

May Chua (Singapore)



GAS | GLASS ART™
SOCIETY

2020

ANNUAL REPORT

Letter from the President

My dear friends and colleagues,

If we were in the same room, I would ask you how you are doing? We would be able to share our joys and tragedies and commiserate on this last year. If you have lost anyone or your family has been impacted by the virus, know that we stand in solidarity with you, and we mourn with you. This last year has been fraught with challenges, heartbreak, and breakneck problem solving for all of us. Here at GAS, it meant some thoughtful and difficult conversations. Over the last year, we have been wrestling with the very same challenges as you. The social, financial, and transcendent issues are a burden we all bear and need to find a path by which we can not only survive but thrive.

I'd like to just say thank you to all of you. Thank you for the opportunity to be the President of the Glass Art Society, and thank you for this organization. I have been a member of GAS for the last 25 years. The thing that has kept me engaged and made me want to serve is the community. We're a motley crew, and that is our strength. Glass is a material that attracts people from all walks of life and all kinds of making. There is a richness and a diversity to this community that needs to be lauded and celebrated, and that's what GAS does.

GAS is, at its heart, a membership organization focused on strengthening our community. We celebrate excellence in our material and share the historical, contemporary, and experimental ways of working with glass through our conferences. They are a place where we get together, kibitz, and astound each other. Over the last several years, the Board and staff have discussed ways to increase those kinds of opportunities and expand our programming throughout the year. We have some of that programming in place, like Cohort Calls and Community Conversations, and we will begin to roll out more over the next couple of years.

As we began to explore programming options, we also looked at the organization's structural tools like the bylaws, policies, committees, and processes that we use to both run the organization and make decisions. We want to make sure that we are the organization that we say we are. To that end, we have overhauled quite a few of the ways we do things. We looked at how we jury prizes, exhibitions, and award scholarships, and in doing so, have adopted best practices around jury formation, the briefs they receive, and the rubrics to make the final decision. We have revised how we recruit and select new board members to ensure we are recruiting for the skill sets and the breadth of representation our organization deserves and needs. We have also developed a new conference compendium that houses all of the information you need to put together a bid for a conference.

This has been a full, exciting, and profoundly difficult year. At the Glass Art Society, we started the year off incredibly excited about the upcoming conference in Sweden and the possibilities that came with it. The partnerships we formed on the ground were dynamic and phenomenal. In collaboration, we were able to think outside the box to create a conference for 1,500 people in a rural setting, and we looked forward to seeing our plans through to fruition. The GAS staff and Board worked with glass producers, individual artists, museums, schools, and governmental agencies to build what we thought would be a fantastic conference. Everything was in place, and the countdown began until we would all meet in Småland. And then the pandemic hit.

It became undeniable and inevitable that we needed to cancel the Sweden conference, and we had to think about whether we wanted to cancel the conference in its entirety or figure out how to transmute it to a virtual one. We knew the

decision needed to be made quickly as there was an entire technological ecology that would have to be scrutinized and applied. We made the only choice we could, and that was to try. The transition online happened in six weeks. The GAS staff did a deep dive into what it would take, including what software would be needed, how each component could work together, and working with those presenting to see if they could and would be willing to learn how to live stream or record their presentations. Everyone's hard work made it possible to transition to a virtual conference fairly seamlessly.

We were very pleased when it became possible to offer the conference as a gift to the entire glass community and not just our members. It took an unbelievable amount of work and up-learning in the background to make it happen. Thank you to everyone who put their blood, sweat, and tears into making the online conference happen! Thank you to our colleagues and friends in Sweden who helped us to get there. In my heart of hearts, I hope we return to Sweden and have a conference there.

With the experience of Sweden and the ensuing virtual conference behind us, we began to ask, "What do you think the 50th anniversary could look like?" Would, or could it even be, in person? Do we celebrate the anniversary at one event or over the course of the year? We decided to be optimistic and plan for an in-person conference that could, if need be, pivoted online. We also decided why have one party when you could have several? So this upcoming year will be one of celebration culminating with an in-person conference in Tacoma, Washington.

A good Board acts as the stewards of an organization, thinking about what the organization is and what it does with an open mind and a critical eye. That is to say, our job is to ensure that the organization can move

forward, bringing with it its best and also growing past its worst. GAS is a 50-year-old organization with roots deep in the early parts of the studio glass movement. The Board members are drawn from our community at large, mostly artists and makers who have rich and broad skill sets. Over my last six years on the Board, I have been deeply moved to be able to work with those Board members. Having the team that we have in the office and on the Board has given us the strength and skills to face quite a few daunting challenges, including the conference in Murano, the retirement of our former executive director, the global financial downturn, and the pandemic. It has meant that the Board, staff, and Executive Director have had to work together as a team, sharing ideas and solutions to each new challenge as it presented itself. Our organization continues to thrive and grow and shape itself into what we need because of their hard work. I want to say thank you again to each and every one of them. I look forward to seeing what the next 50 years bring!

I want to say a special thank you to Brandi and the GAS office staff, without whom this year would have been diabolical rather than simply difficult. A more joyful group of humans is difficult to find.

I write this letter on the eve of the Winter Solstice, knowing the sun is returning and the vaccine is being delivered.



Natali Rodrigues

Natali Rodrigues
GAS President

Letter from the Executive Director

It's no secret that 2020 was a tough year and overwhelming in so many ways. Here at the Glass Art Society, we started out the year excited about the upcoming conference in Småland, Sweden. We were confirming presenters and finalizing details anxiously moving toward May and the kickoff of our global effort to bring the glass community together. While we were monitoring the spread of the COVID-19 pandemic, we were cautiously optimistic it wouldn't affect our conference. We were wrong. We never imagined that we would be where we are today. Not only did we have to cancel last year's GAS conference, four Spark events, and two collectors' tours, but we also worked in our office for the last time more than a year ago, postponed the celebration of our 50th Anniversary in Tacoma, WA, until 2022, and we are now actively planning and looking forward to our second virtual conference! Things are weird.

