



fullerCRAFT
museum™

Let the art touch you



Annual Report 2017

july 1, 2016 – june 30, 2017

exhibitions

A blown-out period room. A 30-foot serpent composed solely of nails. A wooden man rising up from the Nevada desert. A fantasy Shumachine designed to transport visitors back to Brockton's golden age of shoe manufacturing. These are but a few remarkable objects that appeared in our galleries this past year as part of Fuller Craft Museum's exhibitions program. Through the twenty singular shows presented in FY2017, 251 artists and over a thousand handcrafted works were celebrated, furthering our efforts to inspire, educate, and delight audiences of all ages and backgrounds.

The power of our exhibitions program, and in a larger sense our institution, is only as strong as the collaborative relationships that crystallize the individual projects. We graciously acknowledge the many partners that helped us bring the exhibitions to life—guest curators, community representatives, industry experts, our superb staff, and of course the extraordinary artists. For without their talent and cooperation, we would be ineffectual in our mission to celebrate the timeless union of hand, mind, heart, and material.

Exhibitions (July 1, 2016 – June 30, 2017)

Paper and Blade: Modern Paper Cutting

The Faces of Politics: Intolerance

Political Perspectives: Works from the Permanent Collection

CounterCraft: Voice of the Indie Craft Community

2016 Biennial Members Exhibition

Metamorphosis: The Art of Altered Books

(413): Pioneering Western Massachusetts

New Sole of the Old Machine: Steampunk

Brockton – Reimagining the City of Shoes

John Bisbee: Material Obsessions

Cary Wolinsky: Fiber of Life

Uncommon Exposures: Photograph in

Craft-Based Media

Bartrams Boxes Remix

Amber Cowan: Re/Collection

Feature Creatures: On The Loose from the Permanent Collection

Playa Made: The Jewelry of Burning Man

Living Traditions: The Handwork of Plymouth CRAFT

Amber Cowan: Re/Collection

Ellen Schiffman: The 52 Box Project

Future Retrieval: Permanent Spectacle

Circular Abstractions: Bulls Eye Quilts

What Remains: Wooden Quilt Sculptures of Laura Petrovich-Cheney

Object Lessons: Selections from Fuller Craft Museum's Permanent Collection

our new mission

Fuller Craft Museum offers expansive opportunities to discover the world of contemporary craft. By exploring the leading edge of craft through exhibitions, collections, education, and public programs, we challenge perceptions and build appreciation of the material world. Our purpose is to inspire, stimulate, and enrich an ever expanding community.

our new vision

Fuller Craft Museum aspires to be the nexus of contemporary craft. Embodied by creative aesthetic, concept expression, and cultural meaning, we will serve as a public resource to chronicle, interpret, and present craft in its many forms. We will support, redefine, and influence the field through exploration, education, and thought leadership. Our goal is to expand awareness, insight, and accessibility for our growing audiences.

from the director

Museums inevitably change over time and, with support of membership, they improve! Those members who have recently visited Fuller Craft Museum no doubt have noticed significant physical improvements as well as incredibly compelling exhibitions, fresh displays of permanent collection objects, and active educational programs. This reflects the energy, imagination, and talent of the hard-working staff—supported by dedicated volunteers and educators. Now, when Fuller Craft Museum is in such good and caring hands, it is the right moment, after five years at the helm, for me to step aside as Director to invite new leadership to bring new levels of achievement to this institution. While I will remain in weekly contact as Senior Research Associate and Director Emeritus, Denise Lebica will become the Interim Director. It is the intention of the Board to conduct a search for the next leader of Fuller Craft Museum.



It is important for museum members to know that over the past few months staff, invited professionals, and Board members have drafted new planning and policy guidelines: a mission statement, vision statement, governance plan, development and strategic plan. These new and rewritten documents assure a fresh and current direction for our Museum.

On July 1, Fuller Craft Museum strengthened its community partnership with the citizens of Brockton by offering free admission to all from this city. The Museum has embraced the vision of founder Myron Fuller in becoming an active member of the community and a resource for its residents. Partnering with the Economic Development Office and the Brockton Redevelopment Authority, Fuller Craft Museum has a downtown presence through public art projects and future plans for an active, artists-in-residence space.

Dear Member—please do visit us soon and often to enjoy the extraordinary events, celebrations, exhibitions, and educational opportunities that Fuller Craft Museum offers throughout the season. As you know, Fuller Craft Museum is unlike any other museum as we overlook a beautiful lake surrounded with a forested landscape where changing nature and art intersects and inspires!

