



The Australian National University / School of Art / Environment Studio / 2014 Crace Field Study

*Contemplating Crace: First Thoughts* An Exhibition of Visual Art  
ANU School of Art Foyer Gallery June 2014

**SNAPSHOT DOCUMENTATION**



Photograph: John Reid

#### Crace Gungahlin ACT

Crace is a new development in Canberra, Australia, which will accommodate around 4,000 residents in 1,500 homes when completed in 2015. It is designed as a 'mini-city' with a shopping centre surrounded by a high-density urban precinct, which in turn is surrounded by large and small suburban homes of different types. Key aspects of the design of Crace were based on best practice to create an *active* and

safe neighbourhood that promotes fun activities, social interactions and sustainable living. Crace is built to a 'walkable' grid with 25% of total land for common use, including walking/bike paths, and access to bus stops, parks, and shops. Current thinking is that these design features will also have long-term benefits for the health and wellbeing of Crace residents. But is this true? The Crace Study aims to test this idea.

#### The Crace Study

Healthy and Sustainability Communities  
Faculty of Health  
University of Canberra

Successful cities of the future will need to promote in flexible and reliable ways healthy and sustainable lifestyles for diverse types of people. The Crace Study run by the University of Canberra is a yearly survey on what it is like to live in Crace. It aims to shed light on what makes somewhere a great place to live - and what doesn't! In particular the Crace Study examines how home and neighbourhood can promote healthy and sustainable lifestyles for different people within Australian society (e.g. time-pressured couples with children; connected retirees); 'marginalised Australians'; see Berry, Buttenworth, Caldwell and Rodgers, 2008). From 2012 to 2017 residents will be surveyed at key stages in the Crace's development (e.g. The first survey took place in Spring

2012 before the first parks and shops were completed). The survey reports will be released to help inform the relationship between health, sustainable behaviours, urban form characteristics, and the demographic characteristics defining different sorts of people within Australian society. Survey results gathered over long periods will be further examined to determine how the completion of the streets, paths and amenities like parks and shops has affected people's behaviour and health, including their physical activity, Body Mass Index (BMI), physical health, neighbourhood social participation, sense of belonging, and mental health.

Professor Helen Berry, University of Canberra, and the Crace Study research team will inform artists participating in the 2014 Crace Field Study.

#### Crace Field Study 2014 +

Convenor: John Reid  
Field Co-ordinators: John Reid / TBA  
Suitable for Undergraduate, Honours and Postgraduate artists

Please Note: Undergraduates enrolled in 2014 Environment Studio (ES) Electives will undertake Field Study (FS) Field Trips as field research for their Elective Study. (eg Semester 1 ES Elective Study artists will participate in FS Field Trips 1 and 2; and Winter Intensive ES Elective Study artists will participate in FS Field Trip 3). ES Elective Study artists who follow a Semester 1 Elective Study with a Winter Intensive Elective Study will undertake the equivalent of a complete Field Study and receive 12 unit points.

Crace Field Study ES Elective Contact:  
john.reid@anu.edu.au / 0439 300 895

Informed by The Crace Study results; challenged on location by Prof Helen Berry and members of The Crace Study research team; grounded by consultations with members of the Crace community; and inspired by personal field observation and inquiry in Crace, artists participating in The Crace Field Study will produce a folio of fine art work that: (i) meets individual curriculum requirements for enrolled students; (ii) integrates with The Crace Study research methodologies; and (iii) contributes to The Crace Study communication strategy. Objectives (ii) and (iii) will be met principally through catalogued exhibitions of artwork that will mark transitions from consultative to engagement procedures. An exhibition will be mounted, and catalogue produced, for October / November 2014. The Crace Field Study is open ended and as such will also be attractive to artists wishing to engage in longer-term research.

#### 2014 Field Study Schedule

Information Session Wed 12 Feb (0 Week)

Registration Deadline Confirmation of Field Study viability: Mon 17 Feb (Week 1)

Participant Briefing Wed 19 Feb (Week 1)

Field Trip 1 Sat 1 - Sun 2 March (Week 2)

Field Trip 2 Mon 7 - Fri 11 April (Mid-Sem Break)

Work-in-Progress Reviews Wed 7 - Thurs 8 May (Week 10)

Field Trip 3 Mon 7 - Fri 11 July (Mid-Year Break)

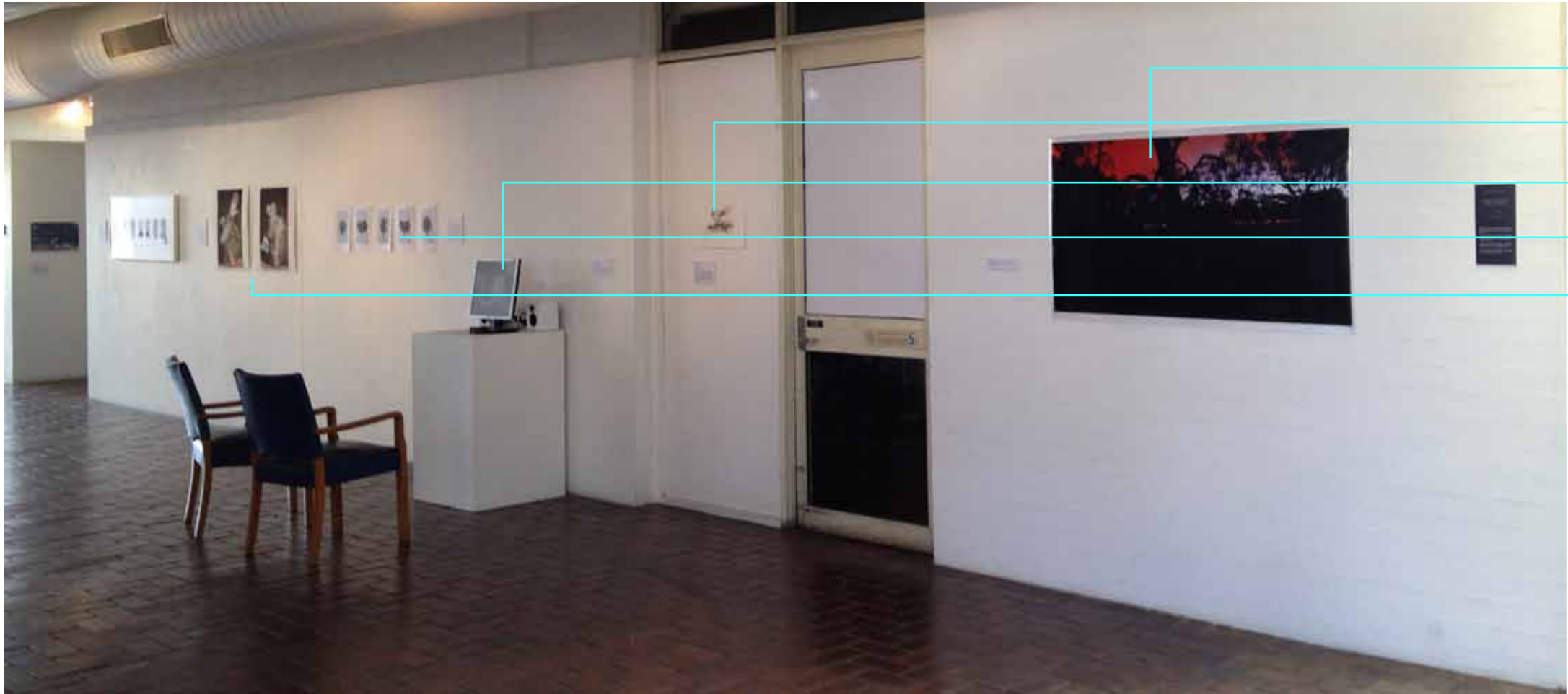
Catalogue Deadline Mon 1 Sept

Exhibition Oct / Nov TBC

The viability of the Crace Field Study is dependent on artist participation and external funding. The Crace Field Study will be confirmed on Monday 17 February 2014. Contact e: john.reid@anu.edu.au m: 0439 300 895  
For up-dates: Environment Studio, ANU School of Art web site: <http://eesa.anu.edu.au/environment-studio>

