Dear Members,

Though we are only a few weeks into a new year, as a nation we have experienced dramatic highs and lows—all compounded by an ever-expanding global pandemic. In these turbulent times, experiencing art can serve as a respite, and I hope all those who visit our Museum will feel refreshed, recharged, and reinvigorated having spent time with our collection. We are here for you.

Our Museum enters 2021 poised to meet the challenges ahead. We’ve adjusted our organization size and programs in response to the unprecedented shutdown we experienced last year and to align with reductions in visitors and revenue anticipated through 2021—as we move through the rollout of the COVID-19 vaccine and the ebbing of the pandemic.

We remain steadfast in our pursuit of the excellence that is the hallmark of our institution, and in our mission to inspire people to see glass in a new light. In this past year, I have been more impressed than ever by the resilience and ingenuity of our staff, and of their dedication to our Museum. As you browse this issue of Gather, you’ll see evidence of that creativity, from fresh new exhibitions planned in our gallery spaces to continued innovative digital programming, courses, and outreach.

*The Walker* by Vanessa German, our cover feature, is emblematic not only of a beautiful work in mixed media, but also as a new acquisition that reflects the Museum’s commitment to diversity, equity, and inclusion in our collection’s growth. The Museum remains committed to acquiring glass from all historical periods, but we acknowledge that we have gaps in our holdings of works by artists who are people of color, and in particular Black artists—gaps that we hope to fill in the years ahead. *The Walker* was acquired with funds from our Ennion members, and will be installed this year; I invite you to visit and view this impressive work in person.

Since reopening our doors in July last year, more than 75,000 guests have enjoyed the Museum’s offerings safely with families and friends. We thank them for their support and look forward to welcoming even more of you in our galleries this year!

Please stay safe and healthy,

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

Cover: *The Walker; for how to honor the price of compassion—how not to die of lies*, Vanessa German. United States, New Jersey, Millville, Wheaton Arts Glass Studio, 2017. Mixed Media. For more information, see page 17.
In Sparkling Company

By Christopher L. Maxwell
Curator of Early Modern Glass
The idea for this year’s special exhibition and the publication that accompanies it came to me shortly after my appointment as Curator of European Glass in the autumn of 2016. The 18th century was one of incredible richness and innovation in European decorative arts, and objects from this period comprise the highlights of museum collections throughout North America, Europe, and beyond. Yet, until now, glass has remained conspicuously absent from mainstream discussions of 18th-century material culture, the well-kept secret of more specialist antiquarian circles.

In *Sparkling Company: Glass and the Costs of Social Life in Britain during the 1700s* aims to rehabilitate glass as a medium eminently representative of 18th-century culture, design, and industrial innovation and profoundly relevant to any discussion of the period. Having commissioned the essays for the accompanying publication in early 2018, it was clear that any exhibition about Britain in the 1700s had to consider its position in the so-called ‘Atlantic world’: Britain’s material relationships with its North American colonies, and the economic cornerstones of the slave trade and the British East India Company.

We all felt the energy brought to the Museum by *New Glass Now* in 2019, which ignited conversations about the intersection between contemporary glass, politics, race, gender, queerness, and much more. It didn’t take much scratching beneath the surface to understand that these topics are not new to glass. The language and circumstances might have changed, but political division, exploitation, addiction, trafficking, and gender identities were all firmly present in the 18th-century British world, and glass offers us a surprisingly rich glimpse of the period.

*Left: Pair of girandoles, about 1785.*
Probably Josiah Wedgwood & Sons Ltd. (f. 1759) (plaques), probably England, Etruria, Staffordshire. Tooled and cut lead glass; ceramic (jasperware), gilded metal. H. 68 cm; W. 43 cm, D. 29 cm; 2014.2.7 A-B.
The Quest for Objects

In early 2017, my attention turned to identifying suitable loans, especially since I hoped to include relevant objects other than glass—including costume, paintings, and works on paper.

I had long been struck by the remarkable glass-paneled drawing room designed for Northumberland House in London in 1775, the surviving panels of which are at the Victoria & Albert Museum, London. Enough of the paneling remained in V&A storage to make up a section for loan, but, after decades in crates, it required extensive conservation. It also presented an exciting opportunity for CMoG’s Digital department which, over the course of three years, has overseen the magical process of creating a virtual reality reconstruction of this extraordinary room. To complete this part of the exhibition, I paid a visit to a friend and colleague at the Sir John Soane’s Museum to see if they might be willing to lend the architect’s original color design drawings, and they agreed to support our official request. Consequently, the conserved panels, the original design drawings, and the virtual reconstruction will, all together, give our visitors an unprecedented experience of the room.

The V&A and the Sir John Soane’s Museum are two of the six U.K. institutions to have entrusted loans to the exhibition, along with six major U.S. museums and three private collections. A glass-embroidered man’s court coat loaned from the Fashion Museum Bath, U.K., will be another highlight of the exhibition, having also required labor-intensive conservation and the production of a bespoke mannequin to prepare it for display. During the intervening time, I also had the opportunity to acquire objects, such as an ornamental dress sword with a glass-encrusted hilt, for CMoG’s own permanent collection to support these new ways of representing glass.