Jonathan Fairbanks

Jonathan Leo Fairbanks
Senior Research Associate and Director Emeritus
Fuller Craft Museum, October 2017



During fiscal year 2017, 93 items entered the collection. Thanks to the generosity of numerous donors and the focused purchase of selected artwork, the collection has grown. The Museum is grateful to all of the artists and collectors who have given work to the permanent collection.

Acquisitions to the Permanent Collection

1. Tony Berlant, b. 1941
House, c. 1990
Mixed media, metal, 7" x 7" x 5.5"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.1
2. Sam Chung, b. 1970
Vase, 2000
Glazed porcelain, 8.5" x 10" x 10"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.2
3. Sam Chung, b. 1970
Ewer, 1995
Glazed ceramic, 8.5" x 4" x 3"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.3a – b
4. Rupert Deese, 1924 – 2010
Large Bowl, 1989
Stoneware, 6.75" x 11" x 11"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.4
5. Jon Haddock, b. 1960
Three Mice, 2004
Polymer, mixed media, 5" x 18" x 3.5" (overall)
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.5a – c
6. James Lovera, b. 1960
Black and White Bank Bowl, n.d.
Glazed porcelain, 5" x 9" x 9"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.6



7. Blair Meerfeld, b. 1955
Covered Jar, c. 2006
Wood fired stoneware, 10.5" x 13.5" x 13.5"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.7a – b
8. Edward Nesteruk, b. 1941
Untitled, 1985
Cast glass, 6.25" x 4" x 4"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.8
9. Susan Harnly Peterson, 1925 – 2009
Bottle, n.d.
Glazed stoneware, 8" x 5.5" x 6"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.9
10. Patricia Sannit, b. 1960
Quarry: Lucerne Valley, 2012
Earthenware with slips, 7" x 12" x 10"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.10
11. Mary and Edwin Scheier, 1908 – 2007, 1910 – 2008
Bowl with Raised Figures, 1989
Glazed stoneware
7.75" x 7.5" x 7.5"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.11
12. Frances Senska, 1914 – 2009
Lidded Vessel, n.d.
Glazed stoneware, 5.5" x 4" x 4"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.12a – b
13. Stephan Thiel, b. 1965
Europa Center, 2001
Cut paper, 41" x 41" x 1"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.13
14. Kurt Wieser, b. 1950
Crackle Bowl, n.d.
Glazed porcelain, 4.5" x 10.5" x 10.5"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.14
15. Kurt Weiser, b. 1950
Tang-style Covered Jar, 1990
Glazed porcelain, 16" x 11" x 11"
Gift of the Cohen Family in Honor of Lana C. Waldman
2016.8.15a – b

16. Betty Woodman, b. 1930
Pitcher, n.d.
Glazed earthenware, 8" x 8" x 6"
Gift of the Cohen Family in Honor
of Lana C. Waldman
2016.8.16
17. Syd Carpenter, b. 1953
Ervin and Cornelius Holfield, 2003
Clay, graphite on wood board
26" x 24" x 6"
Gift of the Artist
2016.9
18. Kyohei Fujita, 1921 – 2004
#14 Nara, 1986
Dimensions: 5" x 5.5" x 5.5"
Mold-blown glass with gold and
silver leaf, acid-etched, cold
worked with applied sterling silver
collar, 5" x 5 ½" x 5 ½"
Gift of Jerome and Gwen Paulson
2016.10
19. Chuck Sharbaugh, b. 1945
Pale Male Soaring, 2015
Sapele wood, various
domestic/imported veneers
31.75" x 36" x 36"
Museum Purchase
2016.11
20. Niho Kozuru, b. 1968
Longfellow Column, 2016
Cast rubber, steel, 54" x 14" x 14"
Curators Choice CraftBoston 2016
2016.12
21. Jennifer Fecker
Bracelet, c. 2007
Black and white felt, 3.5" x 3.5" x 3"
Gift of Judith Weisman
2016.13.1
22. Susie Ganch, b. 1970
Brooch with Gray Molecules, c. 2008
Copper, white enamel, braided
wire, anodized silver
5.5" x 4.75" x 2"
Gift of Judith Weisman
2016.13.2
23. Karen Gilbert, b. 1971
Brooch, c. 2007
Anodized silver, faceted quartz,
glass, wire, 4" x 4" x 5"
Gift of Judith Weisman
2016.13.3
24. Marlene McKibbin, b. 1953
Bangle Bracelet, c. 2001
Acrylic, 4" x 3" x 2"
Gift of Judith Weisman
2016.13.4
25. Yoko Shimizu, b. 1970
Green Squares, 2005
Silver, paper, resin, 10" x 10"
Gift of Judith Weisman
2016.13.5
26. Brandon Sullivan
Blue, c. 2004
Oxidized silver, pigment, resin,
enamel, 2.25" x 3.25" x .25"
Gift of Judith Weisman
2016.13.6
27. Flora Vagi, b. 1978
Organic Necklace, c. 2005
Wood, thread, 8" x 7" x 5"
Gift of Judith Weisman
2016.13.7
28. David Lang, b. 1941
The Question is the Answer, 1978
Cor-ten, stainless steel, 12 tall
Gift of the Artist
2016.14
29. Marie Z. Chino, 1907 – 1982
Acoma Seed Jar, c. 1960
Earthenware, 5.5" x 6.25" x 6.25"
Gift of the Joan Pearson Watkins Trust
2017.1.1



