Letter from the GAS President

As I write this, I am sitting on the side of a mountain in Tasmania at Richard Clements’ house and studio overlooking the beautiful Huon River Valley. I am here to teach a workshop and lecture at the Ausglass conference in Hobart. Interacting with the glass community here under, down under, I am struck with the global issues facing our glass art community. Energy and economic issues are at the forefront of everyone’s mind. Connecting with different people and communities around the world is what GAS is all about. Trying to network, discuss, and come up with solutions to our common problems is of great value to us all.

I have been thinking of the importance of the connections between artists, collectors, galleries, critics, curators, and museums as all vital links in this chain of community. Without these crucial elements our community and movement would falter. I view it as a circularity starting with the artist and running through to the museum, which exhibits glass in a cultural context and elevating its significance.

My intention is to focus on these vital issues by addressing them independently through a series of commentary, and currently I would like to speak about the role of the collector. I hear people sometimes complain about collectors, their views and purchasing choices, but unless you have independent means and you are going to collect your own work we are in a symbiotic relationship with them. We need them and we need to nurture and educate them and they need to inform us about their perspectives. I want to create a productive dialogue to enhance our relationship.

Our organization’s mission statement encompasses the education of people to what we do and are all about. Without the proper education of collectors and the public, as well as the work of galleries and museums, we would be hermits working in our studios. We need to acknowledge the role of the collector or patron in our lifestyle system. Besides buying our work directly, they also buy our work in auctions, which can give artists a higher profile and provide much needed income for the institutions the auction is for. Fortunately, the pieces in their collections are often then donated to museums and therefore complete the circle. We can then produce more work and fuel our creative impulses, skills, and ambitions. In addition to exhibitions, collector tours are a productive way to educate as they have the opportunity to visit artist’s studios, galleries, and museums in different glass communities geographically. It enables them to see the context, inspirations, and ambiance of where our work is created. GAS’s own collector’s tours have been very successful and we will continue to expand their scope and promote them as we can. Other collector’s tours have traveled the world and provided a global perspective. I would like to thank collectors for their continued support and I look forward to seeing you in Corning in June for which this issue is mostly dedicated to.

Thanks,
Shane Ferro

From the 2009 Corning, NY Conference Co-Chairs

We’re passionate about glass in Corning, NY. We have the world’s most comprehensive glass museum, the library of record on glass and glass-making, the headquarters and research facilities of the leading glass and ceramics company, the renowned Steuben Glass factory, and a region full of glass artists, collectors, scientists and historians who think glass is the most magical state of matter.

We like to think of the town as a “glass campus.” You’ll find Corning an incredibly walkable, friendly town. The conference here is intimate, with most venues a short walking distance or free shuttle bus ride from each other.

Surrounding Corning is the beautiful Finger Lakes Wine Country: the largest wine-producing region east of the Mississippi, hundreds of gorges and waterfalls, many quaint small towns, and lots of outdoor activities. We are 2½ hours SE of Niagara Falls and 4½ hours NW of New York City.

Corning is full of local inspiration that has launched global innovation: the perfect spot for this year’s theme. Glass for light bulbs, television bulbs, LCDs and optical fiber for telecommunications – just a few glass innovations developed here in Corning.

Explore The Corning Museum of Glass (or its Studio or Rakow Research Library) and see our major exhibition “Voices of Contemporary Glass: The Heineman Collection,” and our special exhibition of “Favourites from the Contemporary Glass Collection.” Watch live glassmaking at studios and sites throughout town, have a drink and a delicious meal at any of a number of fine restaurants in Corning’s downtown Gaffer District, attend a legendary 2000 event, or tour the glass research facilities of Corning Inc.

It’s a small town with big ideas. Let us inspire you. We look forward to seeing you in Corning!
Master Glassblower Drew Smith

passed away from cancer on December 21, 2008 in his home in Pacific Beach, near San Diego, California. His very loving and caring fiancée, Linda Livingston was by his side throughout the entire passage.

Smith graduated with his B.A. from Ashland University in Ohio. He learned glass making from Henry Haltem at Kent State University where he was a graduate assistant. He taught glassblowing at Columbus College of Art and Design from 1981 to 1986. Drew was a very well known figure in the American Crafts field from 1971 to 2002 where he was a regular exhibitor at the American Craft Council shows, The Buyers Market of American Crafts, and The Ohio Designer Craftsmen shows, among many others.

Drew was one of the leading glass blowers to come out of Ohio, and was highly regarded throughout the world for his creative genius with the medium of hand blown glass. His studio was based in the Hocking Hills Logan area, just outside of Columbus, Ohio for many years before he moved it to Tampa, Florida. Drew received a lot of recognition in the Tampa community for upgrading his neighborhood with a truly magnificent art gallery and studio. From there he went to Jamaica, and then to Pacific Beach, San Diego.

In Drew’s early career, he specialized in lamps, vases, and tableware. Later on, he moved to larger scale work in sculpture, metal and glass furniture and ornamental iron and glass gates. In 1999, he was featured in an issue of Glass Art magazine as one of the four leading furniture makers in the world. Smith cast glass into metal pieces like doing large cloisonné. Smith called his technique “Ferro Vitro.”

Drew’s hand blown glass and sculptural works have been exhibited at numerous shows and galleries throughout the U.S., Europe, and Japan, with permanent collections in various art museums including the Corning Museum of Glass and the Smithsonian Institution.

Daniel Schreiber, a glass artist who studied with Drew said: “Drew taught me almost everything I know about working professionally as a glass artist, and operating a glass studio. Apprenticing to him in his studio in Logan, Ohio, was the richest and most rewarding period in my artistic development and I will always fondly remember not only the art and the glass, but the food and drink, the stories and experiences, and most of all his friendship, generosity and his very positive attitude about his life, despite its challenges.”

Chuck Feil, professional photographer, author of 11 books, and co-owner of Pantera Gallery along with his partner, Maralyce Ferree, was one of Drew’s best pals for over 25 years and said the following motto sums Drew up best: “Life should not be a journey to the grave with the intention of arriving safely in an attractive and well preserved body, but rather to skid in sideways, chocolate in one hand, wine in the other, body thoroughly used up, totally worn out and screaming WOO HOO what a ride!”

Drew’s mother, brother and daughter were all able to speak with him to say goodbye just minutes before his passing.

Please log on and sign Drew’s guest book, and leave a legacy for his family and many friends: http://www.legacy.com/Ohio/GB/GuestbookView.aspx?PersonId=12189820

Donations in honor of Drew may be made to Craft Emergency Relief Fund. Your donations to CERF are a tax deductible, charitable contribution.

CERF (Craft Emergency Relief Foundation)
P.O. Box 838, Montpelier, Vermont 05601
802-223-6484

Remembering Paul Arthur Dufour

Paul Arthur Dufour, Professor Emeritus of Art at Louisiana State University and founder of Dufour/Corso Studios, passed away Saturday, September 6, 2008 at The Baton Rouge General Hospital following complications with pneumonia. He is survived by his beloved wife of 59 years, Rita McCue Dufour, son Jay Zoel Dufour and wife Jamie, son Paulo Dufour and wife Jo Ellen, daughter Stephanie Dufour Dixon; grandchildren, Jay Paul Dufour and wife Nicole, Shelby Dufour, Jacques Dufour, Marc Dufour, Elyse Dufour, Camille Dufour, Elizabeth Richardson, Alex Richardson, Jeannine Dixon, Melissa Dixon; great-grandchildren Paul Dufour and Sophia Rodriguez; sister Lucille Reddy and brother Phillp Dufour. He is preceded in death of Baton Rouge, he founded Dufour Glass Studio, from which he retired as President in 1992. Although retired, he remained active in the arts and served as consultant to the business until recently. Paul’s work in the liturgical arts can be seen in numerous churches throughout the United States and his stained glass windows grace many of the churches in this region. Honoring a lifetime of devotion to creating art, his works are included in permanent public and private collections in the United States, Europe, and Japan. Among his many awards are the 1999 Governor’s Award for Outstanding Lifetime Contributions to the Arts, the 1995 Mayor-President’s Award for Excellence in the Arts, the 1994 Excellence in Education Award from the Stained Glass Association of America, and in 1988 received a Hambidge Foundation Fellowship. Paul’s professional memberships included the Educational Committee for The Stained Glass Association of America, the Board of Directors of the American Glass Guild and the Glass Art Society. He was a member of St. Aloysius Catholic Church in Baton Rouge and a founding member of the Baton Rouge Glass Art Guild, Inc.
Why is Glass Still Ignored in the Mainstream Art World?

PART 3  By Jacci Delaney

Art historians and critics today seem to prefer to write about other media that are associated with history, politics, social history, etc. Although it is true that there is plenty of glass art that is primarily concerned with formal and technical issues, there is glass art that functions very much like painting or sculpture does today, and that could easily be talked about in the way that other media are. The first example is It’s Raining Knives by Silvia Levenson (fig. 1). This work tackles contemporary social issues, because Levenson says in her artist statement that it is about how people living in suburbia think that they are safe when in all actuality they may not be. Another piece that deals with social issues in the world is Jill Reynolds’ 2002 Family Matter (fig. 2), which is about how families are connected. It has clear glass and red glass, the red represents blood and DNA, and the clear represents all of the invisible bonds that tie families together. This piece, like Levenson’s, addresses issues that extend beyond the concerns unique to glassmakers and can be compared to paintings and sculptures that present abstract representations of family. A piece that refers to historical art is Susan Plum’s 1999 Woven Heaven, Tangled Earth (fig. 3). Plum had been researching Maya and Meso-American cultures and found out that the weaver’s loom was a metaphor for the universe and creation in that culture. Plum used technically innovative flame-worked glass to address a historical concept. This abstract work could be compared to other abstract works that relate to ancient cultures. Not all sculptural glass is abstract, however; Steve Weinberg uses the medium for its transparent abilities to define concepts in his artworks like in Portrait of the ‘Doc’ #1, 1997. This piece is about his father who had died just a year earlier; he was a doctor and the work shows the thoughts Weinberg associated with his father. Inside this solid piece are medicine bottles, fish, a liquor bottle, a bobber, a mummy; these are symbols of his father and his relationship with him. The quality and craftsmanship of this glass are perfect because Weinberg has been working with this type of glass casting for years and has mastered it, as one can tell from this piece. Weinberg’s piece incorporates found objects to portray his ideas about society just like sculptors do and should be compared with other sculptures.

