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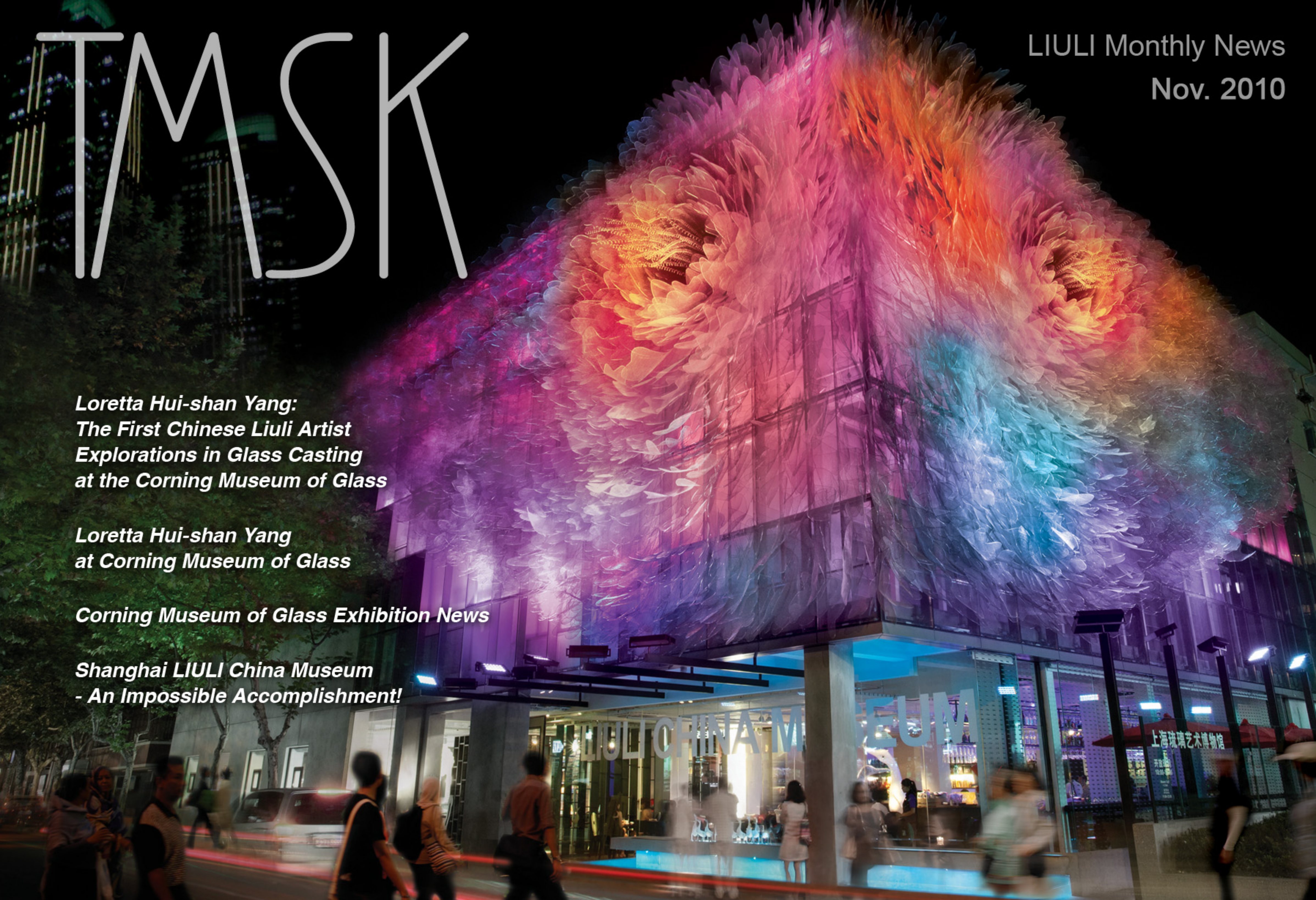
LIULI Monthly News
Nov. 2010