collections

(continued from page 5)



30. Dan Jackson, b. 1941
Bracelet, n.d.
Silver, .75" x 2.5" x 2"
Gift of the Joan Pearson Watkins Trust
2017.1.2
31. Lucy Lewis, 1890 – 1992
Turkey, n.d.
Earthenware, 4.75" x 4" x 4.5"
Gift of the Joan Pearson Watkins Trust
2017.1.3
32. Jose Mondragon, 1931 – 1989
Nativity, n.d.
Wood, 16" x 15" x 9.5"
Gift of the Joan Pearson Watkins Trust
2017.1.4
33. Ronald Hayes Pearson, 1924 – 2006
Necklace, n.d.
Gold, 5.5" x 5.5"
Gift of the Joan Pearson Watkins Trust
2017.1.5
34. A. A. Peynetsa, b. 1964
Zuni Deer Pot, 1996
Earthenware, 7.5" x 9" x 9"
Gift of the Joan Pearson Watkins Trust
2017.1.6
35. A.A. Peynetsa, b. 1964
Lizard, 1994
Earthenware, 4.5" x 3.5" x 3.75"
Gift of the Joan Pearson Watkins Trust
2017.1.7
36. Joan Pearson Watkins, 1924 – 2013
My First Piece, c. 1935
Stoneware, 4.5" x 4" dia.
Gift of the Joan Pearson Watkins Trust
2017.1.8
37. Joan Pearson Watkins, 1924 – 2013
Honey Pot, 1950s
Stoneware, 5.5" x 4.5"
Gift of the Joan Pearson Watkins Trust
2017.1.9a – b
38. Joan Pearson Watkins, 1924 – 2013
Cereal Bowl, 1950s
Stoneware, 4" x 5.5" dia.
Gift of the Joan Pearson Watkins Trust
2017.1.10
39. Joan Pearson Watkins, 1924 – 2013
Plate, 1950s
Stoneware, 1.5" x 9.25" dia.
Gift of the Joan Pearson Watkins Trust
2017.1.11
40. Joan Pearson Watkins, 1924 – 2013
Vase, 1950s
Stoneware, 4" x 2.75" dia.
Gift of the Joan Pearson Watkins Trust
2017.1.12
41. Joan Pearson Watkins, 1924 – 2013
Punch Bowl with Nine Punch Cups, 1950s
Stoneware, 8.75" x 11" dia., cups: 4" x 4" x 4" approx. each
Gift of the Joan Pearson Watkins Trust
2017.1.13a – j
42. Joan Pearson Watkins, 1924 – 2013
Multicolored Pitcher, 1950s
Stoneware, 12.5" x 4.5"
Gift of the Joan Pearson Watkins Trust
2017.1.14
43. Joan Pearson Watkins, 1924 – 2013
Lidded Vessel, 1950s
Stoneware, 8.75" x 5" dia.
Gift of the Joan Pearson Watkins Trust
2017.1.15
44. Merry Renk, 1921 – 2012
Belt Buckle, 1960 – 1980
Sterling silver, 3" x 2" x 1"
Gift of the Joan Pearson Watkins Trust
2017.1.16
45. Merry Renk, 1921 – 2012
Belt Buckle, 1960 – 1980
Sterling silver, 2" x 1" x .5"
Gift of the Joan Pearson Watkins Trust
2017.1.17
46. Merry Renk, 1921 – 2012
Ring, 1960 – 1980
Sterling silver, .75" x .75" x .5"
Gift of the Joan Pearson Watkins Trust
2017.1.18
47. Merry Renk, 1921 – 2012
Pair of Cufflinks with Pearls, 1960 – 1980
14K gold, pearls, .5" x .25" x .5 each
Gift of the Joan Pearson Watkins Trust
2017.1.19a – b

