Dear Members,

I hope you are safe and well in these strange times. Without question, the COVID-19 pandemic is the biggest challenge to face The Corning Museum of Glass since the waters of the Chemung River escaped their embankment in the flood of 1972. From March 16 through the end of June, our beloved Museum remained shuttered to visitors and staff alike. Like other museums, cultural institutions, and businesses the world over, we have navigated our way to a new “normal” even as the landscape continues to shift beneath our feet. I’m proud to say that our Museum staff has faced every challenge with resilience and imagination.

During closure, we discovered our capacity to pursue excellence in new ways, developing fresh digital programming and outreach to connect people virtually through glass—all achieved while working from home. But we missed our members and our museum—and in alignment with New York State guidelines, we reimagined every inch of our facility, operations, and offerings, and readied for welcoming guests once again to the Museum, with new protocols in place to ensure the safety and health of all on our campus.

On July 1, we reopened to the public, and I’m pleased to report we have provided a joyful distraction to over 30,000 visitors since then. Under the guidance of Penguin Pierre, our informal mascot and safety guide, our guests have found within our walls a safe place to visit with families and friends. Our Museum once again is humming with guests discovering the magic of glass, and I am delighted to introduce several engaging new installations on view: Dish it: Corelle at 50, Transparent: voting in America, and the newly reinstalled Contemporary Art + Design Galleries.

As you browse this issue, please join with me in celebrating the resilience of our Museum staff, and of their collective dedication to our shared vision and mission to inspire people to see glass in a new light.

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

Left: Guests enjoy the reinstalled Contemporary Art + Design Galleries, post-COVID reopening.
Inset, left: Guests return to the Museum after the Flood of 1972.

For more information about health and safety protocols at the Museum, go to visit.cmog.org/safety.
The Corning Museum of Glass has lost one of its warmest, kindest smiles. It is with deep sadness that we share the news of the passing of our own Victor Alexander Nemard, who died suddenly on March 17, 2020. He was 61.

Victor Nemard joined the Museum in 1996 and began his career as a buyer for the Museum Shops (then the Glass Market), before taking the reins as Senior Manager, a post he held for more than 20 years.

During his tenure, Victor oversaw two major renovations. Most recently in 2015–2016, the redesign and renaming of The Shops in conjunction with the opening of the new Contemporary Art + Design Galleries, creating the world-class retail experience we know and love today.

Victor’s presence was felt in every small detail within The Shops, from the seasonal bouquets and decorations to the visionary strategy that makes The Shops unique. If you were lucky, in the day, you might have found Victor slowly walking the aisles, his hands clasped behind his back, carefully examining the displays, the positioning of a piece of glass and the way the light fell on it, or the way a glass-beaded scarf was draped across a hanger. He was a quiet, ever-smiling presence and if you found him ruminating in this way, he was always one to stop and talk and ask you how you were.

To his dedicated staff, he was a role model, a pillar of sound advice, and a quiet but commanding presence who went about his business with confidence. He was always impeccably dressed, stylish in many senses of the word. He was someone you wanted to have lunch with, for it was in these smaller circles that you really felt his personality come alive. He seemed to feel more at home around the small lunch tables of the break room where he could chat and laugh with his team than he did the large board room.

It is truly heartbreaking to realize this loss in our Museum’s community. Victor felt a deep loyalty to this Museum for which we will always be grateful. The flag at the Museum was flown at half-mast in Victor’s honor, and his name will be inscribed in the memorial bench located outside the Rakow Library.

Victor worked closely with so many across the Museum, and several of his close friends and colleagues have shared a memory of their time working with him.

Shelley Peterson, merchandise team manager for The Shops, and Victor’s right hand: “Victor set the standard for how to be an exceptional leader, mentor, and friend. He made us want to be better, to do more, and to challenge ourselves to achieve greatness.”

Karol Wight, president and executive director: “Victor was one of the people I first met when I arrived at the Museum in 2011. The Shops was so amazing that I wanted to meet the person responsible for the fabulous merchandise displays and selection of items for sale. I really loved his taste!”

Meghan Bunnell, buyer, The Shops: “When it comes to bosses Victor was the best boss I could ask for. He was kind, thoughtful, stylish, and his team was the priority.”

Brittany Hughes, The Shops: “Victor Nemard; a great man, boss, and mentor. He was the backbone of our retail family. He meant the world to so many and made a positive impact on every path he crossed.”