There is a lot for us to reflect on. While there is no way to downplay the challenges we've faced, we also don't want to ignore the good that has come out of the past twelve months. We have rallied together, shown strength in the face of uncertainty, and committed to making our community more open, diverse, and inclusive. While confined to our respective homes, we were still able to move our organization forward with the help of our members and supporters! We have taken on a lot of important work, including the revision of our mission statement and the development of our vision and values, moving GAS in a new direction as we start our second 50 years.

We are a small staff and volunteer board, but we embraced this year as an opportunity to evaluate our purpose and push ourselves to serve our community

better. This year, we discovered that we are more than an annual conference. We are working to be a welcoming and inclusive organization that represents the whole global glass community and supports that community 365 days a year.

In 2020, our community needed support, and we eagerly rose to meet that need. This annual report highlights some of the challenges as well as some of our proudest moments.

We were able to award \$30,000 in emergency relief grants to members impacted by the COVID-19 pandemic.

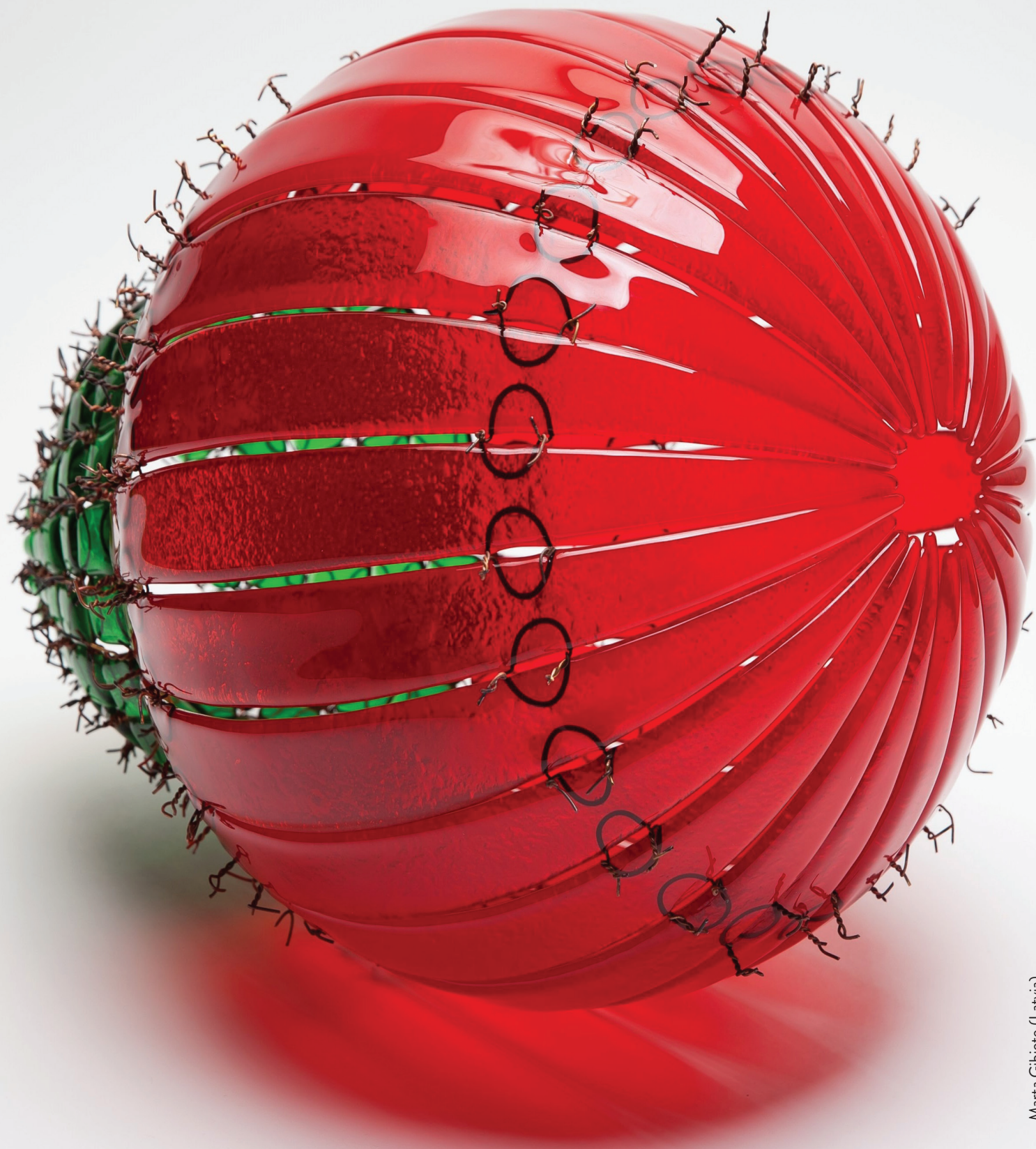
We developed virtual programming that not only showed off the best of our community but also addressed health and social issues that are still affecting us all.

We committed to leading the way toward an inclusive, accessible, and equitable glass community.

2020 was a pivotal year for GAS, and we are just getting started. Thank you for being part of our journey!



Brandi P. Clark
Brandi P. Clark
Executive Director



Marta Ģibiete (Latvia)





Mission

The Glass Art Society strives to connect, inspire, and empower all facets of the global glass community.

