

Australian
Design
Centre

Annual Report 2025



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Government Partners:



CITY OF SYDNEY 

Major Partner:

SIGNWAVE
Newtown

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Acknowledgement

Australian Design Centre is proud to be a creative place located on Gadigal Country.

We acknowledge and pay our respects to the Traditional Owners, the Gadigal People, and to Elders past and present.

As a cultural organisation with national connections, we also pay our respects to all First Peoples across the country.

We recognise Aboriginal and Torres Strait Islander culture as the oldest continuing culture in the world. We celebrate the diversity of language, culture, custom, ceremony and knowledge (Lore) of First Peoples as Traditional Owners, custodians and communities with an ongoing connection across land, sea and waterways.

We acknowledge that the lands on which we live and work are unceded – always was, always will be, Aboriginal Land.





CEO's Message



We started 2025 knowing that it would be a challenging year.

Multi-year funding through the Visual Arts and Craft Strategy that had been a lifeline for us, and many in the small to medium visual arts, craft and design sector, for more than two decades was withdrawn by Creative Australia.

The first few weeks of 2025 was about making application for multi-year funding from the NSW Government, through Create NSW, operational funding which had been part of a patchwork of support to keep the organisation open and functioning. This support is foundational for all small organisations to pay the basic staff and running costs and to enable us to leverage other funding and partnerships for the creative program.

On the eve of the Easter break, like many of my sector colleagues, I received an email from Create NSW that the application had been unsuccessful. Under embargo for nine weeks, keeping this difficult news confidential was an additional burden.

In June we announced the impact these funding decisions would likely have and began the work we needed to do to find a way to keep the organisation going in the absence of government support. A two-year grant of \$150,000 per annum was eventually awarded by Create NSW but, with this short by at least an additional \$350,000 per annum, it was not a reversal of fortune.

With the future of the organisation occupying the Board and Executive team, the rest of the team remained focussed on doing our best to deliver the 2025 program. **January** and into **February** the exhibitions *re/JOY: Vipoo Srivilasa, Crafted Liberation* and in Object Space John Tuckwell Porcelain continued. We held a fantastic event with the Australian-Iranian community telling stories of the creative diaspora and the resilience that is bolstered through creative projects like *Crafted Liberation*, a design project by R K Collective to make stadium seats from donated headscarves as a statement of women's empowerment.

In a major focus on contemporary jewellery and object design we produced and presented *PROFILE 2025* with the Jewellery and Metalsmiths Group – NSW showcasing over 100 artists in this biennial prize exhibition and presented the *Robert Foster Metal Prize* in partnership with Craft Design Canberra. In Object Space was a special exhibition of wearable art by Sydney artist Jeff McCann *Play* celebrating the Mardi Gras.

In **March** our attention also shifted to Munich where we curated an exhibition of 11 Australian artists for Galerie Handwerk in Munich held during Munich Jewellery Week 2025. This opportunity to exhibit Australian artists in Munich, alongside work of artists from New Zealand curated by the Dowse Museum, has enabled ADC to once again focus on what makes

Australian work foreign yet familiar in this international context.

From **May** to early **July** guest curator Miah Madden in collaboration with Art Centres and the National Indigenous Art Fair produced *Threads: Lore and Lineage* and in Gallery 2 *GULAMANMANHA: Bringing Something Closer* (Wajarri) was a collaboration with designer Nicole Monks and Yamaji Arts. Object Space fused Aboriginal design with Greek culture in *Yaama Yassou*.

We partnered with JamFactory to bring their wonderful touring exhibition *New Exuberance: Contemporary Australian Textile Design* to Sydney in **July/August**.

Following three years in development, we were proud to launch *The Story So Far: Helen Britton* with Helen as the tenth Living Treasure: Master of Australian Craft. This major ADC On Tour exhibition was made possible with Visions of Australia funding and a Creative Australia artist grant for Helen to produce her work.

In the background we were also producing the ninth annual Sydney Craft Week Festival focussed on material intelligence and associated exhibitions including the second iteration of the *MAKE Award: Biennial Prize for Innovation in Contemporary Craft*. This \$45,000 prize attracted nearly 200 entries with 36 finalists in the exhibition.

In the second half of the year we also produced four exhibitions in Object Space in partnership with Diversity Arts Australia (*No Friends But the Ghost (Ceng Ben)*) and Regional Arts NSW (*Drop Let, Ocean Inspired Porcelain and Imperial Stockings*) and the annual *Remade Reloved* with guest curator Bridget Kennedy.

The final exhibitions of the year taking us into 2026, were *Second Look – Legacy* named for the late Liz Williamson who, with Barbara Rogers, was the driving force behind this exhibition along with other legends in the textile community and in Gallery 2, the exceptionally talented Melinda Young with her exhibition *landlines/tracelines*.

As I write this report about what was another highly successful year for ADC, we are winding up this 62 year old organisation that I have had the privilege of leading for the past decade.

I pay tribute to the current team, the volunteer Board for their expertise and dedication to craft and design and to all those who have contributed to ADC over its history.

I am immensely grateful to all the creative practitioners who have trusted us with their work and, not least, to all the partners, donors and supporters. Year after year your contributions have made a difference to Australian cultural life.

Lisa Cahill, BComm, MAA



Chair's Message



The Australian Design Centre Board is made up of seven volunteer non Executive Directors, bringing skills and experience from various professional backgrounds, and includes the CEO as Executive Director.

I thank each of the directors on the ADC Board, Louise Ingram, Gregory Dean, Trent Jansen, Maisy Stapleton, David Ellis, Melinda Young and Lisa Cahill.

The Board thanks Executive Director (CEO/Artistic Director) Lisa Cahill and the team for producing yet another outstanding program in 2025. The Board was proud to support the CEO and her team in 2025 through an extremely challenging year.

Despite the day-to-day success and despite the extraordinary engagement with the craft and design community, the ADC Board is deeply saddened to have been forced to make the decision to cease operations by 30 June 2026 unless alternative funding is found before that time. I assure you that the Board considered all other options before taking this last resort.

With the Federal Government (through Creative Australia) and the NSW Government (through Create NSW) discontinuing adequate core operational funding from 2025/6, the ADC Board has had to come to terms with the reality that it is not viable financially for the organisation to continue to operate.

Create NSW has recently awarded ADC \$150,000 per year for the next two years; this is \$350,000 short of the minimum \$500,000 amount that ADC requires to continue operating. This means that from 2026 the ADC will no longer have the minimum \$500,000 in base level funding needed to support annual operations.

We are immensely grateful for the support of the creative collaborators, partners, donors, volunteers, and audiences who have supported ADC this year. The ADC has supported the work of thousands of artists over its 62 year history as an independent not for profit organisation.

The reality is, that, without core operational support to pay staff and cover administrative costs, we have no other choice but to cease operations by 30 June 2026. This means that NSW will be the only state or territory in Australia without an organisation dedicated to craft and design practice.

I have had the privilege of being the Chair of the ADC since 2020 and am in awe of the ecosystem of craft and design carefully and thoughtfully serviced by the ADC. With the support of the Board I remain the outgoing Chair to ensure the ADC closes with dignity and leaves behind a legacy that lives long beyond the corporate structure. I do however, have a vision that craft and design will persist to provide joy and community in other, albeit more fractured forms and I am sorry that the ADC will no longer provide that service.