The *Crace Field Study* is convened by John Reid and field co-ordinated by Heike Qualitz and John Reid, Environment Studio, School of Art, Australian National University. The Crace Field Study is a science-arts collaboration with The Crace Study in the People and Place research program led by Professor Helen Berry at the University of Canberra. The Environment Studio gratefully acknowledges funding for the Study from Goodwin Aged Care Services Limited, ACT; and PBS Building, ACT. This exhibition is supported by Connections Community Development, ACT, and their Crace Community Facilitator, Erin Schrieber.

Snapshot photography: John Reid / Document Design: John Reid



Artists

- Andrew Lyne
- Melissa Gryglewski
- John Mills
- Bonnie Haiblen
- Carolina Velastegui Paez



## Andrew Lyne

*Approaching Front. Gungahlin Hills*

*Nature Reserve 2014*

70.0 x 125.0 cms

Type-C print

## Melissa Gryglewski

*Sk8rFinch 2014*

30.0 x 40.0 cm

Pencil, marker, and watercolour

In my imagination the lines between human, plant and animal are very fuzzy. Indeed, I find joy in discovering the uniqueness but also the connectedness of all things. My work speaks directly to my imaginative process : each piece is a visual representation of a thought I had whilst I was journeying through Grace contemplating the human/non-human relationships that I encountered. It is with absolute delight that I share these observations, and as importantly, the sentiment of endearment that is behind them.



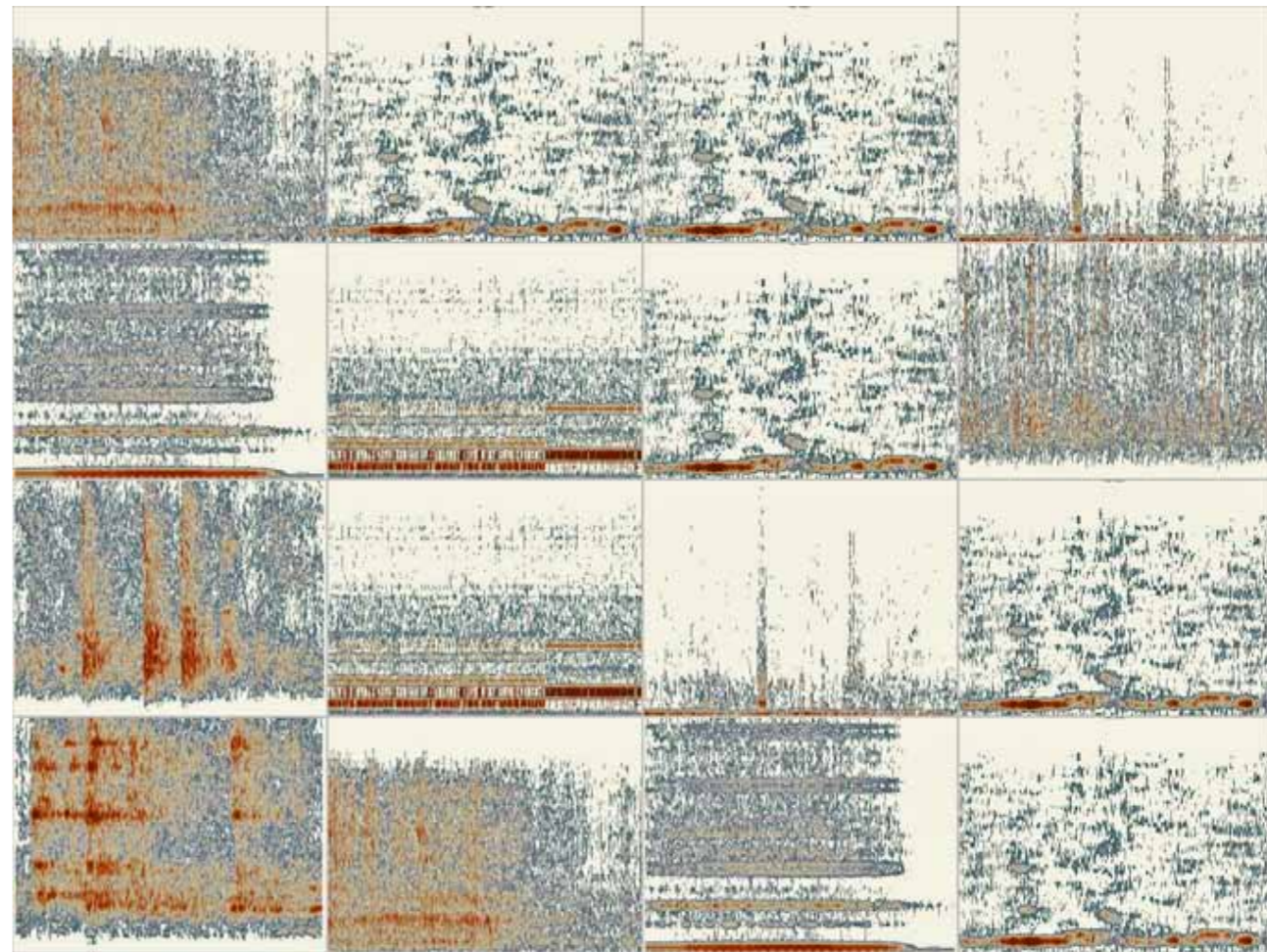


## John Mills

### *Sound Portrait of a Young Suburb* 2014

34.2 x 17.8 x 41.7 cm  
Computer animation and sound

Sound samples collected in Crace in March 2014 are played, and their spectrograms are displayed. The palette is based on colours found in the Crace 'Suburban Style' brochure. The timing (entry delay) of each sample is (pseudo-) randomly chosen.





## Bonnie Haiblen

*Interaction: Sharing Space* 2014

30.0 x 20.0 cm x 5

Mixed media: photography and drawing

Crace is a suburb of integrated environments that sit in harmony and help to create a sense of community. The work explores the coming together of the built and natural environments to form a multidimensional living space that is neither completely natural nor completely new. The boundary between the past and present merges. The surrounding nature reserve is embodied within the planning of Crace, and has significantly influenced the materials, techniques and aesthetics of this work.

Sharing Space is a series of

mixed media images that combine photography and drawing. The photographs of the Eucalyptus blakelyi leaves found in Crace are surrounded by fine hand drawn lines, which serve to form a boundary that evokes a sense of community. Each image is a comment on the notion of Crace as a 'suburb', and how we create such a place by transforming, restricting, and ultimately shaping the natural environment.





## Carolina Velastegui Paez

*Beings from the Alcheringa time*  
2014

42.0 x 59.4 cms  
Mixed media

Beings from the Alcheringa<sup>1</sup> time is a diptych of drawings and digital compositions of mythical beings inspired by the Aboriginal site Yurwang Dhaura of Crace. Textures and patterns found in the natural surroundings of Crace provide the foundation for these half-animal beings, rendered with a mixture of lines and words.