*Loretta Hui-shan Yang:
The First Chinese Liuli Artist
Explorations in Glass Casting
at the Corning Museum of Glass*

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at Corning Museum of Glass*

Corning Museum of Glass Exhibition News

*Shanghai LIULI China Museum
- An Impossible Accomplishment!*



Loretta Hui-shan Yang: The First Chinese Liuli Artist

Explorations in Glass Casting at the Corning Museum of Glass



With Loretta Hui-shan Yang at the helm, the week long Explorations in Glass Casting course yielded the successful completion of eleven original works.

By invitation from the Corning Museum of Glass (CMOG) in New York, Loretta Hui-shan Yang will lead a one-week *pâte-de-verre* course at The Studio. Yang will be the first Chinese artist to teach at the museum but it will not be their first encounter. In 2007, her piece titled Proof of Awareness was acquired by CMOG for their permanent collection. This course will offer a rare opportunity for Liuli enthusiasts to interact with this world renowned artist.

Corning Museum of Glass is the world's largest glass museum. The establishment chronicles three thousand and five hundred years of glass with its collection of over forty-five thousand objects. The museum's Rakow Research Library is a comprehensive archive of the history of glass and glassmaking

and The Studio is an internationally renowned teaching facility. The Corning Museum of Glass is the world's premiere authority and advocate on glass.

From September 6-11, Loretta Hui-shan Yang will lead a week-long course at The Studio entitled Explorations in Glass Casting. From original mold sculpting to firing cycles, she will guide the students in creating a Liuli creation of their own.

Loretta Hui-shan Yang is the first Asian artist to receive an invitation to teach at the museum. From her workshop in Shanghai, she and her team spent three months meticulously planning each course detail from equipment to materials.



Nine students, eleven original art works. Loretta Hui-shan Yang did not set any limitations on her students' work. They presented her with their designs and she and colleague Arnot figured out how to produce it through the lost-wax casting technique.

Guiding Students on a Journey through Lost-wax Casting

Arriving September 5 to the Corning Museum of Glass in New York, Loretta Hui-shan Yang personally welcomed the group of international students enrolled in her week long Explorations in Glass Casting course. The nine students included Alejandro Herrera, a young glass artist from Argentina, Batya Gil Margolit from Israel and seven others from Costa Rica and the United States. The majority of these students enrolled specifically for Yang; Diane, an American student, possessed an impressive understanding of both Yang and LIULIGONGFANG. Several students accredited Proof of Awareness and Yang's use of the lost-wax casting technique as their key inspiration.

The week long course took Yang and her team three months to prepare and develop. Their greatest challenge was condensing a process that typically takes two weeks down to six days. It was virtually impossible. Students enrolled in the course with the expectation of simply gaining hands-on experience. But Yang felt differently; she hoped that at the end of the course, each student would be able to hold in their hands and take home a completed original design.



The students could not conceal their excitement as their creations were removed from the kiln.



The final stage of production - refinement and cold working.

LIULIGONGFANG's outstanding team included teaching assistant and Manager of R&D Dept Arnot Lin (R), Marketing Director in U.S. Angeline Chang who was also in charge of translations and documentation and head photographer King Jin.



Loretta Hui-shan Yang at Corning Museum of Glass



The largest glass museum in the world, The Corning Museum of Glass is currently also the most important international glass research facility.

September 5, 2010, 8:00 a.m., Loretta Hui-shan Yang begins the first day of her week long course Explorations in Glass Casting at The Studio of the Corning Museum of Glass. A world renowned teaching facility, The Studio has hosted the world's most venerated glass Lino Tagliapietra. If you are unfamiliar with glass art, a brief online search will confirm his prominence. If you are still unclear as to his renown, check the market price of any one of his original blown glass vases.

Paul Stankard, Eric Hilton and Klaus Moje have all been associated with the museum. Loretta Yang is the first Chinese Liuli artist to know the honor.