One of the other reasons glass may be ignored in the art historical and critical literatures is because it is so attractive and beautiful. As an author in Crafts magazine commented: “What appears to recommend contemporary glass art to the public, apart from its symbolic interest, is the medium itself. It seems virtually impossible to destroy the inherent, attractive qualities of glass, and these qualities carry even the weakest of art works into the welcoming homes of the public.” Dale Chihuly is the most renowned glass artist of all market, but there are still not as many people collecting movement pushed glass into the collector’s world and glass as a medium for artistic self-expression; most art historians probably know his name and his work. It’s even critics and historians finally start discussing glass as a medium for artistic self-expression; perhaps collectors will start collecting glass as avidly as they collect paintings and sculpture. The founders of the studio glass movement pushed glass into the collector’s world and market, but there are still not as many people collecting glass as there are collecting paintings and sculptures. Glass is considered to be a collector’s item now thanks to the rise of glass magazines, like New Glass, and the start of the Glass Art Society in 1971. These led to other societies of glass collectors and more attention being drawn to glass art, so now glass is a collectible item. However, like any collectible medium, the most sought after works are by people with big names, such as Dan Daley, William Morris, and Steven Powell. People want these works and buy them as investments hoping that one day they will be worth much more than what they paid for them. The highest glass prices are still very low compared to the amount for a painting, as Suzanne Franz stated in 1989, “Glass artists received generally lower sale prices and banishment to exhibition in craft galleries alone.” This is still true today because one of the highest prices paid for a contemporary glass work is $130,650 for William Morris’ Canopics Jar in 2000. This is a substantial sum, but one of the highest-priced paintings sold is Van Gogh’s Portrait of Dr. Gachet and it sold for $82.5 million at Christie’s in 1990, ten years earlier than Morris’ piece. The low sale prices for glass art reflect the fact that there aren’t as many collectors of glass yet and that people still don’t value glass art as much as they value paintings.

One reason why curators and collectors may overlook or undervalue glass is that it still can be and often is functional and/or mass produced. For example, avant-garde glass artist Richard Marquis employs the vessel form, though he subverts the traditional form by using a teapot as the stem. As Suzanne Franz characterizes the art world’s neglect of glass, “this refusal to accept the vessel form as anything other than craft or design was manifested in a dismissal of the work by the art press and a lack of serious consideration by art historians.” But another problem is that glass factories in China and elsewhere are making attractive functional wares faster and cheaper than American artists can make glass. Glass artists often have to deal with this mass produced market when they are starting out and making their own glass that resembles glass from Pier One and Target. Since the glass art movement is still young, there are very few studio glass artists compared to all of the glass factories in the world. In order to differentiate their work from that produced by the glass factories; glass artists are told to “make it new,” a phrase first used by Ezra Pound and reiterated again by Henry Geldzahler in 1982.

Register for the Glass Art Society’s 38th Annual Conference: Local Inspiration, Global Innovation – ONLINE NOW!

Register for the 2009 GAS Conference by April 7, 2009 for the lowest conference fee! Pre-register online with Visa or Master Card at http://www.glassart.org/2009-registration.html. Find out more about all the exciting events, demonstrations, lectures and tours on the Glass Art Society website (click on links for more detailed information): http://glassart.org/Corning_2009.html. A conference registration form can also be sent to the GAS office via regular mail or fax, however we are not able to take your registration over the phone.

Renew your membership or join GAS today! It’s easy - you can include membership fees on your conference registration form! Remember, each person that registers for a conference pass and/or any special event or collector’s tour must be a current member of GAS through June 2008. Please visit the GAS website: www.glassart.org or contact the Glass Art Society at info@glassart.org if you have any questions. We look forward to seeing you in Corning!

Member log in screen

Member profile - public view

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New benefits are now available for you with your membership in the Glass Art Society. GAS has been working hard over the past few months making changes and additions to our website to bring more value to you! We're proud to say it's now live and ready for viewing! The site is streamlined and easy to update, as well as adding new sections and enhancing our Members' Only section.

Take advantage of the new changes:
• Member profiles with the ability to update your own information as well as add photos** of your work
• Searchable Membership Directory *
• New and improved GAS blog *
• Downloadable GASnews archives & current issues *
• Journal archives *
• Posting to the forum (classified ads from members) *
• Information on advertising with the Glass Art Society
• Current and upcoming conferences information including downloading the current copy of the pre-conference brochure & current conference schedule
• Event calendar - And much more!

* These items are available for members only. Not a member? Sign up at http://glassart.org/joinnow.html. **Posting of photos is not available for student membership levels.
Welcome to Corning 2009!

MAIN CONFERENCE VENUES

Corning Museum of Glass Campus
Lectures, Technical Display.
The Corning Museum of Glass is home to the most comprehensive collection of glass in the world. The Museum’s campus includes the Museum galleries, glassmaking demonstration stages, auditorium, The Rakow Research Library and The Studio.

Corning Museum Auditorium
Lectures, Keynote Address, Closing Night Party and Glass Fashion Show
Held in the Museum’s state-of-the-art 750-seat auditorium.

Corning Museum Hot Glass Show
Summer Stage Demonstrations
Watch demonstrations on the Museum’s unique, mobile glassmaking studio that houses a 300 lb. glass melting furnace, two glory holes, an iron warmer, and an annealer. It includes a full complement of irons, blowpipes and hand tools that enable glassmakers to make a wide variety of hand-blown items. 28 ft. long, there’s no other mobile studio in the world like it!

Corning Museum Magic of Glass Theater
Demonstrations; Lectures, GAS Business Meeting, Louisville 2010.
Used for films, lectures and glassmaking shows for Museum visitors.

The Rakow Research Library
Of The Corning Museum of Glass
Education Resource Center and School Presentations
The world’s foremost library on the art and history of glass and glassmaking. A selection of unique items related to the Studio Glass Movement will be on exhibit during the Conference. From Monday, June 8 - Sunday, June 14, the Library will be open every day, 9 am - 5 pm.

The Studio of The Corning Museum of Glass
Demonstrations
The Museum’s glassmaking school offers excellent demonstrations, lectures and panels. The Rakow Research Library will be open to receive the lowest registration fees and your registration materials.

Corning Incorporated Headquarters
Lectures and Pre-Conference Reception
The Headquarters of the world’s leader in specialty glass and ceramics is located in downtown Corning.

CMOG B Building
GAS Live Auction
Just off the Corning Studio wing.

Palace Theatre
Lectures, Lect-mos, Panels
This renovated movie theatre is in the heart of Corning’s Gaffer District (they also show recent and independent films for just $5 a ticket!).

Radisson Hotel Ballroom
Lecture and Panel
Rockwell Museum of Western Art
Opening Reception
The best of the West in the East, this museum preserves and displays American Western and Native American art. Open 7 days a week, 9 am - 8 pm.
On display during the conference: works in glass by artist Tammy Garcia, who is best known for her contemporary pottery, as well as an exhibition of traditional Iroquois raised glass beadwork.

171 Cedar Arts Center
International Student Exhibition and Goblet Grab
Established in 1968, 171 Cedar Arts Center provides a center for arts education, performance and display in Corning.

HOTELS

LESS THAN 5 MILES FROM CORNING MUSEUM OF GLASS

Radisson Hotel Corning
125 Denison Parkway East, Corning
$120 single/double, $135 triple, $150 quad
Reservations: (607) 962-5000 or online www.radisson.com/corning

Staybridge Suites Corning
201 Townley Avenue, Corning
$130 studio suite, $150 one-bedroom suite, $185 two-bedroom suite

Comfort Inn Corning
66 West Pulteney Street, Corning
$114 single/double

Villa Bernese B&B
11881 Overlook Drive, Corning
$150 single/double
Reservations: (607) 936-3633 or online at www.bedbreakfastcorning.com Bed and breakfast in Corning with European elegance, luxury and hospitality. Overlooking the Chemung River Valley.

Fairfield Inn by Marriott Corning
3 S. Buffalo St, Corning
$154 single/double.
Reservations: (800) 228-2800, refer to Glass Art Society Conference. Multi-award winning hotel. Complimentary hot breakfast.

Americas Best Value Inn
Lodge on the Green
196 South Hamilton Street, Painted Post $79 single/double, $81 triple, $83 quad
Reservations: e-mail Marcie@lodgethegreen.com

Corning Inn
255 South Hamilton St, Painted Post $69 single/double, $79 triple
Reservations: (607) 937-5383

Holiday Inn Corning - Painted Post
304 South Hamilton St, Painted Post
$99 single/double
Reservations: (607) 962-5021, mention code GAS

Econo Lodge - Painted Post
200 Robert Dann Dr, Painted Post
$99 single/double

Hampton Inn Corning - Painted Post
9775 Victory Highway, Painted Post
$124 single/double
Reservations: (607) 936-3344 or online at www.corning.hamptoninn.com Newly renovated spacious rooms. Complimentary hot breakfast bar.

6 -10 MILES FROM CORNING MUSEUM OF GLASS

Watson Homestead
9620 Dry Run Rd, Painted Post
$85 single/double, $95 triple, $105 quad, 8 am breakfast included in rate.
 Dorm rooms $45/person – maximum 4 to a room, linens not provided.
Reservations: (607) 962-8027 or e-mail watsononna@stny.rr.com

Hiking trails and more on 600 rural acres.

Country Inn & Suites, Big Flats
105 East Mall Rd, Horseheads
$150 single/double, $155 triple, $160 quad
Reservations: 1-800-456-4000, mention “GAS Conference rate.”

Hilton Garden Inn Elmira/Corning
35 Armot Rd, Horseheads
$175 single, $180 double.
Reservations: (607) 795-1111

Find MORE hotels at www.GAS2009Corning.com
SPECIAL CONFERENCE EVENTS

Pre-Conference Reception
Kick-Off Dinner and Private Tour
Corning Incorporated Headquarters
Wednesday, June 10, 5:30 pm - 9:30 pm
LIMIT: 160 guests - Reservations will be made by the date received. Price: $150/person
Please join us for this special fundraising event! An elegant, private dinner and exclusive tour of eleven large-scale glass installations that were commissioned for the area of the East and West wings of the Corning Incorporated World Headquarters Building. Featured artists are Peter Aldridge, Dale Chihuly, Erwin Eisch, Rury Iwata, Stanislav Libensky and Jaroslava Brychtova, Donald Lipski, William Morris, Therman Statom, Michael Trimpol, Hikaru Yukutake, and Dana Zamecnikova. These works are not normally offered for public view. The dinner will be hosted by James B. Flaws and McKee.

The Pre-Conference Reception is a fundraiser that supports law conference registration fees for student members of GAS. You must be registered in advance for the Pre-Conference Reception in order to attend as space is limited.

