



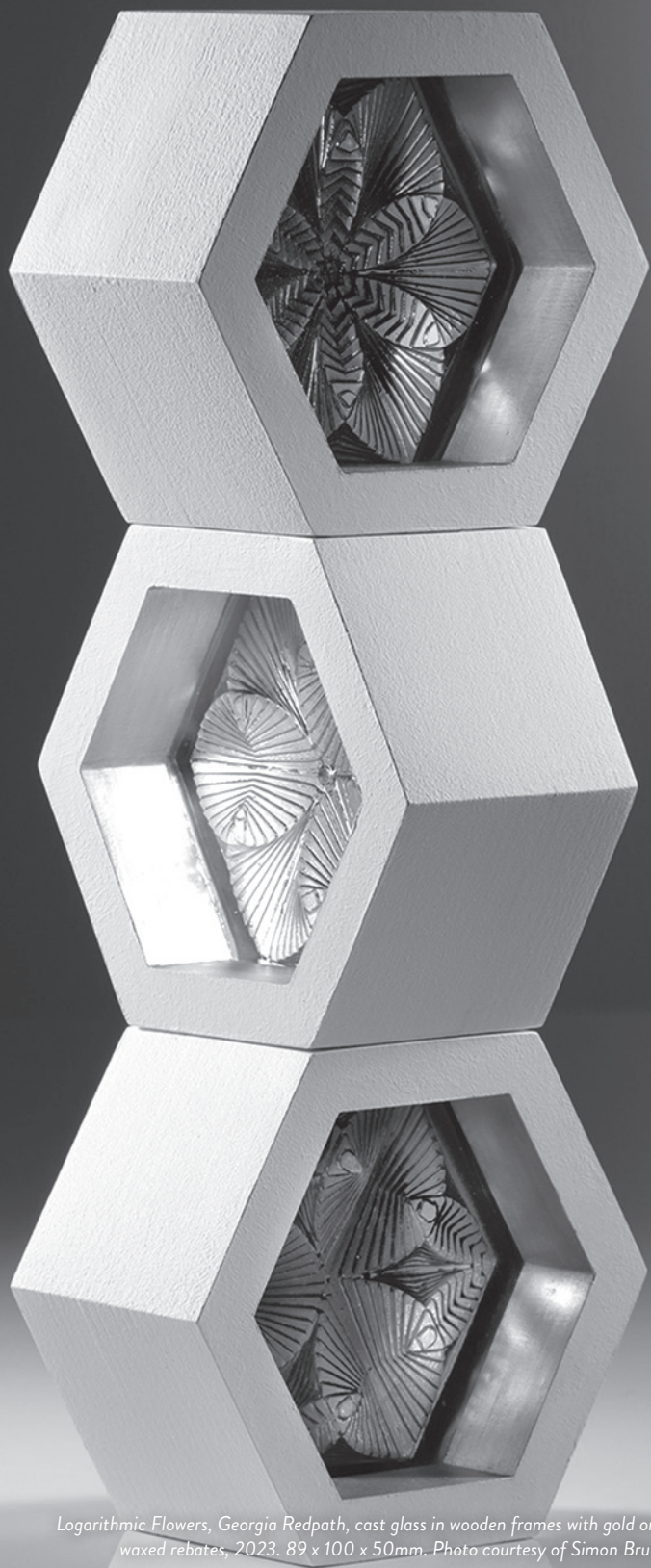
GLASS ART™
SOCIETY

ANNUAL CONFERENCE



Texas

May 14-17, 2025



Logarithmic Flowers, Georgia Redpath, cast glass in wooden frames with gold or silver waxed rebates, 2023. 89 x 100 x 50mm. Photo courtesy of Simon Bruntnell.

4 Glass Art Society Board + Staff

5 Acknowledgements

8 GAS President's Letter

9 From the Site Committee

10 2025 Award Winners

12 Event Venues

15 Presentation Descriptions

15 Demonstrations

23 Lecmos

27 Lectures

33 Panels

36 Performance

38 Events + Activities

43 Exhibitions

43 GAS Exhibitions

43 Other Exhibitions

45 GAS Market Exhibitors

48 GAS Market Map

50 Getting Around Texas



GAS™

GLASS ART SOCIETY
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www.glassart.org



Texas Quick Guide

The Glass Art Society is a 501c3, non-profit, international organization with the mission to connect, inspire, and empower all facets of the global glass community. Our long-term vision is to create one unified glass community.

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Front Cover: *Atmospheric*, Angela Rose McHale, flame-worked borosilicate glass, krypton, xenon, phosphor, electronics, 2021. Photo courtesy of @boro_bulb on Instagram. 6 x 6 x 13".

Please hold onto this program book. Supplies are limited, and we may not be able to replace a lost or forgotten book.

Don't forget your name badge! You will receive a name badge at conference registration. You must have it on you to access event activities. If your badge is lost, another will be issued to you at the registration desk at a replacement cost of \$50. A conference registration receipt and photo ID are required for replacement.

Lose something? Please head to the GAS Info Booth at the GAS Market at University Center for our Lost + Found.

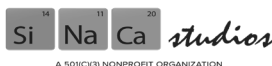
ACKNOWLEDGEMENTS

Thank you to all of our sponsors, partners, and friends who have made this year's 2025 GAS Conference in Texas possible. We are proud to recognize your generosity and contributions:

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MacPherson-Wortley Emerging Artist Award Fund

Generously funded by Nancy and Roger MacPherson and Barbara and Richard Wortley, the MacPherson-Wortley Emerging Artist Award is presented annually to three exemplary emerging artists in the glass community.

Takako Sano International Conference Scholarships

Takako Sano International Student Scholarships are generously supported by Akiko Sano and Natalia Saya Nagata in memory of Ms. Takako Sano. Scholarships are available for students and non-students living outside the conference country.

Eddie & Angela Bernard Scholarship

The Eddie & Angela Bernard Scholarship is intended for emerging artists and those who require financial assistance to attend the annual GAS Conference. This scholarship can be used to help with conference admission, travel, and lodging costs.

Saxe New Voices in Glass Scholarship

Dorothy Saxe and her late husband, George, established funds to reward and encourage emerging talent in our field by providing financial assistance to attend the annual conference.

Becky Winship Flameworking Scholarship

This program is generously funded by David Winship and Lisa Bieber of Glasscraft, Inc. This scholarship is given to eligible students whose work and studies use flameworking techniques.

Littleton Lecture Fund

Established in 2015 to fund a lecture by an artist working in glass who pushes the envelope to innovate within the ever-evolving medium and whose individual, artistic voice is evident in their work.

Dear Glass Art Society Members and Conference Attendees,

It is with great pleasure and excitement that I welcome you to our annual conference in Arlington and Fort Worth, Texas. As we gather to celebrate our shared passion for glass art, I am filled with anticipation for the connections we will make, the knowledge we will share, and the inspiration we will draw from one another. This conference represents the culmination of countless hours of planning and preparation by our dedicated staff, volunteers, and board members, all committed to creating an unforgettable experience for you.

I am particularly thrilled about several standout events at this year's conference. Illuminating the Craft, the conference kick off demonstration, will bring together four incredible Black femme artists (Spider Martins, Lyncia Berry, Ashley Harris, and Adeye Jean-Baptiste) as they combine hot glass and bronze pours at the Studio Arts Center. The Emerging Artist lecture presents voices that challenge conventions and push boundaries in ways that invigorate our entire community. I urge you to make time for both of these events, as they offer unique opportunities to witness innovation within our community.

I encourage you to approach this conference with openness and curiosity. Attend sessions outside your usual interests, introduce yourself to someone new each day, and share your knowledge generously with others. It is through these exchanges that we strengthen not just our individual practices, but our collective future.

I look forward to connecting with many of you throughout the conference and hearing your thoughts on how GAS can continue to serve and strengthen our remarkable community.



A handwritten signature in black ink that reads "Natali Rodrigues." The signature is fluid and cursive, with a period at the end.

Natali Rodrigues
GAS Board President

Welcome to Texas, Y'all!

We are honored to host the international glass art community here in North Texas and warmly welcome you to our home as we celebrate our shared passion. The annual GAS Conference embodies a collaborative spirit, elevating our communities and offering a unique opportunity to recognize our collective energies, regardless of geography. Like every community, the Lone Star State faces its challenges. Yet, through education, research, dialogue, art, and creativity, we cultivate innovation that nurtures our future. Most importantly, by being present together, we become resilient and collectively stronger.

This conference showcases the vibrant glass community in our region—from the innovative programs at UT Arlington, home to one of the nation's premier academic glass facilities, to SiNaCa Studios' dedicated efforts to educate and engage underserved communities. Alongside outstanding local studios like Vetro Glass in Grapevine, The Denton Glass Station in Denton, Carlyn Ray Designs, Dallas Glass Art, and the Grey Area Studios, our collective effort highlights the region's deep commitment to celebrating art and culture at the highest level.

Experience this spirit firsthand, beginning with the powerful opening ceremony performance by Black Femme Collab and concluding at the Arlington Museum of Art with compelling exhibitions featuring works by the de la Torre Brothers and Alicia Eggert—each reflecting the profound strength of connection.

We hope you thoroughly enjoy your time in Texas as we celebrate the past, present, and future of glass through collaboration, innovation, and community. Welcome, and enjoy!

The 2025 GAS Conference Site Committee

Lifetime Membership Award: Jeff Lindsay

Established in 1977, the Lifetime Membership Award recognizes outstanding service to GAS.



The Lifetime Membership Award is given annually to a GAS member whose years of service to the organization and the glass community go beyond the call of duty. We are honored to award Jeff Lindsay with the 2025 Lifetime Membership Award. Lindsay debuted his glass shears at the 1978 GAS Conference in Asilomar, California and his business later evolved into Cutting Edge Products, which has been a consistent GAS Market vendor for decades. He also served on the GAS Board of Directors from 2013 to 2019. Jeff's contributions to the glass community span decades—as an artist, an innovative tool maker, a generous mentor, and a tireless advocate for our field. His technical innovations have expanded possibilities for countless artists, while his advocacy for our material through his sheer goodwill, volunteerism, and the donation of prizes for countless GAS initiatives has inspired generations of students. Jeff's commitment to building community within the world of glass embodies the very spirit of the Glass Art Society.

MacPherson-Wortley Emerging Artists Karisa Gregorio, Liz Markum, Jiemin Park

Generously funded by Nancy and Roger MacPherson and Barbara and Richard Wortley, the MacPherson-Wortley Emerging Artist Award is presented annually to three exemplary emerging artists in the glass community. This prestigious juried award includes a cash prize, a special lecture slot at the annual GAS Conference, a digital exhibition catalog, and a residency at the Chrysler Museum of Art's Perry Glass Studio. Special thanks to this year's jurors: Sachi Fujikake (Japan), Joshua Kerley (UK), and Cydney Pickens (USA). The 2025 MacPherson-Wortley Emerging Artists are **Karisa Gregorio** (USA), **Liz Markum** (USA), and **Jiemin Park** (South Korea).



Karisa Gregorio



Liz Markum



Jiemin Park

See our conference map by scanning the QR code! Full accessibility information, including information on terrain, restrooms, transportation instructions, and elevators, for all event venues is available at glassart.org/accessibility.