Teaching for the first time at The Studio, Yang is accompanied by her colleague of nineteen years Arnot. As her teaching assistant, together they tackle the first challenge: time. Typically, from start to finish, a Liuligongfang pate-de-verre object takes fifteen days to complete. Under an unfamiliar setting and unfamiliar equipment with only five days, how would this diverse group of students accomplish such an intensive multi-step process? Would they have anything to show for their time?

For five rigorous days, these nine students worked on their unique designs. Even The Studio staff grew concerned that they would not finish on time.

This doubt prompted the Corning Studio manager to console the students by saying, "Remember that your goal when coming to The Studio was to learn and not to expect a finished object."

Anyone who knows Yang knows that this is not her way.

Loretta Hui-shan Yang's signature piece Proof of Awareness was acquired by The Corning Museum of Glass in 2007.



Yang and Arnot worked until eleven every night. They found themselves wondering if their extreme work timetable was too rigorous for the US. She repeatedly explained, "Learning is of course important. But no one wants to fail. Since we're already here, we may as well make it worth while."

Since the final day was reserved for applying the final finishing touches, the kiln was opened on the second to last day at The Studio. At 7:00 p.m. the plaster was removed to excited shouts of "Oh my god!". With the cumulative work of five arduous days in their hands, the nine students with their nine original creations could not be more pleased.

Tina Oldknow, Curator of Modern Glass at the Corning Museum of Glass, paid a special visit to Yang. After catching up she professed her amazement of the Liuli China Museum simply from seeing pictures of the exterior.

Tomorrow will mark Yang's last day teaching at The Studio but one question remained. Why was this workshop called the Frederick Carder workshop? Chang Yi located a photo of Mr. Carder in the museum. A master at blown glass, he did not learn pâte-de-verre until he was 67 and it was not until he reached 97 that he felt that he could retire.

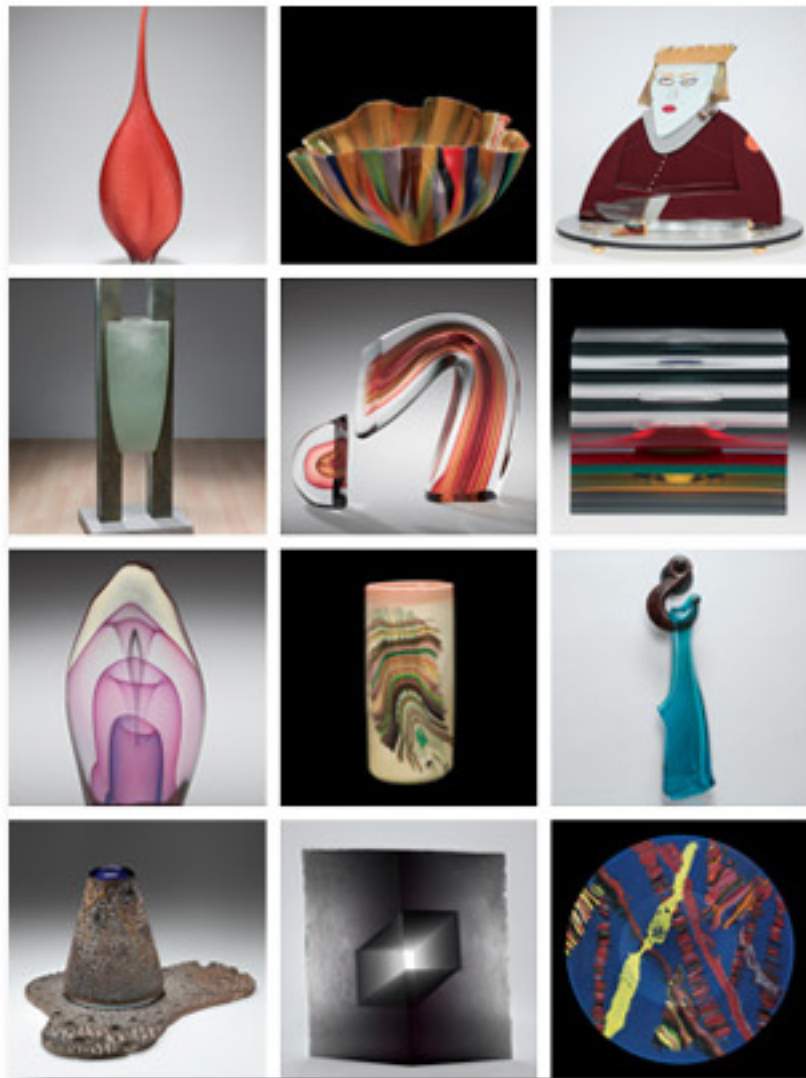
Frederick Carder was Loretta Hui-shan Yang's type of artist, if he was still with us (Mr. Carder passed away at 100), can we surmise that she would be his too?