Opening Ceremony
CMOG Auditorium
Thursday, June 11, 1 - 5 pm
Join GAS at the Opening Ceremony to kick off the conference events! The events will begin with a blessing from a member of the Haudenosaunee/Iroquois Federation, a tribe native to New York State.
The ceremony will continue with a welcome from Shane Fero, GAS President, and the Corning conference co-chairs, presentation of the Lifetime Membership Award to John Leighton and the prestigious Lifetime Achievement Award to Marvin Lipofsky. The event will conclude with lectures from the award winners and Keynote Speaker Tim MacFarlane, who is a Design Partner at Dewhurst MacFarlane and Partners. He works with leading architects on challenging structures, where the structural engineering is essential to the aesthetic. Since 1991, he has headed the innovation of the use of structural glass. He has taught architectural students for 20 years. He has been appointed an Honorary Fellow of the Royal Institute of British Architects, and is on the council of the Architectural Association in London, as well as a Visiting Professor at Yale University.

Opening Reception
Rockwell Museum of Western Art
Thurs., June 11, 5 - 6:30 pm
Kick off the GAS conference with a Western-themed evening at the Rockwell Museum of Western Art. Enjoy live music and food and explore the Museum’s amazing collection of American Western and Native American art, as well as its special exhibitions of glass by Tammy Garcia and traditional Iroquois raised glass beadwork. A shuttle will run beginning at 6:30 pm to the Woodburning Furnace at Corning Community College.

An Evening In The Gaffer District
Friday, June 12, 6 pm - 11 pm
6 - 9 pm Wine & Beer Tastings on Market Street
9 - 11 pm Demos in the Park, Neon on the Bridge - Centennial Park
Surprise, spectacle and a great social event - in Corning’s beautiful downtown. Finger Lakes wine and beer tastings fill Corning’s Historic Downtown Gaffer District shops, galleries and restaurants, and surprise guest artists demonstrate glassmaking in the town square with a great beer and pizza party. Join a community celebration of GAS in Corning as you spend a night out with fellow GAS participants. As the sun goes down, view “Neon on the Bridge,” sculpture installations organized by Alfred University.

Closing Night Party
CMOG Auditorium
Saturday, June 13, 8:45 pm
Event will take place during the Closing Night Party. When Laura Donefer put on the very first Glass Fashion Show at the GAS conference in Toronto in 1989, she had no clue that it would become one of the most anticipated events in the glass world. After organizing over 10 Glass Fashion Shows in a number of different venues, Laura is back at Corning with what will be one of the most spectacular Glass Fashion Shows ever! Over 50 artists from all over the world will participate, creating costumes made with every kind of glass imaginable. Come early for a front row seat, and watch the artists strut their glassy stuff!

PRE-CONFERENCE TOURS
All tours leave from the Corning Museum of Glass

Exploring Tiffany Windows in Western New York
Wednesday, June 9, 9 am - 4:30 pm (7:45 am - board bus)
Tiffany historians
Lindsy R. Parrott and Diane C. Wright lead an in-depth exploration of Tiffany Studios ecclesiastical windows and interiors in Corning and Rochester churches. Ornamental, figural and landscape windows dating from the early 1890s through the 1920s are the focus of this day-long tour. Tiffany mosaics and other richly ornamented fittings for ecclesiastical interiors will also be considered.
Ms. Parrott is the Director and Curator of the Neustadt Collection of Tiffany Glass in New York City. She will discuss the innovative materials and fabrication techniques used by Tiffany to create these windows. Ms. Wright works in the American Decorative Arts Department at the Yale University Art Gallery. She will focus on the designers who worked for Tiffany and the history of the American stained glass movement.
Cost: $140/person. Includes bus transportation and a box lunch. Minimum 20, maximum 50 participants.

Sullivan Park Research Center
Wednesday, June 10, at 12:30 and 2:30 pm
Corning celebrated 100 years of Research & Development in 2008. A tour of the Sullivan Park R&D Center will be offered to Glass Art Society participants. The tour will include an overview of Corning’s R&D programs and facilities followed by demonstrations of three technologies for new products.
Cost: $15/person. Maximum capacity of 80 people per tour. Details will be available on the day of the tour.

Sylvania Light Bulb Factory Tour
Tuesday, June 9, 12:30 - 4:30 pm
Visit the Sylvania Light bulb factory. Learn about the history of this plant and its current operations as well as go on a walk-through of the factory floor. Visitors will be able to see the furnace, ribbon machines, frost machines and packaging operations.
Cost: $30/person. Maximum 30 participants.

Niagara Falls, NY Day trip
Wednesday, June 10, 7:30 am - 8 pm
Tour the best of art and nature on our tour to Buffalo-Niagara Falls – we will visit the Darwin Martin House (a Frank Lloyd Wright designed home), the Albright Know Gallery, as well as enjoy a cruise on the famous Maid of the Mist. Tour includes a "traditional" Buffalo lunch!
Cost: $130/person. Includes: transportation, English speaking guide, admission to the Maid of the Mist, lunch at Hard Rock Cafe and guide and driver gratuity. *Pricing is based on 35 passenger minimum and may increase with a lower passenger count. Minimum 35, maximum 50 participants.
Lectures

Lu Chi: Chinese Glass Art’s Global Consciousness and Chinese Specific Character

John Chiles and Sam Stang: Some Thoughts on Energy Efficiency for Design and Operation of Small Glass Studios

Charles Correll: We Have a Carbon Footprint…

Stephen Edwards: My Work, My Students

Donald Friedlich: Donald Friedlich: Conning, Collaboration and CAD/CAM

Irene Frolic: Poetic Vision: Six Canadian Sculptors

Ron Garigan: Proper Ventilation: From the Factory to the Studio

Helsinki University: Tuomas Rossi, Shinshaku Fukutaka, Vesa Kattelus

Kazushi Nakada, Katriina Nuutinen, Timo Salli, Lotta Veromaa, Satoshi Yoshida: Breaking the Aquarium

Chad Holliday: The Final Polish – A Peek into the Czech Glassmaker’s Education

Jesse Kohl: The History, Development, and Chemistry of Silver Containing Glasses for the Curious Glass Artist

Stephen Koob: Conservation and Care of Glass Objects

Labino Lecture: TBA

John Leighton: Honorary Lifetime Membership Award Lecture: Thoughts of Another Object Maker

Marvin Lipofsky: Lifetime Achievement Award Lecture: Thank You Harvey… It’s Been 47 Great Years

Tim MacFarlane: Keynote Lecture

Bruce Metcalf: Strattman Lecture: The Glass Art Compendium

Kazushi Nakada: Boundary Between Imagination and Reality

Mark Naylor: Harmonizing Murky Dimensions of Glass

Jung Sun Oh, TBD: Emerging Artists Presentations

Pat Oleszko: Wilson Lecture: The Pats to Success

Jackie Pancari: Parallel Journeys

Keith Seybert: Keeping a Killer Out of Your Glass Studio

David Whitehouse: Lecture with Demo by Bill Gudenrath: Things From exploding

Domenico Cavallaro, Vittorio Costantini, Riccardo & Pietro Ferro, Marco and Davide Salvadore: Krobo Powder Glass Beadmaking

rika hawes, Jocelyn Prince, Angus Powers: Objects Outside the Bubble


Domenico Cavallaro, Vittorio Costantini, Riccardo & Pietro Ferro: Coldworking: Diamonds Are a Girl’s Best Friend and Other Gems of Knowledge

Steve Demartino: Fractography: The Voice of the Material – A Short Tutorial on Designing for Reliability

Jim Dennison & Leanne Williams: Kiln Casting: Sweet As Nomeda *Cedi* DJs: Kilnforming, West African Krabo Powder Glass Beadmaking

Shinchi and Kuniaki Higuchi: Kilnforming Beyond the Basics – Mould Making Techniques

Dan Mehlman: Kilnforming: Product Development In The Glass and Ceramic Industries – A Designer/Model Maker At Work

Domenico Cavallaro, Vittorio Costantini, Riccardo & Pietro Ferro, Marco and Davide Salvadore: Murano Glass: A Global Future

Rika Hawes, Jocelyn Prince, Angus Powers: Glass: Ephemeris: Object Exploring Virtual/Actual Objects Outside the Bubble

Tina Oldknow, Thomas Buechner, Jutta-Annette Page, Paul Smith, William Warmus: A Glimpse at the Past of Contemporary Glass: Coming’s 1959 and 1979 Exhibitions, the Toledo Glass Nationals, and Other Landmark Shows

Demonstrations

Eric Caeter: Flameworking: Hooked On Boro

Vittorio Costantini: Flameworking: Nature in Glass

Max Erlach & Taeke Takaemas: Engraviing: Copper Wheel Engraving

Matthew Eskuche: Flameworking: Life, Liberty, and the Pursuit of Crappiness

riccardo and Pietro Ferro: Coldworking: Murano Style

Sarah Gilbert, Jessica Julius, Erica Rosenfeld & Maret Sarapu: Hot Glass: TV Dinner

Bill Gudenrath: Hot Glass: A Survey of Historical Glassblowing Techniques and Demo with Lecture by David Whitehouse: Goblets Through Time

Jin Won Han: Flameworking: Flameworking and 3D Rendering in the Design Process

Jiri Hareba: Engraving: Zen Engraving – The Ease of Engraving!