Displaying Disparity

Museums can often give misleading impressions of the past. Detached from their original contexts, and displayed in large quantities, it is easy to imagine that the 18th-century glass in the Museum’s collection would have been available to almost everyone, just as glass tableware is today. In reality, only around 3–5% of the population would have been wealthy enough to purchase and, crucially, to use the objects in the exhibition. I felt it was important to emphasize this fact.

A set of ornamental vases, probably made for a fashionable London home, are featured. The elegant, golden figures delighted their privileged owners with romantic and idealized scenes of country life, far from the realities of agricultural labor. Set on a mantelpiece, illuminated by a fire below and costly candles on either side, the gilded figures would have sparkled and danced like revelers at a fancy-dress ball.

While the fortunes of the landed aristocracy derived largely from those who farmed, mined, and managed their estates, the pleasures of the fashionable world increasingly depended on the products of enslaved labor in the North American colonies, where tobacco, cotton, rum, and sugar were produced on vast plantations. To represent elite society’s dependence on the horrific trade in human life, we have included the “Deed of Sale” for Geney, a 16-year-old enslaved girl, who along with all her “wearing apparel” was valued at 35 pounds. This was equivalent to half the annual salary of a schoolteacher, or a good quality mirror.

In this context, a simple glass snuff box, a rum decanter, or a table laden with cut-glass dessert ware carry potent significance. The golden age of British glass, and all its variety, was closely connected to—and enabled by—colonial exploitation. The visitor is invited to consider the complex and troubling circumstances that directly contributed to the design and function of these innovative and sparkling glass vessels.

In Sparkling Company: Glass and the Costs of Social Life in Britain during the 1700s opens May 22, 2021. Learn more at whatson.cmog.org/sparkling.
Early Praise for the Publication

Illuminate your reading with *In Sparkling Company: Reflections of Glass in the Eighteenth-Century British World*. The Museum’s latest publication tells the story of 18th-century Britain as a complex and dynamic world full of growth from industrial to geographical and intellectual to societal.

The publication features contributions by authors in a variety of fields from costume to portraiture and science to slavery. These diverse perspectives, combined with specially commissioned, full-color photos, and beautifully rendered illustrations invite the reader to consider glass in new contexts. Each author’s unique viewpoint enriches our understanding of glass during this period, and of the world in which it existed.

“…this volume is an important contribution to the study of British material and visual culture and a model of how to think through the material world to explore larger issues.”

Professor Edward Cooke, Charles F Montgomery Professor of the History of Art, Yale University
*The Burlington Magazine*, December 2020

“Clearly Beloved: The rich and fashionable of 18th-century Britain were dazzled by glass in all its guises, whether in the form of ornate *tronfi* for the table, Chippendale-style mirrors for the wall or paste stones to zhoosh up a buckle or frock coat. But its uses went far beyond the decorative—and weren’t always so very pleasant. Exploring a new book and forthcoming exhibition, Charles Saumarez Smith reflects on the material’s social and cultural value.”

“…If you happen to be driving through Upstate New York next spring, then I strongly recommend that you go to see an exhibition at The Corning Museum of Glass, *In Sparkling Company: Glass and the Costs of Social Life in Britain during the 1700s*…”


“*In Sparkling Company: Reflections on Glass in the 18th-Century British World* . . . brings together a refreshingly diverse array of objects that reveal the supporting role glass played in the British world in the eighteenth century.”

John Stuart Gordon, Benjamin Attmore Hewitt Associate Curator of American Decorative Arts, Yale University Art Gallery,
*The Magazine Antiques*, September 2020

Right: The publication *In Sparkling Company: Reflections on Glass in the 18th-Century British World* is available for sale in The Shops or online at shops.cmog.org.
In Sparkling Company

Reflections on Glass in the 18th-Century British World
The Life-Saving Work of Glass: Corning’s Valor® Glass Vials House COVID-19 Vaccine

You’ve likely heard of most of these revolutionary innovations in glass, all of which were pioneered in Corning, NY. And although the last one may be unfamiliar to you, it’s currently serving a very significant purpose: housing and transporting the life-saving vaccine for COVID-19.

Corning Incorporated has been on the cutting edge of glass innovation for nearly 170 years, providing solutions to problems and shaping the way we live our lives.

“Corning’s development of a glass vial that is the exact right product for the challenging distribution of these stunningly important vaccines fills me with hope and pride, both as a retired longtime Corning employee and as a local resident,” said Alan Eusden, chief operating officer of The Corning Museum of Glass. “It is also such a great endorsement of Corning’s approach to innovation. Corning’s history is rich with breakthroughs, all of which have made the world a better place.”
As with many of Corning’s major innovations, Valor Glass was in the works for years before COVID-19 became a reality. Nearly a decade ago, while chairman and CEO Wendell Weeks was serving on the board of drugmaker Merck & Co., he became aware that the pharmaceutical industry faced particular challenges in the production of vaccine vials: manufacturing speed and integrity of material. Corning’s experts set to work to solve the problems.