48. Merry Renk, 1921 – 2012
Self Portrait, n.d.
Pencil, colored pencils, 26.5" x 32.5"
Gift of the Joan Pearson Watkins Trust
2017.1.20
49. Unknown Artist
Hopi Ring, n.d.
Silver, .5" x .75" x .75"
Gift of the Joan Pearson Watkins Trust
2017.1.21
50. Unknown Artist
Hopi Pin, n.d.
Silver, .25" x 1.5" x 1.5"
Gift of the Joan Pearson Watkins Trust
2017.1.22
51. Markku Kosonen, 1945 – 2010
Willow Basket IX, c. 1993
Pussywillow, 21" x 11" dia.
Gift of the Center for Art and
Wood and the Kosonen Family
2017.2
52. Peter Olson, b. 1954
Unhappy Pair #2, 2016
Stoneware, 14" x 7.5" dia.; 15.5" x 8" dia.
Museum Purchase
2017.3
53. Cynthia Bringle, b. 1939
Ribbed Vessel, 2006
Wood fired stoneware, 20" x 8.5" x 5.5"
Gift of Hathia and Andrew Hayes
2017.4.1
54. Jim Connell, b. 1951
Green Carved Bottle, c. 2005
Porcelain, 14" x 4.5" x 4.5"
Gift of Hathia and Andrew Hayes
2017.4.2
55. Donna Craven, b. 1959
Double Gourd Bottle with Stripes
2013, Wood fired stoneware
17.25" x 7" x 7"
Gift of Hathia and Andrew Hayes
2017.4.3



56. Don Davis, b. 1948
Decorated Vase, c. 2000
Stoneware, 15" x 9.5" x 9.5"
Gift of Hathia and Andrew Hayes
2017.4.4
57. Patrick L. Dougherty
**Large Open Bowl with Pinwheel
Decoration**, 2003
Porcelain, 7.25" x 25.5" x 25.5"
Gift of Hathia and Andrew Hayes
2017.4.5
58. Mark Hewitt, b. 1955
Umbrella Stand, c. 2004
Alkaline glaze, wood fired
stoneware, 27.75 x 14 x 14"
Gift of Hathia and Andrew Hayes
2017.4.6
59. Nick Joerling, b. 1949
Small Bowl, 2005
Glazed stoneware, 2.75" x 8" x 8"
Gift of Hathia and Andrew Hayes
2017.4.7
60. Nick Joerling, b. 1949
Tall Vessel with Lid, 2010
Wheel-thrown and altered clay,
wax resist method
17" x 5" x 4"
Gift of Hathia and Andrew Hayes
2017.4.8a – b
61. Fred Johnston, b. 1962
Bird Pitcher with Decorations,
2010
Wood fired stoneware
12.25" x 9.5" x 6"
Gift of Hathia and Andrew Hayes
2017.4.9
62. Matt Jones, b. 1971
Open Jar with Decorations, 2007
Wood fired, salt glazed stoneware,
10.5" x 8" x 8"
Gift of Hathia and Andrew Hayes
2017.4.10

(continued from page 7)

