

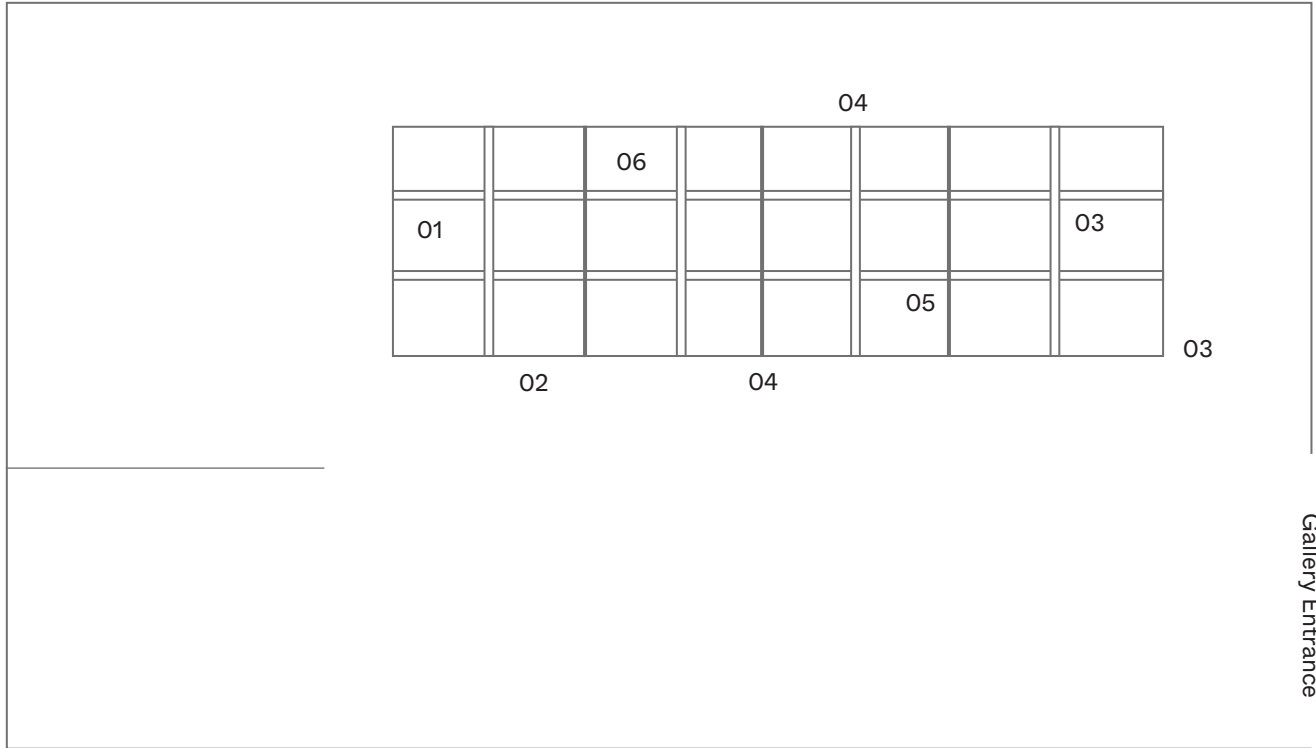
# Felled

2 May – 27 June 2026

Kyoko Hashimoto & Guy Keulemans, Jess Humpston, Mark Lilly,  
Craig Murphy-Wandin, Bolaji Teniola and Andy Ward

/ **CRAFT**

# Floorplan



01

**Kyoko Hashimoto &  
Guy Keulemans**

*Paperchain no.2, feral olive tree,  
2026*

Feral olive tree paper maché,  
eucalyptus dye, methyl cellulose  
binder  
\$8,800