Eric Hilton, Peter Houk & Denise Stillwaggon Leone: Sandblasting: Sandblasting – A Personal Approach to Enosive Processes

Lucie Kovarova-Wien: Flameworking: One Piece At a Time (murrine cane assembly)

Ben Livington: Flameworking: Ben’s Neon 1000 Degree Dog and Pony Show

Jeff Mack: Hot Glass: Guggenheim Cup

Chris McElroy: Flameworking: The Right Tool

Eric Meek: Hot Glass: Bust and Blow

Marc Mickelsen: Flameworking: Copa Pimienta

Marc Petrovic: Hot Glass: Old Roll Up, New Tricks

Ello Quarta: Hot Glass: Angel and Dragons

Michael Rogers and Kazushi Nakada: Hot Glass: Meeting of the Minds

Martin Rosol: Coldworking: Coldworking in Progress

Davide Salvadore: Hot Glass: Suissiamo Il Vetro

Nadine Saylor: Hot Glass: Reflections: Objectos of Memory

Rob Scavuzzo: Hot Glass

Edward Schmidt: Hot Glass: 25 Years of Hot Glass Tricks (and Yet I’m STILL Learning)

Josh Simpson: Hot Glass: Reality Sucks: How To Keep Things From Exploding

Casanova Tofollio: Flameworking: Bubble In Trap

Gianni Toso: Flameworking: How to Find Your Voice in Glass

David Wilson: Hot Glass: Fluorescent and Photoaluminence Glass

Carlos Zervigon: Hot Glass: Tube Time

Jeff Zimmerman: Hot Glass

Lec-Mo (Lectures on Artists Processes)

Alex Bernstein: Kilnforming: Carving Your Own Path – Finding the Artist’s Voice Through Process and Exploration

Martha Croasdale, Tallafioro Jones & Janet Kelman: Coldworking: Diamonds Are a Girl’s Best Friend and Other Gems of Knowledge

Steve Demartino: Fractography: The Voice of the Material – A Short Tutorial on Designing for Reliability

Jim Dennison & Leanne Williams: Kiln Casting: Sweet As Nomeda *Cedi* DJs: Kilnforming, West African Krabo Powder Glass Beadmaking

Shinchi and Kuniaki Higuchi: Kilnforming Beyond the Basics – Mould Making Techniques

Dan Mehlman: Kilnforming: Product Development In The Glass and Ceramic Industries – A Designer/Model Maker At Work

Panels

Eddie Bernard, TBD: Energy and Atmosphere


Domenico Cavallaro, Vittorio Costantini, Riccardo & Pietro Ferro, Marco and Davide Salvadore: Murano Glass: A Global Future

Rika Hawes, Jocelyn Prince, Angus Powers: Glass: Ephemeris: Object Exploring Virtual/Actual Objects Outside the Bubble

Tina Oldknow, Thomas Buechner, Jutta-Annette Page, Paul Smith, William Warmus: A Glimpse at the Past of Contemporary Glass: Coming’s 1959 and 1979 Exhibitions, the Toledo Glass Nationals, and Other Landmark Shows
Local Inspiration, Global Innovation - Corning, NY, June 11-13, 2009

Award Recipients
Each year, the Glass Art Society honors and acknowledges the individuals who have made outstanding contributions to the development of the glass arts worldwide. These will be presented at the Opening Ceremony at Corning Auditorium, Thursday, June 11, 1 pm. The 2009 recipients of these awards are:

Marvin Lipofsky
Lifetime Achievement Award for exceptional achievement in the field of glass

John Leighton
Honorary Lifetime Membership Award for outstanding service to the Glass Art Society

How to donate:
1. Create a goblet, mug, tumbler or some kind of drinking glass.
2. Price it at $50, $100, $150, or $200.
3. Bring your drinking vessel with you and drop it off at the Goblet Grab receiving and preview area at the Goblet Grab receiving and preview area at 171 Cedar Arts Center, Wednesday, June 10, 12 pm - 5 pm; Thursday, June 11, 9 am - 12 pm; Friday, June 12, 9 am - 12 pm.

Shipping for Auction, Goblet Grab & Student Exhibition Shipping Addresses: For Goblet Grab and Student Exhibition: Susan O’Leary, 171 Cedar Arts Center, 171 Cedar Street, Corning, NY 14830. Label package with “GAS Goblet Grab” or “GAS Student Exhibition” depending on which event it is for. For Auction: Jim Matteson, “GAS Auction” Corning Museum of Glass, 5 Museum Way, Corning, NY 14830.

Donating Artists: Artists donating to the Auction are encouraged to hand-deliver their work to the conference packed well enough for carryout. Shipped work must be received in Corning by June 4, 2009. GAS promises to handle your pieces with the utmost respect and care, and to update you on the status and sale of your donation, but we are not responsible for breakage, theft, or loss. If your donation does not sell, GAS will keep it to place in the next fundraiser or event to benefit GAS.

Buyers: Professional packers and shippers will be on site after the auction on Saturday evening. All purchases are final and must be paid for and removed from the premises during the evening. Items that are not removed will be shipped at the purchaser’s expense. No exchanges or refunds allowed. GAS assumes no responsibility for the shipping of purchases or for those items not picked up immediately after Goblet Grab or the Auction. Once you have made arrangements with a shipping vendor, GAS cannot, by shipping regulations, intervene on your behalf with the shipper. You must resolve any concerns regarding artwork damaged or lost during shipping by contacting the shipping vendor directly.

Artist Portfolio Review
Studio Workroom, Saturday, June 13, 1-3 pm
Gallery owners, curators, educators, and artists will be available to review portfolios of GAS conference attendees. Artists are encouraged to bring a slide, photo, electronic portfolio (electronic portfolios may be reviewed on the reviewer’s or artist's computer.) A sign-up sheet will be available at the conference registration area. Reviews will last 10-15 minutes each. A limited number of slots will be available on a first-come, first-served basis.

Education Resource Center
Rakow Research Library: Upstairs Lobby Friday, June 12, 1:30 - 5 pm; Saturday, June 13, 1:30 - 5 pm
The Education Resource Center will be a space where students and those interested in continuing their pursuit of glass education may come to pick up materials and information. All educational facilities: universities, colleges, public access studios, summer programs, studios, etc., who offer instruction in glass working and wish to be represented in the Education Resource Center are requested to provide literature. Each school is also encouraged to send a representative to be present to answer questions during the conference.

Bring your handouts and drop them off early at the Education Resource Center at the Rakow Research Library. Upstairs Lobby. To ship materials ahead of time, please contact the GAS office.

Donate to the GAS Auction
Saturday, June 13, 2009, Corning B Building, 6-7 pm Preview: Friday, June 12, 5 - 7 pm Saturday, June 13, 10 am - 6 pm Silent Auction Preview: Sat., June 13, 10 am - 6 pm, first silent tables close at 5:15 pm
The GAS Auction has become one of the highlights of the annual conference, and we hope you consider donating a piece of your artwork, goods or services. Your donation helps subsidize half-price student fees and keeps all registration fees affordable. Expected to be one of the largest GAS auctions ever with many donors and buyers, it will also be a great opportunity for exposure of your work. Twenty five pieces will be selected for the Live auction from pieces created by 2009 Corning Conference presenters and GAS Board members. Five surprise pieces will be selected from the items donated for the auction by other member artists to the Glass Art Society.

This year donating artists have the choice to give 100% to GAS, or to receive 25% or 40% of the selling price. Your donation will be on exhibit throughout the conference and acknowledged in the 2009 Glass Art Society Journal.

How to donate:
1. Contact the GAS office to obtain an auction donation form, or on the GAS website at www.glassart.org
2. Complete and return the auction form with a high resolution (at least 300 dpi) JPEG of your piece, so that we can include it in the Power Point presentation. This also helps us in planning the display of the auction pieces.
3. Bring your donated piece to the conference. Drop it off at: Corning B Building, Wednesday, June 10, Noon - 5 pm; Thursday, June 11, 9 am - 12 pm; Friday, June 12, 9 am - Noon
4. If you want to ship your piece (at your own expense), contact the GAS office at 206-382-1305, or email: www.glassart.org

GAS is a non-profit organization funded by its own membership. We are counting on your support. Thank you!

Eligibility: The GAS Auction and Goblet Grab are open to all glass artists and suppliers; you do not need to be a member of GAS. Glass artists can submit one piece of artwork; all artwork must be designed by the artist. Gas artists can submit one piece of artwork; all artwork must be designed by the artist. GAS is a non-profit organization funded by its own membership. We are counting on your support. Thank you!

15th Annual Goblet Grab
171 Cedar Arts Center, Friday, June 12, 4:30 - 5:30 pm begins promptly at 4:30 pm
The Goblet Grab is a fundraiser for the Craft Emergency Relief Fund (CERF), which offers aid to GAS artist members in times of need. The fast-paced Goblet Grab is a fundraiser for the Craft Emergency Relief Fund (CERF), which offers aid to GAS artist members in times of need. The fast-paced Goblet Grab is an event full of excitement and fun! Contribute to the Goblet Grab by donating a drinking glass and be entered to win one free conference registration for the GAS 2010 Louisville conference.

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Voices of contemporary Glass: The heineman collection

Rust, enamel, bronze, tile, paint, and print. Meitner revels in unusual juxtapositions of forms and ideas, in unanswered (b. 1949) reflects a variety of influences and ideas, from Japanese textiles and Italian painting and applied arts to science

These exhibitions all occur at The Corning Museum of Glass.

The following galleries will host ongoing glass exhibitions during the GAS conference.

Wood-fired Glassblowing and Ceramic Workshop

Teachers: Fred Herbst & Steve Gibbs. $400 for 3 days

An introductory workshop to wood-fired ceramic firing and glassblowing technology. This innovative workshop will provide participants hands-on experience with contemporary wood-fired technology. We will explore the intersections of ceramics and glass simultaneously through wood firing. Working as a team, participants will load and fire ceramic objects, close the furnace, prepare and stoke wood, monitor temperatures and operation of the wood furnace, and blow glass using wood-fired technology. Participation will require working shifts TBD around the clock to stoke wood. No previous experience required. Participants will provide their own bisque-fired ceramic objects for wood firing and should contact Fred Herbst: herbst@cornming.cc.edu for technical information. This workshop will take place at the Corning Community College.

EXHIBITIONS

The following galleries will host ongoing glass exhibitions during the GAS conference. These exhibitions all occur at The Corning Museum of Glass.

Favorites from the Contemporary Glass Collection - Changing Exhibitions Gallery through January 3, 2010

Discover (or rediscover!) some of the Museum's most popular contemporary works. Evening Dress with Shawl by Karen Lamorte, Red Pyramid by Stanislav Libensky and Jaroslava Brychtova, Untitled (White) by Josiah McElheny are just a few of the favorites from the Contemporary Glass Collection highlighted in this special exhibition.

Masters of Studio Glass: Richard Craig Meitner - West Bridge April 4 - October 18, 2009

The intellectual, poetic, and always changing work of the American artist Richard Craig Meitner (b. 1949) reflects a variety of influences and ideas, from Japanese textiles and Italian painting and applied arts to science and the natural world. The colorless glass surfaces of his quasiotic objects often incorporate assorted materials such as rust, enameled bronze, tile, paint, and print. Meitner revels in unusual juxtapositions of forms and ideas, in unanswered questions, and in the intersections between art and science. All of the objects in the exhibition are drawn from the Museum's collection.

Voices of Contemporary Glass: The Heineman Collection


Voices of Contemporary Glass showcases the 230 objects, by 87 international artists, that constitute the Museum's recently acquired Heineman Collection. The exhibition will present the collection in the historical context of international studio glass, and focus on the accomplishments and "voices" of individual artists. Artists in the collection include Howard Ben Tré, Dale Chihuly, Stanislav Libensky and Jaroslava Brychtova, Harvey Littleton, Klaus Moje, and Toots Zynsky.

