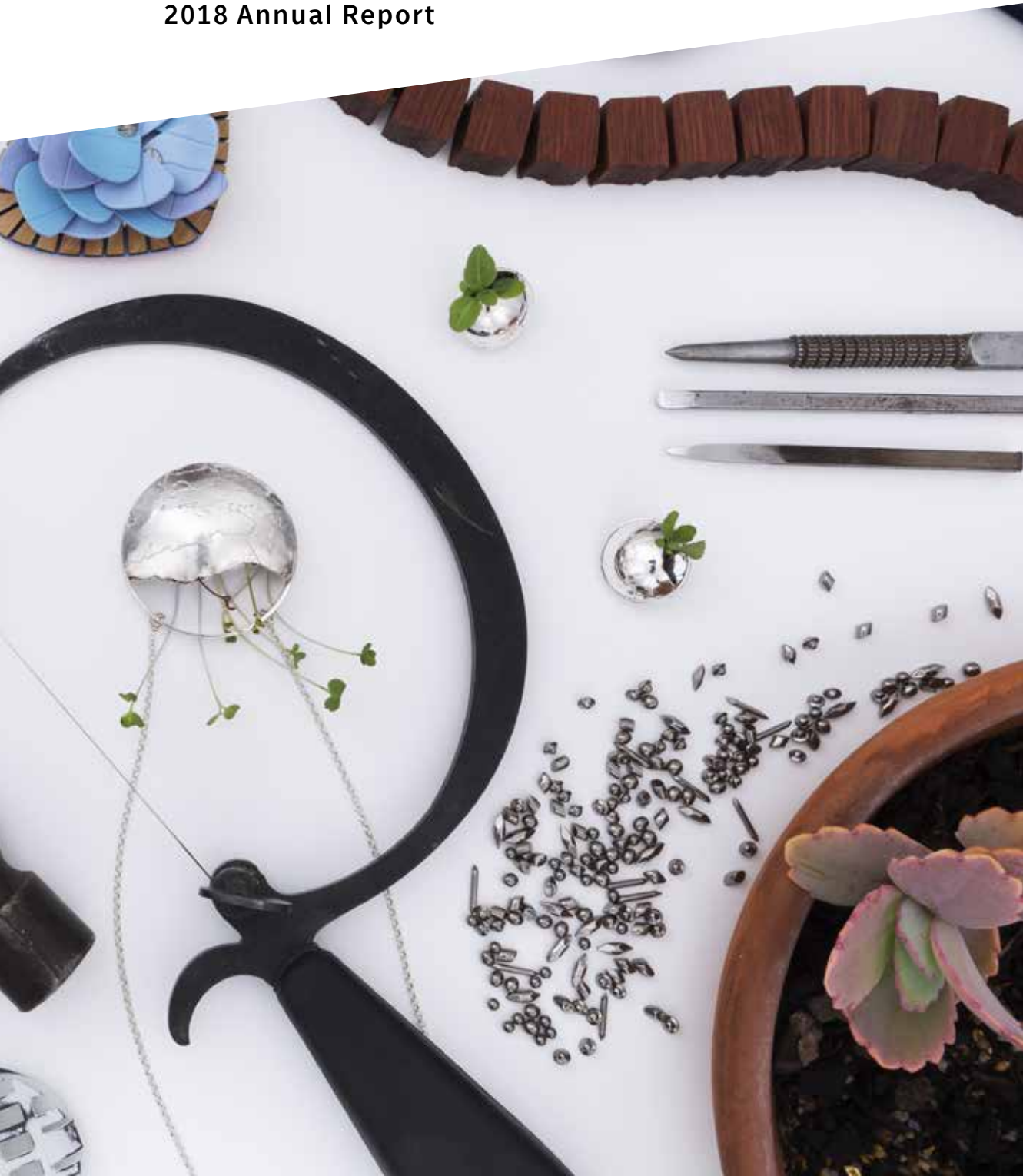


Craft ACT: Craft and Design Centre

2018 Annual Report



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Publisher: Craft ACT: Craft + Design Centre
Research, writing and coordination: Rachael Coghlan and Kate Nixon
Editor: Justine Molony
Graphic design template: Amy Cox
Typesetting: Storm Design
Printing: Brindabella Print

Cover image: Mark making, by Andy Lowrie, Clare Poppi, Nellie Peoples and Katie Stormonth
Photo Credit: Faun Photography

ABN: 33 314 092 587

Craft ACT: Craft and Design Centre is supported by the ACT Government; the Visual Arts and Craft Strategy - an initiative of the Australian Government and all state and territory governments; and the Australia Council for the Arts - the Australian government's arts funding and advisory body.
Member of the network of Australian Craft and Design Centres (ACDC)

Craft ACT: Craft + Design Centre acknowledges the Ngunnawal people as the traditional custodians of the ACT and surrounding areas. We honour and respect their ongoing cultural and spiritual connections to this country and the contribution they make to the life of this city and region. We also acknowledge other Aboriginal and Torres Strait Islander peoples that have made Canberra their home and we aim to respect cultural heritage, customs and beliefs of all Indigenous peoples.

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2018: the year in review

When I was handed custodianship of Craft ACT in early 2016, I was fortunate to inherit a strategic plan with four inspiring pillars. Our recent efforts to strengthen our resilience, relevance and reputation were shaped by these pillars: artistic excellence, Indigenous craft and design, access and sustainability. As we edge towards our 50th anniversary in 2021, these pillars enable us to stay connected to the reason we are here, the community we serve, national and international contexts and the vision we strive to achieve.

At the heart of Craft ACT is its commitment to **artistic excellence**. Put simply, our organisation has always and will always support artists to make excellent work, foster experimentation and grow artists' profiles internationally. Respect for Craft ACT's artistic program continues to grow: 2018 saw a record number of high quality exhibition proposals.

One of the distinctive dimensions of the Craft ACT artistic program is the respected peer review process in which acclaimed accredited professional members (APM) across craft mediums assess exhibition and residency applications. This ensures that a national and global experience shapes our exhibition program and extends the boundaries of artistic excellence. In 2018, we delivered increased onsite exhibitions of significant quality including solo exhibitions by APMs Sharon Peoples, Elizabeth Kelly and Keiko Amenomori-Schmeisser. We showcased exhibitions by craft practitioners, artists and designers at every stage of their practice across all craft mediums and presented the largest ever members exhibition. We experimented with new exhibition venues to bring these beautiful works to new audiences, forged collaborations across disciplines and showcased new trends and research.

Craft ACT has an abiding commitment to **embedding Aboriginal and Torres Strait Islander craft and design practice into Australian arts and culture**.

In 2018 I initiated Craft ACT's new Indigenous Craft + Design residency and workshops. Craft ACT board members, staff, and numerous individuals collectively donated over \$10,000 to bring this program to life, and Cultural Partnerships Australia matched each of those donations dollar for dollar. I was overwhelmed by emotion as we installed the beautiful rings and pendants by the talented artists who participated in this pilot program. Yet again, collaboration was central to this project and I acknowledge Emily McCulloch Childs' leadership of the Indigenous Jewellery Project; the expertise of Melinda Young and Alison Jackson, contemporary jewellers who led the workshops; the mentorship of Jenni Kemarre Martiniello; the dedication of the participating artists; and the ANU

School of Art & Design for hosting the workshops. It has been an honour to see this important collaborative program unfold.

Connecting contemporary craft and design to new and engaged audiences is a priority at Craft ACT and 2018 saw the work of our organisation reaching record audience numbers. From international and diplomatic engagement, to building local, regional and national audiences and artist participation, to media and social media coverage, and scholarly engagement, Craft ACT, as always, punched above its weight. Our acclaimed artist-in-residence program in Namadgi National Park, supported by ACT Parks and Conservation Service, invites artists to be cultural interpreters of our landscape. DESIGN Canberra allows us to achieve more for our members across some measures than we do in the whole year: \$177,842 of income was generated for artists and designers during the festival, nearly 4,000 people attended our members' open studios, we gained national media coverage for members and featured members in signature events. Importantly we shine a light on Craft ACT's vital role in our region's arts ecology and our sector's growth as we celebrate and promote Canberra's deep roots in craft and design.

It is affirming to see dynamic and **sustainable growth** for Craft ACT to support our members, staff and community into the future. Given the challenges facing not-for-profit arts organisations, the increased and diversified funding from government, sponsorship and self-generated sources in 2018 is both hard fought and warmly received. As Craft ACT is in the midst of applying for the next round of multi-year funding from the Australia Council, and the future of our current three-year funding agreement (2017-19) with the ACT Government to support

DESIGN Canberra is undecided, it is important to acknowledge that the security of funding we have enjoyed in the past few years is never assured, nor should be taken for granted. Our careful financial management and energetic efforts to attract new sources of funding have transformed Craft ACT, which has in turn helped us to remunerate staff appropriately, upgrade infrastructure, generate artist income, promote artists, initiate new professional development opportunities and create platforms to showcase to diverse audiences new trends, innovation and research in craft and design work.

All of these achievements are the result of a community working together, but there are some individuals who went above and beyond to realise these inspiring outcomes. The Craft ACT team of staff, volunteers and interns is one of the most dedicated, creative and professional teams I've had the pleasure of working with and I thank them, sincerely, for their generous contributions. There are great rewards for working in the community sector – a sense of purpose, agency, creativity and community – but there are challenges too. Please take the time to thank the small but always mighty team when you see them next. Thanks to the Craft ACT board of management and especially Graham Humphries, who has announced

his retirement in late 2019. Graham is a leader in his field of design excellence and architecture and his contribution to Craft ACT will be enjoyed for years to come, not only as president but also his vision of the contribution of DESIGN Canberra and Craft ACT to Canberra's nomination as a UNESCO City of Design. Thanks also to the relevant ministers and their dedicated staff at the Australia Council and ArtsACT who support Craft ACT not only through federal and ACT Government funding but in a multitude of ways, as well as the many sponsors who extend our reach to new markets and connect us with likeminded people. I thank every member of Craft ACT for their support and note in particular the members who have participated in our 2018 exhibitions, residencies, committees and public programs for their time and goodwill.

As you read the following pages celebrating our 2018 achievements, spare a thought for the many people and many hands that made this possible, not only in the past year but in the past half a century. There is much to celebrate, and cherish, about Craft ACT – a rich past, a vibrant present and a sustainable future of new connections. We look forward to continuing to share it with you.

Dr Rachael Coghlan
CEO and Artistic Director
Craft ACT: Craft + Design Centre





Keiko Amenomori-Schmeisser, Dark Fold. Photo: Steve Keough

President's report

On the eve of Craft ACT's 50th anniversary in 2021, I am delighted to observe its growing role in the international craft and design landscape and its continued relevance and standing.

After six years on the board, and with Craft ACT in its strongest artistic and financial position to date, I have announced that I will retire from the board of management at the end of this year to ensure a smooth transition to a new president. As such, this will be my final President's report for Craft ACT and I have a number of people to thank.

I thank my fellow board members, Stephen Cassidy, Rebecca Coronel, Rob Henry, Andrea Ho and Sari Sutton, and note in particular the dedicated contribution of Treasurer Sam Bryant. I thank departing member Helen O'Neil (2013) for her intelligent and expert contribution to Craft ACT over many years, as well as other retiring members Rohan Nicol (2015), and Agnes Bullard, Kevin Keith and Lisa Scharoun (2018).

My thanks also to the Craft ACT team: Caren Florance, Selena Kang, Paula Llull Llobera, Kate Nixon and Madisyn Zabel, all of whom contribute to the extraordinary and diverse achievements of Craft ACT that are enjoyed by members and the region's art, design and craft community. The talent and commitment of all staff has contributed to the outstanding success of Craft ACT's many programs, exhibitions and functions.

Craft ACT members are of course the backbone of the organisation. The growing membership numbers attest to the success of the many programs and benefits offered by Craft ACT.

I thank the ACT Government, the Visual Arts and Craft Strategy (an initiative of the Australian, state and territory governments), and the Australia Council for the Arts (the Australian

Government's arts funding and advisory body) for their ongoing support.

The organisation has also been privileged to receive significant financial support from its growing number of sponsors, without which many of our programs, particularly those associated with the DESIGN Canberra festival, would not be possible. It is heartening to see the corporate community supporting and promoting good design in all its manifestations.

I had the privilege to become president of Craft ACT in 2013, when Avi Amesbury was CEO. Avi provided inspired and energetic leadership that culminated in the creation of the DESIGN Canberra festival with the associated longer term objective of supporting Canberra's bid to become a UNESCO City of Design. On Avi's retirement, we faced an enormous challenge to find someone to fill her shoes.

Rachael Coghlan has more than filled those shoes and, under her leadership, Craft ACT has developed and matured. Her management and guidance of all aspects of Craft ACT's activities has been remarkable, particularly in her contribution to the quality and extent of the DESIGN Canberra program. I express my sincere thanks to Rachael for her wonderful achievements, excellent leadership and constant good cheer.

Despite the incredible progress achieved, there are a number of challenges facing the organisation:

Location and exposure: The existing location of Craft ACT's exhibition space and retail outlet is not conducive to increasing public awareness of and access to all that we have to offer. Alternative and more visible locations are under consideration, including space within the proposed Kingston Arts Precinct.

Facilities: As the number of Craft ACT's activities has increased, so too has our need for better access, improved visibility and larger premises. It is important to have office, exhibition and retail spaces all co-located as at present, however the need for increased space with appropriate technical resources and public exposure is essential.

Funding: Much energy and scarce resources are devoted to bidding for an ever-decreasing funding pool. We are grateful for the valuable financial support provided by both the ACT and federal governments, however, it is a constant challenge to source individual program funding.