02

**Jess Humpston**

*The Patchwork Vessel series,  
2026*

*Vessel #01, 2026*

Celery top pine, pewter  
\$1,850

*Vessel #02, 2026*

Celery top pine, pewter  
\$1,850

*Vessel #03, 2026*

Celery top pine, pewter  
\$1,850

*Vessel #04, 2026*

Celery top pine, pewter  
\$1,550

*Vessel #05, 2026*

Celery top pine, pewter  
\$1,350

03

**Mark Lilly**

*Banksia Grandis series, 2026*

*Banksia stool/side table, 2026*

Banksia Grandis seed pods,  
Victorian Ash  
\$2,400

*Banksia bench, 2026*

Banksia Grandis seed pods,  
Victorian Ash  
\$4,100

*A Fluffsmans Folly, 2026*

Banksia Grandis seed pods,  
Victorian Ash  
\$900

*Banksia mirror, 2026*

Banksia Grandis seed pods,  
Walnut  
\$850

04

**Craig Murphy-Wandin**

*Wurun Wilin and Watering Hole  
(installation), 2026*

Bush wood gum, manna gum  
burl, wattle sap, spotted gum  
sawdust  
NFS

*Rivers Toward Billabong, 2022*

Manna gum burl, wattle sap  
NFS

05

**Bolaji Teniola**

*The Omi Vessel, 2026*  
Cupressus Macrocarpa  
(Monterey Cypress)  
\$4,500

06

**Andy Ward**

*The Child Cabinet, 2026*  
Salvaged Oregon, Lamello  
connectors  
\$19,600

# Felled

Kyoko Hashimoto & Guy Keulemans, Jess Humpston, Mark Lilly,  
Craig Murphy-Wandin, Bolaji Teniola and Andy Ward

*Felled* reimagines timber supply sources in contemporary woodworking practice. Seven makers and designers with a specialised knowledge of timber engage the material beyond newly processed, machined slabs and find possibilities in existing materials – including timber waste and plant-debris – as furniture and object.

Approaches are holistic (“from roots to leaves”) and minimise waste and maximise respect for timber as a once-living organism. Exhibitors question what is determined as “low-grade” or “difficult” timber and work with parts that are traditionally disregarded. From working with banksia pods and timber shavings to invasive trees destined for pulping, exhibitors reveal the beauty and possibilities in wood we’re quick to overlook.

*Felled* joins the discussion on practices of consumption through the exploration of a single material - timber. It considers the environmental impacts of extractive processes and positions new systems of working with existing materials. The exhibition celebrates makers and their specialised practices as invaluable thinkers. It is through small-scale studio practices where deep connections to and empathy with a material sparks innovation and new thinking.

Big ideas for a better future begin in the studio.

The exhibition forms part of Conscious Craft – a movement to redefine our relationship with materials in a considered, responsive and responsible way. Conscious Craft is generously supported by the Amaeah Foundation.

The exhibition is part of Melbourne Design Week 2026, an initiative of the Victorian Government through Creative Victoria.



# A tree's body is time, place

By Pete McCurley

Can I ask something of you? It is an offering ask as much as an asking.

Go find yourself a tree.

Pick a great one. You know what I mean. There are trees amongst trees.

Look for a tree whose life story is described by its form. The opportunities it has reached into. It is lineage, the family way. It is place. Prevailing winds? How does the light find it? How good is its ground? How have its life storms written themselves on it?

How does it feel? How do you feel in your tree's company?

Who else is there? Who can you see and hear? A buzz of bugs or the hint of home in a hollow?

Who are this tree's birds?

Allow yourself a moment's peripheral empathy. Who are your birds?

How many questions can you bring to meeting a tree?

Those lead-ins.

Somewhere alongside all the activity and noise of the minds meeting, something else might rise. Or you might have felt it there all along.

Character.

Your tree is its own person. It has a way, it holds itself.

Of course there are infinite other questions. Other lead-ins to cultivate your capacity for attention.

Some are asked of the hand, instead of the eye.

As a maker will.

To experience yourself as part of the world is to work with the world. There's nothing else. No where else.

That's our everything.

Country.

To craft wood is to collaborate. Our character and the tree's character conversing.

In meeting a tree, it is good to recognise that you'll quite possibly feel a bit stupid.

