

CORNING MUSEUM OF GLASS

Director of Collections and Curatorial Affairs
Corning Museum of Glass
Corning, New York

THE SEARCH

The Corning Museum of Glass (CMoG) seeks a strategic and innovative leader to serve as its next director of collections and curatorial affairs (DCCA). This is an opportunity to serve as a senior institutional leader at the world's foremost institution in the art, history and science of glass where artistry, creativity, scientific inquiry, scholarship, public engagement, and invention coalesce. CMoG is celebrating its 75th anniversary in 2026, an occasion to mark its strong history, expand its local and international impact, and recommit to innovation and its mission to inspire people to see glass in a new light.

As a member of the museum's leadership team, the DCCA provides curatorial vision, collections stewardship, and staff development to build upon the museum's excellence in developing, managing, exhibiting, sharing and preserving the internationally renowned collection, exhibition program, and sector-leading publications. The DCCA sets and supports best practices and sustainable strategies for the departments within the directorate (Curatorial, Collections Management, Conservation, and Photography) and proactively partners with the president and executive director and leadership team to achieve key initiatives and set professional standards. The DCCA works in partnership with the directors of the Rakow Research Library and The Studio to ensure the collaboration of the three main components that comprise CMoG —the museum, the library, and the studio. The DCCA works closely with the advancement department on fundraising opportunities in support of positions, programs, and projects. They will bring a future-forward vision that integrates the work of collections and curatorial affairs throughout the museum and sets ambitious goals to advance the field of glass in all its intellectual and creative diversity.

Corning Museum of Glass has retained Isaacson, Miller, a national executive search firm, to assist in the recruitment of its next director of collections and curatorial affairs. Please direct all applications, nominations, and inquiries to Isaacson, Miller, as indicated at the end of this document.

CORNING MUSEUM OF GLASS

Founded in 1951 by Corning Incorporated as a gift to the nation, The Corning Museum of Glass quickly became known as the global center of glass art, science, and history. The museum's authority drives the understanding and appreciation of glass across the globe and attracts over 300,000 visitors each year into its local community of 10,000+ where the median age is 39 years old. CMOG was named by the New York Times among the [U.S. museums to see](#) for 2025, and Newsweek readers voted CMOG one of the [Top 3 Best Art Museums](#) in America.

With more than 10,000 works on display, the museum galleries showcase glass selected from a permanent collection of more than [50,000 objects](#) representing more than 3,500 years of history. The expansive collection is presented in three core galleries — [35 Centuries of Glass](#), [Heineman](#), and [Contemporary Art & Design](#) — to tell the global story of glass from antiquity through the present day. The [Innovation Galleries](#) highlight the scientific and technological achievements using glass, ranging from casserole dishes to telescopes to optical fiber. **Collection highlights** include the 14th century BCE Portrait Inlay of Pharaoh Akhenaten, Roman glass, Venetian masterpieces, major Islamic and Asian works, global beadwork, works by modern makers such as Emile Gallé, René Lalique, Louis Comfort Tiffany, and Frederick Carder, and the largest collection of contemporary glass in the world.

The museum organizes one to two special exhibitions each year, and one annual commission. Additionally, the museum maintains an occasional traveling exhibition program; one example is its 2025 Brilliant Color exhibition at the Toyama Glass Art Museum in Toyama, Japan, an institution with which CMOG maintains an international partnership. The DCCA leads collaborations with other museums and institutional partners and this represents an increasingly important aspect of Corning's programmatic efforts and leadership in the field.

CMoG is regarded as the conservation authority on glass to museums and institutions around the world. Conservators contribute meaningfully to museum exhibitions, programming, and digital presence, and have a long history of hosting graduate and mid-career interns, lecturing for colleges and universities, teaching glass conservation workshops, and presenting and publishing new scholarship. CMOG is also known for its expertise in photographing glass.

CMoG produces print and electronic publications about the history, technology, and art of glass and glassmaking. [The Juliette K. and Leonard S. Rakow Research Library](#) advances glass scholarship and acquires and makes accessible the published record on glass subjects across formats and languages. The Rakow Research Library holds more than 460,000 physical and digital items in its collection. As a point of comparison, The Morgan Library & Museum in New York City has 350,000+ items and was founded half a century earlier. The publications and curatorial teams drive the two foremost serials in the field: [The Journal of Glass Studies](#) (a peer-reviewed scholarly journal on all aspects of glass history) and [New Glass Review](#) (a juried annual worldwide survey of contemporary glass). These publications serve glass experts and the general public providing valuable information and reference, as well as showcase artists to raise the profile of glass and the museum. CMoG also publishes exhibition catalogues and monographic works that become defining works in the field, as well as videos that showcase glassworking techniques and profiles of artists who work in glass.

