



canberra  
glassworks

# ANNUAL REPORT

2019

1 January to 31 December 2019

**Auditors:** Chaterpoint 1/169 Newcastle St Fyshwick ACT 2609

Canberra Glassworks Limited was established in 2006 as an independent not-for-profit company limited by guarantee, incorporated under the Corporations Act, to manage and operate the Canberra Glassworks facility. This facility is located in the heritage listed Kingston Powerhouse (built in 1915).

**Canberra Glassworks Limited**

ABN 22 120 881 898 / ACN 120 881 898

**Registered Office:**

11 Wentworth Avenue, Kingston ACT 2604  
PO Box 4627 Kingston ACT 2604

**p** +61 2 6260-7005

**f** +61 2 6260-7509

[contactus@canberraglassworks.com](mailto:contactus@canberraglassworks.com)

[canberraglassworks.com](http://canberraglassworks.com)

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# Vision 2016–2020

A valued and vibrant place for contemporary Australian art and artists connecting through glass nationally and internationally.

## Mission

Our mission is to increase the visibility, viability and vitality of Australian glass by being an engaging and valued centre for art, craft and design within the Australian cultural landscape.

## Purpose

Canberra Glassworks is Australia's leading centre for contemporary glass art, craft and design and our purpose is:

To enhance the careers of artists by providing state-of-the-art equipment, facilities, and high quality programs which support innovation, development, production and the exhibition of their work;

To provide accessible opportunities for children and adults to view and learn about contemporary glass and connect with the heritage values and history of the Kingston Power House;

To provide a world-class tourist experience alongside Canberra's significant national attractions and institutions;

To build and promote Canberra Glassworks as a nationally and internationally recognised Australian centre for excellence in contemporary art, craft and design;



## Goals 2016 - 2020

A nationally and internationally accessible, active world-class centre for exploration, innovation and excellence in contemporary art, craft and design

A national attraction which tells the story of contemporary glass, sells contemporary glass and actively engages artists, visitors and participants in the exploration of glass within the historic Kingston Powerhouse;

An artistically vibrant arts organisation which develops glass in contemporary Australian life through a range of programs which engage and educate the broader community;

An arts organisation with a range of income sources which is valued by contemporary glass artists and the broader community

# Chair's Report



As Canberra Glassworks embraces its second decade, we continue to firmly consolidate our position as a leading Australian cultural institution and the national centre for glass making.

We are proud of our role as a facility that engages with glass artists and our workshop and studio facilities continue to be sought after by local, national and international artists. All visiting and studio artists are well supported by our artistic, education, technical and administrative team of skilled and committed staff led by Julie Skate our Chief Executive Officer.

The exhibition program has continued to extend our understanding of the possibilities of glass. It has provided new opportunities for some of Australia's leading contemporary artists to explore and exhibit in glass.



A focus on and the expansion of the Artist in Residence Program has led to other developments in our broad education program. This embraces entry level classes through to professional development masterclasses and workshops. We continue to support the Creative Fellowship program enabling the opportunity for exchange between leading artists and others who hire Canberra Glassworks. I acknowledge the ongoing and valuable support from the Thomas Foundation for their Residency.

With support from the Hindmarsh Group and the Tall Foundation, we expanded the Hindmarsh Prize to become the biennial Klaus Moje Glass Award, in recognition of our founding Artistic Patron. This Award now reaches beyond the ACT and region to include national glass artists. In the alternate years we will present a Masterclass Program for established artists.

Led by our CEO, the Board developed a new Strategic Plan 2020-2024 providing a solid statement of our intent and ambition for the next phase of Canberra Glassworks. We look forward to future opportunity and challenge developing programs and activities in response to this Plan.

I thank Michael Snare who departed as Chair of the Board in April and recognise his leadership and strategic input. Nola Anderson resigned in October following considerable service as both Chair and Board member. I acknowledge them both for their strong contributions.



We welcomed new members Peter Baker, Rebecca Edwards, Katherine Nguyen, and Liz Nield OAM who bring significant skills in curating, exhibition and collection management, law, partnership development and marketing. These new members join Anne-Marie Perret, Gary Rake and Brendan Smyth who continue to provide sound counsel and enthusiasm as board members.

I acknowledge Matthew Curtis who stepped down as a Board Advisor and welcome Jeremy Lepisto who in November joined Peter Nilsson in this role. I thank them all for their ongoing contribution both as advisors and to Canberra Glassworks.

The ACT Government continue to recognise us a Key Arts Organisation. The Australia Council for the Arts support as a Four Year Funded Organisation has enabled us to develop our programs and activities with a focus on leading contemporary artists working in glass.

The ACT Government's commitment to developing the Kingston Arts Precinct has increased and we continue to engage with artsACT, The Suburban Land Agency and commercial precinct developers, Geocon. We look forward to welcoming other key arts organisations as our precinct neighbours. The proposed new exhibition space and additional studio facilities for glass artists will provide more opportunities in art making and be a showcase for glass art.

2019 has been a year of renewal and consolidation for the board and we look forward to implementing the new Strategic Plan as Australia's national centre for artists who work with glass.

David Whitney, Chair

# Treasurer's Report



It is my pleasure to present the Treasurer's Report for the 12 month period from 1 January to 31 December 2019.

2019 was a more challenging year for the Canberra Glassworks – one in which we saw our total revenue fall from \$2.18m in 2018 to \$1.92m in 2019. Despite also implementing strong cost control, our end of year result is a deficit of \$79,076 against a budgeted surplus of \$2,045.

Income diversity is one of the key pillars of our plan to financial sustainability and risk mitigation. In 2019, we generated 52% of our income as earned income from a range of sources and activities. Retail, consignment and special commission sales generated 19% of income this year – compared to 24% in 2018. In 2018 we reported that there were problems with declining revenue from education classes run by CIT. We have now brought all programs back in house and refined our scheduling and business modelling. As a result, our education income is looking more positive for the long term – generating 13% of our 2019 income compared to 11% in 2018. Income from facility hire generated 75% of total income.

We have maintained discipline in administration and employment expenditure finishing 2.7% above the budget. Employee expenses continue to be the largest component of our total expenditure 47%. Expenditure on maintenance of our facility and equipment decreased slightly and made up 16% of total expenditure. Total expenditure on marketing and events accounted for 4% of total expenditure.