UNIVERSITY OF TEXAS, ARLINGTON

Studio Arts Center

800-880 S Davis Dr, Arlington, TX 76013

Activities Taking Place Here:

- All demos + lecmons
- Food trucks + coffee
- Screen printing
- Open blow slots
- Conference Kick Off demonstration
- Student prize giveaway

University Center

440 S Nedderman Dr, Arlington, TX 76013

Activities Taking Place Here:

- GAS Market
- Lectures
- Panels
- Midday Interactive Programming
- Portfolio Review
- Registration
- GAS office
- Food available here

Fine Arts Building

700 Greek Row Dr, Arlington, TX 76013

Activities Taking Place Here:

- Film Festival
- Exhibitions
- Goblet Grab
- Jewelry Trunk Show

Texas Hall

701 W Nedderman Dr, Arlington, TX 76010

Activities Taking Place Here:

- Conference Kick Off opening remarks

SiNaCa Studios

1013 W Magnolia Ave, Fort Worth, TX 76104

\$10 shuttle from the conference hotel on Thursday night for the Fort Worth gallery hop (available as a registration add-on)

Activities Taking Place Here:

- Firestarter! A Fundraising Event to Support GAS (Tuesday May 12 from 7:30 to 10pm)
- Home base for the Thursday night Fort Worth Cultural District Night, Gallery Hop, and Demos with Therman Statom and an all-star team (Thursday May 15 from 5 to 9:30pm)

Grey Area Studio

401 N Bowen Rd, Arlington, TX 76012

DO NOT PARK HERE, PLEASE TAKE SHUTTLE FROM UTA

Activities Taking Place Here:

- Friday Night Flame Situation, including a flame demo by LaceFace and a performance by Salt!

Arlington Museum of Art

1200 Ballpark Way, Arlington, TX

Activities taking place here:

- Closing Night Party

Kimbell Art Museum

3333 Camp Bowie Boulevard, Fort Worth, TX 76107

Activities Taking Place Here:

- Part of the Thursday night Fort Worth Cultural District Night. Join Tom Phifer, Architect, for his lecture entitled, "Light as a Material: Designing the Corning Museum of Glass." Hosted by the architectural landmark of the Kimbell Art Museum in Fort Worth, this lecture is sure to appeal to fans of glass and contemporary architecture alike.

UTA FOOD OPTIONS

There will be a variety of dining options open on the UTA campus during the conference.

University Center

Starbucks and University Center Market

Wednesday-Saturday 8:30 am to 3:30 pm

UC Plaza Food Court

Thursday-Saturday 11:30 am to 2:30 pm

Studio Arts Center

Food trucks

Wednesday 5 to 8 pm

Thursday-Saturday 11:30 am to 2:30 pm

Coffee table

Thursday-Saturday 9:30 am to 11:30 am

Fine Arts Building

FAB Mart

Friday 12 to 7 pm

Food trucks

Friday 4 to 7 pm

PROGRAM

Please check the GAS website for updates and addendums. For a complete listing of local exhibitions and events, see page 43.

GAS suggests you wear closed-toed shoes to all conference events for your safety. Hot glass and working environments make this necessary.



Presentation Descriptions

Explore details and presenter information for each of the presentations or events you will get to see at this year's Glass Art Society annual conference.

Presenter Name | Current Location
website.com | @instagram

As part of our efforts to bring issues of sustainability to the forefront of people's minds and conversations, programs focused on this topic will be noted with a 🌱

DEMO-FLAME

Daniel Coyle | United States
icecoldglass.com | @coylecondenser

Creative Bridging Demo-Flame

Bridging is a technique used in borosilicate flameworking where two or more pieces are held in place with rods of glass to support making a clean weld. This scaffolding which prevents the pieces from flopping around is a new tradition used by many trailblazers in the pipe community.

The main focus of this presentation is to show the "cold bridging" technique. Coyle will hold two cold pieces of glass and bridge them together so they are nested tightly. He will then warm them up in a kiln and tac weld specific areas for a permanent hold, then remove all the scaffolding. This relatively unknown technique is immensely helpful for complex assembly at the torch, and will become a tradition glassblowers will be learning 50 years from now and beyond!

During the time while the kiln is heating up, Coyle will demonstrate a variety of different bridging techniques, from quick and dirty to clean and strong, and some helpful tips on final removal.

Raj Singh | United States
@rajin_tech

Big Head and Loud Mouth

Demo-Flame

This presentation delves into the creation and capabilities of the innovative Voice Command AI Torch, known as “Loud Mouth.” This session begins with a brief overview of Singh’s journey in glassblowing, from his initial inspiration at the Corning Museum of Glass to the realization that superior tools significantly enhance artistry. This insight led him to self-educate in mechanical, electrical, and software engineering to develop custom tools and automated systems. Attendees will gain an in-depth understanding of the build process for the Voice Command AI Torch, including the parts used, the engineering challenges encountered, and the solutions that culminated in the prototype. This segment highlights the technical complexities involved in transforming this innovative concept into reality. The presentation will be a live demonstration where Loud Mouth’s advanced capabilities will be showcased, demonstrating its ability to listen, speak, and adapt to user needs. The demonstration will cover creating and altering flame settings, programming flame sequences, and sharing flame settings with other users. Additionally, it will show how Loud Mouth can adapt settings based on different glass types and integrate seamlessly with other systems in the shop. “Big Head and Loud Mouth” illustrates how the fusion of traditional glassblowing techniques with cutting-edge technology can revolutionize the field, paving the way for future innovations in glassmaking. This presentation promises to inspire and inform, highlighting the potential of technological advancements in enhancing artistic expression.

Lacey (LaceFace) Walton | United States
@lacefaceglass

Organic Communion - Where new flame working techniques meet ancient traditions.

Demo-Flame

This will be a demonstration in advanced assembly and sculptural techniques, exploring ideas in composition and organic design. LaceFace will assemble a large functional sculpture using various building techniques such as bridging and progressive sculpting to create a beautiful sculpture with a hidden function. This demo will creatively mix functionality with aesthetic design, highlighting scientific glass blowing techniques mixed with naturalistic organic forms. Combining new traditions with those of ancient civilizations all over the world, the modern culture of glass pipes has revolutionized the art of glass flameworking resulting in new glass innovations that will be passed down for years to come.

Mark Elliott | Australia

markeliottglass.com | @markeliottglass

Functional Fundamentals 🍃

Demo-Flame

A multimedia presentation in which Elliott will demonstrate the techniques behind his Essence of Cloud project, supplemented by a screening of his short film utilizing the works in this series, Sea of Clouds. Elliott's work contains layers of narrative and hidden detail, and this demonstration will give viewers an inside look into the methods and motivations driving this body of work, including the wish to find a greener approach to flameworking which has lead to a new research project using oxy-hydrogen electrolysis to work borosilicate with a welding torch that burns water.

Julia Strait | Canada

jujuglass.com | @jujuglass111

Dotstacked Pendant with JuJu

Demo-Flame

In this demonstration, Strait will use the dot-stacking technique to create a wearable piece of jewelry. Dot-stacking in this demo will be done on hollow tubing using multiple different color rods to make a mandala-like design. Each dot is added one at a time, then building up to the center layer by layer. Once the design is complete, it is pulled to a tight center termination and the hollow form is condensed down to a solid piece of glass. Lastly a loop is added at the top making a one-of-a-kind pendant for a necklace.

DEMO-HOT

Henry Jackson-Spieker | United States

hjsculpture.com | @henryjacksonspieker

Material Tension: Glass and Bronze Sculptures

Demo-Hot

This demo will combine cast bronze and blown glass techniques to create components for a modular sculpture. Jackson-Spieker will demonstrate blowing glass into cast bronze forms, permanently joining them together, as well as highlighting color applications to accentuate the different materials and designs in the bronze. Much of Jackson-Spieker's work is interdisciplinary, exploring tension through perception and materiality. A multimedia portion of the presentation will describe the process of integrating the bronze and glass via 3-D CAD programs, 3-D printing and mold making.

Danny White | United States
@ethan_windy

Houston, is there a problem?

Demo-Hot

Imagine a time when being curious achieves results. A time when exploration leads to discovery. When the convergence of ideas and ambition comes to fruition. The dynamic and the stationary... the furnace and the flame. White will create a piece that bridges the gaps in glass sculpture. Translatable techniques, crossover mentality, and ambitious problem solving in glass sculpture will be demonstrated and explained using torches, teamwork, and most importantly, timing. The goal is to create an "Astronaut Primate" through assembling parts and creating a large format Space Ape that embodies the character of its creator. This piece will symbolize not only the experimentation and trial by fire through tactical execution, it will also stand tall as a moment of exploration and experimentation that transcends glassmaking boundaries. With innovation in process as a core value, this demonstration will orchestrate curiosity and skillfulness rooted in discovery. Like the first monkey shot into space. There is no problem with that, Houston.

Hoseok Youn + Zach Layhew | United States

hoseokyoun.com | @hoseok_youn

zachlayhew3.wixsite.com/layhew-glass-art | @zlayhew

Rise of the Tradition

Demo-Hot

In this collaborative glassblowing demonstration, Youn's Venetian fantasy vessels will intersect with the baroque, cubist influences of Layhew's practice. The artists will share their unique approaches to traditional techniques and designs. Both makers transform the context of tradition through the lens of their original personalities. The result will be a figurative sculpture constructed from historical goblets and decorative stemware, combined with the line patterns of cane. Goblets and cane are a common and popular presentation in glass tradition, but this demonstration will show the community a creative and innovative way to elevate those methods to new frontiers while paying respect to their origins.

Nicholas Clayton + Lynne Clayton | United States

@njcglassdesigns | @lynneclayt

Out Front & Center

Demo-Hot

How do you Trailblaze New Traditions, bringing collaboration Out Front & Center with your local LGBTQIA+ community? By using hot glass, of course! As artists and a LGBTQIA+ inclusive family, Nicholas and Lynne Clayton passionately utilize old traditions in glass to bridge the intersection of art practice and social justice. The Claytons will share the processes and materiality used with The OutCenter, their community-based, LGBTQIA+, all-ages

and -genders resource center. This demo spotlights their collaboration with the OutCenter community, using glass to amplify voice and visibility. They will demonstrate techniques to foster collaboration outside of the hot shop, as well as public relations ideas to create lasting bonds to make change a sustainable reality. Participants will learn how to generate shared revenue with community partners, use art education to join with teen pride groups, and best practices for communicating support while maintaining privacy and anonymity.

Heather Sutherland + Kristi Totoritis + Kim McKinnis | United States
 @hdollarsymbol | kristitotoritis.com/home.html | @heartcoreglass |
 kimberlymckinnis.com | @busywashingtonherhair

So Sweet It Hurts

Demo-Hot

The joy and camaraderie of glass's choreography of creation are the basis of this maximalist dance glassblowing party. This performance-based demonstration will emphasize joy through femme leadership and audience interaction. Team members will mingle with the audience, fostering participation and dancing. Come ready to dazzle: The suggested dress code is sequins and dance-ready clothing. Techniques on display will include pulled flower roll-ups, dichroic sheet roll-ups, and cubic zirconia inclusion, showcasing contemporary methods perfected by each team member. Three gaffer teams will create their own signature component to be melded together at the conclusion for a cohesive piece.

