

Members Only

7—24 Apr 2026

A survey exhibition of Craft's growing creative community, bringing together 160+ artists and makers from across Australia

001. **Laura de** **Carteret**

*Love Is Stronger Than
Pride, 2025*
Hand blown glass
\$1,800

This series comprises of hybrid organic forms evoke dualities such as pleasure and discomfort, or containment and release. Each glass piece serves as a container of stories, emotion and memory. The viscosity of glass allows for experimentation whilst simultaneously requiring precision and control. Heat, air and gravity dictate which direction a form takes. Working with glass engages both unconsciousness and focused awareness, playing with its fluid state allows me to create forms that are animated and frozen in motion.

002. **Ingrid** **Templonuevo**

True Form, 2026
Stoneware clay
\$2,800

This work began as a personal challenge: to design and throw one hundred tiny in two weeks. The project also challenged my usual approach to clay. I often throw miniature pots as a form of therapy, letting the clay guide the outcome while my mind switches off. In this series, however, I imposed structure. Each vase was thrown to a consistent height of 4cm, exploring how variation can still emerge within a shared form. The vases remain unglazed to emphasise the honesty of the clay body and the subtle differences created through the throwing process.

003. **Em Frank**

Rooftops, 2025
Ceramic
\$620

This work is a platter made of stoneware, glaze and iron oxide and features painterly lines inspired by the rooftops outside my studio window that I contemplate daily. These are the lines and shapes of the industrial materials of the buildings in Adelaide's CBD and include bricks, pipes, rails, hot water systems and solar panels. For me, they become compositions cutting up the sky. I have a habit of drawing the things around me, such as the tool wall, my cluttered studio table or the insulation in the ceiling. The work is reduction fired at 1300 degrees.

004. **Danielle Thiris**

*Purportedly Hatched from
an Egg, 2026*
Terracotta
\$3,520 (set)

A response to an artwork by Li Hong Bo, a paper sculpture from 2016, featuring a shape I keep revisiting, with my response evolving each time I create it. This version is a duo piece with cavities and additive elements and features a variation of a "join" as well as inspiration from pipes and plumbing.

005. Cate Brown

Brittle Wind, 2026

White Raku Stoneware Clay
with Dolomite glaze
\$890

This work explores the intricate bond we share with our ancestral past - a connection shaped by unconscious inheritances and our contemporary ties to both constructed and natural environments. It compels the question: to what extent does our genetic inheritance influence the trajectories we consciously choose or unconsciously follow? 'Brittle Wind' functions as a material inquiry into inherited structures and embodied memory, realised through a composition of constructed and opposing clay elements. Through this spatial and material relationship, the work reflects on how intuitive, inherited impulses coexist with the constructed frameworks that shape our experience, positioning form as a site where instinct, memory, and structure converge.

006. Narelle White

Eleven Ways to Rock, 2025

Ceramic
\$880

Eleven ways to rock' brings a playful lens to the liveliness of geologic matter. A gathering of tiny but totemic figures is quietly assembled. Their porous bodies are a blend of beach sands in porcelain - fired to resemble softly weathered stone. Striking a variance of unfolding poses, they invite a close and curious gaze. A sense of belonging is expressed in their relational grouping, where each shapely contortion suggests a dialogue with another.

007. John Budd

Echoes of Kin, 2024

Nickel plated aluminium
billet \$2,200

Lighting candles at the dinner table is a simple, enduring gesture - one that suggests warmth, hospitality, and time shared together. While these forms echo the silhouette of traditional candle holders, their geometry is shaped not by hand alone, but by voice. Each object is a visual interpretation of voice and language - they are the physical embodiment of sound. The pieces are designed to stack. When assembled, they form a small family totem.

008. Sophie Moran

Moderne, 2025

Stoneware clay and glaze
\$450

I have created two stoneware bowls using motifs and glazes that refer to Art Deco design and mechanical cogs. In juxtaposing these two influences and works made by hand I consider our constant pursuit of technological advancement. What it is to be 'moderne'? Where are we heading and what may we lose along the way? Stacking the bowls brings awareness to variations within the repetitive form. It also hides details, just as the many benefits of making objects by hand are often overshadowed by more prominent concepts of progress.

009. **Genevieve Walshe**

Idol Foot, 2025
Porcelain, glaze
\$600

Idol Foot aims to evoke humour while exploring the uneasy line between disgust and eroticism, as well as the tension between work and leisure. Through exaggerated form and bodily symbolism, the work plays with absurdity and desire, inviting viewers to reflect on labour, pleasure, and the strange overlaps between them.

010. **Susan Buchanan**

Heart series, 2024 - 2025
Upcycled tin can (steel),
stainless steel, paint
\$90 - \$210ea

Hearts have made a regular appearance in my work over the years. I am drawn to the simple shape of the heart and its widely recognised symbolism that is shorthand for 'likes' and love in all its forms. There is also a vulnerability attached to hearts such as I give you my heart, heart-to-heart talks, or I place this heart brooch here, over my heart, as protection. For me, the use of a quotidian material - recycled cans and scraps of steel - makes these gestures more poignant. They are a symbol of our emotional reservoirs and the heart's status - broken, full, racing - is described in many songs and stories.

011. **Libby Muller**

Ebullience, 2025
Midfire clay and glaze
\$500

With this coil-built piece I was attempting to see how far I could extend the clay as well as how far I could extend the form. The idea was to try to capture a sense of energy and movement and celebration without the piece toppling over. I chose a surface treatment, complemented by the bronze glaze, in an attempt to capture the light dancing over the piece.

012. **Thao Bui**

Equanimity Ring, 2026
Oxidised sterling silver
\$2,698

May we always shine in places that need more tenderness Brooch, 2026
Oxidised sterling silver
\$3,256

Equanimity Ring and May we always shine in places that need more tenderness Brooch emerge from a shared poetic origin, tracing balance and tenderness within and between us. The ring holds balance as shifting—a field of storm, rain, stars, lightning—where no state settles. A slight deviation returns to centre through gentle adjustment; a precise outer form holds a moving interior. The brooch turns to tenderness: its search, and the difficulty of finding it mirrored back. It reminds us tenderness may exist closer than expected—to recognise and extend what is present, however small, into spaces that ask for it.

013. **Karen Gall**

Creag Mhòr Pendant, 2024
925 silver, patina, black diamonds, handmade chain
\$4,675

Creag Mhòr is inspired by the beauty of the Scottish Highlands, with its ancient, craggy outcrops, and my personal connection to this landscape. My work explores sense of place and our remembered places, places that shape our identity and belonging. This piece expresses the strength and fragility of this land, continually shifting and transforming over time. Using the ancient technique of sand casting, I allow the sand to erode the form, leaving rough granules in the surface to contrast with the precious stones. By working the metal by hand, I feel a connection to the land and its materials, each mark a conversation between body and material. In creating a piece of jewellery, the body becomes a vessel for the landscape, carrying it and its story.

014. **Sophia Emmet**

Connections, 2025
Woven and moulded nylon
\$880

"Connections" explores the delicate balance between strength, fluidity and form. It is a wearable piece crafted from woven and moulded nylon. The interconnected single drops flow and adapt to the movement of the wearer. The work reflects the quality of water. A continuous cycle of repetition and unity linking many parts into a cohesive whole.

015. **Flynn Parker- Greer**

*PIN brooch & SWAY
necklace, 2025*

Sterling silver, fine silver,
patina & heat coloured mild
steel & Perspex
\$2,860 - \$4,730

A geometric reimagining of pinwheel galaxies found in the furthest reaches of space, where paradoxically, black overflows with light, matter, birth and collapse. On a clear night, these galaxies speckle the sky, visible to the naked eye. But will this always be the case? As stars burn out and the sky becomes increasingly filled with satellites, will we one day gaze upward only to find blackness or a twinkly mimicry of what once was? This series explores the material potential of black through mild steel, a humble and accessible material often overlooked in jewellery. By combining blackening techniques, I investigate how surfaces can be altered to produce different depths and effects.

016. **Patricia Chiuariu**

Flow, 2025
925 silver and natural Baltic
Amber
\$3,020

This piece is inspired by Romani style jewellery. The Romani people are an ethnic minority in Romania. Patricia was taught to fear these people as a child growing up in Romania. Through this work she is challenging these conditioned fears by using old methods of hand making metal chains to create something new. She is inviting modern society to also challenge their conditioned fears and find new ways of looking at the world to make something beautiful.

017. **Shimara Carlow**

Honesty Neck Piece, 2025
Sterling silver and 18ct gold
\$4,290

This neck piece is part of my Honesty Collection, inspired by plant studies in my mother's Scottish garden. I have created reticulated and formed petals of sterling silver, whitened to replicate the silvery shimmer of dried honesty seeds, each with an 18ct gold beads in its centre. These silver petals are assembled as a long strand, into a neck piece, which can be worn long or wrapped and layered.

018. **Renee Becker**

Matrilineal Ring, 2026
925 Silver
\$700

This sculptural ring features a solid, comfortable band that anchors three interlinking oval loops, designed to create the illusion of a floating halo passing through the other forms. Each loop represents one person within a group of three, connected and reliant on one another, yet slightly different in shape, tension, and size. Some appear more flexible, while others feel more fixed in place. The floating loop orbits the other two, acting as the point of connection between them. The ring is made from 925 silver with a depletion-gilded surface, giving it a soft, pearly appearance while remaining structurally strong and wearable. The whitened finish is designed to wear over time, gradually burnishing to reveal bright silver beneath.

019. **Alicia Hannah Naomi**

Ablation Ring, 2025
Recycled sterling silver,
recycled 18ct rose gold,
faden quartz
\$2,400

An interrogation of accountability in the climate crisis. At its centre, a natural Faden Quartz specimen rests within hand-carved textures that echo glacial formations, a sombre reminder of the crisis unfolding before us. The 18ct Gold symbolises the billionaire class, the 1% who control the industries and influence the policies that drive environmental devastation. They extract, exploit, and profit with impunity. Though positioned to enact systemic change, they shift the burden onto the 99%, the working class, represented by Sterling Silver. In Australia, both the LNP and ALP seek to push forward new oil, gas, and coal projects set to release an additional 1.4 billion tonnes of greenhouse gases by 2030.

020. **Celia Dottore**

Snake Charmer Ring Series, 2025
Sterling silver
\$490ea

Drawing on ancient jewellery traditions and mythology, the snake symbolises protection, renewal and transformation. Two intertwined serpents suggest duality and interconnection, reflecting the balance - and tension - between opposites. Handcrafted in wax and cast in sterling silver, each ring is unique, infused with a playful, talismanic presence. Drawing on ancient jewellery traditions and mythology, the snake symbolises protection, renewal and transformation. Two intertwined serpents suggest duality and interconnection, reflecting the balance - and tension - between opposites. Handcrafted in wax and cast in sterling silver, each ring is unique, infused with a playful, talismanic presence.

021. Viktor Kalinowski

The Theia Ring, 2024
Zirconium, titanium, lab
diamond
\$1,395

The band is made from Zirconium, the internal surface was turned on the lathe then the external surface pre-cut with a milling machine then shaped by hand and polished. The ornament is made from Titanium that was forged then hand shaped and turned on the lathe. I chose these materials as they feel, and look different to materials of every day, they feel of other worlds hence the name Theia. She is the Greek Titan goddess of sight and vision, and by extension the goddess who endowed gold, silver, and gems with their brilliance and intrinsic value.

022. Eli Giannini

*Variegated Series # 4 ,
2025*
Indigo Neckpiece, glass
beads, silk thread
\$350

This work celebrates the 'string' rather than the 'pearl'. Made of translucent glass beads and sashiko silk threads, this piece was inspired by archetypal bead necklace designs reinterpreted through the playful nature of the chosen materials: the multicoloured thread, the beads and the upscaling and abstraction of the design. In making this work, I adopted a square stitch and let the materials guide me. Each thread variety - multicoloured, solid or variegated - demanded a different response. The relative speed of beading leaves the mind free to wonder about possibilities. I approached the process using different patterns, a bit like riffing on a melody, and created many embellishments while keeping to the original theme.