On behalf of the ADC, thank you for visiting, shopping, and engaging with the ADC whether at one of the many exhibitions in Darlinghurst or throughout Australia on tour, at the Object Shop online or in person and staying connected with the ADC on our social media during 2025.

**Elizabeth Espinosa, BA/LLB Hons,
GAICD**

Australian

Design

Centre

PROFILE 2025

JMGA-NSW Contemporary
Jewellery and Object Award

13 March – 17 May



Vision and Values

Purpose

Australian Design Centre is a leading impact organisation amplifying and strengthening contemporary craft and design practice. We build local, national, and global audiences and markets for artists. We do this through multiple and extensive platforms including exhibitions, events and festivals, touring, market development, publishing, and sector leadership.

Vision

Australian Design Centre is a place that connects craft and design practice with audiences to inspire, delight and enrich lives through creativity.

Values

Creative Excellence

We aim to produce excellent programs inspired by the creativity of artists and arts workers.

Our platforms provide opportunities to experiment, test new ideas and push the boundaries of innovation across design and contemporary craft to tell Australian stories.

Inclusive and Accessible

We create experiences for people in New South Wales and throughout Australia in cities and regional centres and globally by sharing our content in an accessible way.

We support and nurture diversity across age, disability, gender, sexual orientation, race and religion.

Respectful Collaboration

We champion First Nations makers and designers, enhancing understanding of story and culture through exhibitions.

We foster connection and collaboration within our team and with our stakeholders so that collectively we can grow our contribution to culture.

Sustainable and Experimental

We ensure that our governance and operations are robust and financially sustainable for the future.

We seek to experiment creating new and innovative experiences that reflect a robust understanding of the world and the issues affecting people including environmental sustainability.



2025 Achievements

Artist Participation

1,039
Artists

- 287 Exhibiting artists
- 150 Makers in Object Shop
- 602 Artists participants in Sydney Craft Week

Audience Attendance

464,613
Audience

- 20,230 Exhibition attendance Sydney
- 191,431 Object Space views
- 143,864 ADC On Tour audiences
- 86,345 Sydney Craft Week
- 20,000 Gadigal Mural and garden views
- 2,743 Events attendance

Exhibitions and Events

363
Exhibitions and Events

- 19 ADC Sydney exhibitions
- 63 ADC Sydney events presented
- 245 Sydney Craft Week events
- 10 ADC On Tour exhibitions
- 26 ADC On Tour events

Income Generated for Artists

\$615,803
Income Generated
for Artists

\$54,650	Object Shop revenue for artists
\$26,798	Exhibition sales
\$84,355	Exhibition artist fees
\$450,000	Direct sales by artists across the Sydney Craft Week Festival

Communications

168,335	ADC Website page views
74,000	ADC Website users
25,876	ADC Instagram followers
12,210	ADC Facebook followers
8,195	ADC EDM subscribers were sent 287,539 emails
46	EDM Campaigns sent
47.4%	Open rate (very high)
2.9%	Click rate (above industry standard)

2015-2025 Achievements

Since its beginnings in 1964, Australian Design Centre has forged connections to designers, makers, artists and craftspeople nationwide. It supports, celebrates and advocates for a dynamic and innovative creative community that sits outside the traditional visual arts sector.

A recent audience survey identified ADC as a crucial connector. The organisation facilitates relationships between designers and audiences; links emerging practitioners with professional pathways; forges connections between different disciplines; creates opportunities for dialogue and creative exchange; and gives visibility to an important sector in Australia's creative ecosystem.

It also holds the history of Australian craft and design, including the importance of First Nations creative work connecting to Country and sharing culture.

In the past decade, ADC has:

- Reached an audience of more than **3 million people**
- Presented **175+ exhibitions** in Sydney
- Presented **90+ touring exhibitions** across Australia
- Supported **13,200+ artists** with its exhibitions and programs
- Generated **more than 2.5 million dollars** in income for artists
- Supported **600+ artists** and craftspeople through Object Shop
- Presented **2,000+** artist-led workshops and events encouraging audiences to actively participate in hands-on making
- Produced films, podcasts, books, monographs and catalogues
- Launched important new initiatives such as the popular annual **Sydney Craft Week Festival** with events across Sydney and regional NSW; the **MAKE Award: Biennial Prize for Innovation in Australian Craft and Design**, the richest non-acquisitive prize for craft and design in Australia; partnering with the annual **National Indigenous Art Fair** to support First Nations artists and curators

In a feedback survey conducted in late 2025:

- **95%** agreed ADC plays an **essential role** in Australia's creative ecosystem
- **89%** rated their experience with ADC as **excellent** and a further 5% as good
- **89%** of respondents identified as female, indicating the importance of craft and design to women



95%

of respondents agree ADC plays an essential role in Australia's creative ecosystem

"It is more than just an exhibition space; it acts as a true champion and advocate, offering guidance and a sense of community to artists at every stage of their journey. That culture of care is invaluable and irreplaceable."

Survey Respondent



94%

of respondents rated their experience with ADC exhibitions and events as excellent or good

"The ADC is one of the very few spaces that holistically connects makers with the public, providing them with a unique platform to exhibit, sell, speak about their work and teach."

Survey Respondent

Board

Board of Directors 2025

Elizabeth Espinosa (Chair)

Greg Dean (Company Secretary)

Louise Ingram (Chair Finance Risk and Audit Committee)

Lisa Cahill (Executive Director)

David Ellis

Trent Jansen

Maisy Stapleton

Melinda Young

Team

CEO and Artistic Director

Lisa Cahill

Finance and Operations

Michele Havas: Finance Manager

Zoe Poulos: Finance Manager (until June)

Jack Buckley: Retail and Administration Coordinator

Partnerships and Communications

Jacqui Taffel: Media and Development Lead

April Palm: Communications Producer

Laura Wesolowski: Communications Producer (until August)

Karen Kung: Graphic Designer

Program Delivery

Rhadi Bryant: Programs Producer

Jade Oakley: Programs Producer

Josie Stomann: Programs Coordinator (until August)

Kate Riley: Programs Coordinator

Emil Ngo: Programs Assistant

Nina O’Loughlin: Programs Assistant

Oscar Davis: Programs Assistant

Installers

Luca Blasanato

Oscar Davis

Szymon Dorabialski

Melanie Errey

Jordan Grant

Olivia Kathigitis

Jade Oakley

Rob Pulie

Tyrra Sandberg

Aisyah Sumito



2025 Creative Collaborators

We have the honour of working with so many talented people each year from across the sector, and 2025 was no different. Whether they are makers, designers, architects, visual artists, writers, filmmakers, arts workers, performers, gallerists, cultural workers and/or knowledge holders, each has made a much appreciated and valued contribution to our diverse creative programming.