Balázs Barnabás Telegdi | Hungary
 telegdibb.com | @telegdibb

Let it flow: Capturing the natural movements of glass

Demo-Hot

This demonstration will include the un-orthodox use of a Vitrograph, where Telegdi will ladle furnace glass into it, and let it flow out uncontrolled, letting it self-build towers. A collection of these towers will come together into one big core of the main object. While the towers are accumulating, Telegdi will use highly technical cane work and glassblowing techniques to prepare to encapsulate the Vitrograph's results. The goal is to highlight the fragile core and to make it stable by vacuuming a layer of glass onto it. The final piece will be a smooth yet extremely detailed organic mountain, with unusual shine qualities, a mix of optical glass and blown gloss. A work made by glass, assembled by the artist.

Junichiro Baba | Japan
 junichirobaba.com/engjun.html | @junichiro_baba

Let's think about the essence of nature.

Demo-Hot

With a curious passion, Baba will explore the elemental effects of molten glass

throughout the glassblowing and/or casting process. Focusing on listening to what the material is saying, this demonstration will follow its voice, like a journey through the woods, noticing and reacting. The process is entirely improvised like music. Baba's perspective is unique since it does not focus on self-expression, but instead encourages people to seek meaning and beauty in the material properties and effects alone. Heat is the universal vehicle that is responsible for all life. How we think about it will open new frontiers. Baba's hope is for the glass community to play an important role in how the next generations think about such a beautiful man-made material.

Aaron Thane Tate + Jason Christian | United States

@thanetateglass

Trailblazing Texas Trails

Demo-Hot

Tate and Christian will combine an array of solid sculpting and blowing techniques to create a captivating sculptural element attached to a vessel with a blown foot.

Elizabeth “Ann” Potter | United States

seattleglassblowing.com | @seattle_lotus_glass

Innovating Traditional Techniques for Increased Accessibility and Inclusivity

Demo-Hot

Potter draws inspiration from the 108-year-old Swedish *graal* tradition of color layering, engraving, and sandblasting but has adapted her approach due to physical limitations. As a wheelchair user since beginning her glassblowing journey, she has innovated and reimagined traditional techniques passed down through generations. This demonstration showcases the unique color and texture application methods Potter has developed, offering a template for adapting glassblowing techniques to accommodate diverse abilities. It challenges traditional norms, highlighting how individuals with disabilities—visible or not—can transform established practices into inclusive and innovative art forms.

Rob Stern | United States

robsternartglass.com | @robsternartglass

Growing together

Demo-Hot

Stern will lead a large team in creating one of his signature tessellated leaf forms. Originally realized at UTA Glass in 2010, this series now comes full circle with a special twist. This project will bring together renowned artists from both the borosilicate and furnace glass arenas, fostering an exciting collaboration that bridges these disciplines. Expect to see premade thematic and signature works from a notable cast of characters integrated into the substrate, symbolically and literally connecting these styles. The demon-

stration will be simultaneously complemented by a film that showcases the artists' process and details used to create these highly specialized inclusions. Metaphorically, the leaves will form a support system, intertwining all the artists' ideas and revealing a network of creativity and collaboration which seeks to unite our communities.

DEMO-NEON

James Akers | United States

jamesakers.net | expressional.social/@JamesAkers

Fast lines, Smooth lines, Brite lines :)

Demo-Neon

This neon demo focuses on production techniques in advertising redefined for artistic purposes. Utilizing the crossfire and ribbon burner, Akers will quickly bend a tube showcasing simple jigs and combination bends (multiple bends at once). The intention is for artists to utilize these techniques within their work without having to go through Gladwell's 10,000 hours and altering their conceptual ideas.

While living in Texas, Akers' neon habit was supported and nurtured by the wholesale glass company, Neon of Dallas. There he was exposed to bending techniques from neon's beer sign production days, including combination heats. The bends looked better and were made faster than any neon Akers had been exposed to before. It took producing lots of wholesale neon to discover this smoother, looser line quality. From the inception of the neon industry, there has been an attitude of secrecy. Due to the isolated, flow state nature of wholesale neon benders, and the increasing rarity of this fabrication in America, these heating techniques are not often seen in academic or artistic circles. As neon's beer sign and channel letter learning opportunities fade away, the industry is re-inventing itself. As they did in the 1970s, artists and designers will pave neon's path forward. Using innovations from the scientific glass and advertising fields, Akers will share techniques useful to the neon benders of tomorrow.

Zoelle Nagib + Jacob Fishman | United States

neon-chicago.com | @zoelle.artist | neon-chicago.com | @jacobfishman2727

The Jake and Zoe Neon Show

Demo-Neon

Hey kids, who wants to play Password:Neon? How about Neon Charades after dinner? Neon Bingo on Friday anyone? Better yet, how about Neon Family Feud? Watch Zoelle Nagib navigate the dusty trails of a daunting Texas-themed piece of neon bending while being toyed with by her father and neon old-guard extraordinaire, Jacob Fishman, with the help of the studio audience! Passing the torch from father to daughter has been buckets of fun, but also challenging. Will mercury be banned? We don't know, but we're creating new formulas, and you can guess their names! Zoelle's queer identity brings inclusivity to the culture of the shop, but does Jacob know any Chap-

pell Roan lyrics yet? Hear stories of the generational shift that's happening in the neon world abroad and at home through this collaborative, lighthearted, and game-show flavored demonstration.

Angela Rose McHale | United States

roseglassart.com | @roseglassart

Plasma Light Sculpture - An Intersection of Art and Science

Demo-Neon

This presentation will demonstrate the filling of two-three flameworked sculptural plasma vessels, including a multi-chamber piece utilizing scientific glass techniques. The focus will be to demonstrate the filling process for a plasma vessel and the challenges that occur, discuss how plasma light sculpture differs from neon signage as well as providing examples of various gas mixtures. McHale's journey as a glass enthusiast began in an art studio, but learning about plasma led her down a path to study scientific glass technology, and gave her a new appreciation for glass and science in general. McHale's work incorporates scientific glass techniques to pay homage to the industry that has birthed many modern technologies. Plasma and neon in general are incredibly young forms of art; the discovery of the noble gasses was less than 150 years ago, and made thanks to innovations within scientific glass. Not only is glass the perfect vessel to harness and display plasma, but the discovery of the gasses themselves wouldn't have been possible without glass. When you consider this it becomes apparent how the budding art of plasma/neon, which is so deeply dependent on modern technology, is built off of thousands of years of innovations in glass. Millennia old traditions in glassmaking led to the birth of a new artform, plasma light sculpture.

DEMO-COLD

Eric DePan | United States

ericdepan.com | @depantheman

Rootin' Battutin' with Eric DePan

Demo-Cold

DePan, owner and operator of Houston House of Glass, will demonstrate the coldworking *battuto* technique at a carving lathe. He will explain the process and inspiration behind his abstracted Italian *battuto* patterns as well as the design process while carving on pre-made blanks.

LECMO

Fangzhou Yuan + Meixuan Li | Japan

yuanfangzhou.com | @yuan_fangzhou | @l.meixuan_

Dynamic Nature: Innovations in Foam Glass and Sustainable Kiln Techniques 🍃

Lecmo-Kiln

Dynamic Nature: Innovations in Foam Glass and Sustainable Kiln Techniques is a collaborative lecmo led by Meixuan and Fangzhou, blending lecture and demonstration to deepen the appreciation of glass as a medium. Meixuan's lecture delves into the influence of East Asian naturalism on glass-making processes throughout history, particularly in kiln working techniques. She highlights Taoist principles such as Wu Wei (effortless action) and examines the impact of East Asian art movements like Mingei and Mono-ha, which emphasize harmony with natural forces and the inherent beauty of materials. Fangzhou's demonstration showcases the unique properties of foam glass, including its lightness, recyclability, and potential as an eco-friendly material for public sculptures and architecture. He introduces innovative kiln casting techniques developed through his sustainable practices, offering fresh perspectives on working with glass. Together, Meixuan and Fangzhou inspire participants to reimagine glassmaking by exploring how organic, unplanned forms emerge from material transformation, gravity, and temperature, challenging traditional methods and promoting sustainable, dynamic practices in contemporary craft.

Carrie Iverson | United States

carrieiverson.work | @carrieiverson

Experimental Layers: Toner Lithography on Glass

Lecmo-Print

In her experiments combining printmaking with glass, Iverson developed the toner lithography for glass technique, a versatile printmaking method for transferring images from a Xerox or laser print. The process uses principles from traditional lithography and can be used to print drawings, photographs, found objects—anything that can be photocopied. When printing on glass, the technique results in prints composed of fine glass powder fired onto a glass sheet. This technique can be layered to combine multiple colors and build complex imagery. The lecmo will include a demonstration of the process, a discussion of printing variables and possibilities, extensive samples, and a presentation of her research since her initial experiments in 2004. An exciting aspect of this printmaking approach is its low-tech nature and accessibility. Since the image is hand-printed, the technique can be used in a home studio, classroom, or community center without specialized print equipment. Iverson's approach to printmaking has always been about building an image through successive layering and erasure. Using glass as a substrate opens up exciting possibilities for texture and dimensionality. The image can be altered throughout the process, either before firing by manipulating the inked surface or after firing through cold working. This versatile and dynamic process adds to the larger conversation around the intersection of glass and print, enhancing both traditions.

Brianna Gluszak | United States
briannagluszak.com | @studio.gluszak

Experimental Layers: Toner Lithography on Glass

Lecmo-Mold

This lecmo mines the rich overlap between the glass studio and the metal foundry. Gluszak has been utilizing Zircar Mold Mix 6, a product designed for glass casting, for foundry work, as well as other mold processes like plaster/silica and ceramic shell. The audience will discover how user friendly and simple metal casting can be using Zircar Mold Mix 6. Usually in metal casting, one must consider sprue and vent systems to allow metal and air to flow correctly for consistent results. However, with Zircar you can simply design a mold system that can be poured directly into, even at room temperature. Gluszak has taught this process using wax and PLA burnout for the design of the positive form, as well as a bronze stamp making component. The presentation will also briefly touch on how to build a “backyard” foundry for basic metal casting.

Georgia Redpath | United Kingdom
@redpathglass

3-D Printing: Beyond Novel Forms

Lecmo-Mold

In the past decade and a half there has been an enormous increase in the use of 3-D printers within kiln casting, allowing makers to create exciting and unusual forms which would be challenging to achieve using more traditional means. This lecmo will share how Redpath has used 3-D printing to rethink the most basic tools of the plaster room – cottle walls and base boards. Dull, right? Maybe at first sight. Efficiency and economy were initially important considerations; after all, who doesn’t want more time and money to spend on the exciting bit – the glass? But Redpath has discovered that rethinking these bit players in the casting process has opened new creative pathways for exploration. During the lecmo Redpath will talk about these positive aspects, what they’ve enabled her to achieve within her glass practice, some of the pitfalls and difficulties she has encountered, and the mechanisms and solutions developed to work around these. To demonstrate the potential, Redpath will use custom walls and base boards to cast a series of investment moulds, each illustrating a different approach or end purpose.

Phoenix Sanders + Scott Hilton | United Kingdom
@phxglassart | projectbarbatype.com/

We See Through a Glass Darkly: Reviving 19th Century Photographic Processes on Glass

Lecmo-Print

Glass has always been an integral part of the photographic process, usually as the lens through which a photograph is taken. In the 1850s, a new technique allowed for making photographic images directly on the surface of glass. The light-transmitting properties of glass radically changed how photographs were

seen and reproduced. Before the invention of film, all photographic images were hand-made physical objects that required significant skill and expertise to make. In the modern era, the ease and speed of digital technology has come to dominate photographic practice, and most lens-based images are seen as pixels on a screen. Many contemporary artists have opted to revive and expand these photographic traditions as a “new” way to experience the photographic image.