Funding pressures limit the resources available to invest in qualified staff, which inevitably leads to reasonably high turnover of staff seeking other opportunities. Whilst we are delighted to engage the enthusiasm and skills of young talented people, it is understandable when other opportunities arise for them more in line with their financial needs.

Finally, I would like to mention the importance of building and integrating Indigenous arts, craft and design programs into the fabric of Craft ACT. Engagement with Indigenous cultural heritage and the provision of a diversity of creative opportunities enriches and expands the community's awareness of the importance of craft, art and design.

I sincerely thank Craft ACT and its members for the privilege of serving as president of what I believe is one of Australia's most valuable, relevant and effective arts and craft organisations.

Graham Humphries
President
Craft ACT Board of Management
(2013–19)

Craft ACT 2018 achievement dashboard

Artist participation

132+ in our artistic programs

80 stockists (22 new)

547 DESIGN Canberra 2018

**759 artists
participated**



199 from 2017

**\$255,291
total income
generated**



24% from 2017

Income generation for artists

\$19,789 exhibition program

\$56,410 retail shop

\$1,250 artist-in-residence

\$177,842* DESIGN Canberra 2018 festival

* This is an increase of 25% from 2017

Craft ACT also engaged designers, craft practitioners and arts workers as casual and part-time staff to the value of \$149,074 in 2018

Exhibitions

18 onsite exhibitions ↑5 from 2017

12 offsite exhibitions ↑1 from 2017

75 members in annual exhibition ↑17 from 2017

**114,492
people attended
Craft ACT exhibitions**



10% from 2017

29,780
people attended
our public programs

Public programs

28 Craft ACT gallery public programs ↑15 from 2017
8 Craft ACT offsite public programs ↑1 from 2017
1,382 attendance at Craft ACT public programs
28,398 DESIGN Canberra festival (does not include exhibition attendance figures)

Members

8 life members
61 accredited professional members
58 associate members
135 general members
41 complimentary student members

303
members



27% from 2017

Engagement



Communications

67,998 Craft ACT website visits
4,109 Craft ACT e-mail subscribers
4,043 followers on Craft ACT Facebook
2,881 followers on Craft ACT Instagram
61 Craft ACT e-newsletters sent
(including 16 Craft ACT members-only newsletters)
164,774 DESIGN Canberra 2018 website visits
3,300 followers on DESIGN Canberra 2018 Facebook
5,158 followers on DESIGN Canberra 2018 Instagram
20 DESIGN Canberra 2018 e-newsletters sent
21,327 DESIGN Canberra 2018 e-newsletters opens

Volunteers and interns

13 interns ↑7 from 2017
120 volunteers ↑47 from 2017
1,585 volunteer and intern hours valued
at \$43,508

58%



in volunteers

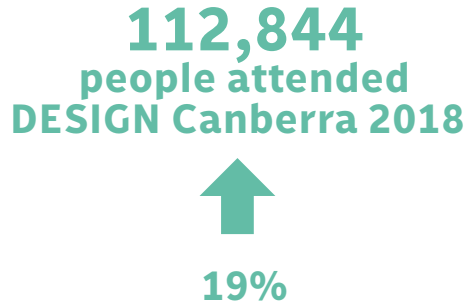
Plus many, many hours of time donated by our committee members to support the work that we do.

DESIGN Canberra 2018 Achievement Dashboard

Audience participation

The DESIGN Canberra festival 2018 was attended by 112,844 people, which is a 19% increase from the 94,445 attendees in 2017. The majority of events were free, which ensured accessibility for a diverse audience. Attendance figures were:

- 19,852 at events
- 84,446 at exhibitions
- 3,137 at living rooms
- 3,840 at open studios
- 824 participating in tours
- 96 at the Enrico Taglietti symposium
- 381 at CIRCULARITY opening party and auction



Audience development

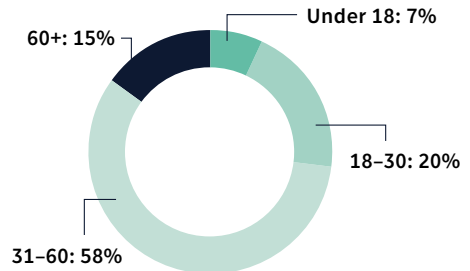
Over 50% of audiences experienced the festival for the first time in 2018, which was a great result for audience development. A goal for 2018 was to expand interest in DESIGN Canberra beyond local audiences and increase the number of interstate tourists attending; this was achieved.

Partnerships

- 68 cross-disciplinary partnerships
- 7 multi-year platinum partners
- 6 international partners
- 2 diplomatic partners
- 3 media partners

72 festival partners

Audience by age



Fields of interest

- Architecture: 25%
- Craft & making: 22%
- Interior design: 21%
- Landscape design: 19%
- Heritage: 13%

DESIGN Canberra 2018 program

200+ festival events were presented over 20 days:

- 203 events
- 62 exhibitions
- 9 living rooms
- 32 open studios
- 21 tours
- 22 activations/workshops

**203
events**

DESIGN Canberra 2018 income generation

Over \$177,000 income was generated by artists and designers through open studios and exhibitions as a result of DESIGN Canberra 2018. This was a 25% increase from the \$142,000 generated in 2017.

\$177,842
income generated
directly by artists

DESIGN Canberra visibility and impact

Active strategic and engaged social media and digital marketing in 2018 made a substantial contribution to the increased visibility and impact of DESIGN Canberra. Word-of-mouth remains the most effective vehicle for raising awareness, which is in line with most cultural activities.

\$2m+
value media coverage

+

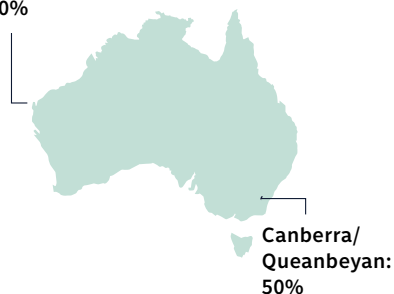
4.6m
people reached

Extensive media coverage was achieved on print, broadcast and digital platforms:

- \$2 million+ value of media coverage (assessed using current advertising space rates)
- 4.6 million people reached through media coverage
- 269+ unique earned media placements; 150% increase on 2017 figures
- 24,758 website visitors; 24% increase on 2017 figures
- 164,774 web views
- 41,850 web sessions
- 50% of the website audience was based interstate
- 712,000+ impressions across social media platforms

Audience by region (web)

Interstate:
50%



Opportunities for growth in 2019–20

Reflecting on the 2018 festival has identified the following opportunities for 2019:

Marketing – additional marketing budgets and resources are needed to achieve more diverse awareness of the festival, especially outside of the ACT and NSW region.

Reach – a closer relationship with Visit Canberra was initiated, but more work needs to be done to integrate DESIGN Canberra into interstate and international tourism programming, itineraries and marketing.

Buy-in – a small number of stakeholders seek additional benefits from their involvement in the festival.

Value – new sponsorship benefits are in development for partnerships in 2019 and beyond to take account of the significant increase in visibility and value of the festival, and growth in interest from potential sponsors.

Month by month

JANUARY

Craft ACT 2019 exhibition program – call for submissions

FEBRUARY

Emerging contemporaries and Death of a craft: Sharon Peoples launched by Kevin Murray, independent writer and curator, editor of Garland magazine and Senior Vice-President of the World Crafts Council – Asia Pacific

Floor talk: Emerging contemporaries

MARCH

Launch of public fundraising campaign to support Craft ACT's new Indigenous Craft + Design residency and workshops; target reached on 31 March 2018

Floor talk: Death of a craft: Sharon Peoples and Emerging contemporaries

Work by Sharon Peoples acquired by the Canberra Museum and Gallery

Transitions and Functional shadows: Marilou Chagnaud launched by Kate Nixon, President of Ausglass, and Brett McNamara, ACT Parks and Conservation Service

Floor talk: Transitions by mosaic artists Kate Butler, Helen Bodycomb, Pamela Irving and Caitlin Hughes

Craft ACT Annual General Meeting

Grants for artists information session, presented by the Australia Council, City Renewal Authority and ArtsACT

Craft ACT gallery tour for Susie Silbert, Curator of Modern and Contemporary Glass at The Corning Museum of Glass, New York

Rachael Coghlan opened Paper, scissors rock: recent works on paper by Julie Bradley at ANCA Dickson

APRIL

Artist-in-residence research period at the Australian National Botanic Gardens

Simon Cottrell and Vicki Shukuroglou, artists-in-residence at Namadgi National Park

Gudgenby Ready-Cut Cottage open day



MAY

In these HANDS: Mara nyangangka opened by exhibition co-curator Slavica Zivkovic, Manager of Sturt Gallery

ENGRAM exhibition by Sabine Pagan opened by Ann Cleary FRAIA, architect and senior lecturer in architecture at the University of Canberra

In these HANDS: Mara nyangangka talk with artist Pepai Jangala Carroll and Slavica Zivkovic.

Floor talk with Canberra-based educator, author and ceramicist Janet DeBoos on her experience working with Ernabella artists and other remote art communities. Presented in association with Reconciliation Week and In these HANDS: Mara nyangangka

Craft ACT Board of Management strategic planning session

Craft ACT shop Mother's Day campaign

JUNE

Floor talk with contemporary jeweller Sabine Pagan on her exhibition ENGRAM.

Artist briefing by Enrico Taglietti for The void: reimagining Enrico Taglietti. Artists included Judi Elliott (Glass); Richard Whiteley (Glass), Sarit Cohen (Ceramics), Karen Lee (Fashion), Megan Hinton (Print), Thor Diesendorf (Furniture), Elliot Bastianon (Furniture), Sabine Pagan (Jewellery), Andres Caycedo (Ceramics), Tanja Taglietti (Metal)

Craft ACT members represented in the Front | Centre Initiative at DENFAIR, Melbourne

Indigenous Craft + Design residency and workshops presented at ANU School of Art & Design



JULY

NAMAOKO by Kengo Kuma and Kuma Lab, DESIGN Canberra ephemeral architecture installation, exhibition opening in Tokyo

Floor talk with Clare Poppi, Katie Stormonth and Nellie Peoples of Bench contemporary jewellery studio

Macrocosmia: Elizabeth Kelly and Mark making opened by Rohan Nicol, lecturer, Head of Gold and Silversmithing and Deputy Head of the ANU School of Art & Design

Craft ACT spring artist-in-residence exhibition, Traversing Tidbinbilla, opening at Tuggeranong Arts Centre

Presentation by Rachael Coghlan to Brand Canberra Strategic Advisory board as part of DESIGN Canberra



OCTOBER

Floor talk by ceramic artists presented as part of Place makers

Floor talk by metals/glass artists presented as part of Place makers

'Writing craft' masterclass presented by Sarah Rice to develop and extend craft practitioners' writing skills

'Ready set market!' crafting your brand workshop

'Ready set market!' photoshoot and styling workshop with Anisa Sabet

Folding indigo: Keiko Amenomori-Schmeisser and The void: reimagining Enrico Taglietti opened by Virginia Rigney, senior curator at Canberra Museum and Gallery

Presentation by Rachael Coghlan to University of Canberra creative and cultural futures forum



NOVEMBER

DESIGN Canberra 2018 festival (200+ events) launched by Chief Minister Andrew Barr at the site of NAMAko by Kengo Kuma; installation on Aspen Island

CIRCULARITY: DESIGN Canberra 2018 festival opening party and auction

Enrico Taglietti symposium, National Gallery of Australia

'Ready set market!' market display and test run

Design diplomacy: New Zealand High Commission and Italian Embassy

Depth of field: Taglietti in Canberra, East Space

Typism conference, Vibe Hotel

CIRCULARITY and Home:Made design showcase at Canberra Centre

DESIGN Canberra 2018 Photography Competition, Canberra Region Visitor Centre

'Graphic intervention', Marilou Chagnaud, Civic Square

floor talk by Keiko Amenomori-Schmeisser for Folding indigo

floor talk by artists participating in The void: reimagining Enrico Taglietti

Delivered three popular 'visible city' public forums on Architecture as Public Art, Renewal for Inclusion and Community-led Renewal, hosted by Alex Sloan

Craft ACT gallery tour for Ennion Society of the Corning Museum of Glass

presentation of the Griffyn Ensemble's new composition inspired by the Museum of Possibilities

'Ready set market!' market stall and merchandising workshop with Lynsay Fryers

'Ready set market!' launch at Undercurrent Design Market

Canberra International Music Festival launch hosted by Craft ACT

Eat Drink DESIGN Canberra dinner, Aubergine restaurant with FINK Design, Chris Harford and Lisa Capezio

Artist open studios

Craft-making workshops with Chelsea Lemon, Richilde Flavell and Ruby Berry

Creative Careers at Radford College

DECEMBER

Pop-up retail shop, lightbox gallery Christmas retail campaign

AUGUST

Floor talk with glass maker and artist Elizabeth Kelly, presented as part of National Science Week, to discuss the complex process of creating her latest work with the collaboration of an astrophysicist from the Australian National University

Craft ACT-supported photography sessions for members by photographer Brenton McGeachie

'Ready set market!' product development workshop no 1

Little systems exhibition by Lucy Irvine opened by Rachael Coghlan at Cox Gallery, Kingston

SEPTEMBER

Place makers: 2018 Craft ACT members exhibition opened by Malcolm Snow, CEO, City Renewal Authority, and two of Craft ACT's longest (Bev Hogg) and newest (Marcel Hoogstad Hay) members

Craft ACT spring artist residency at Corin Cottage in Namadgi National Park

'Ready set market!' product development workshop no 2

DESIGN Canberra 2018 program briefing

Floor talk by mixed-media artists presented as part of Place makers

Floor talk by textiles artists presented as part of Place makers

Presentation by Rachael Coghlan to Women in design conference, Design Tasmania, Launceston



Goal 1: artistic excellence

Support artists to make excellent work, foster experimentation and grow their profile globally

Exhibitions

Craft ACT's annual artistic program showcases and supports recent graduates and early career artists through to established practitioners as well as designers and researchers. Most of the exhibitions presented in the Craft ACT gallery in 2018 were the result of the annual expressions of interest and peer review process ensuring artistic excellence and a national and international context. Craft ACT also presented three curated exhibitions and hosted a travelling exhibition.