A Handmade Life Collective
Abigail Gurawiliwili Namundja
Adam France
Aimee Soo
Airr Made Ceramics
Akie Haga
Alana Douvros Jewellery
Albatross Ceramics
Alice Van Meurs
Alison Milyika Carroll
Amanda Donohue
Amy Kennedy Ceramics
Amy Tamblin
Angela Robertson-Buchanan
Anita Johnson
Anke Kindle
Ann Howe Ceramics
Anna Con
Anna Davern
Anna Grigson
Anna Krispel
Anna-Lisa Backlund
Annarie Hildebrand
Annemaree Dalziel
Any Chen
April Phillips
APY Art Centre Collective
Art Kintsugi Sydney
Ash Allen
AURUM
Australian Handmade Boxes

Bábbarra Designs
Baggesbruk
Barbara Merritt
Basketry NSW
Basma Nulla
Belinda Kuriniya
Ben Richardson
Benconservato
Beth Hatton
Bic Tieu
Bird Week Exhibition
Birgit Schubert-Kingcott
Blackbird Ceramics
Blake Griffiths

Blanche Tilden
Bolaji Teniola
Boni Cairncross
Branch3d
Branching Out Designs
Brenda Livermore
BRIC Ceramics
Bridget Kennedy
Bridget Kennedy
Brooke McKenzie
Bruce Borey
Bruna Rodwell
Bula'bula Arts
Bundanon
Byrnt Ceramics

Canberra Glassworks
Canberra Potters
Caren Elliss
Carlier Makigawa
Carlos Gomes
Carly Slape
Carly Takari Dodd
Catherine Field
Catherine Large
Cecilia Heffer
Cecilia Heffer Textiles
Celia Dottore
Charmaine Green
Chloe Sim
Chloë Waddell
Chris Hutch
Christina Newberry
Christine Collins
Christine Sadler
Cinnamon Lee
Claire Ellis Ceramics
Claire McCaughan
Clementine Barnes
Cobalt & Kin
Common Threads Collective
Corban & Blair
Courtney Gatt
Courtney Hogan
Craft + Design Canberra

Curatorial & Co
Cydra Joyce

Damon Moon
Dan Elborne
Danielle Barrie
Danielle Lo
Daphne Banyawarra
David Doyle
David Ray
Deborah Fisher
Deborah McHugh
Deborah Wurrkidj
Deborah Yulidjirri
Declan Kerley-Jones
Design School, University Of
Technology
Designed By Kate
Diane Connal
Diversity Arts Australia
DM Pottery
Dominic White
Donna Ronan
Drummoyne Art Society

Eclectic Critters
Effie Milos
Eggpicnic
Elisa Bartels Black Fire
Ceramics
Elizabeth Calnan Textiles
Elizabeth Dickson
Elvie Dann
Emily Copp
Emily O'Brien
Emily Valentine
Emma Bugg
Emma Peters
Emma Wheeler
Engawala Art Centre
Erin Daniell
Erin Keys
Eugenie Keefer Bell
Event Cinemas Bondi Junction
Evgeniya Lisichkina



Felicity Chappel
 Felicity Harding
 Fifimilo
 Fiona Knox
 First Hand Solutions
 Foundation and Friends of the
 Botanic Gardens
 Fourth Weed Studio
 FR Art Jewellery
 Froni Binns

Gabbee Stolp
 Gabby Malpas
 Gabi Harris
 Gallery76 @ Embroiderers'
 Guild NSW
 Geelong Gallery
 Genevieve Morrow
 George Khut
 Gerry Wedd
 Gillian Hodes
 Girl Nomad Ceramics
 Glass by Grania
 Glenda Jackamarra
 Glenn Barkley
 Gloreen Campion
 Grace Flinn
 Grace Hummerston
 Grafton Art Gallery

Hand Weavers & Spinners Guild
 Of NSW Inc.
 Harrison Pickering
 Hayden Youlley
 Hayley Bryan
 Hazelhurst Arts Centre
 Helen Britton
 Helen Earl
 Helen Mok
 Helen Shin Ceramics
 High Tea With Mrs Woo
 Hilary Jones Ceramics
 Honeycomb Mobiles
 Honor Freeman
 Hugh Mackay
 Hugo Rucks
 HUSQUE

Ian Bell Creations
 Injalak Arts
 Isabelle Toland

Jaft Lyd Elias
 Jake Rollins
 JamFactory
 Jane Sawyer
 Jane Theau
 Janet Marawarr
 Japanese Tools Australia

Jason Fitzgerald
 Jason Moss
 Jayanto Tan
 Jeannine Hendy
 Jeff McCann
 Jeffery Mincham AM
 Jeffrey Sarmiento
 Jenine Boeree
 Jenni Kemarre Martiniello
 Jennifer Robertson
 Jenny Fahey
 Jess Hall
 Jin Ah Jo
 JMGA-NSW
 Jo Elliott
 Jo Victoria
 Joanna Fowles
 John Parkes
 John Tuckwell
 Jonaya Jones
 Joni Taylor
 Josephine De Monchaux
 Josephine James
 Josephine Mascaró
 Journal of Australian Ceramics
 Juanita McLauchlan
 Judy Yuka Trigger
 Julie Bartholomew
 Julie Ewington

Julie Paterson / Clothfabric	Margarita Sampson	Owen Rye
Justine McKnight	Margot Daly	Owl And Lion Bindery
	Margot Design	
Kaolin Studios	Marika Strohschnieder	Paddington Glass Maker
Kaoru Rogers	Marina Civiero	Pamela Namunjaja
Karishama Wilfred	Mark Smith	Paola Di Sante
Katherine Grocott	Mary Dhapalany	Paper Boat Press Editions
Katherine Mahoney	Mary Hackett	Paris Loke-Jeffery
Katie-Ann Houghton	Mary Odorcic	Paschal Daantos Berry
Kattasche	Matina Bourmas	Patricia Chiuariu
Kaz Davis	mcdermottbaxter	Patsy Hely
Kenji Uranishi	Melinda Young	Pennie Jagiello
Kevin Bathman	Melissa Cameron	Penny Evans
Kil.n.it Experimental Ceramics	MELO Handmades	Peter Cooley
Studio	Meraki Fire	Peter McCarthy
Kirsten Coelho	Miah Madden	Phillipa Gee
Kirsten Haydon	Michele Elliot	Phong Lai
Korean Cultural Centre Australia	Michelle Hales	Pickle And Tuxie Ceramics
	Michelle Pitton	Pippin Drysdale
Lake Macquarie Council	Michelle Sims	Praise leong Kwan Hei
Larah Nott	Mimi Kind	Primrose Park Arts And Crafts
Laura Anthony	Minqi Gu	Centre
Laura Capplis	Modernmurri	Priscilla Badari
Laura Deakin	MTNS MADE, Creative Industries,	
Leonie Simpson	Blue Mountains City Council	Rae O'Connell
Li Letitia Shen	Mud Dept.	Ravija Parekh
Liam Benson	Museum Of History NSW	Raylene Ngalamyork Bonson
Lily-Mae Kerley	MyFlatMate	Rebecca Dowling
Linda Blair		Rebecca Selleck
Linda Visser	Nanette Rietman	Regina Krawets
Lisa Cahill	Naoko Takase	Regina Middleton
Lisa Furno	Natasa Milenovic	Regional Arts NSW
Lisa Pang	Nathaniah Murrungun	Remy Pajaczkowski-Russell
Lisa Waup	National Indigenous Art Fair	Renewed Designs By Bec
Little Rowan Redhead	Neville French	Reverse Garbage
Lois Waters	Newtown Jewellers Collective	Rina Bernabei
Lola Greeno	Nicola Knackstredt	Rina Katina
Lori Hakim	Nicole Dickerson	RK Collective
Lotte Schwerdtfeger	Nicole Ellis	Ro Cook
Love And West	Nicole Monks	Roamie and Hatley
Lucy Be Ceramics	Nicole Polentas	Rokoco
Lucy Simpson	Nicole Vlek	Romanda Ceramics
Luke Abbot Designs	Nila Rezai	Rose Wilfred
Lunio by Sofie	Noel Murphy	Roseanne Bartley
Lynda Draper	Northern Beaches Council	Rositsa Hurring
Lynn Pavey	Number 99 Port Kembla	Rox De Luca
	Numbulwar Numburindi Arts	Rubi Valentina Carr
M. Veronica Silva		Ruth Thompson
Maddy Rowley	Object and Ceramic Design (OCD)	
Mahli Humphries	Oh Doctor! Designs	Sabbia Gallery
Make Space	Oliver Smith	Sarah Elson
Malcolm William Welford	Orlando Hayes	Sarah Nolan
Maningrida Arts And Culture	Orna Life	Sassy Park
Margaret Djarbalarbal Malibirr	Oteeum	Schwa Studio
Margaret Whitehurst	Outer Island	Scott Chaseling