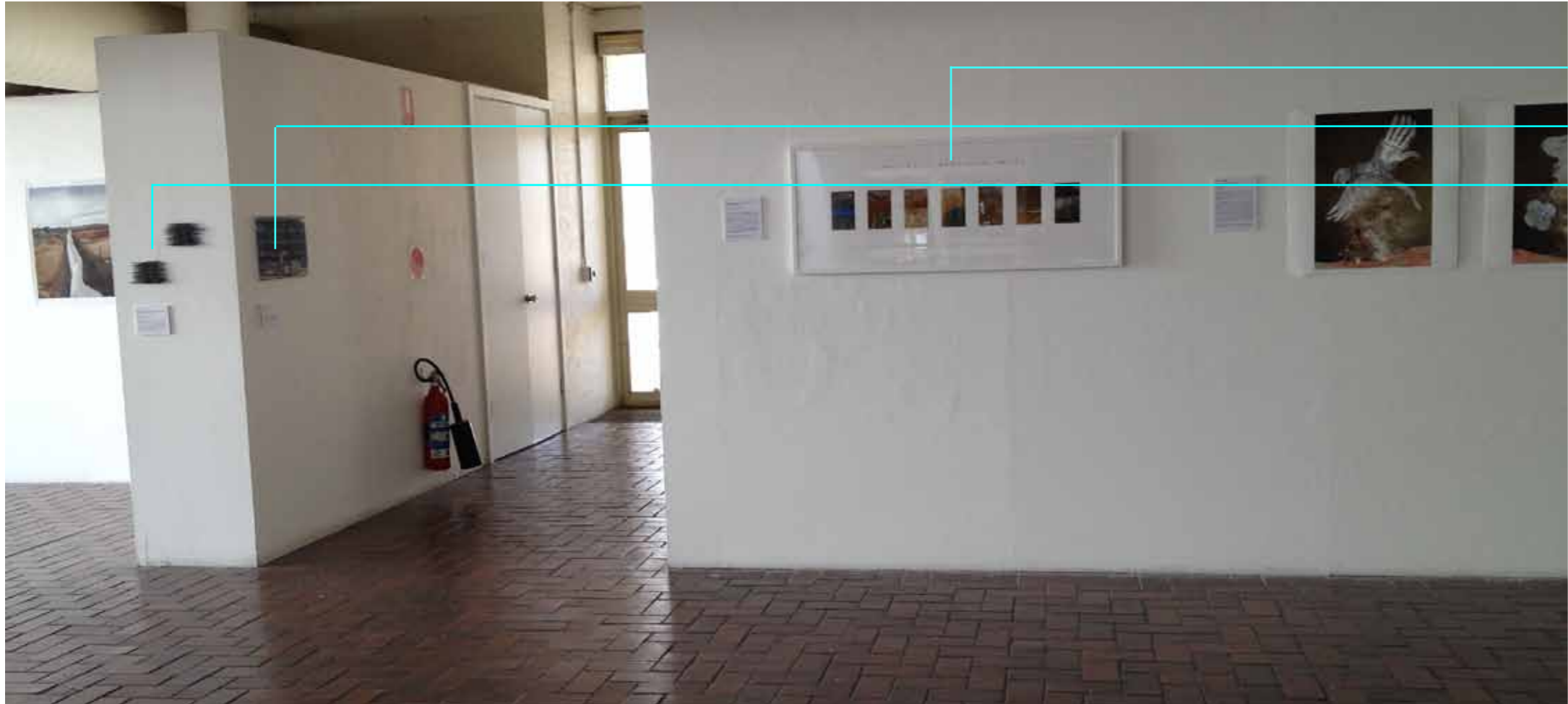
I am using words in Spanish, English and the Australian Aboriginal language of the Ngunnawal people, to bring the beings into life. The use of text in different languages makes reference to my personal experience of being a foreigner in a

new country. One of the purposes of this work is to experiment within the thin line that exists between the drawn and the written languages. Also, the artwork pays tribute to the importance that mythical beings have in the collective memory.

This process was inspired and informed by the setting of Crace, where the presence of scarred trees and the Yurwang Dhaura site is a living testimony of the contact between material and spiritual realities, giving a historical background for the suburb's identity and landscape.

<sup>1</sup> 'Alcheringa' is a word that relates with the Dreamtime, the first place where 'man and nature come to be'. 'The act by which the mind makes contact with whatever mystery it is that connects the Dreaming and the Here-and-Now.' (Jacket 2, 2014)





Artists

John Reid

Maria Koulouris

Hwa Soon Clare Ryu (Detail #3)

John Reid

National Heritage Trust Crace  
Share Certificates  
Denomination Set 2014

52.0 x 132.0 cm. 7 certificates at  
actual size.  
Digital ceramic ink print on rag

The ‘National Heritage Trust’ was  
established in 2008 by John Reid  
(EcoForum Field Study, Cockatoo  
Island, Sydney Harbour) to promote  
the aesthetic documentation of  
cultural heritage.

Share certificates are produced  
and traded on a dollar-for-dollar  
basis for Australian currency. Funds  
raised are used to further the aim of  
the Trust by assisting visual artists  
to undertake the important task  
of creating imagery that combines  
the aesthetic aspirations of the fine  
arts with the discerning focus of

ethnography.

In this Crace series of share  
certificates attention is focused  
on the (fleeting) heritage of initial  
suburban residential development.  
Proceeds from Crace certificate  
sales will support a Crace  
community cultural event.

To purchase NHT share certificates  
please contact: john.reid@anu.  
edu.au / 0439 300 895





### **Maria Koulouris**

*The Central by Goodwin* 2014

25.0 x 40.0 cm

Digital print on paper

A commonly occurring feature in the Crace landscape is scaffolding covered buildings still under construction. The photo displays an edginess and an orderliness in the scaffolding poles and blue shade cloths. The signage suggests a luxury building is yet to emerge from beneath the masque of construction apparatus.

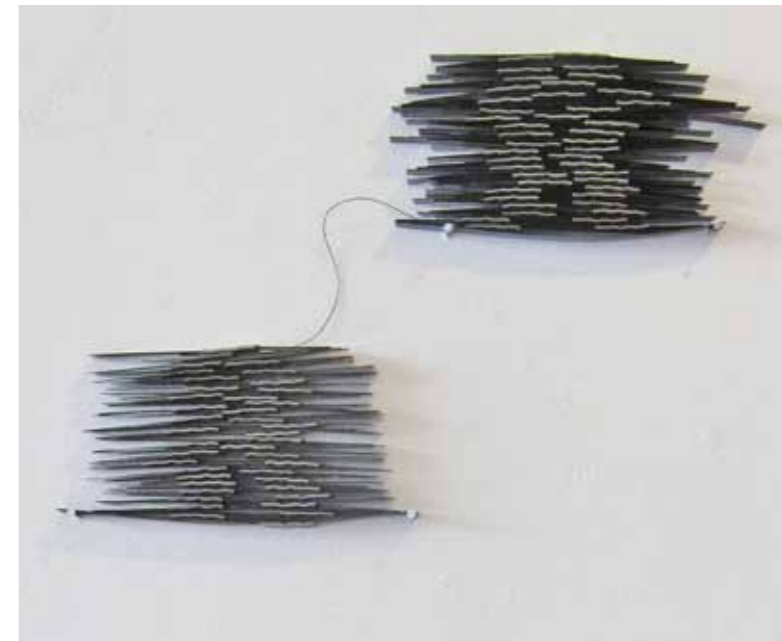
### **Hwa Soon Clare Ryu**

*With the Lord a day is like a thousand years and a thousands years are like a day* (Detail #3) 2014

20.0 x 25.0 x 15.0 cms x 2

Steel straps and galvanised crimps

In keeping with my aim to explore my inner spirituality this series of works questioned the boundaries between what can be seen (which is communicated through language) and what cannot be seen (which are things beyond mere language). This is demonstrated primarily through the use of the simple act of creating lines. It is the ultimate most singular union of silence and speech. Through this process I have achieved conceptual form - sculptural and constructive ways through which I have adapted my ideas to create an installation.