Work Exchange

Lower your conference registration fee and have some behind-the-scenes fun – all while helping out GAS.

More than 100 people are needed in the days leading up to and during the conference. Participating in this way can enrich your conference experience and save you money!

A limited number of work exchange positions are available. If you are interested, contact the Glass Art Society office, to obtain a work exchange application form. If accepted, you will pay the reduced work exchange registration fee, with commitment to work 12 hours during the conference.

Student member work exchange conference fee: $40
Individual member work exchange conference fee: $140

Work exchange applications will begin on Monday, June 8 and run through Sunday, June 14, 2009.

To apply:
1. Contact The Glass Art Society office, for information and application form: info@glassart.org, or find the form on the GAS website at www.glassart.org
2. Send completed work exchange application to the GAS office via email (info@glassart.org) or fax (206-382-2630)
3. If accepted, you will be contacted by regular mail or email. You will then submit a completed conference registration form with payment for a reduced work exchange fee to the GAS office in Seattle, WA.

(Full-time students must include a photocopy of student ID or other proof of student status)

Work exchange applications are due: May 1, 2009. All confirmations with assignments will be sent by May 15, 2009.

If you miss your assignment during the conference you will be held responsible to pay the full conference fee.

The Studio of The Corning Museum of Glass

Pre-conference workshops:
June 1-6: John Miller, Glassblowing; or Lorren Stump, Flameworking
June 1-10: David Salvadore, Glassblowing; Shin ichi and Nimoake Higuchi, Pate de verre; or Joryng Lee, Cold Working
June 8-10: William Gaudernath, Glassblowing; Cesare Toffolo, Flameworking; or Jin Harcuba and Martin Rosal, Engraving and Cold Working

Experimental Glass Workshop
Pre-Conference Workshop: Engineering the Arts, Collaborations of Artist and Engineers NYSCC @ Alfred University, June 8 - 10, 2009

With a faculty team from both the Glass Sculpture and Glass Engineering divisions of the New York State College of Ceramics, we will work during this three-day intensive to create glass objects to analyze, strengthen, break, and explore the innate properties of glass. The workshop will cooperatively utilize the art and engineering facilities at the NYSCC at Alfred University and is open to all levels of glass experience. Alfred is within an hour drive of Corning, NY. Please contact art@alfred.edu for registration information.

The Ocean Seminar
Wednesday, June 10, 2009
Approximately 4 hours, including lunch
Contact: William Warmus at www@warmus.com or 607-533-7688

Glass artists including Louis C. Tiffany in America and Emile Galle in France have produced an impressive body of work celebrating the mysterious world beneath the sea. Former Corning Museum curator and author William Warmus is a scuba diver who writes and lectures about the ocean as a work of art. He offers this intensive seminar in an effort to interest more artists in the undersea realm as a resource for inspiration. The Ocean Seminar explores work by Jules Verne, theBlaschka's, and Rene Lalique as well as studio glass artists Dale Chihuly, Josh Simpson and Klaus Moje. The course will also focus on undersea images and videos made by prominent ocean explorers.

The seminar is free (except for meals and incidental expenses), but limited to 20 qualified applicants.

GAS would like to thank the following 2009 conference presenters who have donated their entire honoraria back to GAS:

Eddie Bernard
Thomas Butcher
Eric Hilson

International Student Exhibition
171 Cedar Arts Center, Friday, June 12, 4 - 8 pm; Saturday, June 13, 9 am - 2 pm
The International Student Exhibition invites all Glass Art Society student members who are currently enrolled full-time in an accredited degree-seeking program to participate. All work must be current, original, professionally crafted, and contain glass as the main element.

How to participate: Deliver your student work to 171 Cedar Arts Center, Wednesday, June 10, 12 - 5 pm; Thursday, June 11, 9 am - 12 pm. The official opening will be on Friday, June 12, at 4 pm. Students are encouraged to hand-carry their work to the conference. Insurance and shipment of the artwork are the responsibility of the artist. Neither GAS nor 171 Cedar Arts Center are responsible for theft or damage to artwork. Please ensure that your work is delivered in reusable packaging.

Restrictions: No more than ONE item may be submitted by each student. Due to limitations in display possibilities, the piece must not exceed 30 lbs. (15 kg) or 20” (50 cm) in any dimension. It must be possible to be handled (lifted and moved) easily by one person. Installations or groupings may be submitted, but each element within the grouping must adhere to weight and size restrictions. Any group, diptych or triptych will be sold as one piece. Clear installation instructions must accompany each work. No work will be hung on the walls or from the ceiling.

Awards: Previously, more than $12,000 in cash and supplies has been awarded. The first prize winner will receive a $1,000 cash award from The Corning Museum of Glass. All award winners will be acknowledged in the Glass Art Society 2009 Journal.

Sales: We encourage sales at this event by cash or check made directly to GAS. Artists will receive 80%. (Visa/MasterCard also accepted.)

Buyers must make their own arrangements for shipping work. Payments, purchases, and all unsold artwork can be picked up Saturday, June 13, 2 - 5 pm at 171 Cedar Arts Center. Pieces left after June 13, 5 pm will become the property of GAS.

Continued from page 7
It is a consideration of what craft has meant within critical issues: art establishment. More than has been credited in critical discourse by the larger intelligence, more nuance, in short more going on principles: Supplemental, Material, Skilled, Pastoral, and in the crafts as well. Adamson presents his ideas grouped into five organizing arts spectrum, in architecture, design, contemporary art, studies, deconstructing the role of craft within the visual over the schism between craft and art. He explores the astonishing variety of forms, color, and techniques represented, underscore the allure of contemporary glass sculpture.

To identify the visitor favorites, the Museum surveyed its education staff, docents, security guards, and others who interact with visitors on a daily basis. The selections range from a painting-inspired still life in glass by Beth Lipman and a sculpture of carrots preserved in a Pyrex tube by Donald Lipski, to Kiki Smith’s Steuben vase, engraved with tattoos, and a family portrait comprised of “molecular” forms by artist Jill Reynolds.

“This exhibition brings together some of my favorite objects, as well as the art works that are repeatedly singled out by our visitors. People are drawn to contemporary glass for the unexpected experiences that they discover are possible in the material, by the versatility and skill of the artists, and by the beauty of the objects,” said Tina Oldknow, curator of modern glass. “The artists represented in Favorites take an innovative approach to the medium, and their work conveys a freshness of thought. I hope that these objects will surprise the visitors who have not yet seen them, and that our visitors who know the collection will enjoy seeing some of their favorite pieces in a different kind of presentation.”

The exhibition is part of a larger year-long series of contemporary glass exhibitions. The major 2009 exhibitions, Voices of Contemporary Glass, will showcase the 240 objects, by 87 international artists, that constitute the Heineman Collection, one of the largest and finest private collections of contemporary studio glass in the United States, donated to the Museum in 2005 by Ben W. Heineman Sr. and his wife, Natalie G. Heineman. The Heineman Collection is distinguished by the wide-ranging history of studio glass that it represents, with objects dating from 1969 to 2005, and by its focus on selected artists whose work has been influential to artists working in glass worldwide. While over half of the artists in the Heineman Collection are American, there is a wide representation of European artists, as well as artists working in the United Kingdom and Japan. Voices of Contemporary Glass will be on view at the Corning Museum from May 16, 2009 - January 3, 2010.

Critical Issues: Thinking Through Craft  - Glenn Adamson

By Debra Ruzinsky

In the Dec. 1985/Jan. 1986 issue of American Craft, John Bentley Mays claimed that the primary virtue of visual art is in its employment of critical thinking. The crafts, he explained, were woefully deficient in this area. Fast forward 20+ years, and Glenn Adamson, grounded in his dissertation work at Yale, published a fresh perspective entitled “Thinking through Craft.” (Berg Publishers, 2007)

In his book Adamson’s intent is to treat “craft as an idea.” It is a consideration of what craft has meant within the broader context of the visual arts, and what it could be made to mean, if thought through in extra disciplinary terms.

Adamson takes a fresh look at very tired debates to show them. Stepping up the spread of knowledge and world to represent everyone.”

will be harder for the Heller, Habitat and Holsten’s of the must sell a lot of work to pay the overhead expenses. Artists, similar to a fine arts painting gallery is extremely “Running a gallery, which represents a stable of artists, as well as artists working in the United Kingdom and Japan, over half of the artists in the Heineman Collection are constituted the Heineman Collection, one of the largest 240 objects, by 87 international artists, that constitute the Heineman Collection, one of the largest and finest private collections of contemporary studio glass in the United States, donated to the Museum in 2005 by Ben W. Heineman Sr. and his wife, Natalie G. Heineman. The Heineman Collection is distinguished by the wide-ranging history of studio glass that it represents, with objects dating from 1969 to 2005, and by its focus on selected artists whose work has been influential to artists working in glass worldwide. While over half of the artists in the Heineman Collection are American, there is a wide representation of European artists, as well as artists working in the United Kingdom and Japan. Voices of Contemporary Glass will be on view at the Corning Museum from May 16, 2009 - January 3, 2010.

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Call to Artists

The Younger Gallery: Contemporary and Functional Art, 1430 Truston Ave Ste 105, Bakersfield CA 93301, 661-324-9200, nmgarvin@gmail.com. The Arts Council of Kern's Younger Gallery will feature a glass art exhibition. The exhibition will open on April 26, 2009 and run until May 27, 2009. The Call to Artists is open to all glass artists with a $20 entrance fee per work, with maximum of three (3) works total. Cash prizes will be awarded in various categories. All submissions are due March 5, 2009.

Art No. 3 Competition - Art Now, www.artnot.com, submit@ArtNow.com. ArtNow.com is pleased to invite artists to ART NO. 3 Competition. ART NO. 3 Competition is a juried annual juried contemporary art competition 12 months on display. ART NOW takes place on line once every year at ArtNot.com.