Sebastian Dayrit	Trent Jansen
Serena Bonson	Tuft & Craft
Sew Make Create	Turner + Turner
Shannon Garson	
Sharon Peoples	University Of Technology
Shibori	UNSW Art & Design
Sian Edwards	UNSW Galleries
Sienna Blok	Upcycled Glassware
Sienna Kim	Useful Box Sewing School
Small Impact Studio	
Som Luong	Vera Cameron
Sophia Emmett	Vicki Grima
Splendid Wren Ceramics	Vicki Mason
Squarepeg Studios	Vipoo Srivilasa
Steampop	Virginia Keft
Stephanie Beaupark	Vita Cochran
Studio A	Vivien Haley
Studio Flos	
Studio Nicho	Waiting For Spring
Sue Beardman	Walkatjara Arts
Susan Buchanan	Wanita Lowe
Susan Buret	Western Sydney Woodturners
Susan Frost	Windowsmiths Gallery
Susie Roberts	Woodfest
Sydney Ceramics Market	Workshop85
Sydney College of the Arts	
Student Society	Ximena Briceño
Sylvia Riley	Xinze Yu
Sylvie & Grace	
Sylvie Veness	Yamaji Art
Szilvia Gyorgy	Yamanenco Pottery
	Yang Qui
Tania Rollond	Yaritji Heffernan
Tara Lofhelm	Yarrila Arts And Museum
Tash Tribe	Ynja Bjornsson
Tasmanian Museum And Art Gallery	Yoko Kawada
Tea With Sofie	Yolanda Rostron
The Australian Ceramics Association	You Are Brave
The Bench Sydney	Yul Scarf
The Butterick Patterns	Yulki Nunggumajbarr
The Raconteur	
The Sewing Basket, Caringbah	ZIPEI
The Sewing Basket, Kincumber	Zoe Alexandria Jewellery
The Society Of Arts And Crafts Of NSW, Trading As Craft NSW	Zoe Brand
Tiahna Shiosaki	Zoë Pollitt
Tian Zhang	
Tim Sullivan	
Tjanpi Desert Weavers	
Tochi Creative	
Toowoomba Regional Art Gallery	
TRADE the MARK	

2025 In Review



re/JOY
22 November 2024–
19 February 2025



Crafted Liberation
22 November 2024–
19 February 2025



PROFILE 2025
16 March–17 May



Robert Foster Metal Prize
16 March–17 May



Threads: Lore and Lineage
22 May–4 July



**GULAMANMANHA: Bringing
Something Closer (Wajarri)**
22 May–4 July



**New Exuberance: Contemporary
Australian Textile Design**
10 July–16 August



**The Story So Far
Helen Britton**
28 August–1 October



**MAKE Award: Biennial Prize
for Innovation in Australian
Craft and Design**
10 October–19 November



Remade-Reloved
10 October–19 November



Second Look - Legacy
27 November 2025–
28 February 2026



landlines/tracelines
27 November 2025–
28 February 2026



**The Familiar in the Foreign:
Jewellery from the Southern
Hemisphere (Munich)**
12 March–17 April



Sydney Craft Week Festival
10–19 October



ADC On Tour
SIXTY: The Journal of Australian
Ceramics 60th Anniversary
1962–2022



ADC On Tour
re/JOY



ADC On Tour
MAKE Award: Biennial Prize
for Innovation in Australian
Craft and Design



Object Space



Exhibitions
2025

PROFILE 2025: JMGA-NSW Contemporary Jewellery and Object Award

16 March–17 May

Established Artists: Helen Aitken-Kuhnen, Laura Anthony, Eugenie Keefer Bell, Linda Blair, Matina Bourmas, Ximena Briceño, Hayley Bryan, Susan Buchanan, Kate Caicedo, Pierre Cavalan, Felicity Chappel, Christine Collins, Zara Collins, Janine Combes, Diane Connal, Emily Copp, Elizabeth Curry, Erin Daniell, Jan Donaldson, Sian Edwards, Jo Elliott, Catherine Fisher, Deborah Fisher, Phillipa Gee, Felix Gill, Katherine Grocott, Mary Hackett, Lori Hakim, Michelle Hales, Felicity Harding, Rebecca Hinwood, Courtney Hogan, Katherine Hubble, Rositsa Hurring, Cydra Joyce, Nicola Knackstredt, Fiona Knox, Mio Kuhnen, Catherine Large, Evgeniya Lisichkina, Danielle Lo, Som Luong, Josephine Mascaro, Brooke McKenzie, Juanita McLauchlan, Fiona Meller, Natasa Milenovic, Helen Mok, Shan Shan Mok, Jason Moss, Larah Nott, Emily O'Brien, Ravija Parekh, Radka Passianova, Erin Pearce, Felicity Peters, Harrison Pickering, Michelle Pitton, Nicole Polentas, Zoë Pollitt, Francisca Rendic, Kaoru Rogers, Christine Sadler, Rebecca Selleck, M. Veronica Silva, Jacki Stone, Marika Strohschnieder, Naoko Takase, Bic Tieu, Emily Valentine, Helen Wyatt, Danni Xu, Lynndy Young, Melinda Young

Early Career Artists: Sue Beardman, Ynja Bjornsson, Laura Capplis, Anya Chen, Patricia Chiuariu, Anna Con, Margot Daly, Sebastian Dayrit, Paola Di Sante, Grace Flinn, Courtney Gatt, Gabi Harris, Orlando Hayes, Praise leong Kwan Hei, Mimi Kind, Anna Krispel, Li Letitia Shen, Paris Loke-Jeffery, Jafit Lyd Elias, Deborah McHugh, Genevieve Morrow, Rae O'Connell, Nanette Rietman, Maddy Rowley, Birgit Schubert-Kingcott, Aimee Soo, Tim Sullivan, Rubi Valentina Carr, Nicole Vlek, Lois Waters, Emma Wheeler, Xinze Yu, Yinuo Yu

Australian Design Centre and JMGA-NSW presented **PROFILE 2025**, the JMGA-NSW Contemporary Jewellery and Object Award, collaborating for this third exhibition of the Award.

This exhibition showcased the diversity of practice across contemporary jewellery and object design with over 100 finalists contending for four major awards.

Award Winners:

JMGA-NSW Established Contemporary Jewellery Award – \$3,000

Winner: Felix Gill

Highly Commended: Radka Passianova

JMGA-NSW Early Career Contemporary Jewellery Award – \$1,500

Winner: Birgit Schubert Kingcott

Highly Commended: Li Letitia Shen

The Helge Larsen Award - \$2,000

Winner: Deborah Fisher

Australian Design Centre Award - Object Space exhibition

Winner: Juanita McLauchlan

The awards were judged by Lisa Cahill, Gina Fairley, Johannes Kuhnen and Darani Lewers AM.



