

# Fresh! 2026

14 Feb – 28 Mar

Camille Ferguson, Meg Kelso, Madelyn McKenzie, Siobhan Murphy,  
Flynn Parker-Greer, Emma Salmon, Erica Wells, Lou Wheeler

The logo for CRAFT, featuring a diagonal slash followed by the word CRAFT in a bold, sans-serif font.

# Floorplan



01

**Meg Kelso**

*Look Up You Can See The Sky  
#2 – #6, 2025*  
\$300 ea.

*Things That Were Light series,  
2025*  
\$300 – \$2,000

02

**Lou Wheeler**

*A Tiny Little Spoon For A Tiny  
Little Bowl Of Cereal, 2025*  
\$2,500 made to order

*We're Coming Out! (Out Of Our  
Closets), 2025*  
\$800 made to order

*People Are More Than Their  
Physical Bodies, 2025*  
\$1,000 made to order

*Heirlooms To Protect, 2025*  
\$1,800 set made to order  
\$600 ea. made to order

03

**Madelyn McKenzie**

*The protector 2, 2025*  
NFS

*The fairy, 2025*  
\$950

*The protector, 2025*  
\$2,500

04

**Siobhan Murphy**

*Tension, 2025*  
NFS

05

**Emma Salmon**

*Conduit pipework (Shh #2),  
2025*  
\$990

*Conduit pipework (Shh), 2025*  
\$990

*Conduit pipework (Gene), 2025*  
\$990

07

**Camille Ferguson**

*The Swing, 2025*  
\$1,000

*Cherries series, 2025*  
\$550 - \$750

08

**Erica Wells**

*Encased Collar, 2025*  
\$2,000

*Maireener Necklace, 2025*  
\$2,500

*Aurora, 2025*  
\$4,000

06

**Flynn Parker-Greer**

*Hexagon, 2025*  
NFS

*Square, 2025*  
\$7,810

*Pentagon, 2025*  
\$7,700

*Pin brooch, 2025*  
\$2,860

*SWAY necklace, 2025*  
\$4,730

# **Fresh! 2026**

Camille Ferguson, Meg Kelso, Madelyn McKenzie, Siobhan Murphy,  
Flynn Parker-Greer, Emma Salmon, Erica Wells & Lou Wheeler

*Fresh!* is our annual career-launching program that platforms the brightest graduates in craft, design and fine art disciplines from across Victoria.

Since 1993, *Fresh!* has provided an important opportunity for graduates beginning their career as makers. The exhibition fosters the potential of emerging artists, and provides insight into new directions in contemporary craft.

Each year, Craft Victoria and an invited team of craft and design professionals view graduate exhibitions across Victoria to search for the freshest emerging makers working within craft and design disciplines.

Thank you to our 2026 Selection Panel:

Jake Nakashima-Edwards, Anke Kindle, Claudia Lau, Ella Saddington and Craft Victoria's Eliza Tiernan, Exhibitions and Curatorial Manager and Alexander Scott, Exhibitions and Projects Coordinator.

# Prizes

## **The Aameah Foundation Award**

Selected by the Aameah Foundation for emerging talent  
Prize of \$2,000

## **The Future Leaders Awards**

A philanthropic initiative promoting leadership, achievement and potential among young Australians  
Selected by Dr Helen Sykes AM  
Prize of \$1,000

## **InteriorsAu Emerging Maker Prize**

This annual prize recognises outstanding emerging talent. A profile of the winner is published via architectureau.com  
Selected by Cassie Hansen, Editor, InteriorsAu

## **Wardle Craft Prize**

Selected by partners John Wardle and Meaghan Dwyer  
Prize of \$2,000

## **Pieces of Eight Catalyst Award**

A mentorship initiative lead by Melanie Katsalidis, Pieces of Eight Gallery Director focusing on professional development, industry insight alongside a financial stipend  
Selected by Melanie Katsalidis, Gallery Director  
Prize of \$1,000

## **The Storied Object Award**

Recognition of a handmade work that tells a story, embodying meaning that adds profound value to life. A profile of the recipient is published in Garland magazine  
Selected by Dr Kevin Murray, Founder and Editor, Garland magazine

Thank you to our generous Fresh! sponsors and supporters – the Aameah Foundation, Future Leaders, Pieces of Eight, Wardle Studio, InteriorsAu and Garland Magazine – for backing the next generation of artists.



