

Victorian Craft Awards

5 Apr - 21 May 2022



/CRAFT

Finalists



Adam Markowitz & Oliver Tanner

Perigee 2020

African Danta, bronze, brass, leather, LED, marine braid cable
450 × 200 × 400 mm
\$8,000

Perigee: the point at which two orbiting objects are at their closest. An exploration into the intersection of two crafts. Two thin, doubly-curved crescent profiles in timber and bronze follow two sweeps of offset circles sharing a central radial point appearing to clasp each other with opposing crescent shapes. The bronze ring diffuses and reflects the LED light mounted to the timber.

Adam Raphael Markowitz is a furniture designer/maker, architect and educator based in Melbourne. Trained in fine woodworking at furniture schools in Tasmania, Denmark and the US he has operated independent interdisciplinary design studio markowitzdesign since 2015. Oliver Tanner is an artist and designer. He combines traditional techniques with emerging technologies to produce a selection of art and bespoke design.



Alexandra Pontonio

Biplane 2021

American white ash, linen
2400 × 466 × 670 mm
\$12,600

Biplane Sideboard is a study in lightness. Referencing box kites, biplanes and objects that float, the sideboard features vertical parallel struts, lightweight fabric sails and long, horizontal planes. Unlike its flying counterparts, the sideboard's resolve lands as a functional furniture piece.

Alexandra Pontonio is an award-winning Naarm/Melbourne-based furniture maker and designer. Working with timbers' intrinsic material tactility, she creates bespoke pieces that are contemporary in design with a sensitivity to traditional woodcraft. Pontonio graduated with an Associate Degree in Design (Furniture) from RMIT University in 2015 and has since exhibited both in Australia and abroad.



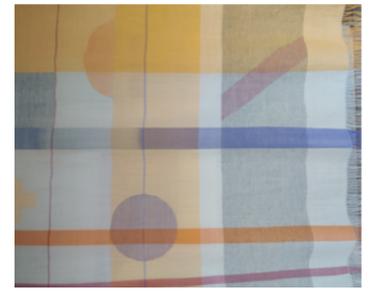
Amanda Ho

Spatial Layering (detail) 2019

Linen cotton wool, wood
900 × 1550 mm
NFS

Space can be understood as overlapping bi-dimensional planes, and in this piece, the transparency of each layer dissolves into the other with perspectival shifts and disjunctions. Shapes appear and disappear. The work speaks to the Japanese concept of 'miegakure' - a spatial composition where components of structure hide and reveal.

Amanda Ho is an Australian-Chinese weaver. She draws on the duality of her heritage to influence her practice. Ho is interested in the dynamic and interactive properties of fibers, and how these can be manipulated through the weaving process. Taking a contemporary approach to traditional techniques and equipment, Ho creates unique works for exhibition and individual wear.



Ana Petidis

Devoted (detail) 2021

Woven hand dyed wool/nylon blend yarn in saffron, grape skin, lac, madder root
2000 × 1000 mm
\$1,400

Votive loom weights 2020

Fired clay from artists' residency in Mount Helen
Dimensions variable (approx. 50 × 50 × 20 mm)
\$35 each

Divine Pallas Athene,

I dyed and wove this cloth for you, protectress, goddess of war, craft and truth.

A weaver, as are you. I present this gift, in this time and place so far away from the processions and rituals of Athens. I remember you now and act with devotion.

Ana Petidis is a Ballarat-based studio weaver who creates one-off cloth and tapestry works that communicate personal and shared stories through the considered joining of materials and process. Grounded in her heritage and culture, Petidis' practice explores connection to time and place through the entire process of weaving from fiber source to cloth creation.



Anke Kindle

Lady Franklin's Scrubber 2020

Huon pine, horsehair, blackened sterling silver, freshwater pearls, agate beads
1200 × 25 × 15 mm
\$1,740

Lady Franklin's Scrubber pays homage to the unconventional spirit of Jane Franklin. The neckpiece's Huon Pine brushes speak both of decorative adornment and the burdensome weight Franklin felt for domestic work. She preferred to travel and explore - breaking with traditional roles of femininity.

Anke Kindle is an interdisciplinary artist working across jewellery and object design based in Melbourne. Fascinated by objects in the domestic realm, Kindle employs the traditional craft of brush binding to explore the value of women's work and their changing roles in society. With degrees in Fine Art and design, Kindle has operated her practice as studio blau. since 2020.