Amy Schwartz, director of The Studio: “I happened to talk to Victor on his last day of work. I’m delighted to tell you that he was very happy and there was something magical in our last connection. He was bright and joyful and we laughed.”

For more testimonials from our staff, visit blog.cmog.org and search for Victor.
Opening Our Doors

On Wednesday, July 1, the Museum opened its doors after being closed to the public for 106 days. Although many changes were made to ensure safe visits in the age of COVID-19, Museum teams worked hard to reopen as The Corning Museum of Glass that our visitors know and love.

“Even with the challenge of communicating a wide range of new safety measures to our visitors, we knew that we had to find a way to make people laugh and feel comfortable,” said Beth Duane, chief marketing and communications officer. “At the forefront of our minds is the health and safety of all who are on the Museum’s campus, and we have implemented new protocols to ensure every visit is as safe and fun as possible.”

Safety Enhanced, Pierre Approved

Like every museum, we were faced with the challenge of communicating a wide range of new safety measures to our visitors. Luckily for us, in a sea of grey, our solution was black and white: a glass penguin! “Penguin Pierre” had become a social media star during closure, as we shared photos of his adventures around the empty museum. Promoted to “Safety Guide,” Pierre now greets visitors in the Admissions Lobby—mask and all! Pierre appears on signage across the Museum, alerting visitors to new guidelines and encouraging them to maintain a “safe social wingspan.”

“Pierre symbolizes a ‘safe space,’” said Duane. “During our closure, he offered levity and smiles in unsettling circumstances. Now that people are visiting us once again, having Pierre deliver our messages about masks and temperature checks brings a lighthearted approach to heavy subjects and helps families feel more at ease.”

Things to See and Do

The Contemporary Art + Design Galleries are light-filled, open, and airy—perfect for social distancing, and with air filtration quality just below surgical grade that allows guests to breathe easy. The Museum’s daily capacity cap ensures occupancy remains well below New York State’s requirement of 25%, so visitors have plenty of room to spread out. Every visit to the Museum now begins with a timed ticket purchased online. This allows us to stagger arrivals and ensures that we don’t have too many people in areas at once.

A highlight of any visit to The Corning Museum of Glass is watching a live Hot Glass Demo. Although capacity is considerably reduced, the number of demonstrations offered has increased, ensuring everyone can still see molten glass shaped into dazzling objects before their eyes.

“Glassblowing comes with some unique challenges—the primary one being right in the name. How do you ‘blow’ glass when you need to wear a mask?” said Eric Meek, senior manager of Hot Glass Programs. “Luckily we have an innovative team who designed a clever device that allows the gaffer to inflate glass using a foot pedal and compressed air.”
Staying Connected with Visitors in a Virtual World

When the Museum closed in March, and people were no longer able to walk through our doors, our focus shifted to virtual visitation. Luckily, the Museum already had a robust digital presence through our website, blog, and award-winning YouTube channel.

Our virtual gallery tours through Google Arts + Culture and the many hours of relaxing, mesmerizing glassmaking content garnered lots of views and media attention in the early days of the pandemic.

The Studio also developed a similar inflation device that allows students and renters to ‘blow’ glass as safely as possible. If making glass was tricky to figure out for our professional glassmakers, it was all but impossible to navigate when it came to our public Make Your Own Glass experiences. Looking at our wide array of offerings, our Studio team determined that fusing and sandblasting projects could be conducted in a safe—and fun—manner. The team worked to design individualized kits with all necessary materials to reduce common touchpoints; they reimagined spaces to allow for social distancing; and they made it possible for Museum guests to continue the tradition of bringing home their own glass creations. Soon, new hot works projects will be added for guests to enjoy safely.

Visit the Museum’s safety page at visit.cmog.org/safety. See The Studio’s Alternative Inflation Device in action at cmog.org/studio-safety.

“In the weeks since our opening, our customer surveys show that 98% of our visitors would recommend us as a safe and enjoyable place to visit right now. We are thrilled that visitors are able to enjoy our spaces and offerings once again.”– Beth Duane

Left: Make Your Own Glass fusing projects provide a hands-on experience for guests.

Top: Penguin Pierre explored the shuttered Museum, providing a lighthearted distraction on CMoG’s social media channels.
Museum staff began working to develop new content to reach new audiences who were now stuck inside their houses—and in front of screens. With no idea how long the Museum would remain closed, we launched a number of new initiatives to keep people connected with us.