63. Linda McFarling
Weed Vase, c. 2005
Stoneware, 12.75" x 6.5" x 3"
Gift of Hathia and Andrew Hayes
2017.4.11
64. Ben Owen, III, b. 1968
Sung Jar, 2003
Combed natural ash glaze and
cobalt blue, wood fired stoneware,
24.5" x 13" x 13"
Gift of Hathia and Andrew Hayes
2017.4.12
65. Ben Owen, III, b. 1968
Melon Bottle, 2014
Wood fired stoneware and patina
green glaze, 13.25" x 6.75" x 6.75"
Gift of Hathia and Andrew Hayes
2017.4.13
66. Sally Bowen Prange, 1927 – 2007
Bowl, c. 2000
Porcelain, 3.5" x 9.25" x 9.25"
Gift of Hathia and Andrew Hayes
2017.4.14
67. Norman Schulman, b. 1924
Lidded Jar, c. 1970
Feldspathic glazed stoneware, 9"
x 9" x 7.5"
Gift of Hathia and Andrew Hayes
2017.4.15a – b
68. Norman Schulman, b. 1924
Double-Walled Ceremonial Bowl,
c. 1965
Glazed stoneware, 4.5" x 6.5" x 6.5"
Gift of Hathia and Andrew Hayes
2017.4.16
69. Ron Slagle, b. 1947
Portrait of a Man, c. 2008
Wood fired stoneware, 10.5" x 8"
x 7.25"
Gift of Hathia and Andrew Hayes
2017.4.17



70. David Stuempfle, b. 1960
Double Gourd Bottle, 2015
Natural wood ash and wood fired
stoneware, 19" x 10.25" x 10.25"
Gift of Hathia and Andrew Hayes
2017.4.18
71. Billie Ruth Sudduth, b. 1945
Fibonacci Rising, 2011
Red and natural fibers, 12" x 14"
x 14"
Gift of Hathia and Andrew Hayes
2017.4.19
72. Hiroshi Sueyoshi, b. 1946
Double Walled Bowl, 2005
Stoneware with crater glaze, 10" x
11" x 11"
Gift of Hathia and Andrew Hayes
2017.4.20
73. Thomas Suomalainen, b. 1939
Bird Head, c. 2000
Porcelain 8" x 7.24" x 4.25"
Gift of Hathia and Andrew Hayes
2017.4.21
74. Tom Turner
Covered Jar, 2001
Stoneware with sifted ash glaze,
9.75" x 7.25" x 7.25"
Gift of Hathia and Andrew Hayes
2017.4.22a – b
75. Tom Turner
Covered Jar, 2004
Shino glaze with sifted ash and
porcelain, 8" x 8" x 8"
Gift of Hathia and Andrew Hayes
2017.4.23a – b
76. Terry Martin and Zina Burloiu, b.
1947, b. 1970
Riverflow (Spoonbowl #2), 2017
Camphor, 9.25" long
Anonymous Gift
2017.5.1
77. Terry Martin and Zina Burloiu, b.
1947, b. 1970
Starfall, 2017
Chilean myrtle, 4.5" x 7" dia.
Museum Purchase
2017.5.2
78. John Bisbee, b. 1965
American Scrap, 2017
Nails, approx.: 12" x 15" x 1"
Museum Purchase
2017.6
79. John Glick, b. 1938 – 2017
Lidded Box, 1988
Stoneware, reduction fired,
extruded and altered, 3" x 11" x 4.5"
Gift of the Artist
2017.7
80. Lillian Elliot, 1930 – 1994
Cistern Column, 1992
Reed, acrylic paint 24" x 41" x 38"
Gift of Patricia Hickman
2017.8.1

81. Lillian Elliot and Patricia Hickman, 1930 – 1994, b. 1956
Bivalve, 1986
Reed, animal membrane (hog casing), acrylic paint
13.5" x 21" x 18.5"
Gift of Patricia Hickman
2017.8.2
82. Patricia Hickman, b. 1956
Malignant, 1994
Bamboo netting shuttle, animal membrane (hog casing), reed, acrylic paint, 26" x 17" x 18"
Gift of Patricia Hickman
2017.8.3
83. Edris Eckhardt, 1905 – 1998
Wind Song, 1966
Gold glass and silver glass laminate, 15.5" x 5.75" x .125"
Gift of the New Bedford Museum of Glass in Honor of Joan Pearson Watkins
2017.9
84. Amelia Poole, b. 1978
Expand, 2016 – 2017
Cotton cloth, natural indigo dye, silk thread, 40" x 39"
Museum Purchase
2017.10
85. Leslie Sills, b. 1948
Blue Hill Boy, 2011
White clay, oil paint, glaze, 12.5" x 13" x 11"
Museum Purchase
2017.11
86. Richard DeVore, 1933 – 2006
Bowl, 1978
Ceramic, 16" dia.
Gift of Jessica Straus
2017.12.1
87. Jessica Straus, b. 1954
Entwined, 2006
Wood, paint, 17" x 60" x 22"
Gift of the Artist
2017.12.2
88. Michael Janis, b. 1959
Two-Sided Facial Study, n.d.
Glass, sgraffito, 11" x 8" x 1"
Gift of Marsha R. Gold
2017.13
- Promised Gifts:**
89. Cynthia Consentino, b. 1962
Victorian Teapot #1, 2001
Earthenware, glaze, 15" x 14" x 6"
Gift of Marsha R. Gold
PG2017.1.1
90. Matthew Curtis, b. 1964
Biomorphic Form, n.a.
Glass, 12" x 9" x 2"
Gift of Marsha R. Gold
PG2017.1.2
91. Laura Donefer, b. 1973
Red and Green Small Witches' Cup, n.a.
Glass, turquoise, 5" x 56"
with beads
Gift of Marsha R. Gold
PG2017.1.3
92. Chris Gustin, b. 1952
Tea Bowl, c. 2000
Anagama wood-fired stoneware, 3.5" x 5" x 5"
Gift of Marsha R. Gold
PG2017.1.4
93. Lauren Mabry, 1985
Cylinder, n.a.
Ceramic, 10" x 10" x 10"
Gift of Marsha R. Gold
PG2017.1.5