A bit of social shame always piggybacks unconventional behaviour. But how would we expect other things to happen if we just do the same things? You've got to stretch a bit. Embrace the cringe.

The colonised mind is deeply acculturated into maintaining separation. The 'self-managing neoliberal subject' polices themselves with guilt and shame. Whichever our own aspersions. Then there is the tree itself. You can't just walk up to a tree and ask questions. That would be dumb. Trees don't just open up like that. You need to 'pull-up' alongside your tree. Be attentive to how you are holding yourself. How is your internal noise? Are you so busy in there that there's no room for curiosity? Attentiveness?

If we want to understand wood as the body of a tree, a whole new suite of questions arises. We can leave most of that language to the maker. But there's one we will need here. A tree's body is time, place. If you were to hammer a nail into your tree ... I know, fair enough, you probably wouldn't want to. But hypothetically. That nail would occupy exactly that same place in the world till the tree fell. It doesn't get higher as the tree grows. A tree doesn't stretch. It grows from the tips. And that nail doesn't move outwards. As your tree adds girth new wood is added to the outside, in that magic layer under the bark. Cambium. That nail is much like everything the tree experiences. It is all recorded in the tree's body. It's recorded AS the tree's body. A tree's body is time, place. Such that those learned in that language can read what happened in that time, to that part of the tree.

The arc of these words bends towards something broader. That's our human way. Whether we are training our attentiveness to a tree or to each other. We could map the movement of a single rock into the road in front of us right out through that stone's mountain morphology.

That attention.  
The curiosity.  
Context.  
By whichever set of tools, we sharpen our senses.  
As for the wood we work.

There is the craft.

**Pete McCurley** is a craftsperson of Ngarabul-Gumbaynggirr / Gaelic heritage who lives on Dja Dja Wurrung country (Daylesford), Victoria, Australia. He runs a small custom timber mill called Curlly Timbers, where he processes high-quality Australian timber, primarily sourced through salvage: storm-felled trees, council removals, and farm burn piles. His work goes beyond traditional woodworking by treating materials as sentient gifts, reflecting the deep, continuous relationship between people and the environment. He frames his carving and making as a collaborative process, offering a pathway for both Indigenous and non-Indigenous people to understand better the embodied knowledge held within the landscape.

**Kyoko Hashimoto & Guy Keulemans**

Guy Keulemans and Kyoko Hashimoto met in 2000 and have since developed their careers individually and together. Their work proposes ethical and aesthetic challenges to paradigms of material practice in art, craft, design and industry, with specific focus on supply chains and the regenerative capacities of local resources. They create objects that advocate for new forms of sensory and sustainable engagement with the world. Guy and Kyoko have a love for historical and critical discourse and position their works as tools to open up discussion around materials that transition between the environment, place and the body. Based in Adelaide, Guy and Kyoko are represented by Gallery Sally Dan-Cuthbert, Sydney.

*Paperchain no.2, feral olive tree* is a contemporary neckpiece using animist inspired concepts to explore the place, materiality and spirit of changing Australian ecologies. The work is a large-scale paper mâché chain made from feral olive tree paper, presented in its natural tone and in colours dyed using leaves from olive and eucalyptus trees. The materials are harvested from the artists' own backyard in the Adelaide Hills. Feral olive trees (*Olea europaea*, subspecies *europaea*) are a fast-growing, invasive plant in Australia that pose a significant fire hazard due to their dense, low foliage. While eucalyptus terpenes ignite more quickly, oil-rich olive tree bushes create a 'ladder fuel' effect that spreads scrub fires up from ground to canopy. Guy and Kyoko harvested, stripped and processed olive tree plant fibres into paper, extracting a dye from its leaves, complemented with a darker dye made from eucalyptus leaves. The work aligns with place-based making practices and bioregional design principles for resource extraction by focusing on local materials. For the artists, the labour placed into paper-making, sculpting and dyeing, are acts of embodiment. They attempt to enter into a para-sensory relationship with the plant, a bio-cognition, coaxing into emergence the face of a spirit, that can signal to human and non-human species in a shared ecology.