On the blog, we featured a 12-part series called “Virtual Journeys into the Collection,” in which staff from across the institution shared personal stories about the varied ways in which they connect and interact with our objects.

In addition, The Rakow Library at The Corning Museum of Glass is publishing a blog series exploring the stories of women in the glass industry, in commemoration of the centennial of the ratification of the 19th Amendment, giving American women the right to vote. Women in Glasshouses features stories about factory jobs, wages, working conditions, advertising, and unions, as well as highlight the work of individual women. The series reveals the many roles women played in the world of glass a century ago, and is a fitting complement to the exhibition “Glass Skills with Bill.”

And, of course, we can’t talk about our digital initiatives without mentioning our new social media star: Penguin Pierre. Inspired by the creativity of our colleagues at Chicago’s Shedd Aquarium, we took a few photos of a glass penguin who had been sitting in our office space. What was meant to be a one-time humorous post turned into a running series featuring Penguin Pierre’s adventures around the empty Museum. Our social media fans wanted more, thanking Pierre for making them smile through difficult and uncertain times. Many asked Pierre to greet them in the Admissions Lobby when they were finally able to return to the Museum. Today, Penguin Pierre is on prominent view and has been promoted to our Safety Guide, helping our visitors explore the Museum while maintaining a safe social wingspan!

Then there were the online weekly series we launched. Watch with the Artist was presented weekly, utilizing pre-recorded Guest Artist demonstrations. The artist joined the audience to re-watch a demonstration and discuss their process.

Connected by Glass, a new virtual live chat series featuring a wide range of topics discussed by both internal and external guests. The topical discussions have included fiber optics, NASCAR’s glass trophy, Netflix’s Blown Away, and more. Each episode ends with a Q&A, giving live audience an opportunity to ask questions via live chat.

Both virtual programs continue now that the Museum has reopened, and all episodes are available on the Museum’s YouTube channel, at youtube.com/corningmuseumofglass.

On YouTube, we released a number of light-hearted videos and series. Highlights included our president, Karol Wight, reading the Museum’s children’s book Paperweight Pals, and our Studio resident advisor, Bill Gudensrath, producing a glass-making-from-home series called “Glass Skills with Bill.”

Visit youtube.com/corningmuseumofglass and blog.cmog.org for many fun stories and exciting videos showcasing the Museum’s faces and spaces.

Working Remotely

At the onset of the Museum’s pandemic-related closure, most staff pivoted quickly to working from home, but many were unable to conduct their work away from the Museum. A team was quickly assembled to tackle this challenge, and departments throughout the Museum identified projects to which other staff could contribute. The Work from Home team matched a few dozen staff with important projects to which they actively and substantially contributed. Projects included developing closed captioning for the Museum’s YouTube videos, improving the accessibility of collection images, and identifying and creating playlists of CMoG videos for online library research guides on glass technique.

Museum staff rallied around each other in other ways as everyone adjusted to working from home. There were many formal and informal opportunities to engage, support, and see colleagues who were no longer physically present in our daily lives. Perhaps the best example is the “CMoG Connections” virtual meeting series which included periodic “coffee chats” as well as activities such as online yoga sessions. In all, whether it was work matching, formal tech support or informal conversation, the CMoG staff shone brilliantly as they came together to make the very best of a truly unprecedented challenge.

Supporting Our Community

The Museum donated Personal Protective Equipment (PPE) to local healthcare providers, and provided advice and guidance to other local institutions on pandemic preparedness. Taking PPE donations a step further, several staff members used 3D printers to make face shields, contributing to a coordinated effort with Corning Incorporated staff, and the Chemung County Library District to 3D print vital PPE. In addition, many industrious staff members and families have sewn masks for donation in the community.

The Education department repurposed unused materials intended for our Spring Break “bubble” activities, canceled due to closure. The team assembled hands-on activity packs containing bubble stuff, tempera paint, cups, paper straws, watercolor paper, and an instruction sheet, then delivered to local Food Bank representatives for distribution to families during meal pickup.

Visit youtube.com/corningmuseumofglass and blog.cmog.org for many fun stories and exciting videos showcasing the Museum’s faces and spaces.
In Progress

Transparent: voting in America
This timely installation explores issues surrounding a core value of democracy: that the voting process is fair and open to scrutiny. These concepts are conveyed in the exhibition through a series of historical cartoons in which the idea of election transparency is represented by a transparent glass ballot box circa 1884, also on view at the Museum. As new laws expanded the right to vote in the late 1800s and early 20th century, other laws and unjust practices often hid those rights by suppressing access to the ballot box. While glass ballot boxes are relics of the past, the messages they signal about transparency represent issues we still face in 2020.

