



canberra
glassworks

2022

Year in Review



ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Ngunnawal and Ngambri peoples, the traditional owners of the ACT region, on whose lands we live and work and where Canberra Glassworks stands. We pay respect to their Ancestors, Elders, leaders and artists past and present, and recognise their ongoing connections to Culture and Country. We also extend our acknowledgement to all First Nations peoples.

Auditors: Charterpoint 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
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Akie HAGA flame working.

Cover: Robert SCHWARTZ blowing the DR3 decanter in the Hotshop.
Photograph by Pew Pew Studio for artsACT



Upending Expectations: **Kirstie REA**,
Complacent complicity, 2021. Courtesy of Brenton McGeachie.

TABLE OF CONTENTS

Purpose, Principles, Goals & Strategies	5
Our Team	8
Report from the Chair	10
Report from Artistic Director	12
Year at a Glance	14
Exhibition Program	18
Residency Program	28
Public Programs	30
Commissions & Production	34
Gallery Shop	36
Marketing & Communications	38
Facilities	39



PURPOSE & PRINCIPLES

Purpose

Canberra Glassworks is Australia’s national centre for artists who work with glass, a core cultural asset at the heart of the Kingston Arts Precinct, and a place where we embrace experimentation, education and engagement.

Principle activities

During the year the principal activities of the company were to:

- Provide state of the art facilities in which glass artists were able to undertake their artistic practice.
- Support a residency program for visiting artists to utilise the facilities in order to grow their expertise and practice.
- Develop a program of curated exhibitions open to the public featuring exemplary work of glass artists.
- Provide a retail outlet for sale of art glass objects.
- Enable learning and engagement with glass making processes through offering a range of workshops to the general public.
- Undertake commissions for bespoke objects.
- Make studio spaces available for hire to glass artists.

Hannah GASON preparing kiln formed artwork.

GOALS & STRATEGIES 2020 - 2024

There are seven key goals and strategies across our business identified as critical to achieving our purpose and vision over the next five years:



Practice

Perform at the highest level in all that we do – from education to exhibitions, facilities to retail – improving all aspects of industry, stakeholder and public engagement with Canberra Glassworks.



Raise the bar in all that we do from education to exhibitions, facilities to retail improving all aspects of industry, stakeholder and public engagement with the Glassworks.



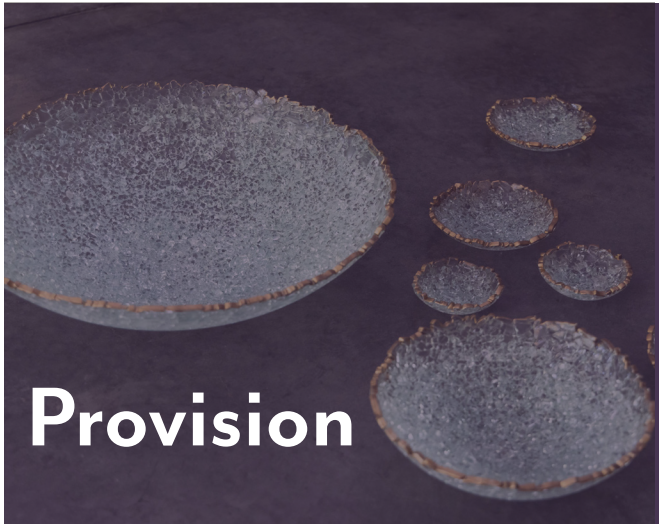
Pathways

Recognise artists are at the heart of what we do and create the pathways and potential for them to develop sustainable careers and markets for their work Nationally and internationally.



Place

Acknowledge and celebrate the history of the Kingston Power House, the Ngunnawal and Ngambri Peoples, traditional custodians of the land on which it stands, and the leading role Canberra Glassworks will play in the Kingston Arts Precinct.



Provision

Ensure our business model improves sustainability, organisational growth and resilience and demonstrates the considerable cultural, social and economic value we generate.



Build a better business model for Glassworks to improve sustainability, organisational growth and resilience and demonstrate the considerable cultural, social and economic value we generate.



Profile

Canberra Glassworks is recognised as a national and international centre for contemporary glass and centre of choice for artists, curators, collectors and purchasers of glass art.



Make Canberra Glassworks the recognised national and international centre for contemporary glass and centre of choice for artists, curators, collectors and purchasers of glass art.



Participation

Increase levels of engagement with the unique experience of the Glassworks across all audiences and communities.



People

Develop a staffing and governance structure that is appropriate to the business and its resources, supporting development opportunities for staff and artists alike and work towards becoming an employer of choice.

OUR TEAM

Board of Directors

Chair & Treasurer

Gary Rake

Deputy Chair

Liz Nield OAM

Secretary

Rebecca Edwards

Directors

Peter Baker
Kelli Cole
Katherine Nguyen
Anne-Marie Perret
Brendan Smyth
Peter Wilkinson (from November 22)

Board Advisors

Spike Deane
Mel Douglas (from September 22)

Staff

CEO

Elizabeth Rogers

Artistic Director

Aimee Frodsham

Technical Manager

Tom Rowney

Production & Commissions Manager

Jacqueline Knight

Public Programs Manager

France Spurgin (until May)
Lilith Silva (from June)

Gallery Shop Manager

Natasha Chabelnik

Weekend Gallery Shop Manager

Sienna Grosser (from June)

Technical Team

Jon Ely (until March)
Griffyn McGarrie-Purdy (from March)
Gillian Anderson (until November)

Administration Team

Brooke McEachern - Marketing
Tegan Garnett - Artistic Programs
Iona Claringbold (until March)/
Frances Baldwin (from March) - Administration
Dylan McCracken (from June) - Production
Hugo Curtis - Trainee

Studio Artists

Annette Blair
Nick Doran Adams
Mel Douglas
Rose-Mary Faulkner
Hannah Gason
Nadina Geary
Jennifer Kemarre Martiniello OAM
Peter Nilsson
Luna Ryan
Bronwyn Sargeson
Robert Schwartz
Madisyn Zabel

Volunteers

Elizabeth Casling
Trevor Lewis
Peter Nolan
Penelope St Chair

Pictured right
Exhibition installation of **Jacqueline BRADLEY**,
the tender, 2022.



REPORT

FROM THE CHAIR

After the significant interruptions of 2020 and 2021, it was positively uplifting to be able to welcome more people – artists, patrons, visitors and community supporters – to our institution, our events and our programs in 2022.

And what a ‘welcome back’ year we delivered! 2022 was big. Very big!

