in memory of her husband Tom, who worked at Corning Incorporated for many years. It aims to support Artists-in-Residence.

*For more information or to make a donation, contact Amy Schwartz at 607.438.5334 or [thestudio@cmog.org](mailto:thestudio@cmog.org).*

## Recent Acquisitions



### AMERICAN GLASS

Jane Shadel Spillman  
Curator of American Glass



#### Tumbler with engraved decoration

This tumbler, made at the New England Glass Company of Cambridge, MA, was engraved by Henry Fillebrown. It was made as a gift for his wife, Emily, and is engraved both with her name and with a barking dog. Henry and Emily, both children of New England glass company craftsmen, were married in 1860. The tumbler was probably made around that time.

The Museum was able to acquire this as part of a group of pieces from the engraver's great-grandchildren, along with a pattern book showing engraved designs made at the New England Glass Company, where Fillebrown trained and worked as an engraver from 1855 until about 1860 and then again in the 1870s.



#### Pairpoint vase

This vase is an example of the Fine Arts line made at the Pairpoint Corporation in New Bedford, MA, around 1925–1935. Many Fine Arts pieces have marble bases and silver mounts, like this vase.

At the turn of the 20th century, the Pairpoint Corporation evolved from the merger of the Mt. Washington Glass Company and the Pairpoint Manufacturing Company, both of which were located in New Bedford and were owned by the same investors. Although Mt. Washington continued to make glass pieces and Pairpoint's catalogs are full of silver-plated objects with no glass inserts, the two companies worked together to produce glass with silver mounts.

The vase will be featured in this year's exhibition *Mt. Washington and Pairpoint: American Glass from the Gilded Age to the Roaring Twenties*.



### EUROPEAN GLASS

Florian Knothe  
Curator of European Glass

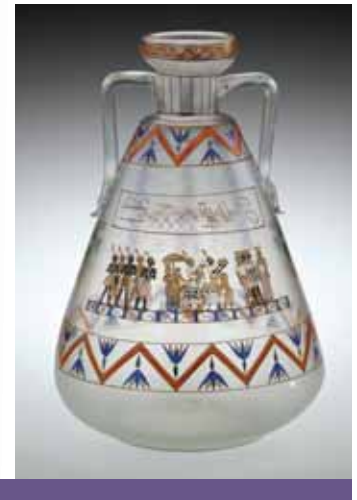


#### Footed vase Stevens & Williams

This vase, made in the 1890s in Stourbridge, England, is decorated with a cut flower pattern, with a polished and matte finish that adds depth to the composition. It dates from a period when the young Frederick Carder was still employed by Stevens & Williams in England, and it is not unlike the early pieces he produced in Corning only a few years later when he led design at Steuben Glass.

Stylistically, the deeply cut glass imitates rock crystal, a fashion that revived the sophisticated production of early 18th-century German glasshouses.

*Gift of the Thomas P. Dimitroff Family.*



#### Vase with Egyptian decoration

Moser Glassworks, established in 1857, was a trendsetter during the second half of the 19th century. This large vase, made by the company about 1895–1896 in Karlsbad, Austria, illustrates a revival in interest in Egypt, inspired by artifacts excavated from the banks of the Nile.

A few large vases of this type were produced in the mid-1890s, and it is possible they were part of larger architectural ensembles devised by Viennese architects for the extravagant interiors of Austria's aristocracy and bourgeoisie. Like with pseudo-Islamic pieces of the time, the Egyptian decoration and the shape and size of the vessel itself are presumably merely inspired by, rather than an exact copy of, an ancient artifact.





## MODERN GLASS

Tina Oldknow  
Curator of Modern Glass



**Black Cylinder #3**  
Dale Chihuly

Dale Chihuly is a celebrated personality in contemporary art and design whose prominence in the field of studio glass is unmatched. In 1975, he began working with a technique to pick up colored glass threads onto the surface of a cylindrical glass vessel during the blowing process. The patterns of the glass threads were inspired by the vintage Navajo and Pendleton trade blankets that Chihuly personally collected. This series of vessels was called the *Navajo Blanket Cylinders*. In 1995 and again in 2006, Chihuly made a new series of tall vessels, first in bright pink and then in black glass, based on the mid-1970s *Navajo Blanket Cylinders*.