023. Sylfaae

Muun Pendant, 2025
Sterling Silver, cubic zirconia
\$840

Delicately handcrafted from wax and cast in sterling silver, the Muun Pendant invites you to feel its presence when worn; its weight grounding you and guiding you back home like a beacon. Let it sit delicately in your hand as you mull over your thoughts and dreams. Or simply hold it close as you channel the magic throughout your day.

024. Remy Hoglin

Hard Love, 2025
Sterling silver with gold
Keum-boo
\$1,900

The Hard Love Pendant is representative of the resilience of the human heart after a breakup. The heart is fractured, revealing a golden core symbolizing that there is still vibrant life underneath the cold and crystallised exterior. The solid sterling silver pendant has a 24 kt gold Keum-boo fracture and is paired with a handmade sterling silver pendant.

025. **Christine Collins**

Favourable Horizons, 2025

Pure zinc, sterling silver,
sterling silver chain
\$980

'Favourable Horizons' is a geological term referring to the merging of rock formations resulting in mineralisation. This piece is informed by the ancient geological formations in Broken Hill, characterised by folding, pressure, shearing, rifts, shifts and stratigraphy. The folded layers of the pieces are made from pure zinc and riveted to sterling silver. These minerals, alongside lead, have been central to the wealth of the ore body known locally as the Line of Lode, which established the global company BHP. The favourable horizons which formed the Line of Lode, the hills of Broken Hill, have been replaced by mining waste, slag and skimp dumps, which dominate the landscape of the town: a legacy of both wealth and loss.

026. **Rani Rose**

Ostara Pomander Necklace, 2025

Sterling silver, 9ct yellow
gold
\$550

Ostara is a pagan festival celebrating the coming of spring after the vernal equinox with a feast dedicated to the goddess Eostre. A pomander is usually a metal ball or casing that is used to carry a scent with you. During the black plague these were typically filled with lavender and used to ward off infection. Handmade from oxidised sterling silver and 9ct gold, the front part of the locket was crocheted in hemp before being cast into metal allowing scent to permeate. Inside the small egg you will find the first tree buds of spring and a space where you can carry your favourite herb, flower or scent with you.

027. **Dawn Vachon**

Murk Bloom, 2025

Clay, slip, glaze
\$3,000

Using mid-fired clay and glaze materials, Murk Bloom combines the techniques of coil building and pinching. Each pinch mark adds texture and a documentation of time and process. This piece is one of several ongoing explorations that starts with the idea of contrasting the lightness of clouds - ever gently shifting in form and colour- to the ceramic materials themselves; heavy, permanent and shifting poetically only when inside the closed box of the kiln. The work is not a comment on the weather, but instead a use of a form that everyone sees and is able to see something in.

028. **Erica Wells**

Coexistence, 2026

Woven Cordyline Australis
leaves, Eucalyptus Lehmanii
flower buds \$800

This work is an experiment in balance, made from two locally foraged materials that hold one another up. Sourced from close to home, the materials honour plants, textures, and quiet specifics of this place. By suspending and counterweighting each other, the forms propose a negotiated coexistence: one element can reach toward the light only because the other accepts and shares its weight.

029. **Tony Birch x** **Damien Wright**

A Tree Becomes a Boat,
2026, 10,000 year old

Ancient red gum, plywood,
enamel paint, tung oil
\$100,000

A Tree Becomes A Boat is an expression of our commitment to the relationship between water and wood, each being integral to the maintenance and protection of our ecological systems and the authority of Country

030. **Kirsten Perry**

Gesture Vessel, 2025
Raku clay, glaze
\$1,400

This work explores the intersection of function, form, and absurdity through a ceramic sculpture that masquerades as a vase. The piece is composed of large tubular protrusions reminiscent of raised hands, ambiguous in their intent. Somewhere between surrender and celebration, the piece invites viewers to question the performative nature of objects and their roles in domestic space. The work is both a vessel and a gesture. It holds flowers while simultaneously holding space for irony, ambiguity, and play. The raised hands evoke a multiplicity of readings: protest, praise, panic, or puppetry. A site of semiotic tension, the piece asks: Can an object be both sincere and ridiculous? Can utility coexist with satire?

031. **Ann Knights**

Alpine Tablelands, 2025
Stoneware
\$1,800

Ann's work explores the quiet connection between form, place, and memory. Drawing inspiration from the landscapes of North East Victoria, she aims to evoke rather than depict—capturing the essence of mountains, forests, and rural horizons. Each vessel is hand-built in stoneware using slab and coil techniques. The process is intuitive, allowing forms to emerge organically. Texture is built up in layers using slips, oxides, and glazes, creating surfaces that reflect the natural world's complexity and subtlety. Her objective is to create contemplative pieces that invite emotional resonance through their materiality, texture, and form.

032. **Georgie** **Szymanski**

Weight of Some Thing, 2024,
Felled Elm from the Royal Botanical Gardens,
Aluminium
\$4,800

This piece is a two-tier side table to hold (some) things. Exploring balance and interactive design, the lower table swivels on a rotating axis for enhanced movability and comfort. The Elm used in the tabletops comes from a felled tree from The Royal Botanical Gardens in Melbourne. The aluminium base provides a material contrast, weight and stability.

033.

Gail Stiffe

Whispers of the Earth,
2025

Handmade plant fibre papers
and beeswax
\$600

Formed from ginger lily paper with touches of red hot poker, kenaf, and other fibres, this work carries the quiet presence of the garden. A bowl, both vessel and offering, holds spheres of many plant fibres, each with its own tone and texture. Wax from my bees seals the forms, lending a subtle sheen that connects the labour of plants, insects, and human hands. *Whispers of the Earth* reflects on cycles of growth and renewal. It honours the resilience and fragility of natural materials, gathered and held in balance. The work invites stillness and for us to listen to what the earth offers in hushed tones - stories of transformation, connection, and care.

034.

Anne-Claire Petre

Serotina, 2026

American Cherry, linen base
cloth, fibres (wool &
wool/acrylic mix yarn)
\$5,890

Serotina began as an exploration of materials, textures and hand-making processes, inspired by the expressive nature of timber and the tactility of punch needle. Made from American cherrywood (*Prunus serotina*), the piece takes the form of a minimalist yet bold stool that brings together two distinct ways of making. Working with hardwood requires specialised, heavy tools and machinery, with every cut permanently engraved in its surface. In contrast, the punch-needle textile is soft and malleable, offering a slow, quiet and meditative process. Built stitch by stitch, the surface could be forever evolving. Together they form one harmonious object.

035.

Mali Taylor

Wave Vessel II, 2026
Stoneware and glaze
\$1,500

Wave Vessel II is part of an ongoing body of work that investigates movement through the repeated stacking of hand-rolled clay coils. Beginning with a base, the form gradually shifts and transforms as it grows, resulting in a unique, functional object that captures a sense of fluid motion. Guided by intuition and process, the artist works closely with the evolving shape, embracing the rotation of the banding wheel as both a tool and a collaborator. The result is a dynamic interplay between control and spontaneity-where structure, rhythm, and gesture converge.

036.

Teegan Horat

Cosmos Brooch, 2025
Sterling silver, fine silver foil
and shavings, enamel,
copper, stainless steel
\$650

These brooches represent a continuing inquiry into how material can fundamentally shape how an object is experienced. Here, silver, steel and enamel are chosen for their longevity. These materials may age and wear but with a caring hand they will prevail for generations. Enamel itself becomes an outlet for experimentation. The creation of new surfaces, while utilising ancient materials and techniques, are something uniquely current and invite the viewer to question how the surface was achieved.

037. **Menna McAlpin**

Surveillance Bouquet, 2026
Sterling silver, brass,
concrete
\$1,950

Exploring the curiosity around public and private spaces, how we surveil each other and the tools used in the process. Historically doors provide a portal between 'public' and 'private' space, but increasingly it feels like no space is truly private. Expanding surveillance technologies witness us in our most intimate moments, which we often overlook as we guard our 'privacy' and 'alone time' more jealously than ever. The door in this piece references a standard shop door, commonly guarded by cameras. The lack of walls contextualises the door and highlights the eroding division between public and private space. The door is attached to a chain and can be worn as a necklace.

038. **Elisa Zorraquin**

Respira, 2025
Nickel silver, sterling silver,
stainless steel
\$300

Chrysanthemums always bring me back to my mother. She painted them in the Sumi-e tradition, with a devotion that turned each stroke into a quiet conversation with the flower. Watching her, I felt that painting was less an image and more a choreography: ink meeting paper in gestures of attention, patience, and love. Her studies, filled with experiments, hesitations, and achievements, remain my favourite works, because they trace a journey rather than an arrival. Now, they remind me of my son and his soft, bubbling hands turning pages with delicacy, tugging lavender with focus and caressing my cheek with tenderness. In my own making, I cannot help but think in flowers, each petal becoming a threshold, an opening.

039. **Anke Kindle**

Bigger Than Yours, 2026
Oxidised sterling silver,
garnets, sterling silver
chenier, American White
Ash, goat hair
\$825ea

'Bigger Than Yours' is a series of rings that explore the concept of size as a means of measurement, questioning if this characteristic should be truly used as a means of validation? This work arrives from personal observations in which largess appears to be a form of success in our contemporary psyche. One such example is the conception of contemporary architecture. As our houses are ever increasing in size, we place less importance on the provenance of materials or environmental considerations such as heating/cooling these behemoth structures. Bigger bling, bigger ego, bigger army, bigger country...

040. **Melinda Capp**

Marine Life 2, 2025
Sterling Silver & red silk
thread
\$2,600

I create contemporary wearables using the ancient metal craft of chasing and repousse. Developing my designs and my technical skills as a metalsmith and refining concepts behind my work are important in the process of consolidating and building on my practice. This work reflects the beauty and fragility of marine life, and has a tangible, tactile quality, which acts as a conduit between viewer, wearer and the stories I create in metal. The work is more than a piece of adornment but rather an object with physicality and presence. I use sterling silver as my main material, playing with the notion of preciousness and value.

041. **Carmel Duffy**

Stepping Stones Neckpiece,
2025

Sterling silver
\$695

The essence of this design was seeded in the lock down era, long walks and contemplation of personal directions, which we all faced. Stepping Stones speaks to the little steps we take along the path of life, leaving a trail of memories and moments, ever onwards. The handcrafting of this work is an intricate step by step procedure, mirroring the meaning of the final piece. The scratched surface catches the light and highlights the movement of the segments.

042. **Angelica Zumpo**

Caught in the crossfire,
2026

Sterling silver, quartz, found fabric
\$1,100

Caught in the Crossfire is a wearable necklace that explores the tension between past and present. Utilising found lace trim to create the body of the necklace, the artist pays homage to feminine craft practices and explores the connection between materials and memories. The artist draws from abstract emotions and imaginary landscapes, obscuring memory through the juxtaposition of soft, hard, transparent and opaque materials. The deliberate use of a clear stone in the centre of the pendant shows an arrow piercing through the middle that cannot be removed, representing the strength in vulnerability and openness, yet further obstructing additional damage and fragmentation.

043. **Vicki Mason**

Black is boundless, 2025,
Powder coated brass, linen,
hemp
\$720

Many of Australia's iconic indigenous flowers are characterised by a profusion of dense stamens. Flowers of the wattle, eucalyptus and bottlebrush species are just some examples where bounteous stamens are common. They attract pollinators like birds and insects and take diverse forms, ranging from clusters to rows and linear arrangements as seen in bottlebrushes and banksias. Inspired by these showy Australian flowers with their usually colourful filaments this necklace is however black. It simultaneously references black flowers like violas, tulips and black calla lilies to imagine colour possibilities beyond reality, while also paying homage to a defining feature of many of Australia's unique flowers.