Vision

One unified glass community

Values

Our Words + Actions will:

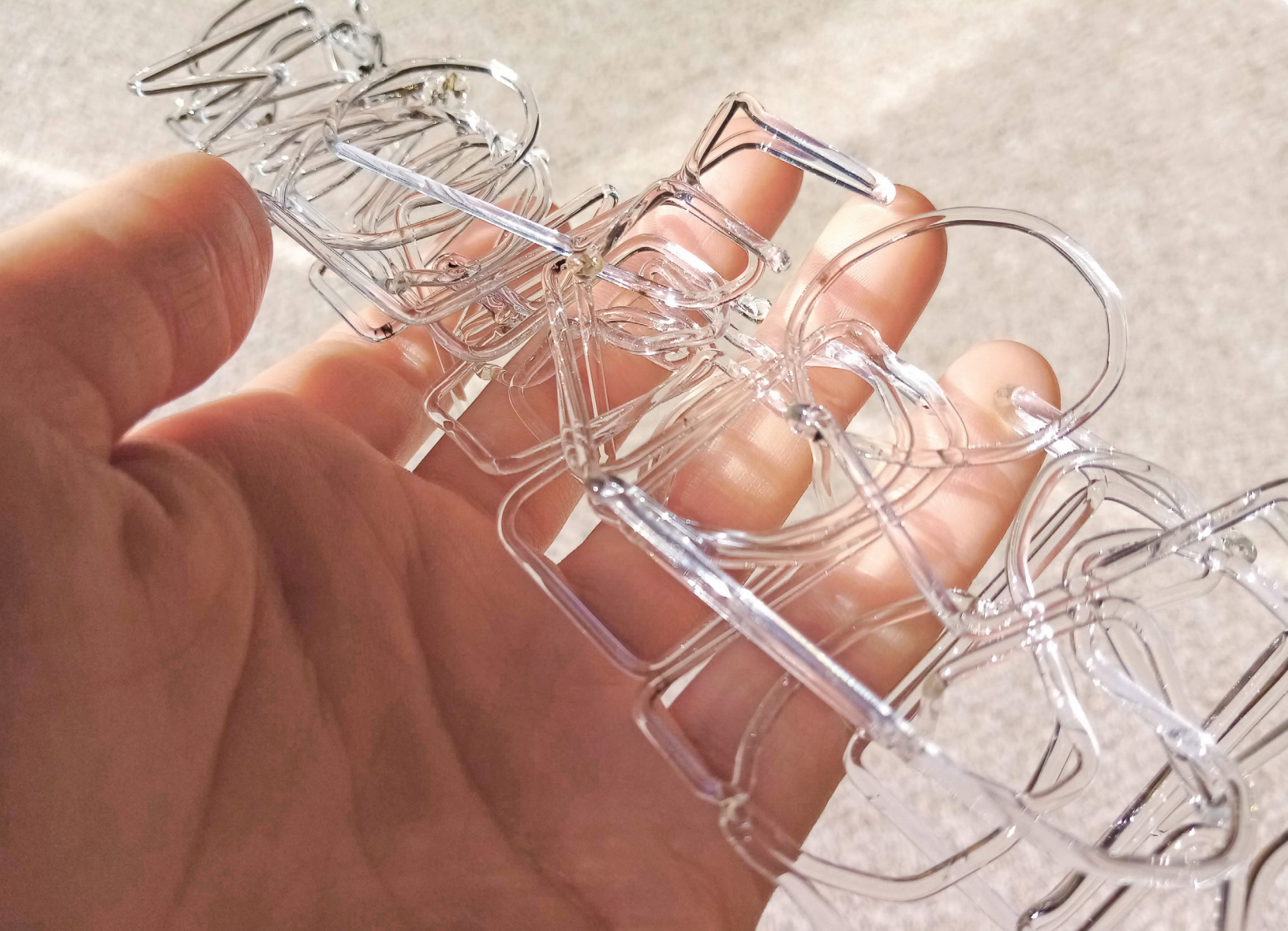
Ensure GAS is a relevant, resilient, and intersectional glass community that is responsive to members' needs

Celebrate and elevate the diverse contributions of our global community

Nurture our community's growth and wellbeing through positive creativity, the pursuit of knowledge and skills, and sustainable practices

Build bridges to create opportunities and break down barriers that block access to opportunities

Stand against bigotry, hate, racism, and injustice, wherever we encounter it



Connecting through Glass during the COVID-19 Pandemic

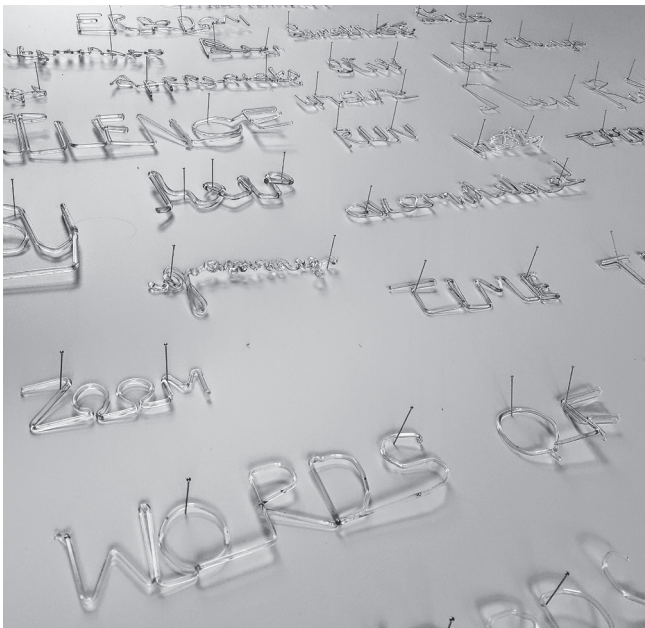
Words of Isolation | Words of Connection

By Laura Quinn

In April 2020, during the early stage of the COVID-19 lockdown, I had just started employment at University for the Creative Arts (UCA) in Farnham, UK, as the Glass Technical Tutor. The staff and students at UCA began to reform learning methodologies in response to the rapidly changing restrictions due to the COVID-19 pandemic. Once full national lockdown began, we turned towards online teaching and learning. There was a distinct frustration from all sides because it is essential

for educators and learners to navigate craft and glass education with the knowledge and information that hands-on making provides.

With limited resources, but a need to keep our hands learning, I started to use and teach with unconventional tools and materials from around my house or that were easily accessible online. I prerecorded video tutorials calling them Home Glass Hacks, and published them on



YouTube. One of the Home Glass Hacks shows how to bend thin glass stringers using a candle. Inspired by this at home glass making, I started an open call for a new project titled *Words of Isolation | Words of Connection*. The project is an international collaboration that calls on members of the public to communicate their experience of the COVID-19 isolation by bending glass stringers using a tealight candle flame to create words out of glass.