Key components that make Valor Glass a “revolutionary primary pharmaceutical glass package” include:

- A low-friction exterior coating, enabling the mass production of these vials.
- A special chemical mixture, preventing breaking and damage during shipping.
- Reduction of glass particle generation, meaning the glass does not interact with the vaccine at all, so there’s no risk of shards mixing with the injection.
- Able to withstand freeze-thaw conditions, which is especially important for the early COVID-19 vaccines.

Valor Glass had been approved by the FDA before the need for the COVID-19 vaccine was known, allowing Corning Incorporated to pivot quickly to manufacture and utilize the vials to meet the urgent demand. Corning “bet long” that this glass would allow for faster manufacture and packaging of the vaccine, and that foresight is what enabled both the glass and the company to be ready at this critical moment.

“Over the years, Corning has explored other business opportunities, but in the end, they always come back to their deep expertise in glass,” said Rob Cassetti, a former senior director for CMoG. “It’s the heartbeat of the company. It’s the heartbeat of our city. It’s the heartbeat of The Corning Museum of Glass. It’s the unbridled passion for the power and potential of this material.”

“Corning is profoundly committed to quality,” he continued. “Anything that they do is done well and executed at the highest level. That’s in the DNA of this company. You take this passion for the material, and the dedication to doing it right; then you combine it with the worldwide need at this moment for this material. How could you not be proud of that?”

Left and below: Valor Glass Lab and vials. Photos courtesy of Corning Incorporated.
Ready for more of, arguably, the hottest competition series on TV? Blown Away returned to Netflix for a second season on January 22, 2021, bringing with it more molten magic and some serious skills. As every glassmaker knows, once you have your starter bubble, you return to the furnace for a second gather of glass to make your work bigger, bolder, and even more spectacular. And Netflix has done exactly that in selecting another group of talented makers from across the globe to compete for the title of “Best in Glass.”

When the first season launched in summer of 2019, The Corning Museum of Glass was invited into the spotlight, bringing to the program its expertise in an artform that much of the world was discovering for the first time through the show. In both seasons, viewers can see the Museum prominently on screen in the tenth episodes, providing the finalists with the assistance of our talented Hot Glass Demo Team, as well as an expert judge to help decide the winner. Shortly before his retirement from the Museum, Senior Director Rob Cassetti served as the final guest evaluator, helping to select the winner of the competition—a blockbuster ending to a 20-year career at CMoG.

“It feels like I’ve come full circle,” said Cassetti, who developed the Museum’s hot glass programming. “When we first launched our demo at the Museum, we called it the ‘Hot Glass Show,’ and put our makers on a stage. We knew glass was inherently exciting and we wanted to bring that to our visitors. So now for the Blown Away series to capture that magic, bottle that energy, and to share it with the world through Netflix it’s really unbelievable, and it was a joyful honor for me to be part of it.”
As part of the prize package, the winner of the show will receive the coveted Blown Away Residency at CMoG. In 2019 the Museum hosted Season 1 winner, Deborah Czeresko, for three week-long working sessions. The residency takes place in the Museum’s Amphitheater Hot Shop where a live audience can meet the winner and watch the artist make new works. CMoG will host the Season 2 winner as soon as COVID restrictions allow.

The Museum is featuring an exhibit of work made during Season 2, featuring one object from each of the 10 contestants. The exhibit Blown Away: Season 2 is now open on the Museum’s West Bridge.

“We are thrilled that Blown Away returns for a second season, available to Netflix’s global audiences to stream on January 22,” said Matt Hornburg, executive producer and co-CEO of marblemedia. “This show’s success is due in part to our valued partnership with The Corning Museum of Glass, and their unwavering support and guidance. Their contribution to the grand prize, offering a prestigious residency to the winner, raises the stakes that much more. We are thrilled that the Museum is showcasing the exceptional work done by these esteemed glass artists from Season 2. Seeing these pieces on display, representing the true essence of this show, is very rewarding.”

Rob Cassetti retired from the Museum in October 2020, leaving behind a lasting legacy that—much like Blown Away itself—is a “love letter to glass.” Words that tend to be associated with Cassetti include “creative,” “boundary-pushing,” and “visionary.” His ambitious projects literally transformed the Museum, as he was heavily involved with the last two expansion projects to add the Innovation Center (2001) and the Contemporary Art + Design Wing (2015). In addition to launching the hot glass demonstrations 20 years ago, Cassetti also developed all associated hot glass outreach from the Hot Glass Roadshow to GlassLab and GlassBarge.

“Glass as a material keeps giving,” said Cassetti. “I didn’t know that at 20 years old when I walked into a glass factory and stood under the furnace watching the molten glass drip—feeling the electric energy—that I’d end up trying to chase that magic for my career, but it’s been a beautiful chase. And it doesn’t end. I felt it when I stood on the set of Blown Away. That shiver-down-your-spine excitement is still there.”

Rob has been called a “glass evangelist,” championing the material he loves far and wide. What a treat to see Rob’s passion on full display in front of perhaps his biggest audience ever: the global viewership of Netflix’s Blown Away. We are grateful to Rob for his endless enthusiasm and inspiration.