Robert Foster Metal Prize

16 March–17 May

Finalists: Sean Booth, Ximena Briceño, Nicholas Burridge, Wayne Guest, Kirsten Haydon, Marian Hosking, Jenny Johnstone, Lindy McSwan, Larah Nott, Sean O’Connell, Beth Sanderson, Oliver Smith, David Walker, Kenny Yong Soo Son

Australian Design Centre presented the **2024 Robert Foster Metal Prize** in partnership with Craft + Design Canberra.

This award celebrates contemporary Australian metal work and honours the legacy of Robert Foster.

Robert’s resilience and dedication to his craft were unparalleled. His ability to build a community of practice, where cooperation and collaboration thrived, was a testament to his character and values. His influence extended far beyond his own work, shaping the creative journeys of many others. The Robert Foster Metal Prize stands as a tribute to his legacy, celebrating his contributions to the craft and ensuring that his spirit of innovation, collaboration, and excellence continues to inspire future generations. – Associate Professor Rohan Nichol







Threads: Lore and Lineage

22 May–4 July

Art Centres: APY Art Centre Collective, Bábarra Designs, Bula'bula Arts, Engawala Art Centre, Injalak Arts, Numbulwar Numburindi Arts, Maningrida Arts and Culture, Walkatjara Arts

Curated by Miah Madden, produced by ADC in collaboration with the National Indigenous Art Fair (NIAF), **Threads: Lore and Lineage** brought together creative voices from eight leading Art Centres.

Tradition and contemporary practice are woven together like threads in a tapestry. Ghost net traps use ancestral weaving techniques, echoing the connection between land, sea, and community. Salvaged materials condemn the use of the plastic commercial fishing nets that litter the oceans. Weavings, lino printed fabrics and dillybags hang alongside carved sculptures and ceramics, each piece a trace of cultural lineage, Indigenous lore and identity.

These objects are acts of cultural continuity that embody ecological wisdom and spirit passed down through generations. From the pandanus weavings of Injalak Arts to the fibre art from Maningrida, the diversity of materials and technique reflect the richness of Australia's Indigenous cultures.

GULAMANMANHA: Bringing Something Closer (Wajarri)

22 May–4 July

Artists: Jenine Boeree, Wade Boeree, Elvie Dann, Nicole Dickerson, Charmaine Green, Jennifer Green, Sheryl Green, Mahli Humphries, Glenda Jackamarra, Jonaya Jones, Lily-mae Kerley, Declan Kerley-Jones, Barbara Merritt, Nicole Monks, Yarra Monks, Donna Ronan, Tiahna Shiosaki, Chloe Sims, Michelle Sims, Mark Smith, Margaret Whitehurst

Fusing ancient practices with contemporary form and materials, *GULAMANMANHA* is a testament to the continuous, living, and thriving culture of the Yamaji people. Created through time spent on Country with Elders, the making of this body of work nurtured intergenerational learning and strengthened cultural ties. These belongings are keepers of cultural knowledge and resilience, expressions of identity, and acts of revival.

This exhibition honours the revival of cultural belongings with works made by Yamaji artists in response to ancestral belongings held for over 125 years in the Alexander Morton Collection at the Tasmanian Museum and Art Gallery (TMAG). In collaboration with Yamaji Art, designer Nicole Monks has worked closely with Community to create a powerful collection of traditional kangaroo skin cloaks, to be gifted to TMAG in return for Yamaji ancestral belongings. These cloaks and body adornments, created on Country, from Country, present deeply personal responses to belongings held within institutions nationwide.

This body of work was previously exhibited in collaboration with artworks by Ku'arlu Mangga artists from Northhampton at the Museum of Geraldton as *YAMAJI YANAJINGMANHA BARNA / UTHUDU – Yamaji people coming together on Country*.





New Exuberance: Contemporary Australian Textile Design

10 July–16 August

Artists: Bábarra Women’s Centre, Frida Las Vegas, Grace Lillian Lee, Hannah Gartside, Ikuntji Artists, Iordanes Spyridon Gogos, Jemima Wyman, Kate Just, Lisa Waup x Verner, Nina Walton, Nixi Killick, Paul Mccann, Romance Was Born, The Social Studio x Among Atem x Romance Was Born, Tiwi Design, Vita Cochran, Wah-Wah Australia

Australian Design Centre presented this JamFactory touring exhibition bringing together contemporary design, art, and fashion through textiles.

Textile design today is a vibrant boundary-blurring creative field. By its very nature, it cross-pollinates. Moving through disciplines – graphic, furniture and product design, fashion and the visual arts – it manifests as surface patterning, material experimentation and transfiguration, storytelling and conceptual ideas.

The Story So Far | Helen Britton

28 August–1 October

Living Treasures: Masters of Australian Craft is Australian Design Centre's series of solo exhibitions honouring eminent Australian craftspeople, celebrating their mastery of skill, their achievements and the unique place they occupy in the national design culture.

Helen Britton, an exceptional Australian artist of international reputation, is the tenth artist in this exhibition series.

Between 2017 and 2019 Helen traveled three times to Australia to document the house of her great Aunt and Godmother Kath Carr on the Clarence river (Ngunitiji, Yaegl Country). Kath taught Helen how to make collages with pressed Australian flowers that she had collected, or with metal fillings from the lathe in the shed, to paint on porcelain which was her greatest hobby, and to make jewellery. Her house was full of wonders, shells, gemstones, driftwood, dried seaweed and fish. When she died her house was locked and left completely intact. Helen's detailed photographic investigation was a journey back to the beginnings of her creative practice.

The Story So Far takes as its starting point this photographic essay, creating a network of connections between that time and this. The work comments on the rich and complex world of country women, of a time of creativity and frugality that formed Helen's early experience of Australia, of lost possibility, and of a colonial past and present, still so deeply problematic. New works including painting, installation, jewellery, drawings and objects feature in the exhibition alongside the first showing of the photographic work *My Godmother's House*.







MAKE Award Biennial Prize for Innovation in Australian Craft and Design

10 October–19 November

Finalists: Jin Ah Jo (VIC), Ash Allen (VIC), Julie Bartholomew (ACT), Roseanne Bartley (VIC), Emma Bugg (TAS), Melissa Cameron (WA), Scott Chaseling (NSW), Vita Cochran (NSW), Kirsten Coelho (SA), Zara Collins (NSW), Laura Deakin (VIC), Lynda Draper (NSW), Dan Elborne (VIC), Caren Elliss (SA), Jason Fitzgerald (QLD), Neville French (VIC), Jess Hall (VIC), Kirsten Haydon (VIC), Anke Kindle (VIC), Phong Lai (VIC), Cinnamon Lee (NSW), Noel Murphy (VIC), Sharon Peoples (ACT), Nicole Polentas (VIC), Jake Rollins (SA), Jennifer Robertson (ACT), Hugo Rucks (VIC), Jeffrey Sarmiento (ACT), Lotte Schwerdtfeger (SA), Gabbee Stolp (TAS), Bolaji Teniola (SA), Jane Théau (NSW), Blanche Tilden (VIC), Alice Van Meurs and Sarrita King (ACT/NT), Zoë Veness (NSW), Melinda Young (NSW)

This Australian Design Centre initiative is a major national award celebrating innovation in contemporary craft and design. Works were submitted by Australian designer makers demonstrating innovation in technique or material use, with the 36 finalists exhibited.