044. **Ashleigh Gilluley**

Athrú, 2025
Glazed Stoneware Ceramic,
Raku-Fired, Oxides
\$750

Athrú takes its name from the Irish word for transformation. The piece draws on Celtic mythology and cosmology, exploring cycles of change, balance, and connection. Hand built and raku-fired, the surface bears the marks of flames, smoke, and oxides, creating textures that feel both ancient and elemental. Through this dialogue of symmetry and unpredictability, Athrú becomes an artifact suspended between the past and present.

045. **Natasa Milenovic**

*SEEDS: a cross-pollination
in metal/ banksia I, 2024*

Bud vase, brass, tombac,
patina, sesame oil
\$440

This piece is inspired by the form and resilience of the banksia seed pod, a symbol of survival, renewal, and fire-adapted landscapes in Australia. The materials brass (industrial surplus) and tombac (a high-copper, low-zinc alloy from Germany) were chosen for their warmth, gold-like appearance, malleability, and responsiveness to patination, echoing organic textures. The patina was achieved through heat and sealed with sesame oil, producing subtle shifts in the surface. Earthy tones recall burnt landscapes and the fire required for banksia pods to open. The piece is a dialogue between industrial material reuse and natural inspiration, reflecting on cross-pollination between human intervention and ecological systems.

046. **Nastja Zarić**

Limerence, 2026
Glazed terracotta, stoneware
ceramic, Tasmanian Oak
\$470

A recurring motif in her practice, hearts appear protected yet guarded. Drawn from materials preserved over time and symbols re-encountered through repetition, ceramic forms are revisited and placed in altered relation to function. Adornments that would typically move with the body are isolated from it, yet traces of their former intimacy persist-memory of the materials endure. Fixed, framed, or suspended, the works hold both lightness and mortality in tension while carrying the density of process and devotion. The project considers what persists within a practice shaped by duration-how attachment, labour, and continuity accumulate in material form.

047. **Lisa Moyle**

Golden Synapse Journey,
2025
Stoneware, Glaze
\$220

Golden Synapse Journey is a sculptural ceramic vase that honours the intricate and powerful dialogue between the brain and body. Inspired by the unseen pathways of neurological communication, this piece transforms those internal connections into visible, tactile forms. Raised lines flow across the surface, representing the journey of synapses, illustrating the flow of signals, responses, and interconnectedness.

048. **Theodosius Ng**

Untitled, 2024
Stoneware clay, glaze,
platinum lustre
\$3,250

This work, a vessel suspended on clay fins, explores vulnerability through the dichotomy of fragility and strength. The work is an act of becoming, a reflection of external influences and circumstances as an immigrant. The piece is visually and inherently queer, and speaks to the personal experiences of the artist through a intersectional lens.

049. **Lize Myburgh**

Memento mori, 2024

Barbed wire, steel wire, wire mesh and glaze
\$1,200

Memento mori, death is inevitable, the grief felt in response to it is a universal connection.

050. **Kate Howard**

Datavessel 1982, 2026

Compact disks, copper, reclaimed copper wire, split pins
\$620

Datavessel 1982 is from an ongoing series which invites examination of the materials and objects we create, use briefly, then leave behind. The compact disc was first released in 1982, before declining in use early 2000s. We bury and burn our rubbish to make it disappear, yet we dig up the detritus of ancient cultures and imbue it with value as a way of understanding those societies' customs and morals. The shape and material qualities of the original object directs the structure of the final form.

051. **Radka Passianova**

Sierra #1 & #2, 2022

925 silver, gesso paint, varnish, walnut wood
\$4,700 - \$5,500

In a time of inability to use my own imagination and creativity my four-year-old son came to my rescue. He drew three mountains. Perfectly proportioned, free and in the way I could never do myself. His infectious joy from anticipation of an upcoming snow trip encouraged him to draw it repeatedly. Each time, finessing positions of lines. Child's ability to see and interpret neighbouring simplicity and complexity of mundane situations is unique. When did I lose it? And so I let him guide me through the design process. Just like through parenthood. And the reward came. Just like climbing a mountain is a hard work when we reach the summit all is forgotten and joy is pure.

052. **Nicole Gammie**

Untitled, 2025

Bobbin lace and embroidery
\$700

This embroidered bobbin lace work explores the many possible paths a life can take—sometimes smooth and uneventful, other times tangled, disrupted, or unexpectedly altered. The interplay of lace and embroidery reflects the way choices, circumstances, and chance weave together to create individual journeys. Lace, with its variations yet resilient structure, becomes a metaphor for life's framework: intricate, interconnected, and vulnerable to tension. Embroidery overlays add texture and depth, representing the layers of experience that mark and shape us. By combining these techniques, I highlight the contrasts between order and chaos, repetition and disruption, tradition and innovation.

053. **Debbie Hill**

Mirabilis, 2024

Porcelain, black stoneware
\$440

This work is informed by the environment, mythology and science, particularly the microscopic forms found in zooplankton. The artist has always had an interest in the nexus between art and science and utilises porcelain to express the fragility of the environment. The work is embedded with elements that reflect the fragility of organisms that exist - often unseen - around us.

054. **Jade Power**

Experimental materiality form 3, 2024

Porcelain and nichrome wire
\$3,300

Experimental Materiality form 3 is one in a series of porcelain sculptures, the result of a collaboration between the artist and the extreme environment of the kiln. The works emerge from a sustained engagement with material, repetition, and durational labour, reflecting the rigorous processes inherent to craft practices. Each piece begins with carefully considered forms, which are then subjected to the transformative forces of heat, time, and atmosphere. The kiln acts as a co-creator, warping, collapsing, and reshaping the work in unpredictable ways. Power deliberately releases control to these more-than-human forces, embracing chance, imperfection, and uncertainty as integral to the creative process. The resulting forms capture the tension between stillness and movement, control and surrender.

056. **Casey Chong**

00 Paper Cup, 2025

Porcelain, clear gloss glaze
\$188

This work interplays with the forms, materials and functionality of the paper cup, a common, convenient and highly disposable everyday object. In Hong Kong where everything has to be fast, efficient and convenient, interaction with paper cups, of various sizes, is commonplace without even realising. 00 Paper Cup is a recreation of a used-paper-cup made with the refined and durable material, Porcelain, and finished in high-gloss. The piece is a polar opposite of the original media. In the process of crafting the piece, the artist considered the users experience and created ergonomic silhouettes that offer a user's (herself) 'comfort-hold'.

057. **GG Ward**

There Never Really Was One, 2026

Stoneware (Special K clay) with clear glaze
\$850

Drawing on Irish cultural references, the sculpture refers to famine stones and famine walls built during the nineteenth century as part of forced labour systems during the Great Famine. Informed by Sinéad O'Connor's song Famine, which challenges the idea of the famine as a natural disaster and instead points to the political and colonial structures that enabled mass starvation. The ceramic form resembles an organic, stone-like object. Areas of clear glaze contrast with exposed clay, allowing light to move across the surface and reveal shifts in texture.

058. **Marian Fox**

Feathered Form 2, 2025
Stoneware clay, slip, found
feathers
\$970

This work explores the duality of strength and vulnerability within the human condition. The rounded vessel is grounded, weighty and textured with the marks of experience and life. The feathers erupting from its surface represent an inner world that is fragile, shifting, complex and tender. The surface bears the quiet history of touch, layered with intention, and memory sharing with its imperfections and scars. It speaks to the way we hold ourselves together despite the inevitable fraying. By combining a grounded, earthen form with lightness and air, the piece asks how we might hold space for both our fragility and our strength, without denying either.

059. **Manda Lane**

Plant Based, 2025
280gsm galerie cotton sprite
paper, archival glue
\$920

This paper sculpture shows a milk carton being slowly covered by ivy. The carton represents everyday waste and the human-made objects that fill our environment. The ivy growing across it suggests nature slowly returning and taking back space. This idea connects closely to Manda Lane's art practice. Her work often focuses on plants and how they grow within urban environments. By drawing attention to weeds, garden plants and creeping vines, she highlights the quiet strength of nature and its ability to keep growing alongside the built world.

060. **Jihyeon Kim**

Moonrise, 2025
Porcelain, slip and glaze
\$680

Moonrise reimagines Korean tradition in porcelain by placing a black scholar's hat, or gat, on a moon jar, one of Korea's most humble and iconic vessels. The jar's rounded shape and carved eyes give it a quiet, unassuming presence, simple and grounded in everyday life. The gat adds weight and authority to this modest shape. By bringing the two together, the piece playfully questions hierarchy and social divisions while celebrating Korean craft. Serious yet playful, it draws on the spirit of Korean pottery, where humour and dignity coexist. Moonrise invites viewers to see tradition differently, showing how familiar forms can carry fresh stories and meanings.

061. **Alexis Mason**

Becoming, 2026
Stoneware
\$480

Becoming considers time, touch, and repetition as forces that shape form. Built through repeated gestures, the vessel reflects slow processes of change-where surfaces soften, edges shift, and meaning accumulates. The work explores relationships between body, object, and environment. Like stones shaped by water or paths formed through footsteps, form emerges through continual interaction. Clay, both fragile and resilient, becomes a way to reflect on how objects carry traces of time, care, and use.

062. **Amanda Ho**

Untitled, 2025
Commercial paper yarn
\$1,980

This piece is an outcome from the exploration of cellulose fibres in the form of paper and rayon yarns. Paper is usually considered a 'weak' material that would tear, dissolve or disintegrate. In weaving it into a multi-layered cloth, it gains strength and rigidity while retaining a delicate appearance. Once off the loom, this particular weave structure gives the cloth its natural tendency to curl and become a simple 3-dimensional form.

064. **MeiMei Hodgkinson**

Sleeping Muse 2 (After Sanné Mestrom and Constantin Brâncuși), 2025
Chinese Ink, Handmade Mulberry Paper & Rice Paper, Foam, Clay, Wire, Polymer Plastic & Beeswax
\$2,200

Inspired by Sanné Mestrom's Self Portrait, Hodgkinson recontextualizes Constantin Brancusi's *Sleeping Muse* through a feminist lens. Challenging hierarchies of material and monumentality, she replaces bronze with paper, questioning ideas of permanence. A maternal head is reimagined with a delicate "skin" of handmade Xuan and mulberry paper, layered and hand mounted. This seemingly perfect new "skin" is disrupted by abstract Chinese ink marks, created by the artist's children. The absence of facial features in this work suggests the transformative nature of parenthood and the ways in which it reshapes identity. The work foregrounds the often-overlooked labour of motherhood, where order and chaos, beauty and difficulty, coexist.

063. **Tash Tribe**

Celestial VI, 2025
Stoneware
\$1,300

This work draws inspiration from the Japanese term Takotsubo cardiomyopathy, translated as "broken heart syndrome." This body of work reflects on grief and the fragility of the human spirit, using the vessel as both container and metaphor for emotion. For this piece, I have incorporated the volcanic rock, Breccia, into the clay body. During firing, the rock reacts beneath the glaze, creating small ruptures across the surface. These subtle eruptions evoke a night sky scattered with stars, suggesting both beauty and fracture, darkness and illumination. The work is a meditation on loss and resilience. It holds space for grief while offering a quiet reminder of the universe's vast capacity for renewal.

065. **Madison Trezise**

Love is Love, 2025
Porcelain, cobalt carbonate, glaze, 24k gold lustre
\$1,600

I made this vessel as a homage to romantic love in all its aspects and configurations. Adapting a traditional matrimonial bakery mould gifted to me by my dear friend as an engagement present, to make also throuples and queer couples. Because love is love, and representation and acceptance mean everything. The work was hand-coiled over two weekends at Craft Lab 2025 and was a 24-hour wet build. It was made while I was processing some big things in my relationship. The process of hand coiling was meditative and delicate, and the form emerged like some sort of large ripe fruit, bursting to love and be loved.

066. Christoper Plumridge

In transition - Becoming,
2025
Terracotta
\$450

This work is a high fired vitrified hand thrown terracotta spherical vase which holds water. It is coated in a black gloss underglaze with a dry cracked clay tan overglaze. The abstract painted surface glaze coating of this work reflects on what is yet to be realised or seen in the changing world as old ways transform. Out of the old comes something completely new.