Students seeking creative advice from the artist.

Corning Museum of Glass Exhibition News

- Voices of contemporary glass- The Heineman Collection
- May 16, 2009- January 2, 2011



A survey of one of the largest and finest collections of contemporary studio glass in the United States, Voices of Contemporary Glass showcases, for the first time, the collection donated to the Museum in 2006 by Ben W. Heineman, Sr. and his wife, Natalie G. Heineman.

Over a period of 21 years, Mr. Heineman collected with a discerning eye, thoughtfully assembling a grouping of works that represents the full breadth of a defining period in contemporary glassmaking.

The exhibition displays 240 objects by 87 international artists, and nearly completely documents the chronology of the American Studio Glass movement, with objects dating from 1969 to 2005. Voices of Contemporary Glass presents the work of several artists over the course of their careers.

Video interviews with a selection of artists represented in the Heineman Collection - exploring their individual ideas, or "voices," in glass - play an integral role in the exhibition.



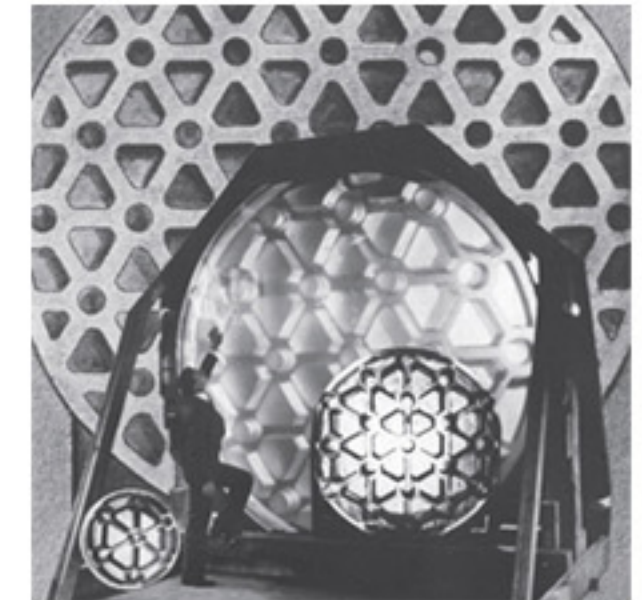
1
• May 15, 2010- January 2, 2011



2
• May 17, 2010 - December 31, 2010



3
• November 18, 2010 - October 30, 2011



4
• January 10, 2011- October 30, 2011

1

- **Medieval Glass- For Popes, Princes, and Peasants**
- May 15, 2010- January 2, 2011

The phrase "medieval glass" evokes images of stained glass windows. But there is another world of medieval glass: objects made for daily use. This is the first exhibition in the United States devoted to glass made for the use of popes, princes, and peasants in the Middle Ages.