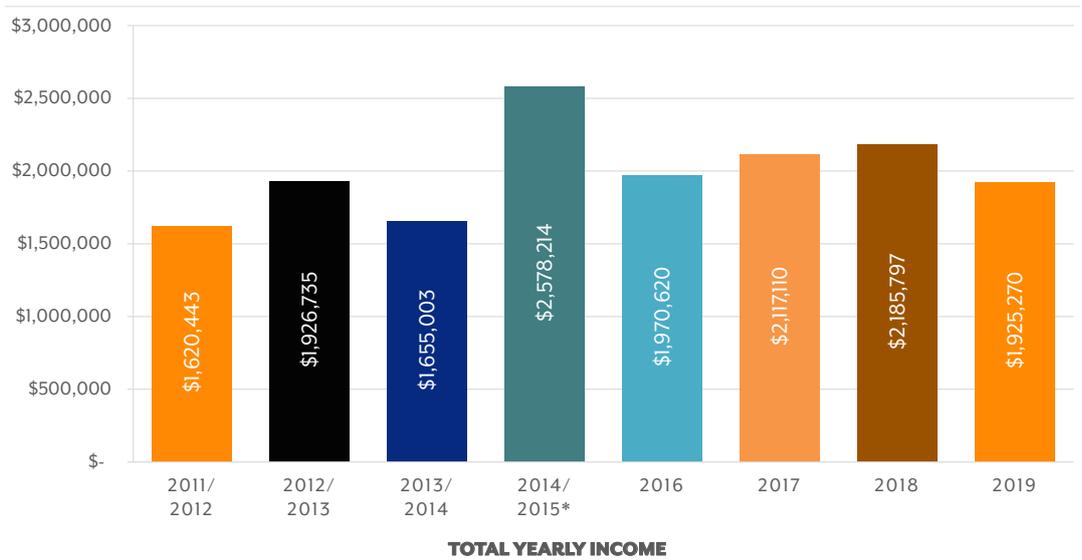
Despite the challenging trading year, we continue to support and showcase national and international excellence in glass art. We are very grateful for the continued support of our government and private funding partners and supporters. With your continued support, the Canberra Glassworks will continue to grow and develop and this will flow through to benefits for art, for artists and for the broader Canberra community.

Finally, but most importantly, I thank the hard working team of people who make the Canberra Glassworks a success. Our people are passionate, professional and highly regarded.

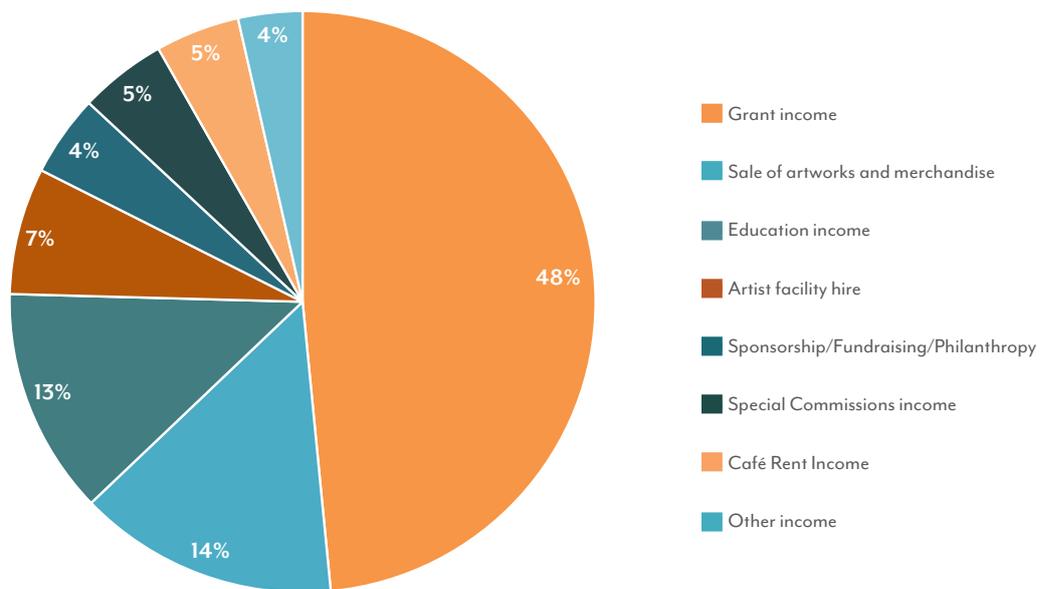
The net operating result for the Company for financial year ended 31 December 2019 was a deficit of \$79,076.

Gary Rake, Treasurer

### Income Growth 2011- 2019



### Income Split 2019



# CEO'S Report

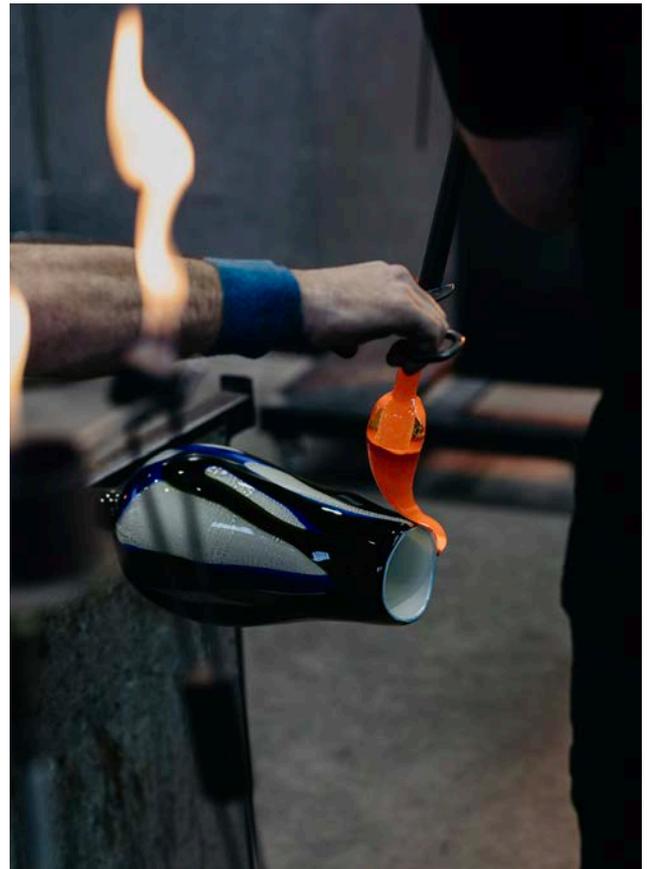
Julie Skate

As I write this overview of 2019 the future is taking on a definitive form through our new Strategic Plan and the Kingston Arts Precinct (KAP). Much of the consultation with the participating arts organisations has been completed and while I am keenly aware of the enormity of the undertaking and the impact it will have on us for two to three years; it will be transformative.