067. Lucy Hearn

Untitled, 2025
Cotton, recycled polyester stuffing, wire, steel, enamel paint
\$2,200

The act of making itself is intrinsic to my practice. This sculpture has been slowly crafted using needle and thread and is a celebration of the imperfection and devotion of handmade work, as well as the traditionally feminine crafts involved with textiles. There is also a quiet sense of joy and gentle playfulness threaded throughout the work. The materials involved are simple and unassuming, allowing the form to take centre stage. The vessel is an ode to the Ancient Roman glass bottles and jars on display at the Metropolitan Museum of Art, re-imagined as an invitingly soft sculpture.

068. Kristen Halkett

Fairy Wren Plate, 2025
Stoneware, underglaze and oxide illustration
\$140

Superb Fairy Wrens are often seen darting in and out of the forest bushes near my home. For this piece I have depicted the male of the species with its distinctive blue colouring, capturing a moment that one of the birds landed on a branch near my studio. The 'Fairy Wren Plate' is a functional and decorative piece, combining my ceramic practice with my experience in illustration and painting.

069. Kasia Dudiewicz

Emerge, 2025
Hand-knotted cotton rope, natural and dyed fibres
\$3,500

Emerge was created in the Macedon Ranges using natural cotton fibre and built through thousands of hand-formed loops. The work explores rhythm, repetition, and resistance while evolving into a layered, sculptural form. The process was guided by intuition rather than a fixed plan, allowing the material to dictate movement and direction. Its organic shape recalls shifting landscapes, geological strata, or something surfacing into being - a quiet reminder of growth and transformation. It holds a deeply personal resonance and reflects on the act of slowing down, of listening inward, and of stepping fully into a creative life.

070. Ange Jeffery

*Ganyi Durrudurrugarra
(Echidna Following), 2025*

Copper, enamel
\$3,000 (set)

This work offers an insight into the Echidna, drawing on observation, cultural understanding, and relationships with Country. Through experimentation with form and material, each piece speaks to cultural ways of knowing and the embodied transfer of essence. The sculptures reference the breeding behaviour of the Echidna. During the breeding season, male Echidnas follow a single female for days, moving slowly across Country in a single-file formation known as a 'train.' Younger males often occupy the end of this line, waiting, learning, and hoping to be chosen.

071. Laurel Frank

*Intertwined Desert Forms,
2026*

Glazed stoneware ceramic
\$1,800

The shapes are drawn from images of Australian desert ranges. The rounded forms are also intended to reflect dynamic human movement, part of an embodied landscape. The work has two related forms and within each there are two interlocked shapes. The surfaces reflect weathered and bleached sandstone, polished and eroded by wind and time. One form has an almost intact surface, with the coming disintegration hinted at. The other reflects the process of wearing away to bedrock, the glaze flaking into dramatic colour and pattern. A warm toned stoneware clay is the bedrock visible beneath the eroding glaze.

072. Robyn Phelan

*Never take the first. Never
take the last. Take only
what you need. Take only
that which is given., 2025*

Hand formed clay, stained
terra sigillata, water-based
sealant
\$950

A basket is a cultural object that holds, carries, and sustains. The title refers to First Nation botanist and writer Robin Wall Kimmerer's approach to restorative food gathering. Both the form and title offer an instructive way to live lightly and generatively in the world. My intuitive method of making responds to a tactile materiality shared between clay and fibre. Participating in weaving workshops and investigating family, historical and cultural baskets has revealed mutual processes and repetitive patterning to inspire this ceramic practice. The piece is made from stoneware clay and is constructed using finger-compressed elements and complex assemblage. The yellow stained terra sigillata surface evokes landscape filled with canola and wattle in bloom.

073. Bolaji Teniola

*Timber Shaving Vessel
(Round), 2022*

Radiata Pine, European
Beech, Birch Plywood,
Beeswax
\$350

Part of the first generation of vessels made from hand-planed timber shavings, this cylindrical timber vessel is built up by layers of pine strands, bound with an organic adhesive, coated in beeswax and decorated with its own coils of pine, which appear to flow outwards from within its voluminous form. Inspired by the papier-mâché process, this timber-shaving vessel demonstrates the viability of upcycled timber waste.

074. **Kaye Poulton**

The Circle of Gold, 2025
Stoneware clay
\$1,500

Mounted on its base, the circular form is joyful. It is crowned by textured roughly circular shapes and its rippled stunted appendages create a human like form. Referencing both Matrimony and Opulence this work speaks to the false idea of permanence and wealth. The components of this piece were wheel thrown and joined at the leather hard stage. It was then coated in porcelain slip coloured with deep yellow stain. After the bisque firing, the work was dotted with Matt white glaze and refired to 1280 degrees Celsius.

075. **Tamara Leacock**

Reclaim Purse, 2024
Cotton fabric, cotton thread,
low impact fibre reactive
dye, natural fibre textile
remnants
\$195

This purse is born from a practice of conscious making and material transformation. In my studio I gather small, difficult-to-recycle textile remnants, fragments that would otherwise slip through traditional recycling streams, and reimagine them into something enduring and beautiful. I reclaim these scraps by spinning them into my own jumbo yarn, dyeing the fibres with low-impact dyes, and hand-crocheting each piece into a functional bag that celebrates both texture and intention. This work embodies a commitment to material stewardship and the slow, tactile processes of craft. The Reclaim Purse becomes a testament to possibility within limitation. Where waste is reconsidered, histories of material are honoured, and sustainability becomes a material language.

076. **Bron Sargeson**

Chartreuse deuce, 2025
Blown glass with silica,
bicarbonate and ceramic
inclusions, ceramic
\$1,400

Amorphic forms conceived through breath, motion and the manipulation of materials including glass, exploring the dissonance between the body as personal and medical. Glass is often associated with notions of beauty, but in this work, it is interrupted, pierced, distorted, held, or encased; foreign materials embedded in the glass creating internal fractures. These fractures are portals to moments of instability and an exploration of the wounded body as a vessel for transformation and the queer body as a site for recreation. Interrogating the disciplines associated with each material, the work has undergone a careful process of deconstruction and reconstruction.

077. **Alyssa Nuttall**

Remnant, 2026
White stoneware clay
\$2,200

This work explores ecological grief and quiet resilience through ceramic vessels shaped by carving, layering, and reconstruction. The forms sit in a delicate tension between balance and collapse, reflecting the pressures reshaping Australian environments. Coral reefs are a central point of reference. As foundation species, corals create the structural complexity that supports vast marine ecosystems while also protecting coastlines by absorbing wave energy. Rising ocean temperatures disrupt this relationship, forcing corals to expel the algae that sustain them, leaving reefs weakened or dead.

078.
Anna Battersby

Cascade (blue and gold),
2025
Stoneware
\$400

This work forms part of an ongoing series of wheel-thrown stoneware vessels, each exploring unique interactions of gesture, form, and glaze. Its gently rising body carries spontaneous, gestural marks that create a textured landscape, where cascading glazes flow and settle, evoking an embodied connection with the rhythms of the natural world.

079.
**Racquel Austin-
Abdullah**

Pirlu-Pirlu (Dilly Bag), 2026
Kiln formed and engraved
glass, rush
\$6,300

This work reinterprets the dillybag through kiln formed and engraved glass, paired with rush handles creating a quiet tension between fragility and endurance, grounding the vessel back to plant knowledge and river ecology of the Ba:Ka (Darling River,). My current training in cultural materials conservation shapes how I approach Pirlu-Pirlu applying reversible consolidation materials and techniques to strengthen and suspend fibre from breaking down. I think about how objects endure, how they are stored, handled and carried across time.

080.
Jane Sawyer

Collapse - Renew #6
Ceramic and pigments
sealed with colloidal clay
\$655

The fluid materiality of clay presents an invitation for dynamic movement and tactile engagement and I utilise these characteristics to explore and evolve dynamic expressions. It is an example where material and concept intertwined and birthed to a body of work and where the starting material, made on the potter's wheel by folding, pushing and weakening the clay to the point of actual collapse, lead to being re-constructed, re-set by gravity and renewed into something quite different. Firing them in a way that encourages movement, gravity assisted, they take on unexpected twists and turns as clay tries to "remember" its starting state and either reacts against it or goes with it.

081.
**Nora
Thamthanakorn**

Emergence, 2025
Earthenware clay, charcoal
ash
\$360

Emergence is an evolution of previous work and incorporates charcoal ash in the making process. The artist is interested in the conversion of charcoal to ash over heat and time and its potential thereafter. The ash is obtained from burnt charcoal and is transformed to produce unexpected appearances from differing circumstances of the firing process, challenging the notion of stability over time and the artists feelings of attachment to the final appearances of the work.

082. **Yeonjae Choi**

Since then, 2026

Glass

\$2,800

This work is an iteration of continuous self-portraiture using glass as the medium. The work is presented as two panels of a triptych with light acting as the third presence. The transparent objects both reveal and conceal, while the orange hue evokes birth. The face and the vagina are passive and expressionless in their presentation, which invites the observer to examine the light moving through the glass, and allows them freedom of interpretation.

083. **Charlotte Litteck**

Bottle Vase, 2025

Tasmanian Myrtle

\$250

Vase turned from timber, gifted to me by one of my woodworking mentors in Tasmania. This piece was from a collection of spindle and bowl blanks that had been sitting outside his workshop in an old sideboard cupboard for 20+ years. They had come from an auction of a deceased estate. This passing of wood from one wood worker to another across generations fascinates me. As woodworkers we tend to hoard special pieces of timber. Others might just see something only fit to be thrown on the fire, but often absolute treasures are contained inside. Even from the crusty exterior I could tell it would be special.

084. **Grace Brown**

Under the Wattle Tree, 2025

Wild clay, recycled bricks
\$750

This piece is made from wild clay sourced from my backyard, beneath a large wattle tree. It is clay I can trace back to the land I live and work on (Dja Dja Wurrung Country), rather than material that has travelled across Australia in a plastic bag with unknown origin. This way of working gives me a deeper connection to place and material. To strengthen the clay, I've added recycled bricks salvaged from a local building site, extending a circular material loop and giving waste a second life. The resulting sculpture is geometric with intersecting planes that suggest a dwelling carved within the earth - a meeting point of architecture and landscape.

085. **Damien McNamara**

Adurere #3, 2025

Timber
\$800

This bowl was inspired by the forms of early Greek pottery but as I turned the timber while it was wet, the wood itself dictated the final form by how tensions and stresses in the wood moved as it dried. This collaborative process between myself and the timber allows this unique shape to form that would otherwise be extremely hard to replicate. Once the bowl is dry, I draw heavily from the Japanese concept of Wabi-Sabi and find the beauty in the imperfections by highlighting the cracks in the bowl with copper wire stitching. I then char the bowl with a blow torch to further add texture.

086. **Wanda Gillespie**

Pilgrim, 2025
Elm burl, jelutong
\$2,850

In a time of global unrest and uncertainty, this bearded, saint-like pilgrim emerges gently from the wall. He is part presence, part offering, part prayer. His undefined, closed eyes suggest not absence, but inward gaze; a subtle being who listens more than speaks, offering stillness as quiet resistance. His face, carved from richly grained local Elm burl, carries warmth and gravity-marked by age, mystery, and grace. A hat, shaped in Jelutong, is adorned with chip-carved motifs - symbols of repetition, order, and devotion. Hanging strands of beads evoking shared ritual: Tasbih, Juzu, Christian rosaries-interwoven with reclaimed soroban abacus beads, carrying the imprint of hands long past.

087. **Ann Ferguson**

Collision, 2025
Raku clay, paper clay slip, mat glaze, metallic gloss glaze, underglaze
\$800

Inspiration: My kitchen set of plastic funnels - so useful for the exacting transfer of materials of every sort.
Process: Play full joining of clay slab funnels of different sizes, exploring the many ways in which the pieces can connect.
Surprise: Two can become one and create a suggestion of significant impact. Outcome: 'Collision' Earth clay and space craft - sharing a future with patterns, maps and holes for the transfer of breath.