Visitors will discover a period transparent glass ballot box, see numerous newspaper illustrations about transparency in voting, and learn about the people who played important roles in bringing transparency to United States elections.

Transparent: voting in America is on view in the Museum's West Bridge through March 31, 2021. A selection of historical cartoons will be featured in a complementary digital exhibition at whatson.cmog.org/transparent.

Tiffany Studios
Earlier this year, the Museum completed a refresh and reinstallation of the Tiffany Studios gallery within the 35 Centuries Galleries, showcasing the extensive range of objects on display. Founded by Louis C. Tiffany (1848–1933), a leading tastemaker in America, the Studios employed hundreds of artists and artisans who turned Tiffany’s expansive vision into decorative objects and complete interior decorations. Outstanding examples from the Museum’s collection—including blown vessels, lamps, a monumental mosaic column, and two large, leaded glass windows—highlight the variety of objects produced. Together, they illustrate the rich colors, rainbow iridescence, and mesmerizing textures that make the glass of Tiffany Studios unforgettable.

Learn more at whatson.cmog.org/tiffany.

Dish It! Corelle at 50
Corelle dinnerware, a staple of American households for five decades, is popular the world over. This timeless brand invokes nostalgia, provokes a hunger for comfort food, and evokes memories of times spent with those we love. The iconic dishware is known for its simplicity, beauty, practicality, durability, and affordability—yet this stackable, classy, and glassy dinnerware comes in more sizes, shapes, and patterns than you might imagine.

Who are the people behind the plates and patterns? How are the dishes made? And what’s the scientific secret to Corelle’s legendary toughness?

To celebrate Corelle’s 50th birthday, the Museum is presenting Dish It! Corelle at 50, an exhibit giving visitors a behind-the-scenes look at objects they likely use each day. View 50 Corelle familiar and nostalgic patterns, see 40 different shapes of dinnerware, see videos of the fascinating manufacturing process, and learn about the people who played important roles in bringing these dishes to dining tables around the globe.

Dish It! Corelle at 50 is on view in the Innovation Focus Gallery through 2021. Maximum capacity within the small gallery is three people or one guest party, providing a nearly solitary experience when viewing this exhibit.

Learn more at whatson.cmog.org/corelle.

Dish It! Corelle at 50

Dish It! Corelle at 50

Transparent: voting in America

Tiffany Studios

Dish It! Corelle at 50

Dish It! Corelle at 50

Now On View
Membership Makes the Difference

As a valued member of The Corning Museum of Glass, you help us keep it glassy! Memberships at CMoG open the door to a range of VIP opportunities, from free admission to exclusive one-of-a-kind cultural experiences—and they also provide the added benefit of knowing that your support helps to educate and inspire all those who visit.

While Corning Incorporated serves as the Museum’s most recognizable supporter, providing the foundational infrastructure needed to operate the Museum and The Studio alike, your dedicated support as Members plays a vital role in maintaining the Museum’s mission-based programs. From artists residencies to Studio classes, from acclaimed Hot Glass Demos to unparalleled research opportunities afforded by the Rakow Research Library and educational programs for children and teens, our Members help us share our love of glass with a broader audience.

Membership provides a unique opportunity to be a steward of the Museum you know and love to ensure its preservation for future generations through high-impact initiatives. Artists-in-Residence at The Studio benefit from the support of Museum Members, fostering the ability to create and innovate in a space tailored to artistic growth and expansion. By creating opportunities for both established and emerging artists to deepen their skills and acquire new techniques, the Artist-in-Residence program bridges the artistic excellence and breadth of the Museum’s collections with the immersive practice and opportunity to hone one’s craft. Your support is integral to the artistic journey of those who learn and study at The Studio.

Ennion Society, the Museum’s leading annual giving supporters, contribute to a wide range of mission-based activities including the Transportation Fund, which provides annual Museum visits and tours for school-age children as well as additional learning opportunities with Museum educators. Each year, contributions from Ennion Society members enhance and grow the Museum’s world class collections and exhibitions by enabling the purchase of important object acquisitions to our historical and contemporary glass collections. Last year’s New Glass Now exhibit was the first to receive substantial support from private donors, demonstrating the way philanthropic investment can impact the growth, innovation and dexterity of collections and exhibitions.