Revenue

Total Revenue FY2017 \$920,683

- Contributed Support
- Generated Revenue

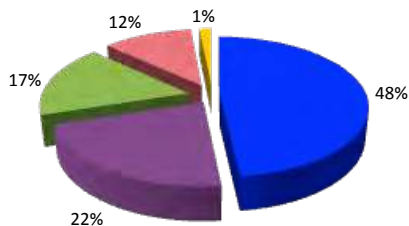


Expenses

Total Operating Expenses FY2017 \$1,227,599

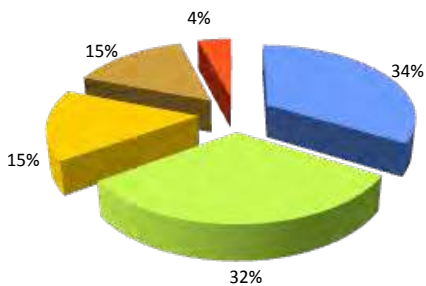
Program Services

- Exhibitions
- Museum Shop
- Education
- Collections
- Café



Supporting Services

- Admin
- Facility
- Development
- Marketing
- Rentals



Release of Restricted and Unrestricted Funds FY2017 \$332,778

visitors and engagement

#CRAFTengages



At Fuller Craft Museum, you can find lectures and events full of scholarship and good conversation about issues not only in craft, but also in the rapidly changing world around us.

In January 2017, following the Women's March on Washington, we began collecting handmade Pussyhats to mark this pivotal moment in global craft history. Our goal was to document and preserve the power of the handmade and of activism through craft. The response was overwhelming. We received a multitude of hats and other objects from across the country, as well as press from several media outlets.

This past year, we engaged our visitors with exciting, exhibition-related programming in our galleries and online. For *New Sole of the Old Machine: Steampunk Brockton—Reimagining the City of Shoes*, curator Bruce Rosenbaum constructed a magical Shumachine in the gallery that visitors could climb into for selfies. These photos flowed directly to an album on Facebook. Over the course of the exhibition, we collected 778 pictures of inspired visitors. Here is a collage of some of the best shots.



Fuller Craft continued to provide visitors with unique craft experiences. We held several online contests like:

- a contest to "Show Us Your Feature Creature"
- a competition to turn your favorite book into a Jeremy May adornment
- a "Social Medium" Instagram challenge for local college students to exhibit their artwork in a traditional craft medium at Fuller Craft Museum
- a Pokemon Lure Hunt party for families to capture and share images of virtual video game creatures enjoying works of art

We also connected with our audience in meaningful ways through our programming. Whether it was *Raise the Roof* documentary, *Rhythm and Slöyd* with Jögge Sundqvist, Eric Jackson presenting John Coltrane's *Love Supreme* concert, or the annual Shades of Yale vocal concert, Fuller Craft produced many memorable and exciting events for our visitors. This year also saw the emergence of the Greater Brockton Young Professionals group, a collaboration with the Metro South Chamber of Commerce that brought many new, young faces to the Museum.