088. **Isabel Deakin**

Bottleneck Vessel - Dusty Pink with Burgundy Threads and Glass Beads, 2025
Wool felt, thread, glass beads
\$430

This work employs hand sewing craft techniques in an exploration of the vessel form. The piece is based on the Bud Vessel form, experimenting with scale to create a more exaggerated profile. It is the artist's second work to use contrasting threads, a development introduced in 2025, to highlight and celebrates the handmade nature of the work. Expression of a construction technique is common in craft and also adds a decorative element. The introduction of glass beads is another decorative component. The play of light and shadow are intrinsic to the artists practice, and the glass beads add to this by reflecting light.

089. **Toni Roberts**

Coral form, 2025
Ceramic (stoneware and porcelain clays, stain, glaze, iron dust, tea leaves)
\$1,350

My practice is driven by a love of water and aquatic environments. My sculptural works are reminders of our connection to the world beneath the ocean's surface. As a keen swimmer and snorkeler, I observe aquatic life closely, taking photos of macro elements in the environment. This work is inspired by the stone-like structures formed by corals which contrast with the flowing tentacles of anemones and polyps. It is hand-built using slabs, textures and coils. I have integrated iron dust and combustible materials into the clay body to create variation in texture, in contrast to the smooth, high gloss porcelain elements.

090. Monica Vecchiotti

I Tre Ego, 2025

Blended Stoneware, Potters
Stains, Glazes
\$880

I Tre Ego represents the three ego states within us: child, adult and parent. While a viewer's point of view changes the centralised ego, the child - impulsive, spontaneous, creative, remains the most central and compelling. Throwing lines remain from the original forms, while new marks are layered through joining, paddling, shaping, embossing, staining and glazing, these textures reflect the layers of experiences and moments that create and show us, we are who we are.

091. Sally Adamson

Manifestation, 2024

Terra cotta with terra
sigillata
\$1,860

This work embodies the choices made - from beginning with a solid block of clay to using the subtraction method of whittling and carving. I found this method to be equally liberating, engaging, and surprising. You could say that consciously deciding what to remove and what to keep has revealed what was always there. The singularity of the finished piece belies its complexity - it exudes animalistic qualities imbued with vulnerability - through its supine position, flesh tones, and armour-like appearance.

092. Louise Meuwissen

Containing all wounds and wishes, tears traverse, (all come from the same well), 2023

Recycled, found and gifted antique, vintage, contemporary beads (glass, leaded crystal, Swarovski crystal, opalite, amethyst, citrine, quartz), synthetic felt, polyester thread, brass wire
\$5,900

An extravagance of adorning arches, in shades of purple and yellow-gold, this lavish bottle is conceived to hold tears. Louise describes the act of crying as "the internal becoming external": as tears cross the threshold of the body, they become a material object that holds both despair and joy. For a moment, the ineffable becomes tangible.

093. Kate Durham

St Kilda Bathers, 2026

Mixed Media
\$750

This necklace is a playful exploration of summer swimming, inspired by the energy of St Kilda Beach and the spectacle of Luna Park nearby. The piece operates like a theatrical scene where swimmers gather, dive, and float across the surface, echoing the chaos of people moving through the bay on hot summer days. The design draws on the bright colours, lights, and symmetry of Luna Park. A radiating gold form suggests carnival lights, while reflective panels and sparkling stones recall amusement-park signage and the looping movement of rides. These influences frame the necklace like a miniature seaside carnival. The work celebrates improvisation and the joyful disorder of summer at the bay.

094. **Tantri Mustika**

Ukiran Table Lamp, 2025
Stoneware Clay, Glaze, Gold
lustre, Recycled glass
\$5,500

Originally emerging from her contribution to the Craft Victoria 2023 group show "Everybody's heard of a dragon", this has become an ongoing collection showcasing her first substantive engagement with her Balinese heritage. This deep dive explores the intersection of cultural identity and artistic expression. The Ukiran table lamp features intricate hand carvings of Balinese style motifs, finished in a matte fine white stoneware clay and gold lustred details to catch and throw a wide soft light.

095. **Madelyn McKenzie**

The fairy, 2025
Ceramic, glaze
\$950

This work was created through a process of repetitive and iterative making. Her process and engagement with materials reveal somatic responses that emerge as the forms are shaped and refined. Through material practice, the artist unknowingly unlocks personal memories and imaginative worlds, allowing the process to reveal the underpinnings of the work itself. The work explores the abstract nature of memory, identity, and transformation. Light casts subtle shadows across the glazed surface. The work becomes not just an object, but a vessel for introspection and an insight into an unknown world.

096. **Sienna Barton**

The Gift, 2026
Collected and discarded
fabrics, new and vintage
threads, collected and new
beads
\$2,800

This beaded vessel is an imitation of the artist's existing textile practice. The piece features coloured beads that inject colour but also imitate the original forms organically created stitches and plays with concepts of simulation and replicas. Standing at a distance, you might not notice that it features so many beads - like looking at an impressionist painting from afar, only to see that it's made of many tiny marks. Spanning dozens of hours of work, this piece seeks to interrogate the preciousness of "women's work" and the value of the handmade in a world where so much is automated or artificial (including intelligence).

097. **Ash Allen**

Piggy, 2025
Pink flocked steel mesh
\$550

Pigs are considered symbols of good luck and prosperity in many cultures, particularly in Southeast Asia where early pig-shaped money boxes originated. Trying to save money is a tricky business these days. It's almost as though our savings accounts have holes in them. Building upon this idea, I wanted to create a whimsical yet functional piece which not only opens and shuts, but its translucency enables you to keep tabs on your stocks. The work is a handmade, one-of-a-kind. Flocked for softness.

098. Katherine Marmaras

Revisited..., 2026

Cross-stitch embroidery, upholstery fabric, wallpaper remnants, cotton metallic thread, pins, repurposed cardboard, net fruit bag, acrylic paint
\$895

Beginning with an unfinished counted cross-stitch piece from the 1980s, Marmaras returns decades later, to re-enter its world of delicate detail and small measured marks, to begin its transformation. The unfinished lacework on the embroidered house is reimaged as hand-cut paper lace. Gold and bronze metallic threads outline the appliquéd wallpaper remnants. Hand-stitched upholstery fabric remnants and repurposed plastic fruit netting add unexpected texture. Together, these elements transform the original flat embroidery of a Victorian house and garden scene into a gentle three-dimensional form. Marmaras draws on the language of mural tapestry and upholstery techniques to transform the simple cross-stitch from domestic nostalgia into a whimsical, abstracted realm of form and imagination.

099. Susan Durham

Chicken Run 400, 2025

Stoneware clay with block and lino printing in underglaze
\$400

An exploration of traditional printmaking techniques to 3D ceramic forms. The malleability of clay making a perfect ground for pattern and narrative. Ephemera is frequently used in the works of this studio, gathered objects and personal keepsakes are pushed and scratched into surfaces rich with exuberant colour. The counterpoint to the colour is the ever present black. Imagery is steeped in nostalgia, and the representation of the "house" becomes a symbol of a life lived. Childhood memories are carried in the imbedded marks but also invite interpretation. Sentimental imagery juxtaposed with a representation of domesticity can present as contentment or entrapment.

100. Dearne Mills

Mothering the Bones, 2026

Recycled cord, vintage Venetian glass beads, linen thread, cold finished ceramic, recycled wool, sequins, raffia, nylon, recycled metal mesh and metal
\$495

This work arose from an intimate encounter with fragility and resilience, shaped by the recent bone and joint challenges my son and I have experienced. Hand-formed ceramic bones are suspended, knotted and stitched with delicate nylon, entwined with red tubular mesh and dramatic black raffia. Humble, everyday materials that through careful craft become capable of holding, supporting and giving presence to the weight of this work. This piece invites viewers to see beauty in the ordinary and to consider how non-precious materials can become meaningful adornment for the body. It continues a dialogue with my previous work, exploring jewellery as symbolic, ritualistic and somatic, rooted in the traditional maiden-mother-crone archetype.

101. Matiu Bush

kuku mau toka, 2026

Ceramic, stoneware, acrylic, silicon
\$850

This work presents clusters of black leaves on a deep burgundy matte field; the surface absorbs light, creating a sense of quiet density and tidal depth. Clustered formations of sculpted leaves gather in organic beds, rising and overlapping like living kuku (mussel) colonies. The embellishments are not randomly dispersed; they accumulate rhythmically, evoking the tightly packed constellations of juvenile mussels found along the rocky coastlines of Aotearoa New Zealand. Each cluster suggests both fragility and resilience; individual forms are delicate yet collectively robust.

102. Adriana Christianson

*Red & Blue 'Bird' Teapot,
2025*

Porcelain, underglaze,
sgraffito, cobalt oxide, glaze
\$420

My obsession with Teapots has begun to make a home for itself in my psyche and my practice. I've not always made them, but the more I do, the more I learn about how they function and how beautiful they can be...and how absolutely maddening they can be to make! The endless forms, lid configurations, spouts, feet, strainers ... This work is inspired by the vast native Australian birdlife in our Melbourne garden and from our visits to Wilsons Promontory National Park.

103. Isabella Napolitano

Faceboard, 2025

Polymer clay
\$400

This work is a culmination of my skills and inspiration for my brand. The faces were inspired by stop motion animation, a medium that is very dear to my heart, which has been inspiring my work for years. Polymer clay was chosen as my medium of choice. Although it is usually used for smaller pieces, the vibrancy, smoothness and detail it can hold made it my pick for this artwork. The outcome harkens back to old animation designs from media such as Wallace and Gromit, Plonsters and Pingu. These pieces of media have influenced the character design in my brand, so it feels fitting to create something that channels the nostalgia that comes from the Claymation medium.

104. Eugenie Kawabata

*Botanica Exotica: Takayana
#1, 2025*

Fabric, resin, acrylic paint,
dyes, composition foil leaf
\$3,800

This piece is part of my Botanica Exotica: Takayna collection, inspired by the Takayna and the joy of discovery. The work explores and celebrates the quiet, overlooked dialogues within the natural world-amplifying the subtle and the hidden through material expression. The forms draw inspiration from the protists, fungi, lichen, mosses and plant life that inhabit this region, presenting themselves as entities that embody this ancient Gondwana rainforest.

105. Nani Puspasari

*Whispers of Clay: Earth's
Silent Guardian, 2024*

Glazed ceramic,
earthenware, feldspar rock,
gold, mother-of-pearl
\$3,500

This work draws on the artist's spirit growing up in South Borneo and bridges the ceramic traditions of Indonesia with the contemporary sensibilities of life in Australia. The piece reflects the artist's cross-cultural journey and challenges conventional notions of authenticity while expressing a longing for the home left behind. Imperfection is celebrated through a layered process of underglazes, glazes, and luminous finishes of gold and mother-of-pearl. The tiger motif serves as a guardian, connecting the spiritual legacy of Borneo's sacred jars with present experiences in Australia. Figurative elements link to Borneo's natural world, grounding the piece in both memory and place. This sculpture embodies resilience, transformation, and the transcultural.

106. Freddy Mata

Melbourne CBD, 2025
Reclaimed Oregon and
Acrylic Paint
\$3,955

Natural end grain pattern enhanced with colour embedded memories and architectural dreams. Shape is inspired by Melbourne CBD grid angle of approximately 70 degrees clockwise from true north. Colours are an interpretation of the purple lighting tribute the city put one night to honour the legacy of prince following his death in 2016. Made out reclaimed Oregon from the Younghusband building in Kensington, Victoria. This piece is part of the: Ethereal Landscape Series, capturing the night that Melbourne was touched by Prince's purple rain.

107. Amber Lucy

CHARACTER(S), 2025
Wool yarn remnants,
perforated mesh offcut, rope
offcuts, webbing offcuts
\$475

.... Dad's notebook a choreography of strokes dancing around the pages with each fluid form an assignment of tasks the charcoal characters weighted with emotion as they seep into the ruled pages their structure extracted in pixelated detail the once-fluid marks morph into architectural shapes sculpture infused with the original gestures memories flicker - heavy and waning fingers tracing the contours the phonetic spellings crack a smile till silence.... the characters stagnant frozen on the page.