*This cylinder, made in 2006 with the assistance of Flora Mace and Joey Kirkpatrick, was given to the Museum by Dale and Leslie Chihuly in memory of Thomas S. Buechner, founding director of the Museum and a longtime friend of the artist.*



**The Cold Genius**  
Judith Schaechter

American artist Judith Schaechter is internationally known for her narrative stained glass panels. *The Cold Genius*, made in 2009, was inspired by her experience of a 17th-century aria, "The Cold Song," performed in New York City by the German cult singer and musician Klaus Nomi.

In the opera, the character known as the Cold Genius represents the spirit of winter who, in the aria, acknowledges the power of love to warm the deepest cold, to thaw winter itself. Here, the scene is presented as if on a stage, with curtain-like shadows parting to reveal the Cold Genius. Huddled in a brilliant red, quilted cloak, he lies unmoving on an ice-covered pond. His face conveys the pathos that is the hallmark of Schaechter's protagonists, who silently experience suffering, loss, and redemption.

*Gift of the Ennion Society.*



## THE RAKOW RESEARCH LIBRARY

Diane Dolbashian  
Librarian



**Pyrographies**  
Anne Gant

**Spanish Goblet**  
(pictured above)  
Anne Gant, 2010

The Library has acquired three works on paper by glass artist Anne Gant, who uses hot glass to make prints and drawings. After blowing and sculpting the glass into shapes, she presses it—still hot—onto wet, high quality rag paper. The result is a unique print which is also the only remaining vestige of the glass that has self-destructed during the process.

Gant's technique can be defined as pyrography, which means "writing with fire." It is more commonly used with surfaces such as wood or leather, and the burning tool is typically a solid, pointed instrument. Control is essential to the success and safety of any pyrographic process, and even more so when hot glass is the writing instrument.

These three pyrographies are the first works of their kind to join the Library's collection of original art.



## Donor Profile **John+ Carole Allaire**

John and Carole Allaire share a passion for art that began when they first met more than 30 years ago. "Early in our relationship, we spent a great deal of time in art galleries in New York City," says Carole. About that time, we discovered ancient glass, and we were hooked!"

They first traveled to Corning together in June 1983, shortly after they were married, beginning a tradition that's lasted all these years. After one of their earliest Corning sojourns, they went home with four books on ancient glass. "I read them, and I'm still reading those same four books, plus 100 more!" says Carole.

The Allaires' interest in ancient glass grew into an interest in glass from other periods. "We were always buying books and always learning," says John.

Carole adds, "We liked collecting but we also wanted to learn about more of the pieces that we couldn't own. We bought a book from the Museum called *Glass Collections in Museums in the United States and Canada* which was published in 1982 by the Museum and the International Council of Museums. This was a wonderful book for us."

John was traveling for business at that time. He would go to museums and take pictures of the objects in the collections. Then Carole would put the photographs on index cards, research the objects, and file them so that all similar types were together. At that point, the couple began traveling to Europe and they expanded their research to include objects from museums there. "Now we are at work on a website about our collection, the museums we visit, and related articles of interest. John does the technical part and I do the research," says Carole.

Museum Fellow Martin Wunsch and his wife Ethel encouraged the Allaires' collecting and facilitated Carole's entry into the Fellows in 2005. Soon after, the Allaires joined the Ennion Society. "We love the connections we've made, and we haven't missed a single meeting since joining," says Carole. They also recently loaned several objects to the Museum for the exhibition *Medieval Glass for Popes, Princes and Peasants*.

"Everything about our collecting and learning and our trips are a joint adventure. We each contribute a portion and that has made this an incredibly fun learning experience."

## The Ennion Society

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

Mr. Yi Chang  
Lee and Tarie Harris  
Grace and Christopher Kelly  
Tamie Laurance  
Ruthie and Charlie McLennan  
Christina Rifkin  
Myrna and John Ross  
Mary Ann and Anthony Terranova  
Robert and Barbara Weinberg  
Suzanne D. Welch and William D. Watson

These new Members join our current Ennion Society Members, listed below.