In late 2024, the museum celebrated the expansion of [The Studio](#), funded primarily by a successful capital campaign. The Studio, which is celebrating its 30th anniversary in 2026, features the first large-scale kiln casting facility in North America and can support over 100,000 Make Your Own Glass projects annually. The state-of-the-art facilities provide artists and students with the tools and the support they need to take risks and make discoveries; opportunities for people of all skill levels to forge and deepen their understanding of glass; and connections to the glass community, where artists gather to create, learn, and share.

CMoG's curatorial, conservation, library, education and interpretation, studio, and public demonstration teams each contribute distinct expertise to the museum's scholarly, educational, and public-facing work. Across the museum, staff teach; conduct and publish extensive research; host residencies for artists and scholars; support research and the creation of new glass knowledge; and showcase public presentations and daily demonstrations of contemporary glassworking. In all of its facets, the museum is a dynamic institution that continues to actively collect, educate, preserve, and share the experience of the art, history, and science of glass.

Leadership

This position reports to the president and executive director. Dr. Jessica Levin Martinez joined CMOG as president in February 2026. Martinez previously served as the Richard J. Schwartz Director of the Herbert F. Johnson Museum of Art at Cornell University. During her tenure at Cornell, she raised significant endowment and current-use gifts in support of curatorial positions, programming, and spaces as well as acquisitions and conservation. Martinez has built a reputation as a leading advocate for museum-based interdisciplinary teaching with global collections. This area of expertise began at the Harvard Art Museums, where she served as the Director of Academic and Public Programs and as a research curator of African art initiatives. Martinez has taught museum courses and lectured on African art and museum practice at various museums and universities including University of Michigan and University of Chicago.

Martinez earned her doctorate in the history of art and architecture from Harvard University in 2004. She later travelled to Prague and Slovakia to investigate the provenance of Nazi-looted artwork. Returning to the US, she became an educator and administrator at the Smithsonian National Museum of African Art.

Organizational Capacity and Finances

The work of CMOG is enabled by approximately 250 staff members, with staffing levels increasing to more than 300 during the summer months. The DCCA oversees a multidisciplinary team of 20 staff members, including six direct reports: four curators, a senior manager of collections and exhibitions, and a curatorial coordinator. The broader team's responsibilities include collections management, conservation, photography, registration, preparation, installation, collections care and documentation. The annual operating budget for the museum is approximately \$66 million. The DCCA will oversee a departmental budget of \$4 million with designated acquisition funds to continue to build the museum's important collection.

The DCCA will also contribute as a member of the museum's leadership team and work in partnership with Director of the Rakow Research Library, Director of The Studio, Chief Financial Officer, Chief Advancement Officer, Chief Marketing & Visitor Experience Officer, Chief People, Culture and Belonging Officer, and Chief Digital Information Officer.

KEY OPPORTUNITIES AND CHALLENGES

As CMOG looks to its future, the director of collections and curatorial affairs will address the following interrelated opportunities and challenges as key priorities:

Implement a curatorial vision to achieve institutional goals

As a member of the museum's leadership team, the DCCA participates in setting the institution's long-term goals and ensuring they are carried out for the collections and curatorial affairs departments.

The director will:

- Develop an exhibition program that raises profile of the Corning Museum of Glass, contributes new scholarship, and welcomes new audiences.
- Develop plans to continually refresh and enliven permanent galleries, such as 35 Centuries of Glass and the Innovation Center, to ensure dynamic and relevant experiences.
- Inspire internal and external constituents about all things glass.
- Oversee the museum's glass acquisition program and budgets in collaboration with curators across all stewardship areas to continue development of the comprehensive collection. The DCCA actively participates in the Board's Collections Committee.
- Support collections care and management through the expert work of teams in registration, collections management, installation and preparation, photography, and conservation. Promote cross-institutional collaboration across teams eager to increase efficiency and facilitation of initiatives improved by interdepartmental communication and collective creativity.
- Work closely with colleagues across the museum to provide strategy and oversight in advancing master plans for display that include timeline, budget, gallery design concepts, interpretation, and implementation.
- Serve as a strategic partner to the president and executive director and help her build partnerships with other museums, institutions, fairs, academic institutions, and other cultural partners.

Support fundraising efforts for long-term financial sustainability

The DCCA is the primary advocate for the collection and exhibitions program at the heart of the museum. The DCCA will work closely with the president and advancement department to connect with current and potential supporters of the museum, compellingly communicate impact and demonstrate the value to the region and the broader international art and glass fields. Working with

advancement colleagues, the DCCA will develop grant proposals for collections and curatorial priorities. The DCCA will also effectively partner with the Chief Advancement Officer to steward long-term supporters and to discover new avenues for external support of curatorial and collections-based initiatives.