We hit the national and international scene with high profile commissions including:

- Patricia Piccinni’s exhibition, *A Miracle Constantly Repeated* in Flinders Station, Melbourne.
- Three large stained-glass windows for Tony Albert’s Brothers series.
- Artworks by Nasim Nasr which were shown in New York.
- A bespoke tableware collection for high end homewares store, Jordan, in Melbourne.
- Trophies for the National Wine Awards.
- 1100 editioned hand-blown glass Ricciardo Decanters inspired by Daniel Ricciardo’s podium celebration ritual and modelled on his own racing shoe.
- The genie bottles for the movie *3000 Years of Longing* and the movie premier in LA.
- Lucy Simpson’s cast glass mussel shells for the *Siteworks* exhibition now showing at Bundanon near Nowra.
- Maree Clarke’s cast glass *Branches* public artwork as part of the Wesley Place redevelopment in Lonsdale St, Melbourne CBD.

Some of the successes achieved by artists who work with us at Canberra Glassworks included:

- Kirstie Rea with the extraordinary retrospective *The Breadth of Stillness* at the Toyama Glass Art Museum.
- Mel Douglas was a finalist in the Loewe Craft Prize and showed in Seoul, New York, and Seattle.
- Scott Chaseling featured in *Sculpture by the Sea*.
- Major exhibition at UNSW Galleries curated by Jose Da Silva, featuring Mel Douglas, Liam Fleming, Louis Grant and Consuelo Cavaniglia.
- Alex Seton’s *Everything Was Beautiful and Nothing Hurt* at The Lock-Up in Newcastle.
- Consuelo Cavaniglia’s exhibitions at Station Gallery and Heide in Melbourne.
- Spence Messih’s installation *Minor Truths* at MAMA in Albury.

Our exhibitions program included:

- *the tender*, Jacqueline Bradley
- *Quietly Spoken*, Annette Blair
- *On Reflection*, Kate Nixon
- *FUSE Glass Prize 2022* won by local artist Matt Curtis
- *night changes things, you can’t see exactly but you can feel it in your bones*, Consuelo Cavaniglia
- *Arranging Light*, Hannah Gason
- *Upending Expectations* toured to Walker Street Gallery, Victoria

And then I come to the sheer volume of creative activity on a near-daily basis, with highlights including:

- 16 residencies.
- 44 school groups and tours.
- 399 classes and workshops.
- 89,828 total visitors during public opening hours.
- 4555 items were sold in the shop – helping artists develop and maintain positive economic outcomes from their work.



Bryan MAY cold working DR3 Decanter, 2022.
Photograph by Pew Pew Studio for artsACT

As I said...2022 was BIG!

From such a busy year, we have achieved a strong business outcome. We finished the year with an operating surplus. While Canberra Glassworks operates with a very strong ‘not for profit’ mandate, we are also ‘not for loss’. By maintaining a strong financial base, we can continue investment in the support of glass art and artists who work with glass. The positive result from 2022 has already prompted the Board to re-commit to further investment in professional development programs for 2023. We are confident that with commitment and careful management, we can begin a run of successful years, each building on the strength of the past. The Board is very optimistic about the future for Canberra Glassworks.

As Chair, I thank each and every Board member for their continued leadership and governance effort. The Board of Canberra Glassworks brings together a strong mix of skills, capabilities, and perspectives. I would like to welcome Peter Wilkinson, who joined the Board in December 2022 and has agreed to take on the role of Treasurer during 2023. I am grateful for the unique individual contributions of each member and proud of the outcomes we have helped steer together.

On behalf of the Board, I thank Spike Deane for another stellar full year as a Board Advisor and Mel Douglas for joining us during the year as a second Board Advisor. Spike and Mel bring the perspective of artists to the table and help us shape decisions that will promote good outcomes for art and for artists.

To our Chief Executive, Elizabeth Rogers, Artistic Director, Aimee Frodsham and the entire team who work at Canberra Glassworks, at every level, thank you! You have worked so hard, with such passion and professionalism, that I doubt you have had time to see your own great achievements. I hope you do, from time to time, pause and see what everyone else sees – an organisation and community that is wonderful and thriving – and I hope you can recognise your own individual contributions to that success. Thank you.

Canberra Glassworks is proud to be supported by the ACT Government as a Key Arts Organisation and we are very grateful for the recent announcement of a new five-year funding agreement. The ACT Government has a strong policy for the development of arts in Canberra and we see great benefits for artists, for visitors and for the Canberra community. We look forward to continuing our contribution for decades to come. We also thank the Australia Council for the Arts for the project funding that supports our residency program.

Gary Rake, Chair



REPORT

FROM THE ARTISTIC DIRECTOR

As the Artistic Director of Canberra Glassworks, I have had the pleasure of working with some of Australia's top creative minds in honour of the United Nations International Year of Glass (IYOG) in 2022.

Reflecting on the past year, I am thrilled to highlight some of the outstanding achievements of the Canberra Glassworks artistic community. For instance, Kirstie Rea's impressive retrospective, *The Breadth of Stillness*, was held at Japan's Toyama Glass Art Museum. Likewise, Mel Douglas had a particularly productive year. She travelled to Seoul as a Loewe Craft Prize finalist, taught a class at Corning Studio in New York, and exhibited solo at Traver Gallery in Seattle and Sabbia Gallery in Sydney.

The exhibition program presented at Canberra Glassworks continued to provide a platform for the highest quality of art. Annette Blair, Jacqueline Bradley and Hannah Gason delivered outstanding exhibitions that demonstrated conceptual rigor, technical expertise, and the distinct voice of each artist. After three years in development the group exhibition *Upending Expectations* curated by Frances Lindsay AM was presented. This highly anticipated exhibition featured the works of 10 artists whose works relate to body, place and transformation. *Upending Ending* toured to Walker Street Gallery in Melbourne.

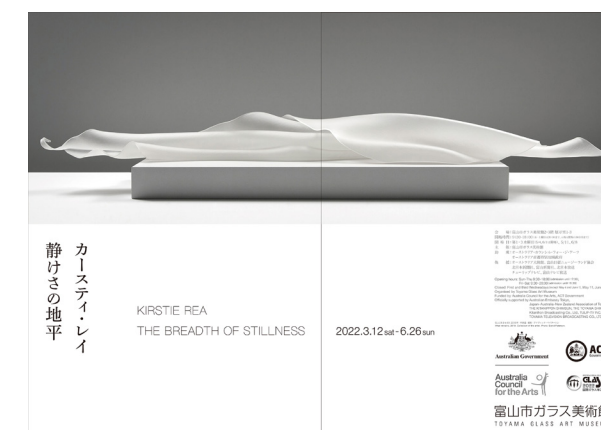
Another highlight of 2022 was the FUSE Glass Prize, organised by JamFactory and awarded to Matthew Curtis and Bronte Cormican-Jones. This exhibition featured 18 finalists and formed part of the 2022 exhibition program at Canberra Glassworks. Along with the FUSE Glass Prize, the IYOG offered the opportunity to partner with other leading arts organisation including UNSW Galleries, Wagga Wagga Art Gallery, Murray Art Museum Albury, Lock-Up Space (Newcastle) and Bundanon Art Museum (Illaroo).