At a time when the globe was separated and isolated, our written and spoken words and messages online became so important. It became poignant to capture the words we use to communicate and keep us connected in a physical form.

Submissions to the project have been made by scientists, engineers, butchers, artists, entrepreneurs, photographers, teachers, and students, to list a few. *Words of Isolation | Words of Connection* crosses boundaries, language, race, sex, gender, age, religion, background, and culture. The low-tech and low-cost nature of the process allows the work to become accessible to a large and diverse group. The creative catharsis of craft provides a physical representation of the feelings and words we have been sharing during this unified period in the COVID-19 crisis. The project has allowed the public to develop their relationship with glass, a material many have never worked with before. It has opened up a conversation and furthered the appreciation of our craft.

Recent participants to the project include Hilltop Artists in Tacoma, Washington, who work with a multitude of youths from varying socioeconomic and ethnic backgrounds. They will be making glass words with their students over the coming year to be submitted to the project and shown at the Glass Art Society Conference in Tacoma in 2022.

The first iteration of the project has been part of the Design and Craft Council of Ireland's outdoor exhibition trail *Connected*. The second interaction was shown as part of the *Out of Isolation* exhibition in the University for the Creative Arts.

The project has paralleled our experience of the period of isolation. Each work is made in isolation, but when we are all allowed to be back together at the 2022 GAS conference, so too can the glass words. It is a reflection and a celebration of community and resilience in one of the most challenging years we will have experienced.

The *Words of Isolation | Words of Connection* project is ongoing, and you are invited to get involved by making and submitting a glass word that reflects your time in isolation during the COVID-19 pandemic. More information about the project is available at lauraquinndesign.com/open-call

lauraquinndesign.com
[instagram.com/lauraquinndesign](https://www.instagram.com/lauraquinndesign)
[facebook.com/lauraquinndesign](https://www.facebook.com/lauraquinndesign)

A Time When All Help Really Matters

A letter from a GAS Member, Sweden

2021 starts with my partner still being separated from our two kids and me by a ten-hour drive, but we are doing much better!

At the end of January last year, we moved about all our things and a small part of my studio to Småland, Sweden. Our oldest child of seventeen already had a head start, living and studying in Sweden since the start of the school year 2019. My youngest and I joined her, and we three moved into the house that we were happy to be able to buy in Åfors. This is a little town in the middle of Glasriktet, about 15 km from Kosta and 10 km from Boda Glasbruk.

My partner was going back to the Netherlands to finish up selling our house, and tying ends up. He would join us soon as well, and we would start our more quiet life.

Perfect, we thought.

Then our house we were so sure to sell did not sell, and Covid-19 hit Europe, and all went crazy. My partner was stuck in our old, almost empty house, and the kids and I were in Sweden. Our family was split in two, and in between was part of Europe in unsure Covid-circumstances.

Looking back on this last year, I feel about three years older. So many things have happened in the world and

with my family and me.

Nothing will ever be the same, but then change is not always a bad thing...

A lot of change has happened for us. My kids and I have lived in a small town in the forests of South Sweden, and we now know that this is a good place for us. The quiet that we looked for is found, with the Covid restrictions perhaps a bit too much of it, but also this will change again.

My oldest has had homeschooling for the best part of 2020, and she has done so with only one hundred GB a month, so that was a challenge. My youngest, ten years old, has gotten used to the Swedish school and school bus, especially the bus is a challenge.

My partner has lived without us for ten months in an almost empty house and has been sick several times, but no Corona, apparently.

For me, well, that is the best change, or so I think. I got my studio in The Glass Factory in Boda Glasbruk in June. Just to have a workplace again after missing it for several months during Covid-times is wonderful!

To have a workplace in the middle of Glasriktet in a place

“Just to have a workplace again after missing it for several months during Covid-times is wonderful!”

where so much glass art is happening, being surrounded by many artistic people and making new friends and connections, well, that is a dream come true.

All this happened with my partner at a ten-hour drive distance. He has been able to visit us about five times and mostly only for long weekends. Since his salary was and still is the only money coming in, it has been impossible for him to travel more, not to mention the travel stress the Covid-restrictions bring.

Making ends meet has not been easy; actually, it has not been possible. With our old house and the new house, we had double costs, and my income was and is still missing. We tried a lot of things to get some money to continue and stay afloat.

For example, I did Crowd-Funding, GoFundMe, to get my furnace and work table to Boda Glasbruk, and this was successful. Now my studio is nearly complete, and I can be a functioning part of the glass art community again.

Also, I applied for the GAS Emergency Relief Fund, and I got it! Although the amount is not high, just getting this is heart-warming. This may sound cheesy and unpractical, but it means a lot. The fact that I got some funds, some help, from people I don't know at all in a time when all help really matters made me feel not so

alone, more connected. It literally was a relief!

Now, we finally sold our house!

With help, I especially want to mention my lovely brother, our whole life feels lighter, and possibilities feel more within reach. Unfortunately, my partner still has to work in the Netherlands, but also this we can deal with as we can plan for the future now.

An example of my plans: I have started a collaboration with a glass artist here in Glasriket, and we are very busy with a wonderful school project where kids will be in contact with the ever amazing hot glass.

Things are looking up for us, and we even get to live in South Sweden!

So what an amazing year, more difficult than I could ever imagine, but it has left my family and me with possibilities. This gives us breathing space, hope, and plans for the future.

I hope that this feeling will be given to more people who have had or are still having a hard time and who, for the moment, do not see a path forward.

Thank you, GAS, for the Emergency Relief Fund; it really helps!