Museum Members at every level through the Ennion Society represent a loyal community of glass enthusiasts whose shared commitment to the mission of The Corning Museum of Glass is helping people see glass in a new light.

The Museum’s success relies on your generous contributions.

cmog.org/give
Museum News

Inaugural Giving Tuesday Raises $26K

On May 5, the Museum participated in the global charitable movement #GivingTuesdayNow as a response to the unprecedented impact of the COVID-19 closure. Staff, members, and the greater glass community joined the Museum to #GatherForCMoG by providing support for our reopening. Together the CMoG community raised $26,000 to further the Museum’s mission. Thank you to all who participated! Your support allowed CMoG staff to return with renewed enthusiasm to meet the challenges of the moment and continue to inspire people to see glass in a new light.

Recognition for Museum Initiatives

The Museum has recently been recognized for excellence in facility and programming:

• In April, the institution was awarded a $75K Public Humanities planning grant for “Reimagining 35 Centuries of Glass.” This funding will enable the Curatorial and Education teams engaged in this project to continue their hard work to reconceive and reinterpret our permanent collection displays in the 35 Centuries Galleries.

• CMoG has been awarded a grant from the Carpenter Foundation to further research on Asian Glass and support efforts to work to elevate this less-recognized area of our glass collections.

• The Contemporary Art + Design wing expansion project is the recipient of the 2020 Architecture American Institute of Architecture Award for Interior Architecture; Thomas Phifer and Partners, architects.

• The Museum’s 2019 exhibition New Glass Now won the 2020 SEGD Global Design Honor Award. The Society for Experiential Graphic Design is the premier organization in the field of exhibition design; Studio Joseph, designer.

CMoG Designs for Daytona NASCAR Trophy

Every year, Museum glassmakers make the trophy for the NASCAR race at Watkins Glen International. This year, the race was held at Daytona International Speedway, and Eric Meek, senior manager of Hot Glass Programs was able to design a trophy for the event. “We took this trophy back to a more traditional shape,” said Meek. “Daytona is the most historical track, and in thinking about a trophy design for a race held there, I wanted to design something that felt like a bit of a throwback, like it belonged in the era of streamline racers and the quest to go faster.”

Museum Welcomes New Trustees

The Corning Museum of Glass recently announced the appointment of Edward (Ed) Schlesinger and Marianne Young as the two newest Trustees of the Museum.

Ed Schlesinger is the Senior Vice President and Corporate Controller at Corning Incorporated. Born and raised in New York, Ed has spent over 30 years in accounting and finance, working primarily with consumer products and industrial manufacturing. Corning Incorporated’s long and prestigious history attracted Ed, but what he didn’t expect to find in Corning was the Museum next door, complete with its collection of glass art and history that sweetens the deal for anyone relocating to the region. “It is a hidden gem of the Finger Lakes region,” he confirms.

Ed and his wife Carissa have always been art enthusiasts. During a period living in North Carolina, Carissa began making pottery, and the couple started collecting. But it wasn’t until arriving in Corning that they discovered glass. “I am amazed at what can be done with glass,” Ed says. “I have watched numerous hot glass demos and toured the Museum many times. I am so impressed by the ability a glass artist has to take their vision and turn it into reality.”

When not working, Ed is an outdoor enthusiast, enjoying travel and hiking, and will find ample time to explore the countryside with Carissa and their two daughters, Natalie and Jillian. “Ed, along with our other Trustees, is very supportive of our Museum’s work,” said Karol Wight, president and executive director of The Corning Museum of Glass. “It’s a challenging time for Museums across the country. Having Trustees who are passionate about our mission is critical to our continued excellence.”

Marianne Young was the President and CEO of Market Street Trust Company in Corning, prior to her retirement in 2019, after almost 24 years with the organization. Marianne and her husband, JD, both grew up in Rochester, NY, and have spent their lives and careers in and around the Finger Lakes. They love the topography of the region, exploring the waterfalls, gorges, hiking trails, and attractions on offer.

This passion stems from fond childhood memories Marianne has of family road trips exploring the state’s treasures. “My parents were not the type to stay home,” she says, “so when we weren’t sailing, we spent weekends discovering museums, galleries, and zoos all across the state.” Which, of course, meant an annual trip to The Corning Museum of Glass.