Jose da Silva curated a series of shows at UNSW Galleries in partnership with Canberra Glassworks Artist in Residency Program, included work from Consuelo Cavaniglia, Mel Douglas, Liam Fleming, and Louis Grant. Through this Artist in Residency program, Cavaniglia created remarkable works that were exhibited at STATION in Melbourne, Heide Museum of Modern Art in Melbourne, UNSW Galleries, Sydney Contemporary, and Canberra Glassworks. Patricia Piccinini also continued to collaborate with us, showcasing her works in the US and Singapore. In December, the exhibition *Everything was beautiful and nothing hurt* unveiled hand-made glass chandeliers by marble sculptor Alex Seton at The Lock-Up. Lucy Simpson (Yuwaalaraay wirringgaa) and Bundanon Art Museum commissioned Canberra Glassworks to produce a body of work for *SITEWORK 2022*. It is invigorating to see artists and skilled glassmakers use glass in exciting new ways and to support more galleries in featuring glass.

Large commissions for St Hugo's Winery, Maree Clarke for Broached Commissions and Spence Messih for Murray Art Museum Albury provided paid training opportunities for artists with high quality outcomes. By continuing to work together, collaborative projects between artists and studios illustrate the potential of glass as an expressive medium.

On a personal note, I was delighted to be asked to guest edit the summer issue of Art Monthly Australasia. *Glass Now*, was launched in December 2022 summarising a special year for studio glass. I am grateful to Michael Fitzgerald, Art Monthly editor, for the invitation and guidance on this project. Overall, 2022 was a year of celebrating the past, present, and future of glass and the artists and craftspeople dedicated to mastering its potential. We hope to keep this momentum going to inspire future generations of glassmakers and artists.

Aimee Frodsham, Artistic Director



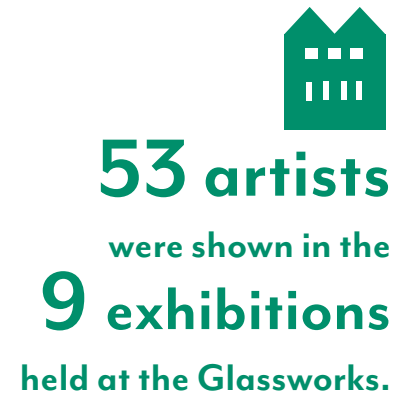
Pictured left
Exhibition installation of **Consuelo CAVANIGLIA**
through the door that holds you at UNSW Galleries.
Photograph by Jacque Manning for UNSW Galleries.

Kirstie REA, *The Breathe of Stillness*
at Toyama Glass Art Museum.
Courtesy of Toyama Glass Art Museum.

* compared to reported numbers from previous year, 2021.

2022 AT A GLANCE

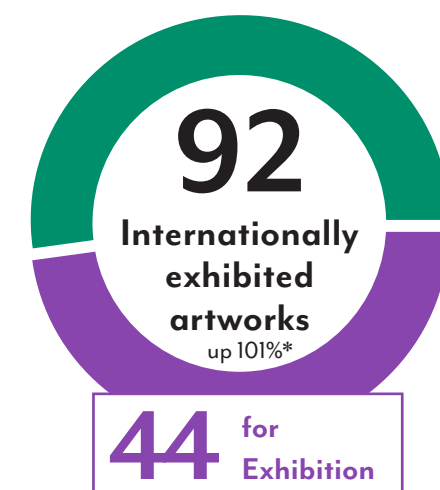
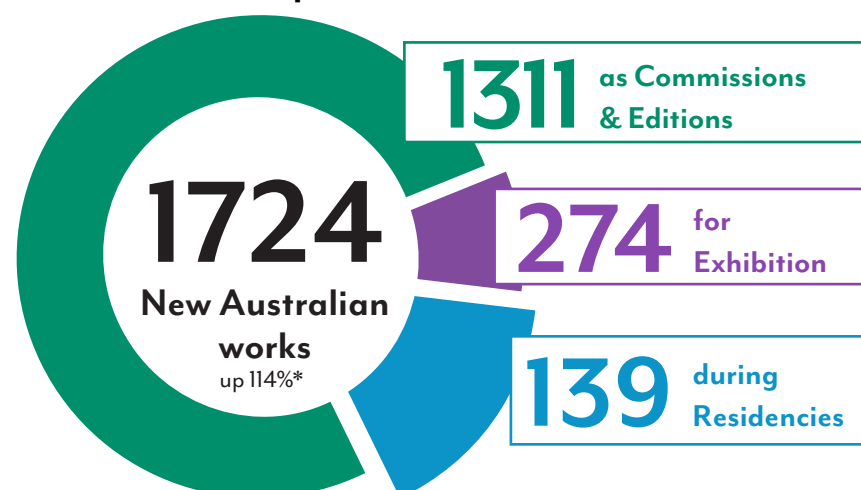
Programs and participation



Artists and artwork



The Glassworks produced a total of...



Teaching artist, Peter NILSSON, and participant,
Dylan McCRACKEN in the 2022 cold working
masterclass, *Perfect Imperfections*.