New Bond Street Gallery Auction - Bonhams 1793 Ltd, 101 New Bond Street, London, W1S 1SR, Tel: 44 (0) 20 7447 7447, www.bonhams.com. Dan Klein Associates is pleased to announce that we are collaborating with the British Auction House Bonhams to offer a private sale of contemporary glass auction to be held at their New Bond Street Galleries, May 19th to coincide with the Crafts Council's annual international craft fair. COLLECTIONS OF EACH artist is now being sought for this sale which will be previewed May 15, 17, and 18, 2009. The catalogue deadline for the sale will be 3/2/2009. Contact Monique, 781-710-1274. Kiln for Sale - Monique Studios, 21 Cedar Street, Burlington, MA, 01803, 781-710-1274, www.moniquesstudio.com, info@moniquesstudio.com. Chamber size: 144” x 60” x 20”. Ceramic fiber lining to steel wall. Heating elements supported on ceramic tubes suspended off the surface of hot and sides. Floor made of 2.5” insulation (fibreglass with 1” vermiculite board back up). Bartlett programmable 2-zone controller, over temperature safety system, type K thermocouples, mercury contacts, branch fusing. 240V, 74 Kw. Kiln can operate with a 208 or 3 phase, 200 Kw. Kiln can operate in stages of 1 1/2, 2 and 3 phase. Amp. Price includes a lift system for the bench that was custom built after the kiln was installed. Kiln value: $20,000, asking price $14,000 / obo. Contact Monique, 781-710-1274. Kiln for Sale - 458 Broadway, 3rd Floor, New York, NY 10013, 212-219-0958, RBWFD54@aol.com. Custom built in pristine condition. Kiln for sale in NYC. Kiln has Airmaster controller and a fan in back panel. Metal exterior/brick interior with four shelves included. It has wheels on two sides so it can be turned on its side and slid through a doorway. Approx. 400”x80”x10” with 4 elements on side walls and elements on lid. Manual winch included to ease lift ing. Cost is $11,999.99 as is. Contact Ronnie Wolf or email RBWFD54@aol.com.

Grants/Residencies

2009 Artist-in-Residence Programme, Harbourfront Centre, 235 Queens Quay West, Toronto, ON, M5J 2G8, Canada, 416-973-4963, www.harbourfrontcentre.com, egm@harbourfrontcentre.com, info@harbourfrontcentre.com. Full-time and summer openings are available in glass. Job Opportunities

Apprenticeships

One and Two-Month Apprenticeships in Tuscany: Verete Artistische Toscana, Via della Galluzza, 5, Siena, 53100, Italy, +39 0577 4803, info@gllassianstudio.com. Verete Artistische Toscana is a company based in Siena (Italy) which specializes in the creation of stained, painted and fused glass. Siena was the first centre of stained glass manufacturing and design in Italy and Verete Artistische Toscana continues this tradition. The Studio handles original commissions and restoration projects of stained and stained glass in both religious and secular subjects. Fused glass projects are also a part of our production. There are apprenticeships available in July, August, September, November - February: March, April - November - December and three lasting one month (May, August & October). Topics are listed below. Although the schedule is rigid, we are able to benefit the beginner and intermediate; advanced and professional glass artists have found the apprenticeship to be useful to enhance their skills and exchange ideas.

- Techniques, materials, tools - Design of cartoons & patterns - Glass cutting - Experience in using and matching different types of glass - Basics of painting techniques - glassblowing, media, tracing, cutting, shaping, soldering and cementing - Kiln operating - Glass fusing - Combining loaded, fused & sculpted glass - Installation on site We help in finding accommodation. English is spoken in the studio. Intensive hands on courses also available.

For Sale


GlassRoots, Inc., 111 Washington St, Newark, NJ 07102, 973-353-5961, www.glassroots.org, hotglassglst@hotglassglst.org. GlassRoots' fully equipped hot shop is ideal for undertaking small to medium size glassblowing or hot casting projects. It is also available for kilnforming and kiln casting projects. Please call or email Studio Manager Jason Minami for equipment and rate information.

For Rent

Glass Network Editor, CCS, Contemporary Glass Society School of Design, Glass Department, Providence, RI, 02903, Assistant professor, Glass Department Full-time and summer openings are available in glass. Although the scheme is of particular benefit to the beginner and intermediate; advanced and professional glass artists have found the apprenticeship to be useful to enhance their skills and exchange ideas.

Back to your search results related to glass and art. Studio time available to make personal work.

Apprenticeships

One and Two-Month Apprenticeships in Tuscany: Verete Artistische Toscana, Via della Galluzza, 5, Siena, 53100, Italy, +39 0577 4803, info@gllassianstudio.com. Verete Artistische Toscana is a company based in Siena (Italy) which specializes in the creation of stained, painted and fused glass. Siena was the first centre of stained glass manufacturing and design in Italy and Verete Artistische Toscana continues this tradition. The Studio handles original commissions and restoration projects of stained and stained glass in both religious and secular subjects. Fused glass projects are also a part of our production. There are apprenticeships available in July, August, September, November - February: March, April - November - December and three lasting one month (May, August & October). Topics are listed below. Although the schedule is rigid, we are able to benefit the beginner and intermediate; advanced and professional glass artists have found the apprenticeship to be useful to enhance their skills and exchange ideas.

- Techniques, materials, tools - Design of cartoons & patterns - Glass cutting - Experience in using and matching different types of glass - Basics of painting techniques - glassblowing, media, tracing, cutting, shaping, soldering and cementing - Kiln operating - Glass fusing - Combining loaded, fused & sculpted glass - Installation on site We help in finding accommodation. English is spoken in the studio. Intensive hands on courses also available.

For Sale


GlassRoots, Inc., 111 Washington St, Newark, NJ 07102, 973-353-5961, www.glassroots.org, hotglassglst@hotglassglst.org. GlassRoots' fully equipped hot shop is ideal for undertaking small to medium size glassblowing or hot casting projects. It is also available for kilnforming and kiln casting projects. Please call or email Studio Manager Jason Minami for equipment and rate information.

For Sale

Kiln for Sale - Monique Studios, 21 Cedar Street, Burlington, MA, 01803, 781-710-1274, www.moniquesstudio.com, info@moniquesstudio.com. Chamber size: 144” x 60” x 20”. Ceramic fiber lining to steel wall. Heating elements supported on ceramic tubes suspended off the surface of hot and sides. Floor made of 2.5” insulating fibreglass with 1” vermiculite board backup. Bartlett programmable 2-zone controller, over temperature safety system, type K thermocouples, mercury contacts, branch fusing. 240V, 74 Kw. Kiln can operate in stages of 1 1/2, 2 and 3 phase. Amp. Price includes a lift system for the bench that was custom built after the kiln was installed. Kiln value: $20,000, asking price $14,000 / obo. Contact Monique, 781-710-1274. Kiln for Sale - 458 Broadway, 3rd Floor, New York, NY 10013, 212-219-0958, RBWFD54@aol.com. Custom built in pristine condition. Kiln for sale in NYC. Kiln has Airmaster controller and a fan in back panel. Metal exterior/brick interior with four shelves included. It has wheels on two sides so it can be turned on its side and slid through a doorway. Approx. 400”x80”x10” with 4 elements on side walls and elements on lid. Manual winch included to ease lifting of lid. Cost is $11,999.99 as is. Contact Ronnie Wolf or email RBWFD54@aol.com.

Grants/Residencies

2009 Artist-in-Residence Programme, Harbourfront Centre, 235 Queens Quay West, Toronto, ON, M5J 2G8, Canada, 416-973-4963, www.harbourfrontcentre.com, egm@harbourfrontcentre.com, info@harbourfrontcentre.com. Full-time and summer openings are available in glass.

Job Opportunities

Assistant Professor, Glass Department, Rhode Island School of Design, Glass Department, Providence, RI, 02903, 406-454-6190. Applicants must demonstrate a commitment to glass and a desire to bring contemporary glass to students.

Glass Network Editor, CCS, Contemporary Glass Society, c/o Broadfield House Glass Museum, Kingswynn, West Midlands, DY6 9ES, UK, +44 (0) 1636 570737, www.cgs.org.uk, admin@cgs.org.uk, Victoria Scholtes newligh@cs.org.uk or Pam Reekie admin@cgs.org.uk. For those of you with a passion for contemporary glass and a desire to spread the glass word, this job may be for you. This is a contracted, paid position consisting of about thirty days’ work per year.
change is good. Check out our new website!

www.glassart.org
classes + workshops

PLEASE NOTE: Publication of notices is for information purposes and does not necessarily indicate endorsement by the Glass Art Society. We are happy to include information as supplied to us by various sources. Please send us your press releases and notices including specific, current facts as far in advance as possible to GAS, 6512 23rd Avenue NW, Suite 329, Seattle, Washington 98117, or e-mail for: katelyndajouy@g4s.com. GAS NEWS is a bi-monthly publication. Members receive their newsletters approximately 6-8 weeks after the deadlines.

Upcoming Newsletter Deadlines:
April 1 for the June/July/August 2009 issue
July 1 for the September/October 2009 issue
Sept. 1 for the November/December 2009 issue
We look forward to hearing from you.

UNITED STATES

ARKANSAS
Meadow Creek Education Center,
http://meadowcreekcine.com, sage@andomens@gmail.com
April 2009
Intermediate to Advanced Beadmaking/
Sage Holland and Tom Holland

ARIZONA
Desert Glasshopper Studio,
PO Box 264, Cave Creek, AZ, 85327, 488-488-2425, GlasshopperAZ@aol.com,
www.DesertGlasshopper.com
We offer workshops and does not allow in fusing & kiln formed glass,
dichroic glass, kiln casting, molds & mold making,
sandblasting & sandcarving, photoresist etching, Verre
Eglomise, & kiln forming. Workshops are ongoing throughout the year. Contact the
studio for class listings and prices. Open studio time available.
March 21-22, 2009 Verre Eglomise: The marriage of the kiln, intaglio sandcarving & float glass. Workshop is being
held at Glastar Corp in Chatsworth California. For workshop
information contact Desert Glasshopper Studio.

CALIFORNIA
Artist Career Training,
101 First St #103, Los Altos, CA, 94022-2760, 650-917-1225, Alaina
ArtistCareerTraining.com,
www.artistcareertraining.com
Classes offered to help artists build their careers. Visit the
website for more information.

Ditore Glass Works / Dyson,
9271 Adolphia St, San Diego, CA, 92129-858-788-0512, dick@dittoreglassworks.com,
www.ditoreglassworks.com
On-going Cold Working Seminars with Dick Ditore.
Please call or check the website.
Apr. 22-26: Colour, Components and Crackle/
Special Guest Artist
May 14-17: Ventanas/Marc Petrovic
Harmony Glassworks,
2180 Old Creamery Rd, Harmony,
CA, 93435, 805-927-4428 (studio), eric@handicraftware.com,
www.harmonyglassworks.com
Harmony Glassworks is a glass education facility. Class
sessions are four hours long with two students per class.
Instruction is very personalized with lots of "hands-on"
learning. No prior glass blowing experience is necessary.