The Importance of Raising Our Voices

By Nadania Idriss

When I joined the DEAI (Diversity, Equity, Accessibility, & Inclusion) Committee, both diversity and equity had been imperatives that the Glass Art Society wanted to address for quite some time. The GAS executive director, Brandi Clark, was very much aware of the challenges involved and that more introspection was needed. GAS recognized that more research and training were needed to understand what diversity actually means and how it ultimately affects opportunities for BIPOC, LGBTQ, Native backgrounds, or people from underserved communities, and that was lacking within the glass community.

Life as we know it erupted in 2020, causing a global chain-reaction where no stone was left unturned. The pandemic's impact was especially poignant as racial inequality came to the forefront following the events on May 25th. This time, the topic became a global issue. Around the world, we collectively took to the streets, social media, and Zoom. We raised our voices as loud as we could and said – once again – enough is enough. Only, this time, there was something different: we admitted this wasn't the first time we had seen police brutality within the BIPOC community, but it would be the last time we will allow any insidious event to fade into our past.

We promised ourselves and our neighbors to keep our focus, and GAS was quick to react with a statement pledging its uncontested desire to make changes now. Together, the Glass Art Society Board and staff will dedicate the next ten years to impart tolerance,

eliminate racial injustice, and foster equity within the glass community. It will not take ten years to effectuate changes; however, as we entered a new decade, using a 10-year timeline was a good place-marker for such an endeavor.

As an American living in Germany since 2005, I am excited to see and be part of the changes that will occur as a result of the Glass Pledge. While living and running a studio in Berlin has a widely different reality, part of our mission is to be equally mindful of subtle cultural differences that exist. In some countries, arts and crafts are either an impenetrable family tradition or a discipline that has less to do with exclusion and more to do with economics. Students may be encouraged to pursue studies with what people believe will offer more work opportunities as a post-graduate. In German universities, glass is included in design and theory, and to become a glass maker, one has to learn the craft at a specialized school. The latter involves training in a traditional manner, which is distinctive to studio glass.

To truly encourage the glass community to recognize the urgent need to build an open and diverse community, we changed the Pledge wording to reflect a sensitivity in asking for support but not expecting our international colleagues to meet the goals within the two 5-year timeframes. We hope that there will be more mobility (one day!) when people of BIPOC, LGBTQ, and Native backgrounds can work abroad, bringing new perspectives on the wonderful universe that is the glass family.



The Glass Pledge

We pledge to work together to eliminate racial injustice and reach racial equality within the Glass Community by the year 2030. We pledge to work within our individual organizations, our local communities, and the global glass community to provide opportunities and tear down barriers between BIPOC populations and our creative community. To that end, we pledge to create an inter-organizational committee to address the issues of racial equality and diversity within our community.

As individual organizations, we pledge to do the following over the next 10 years:

1-5 YEARS

- Include ending systemic racism and promoting racial equality and diversity among our core values
- Lift up BIPOC artists and provide them with a platform to be seen and heard
- Provide race equality training to all staff, board members, and key volunteers
- View our daily operations through a race equity lens, including:
 - update policies and procedures to reflect race equity
 - incorporate race equity and stakeholder analysis into the planning of all programs and key events
 - include race equity metrics as part of performance expectations and goals
 - collect and analyze racial demographics of the populations we hire, serve, and do business with
- Address specific areas of known under-representation, including:
 - develop and implement action plans aimed at the elimination or reduction of racial barriers within our organization
 - ensure that hiring processes and staff management practices are inclusive and respectful of BIPOC populations
 - actively reach out to BIPOC populations for employment and volunteer candidates
 - actively recruit new board members from BIPOC populations
- Update community and educational programs and resources to be more inclusive of BIPOC racial and cultural elements
- Establish relationships and partnerships with under-represented populations as stakeholders in the community (both the glass community and your local community)
- Ensure communications are inclusive and respectful of BIPOC populations
- Openly share organizational successes and challenges to achieve race equity
- Conduct an annual assessment and realignment of efforts related to race equity

6-10 YEARS

- Establish collaborations and partnerships with other non-profits working to undo institutional racism
- Increase funding opportunities for BIPOC populations to gain exposure to and to work with glass
- Expand programming within BIPOC communities to allow the populations to develop a relationship with glass
- Look for opportunities to provide programming for or engage school-aged members of BIPOC populations
- Ensure our Board of Directors is made up of at least ⅓ BIPOC members

The Importance of Adding New Voices

By Scout Cartagena

There is a need for more diverse representation and more diverse voices in the glass community, the arts, and art education. As an emerging artist based in Philadelphia, who works multi-disciplinary in various craft practices, including printmaking, glass, new media, and audio work, and as a queer, Black, non-abled bodied artist, I create work from personal experiences to represent marginalized voices and experiences. The need for increased diversity has been a long-standing issue that has inspired my practice and community involvement with the hope of providing younger generations with an example of how they can succeed or pursue a different creative path that doesn't fit into a mold or limitations of identity. I also work with community organizations to create more representation in the arts, including music. For example, I organize an annual music festival for artists of color titled Break Free Fest (B.F.F), which takes place here in Philadelphia. B.F.F. works to raise money for these artists, mutual aid, and local and national organizations that assist marginalized communities.

Like many, I joined the Glass Art Society as a student member attending conferences, including the one in St. Petersburg, Florida, and the 2020 virtual conference. Upon graduation from the Tyler School of Art and Architecture Glass program, I continued my membership and have joined the DEIA committee. As part of the committee, I am able to work with GAS in their efforts to increase representation in the glass community and add voices to the conversation. I have participated in a panel on diversity as part of the Educator's Cohort program in Fall 2020, and I have the opportunity to share insight into issues that Black artists and students face. Even though it is still early in my involvement with GAS, It is exciting to be given a voice and a seat at the table that many are not afforded in the craft world, more specifically glass. It's also an opportunity to work with an organization that is working to provide more access to a medium that is not accessible to many as it is financially burdensome and not normally introduced to younger people until after high school.