This lecmo will first address the history of glass as a photographic surface, then show an example of a mobile darkroom appropriate for the processes that will be used, and finally, demonstrate two 19th-century techniques of making photographic images on glass- wet collodion and cyanotype. Both processes involve the application of a layer of light-sensitive material to a surface, exposing that layer to UV light, and processing the chemistry to reveal the image.

Wet collodion has long been used to make images on glass, namely glass negatives and ambrotypes. Cyanotypes, traditionally, are made on paper or fabric, but by adding thickening agents to the chemistry, they can be applied to glass.

Hannah Smith + Ruby Dorchester | United States
 sprawlingpress.com | @sprawlingpress | @ruby.dorchester

Phyroglyphs with Cast Glass Type

Lecmo-Mold/Print

Ruby Dorchester and Hannah Smith will present on their continued investigation of glass casting as it relates to printmaking, using contemporary pyrography techniques. This conversation started through their time together at Pilchuck Glass School and covers the technical similarities between the two disciplines—positive/negative, image and/or form reversal, and the use of material as a tool for making images and/or forms. Each artist brings a high-level of technical knowledge and skill from their respective backgrounds, allowing for playful investigation rooted in a comprehensive understanding of the material’s limitations and potential capabilities. The focus of the lecture portion will be the creation of a full 3A english alphabet of 42pt-type made from cast glass. The set of glass type will then be arranged to make poems. Working with the audience, language for the poems will be chosen using collaborative prompts in order to widen the participatory scope of the project. During the demo portion of the presentation, the hand-set cast glass poems will be heated in the kiln and used to create pyrography prints-on-paper. Topics covered in the presentation will include: a brief overview of the different mold-making processes used, the history of hand-set type, fundamentals of printmaking, and pyrography. This lecmo aims to utilize traditional printmaking and glass techniques in an unconventional and playful manner, creating fresh work that capitalizes on contemporary understandings of traditional processes and meaning.

Arthur Joseph Wilson | United States
silicaburns.com | @arthurcnc creations

Grain and Silica

Lecmo-Mold

Using auto-CAD and Fusion 360, Wilson will demonstrate his process of mold making on the CNC. A multitude of programs can be used for this purpose, but this lecmo will highlight Autodesk software because it is freely available to students and university professors. Wilson will discuss how grain affects molds, and the use of maker spaces to gain access to CNC training and equipment. After the moldmaking demo, a live demonstration of the blow mold in action will take place along with time for questions.

Rohita Konjeti + Lejun (Roy) Liao | United States

hybridatelier.uta.edu/projects/70-ai-assisted-glassworking-tools-and-connected-wearables | @HybridUTAtelier

Communicating and Archiving Neon Bending Tacit Skills through Sensor Captions

Lecmo-Neon

Neon bending, like many glassworking processes, relies on intensive practice to develop a “feel” for the material — something that cannot be fully or easily communicated or described between practitioners. This type of tacit knowledge often forms as an “expert blind spot” that makes the most basic of skills imperceivable. As novices to glassworking, Konjeti and Liao bring a unique perspective of their journey to capture foundational skills. This shareable learning resource platform integrates video demonstrations of neon bending skills alongside data that was collected using sensors that capture the glass bender’s breathing and motion patterns. This system enhances traditional video captions by adding sensory feedback such as lights, sound, and vibrations that correspond with the on-screen text. This interdisciplinary collaboration between computer science practices and glassworking aims to make the learning process of glass bending more immersive and intuitive through new technologies. After sharing findings including graphs of sensor data that illustrate differences between novices and experts, experienced practitioners will perform neon tube bending to show the captioning system converting movements into real-time light and sound for the audience. The researchers will discuss the results from a user study deployed within an introductory glassblowing course at UTA, presenting design recommendations on scaling glass education, including supporting learners with disabilities. The presentation will conclude with a raffle of working sensor systems for practitioners to take home and contribute to the platform.

Kacie Lees | United States
kacielees.com | @kacielees

Expanded Printmedia for the Lab

Lecmo-Mold

This cross-disciplinary, interactive lecmo utilizes the majestic risograph duplica-

tor to enhance craft communication, wayfinding, and safety signage for the modern glass studio. Inspired by classroom posters that function as scholastic quick-links and Lees' practice as a teaching artist in the field of neon fabrication, EXPANDED PRINTMEDIA FOR THE LAB will lean into how the risograph duplicator prints layer by layer with single color drums to produce electrifying graphics and vivid diagrammatic media, all with poetic charm. Join Kacie Lees for this hands-on event in collaboration with UTA's print department at GAS 2025!

LECTURE

James Carpenter | United States
jcdainc.com | @jamescarpenterdesign

The Ecology of Light

Lecture

James Carpenter will focus upon a nearly 50-year trajectory of work that brings agency to the presence of light. The work of his studio uses light as the key organizing principle, embodying a deeper connection to the presence of nature within the built environment.

Thomas Phifer | United States
thomasphifer.com | @thomasphiferandpartners

Light as a Material: Designing the Corning Museum of Glass

Lecture

Please note: this lecture takes place at the Kimbell Art Museum on Thursday Evening at 7:00 pm

The contemporary art and design wing at the Corning Museum of Glass opened to the public in 2015. It has earned a National Honor Award from the American Institute of Architects, among other accolades. The project showcases innovative approaches to flexible space planning, daylighting designed to display glass, and integration with existing historic buildings and the natural landscape. The Corning Museum's complex of buildings was developed over time to display different types, styles and periods of glass. The existing buildings included the original 1951 modernist museum by Harrison & Abramowitz, a 1976 biomorphic building by Gunnar Birkerts, the two-part 2001 addition by Smith-Miller + Hawkinson, and the separate ventilator building of the historic Steuben Glass factory. Thomas Phifer and Partners' addition provides 26,000 SF of new skylit galleries and five new connections to existing lobbies, retail, education and the historic glass workshop, improving campus-wide circulation. The historic Steuben Glass Factory was completely rehabilitated for live glassblowing demonstrations. Thomas Phifer and Partner's design maintains the striking historic exterior form while replacing interiors to meet modern code requirements for the safety and accessibility of this active space. The renovated workshop, seating 500 visitors, is one of the largest in the world, with live glass-

making demonstrations, and is one of the most popular destinations on campus.

Einar + Jamex De La Torre | United States + Mexico

delatorrebrothers.art | @delatorrebros | delatorrebrothers.art

Why Make Anything? An Artist Manifesto

Lecture

In a world filled with things, why make more? What drives us to create? Is the philosophical question automatically answered simply by possessing the ability to do so? And what about the toll on resources and the carbon footprint? We grapple with these often-shifting dilemmas while hoping to resonate with the public. As we articulate the inherent responsibilities, we also recognize the need to allow the process to unfold and evolve into what it must become. We will use our practice as a reference point on our journey through the complex world of art, making, and meaning.

Daniel Clayman | United States

danielclayman.com | @danielclayman

Gather 'round.

Lecture

Clayman finds purpose in thinking, making, and all else that it takes to maintain a studio practice. Through slides, videos and anecdotes, he will tell some tales of how numerous projects came to be, almost came to be, and even some complete blunders. The projects will be chosen from the last 35 years, giving insight into a broad range of solutions developed to produce Clayman's work, showing the path from using hand tools such as a chisel to the most modern digital fabrication technologies. In addition to the work, the lecture will address themes of resilience, persistence and grit needed in any and all pursuits.

Taylor Healy + Meryl Pataky | United States

taylorhealy.com | @motormutt | merylpataky.com | @merylpataky

Stewarding Neon Art: A Collaborative Exploration of Future Preservation

Lecture

This lecture aims to explore the intersection of neon art and its preservation through a collaborative dialogue between an art conservator and a neon artist. The co-presenters will delve into an exploration of stewardship, focusing on the challenges and methodologies involved in preserving neon artworks for future generations. The art conservator will share insights into historical conservation practices and lessons learned, emphasizing the evolving techniques essential for the preservation of neon installations and historical pieces. This perspective will provide attendees with a comprehensive understanding of the specialized care required for neon artworks. Complementing this, the neon artist and educator will present contemporary perspectives on neon artistry, highlighting current practices and innovations in the field. They will discuss collaborative workshops designed to educate conservators and collections professionals on the iden-

tification of neon components and condition issues, safety and handling, and installation and packing. This collaboration has already yielded significant outcomes, including the development of preservation guidelines in partnership with the Getty Conservation Institute. The lecture will serve as a platform to gather feedback from glass artists, enriching discussions on conservation practices and promoting proactive approaches to material and skill preservation.

The goal is to inspire participants to consider how these disciplines intersect and how they can apply this knowledge within the glass community and beyond. Together, we will navigate the challenges of stewarding neon responsibly, ensuring its enduring legacy in the artistic landscape, and continue to foster a symbiotic relationship between creation and preservation.

Aric Snee | United States
aricsnee.com | @aricsneedesign

Integrating Design into Glass Education

Lecture

Snee's lecture will focus on integrating design into glass education, offering practical insights for both artists and educators. He will explore how to introduce design concepts and challenges into the glass classroom, presenting assignments for students at all levels—beginning, intermediate, and advanced—along with the goals and outcomes for each. Through examples of student work, he'll illustrate how the design process fosters growth and creativity, using classroom tools that encourage ideation and iteration.

The lecture will cover a range of design approaches, from conceptual to product design, with real-world examples from each category. Snee will also share strategies for developing a curriculum that balances traditional glass techniques with design thinking, making a strong case for the importance of design in shaping the next generation of glass artists and designers.

Drawing on his own experiences, Snee will reflect on his background as a glass student, professional, and educator. His education included both a traditional apprenticeship at Steuben Glass and academic instruction. He will also share insights from his four years as a designer for the Danish design brand Holmegaard, illustrating how these experiences have influenced his teaching and approach to glass design.

Leia Guo | Canada
leiaguo.com | @leia.guo

Lens/Mirror/Plate – Historical and Contemporary Intersections Between Glass-making and Photography

Lecture

Be inspired to take your glass practice in a whole new direction! With a thorough examination of the historical interplay between glassmaking and modern photography, award-winning emerging artist Leia Guo will share how innovations in one medium influenced the other, starting from the 1800s. This lecture will explain the use of glass in cameras and photographic equipment as a lens,

mirror, and plate/matrix, as well as its lesser known role in early film development, guiding you to its use today in digital cameras. Guo will continue with introductions to contemporary methods of marrying glass and photography, including photo decals, silkscreening, wet collodion, cyanotype, and utilizing silver-based chemicals. If you've always been curious, this lecture will serve as an excellent introduction to the possibilities of photographic processes and glass.

Charles Manion | United States
charliemanion.com | @c.manion

What's With All The Glass Pumpkins?