Anna Davern

Diana with Shells (detail) 2019

Reworked biscuit tins, coral, paper, masonite
600 × 200 × 50 mm
NFS

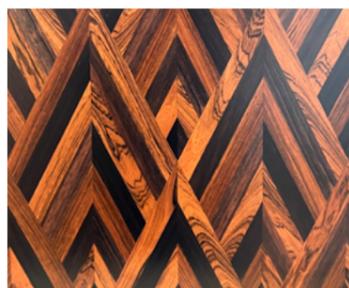
Diana with Budgies 2019

Reworked biscuit tins, plastic pearls, paper, masonite
600 × 200 × 50 mm
NFS

Collection of Susan Taylor and Peter Jones

Diana with Budgies and *Diana with Shells* form part of an ongoing body of work about a fictional 18th Century voyage of discovery and colonisation. The imagery and materiality feature British and Australian references with a hybridisation of characters and tableau that question who is the victor and who the vanquished.

Anna Davern is a contemporary jeweller based in Melbourne, whose practice encompasses jewellery, sculpture and fashion. Trained at Sydney College of the Arts and RMIT, she has exhibited, undertaken residencies, and lectured in Australia and abroad. In 2011, Davern co-founded Northcity4, an artist-run initiative that provides professional and creative opportunities to the Australian contemporary jewellery community.



Anton Gerner

A Cabinet for My Favorite Handplane (detail) 2021-2022

Brazilian rosewood, Macassar ebony, plywood, celery top pine, pearwood veneer, 24k gold leaf, brass, polyester lacquer, LED lighting
1400 × 530 × 530 mm
\$18,888

A Cabinet For My Favourite Handplane is just that. It is made from veneer, salvaged in 1998 from the Rosando Furniture factory in Brunswick and features rare Brazilian Rosewood and Macassar Ebony. The inside of the cabinet is lined with 24kt gold leaf to represent the true value of the handplane.

Anton Gerner is an award-winning furniture designer and craftsman based in Melbourne. Gerner combines traditional furniture making techniques with contemporary design to explore the cross-sections between functional furniture, design and sculpture. Creating works that range from modern Art Deco to ultra-contemporary, Gerner is known for his uncompromising attention to detail and unusual use of timber combinations.



Beverley Meldrum

Kelp Necklace (detail) 2020

Kelp, ghostnet, handmade brass chain
200 × 300 × 300 mm
\$1,500

This work draws on our connections between land and water. The chain represents the froth of the waves, the kelp and the ghostnet are washed upon the sand.

Beverley Meldrum is a multidisciplinary artist and descendant of the Wirangu/Kokatha Peoples of South Australia, currently living and working on Boon Wurrung Country.

Inspired by a feeling of spiritual kinship with the ocean, Meldrum engages a wide variety of mediums including ceramics, timber, stone and kelp to create her works.

Finalists



Blanche Tilden

Through the Lens 04 2022

Salvaged glass camera lens components, flameworked borosilicate glass, anodised titanium, oxidised 925 silver, rare earth magnets
185mm diameter
\$2,385

Through the Lens 01 2021

Salvaged and coldworked ophthalmological glass lenses, oxidised 925 silver
250mm diameter
\$2,000

The *Through the Lens* series reflects on contemporary material culture through the examination of glass as fundamental to everyday life. By repurposing glass lenses from obsolete objects such as spectacles and cameras, new meaning and value are attributed to what is already here, hiding in plain sight.

Blanche Tilden has maintained a vibrant practice for over 25 years, forging an international reputation in the fields of contemporary jewellery and studio glass. In distinctive combinations of glass and metal, her unique visual and material vocabulary communicates ideas of value and creates meaning. She is represented by Gallery Funaki.



Cara Johnson

unearth II (detail) 2019

Paper, iron, handmade paper thread
696 x 100 x 3 mm (approx.)
\$1,280

In the bush everything weeps. Leaves and bark gently seep colour into the water and the ground. Through this piece Cara Johnson looks to draw materials back to their source. The iron gently bleeds into the paper, painting it with rust; bringing it closer to a time when it belonged to a tree.

Cara Johnson is an artist and contemporary crafts person based in Victoria. Johnson's craft-based works interrogate tensions and narratives surrounding land use. She is a current PhD Candidate and sessional lecturer at RMIT University and exhibits nationally and internationally. Her works are held in various public and private collections including the National Gallery of Victoria.