All related disciplines including ceramics, glass, furniture/woodwork, metalwork, textiles and fibre, and contemporary jewellery are represented.

Finalists are designer/makers with a high level of skill either working with materials that are new to their practice, new or traditional materials, or working in new and innovative ways.

The *MAKE Award* winner received a cash prize of \$35,000, with a second prize of \$10,000, making it the richest non-acquisitive prize for craft and design in Australia.

Award Winners:

First Prize – \$35,000

Cinnamon Lee, *NOCTUA*, 2025

Second Prize – \$10,000

Jake Rollins, *SOFA1*, 2025

Highly Commended

Roseanne Bartley, *A Poetry of Rings: The Mulga Alphabet*, 2025



Remade-Reloved

10 October–19 November

Artists: Linda Blair, Melissa Cameron, Anna Davern, Laura Deakin, Celia Dottore, Sian Edwards, Jenny Fahey, Lisa Furno, Szilvia Gyorgy, Pennie Jagiello, Bridget Kennedy, Erin Keys, Regina Krawets, Vicki Mason, Regina Middleton, Kaoru Rogers, Margarita Sampson, Melinda Young

Curated by Bridget Kennedy for the Sydney Craft Week Festival, **Remade-Reloved** presented 18 contemporary makers to explore the principles of the circular economy through the lens of jewellery and small object practice. Jewellery artists, from emerging makers to well-established, receive a bag of broken or unwanted costume jewellery generously donated by the community.

The premise is simple, but provides a creative challenge: to take these overlooked, mass-produced adornments and transform them into new contemporary work that provokes the consideration of material value. Using costume jewellery invites makers to experiment and adapt their usual techniques. Through smashing, melting, reconfiguring, layering, deconstructing, and reconstructing, they push the material and themselves into unfamiliar territory.

Remade-Reloved is an experiment in recontextualising the everyday. Everyone was invited to consider how waste can be a resource for creative practice and shift our relationship to consumption and value. This is adornment with a conscience and a reminder that transformation often begins with what we already have.





landlines/tracelines

27 November 2025–28 February 2026

Artist: Melinda Young

This exhibition of work by Melinda Young, a craftsperson who lives and works on Dharawal Country in the Illawarra region of NSW, focuses on research-based practice spanning jewellery, objects and textiles, exploring place and materiality.

landlines/tracelines is the outcome of time spent observing, walking and researching the ephemera that appears under my feet. On the shore near my home on Dharawal Country, in my garden, and occasionally further afield. I gather drift matter, fallen, blown or washed ashore in the dark of night. These are migratory materials, used for making and marked by a lack of belongingness.

Over years of observing, listening, and reflecting on the land and seascape, a deeper understanding of place is formed, and with it a vocabulary of marks and materials. Work emerges through gathering, gentle transformation, reflection and collaboration, a co-making in place with human, non-human and more-than-human occupants, weather and water; tools and flame - to land, in place, with the wearer/viewer.

These works hold the lines and traces of shore and land, at once part of the stories of the place of before and the place of now, underpinned by the tensions and complexities of contemporary Australia. Stories shared here through the language of making.

Second Look – Legacy

27 November 2025–28 February 2026

Artists: Stephanie Beaupark, Boni Cairncross, Vita Cochran, Ro Cook, Nicole Ellis, Michelle Eliot, Joanna Fowles, Blake Griffiths, Vivien Haley, Beth Hatton, Cecilia Heffer, Chris Hutch, Anita Johnson, Brenda Livermore, Christina Newberry, Lisa Pang, Emma Peters, Barbara Rogers, Sylvie Veness, Liz Williamson, Melinda Young

Second Look – Legacy celebrates the material intelligence and creativity of contemporary textile practice, inviting audiences to reflect on how handmade textiles are collected, valued, and loved. This inspiring exhibition showcases innovative ways artists engage with materials—giving new life to fabrics through repair, reuse, and reinvention.

Originally conceived in 2021 by the late Liz Williamson and Barbara Rogers for Barometer Gallery, *Second Look* now enters its fourth iteration, continuing their shared vision of thoughtful, sustainable making.

Each participating artist revisits past work or reimagines existing pieces, revealing the care, skill, and deep material understanding that define textile craft. Some present treasured works from their archives; others transform familiar fabrics into new creations rich with memory and meaning. Together, these works embody the resilience and beauty of textile practice, honouring Liz Williamson’s legacy and her enduring influence on the future of contemporary textiles.

This exhibition was curated by Barbara Rogers, Melinda Young, Cecilia Heffer and Michele Elliot.





Australian

Design

Centre

OBJECT SPACE

Jeff McCann
Play

Jeff McCann's artwork with cardboard is able to be used in many ways. Play includes the symbols and a meaning that starts from the artist's perspective.

A collage design (art) gives the artist an opportunity to use 2D, 3D, 4D and 5D and other things like.

Find out more



Object Space

Object Space is Australian Design Centre's window gallery on William Street in which we present a rotating series of exhibitions throughout the year.

This street-front gallery space allows Australian Design Centre to encourage the estimated 80,000 people who walk, drive or cycle past daily to engage with design and craft as a part of everyday life, 24 hours a day.

During 2025, six thematically and materially different exhibitions were presented in the space, featuring work by eight artists. The aim of the program is to provide artists with opportunities to develop small-scale exhibitions that greatly increase exposure to their work, while showcasing the diversity inherent in contemporary craft and design.

Australian Design Centre and Regional Arts NSW collaborated for the second year to present three regional NSW artists in Object Space. The aim of this project is to create opportunities and share the innovation and diversity of work by regional designer makers with Sydney audiences.

Play: Jeff McCann

14 February–17 May

Celebrating the Sydney Mardi Gras 2025, *Play* showcased local Sydney artist Jeff McCann's Cardboard Fabrication technique that spans art, design, fashion and craft by experimenting with the materials to make wearable pieces.

The pieces in this exhibition included two large curtains made from hand painted and cut cardboard on tulle and 'Queer Champion' wrestling belt, also hand painted cardboard with Velcro.

Yaama Yassou: Suzy Evans and Adam France

22 May–5 July

Yaama (hello in Suzy's Gomerioi language) and Yassou (hello in Greek) is a collaboration between Indigenous designer Suzy Evans and Adam France.

Parthenons made of eucalyptus trees, echidna climbing out of Greek vases and emu clashing with Spartan armies are hand printed onto textile to create elegant pendant lamps.

Adam's illustrations, and Suzy's painting and collage work have produced this series of designs inspired by shared interests, motifs and stories related to their individual heritage.



Ocean Inspired Porcelain: Jo Victoria

28 August–1 October

Ceramic artist, Jo Victoria, is inspired by weathered surfaces, broken shells and bones washed up with the tides on the NSW South Coast where she is based. Stories and place are etched in these objects and her sculptural works reflect these once living things in the whiteness, translucency, fragility and strength of unglazed porcelain.

Many recent works have been made using natural materials found on the beach, dipped into porcelain and fired to leave only a trace of itself in the clay. These works embrace decay as part of life's beauty.

Drop Let: April Phillips

10 July–16 August

April Phillip is a Wiradjuri–Scottish woman of the galari/kalari peoples, based in the far NSW South Coast on the Yuin Nation.