Public Glass,
1750 Armstrong Ave, San Francisco, CA, 94124,
415-671-4916, info@publicglass.org www.publicglass.org
Mar 28: Coldworking/Dean Benson
Apr. 25: Coldworking/Dean Benson
May 30: Coldworking/Dean Benson
May 31: Introduction to Beadmaking
Apr 18: Introduction to Beadmaking
May 14-15: Mosaic Glass Technique
May 16: Introduction to Beadmaking
May 3: 24: Fusing and Slumping
Apr 3-26: Fusing and Slumping
Stumpchuck.com,
8901 Sheldon Rd, Elk Grove, CA, 95624,
916-739-0912, joe@4k4email.com, www.stumpchuck.com,
For a complete list of classes reference website or call for more information and pricing.
May 4: Under the Sea
May 25-29: In the Jungle
Apr 2-6: In the Garden
July 11-15: Level II
July 29 - Aug. 2: Emilio Santini

COLORADO
Glasscrafter, Inc.,
411 Violet St, Golden, CO, 80401-6713,
303-278-4670/888-272-3830, info@glasscrafterinc.com,
www.glasscrafterinc.com
Mar 21-22: Muelles & Pendants with Dichroic in Borosilicate/
WY Menzes
Apr. 25-26: Fundamentals of Glassblowing/Robert Mckibbin
May 2: Animal Head Sculptures/Kathy Johnson
May 16-17: Beginning Boro Beads/Lauri Copeland
May 25-26: Perfume Bottles/Suellen Fowler
Sept. 19-20: Christmas Ornaments/Doug Remschneider
Oct. 3-4: Human Figure in Soft Glass/Ray Olson
CONNECTICUT
Greenwood Glass,
3 Robertsonville Rd, Riverton, CT, 06065,
860-738-9464, peter@petergreenwood.com,
www.petergreenwood.com
On-going classes and workshops offered in Glassblowing,
Blow Your Own Flower or Paperweight, Blow Your Own
Ornament, and Beginner Workshops. Demonstrations and
courses are also offered. Please visit the website for more information.

GEORGIA
Glass Inspirations,
1855 Vermack Ct, Atlanta, GA, 30338,
770-617-0921, schinelli@mac.com, glassinspirations@mac.com
Apr 16-19: Roll Up Workshop/Justin Schmuck

ILLINOIS
Chicago Hot Glass,
1250 N Central Park Ave, Chicago,
IL 60611, 773-394-3522, info@chicagohotglass.com,
www.chicagohotglass.com
Private lessons taught by Michael Menconi.
Please call for more information.

INDIANA
ABR Imagery,
3808 W Vernal Pike, Bloomington, IN, 47404,
812-339-0147, rodisglass@vtx.com, www.abrimagery.com
Mar. 14: Sensational Silver Luster Beads/
Doug Remschneider
Mar. 28: Making Globetoppers on the Lathe
Apr. 9: Make and Take Night
Apr. 11: Basic Pendants
Apr. 25-26: Boro Beads/Lauri Copeland
May 5: Fusing Basics
May 9: Beginning Dichroic Boro Pendants/
Dave Martin
May 16: Building on Fundamentals/Steve Szilvez
May 20: Make and Take Night
June 20: Beginning Soft Glass Bead Making/
John Winter
June 21: Beginning Soft Glass Bead Making/
John Winter
June 27: Beginning Marble Making
July 11: Fusing Basics
July 11: Magazine Design Services Silver Clay Basics
Aug. 8: Sensational Silver Pendants/
Doug Remschneider
Aug. 13: Make and Take Night
Sept. 5-6: Lampworking/Trey Cornette
Sept. 19: Intermediate Borosilicate Pendant/
Dave Martin
Sept. 23: Make and Take Night
Oct. 10-11: Intermediate Lampworking/Dolly Ahles
Oct. 14: Make and Take Night

MASSACHUSETTS
Snow Farm:
The New England Craft Program,
15 Lanyard Rd, Northampton, MA, 01060, 413-586-3101,
info@snowfarm-art.org, www.snowfarm.org
Applications are now being accepted for the High School Intensive Seminar in Art in the glassblowing and
flameworking studios.
Session I: June 28 - July 11
Session II: July 12 - 25
Full Session: June 28 - July 25

MAINE
Haystack Mountain School of Crafts, PD Box 518 GL, Deer Isle/Me, 04627, 208-347-2306, director@haystack-mtn.org, www.haystack-mtn.org
June 28 - July 10: Scandinavian Glassbeadmaking/Ingrid Sigurdson
Aug. 2-14: Scandinavian and Venetian Glassblowing
Techniques/Tobias Mehl
Aug. 16-26: Plotting a Course/Pablo Soto
Aug. 30 - Sept. 5: The Space Between Pontil and Pedestal/
Marc Petrovic

MISSOURI
Third Degree Glass Factory, 5260 Delmar Blvd, St.Louis, MO, 63108-314-367-4527, info@thirddegree.com,
www.thirddegree.com
On-going classes offered. Third Degree Glass Factory is
St. Louis' only public-access glass art education center.
We promote contemporary glass art through education,
studio facility rental for artists and students, a gallery shop
featuring glass art made by Third Degree artists, and rental
for corporate events and private parties. Please contact the
school for more information.
Mar. 15-16: Kiln Carving Glass
Apr. 6: Glass I (6 Week Class)
Apr. 7: Glass II (6 Week Class)
Apr. 9: Glass I (6 Week Class)
Apr. 11: Make a Glass Flower
Apr. 13: Paperweight Workshop
Apr. 19: Glassblowing Intensive
Apr. 25: Make A Glass Flower
May 16: Paperweight Workshop
May 17: Glassblowing Intensive
May 23: Glass Art Sampler

NEW JERSEY
Carlisle Machine Works, Inc., PD Box 746, Millville, NJ,
85332-0746, 856-820-9927, carlisle@carlislemachine.com,
www.carlislemachine.com
Mar. 14: Intro to Soft Glass Beads/Stacey Camac

NEW YORK
Hands On Glass Studio,
124 Crystal Ln, Corning, NY, 14830,
607-962-3044/ 866-962-3044, rodi@handsonglass.com,
www.handsonglass.com, http://beauxbead.com or
sageandtomemail@gmail.com
June 9-10, & 15-17: Joining Torches (a pre- and post-
conference class of beadmaking, sculptural flameworking, and lapidary)/
Beau Anderson and Sage Holland
June 9-10, & 17-18: Glass Beadmaking, Lapidary and
sculptural flameworking/ Beau Anderson and Sage Holland

Bullseye’s new online store: The next best thing to being here.
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www.bullseyeglass.com/products
The Studio of The Corning Museum of Glass,POC. Box 69 • Westport, KY 40077
800-710-7069 or 502-222-5631 • Fax: 502-222-4527
www.cmog.org • info@cmog.org

Spring 2009

Ten-week Sessions: Students of all ages. Classes meet once a week for 3 hours. Begins week of March 13th. 10am to 4pm, study glassworking with a long-term commitment.

Glassblowing
Beginning Glassblowing
Next Steps in Glassblowing

Flameworking
Beading and Jewelry Design
Weekend Workshops: Saturdays and Sundays from 10am to 4pm, study glassworking without a long-term commitment.

Session 3   June  15-26

Venetian-Style Goblets and Beyond – Cesare Toffolo

Beginning Glassblowing (April 11)

Tuition is $110.  Call (607) 974-6573 in advance to register.

Weekend workshops:
Beadmaking and Jewelry Design
Jewelry Techniques in Borosilicate
Bead Basics: Introduction to Flameworked Beads
Next Steps in Creating Flameworked Beads
Elements of Flower Construction
Flat Glass
Introduction to Fused Glass
Fused Glass Jewelry
Beginning Stained Glass
Next Steps in Fusing
Painting on Glass
Precious Metal and Glass
Flat Glass Techniques
Photography & Raising Glass

One-Day Workshops: Fun for the entire family! No glassworking experience is required, but participants must be at least 10 years of age for beadmaking and 14 for paperweight making. Parents are encouraged to register with their children. 10 am - 4 pm, with a one-hour lunch break. Tuition is $150. Call (607) 974-0733 in advance to register.

Paperweights at the Furnace (April 11)

Beginning Beadmaking (April 11 and 18)

Beginning Glassblowing (April 18)

Summer 2009

Three-day and one-, one-and-a-half, and two week sessions – with teachers from all over the world, including Jiri Harcuba, Stephen Conlon, Pino Cherchi, Sean Baumbach, Stephanie Frus, Mar. 28:   One-Day Paperweight Workshop/

Mar. 20-22:   Offhand Flameworked Glass/Suellen Fowler & Jesse Kohl

A Particular Language – Catherine Nevell

Session 4  June 29 - July 4
Sustainable Art Creating with Recycled Glass – Mary White and Reddy Lieb
Advanced Cold Construction – Martin Rosol
Session 5  July 5-17
Gravity – Chris Taylor
Glass Chandeliers at the Torch – A New Approach to a Traditional Technique and Design – Emilio Santinri and Alex Hamilton

Session 6  July 20-23
Scandinavian Artists Venetian Glassblowing – Tobias Mahl

Session 7  July 27-Aug 7
Combining Techniques in Glass – Amy Rueffelt & Jo Salerno
Miniature Paperweights – Paul Stankard

Next Steps in Glassblowing – Henry Seaman
Session 8  August 10-21
Experimental Goblet Workshop – Angus Powers

Next Steps in Glassblowing – Margaret Neher
Within the Walls – Martin Kremer
The Art of Kiln-Cast Jewelry – Jayne Persico


Glassblowing – Gianni Toso
Klin Formed Art Glass – Mark Dittrich

William Gudenrath
An In-Depth Introduction to Venetian Techniques –

13

The Big Picture Survey of Kiln-Glass –

Nathan Sandberg

Session 10  September 7-12
Beginning Glassblowing – Amanda Gundy
Introduction to Flameworking – Timothy Drier
Last Wax Kiln Casting – Milan Townsend
Minimalism in Glass – William Gudenrath

Venetian Techniques in Glass Painting – Lucia Santini

UrbanGlass, 647 Fulton St 3rd Floor, Brooklyn, NY, 11217, 718-625-3695, bfrus@urbanglass.org, www.urbanglass.org

Intensives
Mar. 20-22: March Madness: A Non-Traditional Approach/ Laura Donofre
Apr. 22-26: Experimental Painting on Glass/ Gregory Grenon

Weekly Workshops
Mar. 6-8: Afternoon Cold-Work /Neb Cosman
Mar. 7: One-Day Glass Calligraphy Pen Workshop/ Sean Baumbach
Mar. 14-15: Beginning Glassblowing Weekend/ Philip Taylor

Mar. 14-20: Open-Mold Glass-Casting Workshop/ Virginia Griswold
Mar. 14-15: Stained Glass Weekend/ Joseph Cavaliere
Mar. 28: One-Day Paperweight Workshop/ Stephanie Frus
Mar. 28: One-Day Stained Glass Workshop/ Seann Baumbach