Lecture

This is a lecture about the overwhelming, confounding popularity of glass pumpkins in the United States. The MIT Glass Lab, for example, is almost entirely funded by its sale of glass pumpkins, and has been for decades. They are known to American glassblowers as one of the only endlessly sellable objects in our repertoire. Pumpkin production is, for better or worse, a new glass tradition. Why? Manion will argue that the glass pumpkin occupies a broad, a historical nostalgia for “new world” abundance, petrified forever in glass. Its form is iconic but devoid of specificity, a vehicle for postmodern experimentation. Simultaneously, pumpkins are relatively easy to make because of the existing Venetian glassmaking tools imported to the US in the 20th century, and in that sense the pumpkin is continuous with glass history, defined by contemporary economic pressures. The form gestures back to the history of skeuomorphic gourd-vessels, mostly ceramic, made all over the world for tens of thousands of years before the invention of blown glass. By connecting the glass pumpkin to that history, Manion seeks to plant it firmly within its specific material and cultural meaning, and better understand why it has become such an object of desire. Glassblowers tend to look down on the glass pumpkin, which reveals a tension between the aspirations of artists and educators and the realities of the market. Looking forward, how can we learn from the appeal of this object? Can we move past it? Do we need to?

Susie Silbert | United States
@susie.silbert

Listening from the Edges: Every Periphery is a Center

Lecture

So much knowledge is built from the center out, maintaining the status quo and keeping the same few narratives in circulation. But what if we valued the things on the periphery of our knowledge instead? Or even better, what if we adjusted the frame so that the edge becomes the center? In three acts that cover some of the earliest glassworking to the most cutting edge, this talk invites us to shift our focus, making space for wonder, curiosity, and discovery. With inspiration in both the work of Related Tactics and bell hook's center/margin theory, this talk looks at the ways our conceptions of the present share our understandings of past and future possibilities. Act 1. Perspectives (Murrine): When making cane, it shows you nothing about what you are building, instead you need to switch

the axis, literally cutting it apart to see what is inside. Similarly, in order to know what we are really seeing, we often need to shift our frame. | Act 2. Orbits/ (Archeological vs Artisanal Knowledge): Using debates around techniques of coreforming, and with reference to beadmaking in Nigeria, this act investigates who holds knowledge, whose knowledge is valued and how knowledge is disseminated. Act 3. Translations (Helen Lee): Helen Lee uses glass and transparency to think about translation and interpretation. How can we better tune into the barely audible? How do we listen to and value the breath behind the words? Techniques discussed: murrine, flameworking, equipment building, archaeology, artisanal knowledge, blowing, beadmaking, thinking!

Bandhu Scott Dunham | United States
bandhu.info | @bandhudunham

Contemporary Lampworking: A 30+ year Journey of Discovery Lecture

Like many young glassblowers, Bandhu Dunham was disappointed by the lack of recognition for lampworking (aka flameworking) in the early studio glass movement. Interest was growing by the 1980s, but its potential was generally under-appreciated and little understood. Encouraged by other glassblowers and feeling called to fill a need, Bandhu found himself in the position to do something about it. If more people could safely and confidently experiment with the technique, it would perhaps earn the respect it deserved. A trail awaited blazing! The first edition of *Contemporary Lampworking* was self-published in 1995, after much experimentation, consultation and research. It was a DIY project that proved to have a big impact. There was hunger for relevant and accurate information on lampwork technique in a contemporary context. It also arrived at the perfect time to help support the exploding interest in beadmaking and pipe-making. Now in its Fourth Edition, at 640 pages *Contemporary Lampworking* is the most comprehensive text on this subject for artists, including authoritative information on studio set-up, safety, annealing and other technical matters. It is also meant to inspire and document the growth of this corner of the glass world, supporting future generations of trailblazers with encouraging words, accurate information and beautiful images. Bandhu will discuss his journey in researching and assembling what has become known as “the Bible of lampwork.” He has a few stories, and has learned inspiring and humbling lessons on the way. He has some helpful advice for young artists seeking recognition as well.

Reshmi Dey | India
glasssutra.com | @glass_sutra | @Gappei_glasssutra

Legacy Unbroken: 400 Years of Purdilpur’s Glass Cane and Bead Making 🍃 Lecture

Dey’s research documents the rich history and contributions of Purdilpur, a small village near the Glass City of Firozabad, in the realm of glass, and to create a body of work with the traditional craftspeople through collaborative R&D in the studio, reviving and elevating its centuries-old tradition of glass cane and bead making. Purdilpur’s legacy in glass cane and bead making spans over

400 years. This underscores its significant contribution to the art of glassmaking, highlighting its historical importance and cultural richness. The traditional process of bead manufacturing in Purdilpur involves using a wood-fired furnace with recycled glass to create multi-layered canes, which are then used to make intricate glass beads. However, the quality of raw materials from the Firozabad glass industry is inconsistent, leading to variations in the coefficient of expansion which restrict the usage of Purdilpur beads for decoration and in jewelry, hindering the potential for using them for artistic development. Through a lecture presentation, Dey will delve into Purdilpur's history of glassmaking and share the process of working. Dey's goal is to enhance quality in glass cane & beads, using recycled glass, traditional wood-fired furnaces and indigenous techniques of the craftspeople. By standardizing recycled glass, high-quality canes can be produced for use in both furnace and kiln processes, resulting in unique art pieces. This research and exchange will provide the Purdilpur Glass Community with a fresh perspective on their own work. It will highlight the crucial need for government intervention, potentially catalyzing positive changes in the socio-economic structure.

Cynthia Mijares-Rodríguez | Mexico
 cynthiamijares.com | @kokorglass

From Beer to Art: The Industrial and Artistic Glass History of Monterrey, Mexico
 Lecture

In this lecture, Mijares will share the rich and often overlooked history of glassmaking in Monterrey, known as the “birthplace of industrial glass” in Mexico. This exploration arises from a personal curiosity about how this craft came into Mijares' life and her wish to preserve and promote it. Over the past few years, Mijares has dedicated herself to collecting texts, books, and talks, volunteering at the Museo del Vidrio, and unearthing valuable gems of information that are perfect for sharing. Monterrey's journey in glassmaking began not with artistic visions but with beer. In a town struggling with arid conditions and limited agricultural potential, establishing a glass factory to produce beer bottles marked the inception of what would become a pivotal industry. Mijares will trace the evolution of Monterrey's glass industry from its industrial roots to its current status as a place for industrial and artistic glass. This journey includes the impact of historical figures, such as the inventor of the Owens machine visiting the city, and iconic artists, like Dale Chihuly who have utilized Monterrey's facilities for their creations. Mijares will share her production processes, which integrate digital manufacturing techniques like waterjetcutting and fusing, and highlight how these methods contribute to the innovation of the craft. The works of other Mexican glass artists will be showcased, offering a diverse perspective on how industrial heritage influences modern glass art.

PANELS

Liss LaFleur, Katherine Sobering, Matteline deVries-Dilling | United States
 lisslafleur.com | @lisslafleur

New Models for Art Editions (The Queer Birth Project)

Panel: Social Justice

This panel brings together a diverse group of organizers and artists to explore innovative approaches to supporting social justice and community building through neon art editions. By showcasing the collaborative efforts of the Queer Birth Project and Lite Brite Neon, this panel aims to inspire new approaches to partnerships that prioritize inclusivity, diversity, and cultural representation. The Queer Birth Project, led by artist Liss LaFleur and sociologist Katherine Sobering, is a collaborative initiative that explores LGBTQ+ childbirth and family formation in the United States. Inspired by Judy Chicago's Birth Project, this interdisciplinary work is organized into six thematic collections, each combining original data collection with archival research to produce collaborative neon sculptures. Lite Brite Neon, led by Matteline Dilling, is a pioneering neon and lighting studio based in Kingston, NY. With over 20 years of experience, Lite Brite Neon collaborates with LGBTQIA+ artists to produce socially significant artworks. Their Artist Edition Program supports artists by creating neon art editions in partnership with nonprofits, galleries, and museums, thereby facilitating broader access to neon art outside of traditional models. Queer artists have long mobilized the evocative qualities of neon to shed light on overlooked narratives and expand their practice in innovative ways. The collaboration between the Queer Birth Project and Lite Brite Neon exemplifies a new model for art editioning that transcends traditional capitalist frameworks. Together, they have produced a series of neon artworks, including "The Cowboy from Wyoming," which explores narratives of queer family formation and challenges binary descriptions of kinship.

Paige L Morris, Spider Martins, Jenny Crescullio, Kalina Banka | United States and Poland

PaigeLizbethMorris.com | @PaigeLizbethMorris

Making Time: Sustaining Creativity in the Modern World

Panel: Career

As artists, "work" reflects the material embodiment of our talents and sensibilities. It is a method for bringing our intangible inner worlds to the public. While the creative process is a passionate quest for truth and knowledge, this passion does not always pay the bills. What sacrifices are working artists making to sustain themselves and their creative practice in our modern world? How do our peers juggle work for pay, domestic responsibilities, research and development, and endless applications on top of artistic production? In this panel, we will discuss how working artists "make time" for their creative practices by examining the many different approaches to funding a practice. We will (re)define value, worth, and production by discussing how institutions support and fail us while exploring the potential vulnerability for maintaining an art practice through modest acts of daily care, such as leading with empathy, slowing down, and leaning on our community.

**Revati Jayakrishnan, Srila Mookherjee, Kristine Michael,
Ashwini Pai Bahadur** | India

rare-studios.com | @revati.jayakrishnan | srilamookherjee.com | @srila.glass |
@kristine.michael.90 | artspeaksindia.com/the-glass-makers-club | @theglass-
makersclub

Building a Glass Community in India: The Glass Makers Club

Panel: Community

This all-women panel will explore the transformative journey of glass art and its potential to become a valued tradition in the Indian art landscape. The Glass Makers Club has emerged as a pivotal initiative in bringing contemporary glass art to the forefront in India. Moderator Revati Jayakrishnan will steer the discussion to highlight the objectives of creating an ecosystem and community for studio art glass, as well as discussing the intersections of tradition and innovation in glass. Srila Mookherjee, the first studio glassblower in India, will share her insights on the challenges and triumphs of introducing and sustaining studio glassblowing in a country where this medium is still emerging. Acclaimed artist, educator, and curator Kristine Michael will discuss the educational, curatorial and historical efforts necessary to elevate glass art. Ashwini Pai Bahadur, the director and founder of the Glass Makers Club, will discuss the origins, mission, and future aspirations of the Club. This panel will discuss innovative techniques, strategies, and ideas that are transforming glass art in India, making it relevant for contemporary and future contexts. It will explore strategies to embed glass art into India's cultural fabric, ensuring its legacy for future generations. The audience will gain a comprehensive understanding of the challenges and opportunities in the art glass sector in India, and the importance of platforms like the Glass Makers Club in fostering artistic innovation.