**Future  
Leaders**

**Interiors, Au**

**Wardle**

Melanie Katsalidis

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PIECES of EIGHT





**Meg Kelso**

Meg Kelso is a Naarm/Melbourne-based artist whose practice is a reciprocal dialogue between contemplation and material storytelling. Working across print-making, photography, painting, and sculpture, she employs a methodology that prioritises chance and repetition. This approach mirrors the fugitive and fallible nature of human memory and the volatile, contingent essence of geological forces - both of which are subjects of research in her current work. Meg holds of Bachelor of Fine Art (Honours), Monash University.

*Hoping To Find Nothing* proposes an unstable archive by using the volcano as an allegory for cyclical impermanence. This project is anchored in the inherited history of the 1994 volcanic eruption in Rabaul, Papa New Guinea. It explores the fundamental paradox that loss is a vital component of becoming. The series is built on the tension between the enduring and the ephemeral and features two core bodies of exploration. *Things That Were Light* is a series of hand-blown glass objects and embodies the immediate and volatile conversion of lava to stone. *Look Up You Can See The Sky* is a series of screen-prints made with fading layers of ash and acts as a record of fractured recollection. Together these works allude to asking a question, then asking it over and over again, but never quite getting the right answer. The materials within the works articulate the liminal space where the familiar becomes strangely distant. By favouring impermanence and withholding, the installation exists in a state of becoming, asserting that nothing is ever truly lost, only rearranged in a continuous cycle of material exchange.

*Look Up You Can See The Sky #2 – #6,*  
2025

ash, transparent medium on cotton rag  
56 × 76cm ea.  
\$300 ea.

*Things That Were Light series, 2025*

blown glass, reclaimed glass frit, kiln sand,  
ash.  
dimensions variable  
\$300–\$2,000

## Lou Wheeler

Lou Wheeler is a Naarm/Melbourne based emerging metalwork artist with a special interest in ancient and traditional craft practices. Lou was trained by their father in traditional ironwork and is a third-generation gold/silver/blacksmith with extensive experience in machining, toolmaking and engraving. Lou's practice prioritises fundamental yet demanding techniques such as hand-engraving and forging as a means of exploring skill and craft within their broad body of work. Lou holds a Bachelor of Fine Art (Gold and Silversmithing), RMIT. As part of their 2025 graduate showcase, Lou was recipient of both the Emily Hope Prize for a figurative work and the Koodak Award for the Highest Academic Achievement third year Gold & Silversmithing.

*I Want To Grow Old With All Of You* is a collection of pieces which explore ageing and identity by subverting the nuclear family paradigm to re-appropriate the conventional significance of heirlooms and family through an overtly queer lens. Each object within the collection represents a level of personal maturity, identity and care which develop in accordance with significant events throughout a queer life. The stages of identity the series explores are; coming out, finding community, establishing family and navigating the passing of elders.

Each piece has been made using traditional practices in order to embed a tangible sense of 'ancestral preciousness' which is well established within the notion of an intergenerational heirloom. *I Want To Grow Old With All Of You* is a collection of heirlooms which simultaneously encapsulate timeless examples of traditional craft and contemporary depictions of intergenerational queer identity.