Marianne practiced law for several years in Ithaca, NY, specializing in Banking, Corporate, Real Estate, and Estate Law. Upon moving to Corning to join Market Street Trust Company, Marianne reconnected with the town’s glass history. “It would be difficult to live in this community for any period of time,” she says, “without developing a love of glass.”

“Marianne and her family have long been engaged with our community and she has supported our local cultural institutions for decades,” said Karol Wight. “I am so pleased that she has accepted our invitation to join the Trustees, bringing her leadership, strategic and wealth planning, and governance skills to our Board.”


Above: Eric Meek designed and made the trophy for the August 2020 NASCAR event at Daytona.

Top right: New trustees in the Contemporary Art + Design Galleries.
In 2019, the Museum made a historic acquisition of nearly half of the works from the exhibition *New Glass Now* (May 11, 2019 to January 5, 2020). The third exhibition in a series initiated by the Museum in 1959, *New Glass Now* was an international survey featuring 100 works by artists, designers, and craftspeople, made between 2015 and 2018. The goal of this show was to engage new audiences, spark new conversations, and raise awareness of the ever-expanding ways glass is being used in creative production today.

Harnessing the spirit of the exhibition, these acquisitions demonstrate the extensive reach of glass into contemporary art, design, craft, and beyond. They do much to broaden the inclusiveness of the Museum’s holdings with significant acquisitions of feminist artwork, LGBTQ+ artwork, and wider geographic representation, including contemporary design from Africa, as well as important additions by Chinese and Korean artists, among others. Representing the full complement of ways artists and designers engage with glass, the accessioned objects include installation, video, and photography, as well as objects of exemplary craftsmanship and technique. Collectively, these artworks help to better align the Museum’s collections with the concerns and approaches of contemporary glassworkers and thinkers, as well as with the Museum’s many communities.

Explore the artists and works featured in the 2019 exhibition *New Glass Now* at newglassnow.cmog.org.

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**JEFF GOODMAN**  
Canada (1961–2012)  
and JEFF GOODMAN STUDIO

**The Baha’i Temple of South America**  
Hariri Pontarini Architects  
Exterior tiles: kiln-cast borosilicate glass  
Photo: Sebastian Wilson  
2019.4.183

The entire exterior of this building is covered with panels cast from borosilicate glass rods. These acres of glass—a sample of which is now in the Museum’s collection—were made by a small studio in Toronto, led following Goodman’s death, by Sylvia Lee. It is an amazing feat and a testament to the ingenuity and perseverance of glassmakers.
JAMES MAGAGULA (b. 1964) and NGWENYA GLASS
Kingdom of eSwatini (formerly Swaziland)
The Chief Herdsman and His Cattle
Hot-sculpted glass
30 x 60 x 70 cm
Photo: Ben Taylor
2019.9.1

Ngwenya Glass is one of the most sustainable hot glass shops in the world. The company uses recycled glass, practices rainwater catchment, and uses biofuels to power its furnaces and solar panels to generate electricity. This piece, by the highly skilled James Magagula, depicts the eSwati marriage ritual of bride wealth called kulobola and was originally made for an exhibition celebrating 50 years of eSwati independence.

KRISTA ISRAEL
The Netherlands (b. 1975)
AYAKO TANI (research)
Japan and United Kingdom (b. 1981) and HANS DE KRUIJK (research)
The Netherlands (b. 1947)
Lapi Boli Project and Pâte de verre
Vases in the Lapi Boli Technique
Video, 4 min.
Largest: 7 x 5.5 x 5.5 cm
Project assistants: Hao Ran Zhu, Wilma Hornsveld
Photo: Liu Peng
2019.7.9, 2019.3.34-36

These incredible glass vases were thrown on the wheel. Using a breakthrough process developed by Krista Israel and an international team of ceramicists and glass artists, these vases demonstrate a new approach to the material of glass, the possibilities of glassforming, and the power of the international glass community.