Cassie Leatham

Mon Mungan (Healing Mat) (detail) 2021-2022

Native grasses, flax, emu feathers, waxed thread
1000 x 1000 mm
\$4,600

Mon Mungan (Healing Mat) is a traditional tool used to teach weaving. It is also used in cleansing ceremonies with song and smoke to heal the durn durn (mind), darram (body), murrup (spirit) and murrup mangii (spirit within). Sitting on the mat gives insight into the old people's ways, and the different weaving techniques offer generational knowledge passed down for future learning. Emu feathers represent the healing powers of the emu and nurture the journey of those who use the healing mat.

Cassie Leatham is a Taungurung and Dja Dja Wurrung artist based in Victoria. Working across weaving, fashion, jewellery design and cultural education, Leatham employs traditional and contemporary techniques in her creative making practice. Leatham's works are held in the collections of the National Gallery of Victoria and Koorie Heritage Trust.



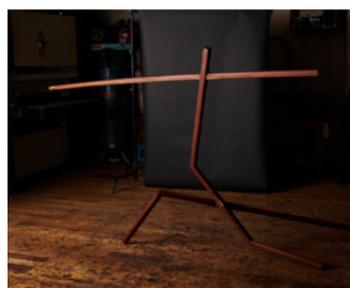
Christopher Plumridge

Outback with Mother and babies (detail) 2021

Porcelain, terracotta slip glaze (feldspar, silica, calcite, clay plus raw metallic oxides)
\$950

Outback with Mother and babies draws inspiration from the Australian outback and its landscape. It reveals its harshness and uniqueness through colour, texture and inert content. The knowledge to flourish in this landscape is precious and utterly unique like the rich natural orange glaze surface of this piece.

Christopher Plumridge is a ceramic artist and the founder of Claystone Pottery in Melbourne. Having studied under the guidance of Chinese, Japanese, English and Australian potters since the 1970s and trained in design, Plumridge is known for his studied forms and innovative glazes. His practice includes commissions for top restaurants and private buyers.



Damien Wright & Bonhula Yunupingu

Bala ga Lili Rom'mirri (Keeper of the Law) 2021

Gadayka, 10,000-year-old Ancient Red Gum, copper wire
3000 x 1000 x 1500 mm
\$13,200

Rom'mirri (Keeper of the Law) is a light. His light is from within. His power shows us the way. It's all about balance and being level-level, Ma.

Bala ga lili (Two ways Learning) is an ongoing, circular cross cultural collaboration between Damien Wright of Melbourne and Bonhula Yunupingu, a Yolngu man of North East Arnhem Land. Wright and Yunupingu first met in 2010 when Wright was invited by Gumatj elder Galarrwuy Yunupingu to establish a furniture craft studio in his homeland community of Gunyangara.

Today, Wright and Yunupingu work together to find a sculptural and poetic language. They tell a disruptive narrative: theirs is a disruptive relationship. What should look like a contradiction is a promise. What should keep one apart, draws us together. Wright and Yunupingu are represented by Gallery Sally Dan-Cuthbert.



Danielle Thiris

Accelerated Aging: It Took 5 Weeks For This Pot To Look Like This 2021

Terracotta, bat wash, iron, slips, sand, glaze. 31 x 27.5 x 13 cm. NFS

This Pot May Induce Idle Speculation 2021

Terracotta, bat wash, iron, slips, sand, glaze. 16 x 19.5 x 9 cm. NFS

This Pot Will Gift You 3 Daily Wishes II 2021

Terracotta, bat wash, iron, slips, sand, glaze, 24.5 x 34 x 14.5 cm. NFS

Pillow Talk - Pocket Size 2021

Terracotta, terra sigillata, once fired to low earthenware. 17 x 25 x 11 cm. NFS

Danielle Thiris' collection of vessels reference elements of prehistoric and ritual objects. Intrigued by pots featuring multiple vessel components, Thiris seeks to understand how and why these objects were made and joined. These works reflect on themes of connection and her dual Greek-Cypriot heritage.

Danielle Thiris is a Naarm/Melbourne-based ceramic artist. Manipulating South Australian terracotta with a variety of prehistoric ceramic techniques, she explores themes of nature, identity, and ritual in her practice.



