

JOURNAL OF
GLASS
STUDIES



VOLUME 58 • 2016

THE CORNING MUSEUM OF GLASS

for reconstructing consumption patterns and distribution chains. The major compositional transition periods where changes in raw materials and glass production processes occur are of prime interest to establish a detailed picture of the complexity of glass technology at times of new developments.”

Samples of the glasses from Otrar will be analyzed using laser ablation inductively coupled plasma mass spectrometry (LA-ICP-MS) at the University of Orléans in France.

Dr. Smirniou was awarded her doctorate in archaeological science and two master's degrees in conservation from the Institute of Archaeology at University College London (UCL). Before assuming her current position at the University of Lincoln, she was a visiting lecturer in conservation studies at UCL Qatar in Doha, a research fellow at The British School at Athens, and objects conservator in the Stone, Mosaics, and Wall Paintings Section at The British Museum in London.

*

The Rakow Grant for Glass Research was founded by the late Dr. and Mrs. Leonard S. Rakow, who were Fellows, friends, and benefactors of The Corning Museum of Glass. It is awarded annually to support scholarly research on the history of glass and glassmaking. Additional information about the grant is printed at the front of this publication, and is available on the Museum's Web site, www.cmog.org.

All successful applicants are expected to contribute an account of their research for publication in the *Journal of Glass Studies*. For contributions from the recipients of the 2014 award, see Anna K. Hodgkinson, “Archaeological Excavations of a Bead Workshop in the Main City at Tell el-Amarna,” v. 57, 2015, pp. 279–284; and Alessandro Sebastiani and Thomas J. Derrick, “The Glass Workshops and Glass Assemblage from Spolverino (Alberese – GR),” in this volume, pp. 279–286.

* * *

Irene Hollister
(1920–2016)

Irene McLean Hollister, philanthropist, advocate for glass scholarship, and a founding administrator of the Association for Computing Machinery (ACM), died in Hanover, New Hampshire, on February 22, 2016. She and her late husband, Paul M. Hollister (1918–2004), a noted glass historian, critic, lecturer, and painter,¹ moved to Hanover after residing in New York City for many years.

Irene was born in Detroit, Michigan, on June 14, 1920, the daughter of Leo and Alice Marie Bohn McLean. In 1943, she graduated from the University of Toledo with a bachelor's degree in business administration. She then moved to New York City and worked as employment manager at Gimbels New York and Bonwit Teller, among other positions.

She established the first permanent office for the nonprofit ACM, the world's largest educational and scientific society concerning computers, founded in 1947. Hired by the association in 1960, Irene set up its first professional administrative office, implementing standardized business practices and quality management. During her 26-year tenure as ACM's director of membership and corporate relations, she oversaw the growth of membership from 8,000 to more than 75,000. Working closely with the association's Executive Committee and Council, and traveling nationally and internationally, she developed working relationships with computer science leaders in government, education, and research during a period of rapid growth and innovation in the field. In addition to her professionalism, Irene had a talent for recognizing people of potential, whom she supported with training and mentoring.²

Irene married Paul in 1951. They met at Carnegie Hall, where she served as an usher, and they

1. For an obituary of Paul Hollister and a list of his publications, see Jane Shadel Spillman and William Gudenrath, “Paul Hollister, 1918–2004,” *Journal of Glass Studies*, v. 46, 2004, pp. 205–211.

2. Oral history interview with Irene Hollister conducted by Jennifer Light in Hanover, New Hampshire, on August 24, 2007 (in ACM oral history interviews, New York, New York).

were introduced by the author and music critic Louis Biancolli. After Irene retired from the ACM, the couple traveled widely, often visiting private and public glass collections, and many curators graciously granted them access to institutional holdings for the purpose of study. Following her husband's death in 2004, Irene assumed a new role as steward of his legacy with the same exemplary professionalism that had characterized her own career.

Recognizing the importance of cataloguing and preserving Paul's work as a resource for future scholarship on the history of glass, Irene made major contributions to the Paul M. Hollister Archive at the Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass in 2007, with additions in 2015. This collection contains his research files, ephemera, photographs, slides, transparencies, and audio recordings of lectures, as well as interviews with studio glass artists and the noted glass historian Helen McKearin.

Irene also generously supported the Bard Graduate Center: Decorative Arts, Design History, Material Culture in New York City, where Paul had taught in the early 1990s, inspiring students to pursue the study of glass. Irene gave the Center his outstanding library on glass and his extensive collection of slides, including those Paul used for lectures and his personal photographs of studio glass artists and their work.³ She continued to add to that collection, in addition to donating a group of study objects for use by students and faculty. In 2007, she established The Paul and Irene Hollister Lectures on Glass at the Bard Graduate Center, an endowed series of lectures in memory of her husband.⁴

With Catherine Whalen, she co-edited the anthology *Paul Hollister: Collected Writings on Studio Glass* (a work in progress).⁵ Having witnessed firsthand how Paul shaped critical discourse and sparked popular interest in studio glass during the 1970s and 1980s through his many articles and exhibition reviews, Irene believed that it was imperative to make them accessible for future study and research. This volume brings together work published in such periodicals as *American Craft*, *The Magazine Antiques*, *Neues Glas*, the *Annales de l'Association Internationale pour l'Histoire du Verre*, *The Glass Club Bulletin*, the Glass Art Society *Journal*, and the Corning Museum's *Journal of Glass Studies*, as well as articles in the *New*