The Middle Ages lasted from the fall of the Roman Empire in the fifth century AD to the rise of the Renaissance in the 15th century. During this period, Europe was transformed: from a complex society administered from cities to scattered rural communities and back again; from an empire-wide economy to small-scale exchange systems that over the centuries evolved into international networks of trade; and from a world that abandoned advanced technology, then regrouped and built the architectural marvels of the Renaissance.

Glassmaking, too, was transformed. After the fall of Rome, all but the simplest techniques were forgotten. But, over the centuries, the quality, quantity, and repertoire of glassware increased. In the later Middle Ages, local products were joined by luxurious glasses imported from the Islamic world and, by the 15th century, the stage was set for the golden age of Venetian glassmaking.

2

- **Drawings for American Stained Glass**
- May 17, 2010 - December 31, 2010

The library display showcases 19th- and 20th-century designs from studios and artists across the United States and illustrates the great diversity in style and subject matter in modern American stained glass. It also demonstrates how stained glass artists and designers used regional subject matter and uniquely American themes to make the art form their own.

American stained glass drawings continue the long history of the medium in both style and function. As suggested by archaeological evidence, painting on window glass began as early as the sixth century and possibly earlier, during Roman times. True stained glass windows, where glass is colored through the application of silver sulfide or silver chloride then fired and pieced together, became popular during the Middle Ages, illustrating Bible stories for a largely illiterate society. Advances in architecture allowed windows to take up vast expanses of cathedral walls, dazzling the eye with rich colors and abundant light.

3

- **East Meets West. Cross-Cultural Influences in Glassmaking in the 18th and 19th Centuries.**
- November 18, 2010 - October 30, 2011

This exhibition will explore influences in glassmaking that resulted both from the cultural exchange between the East and West and from indigenous craft traditions and documents stylistic developments in Western Europe and East Asia during the early modern period.

4

- **Mirror to Discovery. The 200-Inch Disk and the Hale Reflecting Telescope at Palomar**
- January 10, 2011- October 30, 2011

The production of the 200-inch disk was a landmark achievement in telescope technology. This exhibit tells the story of this innovation, the role of Corning Glass Works in its manufacture, and the disk's place in the history of scientific discovery.

Shanghai LIULI China Museum - An Impossible Accomplishment! A Twelve Hour Countdown to the Grand Opening



It was 10 p.m. on the night of August 1st and the bustling streets of Tianzifang had long since quieted down - all except for the four storied #25 on Taikang Road. Ablaze with lights and people, late night passers by craned their necks for a peek, curious as to what was going on behind the floor to ceiling windows.

It was hard to imagine that this construction zone was to have its grand opening the very next day. Originally scheduled to open in October, the opening of LIULI China Museum was bumped up by an urgent plea from the Department of Overseas Affairs of the Government of Luwan District of Shanghai who requested the museum to receive 109 Expo Shanghai guests representative of 40 countries.

At the time, the museum had neither art nor the displays to hold the art. The gift shop had nothing to sell and the book store bookshelves stood empty. The museum was literally "under construction".

With twelve hours to opening, the minutes continued to tick by. Time, or lack of it, became the greatest strain on the museum staff. Opening in twelve hours seemed impossible, let alone the receiving of foreign guests!

In response to all who doubted them, the museum staff simply smiled because they were armed with the knowledge that "LIULIGONGFANG has never disappointed!", and that each member of this big family would give it their all. Museum founder Loretta Hui-shan Yang said, "No matter how difficult the process, however exhausting, it is all worth it once we open the doors to our guests."

Empty on day one, the main hall underwent a transformation by day two.



A miraculous twelve hours resulted in an incredible museum space.



Museum associates carefully working on the LIULI displays.

Fight against Time

The first floor museum store was to be comprised of LIULI artworks, Leon creative lifestyle products and both domestic and international publications. But on the eve of the opening, the shelves remained empty and the floors were strewn with tools and construction materials. Faced with the challenge, the staff prepared for a long night of battle. Hoisting crates of boxed product from storage to the first floor on their shoulders in teams of two or three, the staff put the store together based on a few blueprints and packing slips. They worked hard without complaint. Time was the "enemy" but they would get it done and get it done beautifully!