In 2018, group shows presented the best of contemporary craft and design. *Place makers: 2018 Craft ACT members exhibition*, the annual curated members exhibition explored Canberra's distinct design identity defined by place, craftsmanship and experimentation. This was the biggest member show ever presented by Craft ACT and featured recent work by 76 accredited professional members and associate members working across all mediums of craft and design including jewellery, furniture, metal, textiles, ceramics, paper and glass. More than 100 works occupied the entire Craft ACT gallery space demonstrating, once more, the growing wealth of talent based in the ACT. Helen Musa, in *Canberra*

CityNews, stated 'This impressive exhibition demonstrates the qualities outlined by Craft ACT and is one of those exhibitions that one can visit several times and still see something new' (15 September 2018). Kerry-Anne Cousins (*Canberra Times and Sydney Morning Herald*), praised the quality of the exhibition for its 'standard of work (which) is uniformly high' (24 September 2018).

The void: reimagining Enrico Taglietti was the signature exhibition of DESIGN Canberra festival. Craft ACT invited around a dozen selected craft practitioners and contemporary designers to respond to, or reimagine, Taglietti's work to celebrate his legacy and contribute a new perspective on his aesthetics. Participating artists were selected for their outstanding practice, association with Taglietti, and alignment of design values. We were honoured to include a work by Enrico Taglietti in this exhibition.

Our 2018 exhibition program has shown an outstanding variety of group and solo shows to illustrate diverse approaches to contemporary craft and design. Group exhibitions ranged from an innovative approach to glass mosaics (*Transitions*), to the collaborative work of a young

collective of emerging jewellery designers (*Mark making*). The annual Craft ACT national award exhibition for early career artists, *Emerging contemporaries*, showcased the work of 13 artists and designers selected from universities, quality training bodies and arts organisations who continue to produce such outstanding graduates for our sector. In 2018 this included the ANU School of Art & Design, the University of Canberra industrial design program, the Canberra Institute of Technology fashion and visual arts programs, the Canberra Potters Society and the Sturt School for Wood. The exhibition included a curated selection of contemporary jewellery made by 12 Aboriginal and Torres Strait Islander artists who participated in the Indigenous Jewellery Project. Overall, the exhibition was a statement of the support of Craft ACT: Craft + Design Centre to emerging talents whose work connects the traditional skills of craft with contemporary design.

Craft ACT's commitment to highlight First Peoples' craft and design practice in Australian arts and culture has also been present in other exhibitions in 2018. First, *In these HANDS: Mara nyangangka*, a touring exhibition by Sturt Gallery, celebrated 46 years of collaboration with Ernabella Arts.



Sharon Peoples and Kevin Murray. *Death of a craft*. Photo: 5 Foot Photography

The exhibition showcased a selection of paintings, textiles, ceramics and weavings by 22 Indigenous artists from Ernabella Arts. Finally, in the last quarter of the year, Craft ACT presented the first solo show of contemporary jewellery by Torres Strait Islander artist Emily Beckley. A renowned painter, Emily has recently focused her creative career on contemporary interpretations of traditional Torres Strait jewellery with great success.

Our artist-in-residence exhibition, *Functional shadows*, was a solo show by French artist and designer Marilou Chagnaud, who is now settled in Canberra. Marilou's residency at Gudgenby Ready-Cut Cottage in Namadgi National Park followed a period of research at the Australian War Memorial paying special attention to camouflage designs. The outcome was immersion in a world of natural forms and camouflage patterns through prints and exploring the sculptural properties of paper.

In addition to *Functional shadows*, our exhibition program included solo shows by four outstanding artists and

designers. In *Death of a craft*, Sharon Peoples presented a series of works in lace using motifs of poisonous plants as a metaphor for the exploration of the necessary balance between crafting and designing. *ENGRAM*, the first solo show in Canberra of contemporary jeweller Sabine Pagan, featured rings, photographs and video extending Pagan's ongoing investigation into themes of architectural environments, place, materiality and memories. Craft ACT was also proud to be the first gallery to show Elizabeth Kelly's impressive large-scale, free-standing sculptures realised through a process of cross-disciplinary collaboration between the artist, a theoretical astrophysicist and an engineer. Under the title of *Macrocoshmia*, Kelly brought into the gallery three glass sculptures inspired by organic microscopic structures such as viruses. The treatment of colour and the complexity of the shapes proved once more why she is one of the most accomplished glass makers in Australia. *Folding indigo: Keiko Amenomori-Schmeisser*, was a unique opportunity to engage with a new body of work by an artist at the height of her practice. Amenomori-Schmeisser brought a modern, three-

dimensional perspective to the ancient crafts of Japanese shibori and indigo dyeing making our gallery glow with a rich and textured beauty.

DESIGN Canberra 2018 also provided a platform for a series of offsite exhibitions that increased the visibility of our members and reinforced the role of Craft ACT as an intermediary between the community of craft artists and designers and Canberra, as city of design. These included *HOME:MADE*, a design showcase of contemporary craft and design from around Australia; Spokespeople, a display of five bicycles by acclaimed designers; and *Depth of field: Taglietti in Canberra* featuring the work of architecture photographers Anthony Basheer and Darren Bradley and a Thor Diesendorf – Enrico Taglietti collaboration, the Polyhedrica chair. Please see the appendices for a full list of DESIGN Canberra exhibitions.

Research

Craft ACT maintained its reputation for showcasing new trends, innovation and research in craft and design through its artistic program, artist-in-residence program and DESIGN Canberra.

The 2018 DESIGN Canberra festival was an important platform for the presentation of several important research forums, including the *Enrico Taglietti symposium*, *Typism conference*, the collaborative, cross-institution Ephemeral Architecture Project and 'The visible city' forums. A special issue of *Fusion Journal* based on Craft ACT's successful 2018 Object Subject conference was also published by Charles Sturt University.

In 2018, the DESIGN Canberra festival celebrated the work, poetics, personal style and contribution to the nation's capital of architect Enrico Taglietti (b 1926). As part of this celebration, DESIGN Canberra curated a series of events and exhibitions, and a national symposium to consolidate research and knowledge and to assess the significance of Taglietti's work and better understand its value for the future. Symposium speakers included international and national architects and designers, architectural historians and scholars, craft practitioners and some of the many people who have been touched by Taglietti's designs.

Presented at the iconic National Gallery of Australia, the symposium was launched with a keynote address from freelance design journalist and independent curator Annalisa Rosso, titled 'Elsewhere, to find their own voice'. This was followed by an engaging public conversation between Taglietti and Italian architect Gianmatteo Romegialli. Other papers included:

- 'Placing Taglietti: houses in landscape' by Redmond Barry Distinguished Professor Philip Goad, chair of architecture at the University of Melbourne
- 'In defence of the original: building as a medium for architectural knowledge' by Gina Levenspiel, architectural historian and Miegunyah Research Fellow at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne
- 'The home as laboratory reveals the man' by Karen McCartney, design writer and architecture editor of *Belle magazine*

- 'Inspiring wonder, architecture beyond the flat roof' by Dave Pigram, computational designer, educator, advanced fabrication researcher and co-director of the international award-winning architecture and innovation practice supermanoeuvre.

DESIGN Canberra also presented an important series of urban renewal forums under the banner of 'the visible city', which brought together international, inspirational and sometimes radical perspectives in urban renewal and asked 'how can these new perspectives and recent case studies inform Canberra's ambitious CBD renewal as it transitions form and function? How can contemporary urban renewal *make visible* Canberra's distinctive design identity, transformative processes and functions and the hopes and dreams of our community?'

The first forum explored architecture as public art with lively presentations and discussion from internationally renowned architect/artist James Carpenter; design director of Bates Smart, Philip Vivian; and landscape architect and curator, Neil Hobbs. The



Mount Stromlo Observatory. Photo: 5 Foot Photography



Daniel Venables, Steak knives. Jeremy Brown, Serving board.
Photo: Ansia Sabet.

second forum tackled renewal for social inclusion, with presentations from Greg Grabasch of UDLA Fremantle; Fiona Smith du Toit, urban design manager and senior architect; and Edwina Robinson, sustainability advocate and executive officer of SEE-Change. The final forum shed light on community-led renewal with Montreal-based Anne Ouellette of the art collective *Daily tous les jours*; Milan-based freelance design journalist and independent curator, Annalisa Rosso; and ACT Government Architect Catherine Townsend.

The two-year collaborative, crossinstitution Ephemeral Architecture Project was also realised in 2018 with the unveiling of *NAMAKO* on Aspen Island during the DESIGN Canberra festival. Craft ACT was honoured to work with one of the world's leading architects, Kengo Kuma, his research lab at the University of Tokyo and DESIGN Canberra platinum partners the National Capital Authority and the University of Canberra. Kuma's practice expresses a strong commitment to craft and collaboration, stating 'a place is rich not because of its natural environment, resources

or skilled craftspeople, but instead gains its value through the relationship between those things'. This is a perfect expression of Canberra's distinct design identity which is distinguished by place, experimentation and craftsmanship. Kuma's *NAMAKO* design explored different types of weaving, a process he believes underpins the fundamentals of architecture. His work weaves together different methods, materials, people, ideas and spaces to present innovative designs on a global scale. This noble project embodied education and experimentation and was a first for Canberra and a triumph for a young festival making its name on an international design landscape.

Within the exhibition program, Elizabeth Kelly presented a stunning body of work, developed over the course of a decade. The result of extensive research into organic structures of viruses, cellular life forms, marine invertebrates and pollen grains, the exhibition was realised through a process of cross-disciplinary collaboration between the artist, a theoretical astrophysicist and an engineer. *The void: reimagining Enrico*

Taglietti fostered experimentation and gave 15 outstanding craft practitioners and designers the opportunity to develop new work in response to the work of iconic architect, Enrico Taglietti. Emerging artists were supported to develop and display new work in the exhibition, *Mark making*, as well as in the annual *Emerging contemporaries* exhibition.

Craft ACT continued to foster research and innovation through its collaboration with DENFAIR in the Front | Centre Initiative, supporting a group of four emerging designers to research and test the market viability of their products and gain an understanding of the landscape of commercial design products.

The annual artist-in-residence program continues to be a popular and fruitful investment in craft and design research. The strength of the applications was exemplary, and the program was once again expanded to include an additional spring retreat for three artists.

Professional development

To better support its members, Craft ACT presented expanded professional development programs to build capacity, new skills and provide access to professional services. Considering the importance of beautiful images recording any maker's practice, Craft ACT facilitated several studio sessions with photographer Brenton McGeachie. Each session was well attended by members and provided them with several print-publication and online quality images.

To celebrate the range of beautiful handcrafted work being created in Canberra, and nurture Canberra's talented emerging artists, Craft ACT: Craft + Design Centre presented the 'Ready set market!' program, after a successful pilot in 2017. 'Ready set market!' offered a solid foundation for budding producers through a series of intensive workshops and step-by-step support in a small group over five months. Jeremy Brown (Wood), Gabriella Tagliapietra (Textiles), Lucy Ing (Ceramics) and Daniel Venables (Glass) were supported to develop marketing skills to prepare them to promote their brand and sell their work in one of Australia's leading design markets, Undercurrent Design Market at the National Portrait Gallery (23–25 November 2018). Leading stylists, a photographer and makers presented the workshops including:

- product development by Richilde Flavell from Girl Nomad Ceramics
- crafting your brand with artist, designer and facilitator Yasmin Masri
- product styling and photoshoot with photographer and stylist Anisa Sabet
- market stall presentation by Sydney-based prop stylist Lynsay Fryers.

A new online membership database is being trialled to improve efficiency. The Membee automated membership database software has an encrypted card vault for secure storage of credit card details and members can control their own contact details with a personal login to the system.

Public programs

Craft ACT continued its partnership with ACT Parks and Conservation Service and established a research partnership with the Australian National Botanic Gardens (ANBG) in support of the 2018 artists-in-residence program. The 2018 artists-in-residence, Vicky Shukurouglou (Vic) and Simon Cottrell (ACT), spent April researching at the ANBG and staying at Gudgenby Ready-Cut Cottage in Namadgi National Park. The artists also presented an informal workshop during the annual open day at Namadgi National Park to encourage visitors to look closely at their environment. An exhibition of Shukurouglou's and Cottrell's responses to the residency, *Cupped hands*, will be held in the Craft ACT Gallery in 2019.

Due to the growing popularity of the artist-in-residence program, Craft ACT was able to offer a spring retreat, supported by ACT Parks and Conservation Service. Valerie Kirk (Textiles), Isabelle Mackay-Sim (Ceramics) and Marcel Hoogstad Hay (Glass) spent 10 days immersed in the environment at Corin Cottage, the ranger residence at Corin Dam.

Craft ACT held a number of gallery talks and events to complement our exhibition program. Full details are listed in the appendix, but highlights include:

- artist floor talk by Sharon Peoples for *Death of a craft* (March 10)
- artist floor talk by Helen Bodycomb, Pamela Irving, Rachel Bremner, Caitlin Hughes and Kate Butler for *Transitions* (22 March)
- artist floor talk by Pepai Jangala Carroll for *In these HANDS: Mara nyangangka* (10 May)
- artist floor talk by Sabine Pagan for *ENGRAM* (16 June)
- artist floor talk by Clare Poppi and Nellie Peoples for *Mark making* (6 July)

- artist floor talk by Elizabeth Kelly (with scientist Dr Ralph Sutherland) for *Macrocosmia* (17 August)

- Gallery tour and Clare Poppi's 'Seed bomb' workshop with students from Blue Gum Community School during *Mark making* (17 August)

- artist floor talks by medium during *Place makers: 2018 Craft ACT members exhibition* (various dates, Sept- Oct)

- 'Writing craft' masterclass presented by Sarah Rice to develop and extend craft practitioners' writing skills using exhibits in *Place makers* as subjects (20 October 2018)

- artist floor talk by Keiko Amenomori-Schmeisser for *Folding indigo* (9 November)

- artist floor talks by artists who participated in *The void: reimagining Enrico Taglietti* (14 November).