**Shannon Christine Spruiell, Isabella Posca, Nicholas Clawson,
Jessica Erickson** | United States

shannieartandglass.com | @shannieartandglass | clawsonarts.com

Glass as a Therapeutic Medium for PTSD and Trauma

Panel: Community

This panel will delve into the latest research on the impact of glass art on mental well-being. Topics include the psychological benefits of creative expression, successful case studies, and the science behind art therapy, with a focus on incorporating glass art into therapeutic programs. Shannon Spruiell and Nicholas Clawson, glass artists, will explore the therapeutic aspects of their work, the intersection of art, therapy, and personal transformation, offering insights into the effectiveness of artistic practices for trauma recovery. Shannon will discuss using glass art to empower individuals with PTSD, highlighting the psychological benefits of creative expression and community engagement. She will share her experiences with personal trauma and her work with veterans through the Hot Shop Heroes program. Nick will examine how his study of natural light and cycles informs his art and its healing potential. He will discuss his experiences with homelessness, neglect, and addiction and how his work with natural materials relates to healing. Isabella Posca is a recent graduate of the University

of Texas at Arlington where she earned a B.A. in Clinical and Health Psychology and a B.A. in Studio Art with a minor in Glass Art. She began glassblowing in 2021 and is currently researching the therapeutic possibilities of glassblowing through the McNair Scholars Program. Through her current and future research, she hopes to foster collaboration between the arts and sciences. Dr. Jessica Erickson will be discussing the findings of her dissertation “Shattered: Breaking the Glass Ceiling,” where she explored glass as a medium of self-expression with veterans, as they worked to address self-worth and communication. Her research and findings expand on the value of glass as a medium of self-expression within the veteran community and beyond.

Erin O’Connor, Anna Riley, Nadania Idriss | United States and Germany
 eeoconnor.com | @erin_e_oconnor

The Life of Glass: Following Pathways of Connection, Rupture, and Alteration
 Panel: Hot

This is an interdisciplinary panel of artists and social scientists, who employ material-semiotics to map the production, dissemination, and consumption of meaning through glass practices among artists, historians, and scientists. Three case studies ground their exploration. In the film, “The Glassmakers of Herat” (1979), material scientist, Robert Brill, documented what he believed to be the last “vestiges” of ancient Mesopotamian traditions. Crafting heritage stories via handworked glass against the foil of modernity notes Anna Riley, continues today. In 2023, the Syrian-born designers and siblings, Sawsan Al Bahar and Bahar Al Bahar, created glass footprints in collaboration with a traditional glassblower in Damascus and studio glassblowers in Berlin, notably Nadania Idriss, of Syrian heritage. Negotiating war, diaspora, and a refugee crisis, the footprints were placed around the eighteenth-century Damascene fountain at the Louvre in Abu Dhabi. In both works, fuel shortages, material costs, and accessibility played a role. Yet, accounts of glass raw materials in American Studio Glass are rare. Ethnographer, Erin E. O’Connor, learned batchmaking at Spruce Pine Batch and visited silica mines in 2023. She re-conceptualizes studio glassblowing as terraforming in a “symgeologic” account of becoming a glassblower; the formation of studio glass objects and that of the earth are two sides of one artistic process. The Life of Glass: Pathways of Connection, Rupture, and Alteration engages the impact of imperialism and settler colonialism as matters of heritage, economy, war, and resource extraction upon contemporary studio glass practices.

Carlyn Ray, Clifton Crofford, David Gappa, Sally Pennington Moore | United States

gappaglass.com | vetroartglass.com | @gappaglass | @vetroglassblower | glassblowinghouston.com | shop.glassblowinghouston.com | @glassblowinghouston

Owning and Operating a Glassblowing Studio and Gallery... The Good, the Bad and the Ugly!

Panel: Career + Community

Glassmakers, educators and studio owners Clifton Crofford of SiNaCa Studios Fort Worth, David Gappa of Vetro in Grapevine, Sally Pennington Moore of Houston Hot Glass and Carlyn Ray of Carlyn Ray Designs will discuss the unique advantages, opportunities and challenges of working with glass in the state of Texas.

PERFORMANCE

Spider Martins, Ashley Harris, Lyncia Berry, Adeye Jean-Baptiste | United States

Spiderdaartonist | Spiderdaartonist | @h_ashtag | @gremlynarts | @adayamon-theyear

Illuminating the Craft: Black Femme collab

Performance: Community

Glassblowing thrives on collaboration, support, and shared creativity. In this performance, a team of skilled Black Femme glassblowers will come together to create a dynamic and intuitive piece, born from their collective efforts and individual inspirations. This seamless integration of various techniques and styles reflects the diverse backgrounds and experiences of the artists, emphasizing the importance of learning from one another. The process is as much about the journey as the final piece, highlighting teamwork, fun, and mutual respect. "Illuminating the Craft" is dedicated to showcasing and celebrating the extraordinary work of Black Femme glassblowers. This unique event aims to increase the visibility of these talented artists within the glassblowing community, highlighting their distinctive styles and invaluable contributions to the art of glassmaking. By focusing on Black Femme glassblowers, the performance addresses historical underrepresentation and actively works to create a new tradition of inclusivity and diversity within the glassblowing community.

This effort to increase visibility and celebrate diverse contributions is vital for shaping more inclusive future traditions. The emphasis on learning from one another and the journey of the creative process underscores the importance of shared knowledge and mutual respect, fostering a tradition of continuous learning and adaptation essential for the evolution of any art form. By prioritizing fun, teamwork, and mutual respect, this performance champions a positive and supportive environment, encouraging more artists to engage with the craft in a fulfilling and respectful way.

Salt | United States
Saltglass.com | @saltglass

Why Glass Pipes are High Art

Performance: Flame

While making a glass pipe using a freestyle format, Salt will give a brief historic context of the path of the glass pipe in modern society leading up to the current glass pipe market. He will then illustrate the unique ways that glass pipe art is experienced and the culture and community that has grown up around it. The glass pipe community is very inclusive, increasingly diverse, most often very friendly, and consistently innovative. Salt will explain why the glass pipe naturally enhances and encourages these tendencies. Intermingled into his thoughts about why pipe art is special, he will describe the techniques being used, from the foundations of pulling a point, to a freestyle pattern creation technique he calls a “roll over.” Salt will use a grab bag of different sculptural techniques common to his style to decorate it and form a pipe.

WEDNESDAY

Registration + Merch

Wednesday, May 14, 10 am - 12:30 pm, 1:30 - 4 pm

Thursday, May 15 and Friday, May 16, 9:30 am - 12:30 pm, 1:30 - 5 pm

Saturday, May 17, 9 am - 1 pm

UTA University Center, Palo Duro Lounge

Pick up your conference tote bag and purchase your GAS merch at our Registration + Merch tables! Our information booth and Lost + Found will also be located here. **Registration will be closed each day from 12:30 to 1:30 pm for lunch.**

Educational & Professional Resources

UTA, University Center

Explore this space where students and those interested in continuing their pursuit of glass education may come to pick up materials and information from educational facilities like universities, colleges, public access studios, summer programs, studios, etc., from across the globe. Materials should be dropped off on the provided tables by Wednesday, May 14.

GAS Market

Wednesday, May 14, 10 am - 4:30 pm

Thursday, May 15 and Friday, May 16, 9:30 am - 5 pm

Saturday, May 17, 9:30 am - 3 pm

UTA University Center, Palo Duro Lounge | Free to the public

Thank you to our GAS Market Sponsor, Paul Wismach Glass Company. The GAS Market gathers the best vendors, educational organizations, and more into one easily browsable marketplace.

Glassy Film Bonanza

*Wednesday, May 14, 11 am - 3 pm | Fine Arts Building, Art + Architecture Theater
| Included with Pass*

Pass the time until the kickoff by kicking back and watching vintage glassy demonstrations courtesy of the collection of our Site Committee Co-Chair Justin Ginsberg.

First Timers Meetup

*Wednesday, May 14, 3:30 - 4:30 pm | UTA University Center, Palo Duro Lounge
Included with Pass*

Meet fellow first-time conference attendees with GAS Board members! Look at the conference schedule, ask questions, and get excited for the conference.

Conference Kick-Off

Wednesday, May 14, 5 - 6:30 pm at UTA, Texas Hall | 6 - 8 pm at UTA, Studio Arts Center | Included with Pass

We welcome all conference attendees, presenters, and partners to join us as we launch the Texas 2025 conference and pay tribute to members of our com-

munity. Don't miss the dynamic power of Spider Martins, Lyncia Berry, Ashley Harris, and Adeye Jean-Baptiste, as they combine the twin flames of hot glass and metal at The Foundry! Cash bar + food trucks on site.

Screen Printing

Wednesday, May 14, 6 - 8 pm | Friday, May 16, 12 - 1:30 pm | Saturday, May 17, 12 - 2 pm | UTA, Studio Arts Center, Print Area

Personalize your GAS Conference swag with unique screen printed designs at the UTA Print Area!

GAS Exhibitions

Wednesday, May 14, 4 - 5 pm | Thursday, May 15, 10 am - 4 pm | Friday, May 16, 10 am - 4 pm | UTA, Fine Arts Building | Free + open to the public

Explore the talent of GAS Members and students in our annual juried exhibitions.

Artist opening: *Saturday, May 17, 5:30 - 6:30 pm*

THURSDAY

Student Meet Up

Thursday, May 15, 11:30 am - 12:30 pm | UTA, University Center, GAS Commons | Included with Pass

Join your hosts, GAS Student Board Representatives Zach Abella and Jocelyn Chan, for networking and information sharing. Look at the conference schedule together, ask and answer questions to orient yourself to the day ahead, and find new friends to help you explore the magic of Texas! Snacks will be provided. Students will have three opportunities to receive tickets for our student-exclusive giveaway! Attend the Education and Institutions Midday Interactive Program (Thursday, May 15 1 to 2 pm), the Making Time panel (Thursday, May 3:30 to 5 pm), and the Emerging Artist panel (Saturday, May 17 2:30 to 4:30 pm) to receive your tickets. Each student can have up to three tickets to win fabulous prizes like gift cards, color, and tools from our generous donors. Prizes will be drawn and announced Saturday, May 17 after 5:30 pm in the UTA Hot Shop.

Midday Interactive Programming: Education and Institutions

Thursday, May 15, 1 - 2 pm | UTA, University Center, Red River | Included with Pass

Learn about the global variety of educational programs focused on glass during this informal session.

Peer-to-Peer Resource Sharing

Thursday, May 15, 4 - 5 pm | UTA, University Center, Red River | Included with Pass

The best part of a community is sharing resources with each other! Want to share information on a new glass formula you've made or eco-friendly equipment? This informal gathering is the place for you.

Fort Worth Cultural District Night and Gallery Hop

Thursday, May 15, 5 - 8:30 pm | Fort Worth | Free + open to the public

Spend your Thursday evening in Fort Worth with GAS! From a lecture with prominent glass architect Thomas Phifer to a gallery hop featuring local and nationally-known glass artists, plus a demo by Therman Statom and an all-star team of artists at SiNaCa Studios, we've got all the ingredients for an excellent evening.

4 - 11 pm: Shuttles will run between the Crowne Plaza Arlington and participating Fort Worth Locations. Tickets are available for \$10 at registration until sold out.

7 - 8:30 pm: Thomas Phifer lecture at the Kimbell Art Museum

5 - 8 pm: Gallery Hop

5:30 - 9 pm: District Shuttles will run locally through the Near Southside Cultural District

6 - 9:30 pm: Open Studios and hot glass demo with cash bar at SiNaCa Studios

FRIDAY

Open Blow Slots

Friday, May 16 and Saturday, May 17, 12 - 1:30 pm | UTA, The Foundry | Included with Pass

Grab a friend and blow some glass on the mobile unit at The Foundry! Spots are limited and require advance registration on our Texas Quick Guide web page. Thank you to The Glass Hopper at Trinity School, Midland, Texas for providing the mobile glassblowing studios!