## Artists

Hanna Hoyne and Amelia Zeraftis

Marzena Wasikowska

Andrew Lyne



**Hanna Hoyne and Amelia Zaraftis**

*The Apron of the Honourable A Z Echidna, Kaleen Ambassador to Crace* 2014  
From *The Apron Project (Echidna)* 2013-14

Dimensions Variable  
Calico, tulle and wooden clothes pegs

Apron Project (2013-14) by Hanna Hoyne and Amelia Zaraftis presents an ongoing collaboration that investigates notions of human vulnerability and safety in the ways that we inhabit both the physical and psychological landscapes. The Apron Project's first iteration of photographic performance documentation and sculptural garments (in the exhibition *Safe Passage*, 2014) presented a spirited re-imagining of the domestic

apron, set in an Australian suburban backyard. During the third Crace Field Study field trip in July 2014, the Honourable A Z Echidna will present its ambassadorial credentials to the Crace community.



**Marzena Wasikowska**

*Crace construction. Redruth Street*  
2014

76.0 x 102.0 cm  
Digital test print



## Andrew Lyne

*Workers of 'The Central by Goodwin'. Crace, ACT 2014*

30.0 x 45.0 cm  
Type-C print

The vital role of the construction worker is soon overlooked. When the building is completed, the construction workers' involvement is quickly forgotten. By making these photographs it is hoped to preserve something of the builders' one-time presence.





Exhibition opening night, Thursday  
12 June. A patron contemplates  
Andrew Lyne's *Workers of 'The  
Central by Goodwin'*. Crace, ACT



Artist

John Reid



**John Reid**

*Compassionate Tenancy Step 3*  
2014

Video loop. One minute

Opposite: Video still





## John Reid

### *The Crace Rawshale Blot* 2014

13.0 x 18.0 cm

Found Crace Ordovician shale

This blot is articulated in 450 million year old shale found on the lower slopes of Gungahlin Hill, in Crace. In response to your contemplation of it, compose a set of ideas that you already possess into a short narrative. Please email your story to:

[john.reid@anu.edu.au](mailto:john.reid@anu.edu.au)

for posting on the Contemplating Crace First Thoughts exhibition web page:

<http://soa.anu.edu.au/environment-studio/crace-field-study>



*The Crace Rawshale Blot* writing station with four blots





## Artists

Nigel Dobson

Dianna Budd



## Nigel Dobson

*Human Habitats* 2014

215.5 x 96.2 x 96.6 cm  
Steel, concrete, bricks

I have been challenged with the concept of a suburb being erected from nothing. This work resembles a personal dwelling or space that can be occupied by a human. It reflects the suburb of Crace and how we as a society can create a suburb out of nothing and inhabit it in a matter a years. I wanted to comment on human habitats, also with new suburbs how the blocks are smaller and the houses built, generally take up the entire space, leaving little to no front or back yard. The shape of the sculpture is cage like and creates a visual personal space and implies a human habitat.





## Dianna Budd

### *Stumped* 2014

73.5 cm x 18.5 cm (Octagon)  
Found table, collage

This work is a metaphor for the game of cricket. The table legs remind me of cricket stumps and the various actions of the players on the tabletop are reminiscent of a game of cricket in a park, or outside in the back yard or perhaps out on the street. Interstate and international games bring people together to watch the event either at a ground or on a screen. These gatherings strengthen a community.

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## Artists

Hanna Hoyne and Amelia Zaraftis

Hwa Soon Clare Ryu  
(Details #1 and 2)

Bonnie Haiblen



**Hanna Hoyne and Amelia Zاراftis**

*The Honourable A Z Echidna*

*Kaleen Ambassador to Crace 2014*

*From The Apron Project (Echidna)*

2013-14

60.0 x 42.0 cm x 2

Performance stills. Performer:

Amelia Zاراftis. Photographer:

Hanna Hoyne

Inkjet print on rag paper



### Hwa Soon Clare Ryu

*With the Lord a day is like a thousand years and a thousands years are like a day* (Detail #1)  
2014

250.0 x 200.0 x 15.0 cms (7 pieces)  
Steel straps, galvanised steel crimps and wire mesh

See 'Detail #3' for artist statement

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## Hwa Soon Clare Ryu

*With the Lord a day is like a  
thousand years and a thousands  
years are like a day* (Detail #2)  
2014

26.0 x 40.0 x 1.5 cms  
(Plus uncomposed components)  
Steel straps, galvanised steel crimps

See 'Detail #3' for artist  
statement

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## Bonnie Haiblen

*Interaction: Time and Crace* 2014

20.0 x 20.0 cm x 4

Photography and found objects

Crace is a suburb of integrated environments that sit in harmony and help to create a healthy sense of community. This body of work seeks to explore the coming together of the built and natural environments, and how they form a singular multidimensional living environment that is neither completely natural nor completely new, but seeks to blend the boundary between the past and present. The importance of the surrounding nature reserve was embodied within the planning of Crace, and has significantly influenced the materials, techniques

and aesthetics embodied within this work.

Time and Crace uses similar leaf photographs as those in 'Sharing Space', however the actual leaves are propped above the photographs to create a series of simple 3D images which focuses on the notion of time in relation to the construction of Crace and its environments.





## Artists

Tarn Smith

Harriet Lee Robinson



**Harriet Lee Robinson**

*Sensitive Territories* 2014

Small container:

8.0 x 7.0 x 6.0 cm

Large double-ended container:

9.0 x 28.0 x 8.5 cm

Upright vessel:

16.5 x 9.5 x 7.0 cm

Copper and found branches

While Crace is a new habitat built for people and their accessories. It neighbours the Gungaharra Grasslands Nature Reserve, the pre-existing home of native flora and fauna including endangered species. In order to maintain this environment and the species that live within it, residents of Crace need to know about the reserve and its natural heritage.

Sensitive Territories consists of a set of domestic vessels. The vessels



visually refer to mature trees and their hollows, found in both Crace and the neighbouring reserve. The hollows found in these trees are significant as they are habitats for many native animals that cannot be artificially recreated. They are precious spaces that protect animals and as such are a valuable component of our ecosystem.

These vessels are meant to be used and touched. Like our natural environment, they are to be experienced with all the senses, not just visually. Like the hollows in trees these objects contain secrets that can only be discovered through close interaction. The domesticity and functional nature of these vessels combined with their organic tree-like appearance aims to make a beneficial connection between culture and society and the local, natural environment.



## Tarn Smith

*Midori Oxide 'The sustainable paradox' 2014*

1.5 x 5.0 x 5.0 cm x 12  
Brass, copper, aluminum, steel and gilding metal

As life corrodes the dream of a new home and the green wash turns to rust, is what's left sustainable?