EACH MONTH AT A GLANCE

<div>January</div> <div><div>4</div><div>Artists return to Glassworks</div></div> <div><div>5</div><div>Gallery Shop stocktake</div></div> <div><div>6</div><div>Gallery shop reopens</div></div> <div><div>12</div><div>Hotshop reopens</div></div> <div><div>28</div><div>Artist Talk with AiR Consuelo Cavaniglia</div></div> <div><div>29</div><div>Kids' Design Competition 2021 Creature Creation with Annette Blair</div></div>	<div>April</div> <div><div>13</div><div>OPENING event 5pm <i>Upending Expectations: Contemporary Glass</i> 14 Apr - 5 Jun</div></div> <div><div>14</div><div>Gallery Floor Talk with Nicholas Folland & Harriet Schwarzrock</div></div>	<div>July</div> <div><div>23</div><div>Glassworks Science Week cover of Canberra Weekly</div></div> <div><div>30</div><div>Gallery Floor Talk with Kate Nixon and Annette Blair</div></div> <div></div>
<div>February</div> <div><div>5</div><div>OPENING event 4pm <i>the tender</i> as part of Aquifer 3 Feb - 27 Mar</div></div> <div><div>24</div><div>Artist Talk with AiR Liam Fleming</div></div> <div><div>26</div><div>Gallery Floor Talk with Jacqueline Bradley</div></div> <div><div>27</div><div>Mel Douglas shortlisted for the 2022 LOEWE FOUNDATION Craft Prize</div></div> <div></div>	<div>May</div> <div><div>14</div><div>Matt Curtis announced winner of 2022 FUSE Glass Prize</div></div> <div><div>17</div><div>Toyama Exhibition Talk with Kirstie Rea</div></div> <div><div>19</div><div>Artist Talk with AiR Noah Hartley</div></div> <div><div>26</div><div>Visit from NGA Indigenous Arts Leadership Program</div></div>	<div>August</div> <div><div>5</div><div>Walker Street Gallery, VIC <i>Upending Expectations</i> Floor Talk with Rose-Mary Faulkner</div></div> <div><div>13</div><div>National Science Week: ACT Launch at Glassworks Live Hotshop Demo with Matt Curtis</div></div> <div><div>14</div><div>Science Week: Live Hotshop Demo with Alex Chambers</div></div> <div><div>19</div><div>Science Week: <i>A Buzzed Evening of Neon</i> with Harriet Schwarzrock</div></div> <div><div>20</div><div>Science Week: Live Hotshop Demo with Tom Rowney</div></div> <div><div>21</div><div>Science Week: Live Hotshop Demo with Katie-Ann Houghton</div></div> <div><div>24</div><div>OPENING event 5pm <i>FUSE Glass Prize</i> 24 Aug - 25 Sept</div></div> <div><div>31</div><div>Artist Talk with GiR Bronwyn Sargeson</div></div>
<div>March</div> <div><div>3</div><div>Artist Talk with WiR Clare Millar</div></div> <div><div>11</div><div>Toyama Glass Art Museum, JAPAN opens Kirstie Rea <i>The Breath of Stillness</i></div></div>	<div>June</div> <div><div>1</div><div>Online Artist Talk with GiR Shirley Jianzhen Wu</div></div> <div><div>14</div><div>Jennifer Kemarre Martiniello awarded OAM</div></div> <div><div>15</div><div>OPENING event 5pm <i>Quietly Spoken On Reflection</i> 15 Jun - 14 Aug</div></div> <div><div>16</div><div>National Experience Content Initiative shoot with Tourism Australia</div></div> <div><div>28</div><div>Walker Street Gallery, VIC <i>Upending Expectations</i> touring until 5 Aug 22.</div></div> <div><div>30</div><div>Artist Talk with AiR Robyn Campbell</div></div>	

Pictured left to right: Tara CHEYNE MLA opening Canberra Glassworks first exhibition of 2022. Walker St Gallery installation of touring Glassworks exhibition, *Upending Expectations*. Photo by Eliza Britton.

<div>September</div> <div><div>2</div><div>DR3 community project celebration</div></div> <div><div>7</div><div>Community screening of <i>Three Thousand Years of Longing</i></div></div> <div><div>15 - 19</div><div><i>Perfect Imperfections</i> cold working masterclass with Peter Nilsson</div></div> <div><div>17</div><div>Gallery Floor Talk with Matt Curtis, Bronte Cormican-Jones & Mel Douglas</div></div>	<div>November</div> <div><div>3</div><div>CMAG, ACT <i>JamFactory Icon 2020: Tom Moore Abundant Wonder</i> until 2 Feb 23</div></div> <div><div>5</div><div>Gallery Floor Talk with Hannah Gason & Consuelo Cavaniglia</div></div> <div><div>6</div><div><i>Kids Design Competition</i> Creature Creation with Tom Moore as part of DESIGN Canberra Festival</div></div> <div><div>12</div><div><i>South Canberra Open Day // Glass & Print</i> Hotshop demo with Katie-Ann Houghton in partnership with Megalo Print Studio as part of DESIGN Canberra Festival</div></div> <div><div>19</div><div><i>Reflection on Glass in the Public Eye: Murmuration</i> Artist talk with Harriet Schwarzrock & Savita Goankar at CMAG in partnership with DJAS Architecture as part of DESIGN Canberra Festival</div></div> <div><div>22</div><div>Annette Blair wins Canberra Critics Circle Visual Arts Award for <i>Quietly Spoken</i></div></div>
<div>October</div> <div><div>1</div><div>Canberra Art Biennale until 30 Oct <i>Kids' Design Competition 2022</i> live until 16 Oct</div></div> <div><div>8</div><div>OPENING event 4pm <i>night changes things, you can't see exactly how but you can feel it in your bones</i> <i>Aranging Light</i> 5 Oct - Dec</div></div> <div><div>15</div><div>UNSW Galleries opening event with Mel Douglas, Liam Fleming, Consuelo Cavaniglia & Louis Grant until 27 Nov</div></div> <div><div>21</div><div>National Art Glass Gallery, NSW <i>Glass Chrysalis: Glass Art of Promise</i> until Jan 23 Murray Art Museum Albury, NSW, Spence Messih <i>Minor Truths</i> until Feb 23</div></div> <div><div>22</div><div>AusGlass AGM & Vicki Torr Retrospective talk at Wagga Wagga Wagga Art Gallery</div></div>	<div>December</div> <div><div>1</div><div>Online Artist Talk with Alex Seton</div></div> <div><div>8</div><div>Completion of Digital Strategist in Residence</div></div> <div><div>8</div><div>Launch event of Art Monthly Australiasia <i>Glass Now</i> issue and 2023 Programs</div></div> <div><div>13</div><div>Community Christmas Party Extended Christmas Trading Wed 21 to Fri 23, 9 am-5pm</div></div> <div><div>21</div><div>Katie-Ann Houghton product appears in Vogue Living Australia</div></div> <div><div>23</div><div>Glassworks Christmas shutdown from 5pm until 5 Jan 23</div></div>



Pictured left to right: Alexander, aged 7 with 2022 Kids' Design Competition winner, Fire Cactus. Annette BLAIR with exhibition *Quietly Spoken* | Katie-Ann HOUGHTON product feature in Vogue Living Australia.



Gallery installation of
Upending Expectations: Contemporary Glass.
Photograph by Pew Pew Studio for artsACT

EXHIBITION PROGRAM

the tender

Jacqueline Bradley

Jacqueline Bradley makes sculptures, installations and assemblages that investigate our physical and visceral relationships to the outdoors. Bradley is both a maker and an observer. Her beautifully crafted objects are used to create installations that explore the complexity of these connections.

This new body of work was developed as part of the Artist in Residence program at Canberra Glassworks in 2021-22, which is supported by the Australia Council for the Arts and produced in association with Aquifer, a Territory-wide program of dialogue, events and exhibitions responding to the current climate crisis.