108. Zoe Jones

Threads of us, hello #1, 2025
Silk-like fabric, aluminised
Kapton film, galvanised wire
& an antique metal spool
\$520

Threads of Us, Hello #1 forms part of an ongoing series documenting artist-to-artist exchanges. The work incorporates materials donated by fellow artist Annette Wagner - one fragment from her own artistic practice and another inherited and now passed on - along with the stories embedded within them. Jones weaves these fragments into a sculptural record of that exchange, translating a verbal conversation into tactile form. The resulting work acts as a small archive of both material and dialogue, reflecting the shared language that exists between artists and the quiet camaraderie found in discussing process, experimentation, and personal relationships to material.

109. Nicky Guerin

grief stones, 2025
White raku clay body,
underglaze pencil, cobalt
oxide, and glaze
\$250

These grief stones were made in a sensory response to the death of the artist's mother and are intended to be held and offer comfort. Standing together, the stones are connected. Yet as one is held in two hands, the other stands alone. Raku clay gives the stones weathered surfaces and shapes that have been layered with hand-drawn lines, markings, and smudges in inky cobalt. The cold gloss finish of one stone takes longer to warm in the hand than the satin-finished second. Held, the stones find their places in the hands, as bodies do.

110. Bianca Brzezek

Crest, 2025

Earthenware, glaze, found objects
\$300

Courtesy of Blockprojects

Crest explores the relationship between the movement of the natural world and the marks of human intervention, embodied through the integration of found objects. Constructed from earthenware clay and layered with glazes, the work embraces the medium's responsiveness to form organic curves that mirror the motion of water. Rising in a wave like gesture, the ceramic work references the coastlines and waterways of Victoria, while the found objects anchor the form, symbolising humanity's imprint on the environment. The outcome invites viewers to reflect on their own relationship with nature, considering how human presence intersects with organic rhythms.

111. Kalena Hynes

Dakiniware, 2025

Midfire ceramic with underglaze and cobalt gloss
\$570

I hand build each vessel from midfire clay, starting with a pinch pot base and coiling up the body. Taking time to smooth the inside as I go. Using a wooden spoon, I paddle and compress the form into a womb-like, fundal uterine shape. The surfaces are glazed with a cobalt gloss and underglaze flowers and foliage, evoking the richness of cloisonné. The process is intricate and meditative. For me, the series reflects on wombs as places of creation, fragility, resilience, and adaptability and the work is inspired from the dakinis and wrathful female protectors of Buddhism, as well as the strength of mothering and nurturing in both humans and animals irrespective of gender. The kiln firing process carries a powerful metaphor for me: a burning away of trauma-whether from abuse, birth, or rupture-so the vessel emerges purified and strong.

112. Allanah Sarafian

Haute Creature Evening Bag No. 3, 2025

Textile - velvet, leather, faux fur, googly eyes, metal hardware
\$590

This bag was inspired by my background in puppetry and interest in pareidolia (the uniquely human tendency to perceive faces and intention in inanimate objects.) This instinct is fundamental to why puppetry works. We willingly project life onto materials - allowing fabric, foam and thread to become characters with presence. I approached this handbag as a soft sculpture rather than a purely functional accessory. It was handcrafted using velvet, leather, holographic PVC and gold hardware. The work is fully lined with deep velvet to introduce weight, durability and a sense of interior richness.

113. Sarah Etherington

Through the fog, 2025
Ceramic, stoneware, slip, glaze
\$900

This work was inspired by observing my daughter and grand-daughter moving through the newly burnt forest in the morning mist. The clay body was chosen to provide structural strength while invoking a transformation to the feminine form. The deliberately muted palette hints at the ethereal feminine form emerging from the char, as seen through the mist, a tactile chronicle hinting at the paradox of the seen-unseen nature of new beginnings and femininity and how resilience can cloak itself in gentle neutrality - through the fog it is seen. The work has a tactile feel; the matt glaze is soft and buttery to the touch.

114. **Eva Alisic**

Barbaed, 2025

Blown and sculpted glass
\$300

This sculptural glass pair talks to young people's experiences of resilience. The work references the children's picture book character Barbapapa. Barbapapa - a blobby form sporting a smallish head and a wider body when at rest - is known for his flexibility and transformative potential, changing shape whenever necessary. While the chipped, prickly wrapping is suggestive of barbed wire and notions of challenge and adversity, it also serves as a lens, refracting glimmers of light.

115. **Carl Broesen**

Pipeflute Box Light, 2025

Stainless steel, polycotton textile waste & 12v LED,
\$1,054

This piece uses traditional paper making techniques to process 'waste' fabrics into paper-like diffusers. Textiles are blended and beaten into a pulp, mixed with natural binding agents, then pressed and dried into translucent sheets. This technique shines new light on post-consumer textiles (natural and synthetic), transforming the discarded materials into luminous surfaces framed within stainless steel tubing and stacked in an alternating pattern. The piece references the rhythm and repetition of pan pipes, while the geometric channels secure the textile papers in place and allow light to pass through. The work is a dialogue between soft and hard materials, traditional craft and industrialised mass production.

116. **Amy Cohen**

Agency, 2025

Painted metal disc, threads and cane reed and aluminium craft wire
\$2,200

Agency is a work made using macrame knotting techniques. I have developed a distinctive method of weaving with threads and cane reed to create shell-like forms. By using silk, cotton, cane and polythreads I exploit the different qualities in the tension of the weave. Weaving rhythms from taut to relaxed affect the shaping and development of the sculptural form. This work investigate the boundaries between internal and external space and the structural properties of shells and growth patterns.

117. **Carolyn Menzies**

Highpoint, 2025

Child's puffer jacket, silk, fibre fill, cotton, timber, paint, wax
\$760

Menzies plays with landscape as a cultural invention, stitching grids into outdoor wear, mapping imagined mountain scapes across cascading cloth. She tugs at the threads of Romanticism woven through the fantasy and fetish of wilderness gear, even as she unravels it, softening the story with pastel sighs and silken Rococo flourishes. Her use of domestic and decorative materials repositions the traditionally feminised language of embellishment and care within a critique of conquest and control. These soft interventions, interrogate the heroic myths attached to land; myths often shaped by colonising perspectives and commercial desire. By fusing the codes of mapping and making, Menzies resists the fixed boundaries of place and identity, opening up new landscapes for imagination and belonging.

118. **Matilda Simpson**

*Blanca - The Sisterhood
Wall Face, 2025*

Glass
\$340

Blanca is a member of ‘the Sisterhood’. She grew up in a small village perched atop a snowy mountain. She has a deep connection to the natural world and a strong sense of resilience. Blanca has many stories to tell and will gladly share them with you over a schnapps. The Sisterhood is a recent series from the artist’s practice at Minnow Glass of kiln-formed glass wall ‘faces’. Each face has been given a unique character or ‘Sister’, including a name, story, identity and mood. The faces share aesthetic similarities as well as experiences of richly lived lives, and never take themselves or their surroundings too seriously.

119. **Tom Summers**

Please Look, 2025
Stained Stoneware
\$1,700

This piece looks like a vase, but it doesn't behave like one. Instead, the focus of the piece is on the abstract coloured clay compositions. These flat focal points act like a painting on a wall, drawing you in with their gestural qualities and vibrant colours. The irregular cut-out shapes control how the composition underneath is encountered, directing the viewer to specific areas of interest on the piece. The vase becomes an architectural support that positions the usefulness of the vessel as a site for spatial and visual experimentation, rather than its traditional role as a functional container.

120. **Minna Graham**

Glacier, 2025
Mixed stoneware, pigment,
slips, Nuka and ash glaze
\$680

Rooted in a deep engagement with the wild and untamed forces of nature, this work responds to the emotional impact of witnessing immense glaciers, sublime, ancient, and rapidly disappearing. These vast ice forms evoke a powerful paradox: awe in their monumental beauty and sorrow in their fragility. This emotional tension shapes a ceramic practice that seeks to translate the grandeur, unpredictability, and vulnerability of natural landscapes into sculptural vessels. Intuitive and experimental techniques such as cutting, tearing, carving, and stretching clay mimic the ruptures and flows of glacial and geological activity. Natural materials including ash, slips, and glazes are used to build rich surfaces that echo the tonal and textural complexity of melting ice.

121. **Dean Norton**

*Mood Mirror 250 Silver
Zinc, 2023*
Spun steel, silver mirror,
silver zinc
\$790

Mood Mirror 250 continues the exploration of sculptural form and refined materiality within the Moodlum Collection. As a smaller edition of the original Mood Mirror, it balances functionality with artistry, presenting a slimline silhouette that quietly commands attention. The silver mirror face reflects and refracts its surroundings, while the silver zinc-plated spun steel frame introduces depth and contrast through its subtle tonal variations. Together, these elements create a piece that is both minimal and performative, shifting character with light, movement, and context. Designed to work as a singular statement or in multiples.

122. Emily Eliza Arlotte

Papilio Ulysses, 2026
Sterling Silver, Acrylic,
Papilio Ulysses Butterfly
Wings, Australian Sapphires,
Australian Dark Opals
\$2,900

This work explore themes of possession, fragility and preciousness. Jewellery has long been a way humans gather, frame, and possess elements of the natural world, elements seen as precious and rare. In this work I reflect on that impulse, capturing an ephemeral and fragile beauty while acknowledging the tension within this act of possession. In making this work, I found myself reflecting on what it means to gather and hold fragments of the natural world, in a time when so much of it feels increasingly fragile and at risk of slipping away.

123. Tamara Russell

Generations Linked... (love through the ages), 2025
Reclaimed ceramics,
recycled eco-dyed silk,
cotton thread and Viking knit
wire links filled with lapis
lazuli, amethyst
\$3,550

In creating my Textile Kintsugi pieces I use the principles of Kintsugi, a Japanese repair method, as a process to recreate discarded ceramics. Using reclaimed textiles, many hand-dyed, to wrap broken pieces and reassemble them with stitch, enhancing the breaks. As with Kintsugi I aim to celebrate the imperfections, recreating the ceramic to become more interesting for its irregularities giving the object a new lease of life that becomes more refined thanks to its 'scars'.

124. Anne Riggs

LAKESIDE, 2025
BRT Clay, midfire glaze
\$550

I am an avid recreational kayaker and nature lover. This pot captures the colours and shapes observed from the kayak around the edge of a Victorian lake. I wanted to create a feeling of the muddy edges and floating, without depicting an image of the lake. The pot is hand built from coils. Fired a number of times with layers of mid-fire glaze. This process brings out the texture of the clay and reveals what I hope to describe about the edges of lakes.

125. Fiona Waters

dude, where's my quilt,
2025

Recycled wool blanket,
thread, bamboo
\$500

The artist's quilts are building on the radical history of scrap quilt-making on this continent, with a focus on making do with what you have. When making this work the artist considered the gendered narratives about textile art, quilting and domestic items and the need for straight lines, neatness and perfection. This 'straightness' is counteracted and 'queered' with the wonky lines, conversational language of 'dude', and the intentionally exposed blanket which is usually hidden inside a patchwork casing. Humour, nostalgia and an old blanket infused with community history is the perfect vessel to think about and contextualise gender, self and identity.

126. Rina Bernabei

Bloom Malady, 2026

Ceramic
\$580

Bloom Malady explores the tension between purity and disruption. The work juxtaposes a smooth, skin- or bone-like vessel form with an intentional glaze "defect" that mimics organic growth. Rather than a flawless, uniform surface, the erupting bloom introduces irregularity. The murky glazes appear to ooze and bubble across the ceramic body, as though the surface is in a state of transformation. By referencing the historical language of floral decoration, the work evokes traditional notions of beauty and ornamentation. Yet these blooms do not sit politely on the surface; they seem to grow, weep, and proliferate. The result is an emotional ambiguity-both seductive and unsettling-where decoration becomes contagion, and beauty carries a subtle sense of malady.