Visit whatson.cmog.org/blown-away for digital content and information on the Blown Away: Season 2 exhibit now on view at the Museum.
Museum Programming Heats up for Spring

New Glassmaking Demos and Live-Stream Offerings

Each Wednesday at 10 am, the Museum offers live glassmaking programming to in-person visitors and also reaches a global audience via our YouTube channel, alternating between the ever popular You Design It; We Make It demo and a new series called Bring the Heat.

In October, the Museum began accepting virtual submissions for You Design It, a program that has been offered exclusively onsite for nearly two decades. Each demonstration features seasonal and fanciful themes that challenge at-home artists to flex their creative muscle. Our glassmakers consider the online submissions and turn one into glass live during the demo. The artist behind the drawing gets to keep the piece. Upcoming themes include Once Upon a Time, Luck of the Irish, Out of This World, Spring has Sprung, and Things that Go VROOM! For information about themes and drawing submissions, visit cmog.org/you-design-it.

The new Bring the Heat demo features the Museum’s glassmakers and their “A” games. Unparalleled expertise and skillful execution combine to inspire awe in anyone who observes an artist “in the zone.” During each demo, one of our artists proudly presents a personal design they’ve worked to perfect, and is live on the mic to answer audience questions in real time—a rarity for live artist demonstrations, and a first at the Museum.

A schedule of all upcoming demos can be found on whatson.cmog.org/live-streaming, and all previous You Design It and Bring the Heat demos are available on the Museum’s YouTube channel at youtube.com/corningmuseumofglass.

Wig Wag Incalmo Sculpture was created by Hot Glass Team member George Kennard during a Bring the Heat demo on October 14, 2020, and is now available for sale in the Shops. shops.cmog.org
Junior Curator Exhibition
Now On View

The Museum’s Junior Curators are students in grades 8–12 who participate in an after-school program to learn about the art, history, and science of glass. This year’s cohort worked remotely during the Museum’s COVID closure to create their own exhibit.


With their contemporary point of view, the Junior Curators explore the advertising tactics aimed at American women, many of whom were let go from their jobs at the conclusion of World War II so men could be hired in their place. Glass companies from this period directed their ads at these homemakers who may not have had a lot of choice about where they could work, but definitely had money to spend.

This exhibit examines advertising techniques used to target female consumers in the mid-1900s and presents advertisements and the corresponding glass tableware from three major glass companies. Viewers will discover the lasting societal pressures that women faced at this time.

*Picture Perfect* is on view in the Museum’s Gather Gallery through May 2021. Learn more at whatson.cmog.org/picture-perfect

Course Offerings at The Studio

COVID has presented a myriad of interesting challenges—and The Studio had to figure out how to help students continue their glass education without being able to gather... pun intended!

“We taught things we’ve never taught before,” said Amy Schwartz, director of The Studio, regarding their digital class offerings. “We presented so much information about topics that lent themselves to virtual audiences.”

Virtual offerings were so popular that they sold out within days. Schwartz said The Studio will continue offering these classes in 2021, and will likely add them to their roster indefinitely.

“Virtual classes allow us to reach audiences that can’t come to us,” Schwartz said.

In addition to online offerings, spring classes (March through May) will include on-site One-Day Workshops, Weekend Workshops, Three-Day Workshops, and classes that meet once per week for 10 weeks in a variety of glassmaking techniques for a range of skill levels. Enrollment is limited to students who can travel to The Studio in compliance with the New York State Travel Advisory and Museum safety protocol. Summer classes, June through September, will consist of one- and two-week intensive courses, specializing in a variety of techniques and taught by top international glassmaking artists and instructors.

For more information about Studio classes or to register, visit cmog.org/classes.
Objects in Focus

The Corning Museum of Glass collection of glass is comprised of the finest examples from 3,500 years of glassmaking. Historically, we have told the story of glass unrelated to issues of equity and inclusion, and today we recognize this approach excludes the full breadth of contributions and ideas of diverse peoples and cultures, past and present. The Museum’s Curatorial team has begun to review the collections anew through a diversity, equity and inclusion (DEI) lens, and is working to identify and target our collection priorities on those missing elements and inequities in our holdings. We seek to augment and correct a history of glass that is exclusionary and make progress towards a history of the broadest inclusion.

The Museum maintains its longstanding commitment to pursue and acquire masterworks of glassmaking and to collect work that represents and supports the full breadth and diversity of glass artistry and glass artists worldwide, and by so doing become more culturally responsive, more relevant, and more able to connect with our many communities.

Carole Ann Fabian
Director of Collections

The Walker; for how to honor the price of compassion—how not to die of lies.

Vanessa German (American, b. 1976)
Made in United States, New Jersey, Millville, Wheaton Arts Glass Studio, 2017
Mixed Media*
224.8 × 111.8 × 100.3 cm
2020.4.2, supported by The Ennion Acquisition Fund

A larger-than-life-size female figure balances atop an old sawhorse, arms outstretched, in Vanessa German’s The Walker. As German has commented, the piece is about the “complicated, messy, remarkable journey,” of celebrating the “gifts of being human, when it can be really oppressive and difficult to be a Black body human.” Combining glass, wood, beads, and found fabrics, the piece nearly vibrates with power.