Midday Interactive Programming: Career Development + Portfolio Review

Friday, May 16, 12 - 2 pm | UTA, University Center, Rio Grande

Curators, educators, and artists will be available to review portfolios of GAS conference attendees. Reviews will last 20-30 minutes each, and a limited number of slots will be available on a walk-up, first-come, first-served basis. A waiting list will be kept in case of cancellations. Special thanks to this year's reviewers: Kalina Banka, Sarah Darro, David Gappa, Zaynab Hilal, Jiyong Lee, and Heather Sutherland.

Sparkle To Go! Jewelry Trunk Show

Friday, May 16, 12 - 7:30 pm | UTA, Fine Arts Building, Exhibition Hall | Free to the public

All that glitters is glass! Up your jewelry game by purchasing your new favorite piece at our jewelry trunk show. Artists with jewelry for sale include: Lyn Bishop, Reshmi Dey, Donald Friedlich, Alexendra Fresch, Sage and Tom Holland, Angela McHale, Cynthia Mijares Rodriguez, Aaron Peters, Ghislaine Sabiti, Debbi Savage, Julia "JuJu Glass" Strait, and Carrie Strobe.



Goblet Grab + Sip

Friday, May 16, 4:30 - 6 pm | UTA, Fine Arts Building, Main Stage Theater

Always fast-paced and full of entertainment, the Goblet Grab is a fun and funky conference tradition that never fails to generate excitement! Open to the public during the conference, donations and purchases from this event help us to support the ongoing operations of GAS all year long. Don't forget to fill your favorite new vessel with some bubbly courtesy of GAS!

Donors: Drinking vessel donations may be made in person at the Registration Desk in the Palo Duro Lounge at the UTA University Center on Wednesday, May 14 from 10:30 am - 12:30 pm and 1:30 - 4:30 pm; Thursday, May 15 from 9:30 am - 5 pm; and Friday, May 16 from 9:30 am - 1 pm.

Film Festival Opening

Friday, May 16, 5:30 - 7:30 pm | UTA, Fine Arts Building, Art + Architecture Lecture Theater | Included with Pass

Lights, camera, action: enjoy our Film Festival opening and explore the ways glass artists and filmmakers are combining glass and film! The Film Festival was juried by Lothar Böttcher (Germany/South Africa), Ioana Stelea (Romania), and Jennifer Hand, GAS Conference Manager (USA). Learn more about all the Film Festival entries by scanning the QR code.

SATURDAY

Green Roundtable

Saturday, May 17, 12 - 2 pm | UTA, University Center, Rio Grande | Included with Pass

In this informal session, members of the GAS community will have the opportunity to learn about new research for more sustainable glass products and a variety of different recycled glass applications. Join us for an open discussion where we can share ideas that can lower our collective environmental

impact and sometimes even grow our positive impact along the way. See samples and talk to experts who have been actively innovating these efforts.

Closing Night Party

Saturday, May 17, 8 pm - 12 am | Arlington Museum of Art | Included with Pass; Additional tickets available for \$50

Parking available for \$10/car + the GAS Shuttle will be running on a loop

Help us close out our 2025 Conference in style! Enjoy a special exhibition from the de la Torre brothers that will immerse viewers in their striking visual narratives, and an incredible neon installation by Alicia Eggert, whose interactive work will light up the exhibition and illustrate the power of connection. Cash bar + heavy snacks available for purchase. Attendees receive one free drink ticket with entry.



GAS EXHIBITIONS

GAS exhibitions are free and open to the public. Artwork for GAS exhibitions is accepted through applications reviewed by juries of professionals. From these submissions, a limited group of student and member artists is chosen to show their work at the conference. The reception for our exhibitions will be held on Friday, May from 5:30 to 6:30 pm at the UTA Fine Arts Building.

MEMBER EXHIBITION

Connections 2025: Glass from Every Angle

Location: UTA, Fine Arts Building / Online via glassart.org/connections-2025

Thank you to our 2025 Jurors: Dr. August Jordan Davis (USA) and Narrae Kang (South Korea).

STUDENT EXHIBITION

Evolution 2025: A Showcase of Emerging, International Talent

Location: UTA, Fine Arts Building / Online via glassart.org/evolution-2025

Thank you to our 2025 Jurors: Barbara Kittrell (USA), Jeroen Maes (Belgium), and Noemi Nieves Hoblin (USA). The GAS Student Exhibition is generously supported by The Glass Furnace.

GREEN EXHIBITION

Trace 2025: An Exploration of Sustainable Glass Art

Location: UTA, Fine Arts Building / Online via glassart.org/trace-2025

Thank you to our 2025 Jurors: Thomas Kapere (Kenya), Shelby Kaye (USA), and Marta Ramirez (Colombia).

ADDITIONAL EXHIBITIONS AND EVENTS

Richard Parrish Class: GENIUS LOCI - Spirit of the Place

Wednesday, May 7 - Monday, May 12, 10am - 5pm | Helios Glass, 705 Wallingford Bend Dr, Austin, TX, 78752

Richard will be leading an artistic exploration class in Austin. Participants will visit “The Color Inside”, by James Turrell, and Ellsworth Kelly’s “Austin” documenting the characteristics of each location. Participants will create kiln-formed pieces “of the place.” Participants should have experience working in kiln-formed glass or other glassworking techniques.

Public transportation: Yes, Helios is located along public bus lines. Ride shares are also available. Transportation to the art sites will be provided.

Parking available on site: Yes

Accessibility: No stairs, uneven pavement, or other physical barriers. There are ramps/elevators and accessible restrooms available.

The Continuity

Thursday, May, 15, 3:30 - 6pm; Friday, May 16, TBD; Saturday, May 17, 12 - 6pm | 3rd floor of UTA Planetarium, 700 Planetarium Pl, Arlington, TX 76019

What is a photograph?

What is a neural network?

What are these strands of galactic density we exist within?

Only through precise control of glass are we able to see the microscopic and macroscopic structures of the universe; we force glass into lenses so we may see what we are.

Explore this installation on the 3rd floor of the UTA Planetarium during the GAS Conference.

Public transportation: via the UTA MavMovers and the GAS Shuttle

Parking available on site: Yes, UTA parking

Accessibility: No stairs, uneven pavement, or other physical barriers. There are ramps/elevators and accessible restrooms available.

Diana Rojas: Expanse Live at the Planetarium

Friday, May 16, 7 pm | Doors open at 6 pm with a reception + cash bar | UTA Chemistry and Physics Building, 700 Planetarium Place, Arlington, TX 76019

\$35 for general admission, \$30 of UTA faculty/staff, and \$25 for UTA students and children

Scan the QR code to purchase tickets



Expanse is an audiovisual piece exploring the connections between the cosmos, technology, and water. Through imagery related to spacecraft, myth, space, and the firmament, Expanse provides an immersive look into histories, the present, and potential future.

Public transportation: via the UTA MavMovers and the GAS Shuttle

Parking available on site: Yes, UTA parking

Accessibility: No stairs, uneven pavement, or other physical barriers. There are ramps/elevators and accessible restrooms available.

Modern Masters Brunch at Kittrell Riffkind Art Glass Gallery

Sunday, May 18, 10:30 am – 1:30pm | Kittrell Riffkind Art Glass Gallery, 4500 Sigma Rd. Dallas, TX 75244

Brunch for all GAS and AACG members at Kittrell Riffkind Art Glass Gallery on Sunday following the GAS Conference. Come join us for brunch between 10:30 and 1:30 and view our Modern Masters exhibit. Free for members.

Public transportation: No

Parking available: Yes

Accessibility: There are stairs and no ramps/elevators to access this site. This venue does not have accessible restrooms.

Thank you to our GAS Market Sponsor, Paul Wissmach Glass Company.

The GAS Market gathers the best vendors, educational organizations, and more into one easily browsable marketplace. Join us at the Palo Duro Lounge in University Center, UTA from Wednesday, May 14, 10 am to 4:30 pm; Thursday, May 15 and Friday, May 16, 9:30 am to 5 pm; and Saturday, May 17, 9:30 am to 3 pm. Free and open to the public.

**Designates Premium Booth*

Booth 1*

Paul Wissmach Glass Company
420 Stephens St
Paden City, WV 26159
(304) 337-2253
<https://wissmachglass.com/>
sales@wissmachglass.com
@wissmach_glass

Booth 2*

Wet Dog Glass
100C Russell Dr
Star, NC 27356
(910) 428-4111
Wdg-us.com
eddie@wetdogglass.com
@wdg_us

Booth 3

Booth TBD at time of printing—see our website for the most up-to-date GAS Market information!

Booth 4

UTA Glass Students

Booth 5*

Mobile Glassblowing Studios
PO Box 1083
Americus, GA 31709
(229) 938-3296
mobileglassblowingstudios.com
jwells.mgbs@gmail.com
@mobileglassblowingstudios

Booth 6*

Oceanside Glass & Tile
5858 Edison Place
Carlsbad, CA 92008
(760) 929-4000
glasstile.com
info@glasstile.com
@oceansideglasstile

Booth 7

High Volume Oxygen
500 W South St #4
Lincoln, NE 68522
(402) 476-0555
highvolumeoxygen.com
info@highvolumeoxygen.com
@highvolumeoxygen

Booth 8

Rath LLC
405 Peach Ave,
Owensville, MO 65066
+1 573 437 2132
www.rath-group.com

Booth 9

Maruko Tools
7535-2, Narusawa-mura,
Minamitsuru-gun, Yamanashi
401-0320, Japan
www.marukotools.com
@marukotools45c

Booth 10

Studio Glass Batch
5200 Delmar Blvd
St. Louis, MO 63108
(314) 396-2829
studioglassbatch.com
info@studioglassbatch.com
@studioglassbatch

Booth 11

ABR Imagery
3808 W Vernal Pike
Bloomington, ID 47404
(812) 322-2539
abrimagery.com
ross@abrprint.com
@abrimagery

Booth 12*

His Glassworks
2000 Riverside Drive, Suite 19
Asheville, NC 28804
(828) 254-2559
hisglassworks.com
mbolick@hisglassworks.com
@hisglassworks

Booth 13*

Bullseye Glass
3722 SE 21st Ave
Portland, OR 97202
(888) 220-3002
bullseyeglass.com
andrebuenaacosa@bullseyeglass.com
@bullseyeglass

Booth 14

The Studio at the Corning Museum
of Glass
1 Museum Way,
Corning NY 14830
+1 607 438 5100
www.glassmaking.cmog.org
studio@cmog.org
@corningmuseumstudio

Booth 15

Alfred University
1 Saxon Drive
Alfred, NY 14802
(607) 871-2111
www.alfred.edu
admissions@alfred.edu
@alfredu_arts

Booth 16

Zurich Glass School
Turbinenstrasse 32
Hardbrücke
8005 Zürich
Switzerland
+41 76 443 6931
zurichglassschool.com
info@zurichglassschool.com
@zurichglassschool

Booth 17

The Glass Furnace
Seniye İsmail Hanım Cad. 72/A
34829
Öğümce Beykoz Istanbul / Türkiye
+90 216 433 36 93
www.glassfurnace.org
info@camocagi.org
@camocagi_theglassfurnace

Booth 18

Spruce Pine Batch
PO Box 159
Spruce Pine, NC 28777
(828) 765-9876
sprucepinebatch.com
sprucepinebatchco@gmail.com