Curated by Aimee Frodsham
03 February to 27 March

Upending Expectations: Contemporary Glass

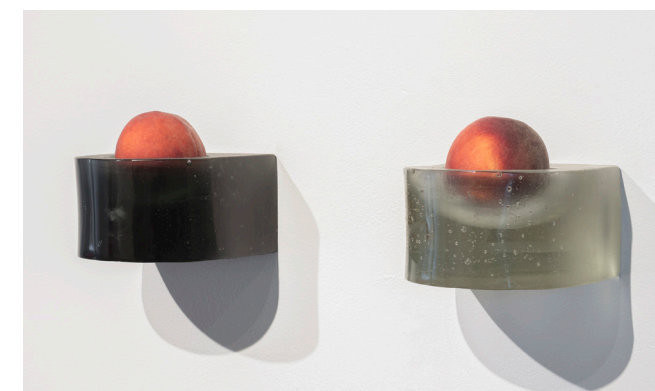
Gabriella Bisetto, Cobi Cockburn, Nadege Desgenetez, Mel Douglas, Rose-Mary Faulkner, Nicholas Folland, Jonathan Jones, Kirstie Rea, Harriet Schwarzrock, Brendan Van Hek and Annie Cattrell (UK)

As the title Upending Expectations: Contemporary Glass implies, the focus of this exhibition is on artists whose experimental, innovative and at times cross-disciplinary practice, utilises glass and its properties of light, transparency and reflection, through a diverse range of approaches. The selection of artists has come from this strong rationale and includes ten Australian artists; and international artist Annie Cattrell (UK).

The exhibition is scheduled to tour from 2022 to 2024 supported by the Australian Council for the Arts through the Contemporary Touring Initiative. in association with Aquifer, a Territory-wide program of dialogue, events and exhibitions responding to the current climate crisis.

Curated by Frances Lyndsay AM
14 April to 05 June
at Canberra Glassworks

25 June to 05 August
at Walker Street Gallery, Greater Dandenong



Jacqueline BRADLEY, Gift, 2022.
Photo by Brenton McGeachie.

Quietly Spoken

Annette Blair

Artist Annette Blair explores our perception and relationship with everyday objects and how they can hold memories and meaning beyond their function. A highly skilled glass blower and sculptor, Blair works with hot glass and enamels to recreate familiar everyday things; hand tools, used spray cans, knitting needles and paintbrushes.

Assembled into complex installations, she encourages us to look closely at each object amongst the mass and to think about the things we collect and keep and the stories they tell. This exhibition is a visual story that shares a profound sense of nostalgia which looks at how objects can hold meaning while often appearing meaningless.

Annette Blair was supported by artsACT and the Australia Council for the Arts for this exhibition

Curated by Aimee Frodsham
15 June to 14 August

Glassworks Main Gallery



Annette BLAIR, *On any given day (detail)*, 2022.
Photo by Adam McGrath.

On Reflection

Kate Nixon

Sydney based artist Kate Nixon's new work is a continuation of Nixon's series For Collection and responded to the dramatic space and scale of the Smokestack. The work work is playful and painstaking reflecting her fascination with the physical experience and repetitive nature of mosaic. Unlike traditional mosaic, Nixon does not rely on pattern and colour, instead she considers the three-dimensional form and utilises the transformative properties of glass, mirror and light. The act of covering every visible surface of garbage bins with mirror mosaic challenged notions of preciousness, domestic obligations and arts and crafts in the home. Celebrating the hidden but essential routines in our daily lives, the humble rubbish bin becomes a symbol of domestic idealism.

Curated by Aimee Frodsham
15 June to 14 August

Glassworks Smokestack Gallery



Kate NIXON, *On Reflection*, 2022.
Photo by Brenton McGeachie.

Gallery installation of
Annette BLAIR, *A quiet afternoon in May*, 2022.
Photograph by Adam McGrath.



FUSE Glass Prize 2022

Nicholas Burridge, Bronte Cormican -Jones, Matthew Curtis, Jess Dare, Mel Douglas, Rose-Mary Faulkner, Liam Fleming, Hannah Gason, Alexandra Hirst, Tom Moore, Bronwyn Sargeson, Jason Sims, Drew Spangenberg, Michelle Stewart, Alex Valero, Janice Vitkovsky, Kathryn Wightman and Shirley Jianzhen Wu

The FUSE Glass Prize finalists' exhibition showcases the skill and creativity of glass making today. The Prize is a non-acquisitive biennial prize for Australian and New Zealand glass artists and the richest in Australasia. It provides a platform for artists to push themselves and their work to new limits and focuses public attention on the importance of glass as a medium for contemporary artistic expression. 2022 FUSE Prize was won by local artist Matthew Curtis

Curated by JamFactory
24 August to 25 September

Bronte CORMICAN-JONES, *Sight Lines*, 2021.
Photo by Brenton McGeachie.

night changes things, you can't see exactly how but you can feel it in your bones

Consuelo Cavaniglia

In response to the unique space of the Smokestack Gallery, Consuelo Cavaniglia used reflection, transparency and light to create an immersive installation based on her research into colour and optics. This work was developed through a residency held in early 2022 at Canberra Glassworks, which allowed her to explore the use of handmade glass for the first time.

Consuelo Cavaniglia was supported by Create NSW and Australia Council for the Arts for this exhibition.

Curated by Aimee Frodsham
05 October to 27 November

Glassworks Smokestack Gallery



Consuelo CAVANIGLIA, *untitled (detail)*, 2022.

Arranging Light

Hannah Gason

Hannah Gason's new body of works continued her series of glass forms exploring light, colour and pattern. Large wall works play with our senses using repetition, translucency, and shadow.

Hannah Gason was supported by artsACT for this exhibition.

Curated by Aimee Frodsham
05 October to 27 November

Glassworks Main Gallery

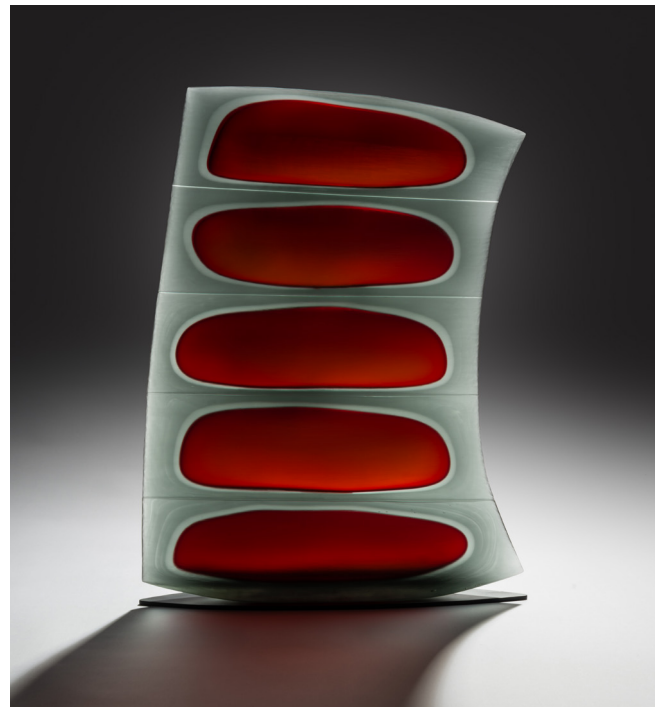
Canberra Art Biennale

Canberra Glassworks partnered with Contour556 for its return for the 4th edition as Canberra Art Biennial. Four 'disruptive, engaging and artfully in your face' installations were displayed onsite at the Glassworks for the month as part of the art festival across Canberra's public and cultural spaces.