## Artists

Yasmin Idriss

Keziah Craven



## Yasmin Idriss

*City Lights* 2014

50.0 x 40.0 cm x 7

Colour photograms on  
photographic paper

Flowers and trees have featured prominently in my early work, both as a painter and as an amateur photographer. Well travelled, I have lived in numerous cities and visited many more. And still, wherever I may be, nature provides immense inspiration at every turn. There is beauty in the simplest of forms. Recently, as my ideas and my art continue to develop, so does my desire to explore ways of expressing my thoughts on issues concerning the environment.

City lights is a commentary on the development and expansion of

our built environment as modern Man encroaches on nature more and more, bending it to our will. Crace proudly proclaims that 25% of Crace is outdoor space, but a large majority of it appears to be 'landscaped' space. Furthermore, we bombard our environments with a never ending cacophony of noise pollution, unnatural colours and brilliant dancing lights; building facades, neon signs, shop windows, advertisements, headlights, traffic lights, street lights, mobiles, ipods and more.



## Keziah Craven

*The Displacement of Embodied Matter* 2014

Dimensions variable

Dirt, microcrystalline brown wax & beeswax

Communities are made up of people coming together from different backgrounds, religions, races and last but not least, of all ages. We construct, create, cultivate and nurture through our hands. In this sense, a community is built and sustained through them. Anthropologist Mary Douglas in her book *Purity & Danger*, referenced dirt as being a matter out of place, and as something we are constantly trying to contain. Dirt was collected from construction and residential sites in the suburb of Crace and is the matter that embodies the

hands. In this body of work the cast hands unite nature and community into one form.



## Artists

Yasmin Idriss

Kerry Shepherdson

Mariana Vadell Weiss



## **Yasmin Idriss**

*DeForestNation* 2014

50.0 x 20.0 cm x 18

Photographic prints

Flowers and trees have featured prominently in my early work, both as a painter and as an amateur photographer. Well travelled, I have lived in numerous cities and visited many more. And still, wherever I may be, nature provides immense inspiration at every turn. There is beauty in the simplest of forms. Recently, as my ideas and my art continue to develop, so does my desire to explore ways of expressing my thoughts on issues concerning the environment.

A forest of wood blocks, is my response to our (nation's) brazen attempts to justify the removal of

trees and natural woodlands for urban expansion while placating ourselves with reassurances that we have carefully conserved as many trees as is practical. In the development of Crace, we are even proud to declare that we have retained 25% of the outdoor (natural and recreational) space and added wider concrete footpaths for better community living. As I surveyed the area surrounding us I was struck by the sparse number of trees that actually remained - Crace's token trees. Is it irony to chop down trees and tame the land to create a designer suburb that supposedly fosters mental health and general well being?



## Kerry Shepherdson

*Puzzleing* 2014

29.0 x 169.0 cm

Mixed media on board

The Crace Field Study introduced me to the concept of holistic approach to designing a unique community from scratch in a bushland setting. The development of a practically self-contained village incorporating natural, constructed and historical features that aimed to encourage a sense of cohesion and well being for the people who would eventually live there, seemed to me like the sum of countless multifarious components.

My mind turned to the old Chinese Tangram, a square puzzle consisting of 8 pieces that can be rearranged into over 2000 simplified abstract combinations representing different objects,

animals, plants and figures.

Metaphorically my Tangram artwork evolved as a narrative frieze just like the suburb of Crace with references to pleasurable activities that may be possible for the inhabitants. I considered the geometric division of the landscape into house blocks, the preservation of the grassland habitat of the endangered Golden Sun Moth, the easy access to nature reserve and parklands, the building materials, density and uniformity, the opportunity for Grandparents to live near their families, the community fresh produce garden and the village life impression.



## Mariana Vadell Weiss

*Calling of the Wild: Not any, but ours* 2014

67.0 x 51.0 cm Diptych

Watercolor and gouache on cotton paper

These strange creatures function as a descriptive device of pure tones - a fiction of drawing and painting in an undetermined context that could be our own home. These images were informed by observing the fauna in Crace, a place presented to us as an urban entrepreneurship in a patch of land once feral and now a space of co-existence.

Looking around as a visitor, not only in this new suburb but in this country, my artistic intention begins with noticing the different animals and how people living here coexist with them. Little dogs, domestic

cats, the possums and birds – reminding me of the subjective view that distinguishes between an exotic beast or a beloved pet.

I decided to render the Australian backyard habitat and its most resilient species as desirable, loveable pets - a harmless experiment of fictional domestication.

If it is our intervention that makes a place habitable, is it also what makes our contemporary domestic animals desirable?