The most challenging part – the construction and subsequent disruption lies ahead, and with it attendant challenges for artists, visitors and staff. The Board and I will be carefully monitoring the impact of the project on our operations while our new vision and purpose for 2020 to 2024 will keep us on track to a more sustainable and exciting future.

At our core is a steadfast commitment to stewardship: maintaining and improving our services to artists and visitors and building on our most recent successes to become an integral part of the art scene. Equally important is our commitment to change. Canberra Glassworks must see itself as a work in progress, being nimble and responsive and ready to take advantage of new opportunities. In 2019 we embraced working with non-glass artists, broadened our programming and placed a greater emphasis on access. We increased the number of commissions and expanded our product range.

All of this we have done together. Our Board, artists, volunteers and staff have played a significant role in shaping the future of Canberra Glassworks and the strategic priorities on which we should focus. I am so grateful for their input and proud of the progress that has been made during the year. But this is simply the prelude and a taste of what is to come in 2020.



It is an exciting and busy time and I am grateful for a team who willingly respond positively to tight timelines, even tighter budgets and high expectations. In 2019 our collective efforts were revealed as we became a place for shared, hands-on experiences, appreciation for diverse cultures and a place for personal expression. We are a reflection of where we have been, where we are now and where we strive to go, as we redefine our role in the cultural life of Canberra.

Julie Skate, CEO

# Exhibition Program

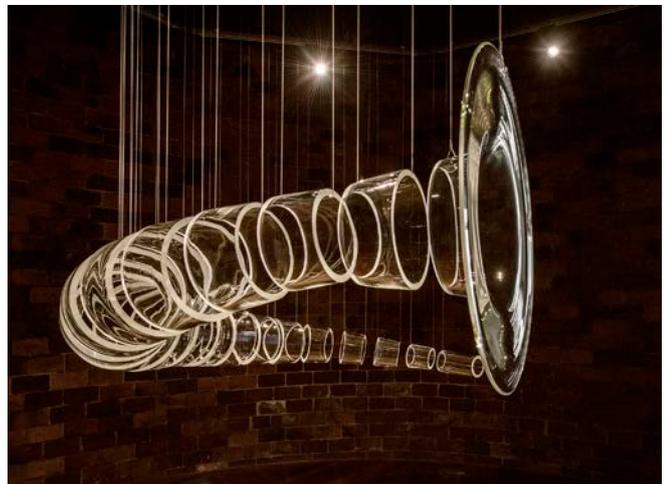
Canberra Glassworks presented ten exhibitions in 2019, featuring primarily new works by 30 artists (including both emerging and established artists) across 457 exhibition days.

In 2019 the exhibition program was focused on recognising highly skilled glass artists alongside artists who are new to the medium. A move towards solo exhibitions or smaller group shows gave artists more opportunity to develop a complete body of work. The program was designed to push the boundaries of how we use glass, the skills to use it and our audiences who see it.

We began the year with the exhibition of work by Kate Baker titled *Between Intimacy & Trespass* which consisted of atmospheric works that layer digital imagery and surface texture on glass. Kate Baker was winner of the 2018 Hindmarsh Prize which travelled to Toyama Art Glass Museum in Japan. As part of this prize Kate also undertook a residency at Canberra Glassworks in 2019.

For the exhibition *Translating Traditions* we worked with north-eastern Victorian artist Maree Clarke (Mutti Mutti/Yorta Yorta, Wemba Wemba Boonwurrung). An interdisciplinary artist, curator, mentor and advocate for reclaiming cultural knowledge, Clarke is a leader in nurturing and promoting the diversity of practice of contemporary south-east Aboriginal artists.

Clarke's investigations into technique, which are strongly grounded in Country, have informed her practice for the last thirty years. Through this process Clarke is reinforcing the importance of preserving cultural knowledge which includes passing on the skills developed in her practice to her family. Most recently Clarke has been a mentor to her nephew Mitch Mahoney (Boonwurrung and Barkindji), a respected emerging artist in his own right. Together they have worked in collaboration with the Canberra Glassworks to create this body of work that uses the transparency of glass to speak of both loss and revival.



The Klaus Moje Glass Award honours one of the most significant contemporary artists working in glass. The inaugural Award builds on the success of the Hindmarsh Prize 2016 to 2018, recognising outstanding achievement in contemporary glass art and celebrating the work of artists whose practices are among the most innovative and influential in this medium. Over the last four years the award has established a strong reputation as an insightful overview of contemporary glass and continues to build on that position of credibility in its newest iteration. Kirstie Rea was the winner of the inaugural award announced on the 25 September 2019. Natasha Bullock, Assistant Director of the National Gallery of Australia on Kirstie's work: "Kirstie Rea's work, *What Remains* defies the solidity of the medium and is a poetic meditation on the transformable nature of glass."