### *A Tiny Little Spoon For A Tiny Little Bowl Of Cereal, 2025*

sterling silver, rubies, sapphires, spinels,  
cubic zirconias  
100 × 40 × 40 mm  
\$2,500 made to order

Courtesy the W.E. McMillan Collection,  
RMIT

### *We're Coming Out! (Out Of Our Closets), 2025*

sterling silver, shibuichi, braided leather,  
rubies, sapphires, spinels, cubic zirconias  
500 × 50 mm  
\$800 made to order

### *People Are More Than Their Physical Bodies, 2025*

steel, copper, enamel, fine silver, rubies,  
sapphires, spinels, cubic zirconias,  
beeswax candle  
150 × 150 × 500 mm  
\$1,000 made to order

### *Heirlooms To Protect, 2025*

316 stainless steel, fine silver  
100 × 30 × 30 mm ea.  
\$1,800 set made to order  
\$600 ea. made to order

**Madelyn McKenzie**

Madelyn McKenzie is an emerging artist based in Naarm/Melbourne, working primarily across ceramics, sculpture, and installation. Her practice explores the relationship between materiality, memory, and embodied experience, using clay as a responsive and intuitive medium through which personal and sensory knowledge can be accessed and transformed. She recently completed her Bachelor of Fine Arts (Honours) at RMIT University while also participating in Craft Victoria's Fresh! Fellowship Program in 2025.

*Shields of Protection* explores the intersection between materiality, memory, and embodied experience. In this work, Madelyn engages with clay through processes of repetition, assemblage, and material responsiveness to cultivate a tangible understanding of memory. Through this approach, Madelyn investigates how sculptural practice becomes intertwined with personal history and memory. The sensory engagement with the material transforms the act of making into a site of introspection, where the boundaries between conscious intention and creative unconsciousness blur. This rhythmic state of making evokes the inner worlds imagined during childhood, and spaces of imaginative escape resurface through the gestures and transformations of clay.

*The Protector 2, 2025*

ceramic, glaze, steel rod  
1400 × 500 × 500 mm  
NFS

*The Protector, 2025*

ceramic, glaze, steel plate, steel rod  
1200 × 600 × 600 mm  
\$2,500

*The Fairy, 2025*

ceramic, glaze  
460 × 390 × 290 mm  
\$950

**Siobhan Murphy**

Siobhan Murphy is an artist based in Naarm/Melbourne, whose work examines the intersection of craft, decorative arts and fine arts. Combining her inherited passion in textiles with metalwork, Siobhan uses traditional techniques such as knitting and hairwork to examine the similarities between these opposing mediums, as well as cultural ideas held around their respective crafts. In 2025, Siobhan completed an Advanced Diploma (Jewellery and Object Design) from Melbourne Polytechnic.

“My work is centered on feminine expression, through which I seek to poke holes in modern notions of beauty and value. Through the use of precious metals and textile techniques, I aim to celebrate the precision and dexterity embedded in the decorative arts.

The resistant nature of metal heightens the complexity and intentionality behind every stitch. The resulting fabric is highly defined and invites the viewer to pay close attention to the carefully thought out stitch and weave patterns. My work aims to highlight the expertise and manual skills behind traditional feminine craft, which has long been dismissed as merely ornamental or feminine.”

*Tension, 2025*

fine silver, sterling silver (STG)

75 × 30 × 8 cm

NFS

## Emma Salmon

Emma Salmon is an artist and costume designer of Nyikina and Celtic descent living and working on Wurundjeri land. Her work tells stories of ancestry, family, and community and is expressed through abstracted, intuitive, and memory-based processes guided by honesty and sustainability. Through her practice, she seeks catharsis and truth telling, challenging prescribed 'Australian' identities, settler-Indigenous relations and mystifications of Indigeneity. Emma was the costume designer for *Three Blak Ravers* (The Motherless Collective, YIRRAMBOI 2025), scenic artist for *Soul of Possum* (Brodie Murray, 2025) and *The Whisper* (Brodie Murray, 2024) and set and costume maker and designer for *Poems of a Transsexual Nature* (Quak Theatre, Deadly Fringe 2025). She has exhibited at 138 Gallery, Trocadero Projects and Incinerator Gallery, and holds a Bachelor of Fine Arts (Drawing and Printmaking) from VCA.