It has always been important for the sake of progress to be asking questions, but it is crucial to listen to

marginalized communities and their needs. As simple as it seems to listen, we repost without listening, we respond without listening, and we act without listening. To provide change, we must listen and then respond, act, and most importantly, provide support. Our community is filled with financial, racial, and physical barriers, and creating opportunities allows a whole wave of BIPOC to experience and create in a safe space. The work made by artists of color deserves the same breath as that of white artists who have dominated craft for so many years. In order to TRULY see the new phase of glass and craft, the community needs to step back and allow the world to see us. The Glass Pledge is a step in that direction by asking organizations to take action and sign the Pledge and encouraging its members to look within and make the changes necessary. The Pledge is a realistic and transparent opportunity for growth that calls upon individuals and larger well-known groups that want to demonstrate the need and want for change.

I believe that all the points in the pledge are important, but two stand out to me. The call to establish collaborations and partnerships with other organizations and work with members of BIPOC communities (internationally or domestically) states clearly that no one can do this work on their own and acknowledges that others have been doing the work before this moment.

The second point, to provide ongoing race equity training to all staff, board members, and key volunteers, removes the burden on Black and brown POC to do all the work to educate others. The Glass Pledge assists in the process of providing change. By signing the Pledge, it encourages people and organizations to consider the spaces they exist in and the space they take up, which everyone can lose sight of. But these things aren't separate. There needs to be continuous thought about the impact white supremacy has on Black and brown people, even in the creative sector. We need to make space and push these narratives forward. The Glass Pledge provides both immediate and long-term steps to better our community and bring more transparency to our organizations.

BY THE NUMBERS

Social Media Stats

January 1, 2020 - December 31, 2020



Instagram

26.8K

followers
(+3.4K new)

47K

engagements
(likes & comments)



Twitter

4.4K

followers
(+250 new)

1.5K

engagements
(likes, re-tweets & replies)



Facebook

16K

followers
(+727 new)

14K

reactions

1.3K

shares

1.1K

comments



YouTube

+820

subscribers

33.7K

total views

445

shares

Top Social Posts



JULY 10, 2020



Stuck at home with time to fill? Why not learn more about glass art from the comfort of your couch?!

Check out the @talking_out_your_glass podcast featuring conversations with world-renowned artists working in glass. Subscribe FREE on iTunes, Stitcher, Spotify, iHeartRadio, or Google Podcasts to hear from artists like Preston Singletary, Raven Skyriver, Cathryn Shilling, Bertil Vallien, and Toots Zynsky.

Listen Now: <http://www.talkingoutyourglass.com>

FEBRUARY 26, 2020



“Glass is geological; therefore I feel it is the perfect material to represent minerals, fossils and subterranean themes.” - Jeremy

JEREMY SINKUS @jeremysinkus
Kiln Casting | Flameworking | Mold Making
Member Since 2010

Learn more: <https://www.glassart.org/jeremy-sinkus/#MemberSpotlight>



MAY 29, 2020



Dear Members of the Glass Community,

Although the Glass Art Society has never sent a message like this before, we feel strongly that we need to break the silence and speak out against the unjust incidents happening across the United States this week.

We are deeply disturbed by the tragic murder of George Floyd in Minneapolis—yet another example of the disparity in how our culture treats the lives, safety, and security of African-Americans. We are also dismayed and angered by reports of increased hate speech and hate-motivated violence against the Asian community here in the Seattle area...

BY THE NUMBERS

Awards Given



LIFETIME VISIONARY AWARD

Bertil Vallien



LIFETIME ACHIEVEMENT AWARD

Richard Meitner



LIFETIME MEMBERSHIP AWARD

Pamela Figenshow Koss

Saxe Emerging Artists



Gracia Nash, USA



Nate Ricciuto, USA



Joshua Kerley, England

Student Exhibitions



1st - Tim Spurchase, USA

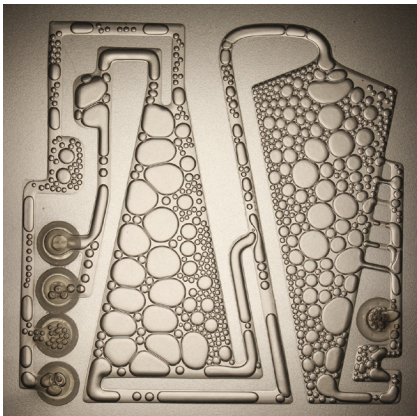


2nd - Eriko Kobayashi, USA



3rd - Anthony Amoako, Ghana

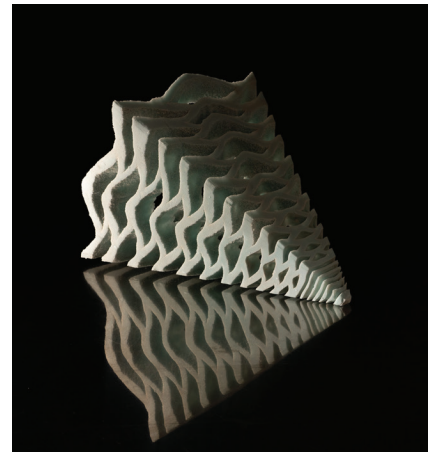
Member Exhibitions



1st - Dan Mirer, USA



2nd - Fahan Sky McDonagh, USA



3rd - Piret Ellamaa, Estonia

HONORABLE MENTIONS



Karen Lise Krabbe, Denmark



Jessamy Kelly, Scotland



Victoria Ahmadizadeh, USA

Member Countries

| | |
|-------------------------|----------------------------|
| Argentina | Norway |
| Australia | Panama |
| Austria | Poland |
| Belgium | Portugal |
| Bulgaria | Russian Federation |
| Canada | Serbia |
| China | South Africa |
| Denmark | Sweden |
| Egypt | Switzerland |
| Estonia | Taiwan (Province of China) |
| Finland | Turkey |
| France | United Kingdom |
| Germany | United States of America |
| Hong Kong | Uruguay |
| Iceland | |
| Ireland | |
| Israel | |
| Italy | |
| Japan | |
| Korea (the Republic of) | |
| Latvia | |
| Netherlands | |
| New Zealand | |