## Exhibitions 2019

### **Between Intimacy & Trespass**

Dates: 17 January to 10 March 2019 (7.5 wks)

Curator: Aimee Frodsham

Artist: Kate Baker (NSW)

Venue: Canberra Glassworks Galleries

### **Long Held Customs**

Dates: 20 March to 12 May 2019 (7.5 wks)

Curator: Aimee Frodsham

Artists: Spike Deane (ACT), Peter Nilsson (ACT) and Luna Ryan (ACT)

Venue: Canberra Glassworks Main Gallery

### **Perceived Indifference**

Dates: 20 March to 12 May 2019 (7.5 wks)

Curator: Aimee Frodsham

Artist: Mariana del Castillo (NSW)

Venue: Canberra Glassworks Smokestack Gallery

### **G.W.Bot Glass Glyphs**

Dates: 23 May to 23 June 2019 (4.5 wks)

Curator: Aimee Frodsham

Artist: G.W.Bot (ACT)

Venue: Canberra Glassworks Main Gallery

### **Fractured Galaxy**

Dates: 23 May to 23 June 2019 (4.5 wks)

Curator: Aimee Frodsham

Artist: Giles Ryder (QLD / Thailand)

Venue: Canberra Glassworks Smokestack Gallery

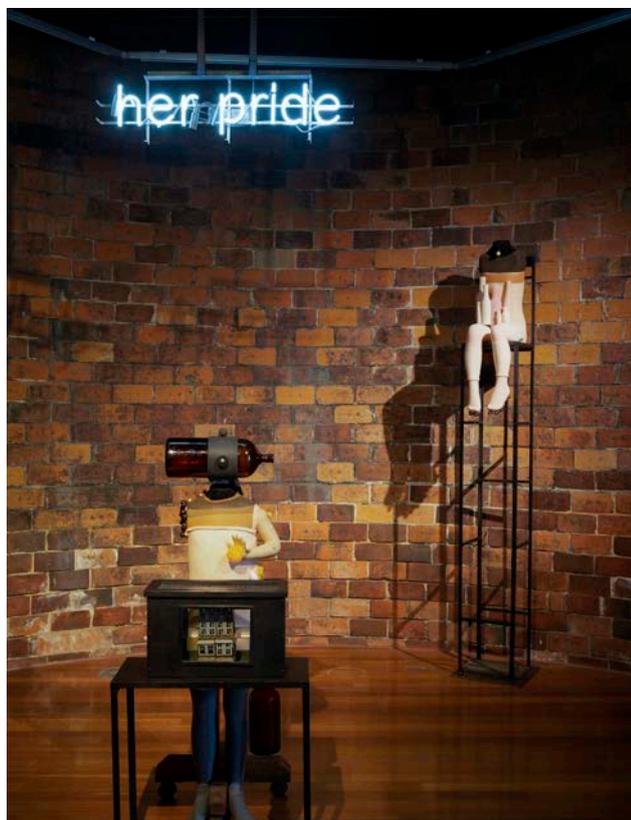
### **Translating Tradition**

Dates: 4 July to 25 August 2019 (7.5 wks)

Curator: Aimee Frodsham

Artist: Maree Clarke (VIC) and Mitch Mahoney (VIC)

Venue: Canberra Glassworks Galleries



### **Klaus Moje Glass Award**

Dates: 20 September to 12 October 2019 (3 wks)

Judges: Natasha Bullock, Assistant Director, National Gallery of Australia, Eva Czernis-Ryl, Curator Museum of Applied Arts and Sciences, and Aimee Frodsham, Artistic Director, Canberra Glassworks

Artists: Kate Baker (NSW), Annette Blair (NSW/ACT), Claudia Borella (NZ), Cobi Cockburn (NSW), Mel Douglas (ACT), Ben Edols & Kathy Elliot (NSW), Rose-Mary Faulkner (ACT), Holly Grace (VIC), Louis Grant (ACT), Brian Hirst (NSW), Jeremy Lepisto (NSW), Madeline Prowd (SA), Kirstie Rea (NSW/ACT), Tom Rowney (NSW/ACT), Harriet Schwarzrock (NSW/ACT), Brenden Scott French (SA), Drew Spangenberg (SA), Emma Varga (NSW)

Venue: Thor's Hammer, The Mixing Room Gallery, 10 Mildura Street, Griffith Act 2603

### **Occupying Light**

Dates: 5 September to 20 October (6.5 wks)

Curator: Aimee Frodsham

Artist: Richard Whiteley (NSW)

Venue: Canberra Glassworks Smokestack Gallery



### **UNION**

Dates: 5 September to 20 October (6.5 wks)

Curator: Aimee Frodsham

Artist: Jamie North (NSW)

Venue: Canberra Glassworks Main Gallery

### **JamFactory Icon Clare Belfrage: A Measure of Time**

Dates: 7 November 2019 to 19 January 2020 (10.5 wks)

Curator: JamFactory

Artist: Clare Belfrage (SA)

Venue: Canberra Glassworks Galleries / Touring exhibition



# Residencies

## Art Group Creative Fellowship

The Art Group Creative Fellowship is an opportunity for exemplary professional artists working in the field of contemporary glass to work full time in our state-of-the-art facility. The generosity of Art Group allow us to provide them with a stipend of \$20,000 for 12 months and a materials allocation.

- Lisa Cahill (ACT) July 2018 – June 2019



## Residencies

Canberra Glassworks welcomed 14 artists in residence for a total of 408 days in 2019.

### Thomas Foundation Artist in Residence (TFAiR)

These residencies are made possible by the generosity of David and Barbara Thomas. Designed to support emerging and mid-career Australian artists, the foundation provides up to \$2,000 of equipment and facility hire.

- Marcel Hoogstad Hay (ACT) 26 February – 31 March
- Lucy Palmer (ACT) 2 July – 11 August
- Hannah Gason (ACT) 2 – 29 September

### Artist in Residence (AiR)

These recipients are recognised for their significant technical and artistic work.

- Lewis Batchelor (SA) 2 April – 28 April
- Madeline Prowd (SA) 2 April – 28 April
- Giles Ryder (Thailand/ QLD) 10 May – 24 May
- Brendan Van Hek (NSW) 10 September – 7 October
- Tony Albert (QLD) 12 November – 20 December
- Penny Byrne (VIC) 22 November – 3 December

### Emerging Artist Support Scheme (EASS)

Canberra Glassworks is a patron of the Emerging Artist Support Scheme which encourages emerging artists/ graduates from the ANU School of Art & Design to begin to establish an independent art practice.

- Louis Grant (ACT) 4 November – 20 December

### Graduates in Residence (GiR)

This program aims to provide a significant opportunity to an outstanding recent graduate from the ANU School of Art & Design and UniSA.

- Sorcha Yelland (SA) 11 June – 8 July
- Tanya McArthur (NSW) 11 June – 8 July

### Hindmarsh Prize Residency

This residency was awarded to Kate Baker, winner of the 2018 Hindmarsh Prize.