127. Jasmine Rhodes

Begin Again, 2026

Ceramic
\$580

Begin Again' embodies the interplay of continuation and change in the building of a new life as a disabled woman. Each of the two pools are shaped through muscle memory of familiar forms-well-worn, repetitive movements of the artists' arthritic and hypermobile hands. Each pool integrates the same materials yet each contrasts with the other. Subtle shifts draw out differences arising from the same foundations. For the artist, this pair expresses the generative possibilities that may arise from material, body, and past experience. Through this work, she offers an ode to ever-changing disabled bodies, to the strength produced through acceptance of change, and to the transmutation of loss into potential.

128. Jacqui Louw

Oceans Interrupted, 2025

Porcelain
\$350

Each morning, as I walk the beach with my dog, the ocean reminds me that the planet's most powerful, inhospitable but life-sustaining force is also profoundly vulnerable to human impact. This tension inspired a series of wheel-thrown vessels that invite reflection on the sea's beauty, power, and fragility. Porcelain, with its purity, delicacy, and resilience, becomes the perfect medium to echo these paradoxes. Rounded, feminine forms evoke the nurturing presence of Mother Earth, while the surfaces tell more turbulent stories chaos. Through form, texture and colour, I explore the emotional and ecological tensions between humanity and the sea.

129. Cheryl Edwards

Kimono #3, 2026
Murrine Glass
\$5,500

I have always been a vessel maker. I explore the way pattern relates to form and how movement can beautify a design. Devoted to repetition, Murrine is my paint brush per se. Drawing inspiration from historical and contemporary textiles, in this instance a vintage Kimono. When layering tiny pieces into a vessel it resembles weaving or stitching. By giving fabric a new life in glass, I hope to celebrate its strength, softness and the stories it carries. These patterns aren't just decoration to me, they speak of care, resilience, everyday labour and heritage. It's a way of holding meaning, a transformation into something solid, luminous and lasting.

130. Brenda Page

The Bell Tolls, 2025
Blown, screen printed, fused and cast glass
\$14,900

This work, representing a funnel, symbolizes life's unidirectional flow-from the wide, chaotic openness of youth to the quiet inevitability of death. It invites us to embrace change, reflect on what has shaped us, and meet the end with gratitude. In its form, we glimpse an image, quietly reflecting our lived experience back to us.

131. ACV Studio

Edging Over Vase, 2023
Stainless steel, powder coating
\$350

Anna Varendorff is an artist and designer working in Naarm/Melbourne. She works with conceptual jewellery, installation, sculpture, design and production and has amassed an almost cult following for her distinctive curved brass sculptures, created under the name ACV Studio. Her practice is inspired by many other artists and creatives, particularly those whose work encourages a direct relationship between the object and the audience.

132. Georgina Proud

Foliole, 2025
Stoneware, slip, oxides, trachyte, glaze, seeds, sea glass
\$650

Foliole is an exploration of materiality and form, inspired by the botanical world. This piece investigates the chemical reactions and transformation of materials that occur during the ceramic making process. Sea glass, rocks and seeds are embedded in the clay body burning out and melting during the firing. The reaction of these foreign materials within the relatively stable properties of the original clay structure creates points of volatility and fragility, texture and imperfection. These surfaces bear the imprint of the elemental reactions that occur during the firing process, giving them a rich depth and unique character. The form is inspired by the repeating spiral phyllotactic patterns found in botanical organisms.

133. **Nandita** **Nadkarni**

Rhythms in Clay, 2025
Ceramic
\$480

Exploring the dialogue between two contrasting clays: dense stoneware and translucent porcelain. I bring these materials together through soft, flowing glazes that visually connect the forms and lead into the etched porcelain neckline, where surface and structure meet. Inspired by moments of stillness in the colours and shifting light of Australian waters. These quiet, layered tones influence the palette and mood of the work. I also draw on the rhythmic movement of the Indian artform of mehendi. The etched porcelain patterns echo the flowing lines of henna designs, creating a sense of gentle movement across the surface.

134. **Claire Bridge**

Intuition Moon Jar, 2025
Hand-built, glazed ceramic
\$3,700

Water is essential for life and the balance and harmony of our planet. Ice caps, glaciers, oceans, rivers, lakes, and the up to 75% of water which is a human body, are all part of this balance. Elemental water, the substance of collective consciousness and the sub-conscious, carries emotion, intuition and insight. This work ripples with watery movement. Its round, moon-like form evoking our Moon - the celestial body that draws the oceans and watery tides of our planet and stabilises the Earth's axial tilt. Frogs, indicators of healthy ecosystems, emerge from these waters, symbolic of intuition and transformation. As a water carrying vessel, the jar symbolises custodianship and care of our waters and environment.

135. **Madeleine** **Thorton-Smith**

Collapsing the notion of painting, 2025
Earthenware, glaze
\$600

When making in clay, I initiate dialogues between mediums to challenge traditional art historical hierarchies. I do this using 'remediation' - making objects in alternate materials to subvert meaning. I remediate entire paintings into clay - the ultimate archetypal artform. The labour involved in ceramics is significant - but not fairly valued. I consider crafted labour in relation to feminised and industrial ceramic processes, and my history of fighting for workers in the ceramics sector. My pieces often end up looking like something else - this collapsing painting turning back into a vessel. I slip-cast slowly and experimentally. Slip-casting is associated with functionality, mass-production and repetition. I use it as a form of rebellion.

136. **Maryam Ebtekar**

From Paper to Precious 1, 2024
Recycled paper pulp, acrylic pigment, varnish, cardboard, bird netting
\$2,100

From Paper to Precious transforms discarded egg cartons into intricate sculptural forms inspired by Persian architectural tiling. Each piece is meticulously crafted from hand-pulped, shaped, and painted paper elements, echoing traditional geometric patterns while embracing contemporary approaches to sustainability. Vibrant tones of turquoise, green, and gold evoke renewal, growth, and rebirth, reflecting both cultural symbolism and environmental awareness. Through the careful transformation of waste into refined, ornamental structures, the work challenges perceptions of value and material hierarchy. It invites viewers to reconsider what is overlooked and to discover beauty within the discarded.

137. **Philippa Taylor**

The Bay, 2025
Midfire
\$2,800

In a world shaped by uncertainty and the constant noise of 24/7 news cycles, *The Bay*, offers a quiet meditation on the ways we protect what is precious, what matters most, what must be preserved above all else. *The Bay*, is a ceramic basket, nestled inside is an abundance of plucked, delicate, hand built porcelain banksia flowers. An Australian native species, botanical forms in need of attention and preservation, but also rich with symbolic meaning. *The Banksia integrifolia* (Coastal Banksia), with its adaptability and enduring presence, embodies survival. Together, the vessels and their fragile contents form a tactile, intimate narrative, a reflection on the human impulse to collect, secure, and hold close to what we love most.

138. **Franky Frankland**

Slow Shifts, 2025
Clay, mason stains, slip, glaze
\$2480 (grouping)

1. (small) \$480
2. (medium) \$650
3. (large) \$1,480

This work looks at geological stratification or layering found in sedimentary rock formations. Each layer is distinct from the one above and below it, each containing information about the history of the earth and the passing of time. In making this piece, the artist drew parallels between these layers and the generations of LGBTIQ+ activists who have fought-and continue to fight-for legal, political, social, and medical equality. Each generation faces unique struggles, yet none exist in isolation; each is built upon the strength and resilience of those who came before. The work embodies this endurance and the need to hold each other up while making space for vulnerability.

139. **Wendy Jagger**

Resilient Embrace, 2023
White raku, stains, slips, underglaze, glaze, liquid quartz
\$880

Resilient Embrace is inspired by a rock's geology, the timelessness of our land, its presence and resilience, its wonder, its witness to so much beyond each of us, and its comforting embrace of strength. Making this piece offered resilient strength during a difficult time in my life and I was inspired by the weathered granite rocks of the High Country where I live. The wheel-thrown vessel has been scraped to reveal a gritty, rock-like texture. The surface has been decorated in a painterly manner with slips and underglazes, while its interior features an oil spot glaze reminiscent of caverns and safe havens from storms. Much as the making of this piece sheltered me emotionally.

140. **Emma JV Parker**

I Recoil, 2026
Porcelain
\$2,000

Since arriving in my chosen home, I have become increasingly aware of a conflict with my Englishness. Distance has made the cultural resonances of my British identity more visible, reflected to me within an Australian context. In this self-portrait, my face is obscured by gum leaves and flowering banksia branches surround and partially shroud my body. The native Australian plants situate me within the landscape of my adopted country while concealing my identity. The work reflects my uneasy relationship with national belonging while continuing to grapple with the inheritance of British identity.

141. **Keely Varmails**

And She Melted Into Water,
2025 Glass
\$1,950

In Ovid's 'Metamorphoses', the Sirens were once women gathering flowers. One was taken by Hades to be a bride; another, unable to keep the others safe, dissolved into grief. 'And She Melted Into Water' is a meditation on identity and the sympathetic systems through which bodies attune to one another. In this relational space, the self becomes mutable, continually reshaped through proximity, care and expectation. Glass wraps around the elongated green form in repeated gestures of protection and devotion. What emerges is a body held at the brink of dissolution, where form gives way to a larger body. The Siren becomes water.

142. **Sarah Gonzalez**

Woodfired vase, 2025
Clay, glaze & wood ash
\$650

This vessel carries the quiet memory of fire. Formed in clay and surrendered to the long rhythm of wood firing, its surface records the path of flame, drifting ash and shifting atmosphere within the kiln. Soft fields of glaze emerge where ash has melted into the clay, while darker markings trace the unpredictable movement of heat and air. This work embraces the beauty of chance and transformation. What emerges from the kiln cannot be repeated. Each mark is a moment held in time, where clay, fire and patience converge.

143. **Harlinah Teoh**

Tantoon, 2025
Stoneware ceramic
\$2,000

'Tantoon' is a record of an ephemeral moment, walking in Wollemi National Park in late spring of 2025. Tantoon, also known as Lemon-Scented Teria Tree (*Leptospermum polygalifolium*), was flowering profusely. Part of a series inspired by the flora of the Wollemi, 'Tantoon' reflects on themes of fragility and resilience. I coil-built the form, painted it with reclaimed slip, and slowly carved away the surface to create the botanical design. The meditative process of freehand carving, without preparatory drawing or marking on the clay, is my way of paying attention to, honouring, and responding to the unique character of the plant and place.

144. **Lilach Mileikowski**

NESTLED - I Found a Treasure Box, 2024
Stoneware clay, porcelain slip, layered ceramic glazes, textured fabric, screen-printed stain, dry glaze, multiple firing
\$6,000

I found a treasure box. Enclosed was a stack of recipe cards, gathered neatly and scented with the aroma of familiar home-cooking, a storytelling archive gifted by my late mother-in-law. Among them, I discovered one of my own mother's traditional recipes, cherished throughout my childhood and passed down across generations. NESTLED reflects my connection to these women, and their quiet devotion to nurturing through food. Cocooned within the vessel are parchment-like sheets of translucent clay inscribed with the inherited recipe.

145. Julienne Lewis

Fallout series: Hope #1, 2025

Clay, layered oxides and slips, glaze, multiple oxidation firings
\$3,600

'In such ugly times, the only true protest is beauty.' Phil Ochs
Vessels are a potent symbol of culture, reflecting a society's values and ethics. This work reinterprets this fundamental artifact to reflect the current climate, aiming to elicit an emotional response from the viewer. Surprisingly light, this hand built sculpture embodies both fragility and strength. Through layered slips and multiple firings, the artist explores themes of sustainability, decay and renewal to illuminate our moment in time. The fossil-like quality connects with the past and the gaps in the form remind us of our own impermanence. But there is hope here too with a visible life force emerging. The work seeks beauty as a form of protest against injustice.