Curated by Katrina Harris and Neil Hobbs
01 to 29 October

Glassworks Foyer and surrounding grounds

PARTNERSHIP EXHIBITIONS



JAMFACTORY
Adelaide, SA

FUSE Glass Prize

The works of twelve established and six emerging artists were selected as finalists by the 2022 judging panel: Justine Olsen, Curator of Decorative Art and Design, Museum of New Zealand Te Papa Tongarewa, Wellington; Aimee Frodsham, Artistic Director, Canberra Glassworks; Rebecca Evans, Curator of Decorative Arts and Design, Art Gallery of South Australia; Cobi Cockburn, Glass Artist and 2020 FUSE Glass Prize Winner; Brian Parkes, Chief Executive Officer at JamFactory.

13 May to 03 July

Matt CURTIS, *Margin*, 2022.
Photo by Rob Little.



MURRAY ART MUSEUM ALBURY
Albury, NSW

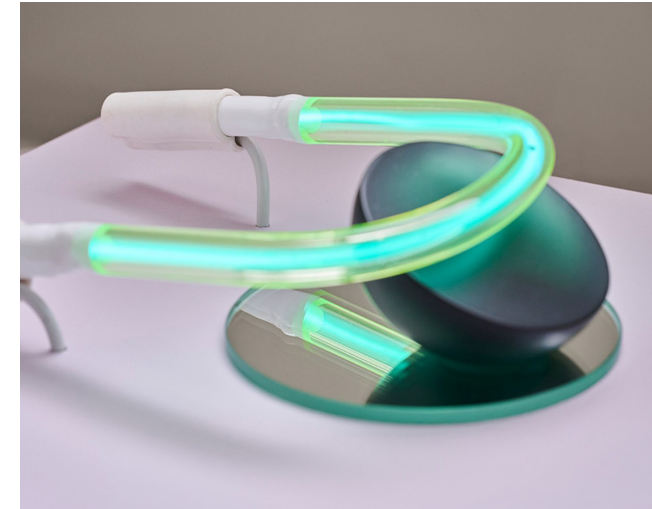
Minor Truths

Spence Messih

Incorporating kiln formed glass, hand crafted jarrah armatures, text and audio components, *Minor Truths* is a major commission that continues artist Spence Messih's research of abstraction as a tactic to both reveal and conceal, considering the possibility of opacity and recognition — specifically of oneself and of others.

21 October 2022 to 19 February 2023
26,260 attendees (provided by venue)

Spence MESSIH, *Minor Truths (detail)*, 2022.
Courtesy of MAMA.



WAGGA WAGGA ART GALLERY
Wagga Wagga, NSW

Glass Chrysalis

Nicholas Burrridge, Bronte Cormican-Jones, Louis Grant, Alexandra Hirst, Rita Kellaway, Mitch Mahoney, Jessica Murtagh, Michelle Stewart, Nancy Yu, Shirley Wu, and Sorcha Yellan

Glass Chrysalis celebrated artform development and individual creativity, innovation, skill, and technique of ten of Australia's premier early career glass artists. Co-curated by Wagga Wagga Art Gallery, Canberra Glassworks and Jam Factory Adelaide, *Glass Chrysalis* showcased developing trends in the contemporary studio art glass scene.

21 October 2022 to 22 January 2023
2034 attendees

Louis GRANT, *thought you'd never be replaced*, 2022.
Photo by Ashley St George.

Lucy SIMPSON, Installation of *Siteworks 2022*.
Photo by A.Gore for Design Files.



BUNDANON ART MUSEUM
Illaroo, NSW

Siteworks 2022:

From a deep valley

Lucy Simpson

Siteworks 2022: From a deep valley draws on climate research, critical thinking, First Nations knowledge and technologies and creative digital spaces, throughout a major exhibition and a program of outdoor installations, performances, workshops, talks, and digital artworks.

This newly commissioned body of work created at Canberra Glassworks for *Siteworks 2022* at Bundanon focused on a small collection of very old dhanggal, 60-80 years old or more collected from the dry riverbed which had perished along with more than 2 million others in the Murray Darling Basin between 2017 - 2020 (at the height of the NSW drought).

26 November to 12 March 2023
6500+ attendees (provided by venue)



THE LOCK UP
Newcastle, NSW

Everything Was Beautiful, and Nothing Hurt

Alex Seton

Created especially for the cells of The Lock-Up, Seton presents a series of chandeliers in tribute to those made by Newcastle's discontinued Leonora Glassworks. Each piece riffs upon chandeliers that were ubiquitous in the entranceways of clubs and RSLs of post-World War II Australia

7 December 2022 to 5 February 2023
3,094 attendees (provided by venue)



UNSW GALLERIES
Sydney, NSW

through the door that holds you

Consuelo Cavaniglia

Out of Line

Mel Douglas

Falling into Space

Liam Fleming

awash

Louis Grant

UNSW Galleries presented a series of exhibition projects that explored the use of glass by contemporary practitioners to explore perceptual situations, experiment with form, and reflect the porous nature of identity.

15 October to 27 November
1,498 attendees (provided by venue)



ART MONTHLY AUSTRALIASIA

Glass Now issue 334 Summer 2022

8 December the magazine launched at
Canberra Glassworks
58 attendees

(Circulation: 5000 print, 47,000 Instagram
followers, 100,000 readership)

pictured left to right
Alex SETON, *Everything Was Beautiful and Nothing Hurt*,
2022. Photo by Mark Pokotny

Exhibition installation of **Mel DOUGLAS**, *Out of Line*
Photograph by Jacquie Manning for UNSW Galleries.