- Kate Baker (NSW) 8 – 21 July & 30 September – 12 October

### International Residency with Toyama Glass Studio

- Hikari Sasaki (Toyama, Japan) 1 October – 11 November



# Education

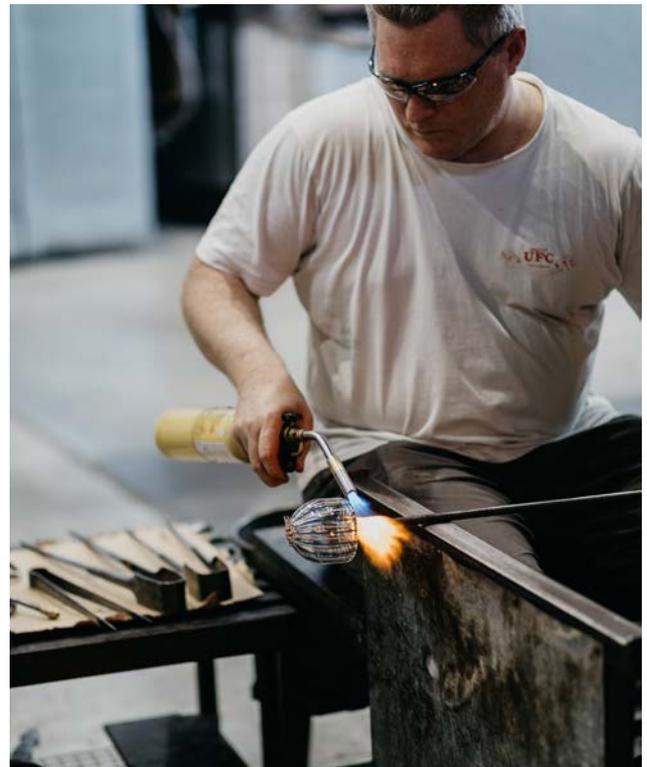
In 2019, Canberra Glassworks recorded a total of 2714 participations in our Education programs.

Our ongoing professional development program (Artist Intensives) continued to provide professional artists, and those with some training, with opportunities to further their skills and develop their technique under the expert guidance of national and international teaching artists. In 2019, five Artist Intensives were held at Canberra Glassworks attended by 33 artists – Neon and glass bending, 3 sessions with Richard Wheeler (UK) and Flameworking – A scaffold approach, 2 sessions with Kit Paulson (USA). In addition to the Artist Intensives, Canberra Glassworks offered 3 Professional Development workshops in 2019, which were driven from consultation with artists and expressions of interest. The workshops were: Glass Blowing: The Next Step, Welding 101 and Drill Press: How to. A total of 12 artists participated in these workshops.

Canberra Glassworks continued offering adult courses in glass making, through the Creative Workshops Program. Throughout the year, 99 people learned glass making during 24 Creative Workshops presented by our professional artists. 4 of the participants who undertook creative courses in 2019, transitioned into inducted hirers of our facilities in 2019 through our Steps to Induction, Class on Demand and Mentorship programs.

In addition to the group based Creative Workshops, we held a total of 12 Classes on Demand across every glass working technique for 37 participants.

Local school students and visiting school groups from across Australia came to experience a range of tours and workshops at Canberra Glassworks throughout the year. We presented 48 school tours and workshops and reached 1527 students in 2019. We continue to provide local ACT schools with a 20% discount on our Window on Learning program, with support from our Community Partner Capital Chemist.



77 School Holiday Workshops were presented across every ACT school holiday period in 2019, with the addition of a Christmas themed program for the lead up to the holiday season. In 2019, Canberra Glassworks developed exhibition-based programs which were presented during school holidays, with strong total participation of 337 people aged 5+ years old.

We presented a variety of tours and short workshops throughout the year for the general public, these included our weekly Heritage Tours and Make Your Own and Tour experiences. In total, we presented 74 tours and Make your own experiences for 813 people.

We continue to work on extending the inclusivity of our Education Program. In 2019, we worked on increasing engagement of young people aged 13 to 19, by developing 3 immersive youth art programs in glass. We started the process of installing accessible tables in our Engine room studio for wheel chair users and, as part of the Messengers Program, an arts based initiative developed by Tuggeranong Art Centre that seeks to support young people experiencing mental health issues, we hosted a group of 6 young people in a 6 week immersion program in Glass Casting and Flameworking, focusing on providing participants with glass working skills together with an insight into the work and career paths available in the arts.



Education continued to offer employment to local and interstate Teaching Artists including: Nicholas Doran Adams, Annette Blair, Alexandra Chambers, Scott Chaseling, Ellen Collins, Spike Dean, Bermi Dreyer, Ben Edols, Jon Ely, Rose-Mary Faulkner, Ngaio Fitzpatrick, Alexandra Frasersmith, Hannah Gason, Nadina Geary, Fiona Glover, Carole Griffiths, Sui Jackson, Namdoo Kim, Jacqueline Knight, Simon Maberley, Peter Nilsson, Lucy Palmer, Kirstie Rea, Luna Ryan, Bronwyn Sargeson, Carman Skeeahan, Robert Schwarz, Daniel Venables and Rachel Wallis.



# Community Engagement

Canberra Glassworks continues to grow both in terms of our program offerings and as a cultural facility that local, national and international artists may access.

Through community engagement we offer opportunities where diverse audiences may participate in glass making at all levels.