The 2018 DESIGN Canberra festival was inspired by geometry and its presence throughout the city, which creates human, creative and global connections. Throughout November, 203 events, exhibitions, talks, tours, activations, markets, collaborations, artist studios and open homes were showcased as part of the DESIGN Canberra 2018 festival, transforming the nation's capital into a new platform for the best in design.



Angie Davis and Krystal Hurst, New Indigenous Craft + Design workshop.
Photo: 5 Foot Photography

Goal 2: Aboriginal and Torres Strait Islander craft and design

Embed Aboriginal and Torres Strait Islander craft and design practice into Australian arts and culture

Craft ACT: Craft + Design Centre acknowledges the Ngunnawal people as the traditional custodians of the ACT and surrounding areas. We honour and respect their ongoing cultural and spiritual connections to this country and the contribution they make to the life of this city and this region. We also acknowledge other Aboriginal and Torres Strait Islander peoples that have made Canberra their home and we aim to respect cultural heritage, customs and beliefs of all Indigenous peoples.

In 2018, Craft ACT sought Aboriginal and Torres Strait Islander participation in all of our artistic and public programs, including exhibitions, the artist-in-residence program, DESIGN Canberra and through retail opportunities. As a result, 2018 saw a large increase in the number of Aboriginal and Torres Strait Islander artists showing work in our shop and gallery, with 42 artists represented.

This year we also initiated a pilot Contemporary Indigenous Craft + Design Project, partnering with acclaimed visual artist, writer and Craft ACT Accredited Professional Member Jenni Kemarre Martiniello (Kemarre Arts) and the Indigenous Jewellery Project (IJP) to help create opportunities for Aboriginal and Torres Strait Islander artists and raise the profile of contemporary Indigenous art. We conducted a crowdfunding campaign to raise money for the project, with dollar-

for-dollar fund-matching by Creative Partnerships Australia. The campaign was a resounding success, raising a total of \$20,960, and we cannot adequately express our gratitude to the 70 individuals who helped us to realise this important project.

The result has been a program of workshops fostering contemporary Indigenous jewellery production. The expert guidance of contemporary jewellers Melinda Young and Alison Jackson (Craft ACT APM), curator and writer-in-residence, Emily McCulloch Childs (IJP), and the support of the ANU School of Art & Design and use of its excellent Gold and Silver Workshop facilities, contributed enormously to the success of these workshops. Thanks also to ANU's Sean Booth and Tom O'Hara for their technical support.

Participating artists were: Emily Beckley, Angie Davis, Kayannie Denigan, Krystal Hurst, Samuel

Radoll, Beverly Smith, Lyn Talbot and Jenni Kemarre Martiniello.

We are fortunate to be part of a progressive community that is committed to reconciliation and appreciates the contribution of Aboriginal and Torres Strait Islander arts to Australia's diverse contemporary culture and national identity. As one of the participants remarked, 'This workshop has given me more ways to show connection to my Aboriginal identity and culture'.



Yurpiya Lionel, Anumara, *In these hands*. Photo: 5 Foot Photography

In these HANDS: Mara nyangangka.

In the late 1960s two women from different worlds struck up a friendship and artistic collaboration that would last a lifetime. Elisabeth Nagel, master weaver from Sturt in the lush Southern Highlands of NSW travelled to the remote Pukatja Community in far north western South Australia where she met Winifred Hilliard, the Manager of the craft industry at Ernabella Mission. Together they sparked a ground-breaking initiative which would lead to inspiring artistic production spanning generations.

In *These HANDS* celebrated the fruits of a collaboration that took place 46 years ago between Australia's two oldest centres for craft and design: Sturt Gallery & Studios (1941) and Ernabella Arts (1948). Not only telling the historical story of the link between these two famous centres, it also celebrated the long tradition of craft in Australia while at the same time being testament to the positive collaboration and understanding between an Indigenous and non-Indigenous cultural institution sharing that same passion for 'making'.



Pepai Jangala Carroll, *In these hands*. Photo: 5 Foot Photography



The Indigenous Jewellery Project: Emily Beckley

Emily Beckley is an artist based in Horn Island, Torres Strait, Queensland. She belongs to the language groups Meriam Mir and Kala Lagaw Ya. Beckley drew on her experiences, stories and history of her culture from her parents to create works in silver jewellery as a way to connect the past to the future. These works were created in The Indigenous Jewellery Project workshop run by curator Emily McCulloch Childs and contemporary jeweller Melinda Young held at Gab Titui Cultural Centre, Thursday Islands, Torres Strait, in April 2018. This was the first solo exhibition of Emily's contemporary jewellery. Emily also participated in Craft ACT's Indigenous Craft + Design Workshop in November.



Emily Beckley, Sabagorar (traditional bridal pendant).
Photo: Melinda Young (top)

Indigenous Jewellery Project, Assorted necklaces, *Emerging contemporaries*.
Photo: 5 Foot Photography



Kengo Kuma, NAMAOKO, Aspen Island. Photo: Andrew Sikorski

Goal 3: access

Ensure more audiences have access to, and engage with, Australian craft and design

Participation and attendance

Craft ACT promotes and celebrates excellence and innovation in contemporary Australian craft and design in everything we do – in our retail space, exhibitions, events and membership program, and we continue to look for new ways to engage new audiences.

Attendance increased across the board in 2018 and Craft ACT events and exhibitions were attended by an increased number of new audiences at open studios and festival events. Overall public attendance at onsite and offsite Craft ACT exhibitions increased 10% from 2017 to 114,492.

For the fifth DESIGN Canberra festival, we sought to deepen engagement with quality and responsible programming, while continuing to nurture the festival's growing and popular reach within Canberra and beyond. In 2018, Craft ACT pursued a successful strategy to present fewer events of a higher quality so as to increase the festival's visibility. The 2018 festival was successful across all measures of attendance and

participation, proving once again the broad appeal of a major event celebrating Canberra as a global city of design.

DESIGN Canberra continued to build on successful foundation programs, while experimenting with new events, partnerships and formats. Festival favourites, including living rooms, open studios and bus tours were well attended and provide a distinctly local feel to the festival with audiences gaining direct access to artists and designers. Off the back of the wildly successful SELL OUT design auction of 2017, the festival kicked off with another design auction party that welcomed guests to the iconic Monaro Mall to enjoy local beer, wines and spirits, and celebrate the best of contemporary Canberra craft and design.

DESIGN Canberra once again invited a local designer-maker to create the look and feel for the festival. This policy expresses the festival's belief in the design process and commitment to support and promote

local designers. The contribution of the 2018 incumbent, Canberra-based furniture designer and maker Chelsea Lemon, was well received by media and other stakeholders. Chelsea was selected for the quality of her work, the rigour of her practice, and the symmetry between her work and the 2018 festival theme of geometry.

Building on the success of DESIGN Canberra's 2017 collaboration with Jodie Cunningham, the 'graphic interventions' program was expanded into the 'City Art' program that enlivened the city centre and placed the work of artists and designers front and centre. Two large-scale ground interventions and 10 window interventions created novel and unexpected opportunities for a diverse group of artists to display their work. The program was well received by local participating business and the general public were able to locate the artworks via a Design Highlights map and vote for their favourites in a people's choice award.

A number of new initiatives within the festival program forged new international collaborations and allowed audiences to access the best of contemporary craft and design. For the first time in 2018, DESIGN Canberra partnered with Helsinki Design Week to deliver two *Design diplomacy* events, one at the New Zealand High Commission and one at the Embassy of Italy. The concept boldly combines prestigious diplomatic settings and architecture with informal discussions between designers from Australia and the host country. Importantly, it builds vital international links for the embassies, speakers and audiences in a meaningful but light-hearted way.

The 2018 festival also saw the unveiling of Kengo Kuma's ephemeral architecture installation, *NAMA KO*, on Aspen Island. The project promoted experimental and authentic design and fostered international

collaboration and design education between the University of Canberra and the University of Tokyo. Inspired by the Japanese word for sea cucumber (*NAMA KO*), Kuma's installation reflected the unique characteristics of the animal's softness, transparency and form. Audiences could interact with the installation, which created a rich relationship with the surrounding context. Events were presented to activate the sometimes-overlooked Aspen Island and a catalogue was produced to celebrate this beautiful installation and collaborative project.

Once again, the DESIGN Canberra festival proved to be fertile ground for unexpected and wonderful collaborations. The brainchild of artist @legojacker, an inspiring Instagram project called The Embassy of Kindness found its first physical form within the festival as a mobile exhibition and conversation

In 2018, DESIGN Canberra:

- included over 200 events
- attracted 112,844 attendees, increased from 94,000 in 2017
- attracted new attendees, 51% of whom were attending for the first time
- attracted ongoing interest with 37% of audiences attending four or more events
- expanded interest beyond local audiences with 50% of website visitors based interstate or overseas
- generated over \$177,000 of income directly to artists and designers, an increase from \$142,000 in 2017.



Chelsea Lemon, 2018 Design Canberra Festival Artist in Residence. Photo: 5 Foot Photography

Attendance at DESIGN Canberra 2018 can be broken into the following program elements:

- **events: 19,852**
- **exhibitions: 84,446**
- **living rooms: 3,137**
- **open studios: 3,840**
- **tours: 824**
- **workshops: 288**
- **conference: 96**
- **auction: 381**

space reimagined and built by the Australian Institute of Architects ACT Emerging Architects and Graduates Network.

Another one-off collaboration, saw the *Typism conference* venture beyond the Gold Coast for the first time, bringing eight inspirational speakers together with designers,

students, artists, calligraphers and creatives of every age and description.

In perhaps the most ambitious project of the 2018 festival, Montreal-based arts collective Daily tous les jours brought the large-scale, interactive outdoor art installation the *Museum of Possibilities* to Canberra, inviting the community to share their hopes and dreams for Canberra's city centre. Despite the event finishing early due to inclement weather, a dedicated community of volunteers and supporters braved the rain to partake in a truly beautiful and unique experience.

In the case of the *Museum of Possibilities* it is interesting to reflect that, despite an early finish, the outcomes were positive:

- The event received widespread media coverage in the lead-up to the

festival as the signature image for our city programming and created energetic engagement.

- The installation was photographed and an Instagrammers group and two school groups engaged with and enjoyed the installation.
- Over 100 people wrote thoughtful contributions about their hopes and dreams for Civic, and ThinkPlace has produced a high-quality report analysing community contributions.
- We learned that quality events can achieve positive outcomes even when they do not proceed as expected and measures of success can be broader than attendance numbers and quantity of contributions.



As always, we are grateful for the generous ongoing support of our festival partners who made the 2018 festival possible and would also like to acknowledge the support of selected festival programs by the ACT Government through the City Renewal Authority's City Grants Program and the ACT Heritage Grants program.

International

International engagement via the exhibition program, artist-in-residence program, and DESIGN Canberra exceeded all targets with 11 international Craft ACT guests delivering 10 programs. This result confirms Craft ACT's position in the national and international craft and design landscape

Week one of the DESIGN Canberra festival was dedicated to 'Canberra and the world' and celebrated the international connections of the city. International guests included acclaimed Japanese architect, Kengo Kuma, who worked closely with Toshiki Hirano (Japan) and Andrea Samory (Italy) from the University of Tokyo (and their students) to deliver the ephemeral



Friday Night Lights. Aspen Island. Photo: 5 Foot Photography



@embassyofkindness. Photo: 5 Foot Photography

architecture project; acclaimed glass and light artist James Carpenter (United States) captured audiences' imaginations, in partnership with the ANU School of Art & Design; visiting Procter Fellow, glass artist Niko Dimitrijevic (United States), created a stunning installation and participated in a series of talks, also in partnership with the ANU School of Art & Design; Montreal-based Daily tous les jours captured the hopes and dreams of the city with its interactive public installation, the *Museum of Possibilities*; Italian independent curator, Annalisa Rosso and architect Gianmatteo Romegialli bought a little bit of Milan to Canberra; the Embassy of Switzerland opened its doors for a tour of its 1975 New Brutalist architecture by Hanspeter Baur; and the successful partnership with Helsinki Design Week forged further international partnerships and connections with embassies, featuring artists Silvia Tuccimei (Italy) and Michel Tuffery (New Zealand) in conversation with local designer-makers.

Media

A major innovation of 2018 was investment in the services of interstate public relations company, Progressive PR (Vic) to manage media coverage for DESIGN Canberra. This broadened the reach of the festival with media coverage reaching an audience of 4.6 million people, via 269 unique earned media placements (150% increase on 2017) with an advertising space rate equivalent of over \$2 million. This was a key strategic priority of the 2018 festival and supported our goal to increase interstate and international visitation and engagement with the festival.

Highlights included coverage in national weekend newspapers and magazines including *Vogue Australia*, *House & Garden* and *designboom* (Italy). For the first time, Craft ACT hosted two interstate media 'families'

(familiarisations), which resulted in prominent print articles in national newspapers, Fairfax's *Traveller* and the *Australian's Travel and Indulgence*.

Craft ACT continued to enjoy ongoing support of its exhibitions and public programs from local media and national craft and design publications. Media coverage in 2018 included 30 radio placements, five television placements, more than 200 press placements and over 500 pieces of content created.