Susie J. Silbert
Curator of Postwar and Contemporary Glass

*See a full list of materials at cmog.org/collection/search
**Millefiori Demi-Parure (Brooch and Pair of Earrings)**

Germany (Prussia), Schönebeck, Workshop of Dr. Wilhelm Eduard Fuss (1804–1849); Chemisch-technisches Institut, about 1841–1842
Glass, Metal
Brooch: H: 3.1 cm, W. 5 cm, D: 1 cm;
Earrings: H. 6.5 cm, W. 1.7 cm, D. 1.3 cm
2020.3.30, purchased with funds from Dwight and Lorri Lanmon

This *demi-parure*—composed of a brooch and a pair of earrings—is attributed to the workshop of Dr. W. E. Fuss, a chemist credited with rediscovering a technique to produce millefiori in 19th-century Prussia. Fuss set up a glassworks in 1841 to produce small scale objects including plaques, paperweights, and jewelry. This distinctive example of his small-scale production is the first work by Fuss to enter the Museum’s collection.

Alexandra Ruggiero
Curator of Modern Glass

**Biface Blades**

Borax Lake and Bodie Hills, Northern and Central California, about 3000 BCE–800 CE
Pressure-flaked obsidian
Largest: H. 16.9 cm, W. 6.5 cm, Th. 1 cm
62.7.1A, B, C, and D, gift of the Santa Barbara Museum of Natural History

Thanks to recent scientific analysis, we have learned that this set of large blades came from obsidian sources in northern and central California. Indigenous people of North America exploited these sources for thousands of years, fashioning obsidian, a naturally occurring volcanic glass, into tools, weapons, and sacred objects. Obsidian artifacts are often found hundreds, even thousands, of miles away from the geological origin of the stone, indicating the value of this luminous, dark material.

Katherine Larson
Curator of Ancient Glass
This photographic portfolio, probably created for showroom use, comprises four black and white prints depicting goblets, tumblers, and plates produced by J. & L. Lobmeyr. The table set was most likely crafted for Haile Selassie’s 1930 coronation and features engravings of Selassie’s coat of arms, Amharic letters, and a floral motif. To our knowledge, no other examples of this portfolio are recorded in institutional collections, including those in Europe.

Colleen McFarland Rademaker
Manager, Archives and Special Collections
Donor Profile
David C. Burger

As a boy growing up near Corning, NY, David C. Burger visited The Corning Museum of Glass numerous times. He loved to watch the Steuben glassblowers at work. He decided that someday he would attempt glassblowing himself. When he was sixteen years old, he was invited to apply for, and was accepted into, a one-year program combining his senior year in high school and his freshman year in college at the New School for Social Research in Greenwich Village, New York City. After attending Columbia University and Law School, clerking for a federal judge, and then beginning work as a litigation attorney in NYC, David finally had the opportunity to try glassblowing.

He learned about the Experimental Glass Workshop (EGW) in Manhattan and signed up for an initial glassblowing class. He came to know William (Bill) Gudenrath, a glass artist intimately involved with EGW, and Amy Schwartz, who was also taking a glassblowing class there. Coincidentally, this is when Amy and Bill—who married and left NYC to build and run The Studio at the Museum—first became acquainted.

David subsequently joined the EGW board of directors, and served as chairman for several years during which time the name of the organization was changed to Urbanglass. He also became a good friend of Bill’s and acquired a large collection of his glass.
Sometime in the 1970s, David saw a photograph of a piece of Ruba Rombic glass, a line of glass art designed by Reuben Haley for the Consolidated Lamp and Glass Company and made only between 1928 and 1932—and immediately decided that he would form a collection of it. By happenstance, many pieces of Ruba Rombic were available in the 1980s and David managed to assemble a collection of over 50 pieces. Then, he learned of a collection of 40+ works for sale only as a group. By further happenstance, there were no exact duplicates of any pieces already in his collection except for one fishbowl which the sellers agreed could be excluded from the sale. David purchased the additional collection and now has over 100 pieces, including examples of every piece of Ruba Rombic ever sold.

David also has a collection of Steuben glass, including a rare Black & White Cluthra Paperweight Cologne Bottle. Another highlight in his collection is a Frank Lloyd Wright window which is a slight variant of the four windows at each end of the windows in the living room of the same house which is now in the American Wing of the Metropolitan Museum. The window is the perfect height to fit in otherwise unused portions of the frame for a sliding glass window in David’s Far West Greenwich Village apartment. The triangular pieces of the glass mimic the triangular portions of the roofs of the Westbeth Artists’ Loft Housing created in the old Bell Telephone Laboratories building and of the roofs and triangular terrace in Hudson Yards buildings visible from the window.