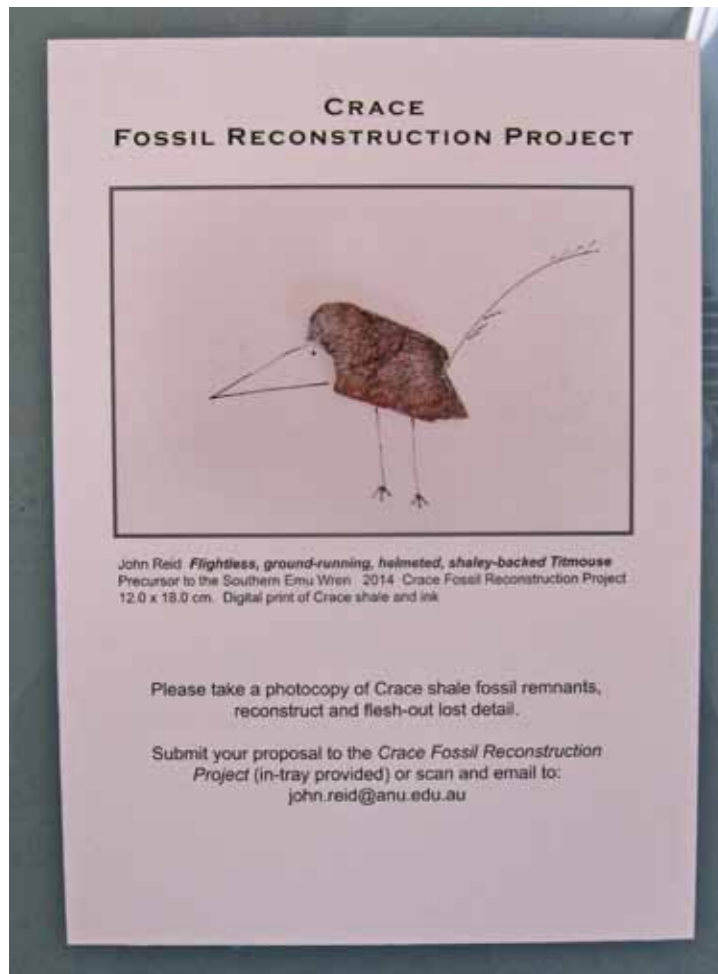
## Artists

Oskar Wasikowski

John Reid

Byrd

Patron responses



## John Reid

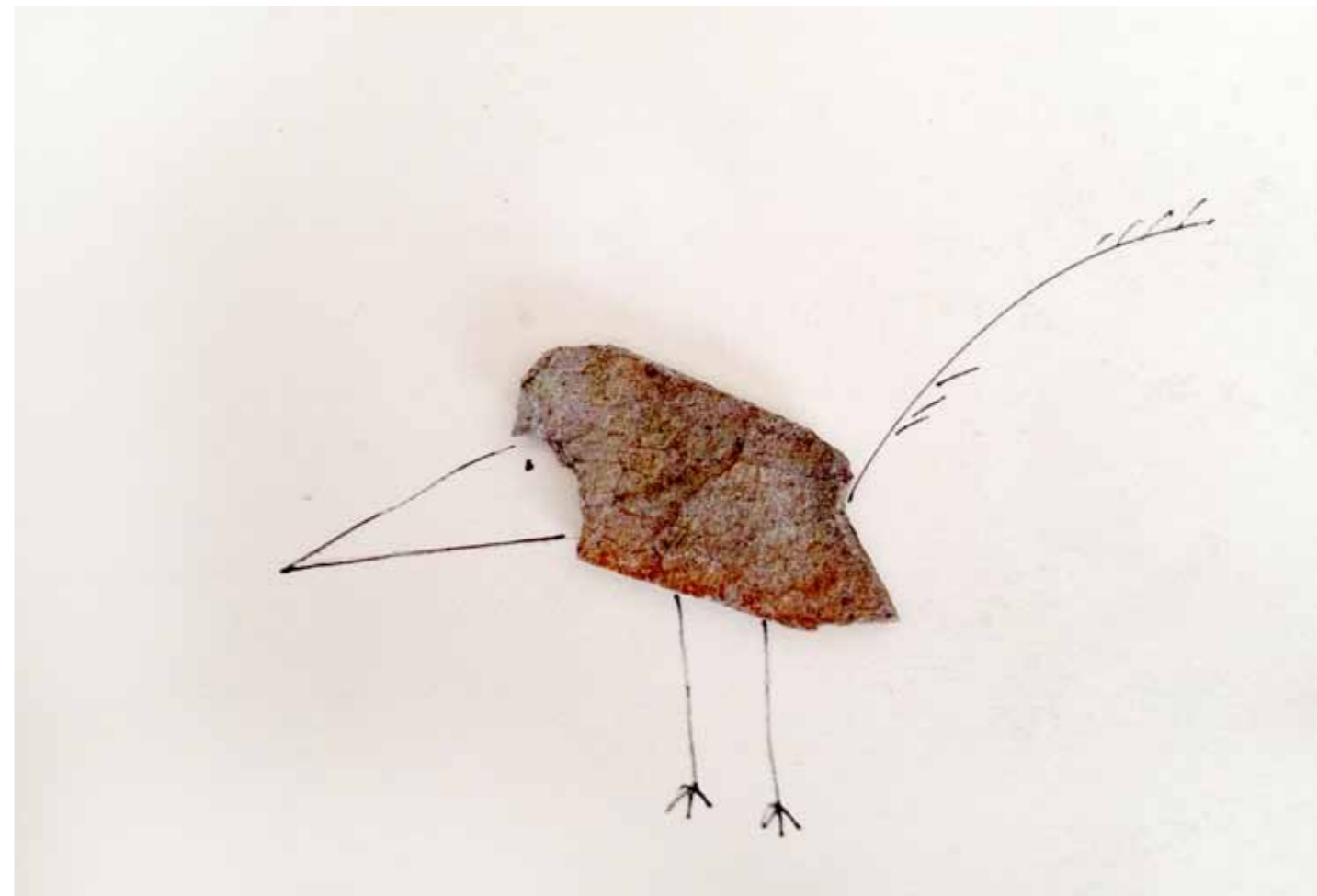
*Flightless, ground-running,  
helmeted, shaley-backed Titmouse  
Precursor to the Southern Emu  
Wren 2014*

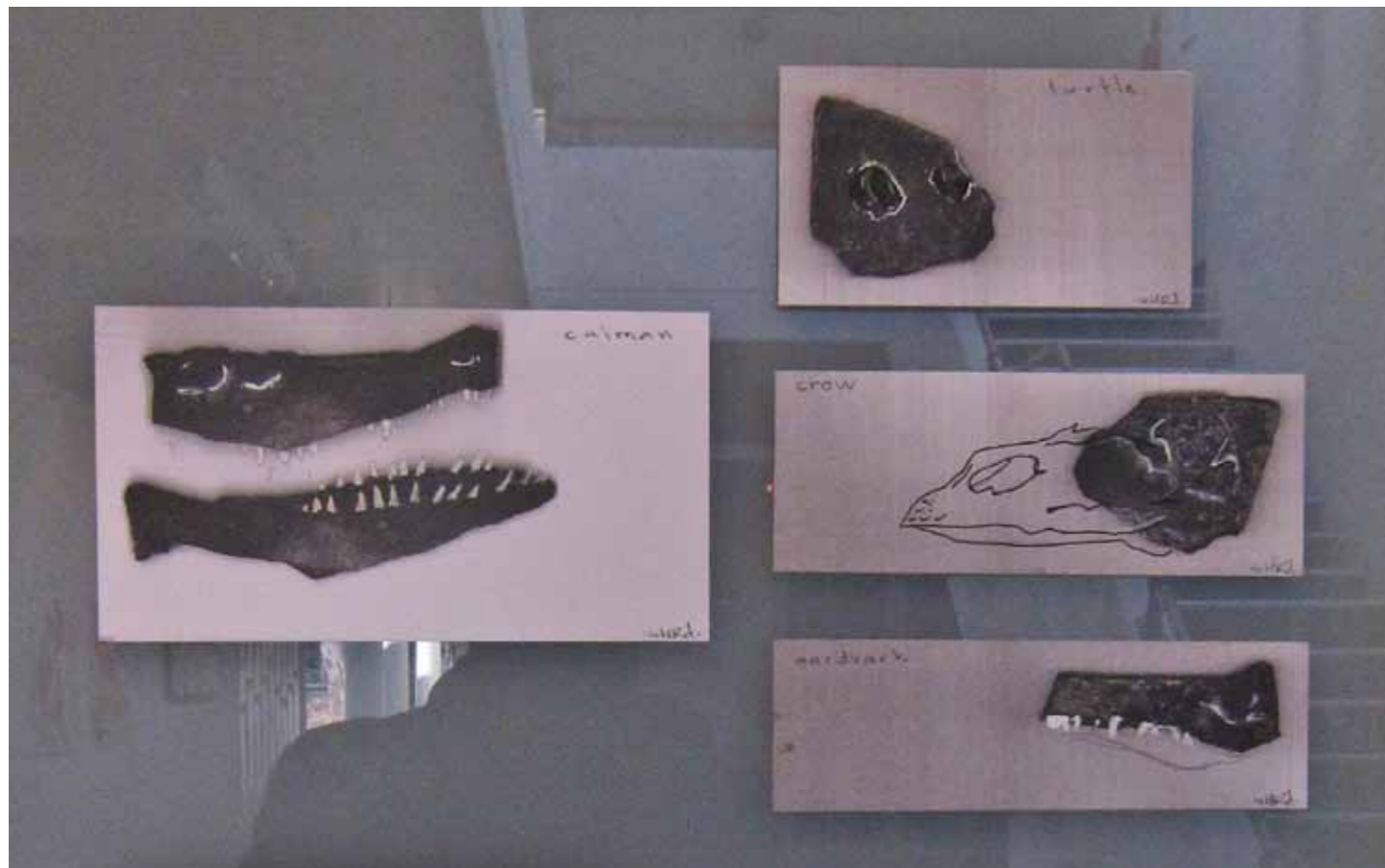
Crace Fossil Reconstruction Project

12.0 x 18.0 cm

Digital print of Crace shale and ink

Please take a photocopy of Crace shale fossil remnants, reconstruct and flesh-out lost detail. Submit your proposal to the Crace Fossil Reconstruction Project (in-tray provided) or scan and email to: [john.reid@anu.edu.au](mailto:john.reid@anu.edu.au)