Online

Strategic online engagement via active and targeted campaigns on social media, websites, the online shop and through electronic direct marketing (EDM) continued to be a strong focus. A 40% increase in e-newsletter subscribers, with a total of 81 newsletters sent was supported by Craft ACT's above-industry average newsletter open rate reaching an engaged audience of 4,109 subscribers.

Social media continues to be a strategic and effective channel to promote Craft ACT and DESIGN Canberra, however, it was noted that the social media landscape has become increasingly competitive and monetised. DESIGN Canberra 2018 continued to enjoy high levels of social media engagement with a 39% increase in social media followers generating over 712,000 social media impressions. DESIGN Canberra experienced a 13% increase in Facebook followers and 32% increase in Instagram followers. Previously under-utilised platforms such as LinkedIn and Twitter also proved fruitful in developing engagement. Website engagement was also very strong during DESIGN Canberra, with over 164,000 individual web page views of which 51% were new visitors to the site and 50% were visitors based interstate or overseas.

Craft ACT piloted an online exhibition catalogue program for exhibitions with an aim to reach expanded audiences and create an enduring record. Catalogues are attached to the respective Craft ACT website exhibition page and uploaded to the issuu.com for broader reach. This initiative was well received by the public and the exhibiting artists.



Yukie Wathelet, Rose dishes. Alison Jackson, Textured gold hoop earrings. Photo: Amisa Sabet

Goal 4: sustainability

Increase public and private investment in artists and organisational sustainability



Images clockwise from top left:
Elliot Bastianon, Hoshi chair; Girl Nomad Ceramics, Halo light; Megan Hinton, Geometric napkins; Zoe Brand, Is everything okay;
Marilyn Chagnaud, Weaved object 1; Phoebe Porter, Transit necklace; Furnished Forever, Bench; Rolf Barfoed, Nesting tables;
Madysyn Zabel, Project; Chelsea Lemon, Callistemon low table; Alison Jackson, Reflect earrings; Katie Ann Houghton, Halo
decanter and stemless glasses. Photos: Anisa Sabet



Sponsorship

Craft ACT cherishes its growing partnerships with government, universities, retail, business, education and philanthropic bodies. Craft ACT is proud of its reputation as a trusted, collaborative and creative partner. This reputation has been built strategically and thoughtfully to deliver mutual benefits through shared networks and resources to expand our reach and relevance and help us to achieve our strategic goals. These relationships keep and make our work relevant to the needs of the community of which we are part and introduce craft and design to a broad cultural and economic conversation.

For instance, in 2018, we continued our longstanding and highly valued collaboration with the ACT Parks and Conservation Service on the artist-in-residence program, which also aligned with our research partner, the Australian National Botanic Gardens.

The ACT Government delivered on its commitment to contribute \$100,000 each year from 2017 to 2019 in support of the DESIGN Canberra festival. This was a welcome affirmation of our region's designers, design sector and design enthusiasts. As well as the ACT Government's significant commitment to the festival, we have been supported by generous grants from the City Renewal Authority, ACT Heritage Unit and the Japan Foundation. More than 50% of funding for the festival, however, comes from our sponsors and self-generated revenue and we were delighted to be supported by over 100 sponsors and partners in 2018.

All of our supporters are listed in this annual report and we are delighted to acknowledge in particular the festival's major and platinum sponsors:



Chelsea Lemon, Bus bunker, Graphic Intervention
Photo: 5 Foot Photography

- Canberra Centre – for their commitment to design excellence and our city’s design heritage in their Monaro Mall refurbishment, which received a national interior architecture award from the Australian Institute of Architects
- Rolfe Classic BMW – for its design leadership and fleet of beautiful cars
- home.byholly – for Holly Komorowski’s energy, integrity and authentic passion for design and architecture, and all things Canberra
- National Capital Authority – for exemplifying design excellence and bringing a strong tradition of innovation to our city and our festival
- CRE8IVE – for its beautiful interpretation of this year’s look and feel across print and digital applications
- Vibe Hotel, Canberra Airport – for its award-winning architecture and generous accommodation and event support
- The University of Canberra – for its research partnership and creating the designers of tomorrow
- The Australian National University and, specifically, the College of Arts and Social Sciences – home to the acclaimed ANU School of Art & Design – which has nurtured Canberra’s distinct design identity through its outstanding craft workshops.

Following the ACT Government’s funding commitment and broad community support, DESIGN Canberra is today in an unprecedented position to build awareness among new markets, encourage buy-in from business and tourism sectors, and introduce inspiring and ambitious legacy projects with longer term benefits for Canberra and the craft and design sector.

Craft ACT will continue the tailored and individualised approach we take to our partner organisations into the future, ensuring mutual areas of interest and alignment with Craft ACT’s strategic goals.

Craft ACT’s many valued partner organisations in 2018:

- | | |
|---|----------------------------------|
| • ACT Government | • Giralang Primary |
| • Australia Council | • Geocon |
| • ACT Emerging Architects and Graduates Network | • Her Canberra |
| • ACT Heritage Library | • home.byholly |
| • ACT Heritage Unit | • Indesign/Habitus |
| • Aeon Academy | • Japan Foundation |
| • Akiba | • Kin Gallery |
| • artsACT | • King O’Malleys |
| • Assemblage Project | • Lake George Winery |
| • Aubergine | • Mocan and Green Grout |
| • Australian Institute of Architects (ACT Branch) | • Mr Wei’s |
| • Australian National University | • National Archives of Australia |
| • Bar Rochford | • National Capital Authority |
| • bisonhome | • National Gallery of Australia |
| • Canberra Centre | • NZ High Commission |
| • Canberra City Framing and Gallery | • ONA |
| • Canberra Institute of Technology | • PhotoAccess |
| • Canberra International Music Festival | • Podilato |
| • Canberra Museum and Gallery | • Pop Inn |
| • Canberra Theatre Centre | • Radford College |
| • Capital Brewing Co. | • Raku |
| • Cataldo’s Salon | • ROJO Customs |
| • City Renewal Authority | • Rolfe Classic BMW |
| • CRE8IVE | • Sturt School for Wood |
| • Dionysus | • Ted’s Cameras |
| • East Hotel | • ThinkPlace |
| • Embassy of Italy | • TimeOut |
| | • top3 by design |
| | • Transport Canberra |
| | • University of Tokyo |
| | • Vibe Hotel |
| | • VisitCanberra |

Membership

Our membership of craft practitioners, artists, designers and makers at all career stages is at the beating heart of Craft ACT. Our members give us purpose, share regional, national and international perspectives and expertise with our artistic programs, and inspire us every week of every year. It is an honour to support such a thriving and creative community.

We are pleased to see that in 2018 the number of members in all categories – accredited professional member, associate member and general member – has continued to grow. Total memberships increased by 27% and it is heartening to see Craft ACT's work, artistic program and commitment to excellence and engagement resonate with an expanding network of craft practitioners and designers from the

Canberra region and beyond.

In 2018 we were honoured to welcome new life members of Craft ACT, David and Margaret Williams and F!NK Design.

Craft ACT keeps in regular contact with members via the Craft ACT website, email newsletters (including a dedicated members only monthly update) and social media. Our social media platforms are Instagram, Twitter, LinkedIn and Facebook, where we have a public-facing Craft ACT page and a closed Craft ACT member page where members can communicate and collaborate with each other. Our public programs seek to provide deeper connections to our members' work and connect them with new audiences and new sources of income, including through the popular DESIGN Canberra festival.



Phoebe Porter. Open studios. Photo: 5 Foot Photography



Revenue

Craft ACT exceeded its target for income growth to artists by ↑24% from 2017 to 2018.

Total income generated directly by artists and designers as a result of Craft ACT and DESIGN Canberra 2018 was \$255,291.

The 2018 audited financial reports were available at the 2018 Annual General Meeting and on request.

Income for artists, by source, was as follows:

- exhibition program \$19,789
- retail shop \$56,410
- artist-in-residence program \$1,250
- DESIGN Canberra 2018 festival \$177,842

New retail stockists include

- Sinead Buckney
- Hannah Carlyle
- Marilou Chagnaud
- Sarit Cohen
- Rose-Mary Faulkner
- Misa Gelin
- Marcel Hoogstad Hay
- Pamela Irving
- Abbey Jamieson
- Marrnyula Mununggurr
- Jennifer Robertson
- Robert Schwartz
- Leonie Simpson
- Katie Stormonth
- Studiokyss
- Daniel Venables
- Tania Vrancic
- Sally Mothara Wirrpanda
- Birrpunu Yunupingu
- Yinitjuwa Yunupingu
- ZARIĆ Jewellery

Board, staff, committees, volunteers and interns

Board of Management

Graham Humphries

President/ Public Officer
Leading architect and advocate for design excellence

Graham is a leader in his field of design excellence and architecture and his lengthy career has honed his expertise in international project management and experience serving on government advisory committees

2013

Sam Bryant

Treasurer
Certified Practising Accountant,
risk management auditor

Sam is a certified practising accountant with extensive experience in financial management from grassroots accounts payable and receivable through to high-level financial policy development, as well as financial reporting, asset accounting, management accounting, general finance and management consulting. Sam is skilled in the preparation of risk management and compliance audits. He holds an MBA and has demonstrated experience with the governance requirements of the Financial Management and Accountability Act 1997.

2016

Agnes Bullard

Secretary and Public Officer
Lawyer, Clayton Utz

Agnes is a skilled lawyer currently practicing in the commercial real estate industry in Canberra. She has previous experience providing Commonwealth government clients with advice in relation to procurement and contract management. Agnes holds degrees from the Australian National University and the University of New South Wales and prior to being admitted as a lawyer she volunteered with a not-for-profit organisation to provide people with access to pro bono legal and financial services.

2018

Helen O'Neil

Country Director, Australia British Council

Helen's leadership in board roles in the national, public and not-for-profit arts sector is based on her senior management and advisory experience in marketing and communications, governance and legislative processes.

2013
(retired
July 2018)

Dr Rohan Nicol

Deputy Head of School
Head of Gold and
Silversmithing, Australian National
University School of Art & Design

Rohan is an artist, academic and curator with interests encompassing jewellery, silversmithing and design. He holds qualifications from the Australian National University and Charles Sturt University, from which he was awarded a PhD. His awards include the prestigious Bombay Sapphire design award and funding to conduct research from the Australia Council and Australian universities.

2015

Andrea Ho

Diversity champion, non-profit board
governance, broadcaster

Media professional: experienced leader, broadcaster and content maker. Expertise in broadcast media at all levels, and representative diversity in workforce, workplace culture, and content. Awarded the 2015 Churchill Fellowship to investigate practical strategies for increasing cultural diversity in broadcast media, former board member, Canberra Potters Society; current member and volunteer (since 2008) Canberra Potters Society; governance experience in non-profit boards.

2017

Dr Rachael Coghlan

Ex-officio
CEO, Craft ACT: Craft and Design
Centre and Artistic Director, DESIGN
Canberra

Rachael is the CEO/Artistic Director of Craft ACT: Craft and Design Centre and the Artistic Director of DESIGN Canberra festival (2016, 2017, 2018, 2019). She gained her PhD from the Australian National University, and for 20 years she has worked in leadership roles in national cultural institutions. Rachael brings to her role a vibrant national and international network of museum and creative practitioners and researchers, together with extensive experience in program management of large and complex projects; innovative curatorial research and interpretation; successful commercial partnerships; excellence in multidisciplinary collaboration; and advanced analytical and problem-solving.

2016

Retired 2018**Liam Early**

Associate Clayton
Utz: Commercial Law

2015
(retired
2018 AGM)

Tracy Ireland

Secretary Associate Professor of Cultural
Heritage, Faculty of Arts and Design, University
of Canberra

2016
(retired
2018 AGM)

Jeremy Lepisto

Canberra-based glass artist

2017
(retired
2018 AGM)

Kevin Keith

National Media Adviser, ACT manager,
Consult Australia

2018
(retired
2018 AGM)

Dr Lisa Scharoun

Associate Professor of Graphic Design;
Founder, Cross-Cultural Design Lab, Faculty of
Arts and Design, University of Canberra

2018
(retired
July 2018)

Interim Members**Stephen Cassidy**

Cultural researcher, writer and commentator

2013

Rebecca Coronel

Senior Manager, Strategy, National Film and
Sound Archive

2018

Rob Henry

Director, Rob Henry Architects. Sessional Staff
Member, University of Canberra.

2018

Sari Sutton

Commonwealth public servant

2018

Madisyn Zabel, Museum of Possibilities Install, City Hill.
Photo: 5 Foot Photography



Staff

In addition to arts workers, Craft ACT engages designers, craft practitioners and artists as casual and part-time staff members to further support the Canberra arts community. The total value of this support to arts workers and artists was \$149,074 in 2018.

CEO/ Artistic Director	Rachael Coghlan
DESIGN Canberra Project Manager	Kate Nixon
Gallery Manager	Paula Llull Llobera
Retail Coordinator	Madisyn Zabel
Community Manager	Richilde Flavell
Program Manager	Michele Grimston
Membership Coordinator	Caren Florance
Programs Assistant	Stephanie Cooper and Rose-Mary Faulkner

Sincere thanks to the former staff of Craft ACT, who made valuable contributions to the work and achievements of Craft ACT during 2018. Your contributions continue to strengthen and support the work that we do and we appreciate your ongoing support within the sector.