David’s connection to Corning has grown over the years, as has his desire to foster the next generation of young glassmakers. David became an Ennion member in 2004 and continues to contribute annually. In 2019, he established the David C. Burger Endowment Fund to support the development of young glass artists under 30 from the Corning region, allowing them to work at The Studio of The Corning Museum of Glass and further improve their practice.

Using this fund, The Studio has created the Regional Young Artist Scholarship, and the inaugural residency has been awarded to Jason Hitchcock. Jason is a hard-working emerging artist living in Corning, whose work is inspired by the oceans and the natural beauty found beneath the waves.

“This generous donation from David Burger has given me an opportunity to expand my knowledge and expertise as a flameworker/glassblower,” Jason said. “From renting [torch] time to taking classes here at The Studio, I’m able to continue pursuing what I love. This donation has really helped give me time to focus on building my work. Also, it’s been an excellent boost of motivation to keep creating and pursuing this art form.”
Museum News

New Hanukkah and Kwanzaa Objects

The Museum’s collection of holiday décor made by the Museum’s Hot Glass Demo Team expanded for holiday 2020 to include symbols of culturally diverse celebrations. The Tree of Life Menorah celebrates Hanukkah, and Kwanzaa Setting was created to represent the celebration of African-American heritage.

“It is important to us that our holiday offerings align with the diversity of our visitors,” said Eric Meek, senior manager of Hot Glass Programs. “The Museum values diversity, equity, and inclusion, and our Hot Glass Demo Team has worked to incorporate those values into the work we display during the holiday season. It was important to us, too, that these pieces be made in collaboration with the communities they are intended to reflect, and we’re grateful to those who helped us ensure the accuracy and interpretation of these significant symbols of important celebrations.”

Tree of Life Menorah was developed in partnership with Rabbi Todd Markley of Temple Beth Shalom, Needham, MA, and Kwanzaa Setting was designed by the Rowe Family of Horseheads, New York.

Studio Makes a Wish Come True

The Studio team hosted five-year-old Kinnise Green and her family on Sunday, December 13, in Hot Shop A for a very special Make Your Own Glass experience. A Make-A-Wish child, Kinnise celebrated a “Princess weekend” in the Southern Tier of NY in fulfilment of her wish. She and her family created ornaments in The Studio as part of her experience sponsored by the Make-A-Wish Foundation.

Left: New cultural objects on display in the Museum’s Admissions Lobby.
Above: Kinnise Green and her family created ornaments as part of her Make-A-Wish experience.
Studio Assists Artist Collaboration for Glass Installation in Kuwait

In commemoration of the 30th anniversary of the Liberation of Kuwait, the United States Embassy in Kuwait is working with four artists—two in Kuwait and two in the US—to develop a glass installation that will be housed permanently in Kuwait’s Opera House. Kuwaiti artists Lubna Saif Abbas and Mohmmed Aldwisan have been working to develop a glass studio in Kuwait, and were eager to work with artists through The Corning Museum of Glass. The Embassy contacted The Studio, and The Studio identified American artists who could collaborate—with the work happening across continents during COVID.

“These artists involved are all passionate about glass, and the idea of cross-cultural collaboration is a big part of the project,” said Amy Schwartz, director of The Studio. “Our Senior Programs Manager, Richard Whiteley, has done a wonderful job connecting these artists in different parts of the world and facilitating their work together. It’s exciting that this powerful work will have pride of place in the Kuwait Opera House, providing these artists with an invaluable platform to share their message.”

The Kuwaiti artists, who co-founded Yadawi Glass in Kuwait, worked with American artists Jeffrey Stenbom and Claire Kelly to create the installation. Stenbom has a personal connection to the Middle East, having served in Iraq. He now uses his art to process and explore PTSD.

The installation, which will go on view at the end of February, speaks to the environmental damage that was done by the Iraqis when they destroyed the oil fields in Kuwait, both the ruin of the land and then the cleaning up and regrowth. Components include cast-glass oil slicks and elements of trees growing anew from the ground.

Just for Members: New Web Content and Upcoming Virtual Events

Museum members can now enjoy additional ways to connect with The Corning Museum of Glass through new enhanced web pages launched in fall 2020 on the Museum's website at cmog.org. The new content highlights opportunities to further enjoy your Membership, by outlining Member benefits, sharing the philanthropic impact of Memberships, and highlighting many ways to get involved with the Museum as a Member or donor.

A number of exclusive Member and Ennion events are being planned in the months ahead. Dates and times will be announced in the coming weeks for the following Connected by Glass events just for Members. A public discussion featuring contestants and judges from Blown Away Season 2 in February will provide an inside perspective on the filming of the popular Netflix show, followed by a Members-only preview of works now on view at the Museum. We’ll host a special Q & A session in March for Members and Ennion with the artist selected as recipient of the 2021 Rakow Commission, and in April the Advancement team will host a conversation with artist Vanessa German exclusively for Ennion.