LIULIGONGFANG's gallery associates lent their invaluable support. They went straight to the museum from the airport and began display work. Everyone present had but one goal in mind. Supporting each other through long hours and lack of sleep, they eventually lost track of time and before they knew it, every box had been emptied, every shelf filled with artwork and product. In a few hours, the construction site had been transformed into a fully functional retail space.

The museum's design department accomplished an impossible mission.



A-HHA: A Challenge Accepted

Chang Yi has said that in some ways, LIULIGONGFANG was born from benevolence. Benevolence has been an integral part of the company's twenty-three years and countless creations. The A-HHA animation team accepted the challenge of illustrating the character for benevolence through the style of Chinese ink & wash painting. They had three short days to create an animated story line that would be projected on the walls of the museum's walkway.

They spent two days developing the content, composition and characters. Five team members had the task of wrapping up the final stages. From the different drafting phases, facial animation to coloring, each step was meticulously handled and executed. An unplanned power outage forced the team to work without air-conditioning or fans but that did not stop them from working until 3 a.m.; some even stayed all night.

On the morning of August 2 at 10:30, the doors opened to the museum's VIP guests. The A-HHA team continued to work as the guests walked by them, creating an impromptu live installation and a unique welcome.

From Nothing to Grand Opening

The soul of the museum resides within the second and third floor LIULI exhibition halls; the team gave these floors their 200% effort. The 100 plus LIULI classics were transported overnight on four large trucks from LIULIGONGFANG's Qibao headquarters. The majority of pieces weighed over 100 kg and several including Second Vow of Buddha weighed over 200 kg! Although heavy, these pieces are also extremely fragile and required careful handling from loading to unloading. The elevator was used for the smaller pieces but the larger pieces like Springtime Dance and Second Vow of Buddha would not fit and had to be physically carried up to the second floor. The team would not be discouraged, "If we were able to move Guanyin of the Thousand Hands and Eyes up a flight of stairs, we can move anything!" Exhausted yet determined, the team members successfully placed each piece under the expert direction of senior staff.

An Impossible Mission

Museum installation was completed through the hard work and guidance of senior LIULIGONGFANG staff. They worked long and hard, never stopping to rest. After the International LIULI Art display was complete, they immediately rushed to work on the third floor Classic Buddha Art display. Face to face with Buddha, some of the newer staff had a hard time figuring out where to start, intimidated by the task and subject at hand. Under the direction of senior staff, each Buddha was successfully installed. But their job was not yet finished. Due to the unique nature of the exhibition, each sculpture had to be moved again for the placement of the artwork description. Hoisting themselves atop the displays, the staff hand placed each line of text; it was only after they were done did they realize their hands and knees were all swollen.

As this was happening, two members of the museum's design department spent three sleepless days producing the 100 plus pieces of descriptive text. They led their team in putting up the text in the final two hours, making sure with a ruler that each line was placed perfectly.

An Extension of a Wondrous Miracle

Sunlight streams through a wall of glass into the museum - how is it already day two? As we near the end of our "battle", as we see the museum go from nothing to the grand opening, the exhausted staffs remain on high alert, making sure the details, the displays, the lighting, the projectors and the text descriptions are all perfect. With a final cleaning and inspection, everything is accounted for.

It took the museum staff twelve hours to create a miracle!

The Shanghai LIULI China Museum opened to 109 Expo Shanghai VIPs from 40 countries including the United States, Germany, Denmark and Turkey. Museum guides led the guests through the 2nd and 3rd floor main exhibition areas. At the end of the tour, each guest received a small gift as a souvenir of their visit: a Shanghai LIULI China Museum paperweight.

The museum's design department accomplished an impossible mission.



Museum associates carefully working on the LIULI displays.



The impromptu live installation of the A-HHA team creating the Chinese styled animation based on the word "benevolence".