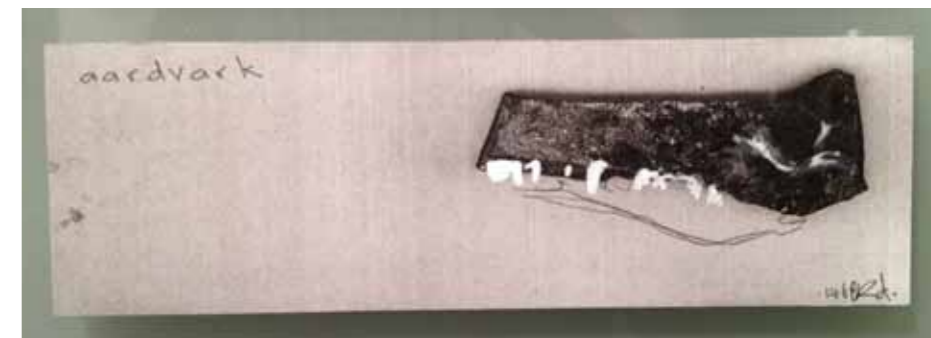
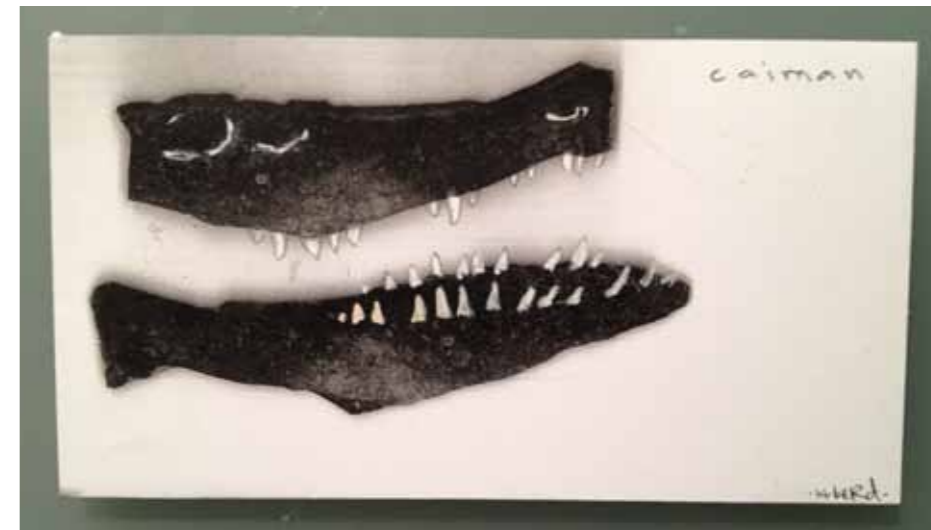
## Byrd

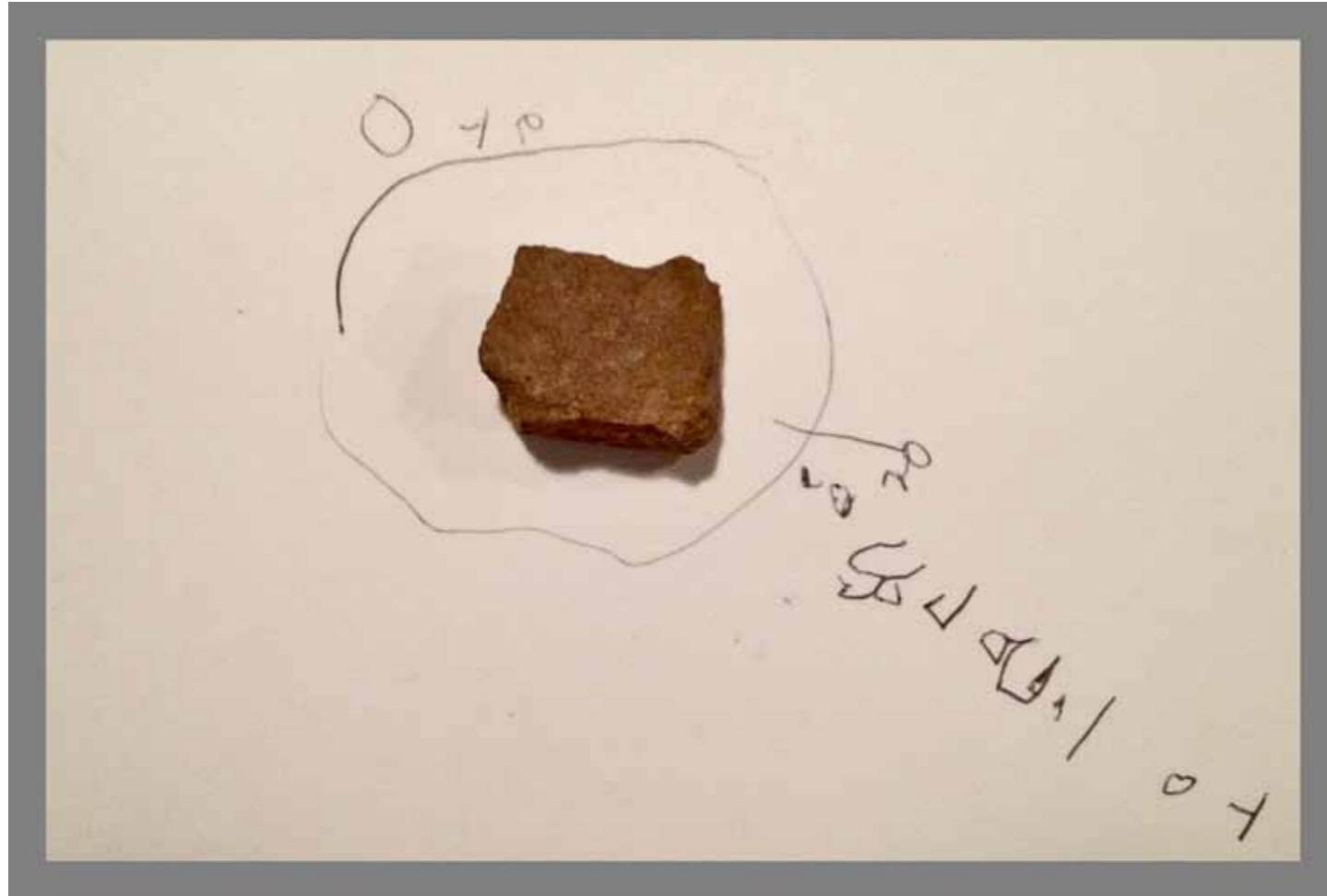
*Turtle, Aardvark, Crow and Caiman*  
2014