Find past editions of Gather, preview upcoming Member events, and learn much more at give.cmog.org/membership and give.cmog.org/ennion.
Right-sized for the COVID Era: CMoG Restructures for Sustainability

In March 2020, The Corning Museum of Glass—along with legions of cultural institutions across the nation and globe—faced an unprecedented extended closure and loss of revenue that represented a serious threat to the institution. From the onset of the crisis, Museum’s leadership and Board of Trustees was steadfast in their commitment and prioritization of the overall health of the Museum community. As such, the first order of business in spring 2020 was to ensure the safety and financial security of Museum employees, implementing comprehensive COVID-19 safety measures and securing a Paycheck Protection Program loan through the CARES Act to extend our ability to retain and compensate staff despite the unknown length of closure and the shifting landscape presented by the ongoing pandemic.

Comprehensive cost-saving measures were initiated immediately, including postponement of the special exhibition In Sparkling Company to spring 2021, cancellation of Mobile Hot Shop deployments for the balance of 2020, and extensive reductions in all categories of spending. Short-term salary cuts were implemented in April on a sliding scale from 1–20% (salaries were restored to their full, former rate in January 2021).

With the Museum closed indefinitely, staff pivoted overnight to remote operations, connecting with our audiences in new, virtual ways while simultaneously making plans for reopening to the public under new and extraordinary conditions, the Museum’s Leadership Team turned its attention to the ongoing sustainability of the institution. With support from the Board of Trustees, Museum leadership looked broadly across the organization to reduce programs, operations, and staffing by implementing a Low-cost, Sustainable Organization (LCSO) designed to align operations with the new reality required by the pandemic.

The most challenging aspect of LCSO implementation was the requirement to reduce our overall work force. A primary component was early retirement offers accepted by 17 staff members, which took place in late summer and early fall. As a result of restructuring and retirements, the Museum’s Leadership Team reduced in size from 12 to 9 members.

Under the auspices of the LCSO, the Museum enters 2021 poised to meet the challenges ahead, as staff groups continue the ongoing process of reducing work to match the smaller size of the organization.

While some aspects of operations have changed, our relationships with members, donors, and funders have proven more critical than ever before. The Museum relies on the continued support of its philanthropic community to help realize our vision, and for the first time this year Ennion members had the opportunity to designate their gifts in support of mission-based annual programming for one of three new giving areas: Museum Programs, Collections and Exhibitions; The Studio; and The Rakow Research Library.

“In transitioning to the Low-cost Sustainable Organization, we have remained true to who we are as an organization,” said President and Executive Director Karol Wight. “We kept our mission and vision in the forefront of our minds in order to create a plan design that will result in a financially sustainable operation, one that aligns our future costs with our anticipated visitation and revenues through 2021. It is a plan that will enable us to continue to meet our lofty standards of quality and excellence, and emerge The Corning Museum of Glass that we all know and love, capable of meeting our mission to inspire people to see glass in a new light.”
Honoring Their Service

A bittersweet aspect of the implementation of the Museum’s Low-cost Sustainable Organization included the departure of a number of colleagues from across the institution who accepted offers for early retirement. Collectively, the former colleagues listed below represent nearly 300 years of dedicated service to the Museum, and made countless contributions across all aspects of our institution.

“All of these friends and colleagues have dedicated their time and talent to fulfilling our mission over their careers at CMoG,” said President and Executive Director Karol Wight. “Their efforts have made a lasting impression on our organization and on the people here. We wish them all the best in their future endeavors, and we hope they return to the Museum to visit often. They are deeply missed.”

Marv Bolt* | 6 Years of Service Curator of Science and Technology

Jackie Brandow | 14 Years of Service Workshop Assistant at The Studio

Rob Cassetti | 21 Years of Service Senior Director of Creative Strategy and Audience Engagement

Shirley Faucett | 22 Years of Service Retail Coordinator

Kathleen Force | 13 Years of Service Storage Facility Coordinator

Jim Gerhardt | 3 Years of Service Chief Advancement Officer

Steve Gibbs | 22 Years of Service Senior Manager of Hot Glass Business and Technology Development

Myrna Hawbaker | 17 Years of Service Volunteer Program Coordinator and Telephone Administrator

Beth Hylen | 41 Years of Service Reference Librarian

Stephen Koob* | 21 Years of Service Chief Conservator

Tom Oberg | 6 Years of CMoG Service Preparator

El Peterson | 14 Years of Service Maintenance Technician

Jaci Saunders | 26 Years of Service Publications Designer

Hsiao-Ying Shih | 5 Years of Service Narrator/Interpreter, Mandarin Team Leader

Diane Webster | 19 Years of Service Guest Services Studio/Fun with Glass Team Leader

Kris Wetterlund | 6 Years of Service Director of Education and Interpretation

Violet Wilson | 34 Years of Service Senior Administrative Assistant, Digital Media

*These retirees are maintaining their relationship to the Museum by serving as Emeriti members of The Fellows of The Corning Museum of Glass.
New to the Helm: Joeliene Magoto

Joeliene Magoto joined the CMoG Advancement team two years ago as a major gift officer with a focus on securing capital gifts for the Museum’s strategic initiatives. Since that time, Joeliene has played a significant role in securing philanthropic support for the Museum.