STANISLAV MULLER
Czech Republic (b. 1971) and RADKA MULLEROVA
Czech Republic (b. 1974)
Mirror Man on TV
Performance documentation
2019.7.4

For over 20 years, the husband and wife team Stanislav Muller and Radka Mullerova have been performing Mirror Man in locations around the world. In his mirrored suit, Mirror Man reflects our world back to us as new landscapes to be reexamined and re-explored. Here, the performance highlights the environmental legacy of our technology-obsessed, obsolescence-infused culture.
22. Suzanne Peck and Karen Donnellan 
Blow Harder: Alternative Lexicons for the Hotshop
23. Megan Stelljes 
This Shit is Bananas
24. Kate Baker 
Within Matter #2
25. Dylan Brams 
039 to 058
26. Nadège Desgénétres 
Promises
27. Jochen Holz 
“Penguin” Jugs
28. Jitka Kolbe-Růžičková 
Genda Skin
29. Austin Stein 
Hugged to Death, and All Wound Up
30. C. Matthew Szoloz 
Reservoir
31. Dustin Yellen 
Cephaloproteus Riverhead (Four Hearts, Ten Brains, Blue Blood Drained through an Alembic)
32. James Akers 
The Wild One (B)
33. Judi Elliott 
Architecture in the Environment 2
34. Sharyn O’Mara 
Chandelier for the End of Time
35. Tomo Sakai 
Sunflowers and Running Greyhound
36. Erwin Wurm 
Mutter
37. Lothar Böttcher 
Pocket Lens
38. Maria Bang Espersen 
Things Change
39. Nickolaus Fruin 
High RI Bottles
40. Martino Gamper 
“Neo” Tumblers
41. Karina Malling 
Transcendence
42. Tomáš Prokop 
Parting (second version)

Shown: detailed views only; for full object image and descriptions, visit newglassnow.cmog.org.
most recently for the opening of last year’s exhibition New Glass Now. Witnessing the scope and ambition of the Museum firsthand, Dennis and Barbara joined the Ennion Society and began to donate objects and support new programming.

“These first visits validated in our minds what we had been espousing as long-time members of the board of the Art Alliance for Contemporary Glass: that sculpture made from glass was indeed fine art.” Dennis says. “And it was rewarding to see pieces in Corning by artists that we had actively collected.”

Over the years it was the works of glass artists Richard Marquis and Dan Dailey that continually caught their eye, and now the pair own more than 30 pieces by these two artists alone. “We not only appreciate their incredible technical expertise but also the humor that each artist imparts in his work.”

In 2009, the collection that Dennis and Barbara had spent years cultivating received a rare honor. “We had the first, and perhaps the only, single collector exhibition to be featured in the permanent collection,” Dennis shares. “Pioneers of Contemporary Glass was a great success, and although they didn’t know it at the time, helped cement new connections with The Corning Museum of Glass.”

“Collecting contemporary glass has changed our lives in many ways,” Dennis concludes. “Not to mention the pure enjoyment we experience in living with our glass every day and introducing it to our visitors.”

Although they had been avid collectors of other objects, it was glass that really appealed to Dennis and Barbara. “The fact that glass reflects, refracts, and absorbs light has always mesmerized us,” Dennis says.

Like all glass enthusiasts, Dennis and Barbara had heard of The Corning Museum of Glass but the distance between Texas and New York meant it was something they might have visited their first trip, however, was unforgettable. “We were astounded by the depth of collection,” Dennis recalls. Dennis and Barbara visited again to see the newly completed Contemporary Art + Design Galleries in 2015, and

Donor Profile
Dennis & Barbara DuBois

From small treasures, incredible collections can blossom. Such is the case for Ennion Society Members Dennis and Barbara DuBois. In 1985, when Dennis surprised his wife with two perfume bottles, it was the start of glass playing an important role in their lives. The gift was cherished, Dennis was inspired to buy another, and their collection began to take shape. In time, perfume bottles gave way to sculpture. Many years later, Dennis and Barbara have one of the finest collections of contemporary glass art in the United States.

“We bought for a few years and then someone called us ‘glass collectors’ and we looked at each other and said, ‘I guess we are!’” Dennis recalls.

Dennis and Barbara both grew up on the North Shore of Boston, MA, but wouldn’t meet until each began studying at the University of Massachusetts in Amherst. Two years later they were married. They moved to Maryland and welcomed children Darcie and Michael to the family. They would finally relocate south to Dallas, TX, in 1981—where Dennis and Barbara still reside.

In Texas, Dennis worked as General Counsel in the US for a Toronto-based real estate development company but often found himself visiting headquarters in Canada. That’s where he discovered a little art gallery selling perfume bottles. On each subsequent business trip, he always found an opportunity to return and purchase another for his wife.