Emergency Relief Funds

Total Given

\$29,000

Funds Made Possible By

- Glass Art Alliance of Northern California
- Chihuly Garden and Glass
- Corning Incorporated Foundation
- Kendeda Fund
- GAS members

Number of Recipients

91

Countries

Denmark
Germany
Italy
Norway
South Africa
Sweden
United Kingdom
United States of America

Donors

Total Donors

217

Countries

Australia
Belgium
Canada
China
Denmark
France
Italy
Japan
Netherlands
New Zealand
Norway
Portugal
Slovenia
Spain
Sweden
Turkey
United Kingdom
United States of America

Volunteers

Total Volunteers

195

Roles

Reviewers
Jurors (awards, exhibitions, scholarships)
Student Liaisons
Committee Members
Other (Seattle University Students)
GAS News Contributors
Virtual Program Contributors

Countries

Argentina
Canada
Denmark
Israel
Japan
Scotland
Sweden
United Kingdom
United States of America

Partnerships

Member Benefit Partners

GAS is proud to work with select partners who make membership even more special and valuable to our glass community. Shipping assistance, magazine subscriptions, and discounts on equipment and supplies are just a few of the great perks that come with being a GAS member!

- FedEx Partnership
- Gaffer Glass
- GLASS Quarterly
- Neues Glas New Glass
- CERF+

Trade Agreement Partners

From print and digital publications to podcasts, we work with organizations worldwide to build mutually beneficial relationships. These trades connect GAS with glass enthusiasts in every corner of the world and allow us to share valuable resources, discounts, and opportunities, with our members.

- Glass Art Magazine / The Flow Magazine
- GLASS Quarterly / UrbanGlass
- Talking Out Your Glass
- Glashaus-Verlag
- Neues Glas New Glass
- Studio Magazine Canada

Secret Goblet Society

While 2020 was filled with hardship, we were thrilled to work with some incredible partners to support our community through these difficult times! We were especially lucky to work with the Secret Goblet Society who raised money for our Emergency Relief Fund by selling tees and stickers designed by Mathieu Grodet!

Seattle University

We partnered with Seattle University to work with a team of undergraduate students over three months, providing them with hands-on experience working with non-profit communication tools and strategies. Students crafted social media posts, conducted research, helped develop strategies, and more.

Programming Highlights

Fully embracing the virtual landscape, GAS launched five brand new programs this year! Throughout 2020 we tackled two big issues, the COVID-19 pandemic, and the call for racial justice.



GAS Board Member Heather McElwee (Pittsburgh Glass Center) moderates the first Community Conversation centered on Studios After COVID-19.

The **GAS Community Conversations** is a series of virtual gatherings where we brought together the glass community for refreshing discussions about critical issues facing the glass community. This program is free, open to the public, and features a panel of individuals leading an audience-engaged discussion.

We held two **Community Conversation: Studios After COVID-19**, where GAS Board Member, Heather McElwee (Pittsburgh Glass Center) and then GAS Board Member, Eric Goldschmidt (Corning Museum of Glass) moderated two panels featuring Anjali Srinivasan (Massachusetts College of Art and Design), Brian Kibler (UrbanGlass), Brynn Hurlson (Public Glass), Jiyong Lee (Southern Illinois University), and Jens Pfeifer (The Large Glass Department at Gerrit Rietveld Academie).

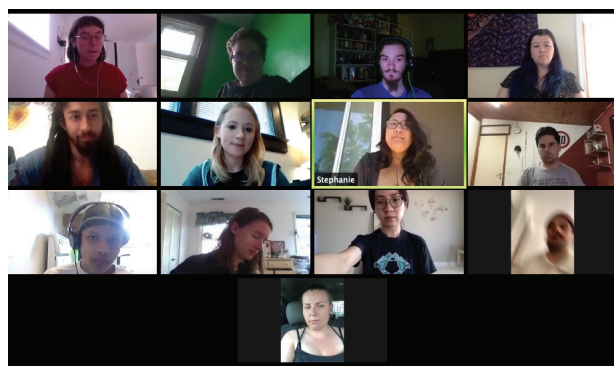
Then, in December 2020 we held **Community Conversations: Diversity + Racial Equity** facilitated by Jeremy Dias, Executive Director of International



Community Conversations: Diversity + Racial Equity.

Day of Pink and founder of the Canadian Centre for Gender & Sexual Diversity (Ottawa, Canada), featuring Leo Tecosky, Artists & Educator (New York, USA), Elmira Abolhasani, Artist (Lisbon, Portugal), and Dr. Kimberly Keith, Executive Director of Hilltop Artists (Washington, USA).

We also launched our **Cohort Call** program, exclusively for GAS members and inspired by the annual Happy Hours at the annual conference. Since its launch in July, Educators, Executives, and Small Business Owners have come together on a monthly basis to discuss successes and challenges in their segment of the field. Topics have ranged from teaching during a pandemic to planning an uncertain future.



Top: Past Board President Natali Rodrigues and current President Jessica Jane Julius lead the 1st ever Educator Cohort Call. Bottom: The first-ever GAS Student Meet-Up.

The fourth program we launched this year was **Glass Reflections**, a program which provides ideas for having a sustainable career as an artist. In an informal interview on the GAS Instagram account, guests explore glass (creating and viewing) as a vehicle for self-care and shed light on the resiliency of glass artists and entrepreneurs.