At an unparalleled moment in the Museum’s history Joeliene Magoto has become Chief Advancement Officer, and head of the Advancement team, upon Jim Gerhardt’s retirement in fall 2020. Her career in non-profit leadership and professional fundraising spans 27 years with expertise in creating and growing high-performing fundraising campaigns for annual programming, capital projects, and endowment funds. Throughout her career she has been effective guiding young development teams to new levels of success, making her an ideal leader for CMoG’s developing Advancement efforts.

Before coming to CMoG Joeliene led the Cincinnati Shakespeare Company’s first-ever capital campaign, culminating in a brand-new theater and operating endowment. Joeliene’s previous experience with arts and cultural organizations has included running an accredited Art Museum in Albany, Texas, Curator of Education for Cranbrook Art Museum in Detroit, Michigan, Director of Advancement for the Toledo Museum of Art in Toledo, Ohio, amongst other senior level positions. She holds a Master of Fine Arts degree from the University of Connecticut and enjoys painting in her free time. An avid traveler, Joeliene loves to visit art museums and galleries and attend the theater.
We asked Joeliene to share her thoughts about her time at the Museum and her vision for advancing a philanthropic culture to support CMoG’s programs and collections:

**What have you enjoyed most about being at CMoG for the past two years?**

The glass community is unique in the world of art and the CMoG community is in a league of its own. In all my years working for various art museums, performing arts and cultural organizations, I have not come across a community as connected and integrated as those involved with glass and especially The Corning Museum of Glass. There is a vibrant culture of collaboration, teamwork and collegiality at CMoG that is unmatched in my experience.

**How would you describe your new role at CMoG?**

I have taken on this role at a pivotal moment in the Museum’s history when it is more critical than ever to have diversified streams of sustainable revenue. I see my role as a strategic partner in revenue growth that guides the Museum to new levels of philanthropic support through programs that increase productive and renewable donor relationships.

**What makes you passionate about being able to do that?**

I am passionate about this role because of the immense potential to build a world-class philanthropy program that matches this world-class Museum. Growing an international community of philanthropic supporters will add another layer of vibrancy to the strong and storied community CMoG has developed over the last 70 years.

**What are you most excited about in terms of leading the Advancement team?**

This is a team with unbridled ambition and vision. All are eager to unlock the potential of growing philanthropy. I am excited about learning from this team. Every team I lead teaches me more than what I impart to them because they all have varied backgrounds and experiences, and I am most excited about the fresh ideas they bring to our efforts. They are smart, great connectors, and genuinely care about advancing the success of the Museum by creating meaningful experiences for donors and helping donors fulfill their philanthropic ambitions. I am excited to be part of the good work we do as a team.

**What are you most excited about in terms of the future of Advancement at CMoG?**

The Advancement program is only four years old at CMoG and has so much room to grow. I like being on the ground floor and taking a start-up development operation and scaling the programs for sustainable growth. I am excited to leverage the immense and varied talents, creativity, and scholarly enterprises of the entire Museum community—from staff, to Trustees, volunteers and guest artists.

Ennion is an unparalleled cultural network, whose members play a crucial role in enabling the Museum’s ability to fulfill its mission—to inspire all to see glass in a new light. The generous philanthropy of Ennion members supports not only the Museum’s collection, but the programs, exhibitions, and activities enjoyed by all visitors. Past issues of Gather have featured an alphabetical listing of our Ennion members. Based on recent Member survey feedback and to ensure we maximize newswy content for you in the pages of Gather, we now invite you to visit our updated Ennion list online at give.cmog.org/ennion-members.
GATHER EVENTS CALENDAR: FEBRUARY 2021—JULY 2021

Winter Wednesdays
January–February 24, 2021
COVID school program: Free admission for adults accompanied by school-aged children

Winter Break Activities
February 13–20, 2021

Marvelous Marble Day
February 14, 2021 | 9 am–5 pm

Connected by Glass Virtual Event
Public: Conversation with Blown Away Contestants
Exclusive for Members: Tour of Contestant Competition Work
February 17, 2021 | 7 pm

You Design It; We Make it
Bi-weekly live-streamed demos | 10 am–12 pm
February 17, March 3, March 17, March 31, April 14, April 28, May 12, 2021

Bring the Heat
Bi-weekly live-streamed demos | 10 am–12 pm
February 24, March 10, March 24, April 21, May 5, May 19, 2021

Connected by Glass Virtual Event:
Rakow Commission Reveal & Artist Talk | Public Lecture
Exclusive for Members: Artist Q & A
March 2021 | Day & Time TBD

Spring Break Activities
March 27–April 10, 2021

Connected by Glass Virtual Event:
Ennion Exclusive: Artist Vanessa German
April 2021 | Day & Time TBD

Picture Perfect: Women in Vintage American Glass Advertising
On view through May 2021

Dish It: Corelle at 50
On view through January 2022

Blown Away: Season 2
On view through January 2022

In Sparkling Company:
Glass and Social Life in Britain during the 1700s
On view May 22, 2021–January 2, 2022

Fire and Vine: The Story of Glass and Wine
Opens summer 2021

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