Lead, develop, and empower a dedicated team

The DCCA will be responsible for developing a dedicated staff, listening, and demonstrating an understanding of their work and promoting institutional cohesion and a collective responsibility for CMOG's future. The DCCA's leadership will inspire team members and guide achievements on the strategic big picture level for the directorate. The director will be a decisive, values-driven leader who uses clear communication, practices transparency, implements field best practices, and holds individuals accountable. There is a wide range of experience and tenures on the team—all seek to grow, matter regionally, and connect globally. The director will lead with a sense of joy and passion to instill a positive team culture across collections and curatorial affairs and throughout the museum.

Enhance regional, national, and international engagement

CMoG is more than a traditional museum; it's a vibrant hub of creativity, education, scholarship, and community. The DCCA will advance strategies to expansively engage new and current audiences. CMOG has a wide range of constituencies including local families, tourists, artists and scholars, and glass enthusiasts. The DCCA will embrace the institutional values of diversity and community that promote belonging of all people through deep community engagement—locally, globally and digitally—to inspire people to see glass in a new light. The work of CMOG must consider interdisciplinary approaches to achieve its institutional vision to be the international leader in transforming the world's understanding of glass.

QUALIFICATIONS AND CHARACTERISTICS

The next DCCA will embody most, if not all, of the following professional qualifications and personal qualities:

- Demonstrated experience in programmatic or institutional innovation leading to organizational strength for the museum's next chapter
- Experience and proven success as a senior leader of a museum. Ability to collaborate with peers and the president in a team-oriented approach to organizational leadership
- An advanced degree in art history, material culture, conservation, or broadly related fields in the arts and sciences
- Knowledge and experience in executing best practices for collections management and curatorial affairs

- A passion for applying the lens of art, history, and science in engaging the collection
- A record of successful administration, including setting departmental priorities, and personnel management
- A strong record of measurable success in developing donor relations and stewarding gifts
- Excellent interpersonal skills; works effectively with people at all levels, including board members, collectors, donors, foundations, institutional and corporate partners, and other external stakeholders
- Successfully prioritizes and manages concurrent complex projects and tasks with a resourceful and flexible mindset
- Excellence in oral and written communication skills with record of museum or related publications
- An open and collaborative approach to management, building capacity and accountability among staff and maintaining high morale

COMPENSATION AND LOCATION

This is a full-time position located in Corning, NY with a starting salary range of \$200,000 - \$230,000.

APPLICATIONS, INQUIRIES, AND NOMINATIONS

Screening of applications will begin immediately and continue until the completion of the search process. Inquiries, nominations, referrals, and CVs with cover letters should be sent to the attention of Sarah James, Ryan Leichenauer, Siobhan Hanley via the Isaacson, Miller website: <https://www.imsearch.com/open-searches/corning-museum-glass/director-collections-and-curatorial-affairs>.

Corning Museum of Glass is an equal opportunity employer and strongly encourages applications from candidates of any race, color, religion, creed, gender, national origin, age, disability, marital or veteran status, sexual orientation, and/or any other legally protected status.

This document has been prepared based on the information provided by Corning Museum of Glass. While every effort has been made to ensure the accuracy of this information, the original source documents and information provided by Corning Museum of Glass would supersede any conflicting information in this document.

APPENDIX

CORNING, NEW YORK

Corning is a city of about 10,700 people located in the beautiful Finger Lakes of upstate New York. This region is a 9,000-square-mile, four-season playground, set against a backdrop of Mother Nature's best work—from hundreds of waterfalls and gorges, to thick, cool woods, to rolling hills, to miles of spectacular shoreline on 11 glacial lakes and one Great Lake.

Residents can spend their days on the water or on over 180 miles of lush trails enjoying everything from swimming and boating, to wine and cheese, to art and history. The Finger Lakes area is New York's largest wine producing region with more than 100 wineries and vineyards are located around Seneca, Cayuga, Canandaigua, Keuka, Conesus, and Hemlock Lakes.

Natural beauty and the diverse environmental resources are only part of the appeal. Shop, eat, and drink along Market Street in the heart of Corning's Gaffer District, with independently owned local shops, cafés, farm-to-table restaurants, and places to grab popular local beverage along this quaint, tree-lined street that was named "one of the Top 10 Great Streets of the Year" by the American Planning Association, and USA Today ranked picturesque Centerway Square as one of the nation's "Best Public Squares." Corning is regularly featured as a top small-city cultural destination on national lists. Corning is home to two world-class museums, CMOG and the Rockwell Museum, a Smithsonian Affiliate American art museum. Looking beyond the Finger Lakes, Corning is approximately 160 miles from Toronto, 165 miles from Albany, and 212 miles from New York City. Residents enjoy the benefits and charm of small town living along with a robust art culture and a concentration of talent attracted by local universities and Corning Incorporated world headquarters.