Larry and Susan Aiello  
John and Carole Allaire  
Doug and Dale Anderson  
Mr. and Mrs. Thomas Appelt  
Richard and Katherine Asbeck  
James K. Asselstine and Bette J. Davis  
Bruce and Ann Bachmann  
Gail O. and Elijah Baity  
Susan Bartlett and Edouard de Limburg Stirum  
Mr. and Mrs. Robert A. Belfer  
Mr. and Mrs. Frederick Birkhill  
Thomas E. and Barbara Blumer  
Robert and Brenda Brown  
Mr. and Mrs. Thomas Buckles  
Mary Buechner  
Jeremy and Angela Burdge  
Mr. David Burger  
Marian and Russell E. Burke III  
Alan and Nancy T. Cameros  
Van C. and Susan H. Campbell  
Mary and Jack Cleland  
Sarah and Daniel Collins  
Charles R. and Trudy Craig  
Patricia T. Dann  
Dr. Charles and The Rev. Virginia G. Deneka  
Kenneth C. Depew  
Mr. and Mrs. Thomas P. Dimitroff  
Leonard Dobbs  
Claudette M. Doran, CCD & Eleanor T. Cicerchi/Claudette's International Designing Women, Inc.  
Jay and Micki Doros  
Drs. Robert and Caren Douenias  
Mr. and Mrs. David Dowler  
Mr. and Mrs. Robert Duke  
William Eggers and Deborah McLean  
Roberta Elliott and Charles Wantman  
Mr. and Mrs. Max Erlacher  
Alan and Lynnette Eusden  
James Fallon  
Mr. and Mrs. Harlan J. Fischer  
Christopher T. G. Fish  
James B. Flaws and Marcia D. Weber  
John and Frances Fox  
Jane and Terry Francescon  
Ms. Jere Gibber and Mr. J. G. Harrington  
Mr. and Mrs. Robert Gilchrist  
Roy and Myra Gordon  
Robert and Martha Grassi  
Mr. and Mrs. Kirk Gregg  
Polly and John Guth  
Vincent and Anne Hatton  
Ms. Denise A. Hauselt  
Mr. Ben W. Heineman Sr.  
Mr. Ben W. Heineman Jr. and Ms. Cristine Russell Heineman

Douglas and Katya Heller  
Mr. and Mrs. Thomas Hinman  
Mr. and Mrs. James R. Houghton  
James D. Houghton and Connie B. Coburn  
The Honorable Amory Houghton Jr. and Mrs. Priscilla Dewey Houghton  
Mr. and Mrs. A.C. Hubbard Jr.  
Drs. Allan Jaworski and Deborah M. Winn  
Kenneth L. Jobe and Rita Patel  
Linda E. Jolly  
Dorothy-Lee Jones and Lauriston Ward  
Mr. and Mrs. Gene W. Kammerer  
Sharon Karmazin  
Ben and Tracy Kraner  
Mr. and Mrs. Peter L. Krog  
Mr. Robin Lehman and Ms. Marie Rolf  
Mr. and Mrs. Jon C. Liebman  
Doran and Marianne Livnat  
Kenneth W. Lyon and Sylvia Applebee Lyon  
Dr. and Mrs. Thomas C. MacAvoy  
Rick and Mary Beth Maxa  
Jean-Pierre and Laurette Mazeau  
Don and Debbie McCabe  
Mary E. McEachern  
Ms. Lani McGregor and Mr. Daniel Schwoerer  
E. Marie McKee and Robert Cole Jr.  
Drs. Thomas and Mila Meier  
Peter L. Meltzer  
Dr. Gregory A. Merkel  
Joseph A. Miller and Rachel C. Wood  
Robert Minkoff and Shelley Kushner  
Frances and Mike Mohr  
The Rev. Richard M. Murphy  
Ann H.S. and Barry Nicholson  
Richard O'Leary  
Ms. Karen J. Ohland  
Fran and Mary Helen Olmstead  
Mrs. Barbara H. Olsen  
Sandra D. Palmer  
Christy and Mike Pambianchi  
Mrs. Elmerina and Dr. Paul D. Parkman  
Prof. John V. B. Perry  
Mr. and Mrs. Carl H. Pforzheimer III  
Richard E. Rahill  
Richard F. and Joan P. Randles  
Douglas and Shirley Reed  
Drs. Helmut and Ute Ricke  
James A. Rideout and Diane Murray  
Mark and Kay Rogus  
Joseph J. Rothermel  
Helene Safire  
Pamela and Glenn Schneider  
Dr. Susan W. Schwartz  
Josh Simpson and Cady Coleman  
Mr. and Mrs. John C. Sirianni  
Mrs. Jean Sosin  
Mr. and Mrs. Richard Spohn  
Kristin and Charles Swain  
Ms. Lillian Taylor  
Mr. and Mrs. G. Thomas Tranter Jr.  
Kenneth R. Treis  
Mary and Tony Tripeny  
Mrs. Deborah Truitt  
Robert and Elizabeth Turissini  
Peter and Cathy Volanakis  
Jason and Judith Walsh  
Wendell P. Weeks and Kim Frock  
Richard and Janet Weerts  
Mr. and Mrs. Gillett Welles III  
Ms. Lucille Werlinich  
Mr. and Mrs. Ian McKibbin White  
Tony and Ann Wimpfheimer  
Marie and Allen Wolpert  
Jay Okun Yedvab  
Carole Yorke and Gerard Conn  
Marianne W. and James D. Young