A Snapshot of Fuller Craft Museum: On the Rise

Annual Report FY2017 (July 1, 2016 through June 30, 2017)

33%

growth in Education (workshops, tours, and education events)



93 objects
accessioned to
the permanent
collection



1 newly redesigned website

6 weddings

20 exhibitions

23 corporate and private events

30 craft workshops inspired students to "Find the Maker" in themselves

251 artists represented through our exhibitions

1,138 donors

3,000 third and fifth graders from Brockton Public Schools enjoyed tours of the Museum

14,707

visitors came to the Museum



10,270 Likes on Facebook

2,539 Followers on Twitter

1,368 Followers on Instagram

Accessibility

In an effort to increase access to the arts, the Museum offered free admission to all Brockton residents as of July 1, 2017. In collaboration with the Massachusetts Cultural Council and the Executive Office of Health and Human Services, Fuller Craft is participating in the "Card to Culture" program by offering discounted admission of \$2 for EBT Cardholders.

In FY2017, Fuller Craft Museum exhibitions encouraged us to—



#CRAFTreimagines

New Sole of the Old Machine: Steampunk Brockton—Reimagining the City of Shoes.

Designers, metal workers, kinetic sculptors, engineers, model builders, and printmakers dreamed up a retrofuture based on Brockton's historic shoe industry.

#CRAFTtransforms

Metamorphosis: The Art of Altered Books featured contemporary artists that transformed existing books (from literary classics to phone books) into remarkable sculptures, challenging our perspectives on the materiality of books, words, content, and meaning.



#CRAFTconnects

Cary Wolinsky: Fiber of Life This rare photography exhibition traveled the world to China, Australia, India, Ghana, and beyond to explore the culture of textiles. Renowned photojournalist Cary Wolinsky showed us the impact of textile usage and production on eradicating societal boundaries, recording history, and fostering human connection.

#CRAFTinspires

3,000 young people were inspired by viewing or showing art at Fuller Craft Museum. This year Fuller Craft hosted the SMARTS Middle School Touring Art Exhibit providing middle school students throughout Southeastern Massachusetts an opportunity to show their artwork.



outreach & education

Outreach & Education

Over the last fiscal year, students ages 6 – 96 participated in a total of over 30 workshops and courses offered at Fuller Craft Museum. The menu of workshops featured all the five craft media, including both traditional approaches and well as innovative and new techniques—from both established teaching artists such as Joanne Catsos and those emerging in their field.

Nearly 3,000 Brockton 3rd and 5th grade students visited the Museum for field trips in FY2017, thanks to corporate and private donors who underwrote the transportation costs for these students. As many of these children are visiting an art museum for the first time, our Museum Educators are specifically trained to accommodate these youngsters. Creating a welcoming and positive experience, the Museum Educators use Visual Thinking Strategies (VTS), a technique that fosters close-looking and critical thinking skills to engage the children with our exhibitions and permanent collection.

Children of all ages also visited the Museum during school vacation weeks in February and April on [SENSE] ation Day. In addition to the free family crafting and entertainment opportunities, we've been able to collaborate with local artists and “visiting artists” during these holidays, allowing visitors the unique opportunity to participate in artmaking directly with craft artists using a range of craft media and techniques.

Active seniors are another population we reached out to over FY2017. We developed a relationship with a local senior living facility—Orchard Cove in Canton—and were able to offer low-cost workshops in pottery and printmaking exclusively for their residents at the Museum. Additionally, with support from our local cultural council we continue to offer Crafting Conversation—free programming for those with Alzheimers and dementia and their caregivers, we anticipate hosting at least one Crafting Conversation group each month.

In August more than 600 guests attended Free Fun Friday, which featured many hands-on crafting activities and musical performances for all ages at no cost, as well as free admission. Free Fun Friday would not be a success without the continued support from the Highland Foundation.

From local teaching artists to area community groups, these collaborations and partnerships continue to help our programming grow and further engage our visitors and surrounding communities with craft, while expanding outreach educational opportunities.



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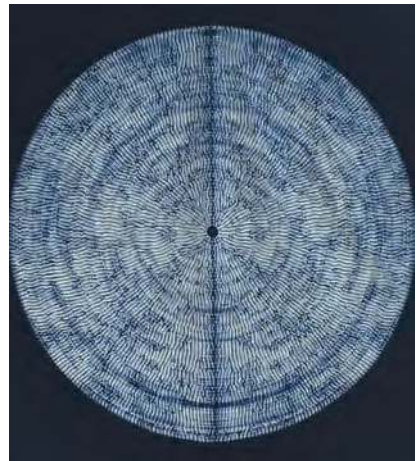
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