As for our students, we launched the **Student Meet-Up** program, moderated by the current GAS Student Representative, Paige L. Morris. These monthly meetings create a space for students from

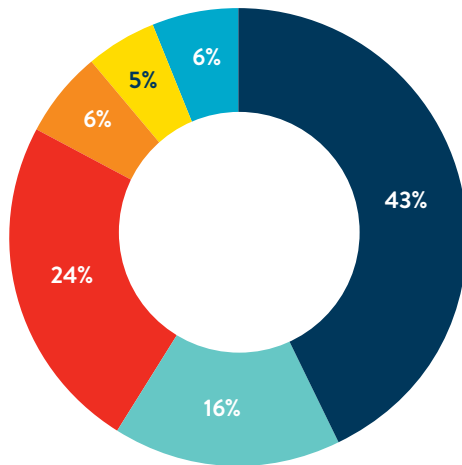


Top: Collector Level Members and Donor Thank You event. Bottom: The first Glass Reflections interview featured artist and educator Karen Donnellan!

around the world to discuss glass materials and processes, view lectures and demos, attend virtual studio tours, meet leaders in the glass community, and more. Since its inception, the GAS Student Center Facebook group has also been created, which is free and open to the public to build community and share resources. In addition to all this, GAS launched a series of **thank you events** for our Collector Level Members and generous donors. These virtual events allowed our “VIPs” access to many glass artists, leaders, and collectors from around the world.

Financial Highlights

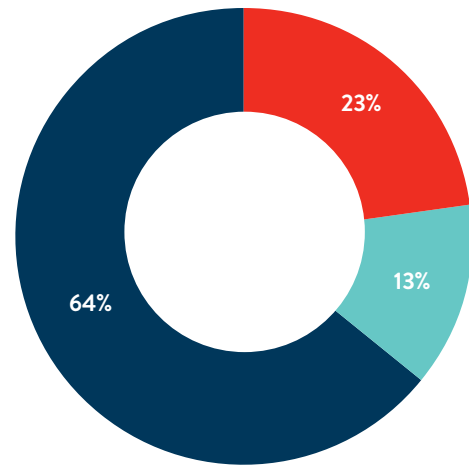
Operating Revenue



| | |
|--------------------|-----------|
| Membership | \$102,490 |
| Program Services | \$38,302 |
| Individual Support | \$58,034 |
| Business Support | \$14,273 |
| Foundation Support | \$12,500 |
| Investment Income | \$14,459 |

TOTAL **\$240,725**

Operating Expenses



| | |
|-------------------------|-----------|
| Program Services | \$289,905 |
| Management & Operations | \$104,833 |
| Fundraising | \$60,313 |

TOTAL **\$455,051**

The COVID-19 pandemic forced the cancellation of our 2020 conference, an event that makes up 70% of GAS's annual revenue. While community support continued to come in through donations and memberships, GAS put its focus on keeping glass art alive during the pandemic by hosting a virtual conference with no admission fees, launching a series of free virtual programs to keep people connected and informed, and giving away thousands of dollars in Emergency Relief funds to artists and small businesses. GAS had to access its reserve funds in order to keep glass alive and the organization's staff intact, but a recovery plan was developed to rebuild that reserve over the next two years.



Leadership

Board of Directors

Natali Rodrigues, *President* - Canada
Jessica Jane Julius, *Vice President* - USA
Nadania Idriss, *Vice President* - Germany
Caitlin Vitalo, *Secretary* - USA
Heather McElwee, *Treasurer* - USA

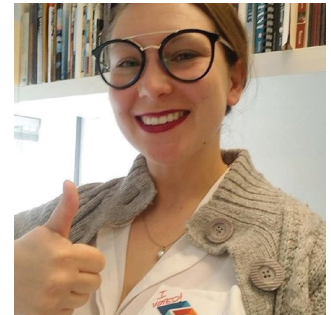
Ben Cobb - USA
Kelly Conway - USA
Matt Durran - England
Eric Goldschmidt - USA
Glen Hardymon - USA
Michael Hernandez -USA
Karen Mahardy - USA
Lynn Everett Read - USA
Debra Ruzinsky - USA
Michael Saroka - Canada
Masahiro “Nick” Sasaki - Japan
Demetra Theofanous - USA
Lisa Zerkowitz - USA

Paige Lizbeth Morris, *Student Representative* - USA

Staff



Brandi P. Clark
Executive Director



Kristen W. Ferguson
Development +
Membership Manager



Jenna Green
Operations + Program
Manager



Lauren Bayer Echevarria
Communications Manager



Mae Quach
Communications Assistant

Committees

Communications

Caitlin Vitalo, USA
Michael Hernandez, USA
Lynn Everett Read, USA
Mike Saroka, Canada
Maia Stern, USA

Community Outreach

Nadania Idriss, Germany
Carlyn Ray, USA
Frederik Rombach, Belgium
Debra Ruzinsky, USA
Demetra Theofanous, USA
Barbara Heisler, USA

Conference

Ben Cobb, USA
Karen Mahardy, USA
Natali Rodrigues, Canada
Mike Saroka, Canada
Demetra Theofanus, USA
Lisa Zerkowitz, USA

DEAI

Jessica Jane Julius, USA
Nadania Idriss, Germany
Paige L. Morris, USA
Natali Rodrigues, Canada
Caitlin Vitalo, USA
Marissa “Scout” Cartagena, USA
Rashan Jones, USA

Development

Heather McElwee, USA
Glen Hardymon, USA
Natali Rodrigues, Canada
Wayne Strattman, USA

Education

Lisa Zerkowitz, USA
Michael Hernandez, USA
Paige L. Morris, USA
Natali Rodrigues, Canada
Masahiro Nick Sasaki, Japan
Davin Ebanks, USA

Finance

Heather McElwee, USA
Glen Hardymon, USA
Jessica Jane Julius, USA
Natali Rodrigues, Canada
Mike Saroka, Canada

Green

Matt Durran, England
Candice-Elena Greer, England
Timm Muth, USA
Frederik Rombach, Belgium
Mike Saroka, Canada

Membership

Eric Goldschmidt, USA
Glen Hardymon, USA
Mike Hernandez, USA
Karen Mahardy, USA
Debra Ruzinsky, USA
Masahiro Nick Sasaki, Japan

Nominating

Eric Goldschmidt, USA
Jessica Jane Julius, USA
Natali Rodrigues, Canada
Debra Ruzinsky, USA

Program

Jessica Jane Julius, USA
Amy Lemaire, USA
Paige L. Morris, USA
Natali Rodrigues, Canada
Mike Saroka, Canada
Leo Tecosky, USA



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Seattle, Washington 98107

glassart.org