*Paperchain no.2, feral olive tree*, 2026

Feral olive tree paper mâché, eucalyptus dye, methyl cellulose binder

1100 × 400 × 25 mm

\$8,800

## Jess Humpston

Jess Humpston is a Naarm/Melbourne based designer-maker. A background in both fashion and interior design has given Jess a finely tuned understanding of the space a piece of furniture inhabits and a sensitivity to the interaction between person and object. Working predominantly in timber, Jess's work balances traditional woodworking with architectural character, contrasting clean lines with tactility of the hand made. Jess's work is minimal, yet detail focussed and her practice elevates everyday functional requirements with the unexpected. Jess is recipient of multiple awards, including the 2025 Clarence Prize (Emerging Designer) and the VIVID Design Awards 2024 (Furniture, and Authentic Design Alliance). In 2022, she was nominated as the Australian Wood Review's Maker of the Year, and from 2022 – 2025 was an artist in residence at the Victorian Woodworkers Association. Recent exhibitions include *DONE/UNDONE* at Craft, Clarence Prize (2023 + 2025), *Holder* for Melbourne Design Week (2024), and *The Chair* at Craft (2022). Jess is a graduate from the esteemed Sturt School for Wood, NSW.

*The Patchwork Vessel* series utilises the maker's own workshop material waste stream from past design commissions. Each vessel is comprised of multiple pieces of timber offcuts either too short to machine or with imperfections such as splits and knots. The timber is Celery Top Pine, salvaged from the submerged forest in Lake Pieman, Tasmania and sourced via Hydrowood. Taking cues from the submersion story of the timber and the forests lost beneath the hydro-electric lake, the vessels are designed to hold water and a single flower stem. The form of each piece varies and is determined by the size of timber offcuts available. The offcuts are laminated together as a 'patchwork' with 3mm gaps and held in place with poured pewter connectors acting as dry joiners. The series considers the reabsorption of workshop offcuts into new work, as well as future reuse of materials with the dry joins allowing the vessels to be disassembled and the individual pieces of timber reworked into new objects. The use of pewter is not only a contrasting, hard material to timber, but it is one that can easily be remelted and reused.

### *The Patchwork Vessel* series, 2026

#### *Vessel #01, 2026*

Celery top pine, pewter  
450 × 280 × 55mm  
\$1,850

#### *Vessel #02, 2026*

Celery top pine, pewter  
230 × 420 × 55mm  
\$1,850

#### *Vessel #03, 2026*

Celery top pine, pewter  
450 × 220 × 55mm  
\$1,850

#### *Vessel #04, 2026*

Celery top pine, pewter  
500 × 175 × 30mm  
\$1,550

#### *Vessel #05, 2026*

Celery top pine, pewter  
200 × 220 × 35mm  
\$1,350

## Mark Lilly

Mark Lilly is a self-taught furniture maker and designer living in Boorloo/Perth, Western Australia. Although he has been making furniture for over a decade, it took a move from London to Perth in 2018 for him to settle into his design sensibilities. He then established Manner Furniture to showcase his creative aspirations. The name Manner was chosen to reflect Mark's approach to design. For him, design is less about what is done and more about how it is done and the manner in which it takes shape. Mark recently exhibited at the NGV in *Making Good: Redesigning the Everyday* and in 2025 he was runner-up in the esteemed Anibou Prize for his celebrated *Banksia Chair*, which has been acquired by the National Gallery of Victoria.