Crace Fossil Reconstruction Project

Various sizes

Graphic media on photocopies of  
Crace shale





**Oskar Wasikowski**

*Donut Snake* 2014

Crace Fossil Reconstruction Project

12.0 x 10.0 cm

Crace shale, ink

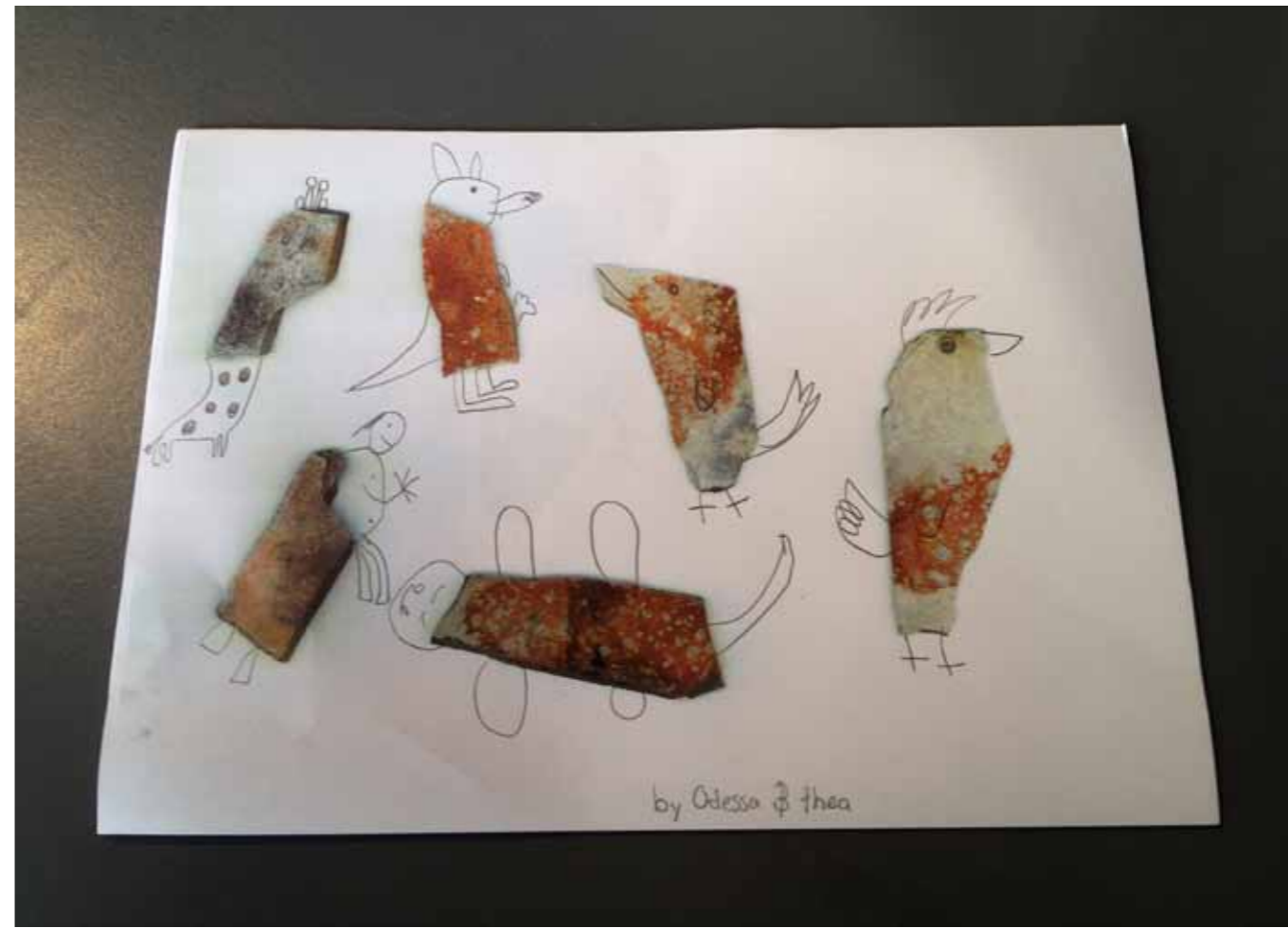
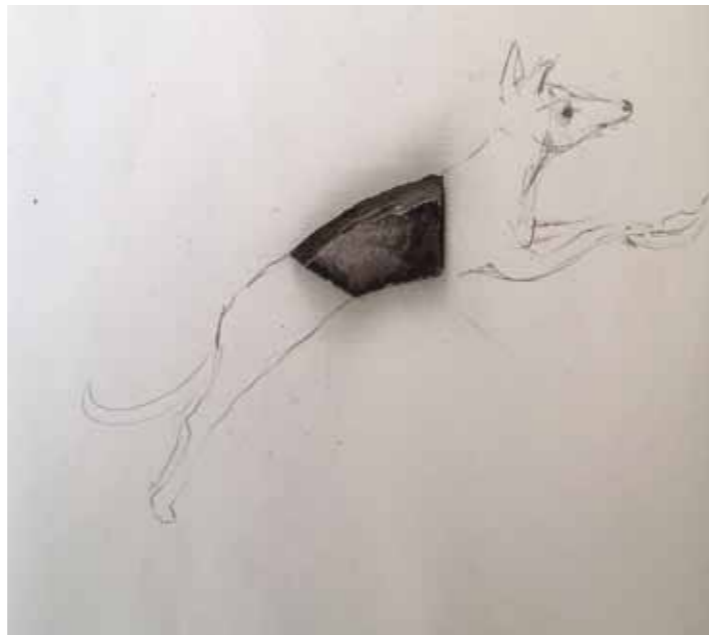
This snake lived a long time ago!



## Exhibition Patrons

Crace Fossil Reconstruction Project

Left, below and opposite: Selection of reconstructed fossils





## Artists

Marzena Wasikowska

Heike Qualitz



**Marzena Wasikowska**

*The Central by Goodwin. Stage 1*  
2014

30.0 x 90.0 cm  
Digital test print



## Heike Qualitz

*The Bitumen Divide: Varying Perspectives* 2014

Video loop 37:04 min (no sound)

The Bitumen Divide is an observational video work taken whilst circumnavigating Canberra's newly hatched suburb of Crace on my bicycle one mid-week morning in April. Cycling has become my chosen form of transport since moving to Australia's capital, affording me to actively engage with and observe my physical surroundings as I traverse the spacious and undulating territory. Crace itself is set into natural temperate grassland, tucked in-between box gum grassy woodlands and major arteries connecting the sprawling city.

The new development features a pathway navigating the entirety of its boundary and makes for convenient travel along the smoothly paved and barely trafficked surface. This path along the threshold also serves as a contemplative platform for considering what lies within and beyond it, for observing the various habitats, those newly created and those impinged upon.



E N V I R O N M E N T   S T U D I O



P R O G R A M

Environment Studio • School of Art • Australian National University

## Crace Field Study 2014 + INFORMATION SESSION

## Environment Studio Elective INFORMATION SESSION

4.00 pm • Wednesday 12 Febuary • 2014  
Core Room 5 (Opposite School of Art Gallery Office)

The **Crace Field Study** provides academic and logistic assistance for visual artists to undertake field research. If appropriate, post-graduates *register* as part of their respective research programs. Under-graduates *enroll* through an **Environment Studio Elective**

**Field Study Convenor** John Reid  
john.reid@anu.edu.au  
M: 0439 300 895

For *Crace Field Study 2014 +* and *Environment Studio Elective* details and schedules see PDFs at Discipline Areas / Environment Studio / School of Art web site

Informed by a Crace research project (*The Crace Study*) from the University of Canberra; challenged on location by Prof Helen Berry and members of *The Crace Study* research team; grounded by consultations with members of the Crace community; and inspired by personal field observation and inquiry in Crace, artists participating in the *Crace Field Study* will produce a folio of fine art work that:

- (i) meets individual curriculum requirements for enrolled students;
- (ii) integrates with *The Crace Study* research methodologies;
- (iii) contributes to *The Crace Study* communication strategy though an invitational, catalogued, public exhibition

Photograph: Crace, Gungahlin, ACT / Detail / 6 February, 2014 / John Reid