Booth 19

NEON USA + Kacie Lees
Brooklyn, NY
kacielees.com/neon-shop
kacielees@gmail.com
@KacieLees / @NeonPrimer

Booth 20 & 21*

Hot Glass Color
2225 5th Avenue,
Seattle, WA 98121
+1 206 448 1199
www.hotglasscolor.com
sales@hotglasscolor.com
@hotglasscolorandsupply

Booth 22

Jasen Johnsen
6371 Ershig Rd
Bow, WA 98232
(360) 766-4198
willenbrinkjohnsen.com
jasen@willenbrinkjohnsen.com

GAS MARKET MAP

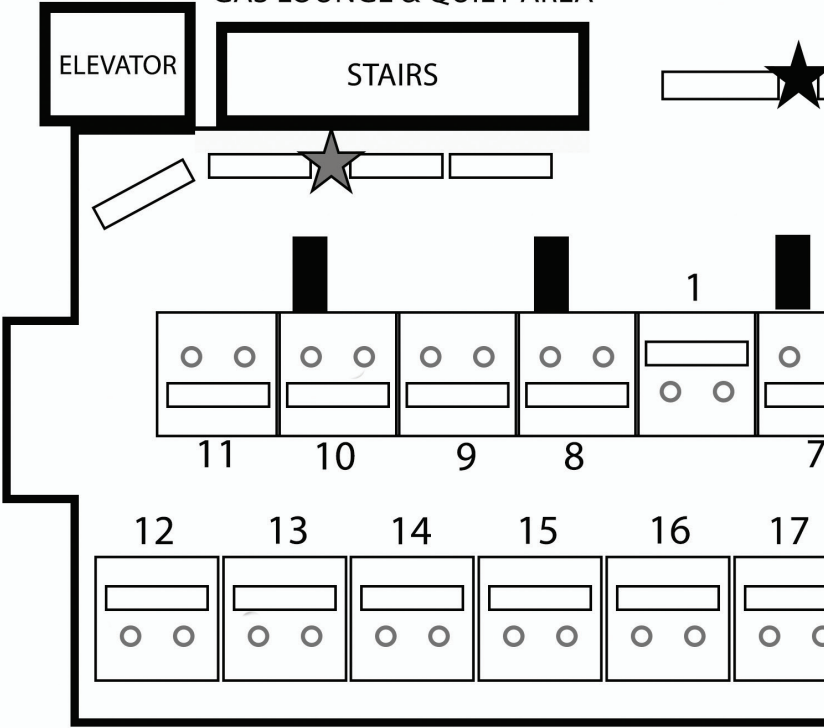
STARBUCKS,
CONVENIENCE STORE
+ RESTROOMS

FOOD COURT
+
RESTROOMS

UPSTAIRS TO:
LECTURES, PANELS,
GAS LOUNGE & QUIET AREA

ELEVATOR

STAIRS





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May 14 – 17, 2025



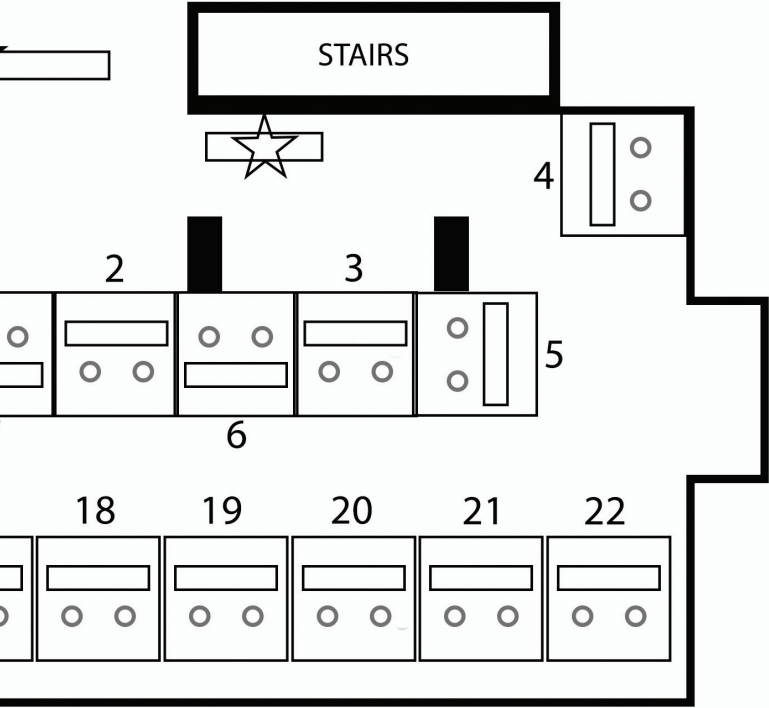
INFO & CLASS AUCTION



REGISTRATION & T-SHIRT SALES



GOBLET GRAB DROP-OFF



TRANSPORTATION

GAS Shuttle

The GAS Shuttle will travel in a loop between the Crowne Plaza Arlington and the UTA Campus, with stops at the University Center and the Studio Arts Center. UTA's MavMoover shuttles will also be available to transport attendees between conference venues and parking locations on the UTA campus. See campus map for shuttle stop locations!

On Tuesday Night, a shuttle will run between the Crowne Plaza and SiNaCa Studios for the Firestarter Fundraiser. On Thursday, an additional shuttle is available for a \$10 fee to get attendees to and from the Fort Worth Gallery Hop and Cultural District Night, with stops at the Crowne Plaza, the Kimbell Art Museum, and SiNaCa Studios. Shuttle departure times will be provided to all shuttle ticket holders.

Friday evening, the shuttle will add a stop to Grey Area from 4:30 pm to 9:30 pm.

Parking at the Arlington Museum of Art is \$10 per car so attendees are strongly encouraged to utilize the shuttle if possible.

EMERGENCY INFORMATION

Police:

Emergency in progress: 911

Non-Emergency:

Arlington (817) 459-5700
Fort Worth (817) 392-4222
Dallas (214) 671-3001

Ambulance: 911

Hospitals:

Medical City Dallas Hospital

7777 Forest Ln, Dallas TX 75230
972-566-7000

Dallas Medical Center

7 Medical Parkway, Dallas TX 75234
972-888-7000

Medical City Fort Worth Hospital

900 8th Ave, Fort Worth TX 76104
817-877-5292

Texas Health Harris Methodist

Hospital

1301 Pennsylvania Ave, Fort Worth
TX 76104
817-250-2000

Urgent Cares:

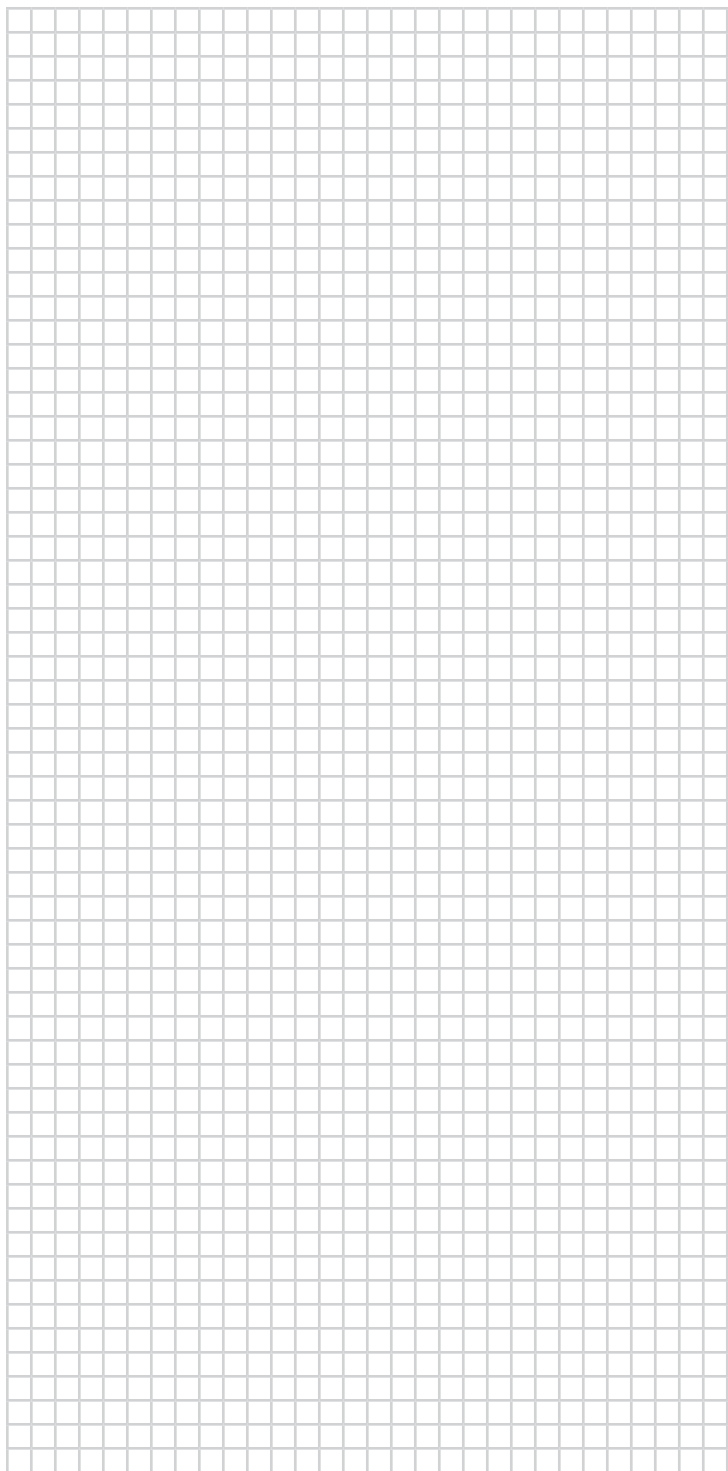
CareNow Urgent Care-Grapevine

5301 William D Tate Ave, Suite 100,
Grapevine TX 76051
817-251-2101

Expedian Urgent Care


5170 Lake Ridge Parkway, Suite 130,
Grand Prairie TX 75052
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NOTES



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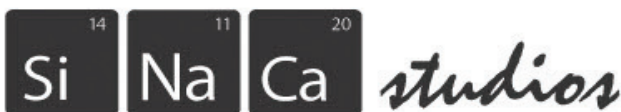
⚡ Kate Hush

🎧 Erica Rosenfeld + Jessica Jane Julias
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SCHOOL OF GLASS AND GALLERY

SiNaCa Studios is deeply grateful to welcome artists from around the world to the GAS TX25 conference in North Texas. Your presence strengthens the vibrant glass community, uniting tradition, innovation, and creativity. We are thankful for the opportunity to co-host this inspiring event with UT Arlington and for the passion and energy you bring. We also extend heartfelt thanks to the incredible people who have shaped SiNaCa Studios: the talented artists who teach and create here, the generous supporters of our community programs, and our remarkable team, past and present, who make SiNaCa thrive. Thank you for sharing this moment with us.

Sincerely,
SiNaCa Studios



817.899.0024

1013 West Magnolia Ave.
Fort Worth, TX 76104



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Ché Rhodes, Untitled, blown glass

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For a comprehensive list of local things to do,
explore arlington.org or fortworth.com

For more information about the conference and the
Glass Art Society, visit glassart.org



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#GASTexas2025

*Greatest Wealth, Zoelle Nagib, neon,
2022. 17 x 14"*