Committees

Craft ACT Artistic Program Committee

Rachael Coghlan, Ashley Eriksmoen (Furniture, APM), Paula Lluill Llobera, Gilbert Riedelbauch (Furniture, APM), Lia Tajcnar (Ceramics, APM), Annie Trevillian (Textiles, APM), Richard Whiteley (Glass, APM)

Craft ACT Membership Committee

Rachael Coghlan (CEO), Caren Florance (Membership Coordinator), Bev Hogg (Ceramics, APM), Elizabeth Kelly (Glass, APM), Rohan Nicol (Metals, APM, Board Member), Sharon Peoples (Textiles, APM), Nik Rubenis (Design, APM)

Artist-in-Residence Peer Review Committee

Melissa Barton (ACT Parks and Conservation Service), Rachael Coghlan, Richilde Flavell, Bev Hogg (Ceramics, APM), Elizabeth Kelly (Glass, APM), Brett McNamara (ACT Parks and Conservation Service), Rohan Nicol (Metals, APM, Board Member), Sharon Peoples (Textiles, APM), Nik Rubenis (Design, APM), Brad Tucker (ANU SAA)

DESIGN Canberra Festival 2018 Marketing Brains Trust

Emma Geelan, Rachel Leavitt, Sarah Leavitt, Kaet Lovell

Volunteers

Abby Ching, Abby Rossiter, Agnes Bullard, Aishwarya, Alina Jay, Alisa Draskovic, Alison Martin, Alison Seale, Andrea Ho, Andy Sharp, Anh Tran, Anna Chauvel, Anne Stroud, Anthony Maish, Asavari Deonath, Ben Pierce, Berenice Chong, Bethany Daniel, Boya Yu, Bronwen Jones, Carlos Sanchez, Cassandra Layne, Cat Evans, Catherine Newton, Cathy

Zhang, Claire Hennesy, Daleth Djokic, Daniel C Edwards, Daniel Trevino Quiroz, Darren Bryant, Dierdre Pearce, Elizabeth Page, Emily Cunich, Emma Geelan, Emma Farrelly, Erin Lowther, Esther Agostino, Fiona Bowring-Greer, Fran Romano, Galia Shy, Georgia Larsen, Graham Humphries, Helen Fletcher, Helen Herlitz, Helena Twells, Jack Hitches, Jane Inyang, Jenny Blake, Jeremy Brown, Jiayi Sun, Jodie Cunningham, Jose Salinas, Kaet Lovell, Karen Lee, Kathy Malville-Shipan, Ken Gilroy, Kendall Manz, Keziah Craven, Kirsty Young, Kurt Bryant, Kylie Kiu, Laura Varsanyi, Laurence Marin, Leah Herdman, Leonie Woodruff, Lester Yao, Libby Gordon, Linyi Pang, Luke Laffan, Lyn Norton, Madeleine Cardone, Malcolm Thomson, Mallory Strawn, Marcel Hoogstad Hay, Marie-Flore Pirmez, Mark Bersolto, Martin Miles, Martina Santella, Meagan Jones, Meredith Hinchliffe, Miyoung Lee, Monica Carroll, Muriel Pluchino, Nathan Kanesan, Nathan Pauletto, Nerea Almeda, Ngaire Mudd, Nicholas Russell, Nyx Matthews, Oli Narayanan, Patrick Stein, Penny Kellett, Peter Deans, Rachael Harris, Rachel Leavitt, Rano Anandito, Rebecca Coronel, Rey Abad, Rob Henry, Robin Trinca, Rohan Nicol, Rory Wade, Roz Wallace, Sally Mumford, Sam Bryant, Sandra Corrigan, Sarah Leavitt, Simone Abbott, Stephanie Cooper, Stephen Cassidy, Tae Schmeisser, Thea McGrath, Tracy Cui (Shaofong Cui), Vivien Deng, Wayne Creaser, Yamile Tafur, Yangyang Yin, Yao Xiao, Yifei Fang, Yousif Haider.

Central to our work is our community engagement and volunteer help from people including artists, recent

graduates, retirees, high school students and people in our local community. Craft ACT enjoyed over 1,585 hours in volunteer support in 2018, to a value* of \$43,508* We thank and are especially grateful to all our volunteers, interns and supporters.

*Applying notional \$27.45 / hour rate method (see www.volunteeringaustralia.org)

Interns

Morgane Battel
Keziah Craven
Asavari Deonath
Rachael Harris
Alina Jay
Selena Kang
Cassandra Layne
Jing Shen
Rebecca Stephens
Trang Tran
Romee van den Ende

Work experience

Ranier Jee
Mia Stricke





Craft ACT thanks the community for its ongoing support of our programs, including our exhibition opening programs

Appendices: 2018 Craft ACT activity

MEMBERSHIP

Life members

FINK Design, Michelle Frost, Meredith Hinchliffe, David Williams, Margaret Williams, Gene Willsford, Beverley Wood, Bill Wood

Accredited professional members

Ruth Allen, Keiko Amenomori-Schmeisser, Avi Amesbury, Julie Bartholomew, Jonathan Baskett, Eugenie Keefer Bell, Sally Blake, Sean Booth, Ximena Briceño, Margaret Brown, Lisa Cahill, Scott Chaseling, Sarit Cohen, Simon Cottrell, Linda Davy, Rozlyn de Bussey, Janet DeBoos, Judi Elliott, Jonathan Everett, Dianne Firth, Caren Florance, Cathy Franzi, Ruth Hingston, Bev Hogg, Lucy Irvine, Alison Jackson, Belinda Jessup, Ian Jones, Elizabeth Kelly, Dimity Kidston, Valerie Kirk, Jeremy Lepisto, Daniel Lorrimer, Nikki Main, Zeljko Markov, Jenni Kemarre Martiniello, Anita McIntyre, Ann McMahon, Gail Nichols, Rohan Nicol, Elizabeth Paterson, Kaye Pemberton, Sharon Peoples, Phoebe Porter, Kirstie Rea, Gilbert Riedelbauch, Jennifer Robertson, Barbara Rogers, Niklas Rubenis, Luna Ryan, Julie Ryder, Harriet Schwarzrock, Joanne Searle, Tom Skeehan, Lia Tajcnar, Kensuke Todo, Belinda Toll, Annie Trevillian, Monique van Nieuwland, Richard Whiteley, Hiroshi Yamaguchi

Associate members

Nick Adams, Leonie Andrews, Christine Atkins, Angela Bakker, Rob Barfoed, Elliot Bastianon, Nicolette Benjamin Black, Ruby Berry, Peter Bollington, Sarah Bourke, Julie Bradley, Zoe Brand, Jeremy Brown, Tiff Brown, Sinead Buckney, Robyn Campbell, Andres Caycedo, Marilou Chagnaud, Jodie Cunningham, Valentina Crane, Lissa-Janes de Sailles, Catherine Drinan, Rose-Mary Faulkner, Richilde Flavell, Hannah Gason, Nadina Geary, Kirandeep Grewal, Rachael Harris, Jochen Heinzmann, Sue Hewat, Marcel Hoogstad Hay, Debra Jurss, Alya Khan, Luke Laffan, Cassandra Layne, Chelsea Lemon, René Linssen, Isabelle Mackay-Sim, Anne Masters, Susan

McGinness, Francoise Muller, Sarah Murphy, Catherine Newton, Kate Nixon, Sarah Palmer, Lucy Palmer, Emilie Patteson, Alice Leda Pettiroso, Fran Romano, Tamara Schneider, Robert Schwartz, Kael Stasce, Sophi Suttor, Bic Tieu, Daniel Venables, Jo Victoria, Tania Vrancic, Madisyn Zabel, Naomi Zouwer

The work of Craft ACT is also supported by 163 general members and we offered 41 complimentary student memberships in 2018.

EXHIBITIONS

Onsite exhibitions: main gallery

Block 1: 2 February – 17 March 2018

Emerging contemporaries

Emerging contemporaries is the Craft ACT National Award Exhibition for early career artists.

Artists: Christine Appleby, Paul Bacchetto, Jenny Blake, Jeremy Brown, Madeline Cardone, Nikki Chopra, Reuben Daniel, Paul Dumetz, Ryan Fisher, Da Ye Kim, Katrina Leske, Grace Maguire, Nyx Mathews, Jun Rung

Exhibition launched by Kevin Murray, independent writer and curator, editor of *Garland* magazine and Senior Vice-President of the World Crafts Council – Asia Pacific.

Death of a craft: Sharon Peoples

Ingesting parts of oleander, angels trumpet and toadstools will poison the body. This body of work by textiles artist Sharon Peoples uses motifs of these plants as a metaphor for the exploration of the necessary balance between crafting and designing. Lace-like 'poisoned' bodies explore a way of thinking about craft that is often nuanced or even laced with influences from the amateur to the professional artist.

Exhibition launched by Kevin Murray, independent writer and curator, editor of *Garland* magazine and Senior Vice-President of the World Crafts Council – Asia Pacific.

SHOP showcase: ceramics and glass

This showcase featured products by members Lisa Cahill and Margaret Brown.

Block 2: 22 March – 5 May 2018

Transitions

Artists: Helen Bodycomb, Rachel Bremner, Kate Butler, Caitlin Hughes, Pamela Irving

Featuring work by five leading mosaic artists, *Transitions* explored the mosaic as a vehicle for complex artistic expression and conceptual investigation using traditional methods and experimental techniques.

Exhibition launched by Kate Nixon, President of Ausglass.

Functional shadows: Marilou Chagnaud (2017 artist-in-residence)

Functional shadows narrated a journey between two places, a research period at the Australian War Memorial (AWM) followed by a residence at Gudgenby Ready-Cut Cottage in the Namadgi National Park. For two weeks, Marilou explored the AWM collection of objects, studying materials, collecting shapes and stories. Her research led her to pay attention to the history of camouflage in Australia during World War II, specifically the use of shadows to create visual confusion. The exhibition presented a body of work questioning our reading of forms and objects as well as pushing the lines between function and abstraction.

Exhibition launched by Brett McNamara, ACT Parks and Conservation Service.

SHOP showcase: new members

This showcase featured glass and metal products made by new members Marcel Hoogstad Hay and Studiokyss.

Block 3: 10 May – 30 June 2018

ENGRAM: Sabine Pagan

This solo exhibition by contemporary jewellery designer Sabine Pagan featured rings, photographs and video extending Pagan's ongoing investigation into themes of architectural environments, place,

materiality and memories. Jewellery was used as a conduit for speaking about our relationships to objects and environments and, in turn, about how their materiality and histories affect us.

Exhibition launched by Ann Cleary FRAIA, architect and senior lecturer in architecture at the University of Canberra.

In these HANDS: Mara nyangangka

An exhibition of new paintings, ceramics, tjanpi weavings and punu from the artists of Ernabella, celebrating 70 years of Ernabella Arts.

Exhibition launched by exhibition co-curator Slavica Zivkovic, Manager of Sturt Gallery.

SHOP showcase: ceramics and textiles

This showcase featured products made by Tania Vrancic and Tjanpi Desert Weaver's Baskets and Figurines.

Block 4: 5 July – 25 August 2018

Mark making

Mark making presented new work from Australian contemporary jewellery studio, Bench, and reflected on the act of leaving or making a mark. From a consumer point of view, jewellery may be collected or gifted to mark a significant moment in time, but from a maker's point of view, a mark on or represented by a piece of jewellery can be a nuanced consideration. The exhibition presented works that consider different and unique ways that four Bench members interpret the act of mark making.

Artists: Nellie Peoples, Clare Poppi, Andy Lowrie and Katie Stormonth.

Exhibition launched by Rohan Nicol, Lecturer, Head of Gold and Silversmithing and Deputy Head of the ANU School of Art & Design.

Macrocsmia: Elizabeth Kelly

Leading glass artist Elizabeth Kelly presented a new body of work developed over the course of a decade; the result of extensive research into organic structures of

viruses, cellular life forms, marine invertebrates and pollen grains.

Macrocsmia featured a series of large-scale, free-standing sculptural works realised through a process of cross-disciplinary collaboration between the artist, a theoretical astrophysicist and an engineer.

Exhibition launched by Rohan Nicol, Lecturer, Head of Gold and Silversmithing and Deputy Head of the ANU School of Art & Design.

SHOP showcase: NIXON + NEUMANN

Celebrating handcrafted and beautifully designed products that were made by talented Craft ACT stockists, Kate Nixon and Kristina Neumann

Block 5: 6 September – 20 October 2018

Place makers: 2018 Craft ACT members exhibition

The 2018 Craft ACT members show celebrates and explores the Canberra region's distinct design identity defined by place, craftsmanship and experimentation.

Place makers was inspired by the thoughts of acclaimed Japanese architect (and distinguished DESIGN Canberra 2018 collaborator) Kengo Kuma: a place is 'rich' not because of its natural environment, resources, or skilled craftspeople but instead gains its value through the relationship between these things (Complete works, p 8).

Artists: Alice Leda Pettiroso, Andres Caycedo, Angela Bakker, Anita McIntyre, Anne Masters, Annie Trevillian, Avi Amesbury, Barbara Rogers, Belinda Jessup, Bev Hogg, Bic Tieu, Caren Florance (with Angela Gardner), Cathy Franzi, Chelsea Lemon, Daniel Venables, Debra Jurss, Dianne Firth, Dmitry Kidston, Elliot Bastianon, Emilie Patteson, Fran Romano, Gail Nichols, Gilbert Riedelbauch, Harriet Schwarzrock, Isabelle Mackay-Sim, Janet DeBoos, Jennifer Robertson, Jeremy Lepisto, Jo Victoria, Jochen Heinzmann, Jodie Cunningham, Julie Bradley, Julie Pennington, Julie Ryder, Kate

Nixon, Kirstie Rea, Leonie Andrews, Lia Tajcnar, Lisa Cahill, Lissa Jane de Sailles, Luna Ryan, Madisyn Zabel, Marcel Hoogstad Hay, Marilou Chagnaud, Margaret Brown, Nadina Geary, Nick Adams, Peter Bollington, Phoebe Porter, René Linssen and Elliot Bastianon, Richard Whiteley, Richilde Flavell, Robert Schwartz, Robyn Campbell, Rolf Barfoed, Rose-Mary Faulkner, Rozlyn de Bussey, Ruby Berry, Ruth Allen, Ruth Hingston, Sarah Bourke, Sarah Murphy, Sarit Cohen, Scott Chaseling, Sharon Peoples, Sinead Buckney, Sophi Suttor, Sue Hewat, Susan McGinness, Tamara Schneider, Tania Vrancic, Tom Skeehan, Valerie Kirk, Ximena Briceño, Zoe Brand

Exhibition launched by Malcolm Snow, CEO, City Renewal Authority, and two of Craft ACT's longest (Bev Hogg) and newest (Marcel Hoogstad Hay) members.