"This recent work comes from the story of my granddad, who was an electrical linesman and industrial trade commissioner. He worked on extra high tension live lines. According to my dad, the electricity he worked with was so powerful it could 'cut through the air'. This year I have loved working in the metal shop. When I cut through steel I feel like maybe I can be as powerful as that electricity. When I work with metal I'm reckoning with where industrial materials come from, if they remember Country, or if they're too far gone to return. Drills, string, rust, red oxide and my hands strike disused lithographic metal plates which create new monoprints and drypoints. They then are bent and cut to become part of larger steel sculptures.

In these works, I'm trying to map the emotional landscapes of my family and I. These are the shapes, the language and words that buzz inside me. These are many throats calling out why did you say nothing? Some of the forms are falling under the burden of burnout and depression, another day in the settler-colony. But some are ascending. What is emerging? Is it a new language or an ancient howl or both? What force is charging these works to stay upright, be here with you, and be made in the first place?

I am trying to figure these things out; I am trying to cut through the air."

### *Conduit pipework (Shh #2), 2025*

monoprint and drypoint with rust and red oxide ink on paper  
76 × 112 cm (approx.)  
\$990

### *Conduit pipework (Shh), 2025*

monoprint and drypoint with rust and red oxide ink on paper  
76 × 112 cm (approx.)  
\$990

### *Conduit pipework (Gene), 2025*

monoprint and drypoint with rust and red oxide ink on paper  
76 × 112 cm (approx.)  
\$990

### *Conduit pipework (transmission tower), 2025*

rust and red oxide on aluminium plate, welded steel sculpture  
dimensions variable  
\$1,490

### *Conduit pipework (hunch throat), 2025*

rust and red oxide on aluminium plate, welded steel sculpture  
dimensions variable  
\$1,250

### *Conduit pipework (mangrove), 2025*

rust and red oxide on aluminium plate, welded steel sculpture  
dimensions variable  
\$1,050

## Flynn Parker-Greer

Flynn Parker-Greer is a Naarm/Melbourne-based emerging artist whose practice is grounded in craft and expressed through the language of jewellery and objects. Their practice is aesthetically influenced by the sharp lines, geometry, and repetition found in architecture and design, and explore construction, precision, and spatial interplay through industrial fabrication, traditional jewellery techniques, and computer-aided design. They hold an Advanced Diploma of Jewellery and Object Design from Melbourne Polytechnic, and are currently completing a Bachelor of Fine Arts (Gold and Silversmithing) at RMIT. As part of their 2025 graduate showcase, Flynn was recipient of both the Wolf Wennrich Award for Craftsmanship and the RMIT Gold & Silversmithing Technology Prize (AJS).

*BEYOND THE SURFACE* is a series of objects that translates the artists ongoing inquiry into how we perceive. It explores our tendency to form judgments based on surface-level information, and the qualities that compel us to look closer, moving from a passing glance to deeper engagement with what lies beneath. Quick judgments and assumptions based on minimal information and appearances have become accepted in our fast-paced society, where more must be achieved with less. Coupled with instant access to information, stimulation, and an increasing obsession with appearances and superficial value, collective anxieties are heightening. As a result, we risk forfeiting the capacity to slow down, be present, thoughtfully observe, and appreciate the subtle complexities of people and objects. Through a fusion of jewellery and objects, this series aim to challenge this by offering a haptic and spatial experience that invites contemplation and discovery, rewarding those who seek authentic experiences and deeper understanding.

*BLACK AS NIGHT* is 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, alongside sterling silver. By combining blackening techniques, I investigate how surfaces can be altered to produce different depths and effects. This body of work considers black not only as a colour but as an active agent capable of conveying narrative, evoking the cosmic vastness of unknown futures.