May 2:   One-Day Paperweight Workshop/ Alexis De Leon
Apr. 11:   One-Day Paperweight Workshop/ Alexis De Leon
Apr. 18-19: Beginning Bead Jewelry Weekend/ Sean Baumbach
Apr. 18-19: Beginning Klinforming Weekend/Dena Pengeas
Apr. 19-24: Stained Glass Weekend/ Joseph Cavaliere
Apr. 25-26: Beginning Glassblowing Weekend/ John Brekke
Apr. 25-26: Beginning Bead Jewelry Weekend/Toby Upton
May 2:   May Flowers Weekend/Jason Grodsky

Weekly Classes
Beginning Mar. 10: Advanced Klincasting: Lost Wax and Rubber Molds/Virginia Griswold
Beginning Mar. 11: Klinforming I/Laurie Korowitz-Couto
Beginning Mar. 16: Flame I/Ambur Coeun
Beginning Mar. 21: Introduction to Klincasting/ Virginia Griswold

Oregon
Bullseye Glass Co. 3722 SE 21 St Ave, Portland, OR, 97202, 503-232-8887, tedsawyer@bullseyeglass.com, www.bullseyeglass.com

Mar. 7-8: Pina Chretinsky, 2-Day/Bonnie Celeste
Mar. 13: Intro to Coldworking/Erik Whittomme
Mar. 16-21: The Big Picture Survey of Kiln-Glass/ Nathan Sandberg

Mar. 28-29: Image Transfers/Carrrie Iversen
Apr. 3-4 & 6: Dish It Out/Nathan Sandberg
Apr. 10: Glasscutting Basics/Nathan Sandberg
Apr. 13-17: Lost Wax Klincast Glass/Erik Whittomme
Apr. 17-20: Jewelry/Wharrenie/Bonnie Celeste
Apr. 20-21 & 23: Intro to Fusing & Slumping/ Nathan Sandberg
Apr. 25-26: Coldworking Lab/Erik Whittomme
Apr. 25-26: Beading, 2-Day/Bonnie Celeste
Lectures & Demonstrations (Confirmed reservation required):
Mar. 1: Lost Wax Klincast Glass/Erik Whittomme
Apr. 5: Steve Schick

Eugene Glass School 579 Wilson St Eugene, OR, 97402, 541-342-2995, saed@eugenglassschool.org, www.eugeneglassschool.org

Mar. 1-4: One-Day Paperweight Workshop/ EGS Staff
Mar. 4-5: Advanced Fusing: 2-Day/Bonnie Celeste
Mar. 7-8: Beginning Beadmaking/Donal & Barclay
Mar. 7-8: Beginning Your Skills in the Hot Shop/Jeff Ballard
Mar. 14-15: Beadmaking: Taking the Next Step/ Kristina Logan
Mar. 14: Art Clay Silver Charm Bracelet or Necklace/ Wendy Hoffman
Mar. 14: Paperweights/EGS Staff
Mar. 20-22: Offhand Glassblown Glass/Suellen Fowler
Mar. 21: Fused Photo Frames and Wall Pockets/EGS Staff
Mar. 28-29: Dichroic Tubing/Frodo & Campbell
Mar. 28-29: Unplug Your Imagination 96 COE/Teri Sokoloff
Apr. 4-5: Beginner Fusing/Steve Klahn
Apr. 4-5: Beginner Fusing I/EGS Staff
Apr. 4-5: Beginner Hotshop I/EGS Staff
Apr. 5: Coldworking I/EGS Staff
Apr. 5: Coldworking II/EGS Staff
Apr. 18-19: Floral Glass Jewelry/Annie Vanbanks
Apr. 18-19: Art Clay Silver with Glass Cabochons/ Shelby & Hoffman
Apr. 18-19: Beginner Hotshop I/EGS Staff
Apr. 22-26: Advanced Fusing: Landscapes in Fused Glass/ Miremi Difere
Apr. 25: Beads: April Showers Bring May Flowers/ Nancy Gurt
Apr. 25-26: Beginner Hotshop II/EGS Staff
May 2-3: Beginner Beadmaking/Dillan & Barclay
May 2-3: Beginner Fusing I/EGS Staff
May 12-16: A Mixed Media Approach to Hot Glass/ Pina Chretinsky
May 16: Body Jewelry/Josh McDaniell
May 16: Fused Glass Clock and Nightlights/EGS Staff
May 18-22: A Mixed Media Approach to Hot Glass/ Pina Chretinsky
May 30: Paperweights/EGS Staff
May 30-31: Marble Making for All Levels/Sabina Boehm
May 30-31: 3-D Fusing/Debbie McDaniell
June 6-7: Beginner Fusing I/Hotshop II/EGS Staff
June 6-7: Beginner Fusing II/EGS Staff
June 6-7: fused Dichroic Tiles and Cabochons/Jay Frodo
June 6-7: Alone in the Hot Shop/Jeff Ballard
June 13: Body Jewelry II/Josh McDaniell
June 13: Beginner Fusing I/EGS Staff
June 13-14: Beginner Hotshop I/EGS Staff
June 13: Beginner Coldworking/EGS Staff
June 17: Advanced Fusing I/EGS Staff
June 19-21: Art Clay Silver Level I Certification/ Wendy Hoffman
June 20-21: Soft Glass Sculpture/Debra Crowley
June 20-21: Beginner Hotshop II/EGS Staff
June 21: Flame Fusing Crossover/Debra Crowley

Classes and workshops
continued next page
Mar. 7-8: Glass Beadmaking I/Louise Mehaffey
Mar. 14-15: Advanced Kiln Techniques
Mar. 14: Beading
Mar. 1: Cold Working Tutorial
Mar. 14: Fusing & Slumping
Mar. 18: Glassblowing
Mar. 20: Fusing & Slumping
Mar. 25-26: Intermediate Glassblowing
Mar. 25: Kiln Casting
Mar. 27-29: Cold Working Techniques
May 9: One-Day Glassblowing
Mar. 15-17: Bead Making
Mar. 16-17: Glassblowing
Mar. 29: One-Day Glassblowing
Mar. 9: Glass Fusing
Mar. 16-17: Glass Fusing I/Nancy Sala Safko
Mar. 16- Apr. 6: Glass Fusing II/Next Steps in Glass fusing. Classes are offered for all skill levels and are taught by professional glass artists. Studio rentals and private lessons with our experienced instructors are also available. The Spring Session begins April 2009. For the complete course schedule, visit www.bananafactory.org. Spring Session begins April 2009. For the complete course schedule, visit www.bananafactory.org. Spring Session begins April 2009. For the complete course schedule, visit www.bananafactory.org.
The upcoming newsletter Deadlines: April 1 for the June/August 2009 issue and approximately 6 to 8 weeks after the deadline.

UNITED STATES

FLORIDA
Mckee Botanical Garden, 350 US Hwy 1 Vero Beach, FL, 32962, 772-794-0601, mckeebgarden.org

KENTUCKY
Flume Run, 828 market St Louisville, ky, 40206, 502-584-5333, brook@flumerun.com, www.flumerun.com

Missouri
Third Degree Glass Factory, 5200 Delmar Blvd St Louis, MO, 63110, 314-567-4272, info@stlthirddegree.com, www.stlthirddegree.com

NEW YORK

OREGON

Pennsylvania
Glassworks at the Banana Factory, 12 W 3rd St Bethlehem, pa, 18015, 610-332-1315, christichaos.com, www.fest.org


England
Cambridge Galleries, High Street, Cambridge, CB2 4LT, England, +44 (0)1223 331443, manager@cambridgegalleries.co.uk, reflexivity: Exhibition of contemporary Glass, 7/11 - 6/29/2009.


The Glass Art Gallery, The Leather Market, Weston St, London, SE1 3ER, England, +44 207 403 2800, info@londonglassblowing.co.uk, www.londonglassblowing.co.uk Glass: The work of Professor faith Cumming and his students. It examines his role and impact on glass education in the UK, and internationally, over the last 40 years. The exhibition is a collaboration between the School of Art & Design at the University of Wolverhampton, Wolverhampton Arts + Museums (Bishton Craft Gallery) and Peter Layton’s Glass Art Gallery, London, 5/10 - 7/11/2009.

Broadfield House Glass Museum, Compton Drive, Kingswood, West Midlands, DY6 9NS, England, +44 1384 812749, glassmuseum@birmingham.ac.uk, www.glassmuseum.com, SO ABOVE: A Major Exhibition of International Glass Art previewed at Tate Britain this year. It examines the role of glass in contemporary art, with over 250 of the hottest works in glass by renowned masters and new talents from around the globe. Free and open to the public, 10/22/2009 through 3/8/2010.

The exhibition is a collaboration between the School of Art & Design at the University of Wolverhampton, Wolverhampton Arts + Museums (Bishton Craft Gallery) and Peter Layton’s Glass Art Gallery, London, 5/10 - 7/11/2009.

The Society for contemporary crafts exhibitions.

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Denmark

Germany


Japan
Glass Art Society
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Reach Your Target Market
with a GAS Display Ad!

For information on advertising in GASnews or other GAS publications, please contact the GAS office at 6512 23rd Avenue NW, Suite 329, Seattle, Washington 98117, USA. Tel: 206-382-1305; Fax: 206-382-2630; info@glassart.org; or check out our website at www.glassart.org and click on “Advertising”

Contribute to GASnews

GASnews is for the members of the Glass Art Society. There are several ways to contribute:

1. Listings: Every issue has 100s of listings and classified ads, free to members

2. Member Profile: Gives members an opportunity to share their work, experience and thoughts with other members. Images and text welcomed.

3. Student Profile: Students, send artist’s statement, a brief bio, images of your best, most recent work, your name, address and contact information.

4. School Profile: Students or educators of accredited, degree-offering schools, send a brief article about your school and what it offers, and a few images.

5. Workshops: Non-degree schools, send a brief article about your program and a few photos.

6. International Window: GAS has members in over 50 countries. Each issue we highlight 1 or more countries or events outside the U.S. Images and text welcomed.

7. Critical Issues: Submit your ideas for an article that analyzes, interprets, or evaluates artistic works in glass.

For more information on submissions, go to www.glassart.org, click on “Newsletter” or contact Kate Davila, Communications Manager at the GAS office. E-mail: Kate@glassart.org

The Glass Art Society reserves the right to edit submissions for any reason deemed necessary by the editor, including clarity, length or grammar. Submission of material is not a guarantee that it will be published. Please include a SASE for return of materials sent via mail.

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