Art Monthly Australasia **GLASS NOW** issue 334
Courtesy of Art Monthly Australasia

RESIDENCY PROGRAM



Art Group Creative Fellow

[Mel Douglas](#)

ACT | 01 February 21 to 31 May 22



Artists in Residence

[Jacqueline Bradley](#)

ACT | 08 November 21 to 03 February 22

[Liam Fleming](#)

SA | 01 February to 01 March

[Noah Hartley](#)

SA | 06 April to 19 May

[Consuelo Cavaniglia](#)

NSW | 02 to 22 May

[Robyn Campbell](#)

ACT | 23 May to 16 June

[Cam Michael](#)

ACT | 23 May to 23 December

[Alex Seton](#)

NSW | 22 July to 29 September

[Harriet Schwarzrock](#)

NSW | 12 to 13 August

[Lisa Sammut](#)

ACT | 07 to 18 November



Artists in Residence: Graduate Level

[Shirley Jianzhen Wu](#)

SA | 31 March to 30 April

[Bronwyn Sargeson](#)

ACT | 25 July to 29 August

[Erin Smith](#)

ACT | 06 to 14 October

Writer in Residence

[Claire Millar](#)

VIC | 09 February to 09 March

Mentorship Program

[Annette Blair](#)

NSW | 01 December 20 to July 22

[Karena Keys](#)

ACT | 01 April 21 to December 22



Artist Talks

During 2022 there were 16 Artist Talks as part of the exhibition and residency program, including an exhibition talk from *The Breath of Stillness*, Toyama Glass Art Museum, Japan by Kirstie Rea (included in residency talk stats).

6 Exhibition talks - 74 attendees

10 Residency talks – 224 attendees

Pictured left to right
Exhibition installation of **Mel DOUGLAS**
Linear Perspective at Sabbia Gallery.

Artist in Residence, **Alex SETON**, 2022.

Graduate in Residence, **Shirley Jianzhen WU**, 2022.

Toyama exhibition talk with **Kirstie REA**, 2022.

PUBLIC PROGRAMS

Canberra Glassworks provides a range of opportunities for the wider community to explore the diverse techniques involved in glassmaking at the facility. Over the past year, there was an increased number of classes and workshops offered to meet unmet demand following the reduction of Covid-19 restrictions.



Creative Workshops

Creative Workshops are half day to two-day workshops of small groups led by professional glass artists.

- 1 x Engraving – Drawn on Glass
- 4 x Beadmaking – Beginners
- 2 x Glass x Silver – Flameworking
- 2 x Casting – Beginners
- 2 x Glass Casting – Pocket Friends
- 21 x Glass Blowing Beginners
- 6 x Glass Blowing Continuing
- 2 x Kiln Forming Beginners – Create a Plate
- 2 x Glass x Wood – Kiln Forming
- 4 x Glass x Wood – Glass Blowing
- 2 x Neon beginners
- 1 x Neon Continuing

49 workshops delivered,
216 people participated.



Make Your Own

The Make Your Own program offers the public the opportunity to create an object in a one-on-one session of 20-40 minutes working with a skilled glass artist while learning some basic glassblowing techniques.

- 179 x Make Your Own – Vessel
- 131 x Make Your Own – Paperweight or Bird

310 workshops delivered,
310 people participated.



School Holiday Program

The School Holiday program introduces students to the fascinating world of glass-making during Autumn, Winter, and Spring ACT School Holidays. With options ranging from 1-hour to 2-day programs, students can explore various glass-making techniques in a fun and age-appropriate way.

- 68 x Holiday Tiles
- 11 x Casting Light
- 2 x Teen Glass Blowing Camps

112 classes delivered,
670 children participated.



Professional Workshops

Professional Workshops enable practicing artists to expand their skills in specific fields.

- 1 x Perfecting Imperfections: Cold working Masterclass with Peter Nilsson, 8 participants
- 1 x Glassblowing Bootcamp with Katie-Ann Houghton, 6 participants
- 1 x Coldworks Skills Development with Tom Rowney, 20 participants

3 workshops delivered,
34 artists participated.

Group Tours

- 17 x Heritage Tours
- 7 x Adult Group Glassworks Tours
- 16 x School Group Glassworks Tours
- 7 x School Group Tour and Tile Making

47 tours
590 participants.

Pictured left to right
Participants in Glass Casting Beginners.

Matt CURTIS teaching Glass Blowing Continuing.

Ngaio FITZPATRICK teaching Holiday Tiles.

Peter NILSSON teaching Perfect Imperfections.

Pictured left to right
Matt CURTIS Hotshop demo for Science Week
Harriet SCHWARZROCK & Jodie SMITH
A Buzzed Evening of Neon for Science Week
Tom MOORE & Broni SARGESON
 Kids' Design Competition Creature Creation event.



PARTNERSHIP EVENTS

In 2022 Canberra Glassworks offered programs as part of wider ACT Events.



National Science Week

- Hosted the launch of ACT Science Week by Dr Benjamin Schwessinger.
- Delivered twice daily, Hotshop Demonstrations were held over two weekends by Glassworks artists at with commentary by Science Commentator, Jodie Smith.
- Demonstrations were given by:
 - Matt Curtis
13 August, 367 attendees.
 - Katie-Ann Houghton
14 August, 673 attendees.
 - Tom Rowney
20 August, 352 attendees.
 - Alexandra Chambers
21 August, 674 attendees.
- An early evening additional demonstration of the use of Neon, *A Buzzed Evening of Neon*, by Harriet Schwarzrock with Jodie Smith providing commentary was held Friday 19 August 4pm to 6pm, 74 attendees.

9 demonstrations,
 2187 attendees for Science Week events

DESIGN Canberra Festival

- *Kids' Design Competition: Fantastic Creatures*, in partnership with Canberra Museum and Gallery, Tom Moore and JamFactory – an annual competition, 28 Sept – 16 Oct. 110 children participated.
- Demonstration by Tom Moore making the winner's design in the Hotshop, 6 November 1240 people attended.
- *South Canberra Open Day // Glass + Print* Hotshop Demonstration with Katie-Ann Houghton in partnership with Megalo Print Studio, 12 November 2022, 11am & 2pm, 170 people attended.
- *Reflection on Glass in the Public Eye: Murmuration* Artist talk with Harriet Schwarzrock, glass artist and designer and Savita Goankar, architect (formerly of DJAS Architecture who commissioned the work) 19 Nov 2022 5pm at CMAG Theatre

4 events,
 1526 attendees for Design Canberra Events.

Total 534 events,
 5533 participants in 2022 Public Programs



COMMISSIONS

Canberra Glassworks undertakes a number of commissions each year from small repair jobs through to large scale fabrication of art works and commercial contracts for limited edition bespoke glass objects.