### *BEYOND THE SURFACE* series

#### *Hexagon, 2025*

sterling silver, heat coloured mild steel,  
perspex & synthetic cubic zirconia  
114 × 120 × 55 mm  
NFS

#### *Square, 2025*

sterling silver, heat coloured mild steel,  
perspex & synthetic ruby  
118 × 118 × 80 mm  
\$7,810

#### *Pentagon, 2025*

sterling silver, mild steel, patina, perspex &  
synthetic spinel  
90 × 90 × 90 mm  
\$7,700

### *BLACK AS NIGHT* series

#### *Pin brooch, 2025*

Sterling silver, fine silver, patina & heat  
coloured mild steel  
100 × 90 × 30 mm  
\$2,860

#### *SWAY necklace, 2025*

sterling silver, fine silver, patina & heat  
coloured mild steel  
420 × 100 × 90 × 30 mm  
\$4,730

**Camille Ferguson**

Camille Ferguson is a Naarm/Melbourne-based artist creating installations in stained-glass and printmaking, blending traditional craft with contemporary thought. Their sculptures avoid and subvert the control instituted by traditional forms and processing of materials, and act as a means to explore queerness and bodily politics. For the artist, glass and printmaking are important mediums to explore embedded histories and become a way to push against traditional use, in a desire to queer space and material. Camille holds a Bachelor of Fine Art (Honours) at Monash University.

*As I leave, I look back* is a series of imperfect structures of moulded lead holding circular glass forms. The series uses suspension and play to reference childlike wonder, through looking back and into space. The works seek to critique the way queer bodies are framed socially and linguistically, positing that any frames, words or understandings construct a type of fiction, where there is always a gap between representation and existence. Suspension acts to suspend, or rather “queer”, meaning giving the body and its representation fluidity. The circular forms allude to the concept of a window, the sexed body and a portal into queer space.

***The Swing, 2025***

stained glass, lead  
dimensions variable  
\$1,000

***Cherries series, 2025***

stained glass, lead, kiln fired enamel on  
glass  
dimensions variable  
\$550 - \$750

**Erica Wells**

Erica Wells is a textile artist based in Naarm (Melbourne) who repurposes discarded objects and textiles into three-dimensional works. Her practice incorporates traditional craft techniques including weaving, sewing, knitting, crochet and embroidery, bringing renewed life to unwanted materials. Erica's practice is concerned with the effects of climate change, loss of biodiversity, and the influence textile practice has to inform and educate within contemporary fine art. She is a recipient of the 2025 Australian Wool Education Trust scholarship and holds a Bachelor of Textiles (Design) from RMIT University.

*Material Witness* is a body of work created in the wake of the artist's recent discovery that she is a direct descendant of a Kaurna woman who was taken by sealers from South Australia to Kangaroo Island and then Tasmania in the early 1800s. *Material Witness* is centered on a handwoven full-length cloak inspired by traditional forms that depicts the fading night sky. The cloak is accompanied by two hand-dyed artifacts constructed exclusively from sustainable wool, found, or upcycled materials. The installation invites reflection on the broken chains of history, memory and identity under colonialism, environmental destruction, and the possibilities of renewal and survival.

*Material Witness**Encased Collar, 2025*

wool, silk, bushy yate flower nuts  
32 × 32 × 14 cm  
\$2,000

*Aurora, 2025*

wool, silk, linen  
150 × 60 × 25 cm  
\$4,000

*Maireener Necklace, 2025*

wool, cotton  
85 × 1.5 cm  
\$2,500



# /CRAFT

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craft@craft.org.au

Hours  
Tues – Fri: 11am – 5pm  
Sat: 11am – 4pm

Closed Sunday, Monday and public holidays



Scan to view  
our website

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

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Craft Victoria is supported by the Victorian Government through Creative Victoria. Craft Victoria is assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. Craft Victoria is also assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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## Government Partners



CREATIVE  
VICTORIA



## Foundations and Trusts



## Exhibition Partners



## Hospitality Partner