We interact with our community in many ways throughout each year and greatly appreciate the support and advocacy we received from our community. We presented the following community engagement programs in 2019:

## **Neon lit, Rainbows and Starry Night – 8 March**

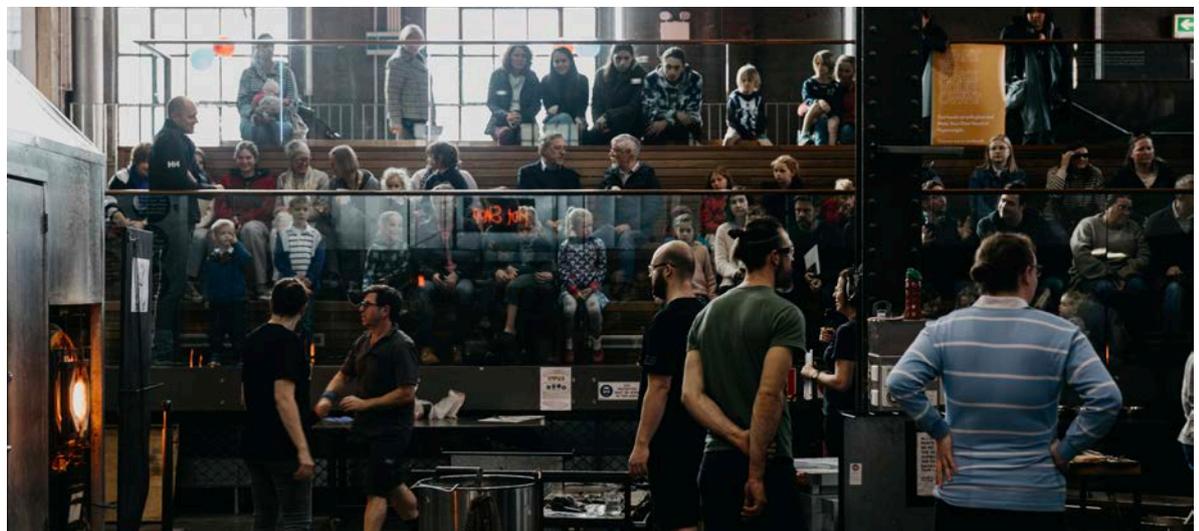
As part of the 2019 Enlighten festival, Canberra Glassworks provided evening workshops and demonstrations where audiences of all ages were engaged and included demonstrations in Neon and glass bending by UK artist Richard Wheeler and Jacqueline Knight as well as Rainbow marbles using colourful cane by Sui Jackson and Nadina Geary. We held free Family friendly glass making activities in the foyer and Rainbow and Starry Night Make your own activities in the Engine Room and in the Hotshop.

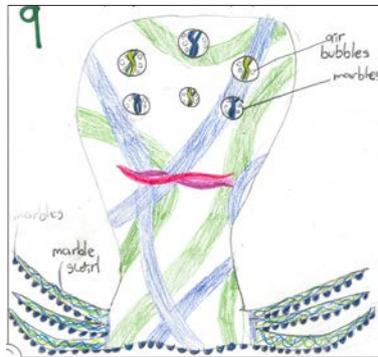
## **Klaus Moje Heritage in Glass – 2 May**

The Klaus Moje – Heritage in Glass was an evening talk and presentation by Nola Anderson, organised as part of the Heritage Festival, bringing glass historians and heritage enthusiasts together.

## **Marbellous Open Day – 3 August**

Marbellous Open Day was a successful celebration of glass and glass artists. Around 3000 visitors walked through our doors from 10.00 am to 4.00 pm for a full program of activities concentrated around a marble theme. Activities offered included a marble run - 'Falling Stars' by Emeirely Nucifora-Ryan and Canberra Glassworks, demonstrations in the Hotshop, Project Space and flameworking areas, make your own activities in the Hotshop and the Engine Room and free activities offered to public of all ages including marble games and tournaments, marble painting and more.





**Kids Design Competition – June to August**

Our annual Kids Design Competition was launched on 4 June 2019 and we received around 300 entries both online, mail and in the foyer. 13 entries were shortlisted and the winning design ‘Alien’ by Ella Redmond, 9 years old, was successfully made in the Hotshop by Ben Edols and team.

**Destination Moon: How Glass took us there! 15 to 18 August**

As part of National Science week, Canberra Glassworks held a series of events focusing on the pivotal role that glass has played in developing our understanding of and exploration of space. Destination Moon: How Glass took us there! Included the presentation The Moon through the lens, a footage and photographic research conducted by artist Ngaio Fitzpatrick; a space shuttle glass blowing demonstration, an interactive lecture by Patrick Helean from Questacon and Dr Brad Tucker from ANU, Glass Moon and Space shuttle installation and Make your own glass moon & planet kiln forming workshops. The main event night was attended by 82 people while 28 people participated in the Make your own moon & planet tile event.

**Make your own in the Hotshop - Saturday & Sunday each week**

In 2019, a total of 863 people participated in a Make Your Own bird, paperweight, tumbler, bauble or vessel session which are offered every weekend and led by professional artists in the Hotshop.

**Sunday Gather**

Every Sunday we present the Sunday Gather sessions in the Hotshop, Engine Room and Flameworking areas for the benefit of our visitors and artists. Artists nominate for this free hire opportunity each week and in return they engage with visitors as they go about their work.

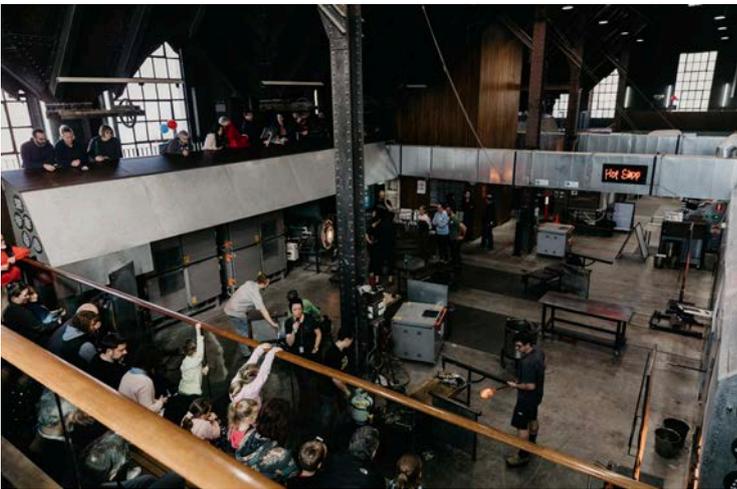


**Crystal Clear talks**

Crystal Clear is a program of talks, by a range of artists who are primarily artists in residence. It provides members of the community with a fun and informative way to find out more about glass and about each other.