The *Banksia Grandis* series is an evolution of Mark's exploration into Banksia seed pods as a furniture making material. Mark was first drawn to the material after the recent native logging ban in Western Australia, as well as ongoing global sustainability concerns. The banksia pods are a by-product of Banksia Grandis, a species endemic to Western Australia, and offer a renewable, alternative to standard timbers used in furniture-making. When first working with the material to create the *Banksia Chair* in 2024, Mark posited that not only are the banksia pods visually distinctive, but they have the potential to meet the demands of functional design and furniture production. The *Banksia Grandis* series develops this idea with a focussed, pragmatic approach. Although seemingly delicate and porous, the seeds are solid and heavy. By lathe-turning and joining multiple banksia pods together, Mark works with their strength and suitability as structural components, such as spindle legs or backrests. For the exhibition, Mark has also developed a bio-based material collected from the fine, orange fibres produced when turning the seeds on the lathe and then mixed with an algae-based binder. This new material, waste of the waste, has been used in the lamp, *A Fluffsmans Folly*, as layered shingles, demonstrating potential applications and ensuring maximum material value of the banksia pod.

### *Banksia Grandis* series, 2026

#### *Banksia stool/side table*, 2026

Banksia Grandis seed pods, Victorian Ash  
485 × 395 mm  
\$2,400

#### *Banksia bench*, 2026

Banksia Grandis seed pods, Victorian Ash  
390 × 760 × 1245mm (505mm seat height)  
\$4,100

#### *A Fluffsmans Folly*, 2026

Banksia Grandis seed pods, Victorian Ash  
260 × 300mm  
\$900

#### *Banksia mirror*, 2026

Banksia Grandis seed pods, Walnut  
400 × 520 × 120 mm  
\$850

**Craig Murphy-Wandin**

Craig Murphy Wandin (Wurundjeri Woiwurrung) is an artist, cultural designer and a horticultural consultant. He works with bush wood to create vessels, artefacts and contemporary sculptural pieces that combine ancient and modern techniques to tell the story of the Australian Landscape. Using gum and wattle sap resin, he accentuates the wood's natural qualities and is guided by the stories that naturally occur within the timber. In 2022 Craig founded MAN&GUM and in 2023 he was an exhibitor in the NGV exhibition, *Vessels*, presented as part of *Melbourne Now* and co-curated by Craft and NGV.

'This installation represents fire and water. In my practice, I am guided by the stories that naturally occur within the timber I collect from Country. I respond to each piece's characteristics as I carve, stain and apply wattle sap to the cracks and imperfections. When working on *Wurun Wilin*, made of a found piece of bush wood gum, I was drawn to the shape of a Manna Gum leaf. This led me down the path of representing fire. The piece features burn marks on one side, a leftover remnant from the Black Saturday fires, acting as a reminder of the importance of care for Country and the impact of fires on our landscape. While I was carving *Watering Hole*, a large, found piece of Manna Gum burl, the piece opened to me to reveal a hidden watering hole, and an incredible story of catching embers emerged. Together, these pieces represent the resurgence of life through the clearing of the land by fire, and the return of life with water. *Watering Hole* sits directly below *Wurun Wilin*, positioned to catch the burning embers as they drip down from the Manna Gum leaf and into the burl, flooding back to the earth. Water ripples are represented in the sawdust, with flecks of gum and wattle sap.

In *Rivers Toward Billabong*, the story lies within the burl itself where two distinct rivers can be seen meandering their way into a billabong. The piece was created by combining ancient and modern woodworking techniques. Gum and wattle sap resin nurture the natural qualities within the burl and highlight the story of the billabong and the Australian Landscape.'

*Wurun Wilin and Watering Hole*  
(installation), 2026

Bush wood gum, manna gum burl, wattle sap, spotted gum sawdust

dimensions variable

NFS

*Rivers Toward Billabong*, 2022

Manna gum burl, wattle sap

720 × 400 × 360 mm

NFS

**Bolaji Teniola**

Bolaji Teniola is an interdisciplinary designer practising in Naarm/Melbourne. Holding an Associate Degree in Furniture Design and a Bachelor of Industrial Design from RMIT University, Teniola blends the knowledge gained from both disciplines to develop pieces that sit at the intersection of craft, art, and design. Moved by a fascination with materiality, stemming from experience gained working for design studios locally and abroad, and finds joy in allowing the process to unearth pragmatic solutions. Bolaji's works have appeared in various publications, exhibited nationally and internationally, are part of private collections, and have received several awards.