Drop Let celebrates the infinite possibilities within a single drop, an impermanent compound of fluidity and clarity. April has used the emoji-like droplet across her practice as a recurring motif, synonymous with sadness, yet smile-inducing as a light hearted symbol of optimism. The iconic shape puts a freeze frame on time, liquid suspended to represent a fallen tear, rain from the sky, a bead of sweat, heightened climax and nourishing hydration.

This installation includes a diverse range of works from the artist's own archive, including a large scale screen print, and objects developed in collaboration with Tom Rowney at Canberra Glassworks.

Presented in partnership with RANSW.

In this installation Jo aims to capture the area where she lives, the light that filters through the banksia forest and sea mist rolling in across the bay.

Presented in partnership with RANSW.





Imperial Stockings: Annemaree Dalziel

27 November 2025–28 February 2026

In the Highland Clearances (roughly 1760–1850), the politics of power, racism, commerce and greed displaced remote Highland and Island Scotland people. Thousands of ordinary Gaelic Scots carried cultural grief to colonial Australia.

Imperial Stockings is Annemaree Dalziel's response to this forgotten story of origin, submerged in Australia's historic amnesia.

Annemaree is an artist, activist, performance-maker and writer, living and working on Gundungurra/Tharawal country in Mittagong, Australia.

Presented in partnership with RANSW.

No Friends But The Ghost (Ceng Beng): Jayanto Tan

10 October–19 November

Sydney based artist Jayanto Tan created this work during the COVID-19 lockdowns and in response to conversations or personal attacks related to race, class, migration, stereotype and identity. 'Ceng Beng' symbolises imposed rest, a time to contemplate mortality and respect the spirit of the elders.

This work-in-progress combines earthenware clay and embroidery on found fabrics that represent the spirit of the Deli River, where Jayanto was born, and the Cooks River, his adopted home.

This exhibition is presented in partnership with Diversity Arts Australia.



Sydney Craft Week Festival

Material Intelligence

10–19 October 2025

Sydney Craft Week Festival (SCW) is the first and only city-wide festival dedicated to presenting the latest in contemporary craft and offering experiences for the public to get involved. SCW encourages an appreciation of making by hand, learning new practical and creative skills in different workshops and events, and celebrating and supporting Sydney's thriving community of artists and makers.

The theme this year was 'material intelligence' with participants reflecting on our lives increasingly lived online and the rise of artificial intelligence. Artists reflected on the materials they use and reuse, demonstrating the considered thinking that goes hand in hand with making. Textiles, fibre, clay, metal, glass, wood, and paper were just some of the materials that featured. Sometimes in association with technology and consistently with consideration of sustainability principles.

The 2025 program included 600+ participating artists and 57 participating groups presenting 245 events across 37 Sydney suburbs and select regional areas including the Illawarra and Central Coast. An estimated 86,345 people attended 38 exhibitions, 40 retail events including 5 markets, 113 workshops and talks and 54 live demonstrations, open studios and digital events. Sydney Craft Week was supported by City of Sydney.





SCW 2025 Achievements

86,345
est. Total Audience

- 600+** Participating makers and artists
- 245** Events across 37 suburbs including:
 - 73** Workshops
 - 38** Exhibitions
 - 92** Retail events, open studios and live demonstrations
 - 5** Makers Markets

SCW 2025 Communications

- 17,640** Website page views
- 17,000** Website users
- 1,037** EDM subscribers
- 7,890** Instagram followers
- 2,121** Facebook followers



Events

Australian Design Centre presents a host of public programs and events throughout the year. Often related to the annual program of exhibitions, events include artist/curator talks or workshops, whilst other activities are bespoke opportunities to engage audiences with craft and design, grow the community and support makers.

15 special Maker Marketplace events were held across Saturdays throughout the year, offering 30 NSW based designer makers an opportunity to host a pop-up market stall in the Centre to further grow our Saturday audiences and offer them something extra special.

Following on from its introduction last year, ADC's Winter Workshop series continued, gathering groups to learn craft skills including mindful mending, embroidery, rag rugs, printmaking and jewellery making with plastic debris.

A special screening of the documentary film *Hunter from Elsewhere, a journey with Helen Britton*, was held in alignment with the tenth Living Treasures exhibition, *Helen Britton: The Story So Far*. Attended by over 170 people, all proceeds from the evening directly supported Australian Design Centre's fundraising appeal. This film screening was presented with the permission of filmmaker Elena Alvarez Lutz and the generous support of Event Cinemas Bondi Junction.



Object Shop and Retail

Australian Design Centre stands as a beacon for supporting local and nationally based makers, boasting a rich history of nurturing talent through various channels such as retail, pop-up markets, maker events and exhibition sales.

Object Shop, Australian Design Centre's in-house retail store, boasts an exceptional range of design and craft including glass, ceramics, textiles, jewellery, artwork, books, cards, and more. In 2025, Object Shop showcased the work of over 150 established and emerging makers, offering a dynamic shopping experience for both collectors and avid buyers. Meanwhile, the online Object Shop connected craft lovers nationwide and beyond with works by 50 makers.

Throughout the year, the space is activated by retail and maker events.

In essence, Object Shop is a vibrant space, supporting makers through sale and marketing and connecting people with contemporary craft and design.







ADC ON TOUR
2025

SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022

Hazelhurst Arts Centre, NSW 29 November 2024–25 January 2025, **Yarrila Arts and Museum, NSW** 15 February–30 March 2025, **Canberra Potters, ACT** 9 May–8 June 2025, **Toowoomba Regional Art Gallery, QLD** 16 August–12 October 2025, **Grafton Regional Gallery, NSW** 4 December 2025–1 February 2026

Artists: Glenn Barkley, Alison Milyika Carroll, Kirsten Coelho, Greg Daly, Pippin Drysdale, Dan Elborne, Penny Evans, Honor Freeman, Susan Frost, Shannon Garson, Patsy Hely, Jeffery Mincham, Damon Moon, David Ray, Ben Richardson, Tania Rollond, Owen Rye, Jane Sawyer, Yul Scarf, Vipoo Srivilasa, Kenji Uranishi, Gerry Wedd

SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022 is a special ADC On Tour exhibition project presented in partnership with The Australian Ceramics Association to acknowledge this significant anniversary. *SIXTY* is funded with support from Visions of Australia and The Gordon Darling Foundation. The Visions of Australia regional exhibition touring program supports audience access to Australian arts and cultural material, with a particular focus on tours to regional and remote Australia.

re/JOY: Vipoo Srivilasa

JamFactory at Seppeltsfield, SA 8 March–22 June 2025, **Tasmanian Museum and Art Gallery, TAS** 11 July–24 August 2025, **Geelong Gallery, VIC** 6 September–2 November 2025, **Tweed Art Gallery, NSW** 14 November–8 February 2026

Artist: Vipoo Srivilasa

re/JOY is an exploration of the emotional ties people form with objects, offering a joyful, playful, and hopeful reflection on the complexities of belonging within a diverse society. Curated by Lisa Cahill and designed by Stephen Goddard, *re/JOY* celebrates humanity's resilience and hope.

Vipoo Srivilasa's most ambitious and significant body of work to date, this collaborative community project exhibition featured seven large ceramic sculptures created around broken objects donated by Australians with migration stories, alongside a smaller piece representing the artist's personal narrative.

This ADC On Tour national touring exhibition has been assisted by the Australian Government's Visions of Australia program and Creative Australia, its principal arts investment and advisory body.