Crystal Clear talks of 2019 are:

- Marcel Hoogstad Hay, 28 March
- Madeleine Prowd and Lewis Batchelar, 18 April
- Spike Deane, Peter Nilsson and Luna Ryan, May 4
- Giles Ryder, 23 May
- G.W. Bot, 8 June
- Tanya McArthur & Sorcha Yelland, 5 July
- Lucy Palmer, 8 August
- Hannah Gason, 26 September
- Brendan Van Hek and Kate Baker, 3 October
- Kit Paulson, 18 October
- Tony Albert and Louis Grant, 21 November
- Penny Byrne, 29 November



# Visitor Experience + Retail

The Canberra Glassworks Visitor Experiences (VE) team welcomed 89,432 visitors through our doors in 2019. That means we had the opportunity to share, teach and engage with 89,432 people about the material of glass, its potential and wonder.

We were open 10am – 4pm Wednesday to Sunday with Sundays remaining our busiest day bringing in approximately 48% of 2019 visitation. Make Your Own again remained increasingly popular with sessions, particularly for tumblers, booking many weeks in advance. 79% of available paperweight sessions (547 people) and 87% of available tumbler sessions (358 people) were booked. Gift vouchers for these classes and other workshops are a popular gift and we have eye catching new vouchers providing customers with a memorable gift to share with others.

One of the core tasks we undertake with as many customers as we can, is to share the narrative and craftsmanship behind the work in store. This relationship between maker, product and then owner is part of what makes the handmade so valuable. In 2019 we contributed a total of \$89,665 to the organisations income through the sale of products from 101 Australian artists and makers. This is a steady increase from 95 artists in 2017. Gather is a vital component of

many of these artists practice and income and so we continue to work hard to keep new and engaging stock coming through the store. Most products are sold on consignment with the exception of some small accessories and JamFactory production.

2019 was the year of the marble! Our Marbellous Open Day saw 1444 visitors counted through the front doors between 10am and 4pm, and 30 people took behind the scenes tour and was a highlight event for the year. The marble run in the foyer is a bright and interactive experience for families and their children and makes a beautiful link between glass and play and the ways we can engage with glass everyday. To correlate with this, we added handmade Canberra Glassworks marbles to our production range selling a total of 377 marbles and a total of \$7,835 in the 7 months they were available for purchase. Additionally we sold 488 bags and \$2440 worth of small manufactured marbles for the marble run in bags of 20.





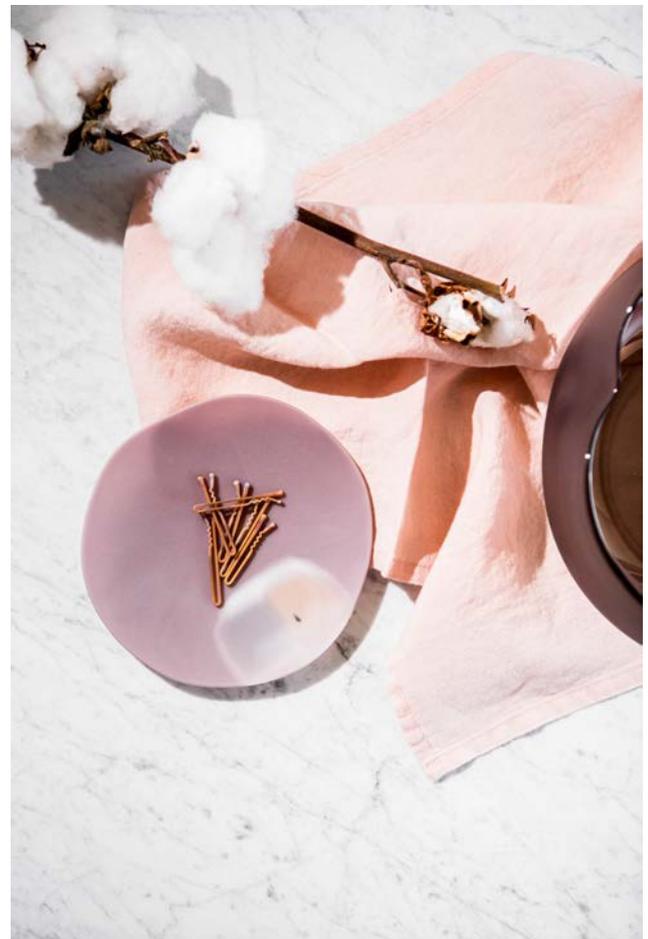
Throughout 2019, marketing and VE continued to develop the rebranding of Gather with packaging, labelling, marketing and text that reinforced the vision of the retail space within Canberra Glassworks. This will be an ongoing and expanding project that will continue to be refined over time. Over the Christmas period we trialled extended shopping hours and with marketing printed a detailed and professional catalogue to accompany the public's shopping experience and establish our aesthetic. Along with the catalogue we trialled recipe cards that featured imagery of the tableware instore – this assisted customers to connect with the products and imagine the way they would exist within their own homes and spaces. The Continuum Platter continued to be popular for both retail sale and for awards through Production and Commissions, and the GEO series continued to draw interest for its modern and engaging design.

In 2019 our generous volunteers contributed approximately 330 hours to Canberra Glassworks. This included our heritage tour on a Saturday morning which we continue to offer to the public free of charge thanks to our volunteer guides. We recorded 212 attendees to our heritage tours, some booked online others walked in or joined along the way. All feedback received by front of house staff for heritage tours was positive and reflected the informative and detailed information presented by guides.

VE staffing shifted slightly in 2019, with Meagan Jones stepping down from fulltime VE assistant to casual staff. Rose-Mary Faulkner stepped up from casual to VE assistant three days a week and the assistant position was filled by a group of 8 ongoing casuals until the VE assistant position was advertised in November.

We continue to consider the recommendations for the shop and retail space made in the 2018 retail review and this will continue to guide us in the years to come.

VE provides a vital opportunity to engage visitors from the moment they enter our building as the first point of contact. We strive to make the visitor experience as positive as we can and share as much about the importance of this organisation and what it does for artists and our community with as many people as possible.



# Production + Commissions

The physical scale of objects that were produced increased dramatically in 2019 with artist Maree Clarke commissioning a series of three metre long sculptural works and the retail outlet Supply Store commissioned a series of super-sized poison bottles to go on display in their upmarket Melbourne retail space. Working with a range of highly skilled artists across numerous glass making process allowed us to broaden the range of pieces we were able to produce. It is important that we acknowledge the skill and ability of the artists we engaged to fabricate these commissions. We are grateful to the artists, craftspeople, and makers in our community for stepping outside of their own practice to work with us on many of these commissions, without their expertise none of this would have been possible.

