

HONOURING COUNTRY

12 JUNE – 26 JULY 2025

**CRAFT+
DESIGN
CANBERRA**

1. Jennifer Kemarre Martiniello
OAM
Songlines Cuff 2025
Sterling silver, hand crafted and chased
\$340
2. Jennifer Kemarre Martiniello
OAM
Rainmaker Cuff 2025
Hand crafted and chased copper
\$230
3. Krystal Hurst
Bark cuff 2025
Copper metal, oxidised
\$280
4. Jessika Spencer
Untitled
Sterling silver bracelet
7 cm x 7 cm
NFS
5. Jessika Spencer
Untitled
Sterling silver cuff
6 cm x 4 cm
NFS
6. Kayannie Denigan
Cuff #2 2025
Chased copper
NFS
7. Kayannie Denigan
Cuff #1 2025
Sterling silver, chased
NFS
8. Rechelle Turner
Dilly Bag Earrings 2025
Hand crafted copper
\$250
9. Rechelle Turner
Eucalyptus Leaf Earrings 2025
Sterling silver
\$280
10. Rechelle Turner
Banksia Cuff I 2025
Hand crafted, chased copper
\$320
11. Rechelle Turner
Banksia Cuff II 2025
Hand crafted, chased copper
\$360
12. Tahlia Duncan-Kring
Waterways #1and #2 2025
Hand crafted sterling silver and copper
NFS
13. Jennifer Kemarre Martiniello
OAM
Father Daughter Heritage rings 2025
Hand crafted vintage EPNS, 2 x rings created from 1942 wedding gift cake fork
NFS
14. Jennifer Kemarre Martiniello OAM
Dancing Spirit 2025
Sterling silver and brass, silk cord.
NFS
15. Judith Nangala Crispin
Ininti Seed Pendant 2025
Sterling silver and shibuichi, Ininti seeds
NFS
16. Jennifer Kemarre Martiniello OAM
Gumnut Pendant 2025
Riveted sterling silver and shibuichi, sterling silver chain
NFS
17. Jessika Spencer
Margamanha 2025
Sterling silver necklace w/
Aboriginal flag pendant
24.5 cms x 2.4 cms
NFS

Honouring Country

12 JUNE – 26 JULY 2025

CRAFT+
DESIGN
CANBERRA

18.
Rechelle Turner
Contemporary Banksia Pendant
2025
Copper leaf, brass branch, leather
\$360

23.
Honouring Cultures Collective workshop
at The ANU School of Art and Design.
Photography by Jessika Spencer
With thanks to Lucent Imaging
NFS

19.
Jessika Spencer
Linework 2025
Sterling silver and Shibuichi
necklace w/ linework
25 cms x 1.8 cms
NFS

20.
Jennifer Kemarre Martiniello
OAM
Seedpod Pendant 2025
EPNS heritage spoon segment,
rivetted and chased, silver plated
chain
\$320

21.
Krystal Hurst
Butjin bag necklace 2025
Brass and copper metal
\$450

22.
Krystal Hurst
Limpet necklace 2025
Brass metal, sterling silver chain,
oxidised
\$240

ARTIST STATEMENTS

**CRAFT+
DESIGN
CANBERRA**

Judith Nangala Crispin, Bpangerang

Ininti Seed Pendant

This year I had the privilege of being included in a silversmithing workshop arranged by Aunty Jenni Kemarre Martiniello for First Nations artists. I decided to make a setting for these red seeds, Ininti seeds, from the Bats Wing Coral Tree. I had gathered these seeds at a place called Purkidji, place of the possum-men armies, just outside Yuendumu in the NT. They are sacred to women, and I was brought to the Ininti trees by a group of older Warlpiri ladies, just after my 50th birthday. Younger women are not supposed to gather these seeds because of their potency. For me, these Ininti seeds represent my connection to that land, my friendship with those women, and my own struggle to reconcile my own feelings of displacement where it comes to women's culture.

Kayannie Denigan, Luritja

I was thrilled to join the Honouring Cultures collective again this year to create new works. Through hammering, heating, marking and polishing copper and silver, I was able to reflect my Country in 2 new jewellery pieces.