*The Omi Vessel* takes its form from Nigerian water pots, which were traditionally used to store, cool and purify drinking water through natural evaporation. *Omi* has not been crafted to hold water, but instead it carries the story of the Cupressus Macrocarpa (Monterey Cypress), from which it is comprised. The timber came from a tree that once served as a windbreaker on a dairy farm near Scott's Creek, Victoria. When the tree was eventually felled, some of its timber was acquired by local woodworker Byron Raleigh, before then making its way to Bolaji. Using this material, Bolaji meticulously hand-planed 888 strips, each approximately 0.09mm thick. These strips were then unfurled, layered, pressed and bound with an organic adhesive, giving shape and form to *Omi*. Semitransparent and ephemeral, the material takes centre stage. Ambient light passes through the vessel, celebrating the grain and natural characteristics of the Cupressus Macrocarpa.

As the climate crisis grows ever more present, and in response to the ban on Victorian commercial timber harvesting, *Omi* offers an approach that moves away from linear, extractive, non-renewable production methods. Instead, it focuses on solutions that make use of what already exists.

*The Omi Vessel, 2026*

Cupressus Macrocarpa (Monterey Cypress)

680 × 420 × 420 mm

\$4,500

**Andy Ward**

Andy Ward is a Naarm/Melbourne-based furniture designer, maker and craftsperson. He works primarily with timber, with a design approach rooted in minimalism. His works show an affinity for subtle sculptural details and material sensitivity. As a qualified and specialist carpenter, Andy has extensive experience working alongside a broad range of design-allied disciplines and architecture and design studios. This experience underpins his creative practice and his expertise in structural design and materiality. His approach is intuitive and playful, while remaining deeply grounded in skilled methodologies and techniques. Andy has had a lifelong passion and connection with timber, stemming from his rural upbringing near the Grampians in Western Victoria. In 2025, he curated the exhibition, *Goodbye London Plane*, presented as part of Melbourne Design Week.

*The Child Cabinet* is made from Oregon (Douglas Fir), the tallest evergreen conifer species of the pine family. In the early 20th Century, Canadian and US old-growth Oregon was felled and exported to Australia as a structural material and an alternative to steel. It was perfect for support beams in buildings and factory warehouses. Now, as the old buildings are being demolished and developed, the timber lies in excess. Driven by the ethos of working with existing materials, Andy revives the material value of the reclaimed beams as furniture-making material. The cabinet confidently celebrates Oregon for its aesthetic characteristics, tight grain and history as an industrial, working material. The nail bleeds and timber imperfections are embraced and featured. For Andy, making beautiful, high-quality furniture is one of the most sustainable ways to use a material. This piece can be disassembled, ensuring its longevity for future use and reuse.

Andy's creative approach was inspired by observing his young daughter paint, free of inhibitions. As a person living with autism, he reflects on navigating life in a neurotypical world and how the social pressures to fit into boxes not made for the way he thinks can leave him feeling like a child. Inside the cabinet, a maquette contains an illustration of his daughter dancing, serving as a shrine to embracing one's inner child with compassion and understanding. Andy draws a link between his belated understanding of his own personal struggles and his chosen material – Oregon – which similarly was overlooked and concealed, with a delayed appreciation for its inherent characteristics, uses and value as a decorative material.

*The Child Cabinet, 2026*

Salvaged Oregon, Lamello connectors

1930 × 1600 × 560 mm

\$19,600

# /CRAFT

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Closed Sunday, Monday and public holidays



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Craft respectfully acknowledges the Traditional Owners and Custodians of the place we now call Australia. Our workspace and gallery are located on the unceded lands of the Wurundjeri Woi Wurrung people of the Eastern Kulin Nations. Recognising Aboriginal and Torres Strait Islander People as the first artists and makers, we pay our respects to Elders past and present as guardians of the world's oldest continuous culture.

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