MAKE Award: Biennial Prize for Innovation in Australian Craft and Design

JamFactory, SA 5 December 2025-12 April 2026

Artists: Jin Ah Jo (VIC), Ash Allen (VIC), Julie Bartholomew (ACT), Roseanne Bartley (VIC), Emma Bugg (TAS), Melissa Cameron (WA), Scott Chaseling (NSW), Vita Cochran (NSW), Kirsten Coelho (SA), Zara Collins (NSW), Laura Deakin (VIC), Lynda Draper (NSW), Dan Elborne (VIC), Caren Elliss (SA), Jason Fitzgerald (QLD), Neville French (VIC), Jess Hall (VIC), Kirsten Haydon (VIC), Anke Kindle (VIC), Phong Lai (VIC), Cinnamon Lee (NSW), Noel Murphy (VIC), Sharon Peoples (ACT), Nicole Polentas (VIC), Jake Rollins (SA), Jennifer Robertson (ACT), Hugo Rucks (VIC), Jeffrey Sarmiento (ACT), Lotte Schwerdtfeger (SA), Gabbee Stolp (TAS), Bolaji Teniola (SA), Jane Théau (NSW), Blanche Tilden (VIC), Alice Van Meurs and Sarrita King (ACT/NT), Zoë Veness (NSW), Melinda Young (NSW)

This Australian Design Centre initiative is a major national award celebrating innovation in contemporary craft and design. Works were submitted by Australian designer makers demonstrating innovation in technique or material use, with the 36 finalists exhibited.





MAKE AWARE

BIENNIAL PRIZE FOR
INNOVATION IN AUSTRALIAN
CRAFT AND DESIGN
10 October - 10 November



Digital Programs

Australian Design Centre presents programs and ideas across multiple platforms, with digital programming allowing us to extend our reach beyond the physical gallery space to connect with designers, makers and engage audiences across the country and globally.

Websites

Australian Design Centre activates three websites: australiandesigncentre.com, sydneycraftweek.com and makeaward.au.

Our websites are a portal to past current and future programming, as well as industry news, interviews, films, podcasts and more.

Object Digital

Object Digital is an online publishing and events initiative hosted within our website and features ongoing research into diverse issues and ideas. It includes content we create, or important and relevant content republished from other sources, giving our audiences access to critical writing about design and craft.

2025 saw over 2,737 reads across a series of exhibition-related articles and interviews, including *The Familiar in the Foreign* by Lisa Cahill, which examines the details, materials and processes that render Australian artistry both familiar and foreign in international contexts. As part of *PROFILE 2025: JMGA-NSW Contemporary Jewellery and Object Award*, *The Educators Q&A* featured two finalists discussing their roles as educators and how this informs their creative practice. ADC also continued its Maker Profile series, highlighting eight makers through a series of short Q&As.

Films

Australian Design Centre uses Vimeo for our film content, which is also embedded in our website and across our social channels.

Object Shop Online

The online shopping platform continues the unique Object Shop experience with ease of access for the craft and design supporter to the work of more than 150 makers.

Social Media

ADC continued to experience strong growth in social media engagement and audience reach throughout 2025. Our Instagram and Facebook accounts grew to 25,876 and 12,210 followers respectively, with content generating a cumulative 1.3 million views. Engagement was particularly high on posts addressing ADC's loss of funding and impending closure, with audiences actively sharing and responding, underscoring the organisation's significant impact and the value it holds within the community.

Object Podcast

Object Podcast: stories of design and craft, was released in 2021. The series was twice shortlisted in the Australian Podcast Awards in the Arts and Culture category.

Object Podcast is produced by Lisa Cahill and Jane Curtis and hosted by Lisa Cahill.

Episodes in 2025 were Helen Britton: Living Treasure Master of Australian Craft, Artist Deep Dive: Seven key works in Helen Britton's *The Story So Far* and Cinnamon Lee: Winner Of 2025 Make Award.



Media

In this pivotal year, ADC achieved substantial coverage across print, broadcast and digital media. The communications team with Lisa Cahill, Jacqui Taffel, Laura Wesolowski, April Palm and designer Karen Kung ensured that press releases, marketing materials and digital communications were consistent, accessible, and effectively profiled the many talented makers and designers engaged with ADC throughout 2025.

Significant effort was also dedicated to communications surrounding ADC's loss of funding and the announcement that the organisation will cease operations in June 2026 if adequate funding is not secured. The team approached this work with care, ensuring messaging remained transparent, informative and considered, while acknowledging the significance of ADC's legacy to its community of artists and audiences.

Media coverage from across the year is documented under 'About' and 'Media Mentions' on the ADC website.



News [Reviews](#)

★★★★★

Helen Britton review: a jeweller who is so much more

Internationally celebrated artist Helen Britton totally short circuits how we think about jewellery with wonder.

23 Sep 2025 12:18

Gina Farley



VISION ARTS

Helen Britton, *The Story So Far*, installation view Australian Design Centre 2021. Photo: Jacques Manning



Helen Britton is arguably one of Australia's most celebrated jewellers, perhaps better known in Europe than on our home shores. She won the Herbert Hoffmann Prize in 2005 (Germany), considered one of the highest honours in contemporary jewellery, and a full-length feature documentary about her, *Hunter From Elsewhere* premiered at Dok-Fest in Munich in 2021.

Her work is in demand all over the world – not just in bespoke jewellery galleries, but commanding in their presence in contemporary art museums.

It is not surprising then, she is being celebrated as part of the Australian Design Centre's 'Living Treasures: Masters of Australian Craft' series, with the recently opened survey exhibition *Helen Britton: The Story So Far*.



Today based in Munich, Germany, Britton was in Sydney for the launch of this exhibition – and you can understand why entering the space. This is not just an exhibition of whimsical worn adornments in cases or on mannequins.

Britton offers anything but a standard delivery – pulling on her multidisciplinary practice as a photographer, a painter and installation artist to allow viewers to find a connection and wonder in the exhibition.

The foundation to this exhibition is the home of her great-aunt and Godmother Kath Carr, on the Clarence River on Ngunitj, Yobeel Country (NSW Northern River) where Britton visited from 2017-2019 taking over 700 photographs.

A small selection of these presented in a salon hung for the work *My Godmother's House* (2018-2025), where vignettes of shell collections and curiosities in glass cabinets offer the through-line to incredible pieces of worn art.

Continuing this domestic theme, curtains are echoed screening out the passing traffic; the patterns of shells are drawn onto the windows; furniture peppers the space – a chest of drawers that has been hand painted with jewellery in its drawers; a closet filled with curiosities and treasures from Britton's childhood, and a retro kitchen table and chairs to sit down and peruse Britton's monograph – considered part of the show.

The message here is one of slow looking – slow consideration of life's smallest gems drawn from everyday and offered as a kind of circuit breaker to life that streams by just outside.

Helen Britton: rebooting how jewellery is exhibited



Latest Articles



Art and All 5 artworks leading the conversation this summer

GINA FARLEY Oct 26, 2025



Too Deadly review: looking at 10 years of Tarnanthi at AGSA

GINA FARLEY Oct 26, 2025



Whitefella Yella Tree review: first contact and first love collide

LUREN DASH Oct 26, 2025

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Partners and Donors

Australian Design Centre is grateful to our donors and partners for their generous and ongoing support of Australian craft and design-based innovation and creativity. Whether its government funding, the patronage of established or new donors or project partners, the support assists greatly in delivering a diverse multi-platform program that supports makers and connects audiences with the best contemporary design and craft from across the country.

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Visions of Australia

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