† Deceased



# Donor + Member Events

Photos by Gary Hodges.



**Ennion Dinner  
October 13, 2010**  
 1) (Left to Right) Dr. Susan Schwartz, Mary McEachern, Karen Ohland, Suzanne Sanders, Marie McKee, Nancy Myer  
 2) James Flaws (Board Chair) speaks at the medieval-themed Ennion Dinner.  
 3) Jean-Christophe Barré, Kristina Logan  
 4) Grace Kelly, Rachel Wood

**Meet the Artist: Luke Jerram Members Reception  
October 15, 2010**  
 6) Mary Margeson, William and Gloria Misnick, Carol and Nick Ferratella, Ray Margeson  
 7) George and Kathryn Misnick  
 8) Judy and Leo Thomas

**East Meets West Members Preview Tour  
November 20, 2010**  
 5) Curator Florian Knothe leads Members on a private exhibition tour.



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 9:00 a.m. to 5:00 p.m. and until 8:00 p.m. all summer long (Memorial Day weekend through Labor Day).

An adult Day Pass to the Museum is \$14.00. Kids and Teens (19 and under) are admitted free.

Museum Members always receive complimentary admission.



## FAVORITE THINGS

**Steve Gibbs** Manager of Hot Glass Programs

Photo by Robert Barker.



I was walking through the glass gallery when it happened. As odd as it might seem, a glass object started talking to me.

It was 1976. I was in my teens and already in love with glass. The talking head was dark, metallic, and rough, and did not feature the bold iridescent blue of Aurene glass, or the smooth seductiveness of *Verre de soie*, my first two glass loves made by our local Steuben Glass.

The piece was one of the *Eight Heads of Harvey Littleton*, Erwin Eisch's multiple portrait of Littleton.

I told myself to just keep walking, but I could not leave the talking glass head. I doubled back and examined it a little more closely. The glass head had a glass bubble coming out of its mouth and the words "Technique is cheap" were painted on the bubble.

It wasn't until years later that I learned who Erwin Eisch and Harvey Littleton were, what their philosophies are, and their profound influence as glass pioneers and artists.

At that moment, though, I was struck by the work itself. The glass head was expressive, it was actually saying something to me, and now its talk is forever inside my brain. What could the statement possibly mean?

With that passing glance, in that moment, glass became art to me. And glass hasn't stopped talking to me since.



*Eight Heads of Harvey Littleton*, Erwin Eisch, Frauenau, Federal Republic of Germany, 1976.

The photographs in this issue of *The Gather* are by The Corning Museum of Glass (Nicholas L. Williams and Andrew M. Fortune) unless otherwise noted.

**Cover image:** Burmese vase, Mt. Washington Glass Company, New Bedford, MA, about 1885 – 1895. Gift in part of William E. Hammond.