Bryan Lee Whisenhunt and Mitchell Smith Elizabeth Whittington The Honorable Robert Whiting and Mrs. Audley J. Whiting W. Randall Witherall Carol and Steven Wight Elyjan A. Williams Jay Olson Yedvab and Carol Chorish Carol Yurch and Doris Conte Marianne W. and James D. Young Patricia Zies Mr. Rene M. Zies Toto Zytynit and Emeito Aperino*
At this museum, diversity, equity, and inclusion are priorities shaping our future. We believe that actively fostering a culture of inclusion that respects, celebrates, and values difference furthers our mission – to inspire people to see glass in a new light. We are here, we are listening, and we are joining the chorus calling for change.

We stand with the Black community. Black Lives Matter."

**CMoG Response to Black Lives Matters**

"As the leader of our beloved Museum, I recognize that by staying silent, we are only perpetuating the problem and we need to be part of the solution." Karol Wight, president and executive director.

In early June, we faced a difficult and sobering moment in our country, confronted with the unacceptable reality of yet another black life taken senselessly, and by the inequality that persists in our nation. In response, the Museum published a new institutional Equity Statement and made a public statement acknowledging the racial injustice experienced by the Black Community, raising our voices alongside many other museums and cultural institutions on our social media channels.

We posted our statement in solidarity, and then actively stopped to listen and reflect, pausing previously scheduled programs and communications in order to create space for the voices in our society that need to be heard.

Our ability to respond to this moment was a direct result of having established a DEI Matrix Team and undertaking hard work over the past years to listen, learn, and try to do better. A more equitable, inclusive, and diverse Museum is a stronger one. Our internal Diversity, Equity, Inclusion, and Accessibility (DEI&A) team had been working to craft an equity statement; the timing was right to publish the statement as a response to recent injustices and a reflection of the Museum’s commitment to the important work that we will continue to do.

While no statement could ever be perfect, a good equity statement is like the DEI&A journey itself: fluid and ever-changing, punctuated by ups and downs, raw, real, and potentially flawed—just like the people writing it. We are confident that our statement reinforces the Museum’s commitment to charting a new and equitable direction moving forward. We look forward to more to come in order to keep these conversations alive and evolving at our Museum.

To learn more about our ongoing work on these issues, visit info.cmog.org/equity.

**Equity Statement**

The Corning Museum of Glass has historically focused on telling the story of glass unrelated to issues of equity and inclusion. Today we recognize this approach excludes the breadth of contributions and ideas of diverse peoples and cultures past and present. By failing to acknowledge and address these exclusions, we play a role in perpetuating them.

**We know we can do better.**

Prioritizing diversity, equity, and inclusion, and measuring our progress are commitments that are shaping the future of our Museum. We are actively fostering a culture and community of inclusion that promotes, respects, and celebrates all aspects of diversity.

Our actions will help us become more culturally responsive, more relevant and effective, and able to more fully connect with our many communities. A more equitable, inclusive, and diverse museum is a stronger and more innovative one.

**Our commitments include:**

- Analyze and recognize the role we have historically played in creating barriers to equity at our museum.
- Examine and revise our current policies, practices, and procedures, and remove barriers—physical, intellectual, and financial—to access.
- Expand the diversity of our collections and our interpretation of them.
- Engage and develop relationships with diverse communities, especially communities of color, and involve those communities in decision-making.
- Serve as a resource for other cultural institutions, knowing that we are imperfect and that we will always have work to do.
- Continue to:
  - Dedicate and prioritize resources to fund DEI work.
  - Maintain an active Diversity, Equity & Inclusion Team that leads, inspires, and measures progress.
  - Train our staff on inclusive communication and interrupting institutional racism.
  - Ready the institution to recruit and retain staff and board members who are more representative of the diversity of people we serve.

**Definitions**

**Diversity** means all the ways in which people differ, from demographic and cultural identity to life experience and diversity of thought, recognizing that individuals affiliate with multiple identities.

**Equity** means aligning policies, practices, and resources to create an environment where all people have genuine opportunities to flourish. Equity may require different strategies within different contexts.

**Inclusion** means creating a welcoming, accessible environment where people feel respected, supported, and valued in order to participate fully in the cultural fabric of our communities.

**Accessibility** means giving equitable access to everyone along the continuum of human ability and experience. Accessibility encompasses the broader meanings of compliance and refers to how organizations make space for the characteristics that each person brings.
“It’s somewhere between PHENOMENAL & SPECTACULAR...

The merging of SCIENCE AND ART.
I never realized the IMPACT THAT GLASS had on my life.

From the Phoenicians to the Future, CORNING MUSEUM OF GLASS IS WHERE IT’S AT.”

– Guest Review, Trip Advisor