SHOP showcase: GIANAKIS + GLOVER

Celebrated handcrafted and beautifully designed products made by talented Craft ACT stockists, Anna Gianakis and Fiona Glover from Twig to Table.

Block 6: 25 October – 15 December 2018

Folding indigo: Keiko Amenomori-Schmeisser

This exhibition brought a modern, three-dimensional perspective to the ancient crafts of Japanese *shibori* and indigo dyeing. The folds in the fabric honour the folds of time and tradition which both unfold and refold on a journey from ancient tradition to contemporary expression.

Exhibition launched by Virginia Rigney, Senior Curator, Canberra Museum and Gallery.

The void: reimagining Enrico Taglietti

Exhibition presented as part of DESIGN Canberra. The 2018 festival presented a range of programs that paid tribute to Taglietti's work and contribution to the nation's capital. Fifteen outstanding craft practitioners and contemporary designers were invited to respond to, or reimagine, Taglietti's work to celebrate his legacy and contribute a new perspective to

his aesthetics.

Artists: Elliot Bastianon, Andres Caycedo, Sarit Cohen, Thor Diesendorf, Judi Elliott, Dianne Firth, Megan Hinton, Karen Lee, Chelsea Lemon, René Linssen, Sabine Pagan, Elizabeth Paterson, Enrico Taglietti, Tanja Taglietti, Richard Whiteley

Exhibition launched by Virginia Rigney, Senior Curator, Canberra Museum and Gallery.

Indigenous Jewellery Project: Emily Beckley

Emily Beckley is an artist based in Horn Island, Torres Strait, Queensland. Her artistic practice is deeply entwined with the cultural practice of her Meriam Mer ancestry. This exhibition featured works that were inspired by the experience, stories and history of Beckley's culture via her parents from the Meriam – Samsep of Mer and Panai of Mabuiaj.

The works were created in the Indigenous Jewellery Project workshop run by curator Emily McCulloch Childs and contemporary jeweller Melinda Young, who taught participants how to use the lost-wax technique of metal-working.

SHOP showcase: tasting plate

Tasting plate celebrated handcrafted and beautifully designed tableware pieces made by our talented Craft ACT stockists, Robert Schwartz, Alison Jackson, Annie Trevillian, Girl Nomad Ceramics, Lisa Cahill, Jeremy Brown and Chris Harford.

PUBLIC PROGRAMS

Craft ACT in-gallery public programs

- Craft ACT gallery tour for Susie Silbert, Curator of Modern and Contemporary Glass at The Corning Museum of Glass, New York, hosted by Kate Nixon (March)
- *Emerging contemporaries* and *Death of a craft* opening event (February)
- *Transitions* and *Functional shadows: Marilou Chagnaud* opening event (March)

- artist floor talk, by Sharon Peoples on *Death of a craft* (March)
- floor talk, *Emerging contemporaries* and *Death of a craft* (March)
- artist floor talk, by Helen Bodycomb, Pamela Irving, Rachel Bremner, Caitlin Hughes and Kate Butler on *Transitions* (March)
- grants info session after AGM (March)
- floor talk to ANU PhD cohort on *Functional shadows: Marilou Chagnaud* and *Transitions*, by Kate Nixon and Paula Lull Llobera (April)
- artist floor talk to students of Alliance Francaise, by Marilou Chagnaud in French (April and May)
- floor talk to IGNITE artists, by Madisyn Zabel (May)
- artist floor talk, by Pepai Jangala Carroll on *In these HANDS: Mara nyangangka* (May)
- *In these HANDS: Mara nyangangka* and *ENGRAM* opening event (May)
- artist floor talk, by Sabine Pagan on *ENGRAM* (June)
- Gallery tour and introduction to Craft ACT: Craft + Design Centre and DESIGN Canberra to ASHOM (Association of Spouses of Heads of Mission), by Madisyn Zabel, Kate Nixon and Paula Lull Llobera (June)
- *Macrocsmia* and *Mark making* opening event (July)
- artist floor talk, by Clare Poppi and Nellie Peoples on *Mark making* (July)
- Gallery tour and Clare Poppi's 'Seed bomb' workshop with students from Blue Gum Community School, by with Paula Lull Llobera and Madisyn Zabel during *Mark making* (August)
- artist floor talk, by Elizabeth Kelly (with scientist Dr Ralph Sutherland) on *Macrocsmia* (August)
- *Place makers*: 2018 Craft ACT members exhibition opening event (September)
- artist floor talk, by mixed-media artists Marilou Chagnaud, Jodie

Cunningham and Julie Bradley on *Place makers* (September)

- artists floor talk, by textiles artists on *Place makers* (September)
- Gallery tour and introduction to Craft ACT: Craft + Design centre and DESIGN Canberra to CIT's Visual Arts students, by Paula Lull Llobera (September)
- floor talk to CIT's Visual Arts students, by Paula Lull Llobera (September)
- floor talk to CIT's Visual Arts students, by Caren Florance (October)
- 'Writing craft' masterclass presented by Sarah Rice to develop and extend craft practitioners' writing skills using exhibits in *Place makers* as subjects: 9 participants, 6 of them members (October)
- artists floor talk, by ceramics artists on *Place makers* (October)
- *Folding indigo: Keiko Amenomori-Schmeisser* and *The void: reimagining Enrico Taglietti* opening event (October)
- floor talk and group visit from Bellerive Retirement Village, by Keiko Amenomori-Schmeisser (November)

Craft ACT offsite public programs (not including DESIGN Canberra)

- artist-in-residence open day, in collaboration with ACT Parks and Conservation at the Namadgi Visitors Centre (21 March)
- artist-in-residence: Vicky Shukuroglou (Vic) and Simon Cottrell (ACT) completed their research with our 2018 research partner the Australian National Botanic Gardens and their residency at Gudgenby Ready-Cut Cottage with our program partner ACT Parks and Conservation Service. (April)
- spring residency: Valerie Kirk (Textiles), Isabelle Mackay-Sim (Ceramics) and Marcel Hoogstad Hay (Glass) spent 10 days immersed in the environment around Corin Dam. They have since been offered an opportunity to exhibit at

- Tuggeranong Arts Centre in April 2019 (September)
- DESIGN Canberra program presentation at CMAG (September)

Craft ACT participation in external public programs

Rachael Coghlan, CEO + Artistic Director:

- opened Julie Bradley's exhibition *Paper, scissors rock: recent works on paper* by Julie Bradley at ANCA Dickson (March)
- DESIGN Canberra presentation to the Brand Canberra Strategic Advisory board (July)
- joined the Arts Tourism forum (July)
- joined the Tourism taskforce – leaders forum (July)
- opened the *Traversing Tidbinbilla* exhibition at Tuggeranong Arts Centre (July)
- opened Lucy Irvine's exhibition *Little systems* at Cox Gallery, Kingston (August)
- spoke at the University of Canberra conference *Creative and Cultural Futures* (October)
- presented a paper at the *Women in design* conference (September)

Caren Florance, Membership Coordinator:

- ANCA critic-in-residence (February to June)
- spoke at the *NERAM/Museum of Printing Wayzgoose symposium* (April)
- panel member, talking on artist books, for *Re:Play* exhibition, Chrissie Cotter Gallery, Camperdown NSW (July)
- co-edited Issue 14, 'Materiality, creativity, material poetics', *Axon: Creative Explorations*
- published an essay in *Art Monthly Australasia*, Issue 309 (August)
- presented a paper at the *Impact 10 international printmaking conference*, Santander, Spain (September)
- visiting artist at the Centre for Fine Print Research, University of West England, Bristol, United Kingdom (September)
- solo exhibition: *We are lost*,

- Megalo Arts Access (September) curated a collaborative art/poetry installation, *Signs of life* for the 2018 Contour 556 Sculpture Festival (October)

Kate Nixon, DESIGN Canberra Project Manager:

- attended the *Craft capacities symposium* at the ANU School of Art & Design (March)
- published an article on *Transitions in Mosaïque Magazine* (July)
- Online article written about Kate Nixon in <http://zoneonearts.com.au/>
- Visiting Artist at the ANU SOAD Glass Studio through April and May
- Art Forum presentation at ANU SOAD (April)
- solo exhibition at Canberra Museum and Gallery (December)

DESIGN CANBERRA 2018 FESTIVAL EVENTS

Exhibitions

- *The void: reimagining Enrico Taglietti*, Craft ACT: Craft + Design Centre
- *Folding indigo: Keiko Amenomori-Schmeisser*, Craft ACT: Craft + Design Centre
- *Indigenous Jewellery Project: Emily Beckley*, Craft ACT: Craft + Design Centre
- *City Art Program*, Various Locations
- *Depth of field: Taglietti in Canberra*, East Space
- *HOME:MADE*, Canberra Centre
- *CIRCULARITY*, Canberra Centre
- *Museum of Possibilities*, City Hill
- *NAMAKO*, Aspen Island
- *Primitive digital*, Vibe Hotel
- *Spokespeople: Canberra's signature bicycles*, Capital Brewing Co.
- *The wave machine*, Canberra Museum + Art Gallery, Hindmarsh Project Space

Satellite exhibitions

- *2018 Photography Competition*, Canberra and Region Visitors Centre

- *A point of difference*, Beaver Galleries
- *ANCA art bus, Garema Place*
- *ANU graduation show*, ANU School of Art & Design
- *bisonhome retrospective exhibition*, bisonhome
- *BLUEPRINT design showcase winners*, Radford College
- *BMW X5 design collaboration*, UC, ROJO, DESIGN Canberra & Rolfe Classic BMW
- *California cool art and Los Angeles 1960s & 70s*, National Gallery of Australia
- *Crafted '18*, Alliance Française
- *Curvature couture: design and the pear-shaped woman*, M16 Artspace
- *Dickson Library display*, Libraries ACT – Dickson
- *Enrico Taglietti: The Town House motel complex*, Canberra Museum and Gallery
- *Exhibition: Taglietti people*, EAST Hotel
- *Honour their spirit*, Australian War Memorial
- *Illuminated spaces*, Canberra Glassworks
- *Integument*, Hearth
- *Kensuke + Cox + contour 556*, Cox Architecture Gallery
- *Made of holes*, Belconnen Arts Centre
- *Many hands make new work*, Textile Works Gallery
- *Melanie Katsalidis: jewellery*, Beaver Galleries
- *Mood shifts*, Australian National Capital Artists Incorporate
- *Niko Dimitrijevic*, ANU School of Art & Design
- *Pots*, M16 Artspace
- *REVERIE*, M16 Artspace
- *Robert Boynes: paintings*, Beaver Galleries
- *Streets of our town*, KIN gallery
- *Studio furniture 2018*, Bungendore Wood Works Gallery
- *Sturt School for Wood*, Sturt Gallery & Studios
- *The artist and the maker*, The Studio Gallery
- *Time and tide*, Suki & Hugh Gallery
- *Transfer*, Bilk Gallery
- *Trevor Dickinsons beautiful bus*

shelters of Canberra, Canberra Museum and Gallery

- *UC graduation show*, The Refectory
- *Unit of measure*, Nishi Gallery
- *Wayforming: community collaboration*, Belconnen Arts Centre

Living Rooms

Gilbert House, Hackett
Reid House, Reid
Sawtooth House, O'Connor
Swarbrick House, Narrabundah
Salo House, Griffith
Empire House, Forrester
Giralang Primary School
Holt Townhouses (x2)
Italian Embassy

Open Studios

AM PM Ceramics
Annie Trevillian
Archive 555 – Tiff Brown and Peter Ranyard
Barbara Wheeler
Bev Hogg
EDITION
Judi Power Thomson
Judy Witherdin Glass
Julie Bradley
KiranDesigns
Michael Armstrong
Monique van Nieuwland
Phoebe Porter
Sarit Cohen Ceramic
Tea in the Potter's Garden
Tiffany Abbott
Angela Bakker and Sarah Murphy
Curtis Glass Art
Debra Jurss
FINK
Geelong St Workshop
Hearth
Koitoya Design
Mawson Gallery
Patricia Parker
Sophi Suttor
Tania Vrancic
The Hayshed
Workshop Level
Aeonicademy
Mather Architecture
Poyo Studio

Tours

- National Carillon (x 4): 'The story behind the music'
- Australian Institute of Architects walking tour
- CBD by design (x3): heritage tour, architect's tour and walking tour
- BMW night drives (x3): Canberra and the world, Canberra icons and Future of design
- Architect's tour: Swan by Collins Caddaye
- Knot an ordinary building
- Queer eye-tinerary
- Democracy heritage walking tour
- The geometry of democracy tours
- Mid-century modern tours (x3)
- Australian Institute of Architects 2018 Awards bus tour
- Capital Brewing Co. brewery tour

Other Events

- City sessions: Civic Square (food and drink)
- Canberra Centre DESIGN Bar (food and drink)
- Sunday sessions: Aspen Island (food and drink)
- Canberra Centre DESIGN Bar (food and drink)
- Sunday sessions: Bowen Park (food and drink)
- Canberra Centre DESIGN Bar (food and drink)
- Meraki: one night only (food and drink)
- Sunday sessions: Aspen Island (food and drink)
- DESIGN Canberra VIP launch (food and drink)
- Eat Drink DESIGN Canberra (food and drink)
- Progressive dining experience (food and drink)
- Carillon concerts (music)
- Canberra International Music Festival launch (performance)
- Carillon concert with Canberra Brass (performance)
- Kotori: Japanese music (performance)
- Poetry at Smiths (performance)
- Sunset in Turrell's *Skyspace* (performance x2)
- Rolfe Classic BMW open day (shopping)
- DC pop-up SHOP (shopping)