Irene Hollister. (Photo: Courtesy of the author)

York Times. Complementing these writings are essays and interviews with the gallerist Douglas Heller and the glass artists Paul Stankard, Michael Glancy, and Tom Patti, and a bibliography annotated by Susie Silbert, curator of modern and contemporary glass at The Corning Museum of Glass.⁶

Irene also undertook the cataloguing of Paul's paintings with the assistance of the art consultant Mary Jane Clark, and continued the couple's generosity to a wide range of institutions and organizations. In 2008, Irene gave the Indianapolis Museum of Art Paul's extensive collection of vintage molas (appliquéd fabrics) handcrafted by the Kuna women of the San Blas Islands of Panama. To Beauport, The Sleeper-McCann House in Gloucester, Massachusetts, she donated her husband's

3. A collection of Paul Hollister's papers, dating from 1939 to 1999, is also held by the Archives of American Art at the Smithsonian Institution in Washington, D.C.

4. Speakers in the series have included David Whitehouse, David A. Hinton, Sara J. Schechner, Jeffrey Schnapp, Florian Knothe, Catherine Whalen, Ines Rotermund-Reynard, and Dedo von Kerssenbrock-Krosigk.

5. This publication is supported by a grant from The Center for Craft, Creativity & Design in Asheville, North Carolina.

6. Another book, based on the Paul M. Hollister Archive in the Rakow Research Library, will trace the history of window glass. It is being written by Jane Shadel Spillman, former curator of American glass at The Corning Museum of Glass, and it is expected to be published in 2017.

watercolors of interiors at that national historic landmark. Additional gifts included paperweight research materials to the National American Glass Club, and glass to the New Bedford (Massachusetts) Museum of Glass in 2016.

Irene also supported UrbanGlass in Brooklyn, New York; the AVA Gallery and Art Center in Lebanon, New Hampshire; the Craft Emergency Relief Fund in Montpelier, Vermont; and Upper Valley Haven in White River Junction, Vermont.

Irene is warmly remembered by friends, colleagues, and members of the glass community. Pat Ryan, chief operating officer of ACM, described her as an extraordinary mentor. Dwight P. Lanmon, former director of The Corning Museum of Glass and the Winterthur (Delaware) Museum, recalled that “she and Paul were an indefatigable and entertaining team.” Irene’s ardent support of the study of glass and her commitment to marshaling resources for future scholarship are a testament to her personal generosity and foresight. Her many endeavors on behalf of the field are gratefully acknowledged by those who knew her, and will remain a joy for others to discover.

Catherine Whalen
Associate Professor
Bard Graduate Center: Decorative Arts,
Design History, Material Culture
New York, New York
whalen@bgc.bard.edu

* * *

Yoriko Mizuta
(1955–2015)

Although not unexpected, the message was a shock: Yoriko Mizuta, longtime curator at the Hokkaido Museum of Modern Art in Sapporo, passed away on August 3, 2015, at the age of 59. It was much too young for this accomplished and internationally respected colleague, who would have continued as a key figure in the field of glass art for many years to come.

She was born as Yoriko Sasaki in Rumoi, Hokkaido, on September 10, 1955. As a young woman, she was an accomplished tennis player and classical pianist. In 1980, she graduated from the Department of Aesthetics and Art Theory of the Doshisha University in Kyoto. That same year, she

joined the Hokkaido Museum of Modern Art, where she was named chief curator in 2011 and deputy director in 2012. That span of 32 years was interrupted only by the three years that she spent as deputy director of the Hokkaido Asahikawa Museum of Art (2006–2009).

While she worked successfully in other fields of art history, her main professional interest was the development of art in glass—contemporary as well as historical. Yoriko Mizuta’s name will forever be associated with the five “World Glass Now” exhibitions and catalogs from 1982 to 1994. Those presentations played an important role in advancing public interest in, and the growth of, glass art in Japan. It was a groundbreaking effort, and the series helped to shape the identity of the Hokkaido Museum of Modern Art and brought it to the forefront of Japanese and foreign institutions focusing on studio glass.

In 1997, Mrs. Mizuta was one of the three curators who organized “The Glass Skin,” a cooperative project of the Hokkaido Museum of Modern Art, The Corning Museum of Glass, and the Museum Kunst Palast in Düsseldorf. That show resonated profoundly in her country and abroad, as did her own 2003 exhibition of contemporary Japanese sculpture in glass, “Outspoken Glass.”

Mrs. Mizuta had an open and inquisitive mind—a critical attribute for a curator—and she also managed to accomplish an incredible amount of work in a very short time. Her mastery of foreign languages formed the basis of wide-ranging international connections that enabled her to organize numerous important exhibitions from foreign collections, including “2000 Years of Glass Art in Europe” (1987), “Glass: Art Nouveau and Art Déco” (1991), “Lyricism of Modern Design: Swedish Glass, 1900–1970” (1992), “Italian Glass: Murano, Milan” (1998), and “Emile Gallé” (2000). Her presentations from 2011 focused on glass from Russia and Finland, and her last exhibition, “Art Nouveau Glass: The Gerda Koepff Collection,” opened just weeks before her death.

She served on the jury for many awards, and as a member of the Experts Committees for the Council of Cultural Affairs in Japan. Her lectures around the world, and especially at the Toyama City Institute of Glass Art, were highly regarded, as were her extensive publications.

Those who were fortunate enough to know her learned quickly that Mrs. Mizuta’s soft-spoken