146. Nahbananas

Internal Monologue, 2026
Reclaimed textile, found object, hand embroidery
\$888

Internal Monologue is about wrestling with despair and searching for that bit of light when everything feels dark. It is about finding the inner strength to keep going even as time slips by and doubt creeps in. The work reflects that internal struggle, capturing the push and pull of self-doubt, resilience and belief.

147. Claybia

Ostrea angasi and Marlboros Midden Jar for Exploration Lane, 2025
Stoneware, glaze
\$6,500

"As the mournful wind howled through the bare remnants of Watsons Placet, razing the lands with its touch, only a lone vase of solemn relics remains standing against the dark sky. Cloaked in mist, remnants of clay and the Bay of Biscay's damp, blackened soil clinging to its side, the piece rises ghostlike in the moonlight, stood upon a mound of detritus. When examined the work reveals itself to be an array of ghostly remnants: stubs of cigarettes, fractured oyster shells bleached pale by time. Weathered by the ceaseless winds of time and draped in the slumber of sediment, holding secrets that whisper to the dusk."

148. Sal Rosenberg

open knit no. 1, 2025
Steel, ceramic, wool, paper and bronze
\$780

This work is part of an ongoing collaborative project between Sal Rosenberg and industrial designer Charlie Richardson. The piece marries the crafts of each maker, resulting in a playful, bespoke lighting piece that celebrates contrasting textures and material qualities. The work is small table lamp and is a masterclass of layering. A delicate handcrafted open knit texture allows the viewer to see the bones of the lamp underneath, highlighting the custom steel frame sitting atop a hand-built organic ceramic structure. A single bronze pendant snakes its way through a small section of knit, while a patchworked paper diffuser maintains the correct quality of light.

149. Sandra Bowkett

Cylinder, 2025

Ceramic
\$150

The cylinder is a challenge. After decades of throwing, it remains a challenge. Cylinders feature extensively within the ceramic continuum, from terracotta drainage pipes and roofing tiles to refined porcelain vessels. This piece sits somewhere within this lineage. I used Bennetts Ordinary Stoneware as it is one of very few single-source clays commercially available in Australia. I like it for its unrefined qualities and its response to wood firing. I have used several white slips to emphasise the vertical. Whilst glazing this piece I look out my studio windows and am captivated by the elegant eucalyptus and transferred this connection with broad brushstrokes of Shino glaze.

150. Danielle Segal

Accretions, 2025

Stoneware clay and glaze
\$1,500

This piece is inspired by the rocks and desert formations of Central Australia, where the landscape reveals itself in layers built up over immense periods of time. Through processes of pressure, erosion, and gradual accumulation, the land forms strata that hold both strength and fragility. Using laminated stoneware clay, I echo these slow geological processes. The form is finished with dry glazes in reds, ochres, and purples that recall the colours of the desert. The work holds traces of both human time, through the rhythm of making, and geological time embedded in the material. In this way, the piece reflects accretion itself - the quiet gathering of layers through time.

151. Raphy

Sad Eyes, 2026

Handmade and cut ceramic tiles
\$2,500

"Sad Eyes" is a mosaic crafted in the traditional Roman Method, where the placement of every tile adheres to millennia-old principles that remain consistent across the former Roman Empire. Raphy learnt these intricate techniques in 2025 during an International Specialised Skills Institute Fellowship in Rome. He produces and cuts all the tiles in his studio in Fitzroy North.

152. Lindy McSwan

The Steelworks: Women's Work, 2024

Mild steel, digitally printed linen, cardboard, linen thread dyed with ground iron ore, handmade charcoal pigment

1. \$2,850
2. \$3,450

The documentary film *Women of Steel* (2020), directed by Robyn Murphy, recounts the Jobs for Women Campaign, which began in 1980 when women fought for rights to equal employment opportunity at the Port Kembla Steelworks. Repeatedly denied jobs and confined to the underpaid and exploitative textile and clothing industry, they pursued years of legal action against BHP. Their victory led to major changes in employment practices and recognition of women's rights to equal opportunity. This history informs this piece and includes a digitally printed photograph of the steelwork's structures and wraps around a pair of mild steel vessels.

153. Alterfact Studio

Nothing is linear, 2025

Mahogany clay

\$1,850

There is always a "before" and "after" following a defining moment. Inspired by the concept of disruptive anomalies, this work explores the profound ripple effects that forever alter the course of a journey. It looks at the transformative power of adaptation and the intricate dance between control and chaos. Following a disruption in the making process, the ceramic vessel embodies movement, capturing the fluidity of clay and the pattern rising from the superposition of the coils. One has to let go of what they hoped or aspired to and accept the reality. A fragile equilibrium is formed and finds solace.

154. Elizabeth Lewis

Dawn State, 2025

Stoneware

\$840

Dawn State draws from Jungian psychology and the ouroboros, made with intricate hand building techniques and layered glaze application over multiple firings to form gradients over the naturally black clay. Fragments of a serpent emerge intermittently from a classical amphora, becoming part of its construction through some elusive fossilisation.

155. Spiraro

Hatchling, 2026

Bull kelp, stainless steel, waxed linen thread, hemp electrical cord, lamp fitting
\$840

I see myself as a beachcomber, endlessly in awe by what drifts in from the deep unknown and how it has been shaped by the ocean's movements. Sometimes it's plastic disguised as shells, animal bones tangled up in dry seaweed, or in this case, a Walumil (Port Jackson) egg. 'Hatchling' is crafted from bull kelp sourced from the west coast shores of Lutruwita (Tasmania). When wet, the kelp is measured, cut, and stitched onto a welded steel frame. As it dries, it shrinks and tightens, gradually forming a hardened shell. Each stage is a collaboration with the kelp, its transformation shaping the lamp as much as my hands do.

156. Sasha Heath

Fox Box, 2019

Raw Mid-Fire Clay outside with gold Lustre
\$550

Hand-built from mid-fire clay, the fox is often associated with curiosity, its form sits comfortably on top of the vessel, giving the piece personality while still functioning as the lid of a container. Sasha wanted to celebrate the raw nature of the clay, allowing the surface to retain subtle textures and the marks of the hand. She wanted the finished piece to feel tactile and inviting, encouraging people to pick it up, open it, and engage with it. The outcome is a small sculptural object that not only looks beautiful but can also hold something meaningful, exploring how ceramics can spark curiosity and connection in everyday forms.

157.

Bridget Saville

Strapping Teapot, 2025

Stoneware, glaze, leather,
stainless steel bolts
\$280

This work was made during a teapot-making masterclass that I undertook to extend my pottery skills. My aim was to create a teapot that was both visually striking and functional in its pour. The reduction firing produced a 'gun-metal' finish, further developing the teapot's character. This industrial quality inspired the addition of stainless steel bolts to secure the handle. Throughout my practice, I often find inspiration in the constraints of incorporating off-cut materials. The leather strap, gifted to me years ago by a leatherworker and shoemaker, reinforces the sharp, rigid profile of the pot while contrasting with the unexpected softness of its pour.

158.

Lyn Wallis

Ís Vase, 2025

3D printed (Fused Deposition
Modelling) with PLA
bioplastic
\$550

Ís -is a watertight, functional vase that has been 3D printed with eco-friendly, biodegradable PLA bioplastic, sustainably derived from corn starch. Named after the Icelandic word for ice (pronounced "ees"), the work was born from the artist's journey through Iceland's breathtaking glacial landscapes. It's highly textured, translucent surface captures the intricate beauty of ash and debris-covered glacial ice: layered, raw, and ever-changing. The vase has two parts: a textured outer layer, and a removeable watertight 'innie' sleeve, enabling the use of water for fresh flowers.

159.

Chris Guthleben

Naked Raku, 2025

RGH clay plus, glaze, slip
\$125

My love of raku was kindled during my final year at the National Art School where my major was alternate finishing. I find immense enjoyment from raku firings for the freedom of both the form and style that it allows. I can evaluate and control my results immediately without the anxiety of waiting to open a conventional kiln. This piece is thrown from a special, optimised clay before then being finished, burnished, bisqued to 1000 degrees and then slipped and glazed and fired to 900 degrees in an outdoor kiln. I then reduced the piece with sawdust and paper in reduction bins, cooling it rapidly in water to reveal the surface of patterns developed during firing.

160.

Heather Lee

Pilea Vessel, 2026

Flax linen cord, jute twine,
tussah silk-tweed yarn,
paper cord, vegetable tanned
leather, rusted wire, ancient
East-Asian charms, silver
beads, silk organza
\$1650

This piece explores ancestral craft lineages through practices rooted in repetition, ritual, and embodied form. Lee's process unfolds through deliberate, sequential gestures, preserving the structural rhythms of inherited technique and cultural memory. Drawing from the symbolic resonance of ancient East-Asian Vessels, each piece bears the imprint of silent memory and generational care. Blending natural materials with refined leather, Lee reimagines handcraft into a living archive which navigates between vessel and contour. Through calibrated spatial rhythm and tactile intimacy, the vessel becomes a site of passage and a carrier of sentiment-holding the weight of what endures and potential for its continuation. 159

161. Marlize Myburgh

Accumulation, 2026
Clay, glaze, underglaze
\$2,200

Accumulation uses ceramic sculpture to explore memory as a layered and relational condition. The work is constructed through the careful assembly of hand-built clay elements, forming a structure that grows through repetition and containment. A smaller internal form is enclosed within a larger body, suggesting processes of holding, support, and transmission. The sculpture rests on three legs, introducing balance as a physical and conceptual state that is continually negotiated. Rather than resolving into a fixed form, the work remains open, shaped through ongoing acts of gathering and adjustment. Clay records touch, time, and pressure, allowing material process to remain visible.

162. Jarnah Montersino

Holding Things, 2026
Reclaimed Fabric, Thread,
Stretcher bar
\$600

Holding Things is a textile assemblage composed from clothing I have worn and fabrics used by my children in their daily play. The work considers the intersection of motherhood, identity, and care through the material language of cloth. These textiles have held bodies in different ways: clothing that once shaped and protected my own body, and fabric that carried the weight of my children in play. Through processes of reconstruction, the work reflects on the physical and emotional weight embedded in this experience; of care and being held, as well as the ongoing process of transformation and change. The work considers how everyday fabrics accumulate traces of touch, time, and use, holding the shifting identities that emerge through motherhood.

163. Arabella Strachan

White Light, 2025
Cotton yarn, wool yarn,
hessian, Tasmanian oak,
cedar, raffia, reclaimed
eucalyptus timber lamp
base, lamp fixtures
\$2,600

Known across spiritual traditions, the white light represents a connection to higher consciousness, cleansing, healing, and a sense of calm, offering protection against negativity. Made in the spirit of these principles this lamp radiates a warm glow of calm into the darkness. Each side is covered with the magnetic field motif and woven sides in cotton yarn referring to the the magnetic field of protection around the earth and every human body. The work is made using dead-stock and op-shopped yarns, reclaimed waste and off-cut timber.

164. Eden Wellings

Florette Plant Pot, 2025
Ceramic, chalk paint,
beeswax, sterling silver wire
and cotton thread
\$330

This piece is about conveying a moment in time, one that would pass as quickly as it arrived. With the work echoing our bodies impressions, ones that have been moulded and cast onto the surfaces of the clay. The work explores presence through absence, implied movement and permanently settling a memory

165. **Louise Marson**

Black Radiance, 2025

Discarded sea urchins,
ground burnt oyster shells,
oyster hessian bags, sand
\$320

Louise Marson's Sea Urchin
experimental work places
nature at the centre of her
practice, transforming marine
waste into sculptural
biodegradable forms.

Discarded sea urchins, oyster
shells, and hessian oyster
bags are salvaged from landfill
and sourced from Queen
Victoria Market bins. Oyster
shells are burnt to form lime,
then mixed with sand to form
mortar, highlighting the
transformation from waste to
structure.

166. **Hamish Donaldson**

*The Pillar Vase (blue/small),
2026*

blown glass
\$1,550

The pillar vase stands
reflecting the above and the
below. Capturing the ethereal
and fluid nature which
upholds our reality.