- Undercurrent Design Market (shopping)
- Custom Ltd Edition opening event (shopping)
- Custom Ltd Edition (shopping)
- CIRCULARITY online auction (shopping)
- *NAMAKO*: Public Talk (talk)
- 'The visible city': week one (talk)
- 'The visible city': week two (talk)
- 'The visible city': week three (talk)
- Beyond the hype: human-centred design of public policy (talk)
- Creative careers 2018 (talk)
- Light in the public realm (talk)
- *Design diplomacy*: New Zealand (talk)
- *Design diplomacy*: Italy (talk)
- *bisonhome retrospective* (talk)
- Embassy of kindness (talk)
- artist floor talk: Keiko Amenomori-Schmeisser (talk)
- Designing for *Heath Ledger: a life in pictures* (talk)
- HOME.GROWN: discovering Australian design: industry (talk)
- Cool contemporary Canberra (talk)
- HOME.GROWN: Discovering Australian design: public (talk)
- artist floor talk: *The void* (talk)
- Art for Lunch: Enrico Taglietti (talk)
- Scott Leggo Gallery (talk)
- Australian War Memorial design (talk)
- Australian design and ethical buying (talk)
- DESIGN Canberra program preview (talk)
- *Typism conference* (talk)
- *Enrico Taglietti symposium* (talk)
- Friday Night Lights (talk)
- Tim Ross: 2018 Griffin Lecture (talk)
- Renewing our urban identity (talk)
- Trove: creative business Q and A (talk)
- Karen McCartney: the alchemy of things (talk)
- *Play symposium* (talk)
- Deliberative Development (workshop)
- Geometry + Origami = Small Things (workshop)
- UNESCO City of Design

- (workshop)
- 3D printing demonstrations (workshop)
- Design in the Library (workshop)
- Drawsome: DESIGN Canberra (workshop)
- Indigenous Craft + Design (workshop)
- Friday Night Design Session (workshop)
- Saturday Afternoon Design Session (workshop)
- *Typism*: workshop one
- *Typism*: workshop two
- Sensing space: embodied perception of geometry in architecture (workshop)
- California cool darkroom workshop
- Trove: creative business classes (workshop x4)
- Ceramic handbuilding with Girl Nomad Ceramics (workshop)
- Twined baskets with Ruby Berry (workshop)
- Parquetry with Chelsea Lemon (workshop)
- Unit of measure (workshop)
- Christmas table styling with Terri Winter (workshop)

MEDIA COVERAGE

Craft ACT Media coverage

- *Canberra Times* article on *Death of a craft: Sharon Peoples and Emerging contemporaries* (13 February)
- *Canberra Times* article on *Transitions and Functional shadows: Marilou Chagnaud* (9 April)
- *Mosaïque Magazine* article on *Transitions*
- *Canberra Times* article on *In these HANDS: Mara nyangangka and ENGRAM* (8 and 23 May)
- *Her Canberra* article on *ENGRAM* (5 June)
- *Her Canberra* article on *Mark making* (20 July)
- *Canberra CityNews* on *Mark making* (21 July)
- Promotion of *MACROCOSMIA* through the National Science Week website
- *Canberra Times* article on *Macrocosmia* and *Mark making* (18 July)
- *Canberra CityNews* article on

- *Macrocosmia* (7 August)
- *Her Canberra* article on *Macrocosmia* (14 August)
- *Art Almanac* interview of Chloe Mandryk with Elizabeth Kelly (issue August 2018, pp 45–47).
- *Canberra CityNews* article on *Place makers: 2018 Craft ACT members exhibition* (15 September)
- *Her Canberra* article on *Place makers* (24 September)
- *Canberra Times* article on *Place makers* (24 September)
- *Canberra CityNews*, 'Around the galleries', by Helen Musa (24 October 2018)
- *Canberra Weekly*, 'What's on' (25 October)
- *Garland Magazine*, 'Folding indigo: Keiko Amenomori-Schmeisser', by Caren Florance (November 2018)
- *Canberra CityNews*, 'An "elegant" exhibition of shibori', by Meredith Hinchliffe (9 November 2018)
- *Canberra Times*, "Missing poetry": Enrico Taglietti on Canberra's modern buildings', by Bree Element (13 November 2018)
- *HerCanberra*, 'Home:Made: emerging artists surprise and delight', by Caren Florance (21 November)
- Feature on Emily Beckley and IJP on ABC News: Emily Beckley and Emily McCulloch Childs, interviewed by Gordon Taylor (3 December 2018)

DENFAIR media coverage

- *Green Magazine*, 'Best and brightest'
- *Canberra Times*, 'By design: Canberra designers take on the world'
- *Green Magazine*, 'Denfair 2018 highlights'
- *Her Canberra*, 'Canberra craft is front and centre in Melbourne'
- *All Homes*, 'Industrial designer René Linssen: shaping bespoke design in Canberra'

DESIGN Canberra 2018 Media coverage

- Over 269 total placements
- 197 local, national and international online placements
- 51 print media placements
- 28 radio placements
- 5 television placements
- nine press releases
- print placement highlights include *Sydney Morning Herald*, *Virgin Australia Magazine*, *Weekend Australian*, *Vogue Australia*, *Canberra Times*, *House & Garden* and *CityNews*
- digital placement highlights were *designboom*, *ArchitectureAU*, *ArtsHub*, *Her Canberra* and *INDESIGN Live*.

Radio interviews

- Interview with Sharon Peoples, ABC 666
- Interview with Adam Shirley and Rachael Coghlan, DESIGN Canberra festival 2018, ABC 666
- Interview with Anna Vidot and Rachael Coghlan, Living Rooms, DESIGN Canberra festival 2018, ABC 666
- Interview with Elizabeth Kelly and Dr Sutherland, Macrocosmia, with Adam Shirley, ABC 666
- Interview with Anna Vidot, Kate Nixon and Richilde Flavell, Denfair, ABC 666
- Interview with Kate Nixon, DC photography competition, with Adam Shirley ABC 666
- Interview with Lish Fejer and Rachael Coghlan, ABC Radio Canberra
- 'The Museum of Possibilities is opening at Capital Hill today', 2CC, Canberra
- 'An installation that encourages Canberrans to share what they like to see in the city', 2CC, Canberra
- 'The Museum of Possibilities will open tomorrow as part of the DESIGN Canberra festival', 2CC, Canberra
- Interview with architect Jeremy Mather, Adam Shirley, ABC Radio Canberra

- Program preview with Adam Shirley, ABC Radio Canberra
- Interview with Eddie Williams and Rachael Coghlan, DESIGN Canberra, 2CC, Canberra
- 'DESIGN Canberra festival and the symposium of architect Enrico Taglietti', 2CC, Canberra
- 'DESIGN Canberra artistic director and Craft ACT CEO Rachael Coghlan about today's symposium in the DESIGN Canberra festival and the works of Milan-born architect Enrico Taglietti', 2CC, Canberra
- Interview with Lish Fejer and James Carpenter, New York-based architect, designer and artist, ABC Radio Canberra
- 'Week two for DESIGN Canberra festival kicks off today', hit104.7 Canberra
- 'The second week of the DESIGN Canberra festival begins today', MIX 106.3 FM
- 'The DESIGN Canberra festival continues this week', hit104.7 Canberra
- 'The DESIGN Canberra festival continues this week, delivering plenty of events', MIX 106.3 FM
- Interview with Richard Perno and Rachael Coghlan, 2CC, Canberra
- Interview with Lish Fejer and Rachael Coghlan, ABC Radio Canberra
- Interview with Richard Perno and Rachael Coghlan, 2CC, Canberra
- 'The 2018 DESIGN Canberra festival officially kicks off today with more than 100 events planned', hit104.7 Canberra
- 'The DESIGN Canberra festival is starting today and there are over 100 events planned', MIX 106.3 FM
- Interview with Rachael Coghlan and Tim Ross, Radio National, Canberra
- Interview with Chelsea Lemon, Richard Whiteley, ABC Radio Canberra
- Interview with Enrico, Tabitha and Tanja Taglietti, 2CC, Canberra (in 2 parts)
- 'DESIGN Canberra is calling for entries into the Geometry in Canberra', ABC Radio Canberra
- Interview with Kate Nixon, with Adam Shirley, ABC Radio Canberra
- Interview with Rachael Coghlan, SYN Nation, Melbourne



Marilou Chagnaud, *Functional Shadows*.
Photo: 5 Foot Photography

Contemporary Indigenous Craft + Design Project Supporters

A huge thank you to Creative Partnerships Australia, the ANU School of Art & Design, the Indigenous Jewellery Project, Kemarre Arts and the following people (and anonymous donors) who have made this project possible: Tarale Alcock; Alison Alder; Daniel Ballantyne; Grace Blakeley-Carroll; Penleigh and Robyn Boyd; Zoe Brand; Kerrie Bryant; Sam Bryant; Sheridan Burnett; Sylvia Carr; Rachael Coghlan; Andrew Collins; Cox Architecture; Anne Daly; Janet DeBoos; Alfonso del Rio; Robert Fenderson; Richilde Flavell; Caren Florance; Susan Hill; Meredith Hinchliffe; Andrea Ho; Cecelia, Lynn, Winnie Ho; Ian Hodgson; Tim Hollo; Tracy Hopkirk, Graham Humphries; Alison Limb; Kaet Lovell; Erin Lowther; Carolyn Ludovici; Jacqui Malins; Sandra Marks; Anne Masters; Virginia McLeod; Annemieke Mulders; Sarah Murphy; Gabriele New; Christine Nicholson; Kate Nixon; Peter Nolan; Valerie Odewahn; Helen O'Neil; Colin Parks; Jo Paul; Andrew Pickering; Robin Poke; Marylou Pooley; Claire Reece; Rebecca Richards; Alison Roach; Susan Rutter; Zoe Slee; Adam Stankevicius; Maria Tallarida; Sue Terry; Bradley Thomas; Rebecca Thorpe; Lyn Valentine; Stephanie von Gavel; Noel Will; David and Margaret Williams; Caroline Wolfs; Karen Wood; Cindy Young; and Madisyn Zabel.

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Craft ACT is thankful for the ongoing support and funding given by the ACT and Australian governments, through the Australia Council for the Arts and the Visual Arts and Craft Strategy.

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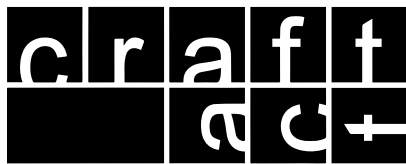
DESIGN Canberra is the primary outreach activity for Craft ACT: Craft and Design Centre. Craft ACT gratefully acknowledges the generous support of our partners and sponsors for the 2018 festival.



Emerging contemporaries. Photo: 5 Foot Photography

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Craft ACT: Craft and Design Centre is supported by the ACT Government; the Visual Arts and Craft Strategy - an initiative of the Australian Government and all state and territory governments; and the Australia Council for the Arts - the Australian government's arts funding and advisory body. Member of the network of Australian Craft and Design Centres (ACDC)



Terry Weber, Andrew Barr, Rachael Coghlan and Kengo Kuma, Design Canberra festival launch, Aspen Island. Photo: 5 Foot Photography



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Selected festival programs have been supported by the ACT Government under the City Renewal Authority's City Grants program and the ACT Heritage Grants Program.



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Thank You

Craft ACT sincerely thanks its sponsors, partners and supporters. Their commitment, dedication and support for the arts and Australian culture help foster a greater understanding of craft and design, enables direct support to artists, and makes the work that we do more accessible to a broader audience. We thank our board of management, advisory group members and especially our hardworking staff for their passion, creativity, ingenuity, optimism and expertise. We express our heartfelt gratitude for the many hours donated by interns and volunteers to assist in the delivery of the artistic and public programs. Most of all, we thank our members, who are at the heart of what we do, and the Canberra and region craft and design community, who inspire us every single day.



Melinda Young and Jenni Kemarre Martiniello.
New Indigenous Craft and Design Workshop.
Photo: 5 Foot Photography



Dr Robert Bell AM and Graham Humphries.
Photo: Art Atelier Photography

VALE DR ROBERT BELL AM

Craft ACT: In 2018 Craft + Design Centre mourned the loss of our former patron, advocate and dear friend, Dr Robert Bell AM.

A dedicated patron of Craft ACT between 2012 and 2017, Robert was a tireless ambassador for craft and design in Australia. He was a welcome and familiar face at our activities, events and exhibitions and energetically supported our organisation and the many artists, craftspeople and designers in our membership.

Robert was an international leader in the field of decorative and applied arts, as demonstrated in his memberships and honorary positions in craft institutions such as the Glass Art Society, the International Academy of Ceramics and the World Crafts Council Australia. For 22 years Robert was the Curator of Craft and Design at the Art Gallery of Western Australia. Canberra's craft and design community greatly benefited from Robert's move to Canberra in 2000 following his appointment as Senior Curator of Decorative Arts and Design at the National Gallery of Australia. During his 16 years at the National Gallery, he consolidated the national collection and acquired outstanding work by leading designers and craft practitioners, including members of Craft ACT.

Our love, friendship and sympathy go to his wife Eugenie Keefer Bell (a renowned jewellery designer and Craft ACT Accredited Professional Member) and his family. We send our condolences to the entire craft and design community in Canberra and beyond, who share in this loss.

Rachael Coghlan
CEO/Artistic Director

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