Major projects delivered in 2022 included:

- St Hugo Wines, *The Ricciardo Decanter* for Pernod-Ricard
- *Ginger Tableware* for Jordan
- Film props and corporate gifts for the film, *Three Thousand Years of Longing*
- Custom screen elements for Oliver Tanner
- The Royal Australian Air Force Centenary Memorial for RAAF Point Cook
- ACT Emerging Scientist of the Year Award for ACT Government
- Capital Chemist Perpetual Trophy
- Red Poppy awards for the Veteran Film Festival
- National Wine Show of Australia Awards for Royal National Capital Agricultural Society
- Australian Government Solicitor Awards
- The General Jeffery Soil Health Award for Landcare Australia
- Maree Clarke public art for Broached Commissions
- Nasim Nasr artworks
- Patricia Piccinini artworks
- Spence Messih artworks (glass only) for Murray Art Museum Albury
- Alex Seton artworks
- Lucy Simpson for Bundanon Art Museum
- Tony Albert editioned windows for Sullivan & Strumpf

1311 new Australian works and editions were commissioned in 2022



AWARDS

Murmuration installation by Harriet Schwarzrock for the new Department of Home Affairs building at 6 Chan St, Belconnen was nominated for the INDE Awards

Pictured left to right
Three Thousand Years of Longing commission prop.

Harriet SCHWARZROCK, *Murmuration*, 2021.
Photo by Ross Caddaye, courtesy of the artist & DJAS.

PRODUCTION

Canberra Glassworks produces its own products for sale in the shop and other outlets. In-house products are the Geo Series of jugs and tumblers. Continuum platters, Heritage paperweights.

These are now stocked at JamFactory, Adelaide, Canberra Airport and Canberra Glassworks Gallery Shop.



GALLERY SHOP

2022 saw the Canberra Glassworks emerging from the Covid challenges of previous years and the revamped Gallery Shop was able to take advantage of the renovation and improvements to the lay out that resulted in increased sales, especially from artist's consignment stock. Overall gross sales improved by 33.51% with consignment revenue, a major source of revenue to artists, increasing by 55.67%. On the reverse side, sales of Canberra Glassworks own production lines declined by 21.24%.

A new manager was instrumental in applying expert visual merchandising skills that increased the range of products on display while a strategic marketing approach was implemented to ensure advertising, social media and editorial support aligned with major events and celebrations in the annual calendar.

Stock was also selected to feature in the space for special occasion gifts such as Valentines Day, Mother's Day and Heritage Week. A Christmas in July display of handblown glass baubles proved particularly successful in generating sales for a product usually only purchased in November/December.

The post Covid skills shortage proved a major challenge in attracting and retaining any casual staff. There was a very high turnover of casual staff. Despite these challenges, the Gallery Shop was able to trade through the full year, open for its regular trading hours of Wednesday to Sunday from 10.00am to 4.00pm. Christmas closure was from 24 December to 4 January.

The Gallery Shop finished the year with an increase in revenue of over \$91,000 and increased visitation by around 21,000 people.

4555 items sold in 2022



Pictured left to right
Keith ROWE, Seafoam vases.
Photograph by Brenton McGeachie.
Gallery Shop glass collection.

MARKETING & COMMUNICATIONS

In 2022, Glassworks utilised the International Year of Glass to its advantage by featuring prominently in various local and national publications such as Arts Hub, Art Collector, Australian Financial Review, Broadsheet, Belle, The Canberra Times, InDesign and Vogue Living magazines. Increased interest culminated in the glass feature of Art Monthly Australasia, *Glass Now*, edited by Canberra Glassworks Artistic Director, Aimee Frodsham. The logo was prominently displayed in media releases, print collateral, and building signage.

Exhibition reviews & features also appeared regularly in CityNews, Canberra Times, Art Almanac, ArtsHub, Canberra Weekly, and Art Guide while international magazine, Mosaic and Glass (Scotland), covered the Kate Nixon exhibition, *On Reflection*.

A more strategic approach was adopted for marketing and communications that aligned with Glassworks annual program to increase visitation and revenue for the Gallery Shop, Public Programs, and Exhibitions. Relationships were developed with local news outlets to promote the programs with extensive editorial coverage, supported by strategic advertising placement in Canberra Times, City News, and Canberra Weekly.

The digital engagement across Facebook and Instagram soared, and Canberra Glassworks expanded its reach by establishing a Linked In account and increasing visitation to the website. News items about the achievements of Glassworks artists generated the highest social media engagement during the year.

To increase its participation in the tourism market, Canberra Glassworks supported This Week in Canberra, distributed material through hotel and tourism site brochure racks, and worked closely with VisitCanberra. The Australian Tourism Warehouse Database regularly updated event information for visitors.



FAST FACTS

SOCIAL MEDIA

- 7582 followers** up 13% on 2021
- 8916 followers** up 6%
- 66 followers** new to 2022

WEBSITE

- 320,945 page views** up 7% on 2021
- 78,944 users** up 28%
- 108,855 sessions** up 26%

E NEWSLETTERS

- 13 What's Hot** to the general public
- 4746 subscribers** up 9% on 2021
- 18 Artist eNews** to hirers and artists
- 711 subscribers** up 0.9%

FACILITIES

The technical team run the critical 'back end' of the Glassworks ensuring that all areas of the building are functioning smoothly for use by artists and visitors alike and applying appropriate WH & S measures. As well as managing and maintaining the facility and its equipment, they also assist the artistic and commissions programs by fabricating bespoke exhibition and display components.



Pictured left to right
Canberra Glassworks **Science Week** feature on the cover of Canberra Weekly.

Technical Team changing the furnace flue.

Major jobs managed by the technical team in 2022 included:

- Completed overseeing repairs to the Warren Langley public artwork on the smokestack (chimney) with installation of new LEDs and drivers.
- Overseeing the replacement of windows broken during the 2019 hailstorm. This work was complicated by the presence of asbestos.
- Overseeing the installation of air-conditioning systems in administration offices and replacing light fittings with LEDs.
- Installation of new fire panel and sensors
- New extraction system for restaurant tenant, Brodburger, installed.
- Recycled water system upgraded and back online.
- Upgraded security system.
- Repairs to stop rainwater leaks between the Smokestack and Link in the Gallery.
- Various maintenance and repairs to workshop equipment including repairs to the pot furnace including a new control box and air modulator, replacement of the thermocouple controlling the main furnace temperature, alterations to the air grinder in cold shop to improve safety and removal and retrimming of flatbed grinders.
- Provided technical expertise for the major public art commission of work by Maree Clarke installed in Wesley Place Melbourne
- Changed IT suppliers to facilitate the installation and connection of broadband to vastly improve internet connection to all office areas in the building.



canberra glassworks

11 Wentworth Ave
Kingston ACT 2604

Open Wed - Sun
10am to 4pm



Contact us

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Please note the 2022 Financial Report is a separate document.