In early 2019 Maree Clarke (Mutti Mutti/Wemba Wemba/Yorta Yorta/Boon Wurrung) began working with Canberra Glassworks on the production of Ancestral Memory, a suspended three-metre-long clear glass eel trap. The piece was commissioned by the University of Melbourne for the heritage redevelopment of the Old Quad building and was later acquired by the National Gallery of Victoria. This commission then led to the production of a new body of work for Clarke and her nephew Mitch Mahoney, titled Translating Tradition, which was presented at Canberra Glassworks. The exhibition was opened by Tony Ellwood AM, Director of the National Gallery of Victoria. The works from this exhibition was acquired by National Gallery of Victoria and the National Museum of Australia and were featured in the 60th Anniversary edition of Vogue Australia.



Other noticeable commissions include:

- Sydney based artist Tim Silver commissioned two cast sculptures for the exhibition The Distance Between Us at Sullivan+Strumpf Gallery in Sydney, which were acquired by the Wagga Wagga Art Gallery
- Fabrication and installation of the Radford College Cornerstone Donors plaques
- Design, fabrication, and installation of a large neon ceiling artworks for a private client
- Trophies for Sir Rowland Wilson Foundation Awards and Indigenous Awards, Australia Council for the Arts Disability Awards, and the Arts Access Australia Awards
- We successfully ran a one on one production blowing mentor program over the course of 16-weeks. The project focused on learning to produce Canberra Glassworks' products, Geo Series and Continuum Platters. Our ever-popular hand-made marbles were added to our production range.
- Interest in commissions continues to grow providing a steady income not only for the Glassworks but also our artistic community.

# Supporters



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# Members of Board and Staff

## Board of Directors at 31 December 2019

- Chair Michael Snare (resigned 26-04-2019)
- Chair David Whitney (appointed 26-04-2019)
- Treasurer Gary Rake

## Directors

- Brendan Smyth
- Anne-Marie Perret
- Rebecca Edwards (appointed 03-04-2019)
- Liz Nield (appointed 03-04-2019)
- Katherine Nguyen (appointed 03-04-2019)
- Peter Baker (appointed 26-09-2019)
- Nola Anderson (resigned 21-10-2019)

## Board Advisors

- Peter Nilsson
- Jeremy Lepisto (appointed 28-11-2019)

## Staff

- CEO Julie Skate
- Artistic Director – Aimee Frodsham
- Finance Manager – Pulkit Raichura
- Accountant – Adrian Slabuszewski (to July 2019)
- Accountant – Bobbi Zheng (from July 2019)
- Relationship Manager  
– Melissa Delfino (to April 2019)
- Marketing and Development Manager  
– Gabe Trew (from June 2019)

- Technical Manager – Tom Rowney
- Technician – Jonathan Ely
- Technical Assistant  
– Georgena James (from November 2019)
- Education and Community Engagement Manager  
– Kate Collins (to February 2019)
- Education and Community Engagement Manager  
– Mary Kendell (from February 2019)
- Artistic Program Coordinator  
– Ngaio Fitzpatrick (to May 2019)
- Artistic Program Coordinator – Justine McLaren
- Production Supervisor – Jacqueline Knight
- Arts Administrator  
– Penny Canning-Menon (from June 2019)
- Education Administrator  
– Genevieve Simard (from July 2019)
- Visitor Experience Supervisor  
– Meagan Jones (to October 2019)
- Visitor Experience Supervisor  
– Rose-Mary Faulkner (from April 2019)
- Visitor Experience Assistant  
– Nadina Geary (from December 2019)

## Volunteers

- Elizabeth Casling
- Trevor Lewis
- Peter Nolan
- Penelope St Clair
- Patricia Parker
- Peter Threlfall

## Image Credits

### Cover

Image: Ben Edols, work in progress 2019.  
Photo by Nathan Harradine-Hale.

### Page 4

Image: Klaus Moje Glass Award 2019.  
Photo by Ashley St George 2019.

### Page 5

Image: Klaus Moje Glass Award 2019.  
Photo by Ashley St George 2019.

### Page 6

Image: Richard Whiteley, Occupying Light, 2019.  
Photo by Brenton McGeachie.

### Page 7

Image: Tony Albert, work in progress, 2019.  
Photo courtesy of Canberra Glassworks

### Page 10

Photo by Nathan Harradine-Hale 2019.

### Page 11

Image: Maree Clarke & Mitch Mahoney,  
Translation Tradition, 2019. Photo by Brenton McGeachie.

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Image: Mariana Del Castillo, Percieved Indifference, 2019.  
Photo by Adam McGrath.

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Image: Klaus Moje Glass Award 2019.  
Photo by Ashley St George.

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Photo courtesy of Canberra Glassworks 2019.

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Image: Louis Grant Residency.  
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Image: Hikari Saski Residency.  
Photo by Nathan Harradine-Hale 2019.

Image: Tony Albert Residency.  
Photo courtesy of Canberra Glassworks 2019

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Image: Ben Edols, work in progress 2019.  
Photo by Nathan Harradine-Hale.

Image: Richard Wheater, work in progress, 2019.  
Photo courtesy of Canberra Glassworks.

### Page 17

Image: Ben Edols, work in progress 2019.  
Photo by Nathan Harradine-Hale.

Image: Kit Paulson, work in progress, 2019.  
Photo by Nathan Harradine-Hale.

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Photo by Nathan Harradine-Hale 2019.

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Image: Ella Redmond, Kids Design Comp - Alien, 2019.

Image: Ella Redmond & Ben Edols, Alien, 2019.  
Photo by Nathan Harradine-Hale 2019.

### Page 20

Image: Kit Paulson, work in progress, 2019.  
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Image: Matt Freeman, work in progress, 2019.  
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Image: Ella Redmond & Ben Edols, Alien work in progress,  
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Image: Kit Paulson, work in progress, 2019.  
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Image: Harriet Schwarzrock. Photo by Sam Cooper 2019.

Image: Ella Redmond & Ben Edols, Alien work in progress,  
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