Tahlia Duncan-Kring

Waterways #1 and Waterways #2

These cuffs are based on the rivers which snake across Wakaya Country, giving life to the land around them, and connecting far away places and people.

Jennifer Kemarre Martiniello OAM

Father Daughter Heritage rings

In our family it is a tradition to bring our generations with us to every special celebration. I made these heritage rings for my son Daniel and his eldest daughter Lara on the occasion of her graduation from University. They were created from one of the silver-plated monographed cake forks gifted to my parents on their wedding day in 1942.

Gumnut Pendant

Gumnuts represent regeneration, spirituality and medicine. Every part of our native eucalypts, from root to bark, branch to leaf, gumnut to blossom sustains the life, breath and well-being of their environments and waterways, our First Nations peoples and our cultural practices. They are revered as Elders and taken care of as we take care of family.

Dancing Spirit

In my Grandmother's traditional country we do not separate our cultural practice into art, craft, story-telling, dance they way non-Indigenous cultures do. To us they are all one spirit, all cultural practice that supports survival, community and identity, and carry heritage and Law.

Seedpod Pendant

Seedpods represent protection, survival and safety. The tough, woody seedpods of our native flora have evolved over millennia to protect the more fragile seeds of life they hold, and often require the intense heat of bushfires to crack them open and allow the seeds within to germinate, thus ensuring the regeneration of the land, flora and fauna.

Songlines Cuff

Mark making is the first scribing language of our First Nations. The Ancestors moved through the land creating the waterways, mountains, plains, gullies, deserts, rock formations and sacred sites to mark their journeys. Each Ancestral journey is a Songline that defines Country.

Rainmaker Cuff

This cuff represents the marks rain makes on land and water, dancing circles that have meaning, bring life and nurture seeds, animals, birds and humans. The placement of the circles evokes the passage of the dancers' steps in the rainmaking ceremony.

Gathering

This gathering together of heritage elements is indicative of the gathering of diverse attributes that we inherit through many generations and held in Country, the country we each are individually in our body, mind and spirit. The Initi seeds are from the Bats Wing Coral Tree that grows on my Grandmother's Country, sacred to women and intrinsic to women's business. The heritage rings and cake spoon segments are created from silver plated cake spoons gifted to my parents on their wedding day in 1942, symbols of celebration, nourishment and what is bequeathed. The rings also symbolise how we instinctively encompass and reshape what is inherited to fit the lives we live.

Jessika Spencer, Wiradjuri

Adornment has always held cultural, personal and ceremonial significance for me. My practice honours these traditions and I recently created these through contemporary metalwork that connects with identity, place and story.

This series of handcrafted jewellery pieces explores strength, resilience and belonging through the medium of sterling silver. One necklace, *Margamanha*, incorporates Shibuichi, a Japanese alloy of silver and copper, bringing together cultural influence and experimentation. The pendant's form and finish echo the bold simplicity of the Aboriginal flag, a symbol of pride and sovereignty.

Linework continues this dialogue through etched markings that resemble the ones that Wiradjuri Ancestors carved in scarred trees. The remaining works, 2 untitled pieces, a cuff and a bracelet, reflect my ongoing exploration of form, texture and wearable sculpture.

These adornments are not only decorative but deeply grounded in cultural narrative, reclaiming space through metal and wearable form.

Rechelle Turner, Wiradjuri

Banksia Cuff I Banksia Cuff II, Eucalyptus Leaf Earrings, Contemporary Banksia Pendant, Dilly Bag Earrings

This body of work honours Country through adornment, drawing inspiration from the natural forms of banksia leaves, eucalyptus, and the weaving grasses that ground our cultural practices. The *banksia leaf cuffs* speak to strength and protection, their textured surfaces echoing the resilience of Country and the patterns found in nature. The *silver eucalyptus* earrings offer a quieter reflection of presence, renewal, and the deep scent memory carried on the wind. The *contemporary pendant*, featuring a modern interpretation of the banksia leaf in *copper*, paired with a *brass branch* and *leather*, is a layered piece that reflects the intersections of old and new, soft and strong, honouring both ancestral tradition and contemporary expression.

Each piece is a tribute — not just to the plants themselves, but to the knowledge systems they hold and the stories they continue to carry. These works are wearable stories of connection, survival, and deep reverence for the land.