Darren Healey

Sakaar 2021

Clay and acrylic
260 x 180 mm
NFS

Sakaar is a part of 'dforms' series exploring the chaotic nature of pattern by simulating rock formations found within the cosmos. This 'dform' takes inspiration from the scientific principles of motion, force and gravity, represented by the clay clusters and wires bursting through the work.

Darren Healey is a ceramic artist born in the UK and now based in Melbourne. Repurposing and recycling otherwise wasted materials; Healey's 'dformed' works juxtapose considered form with harsh textures. The resulting vibrant sculptural forms exude a sense of unconventional chaos, which Healey amplifies by often displaying his works in motion to a soundtrack of experimental electronic music.



Ema Shin

The Heart of Absent Women (detail) 2020-2021

Cotton, wool, silk, linen, glass, polyester, hanji paper, lokta paper, steel
Dimensions variable
\$6,000

This work is dedicated to all the anonymous women throughout history. My grandfather kept a treasured family tree book of 32 generations, but it only featured the men - even my mother and grandmother were absent from the pages. This sculpture is made using embroidery, handwoven tapestry and papier-mâché and recognises the silent domestic duties of women. It celebrates my family ancestry and the lives of all women who remain unrecognised.

Ema Shin is a Japanese-born, Melbourne-based multi-disciplinary artist of Korean descent. Since the birth of her first child in 2014, she has integrated her arts practice with daily life, working in a home studio producing works that celebrate women's lives and bodies. Shin's contemporary applications of historical techniques express sensitivity to tactile materials, physical awareness, femininity and sexuality.

Finalists



Grace Brown

Moon Portal & Beacon to the Moon 2021
Glazed terracotta
230 × 75 × 280 mm and
280 × 80 × 80 mm
\$2,035

Moon Portal and Beacon to the Moon explore the delicate balance between utopia and dystopia within society. Designed to encourage playful interaction, they allow the viewer to transport themselves to another time, place, or universe...offering a safe passage from the often dystopian reality outside.

Grace Brown is a Melbourne-based ceramic artist. Using a combination of hand-building and wheel-throwing techniques, Brown creates pieces that reference dystopian worlds, with inspiration stemming from science fiction, fallen civilizations, and imaginary architecture. Through her dreamlike ceramic landscapes, Brown investigates the sense of connection we have to the ever-changing environment around us.



Holly Grace

The Wedding Ring - Red Robin Mine 2021
Blown glass and aluminum base with integrated light source
27 × 48 × 31 cm
\$7,250

The Wedding Ring - Red Robin Mine is a continued exploration into the local histories of the Australian Highlands. The piece looks at the history of Bill Spargo and Spargo's Hut - a small mountain hut located near Mount Hotham in the Victorian Alps. First documenting the landscape through photography, artist Holly Grace then manipulates and uses glass and its ability to transmit light to express the complexities of the unique geography.

Holly Grace is a Naarm/Melbourne-based glass artist preoccupied with natural landscapes. With a practice spanning over 20 years, she has exhibited widely both in Australia and internationally. Through her intricate glass forms, Grace explores the complexity of the natural world, expressing a particular affinity for the Australian Bush. Grace's works have been acquired into notable public collections in Australia and Denmark.

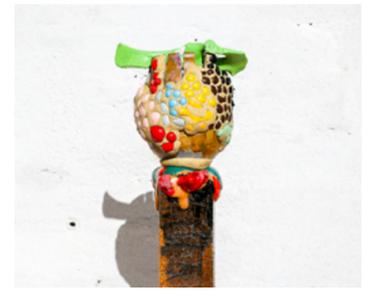


Iluka Sax-Williams

The Winjj Element 2021
Possum skin
400 × 250 × 10 mm
\$2,200

The divine element of Winjj or Fire is symbolic universally both in the physical realm and also the spiritual. It is a source of energy that requires careful moderation and control as it consumes both passionately and powerfully but not without giving back light and warmth.

Iluka Sax-Williams is a proud Tibrean (Torres Strait) and Taungurung artist based in Naarm (Melbourne). His broad artistic practice involves acts of cultural reclamation, pyrography, traditional dance, fashion and modelling. Sax-Williams is dedicated to enhancing awareness of Indigenous culture, art, knowledge, and history of his surrounding sacred lands through his diverse creative practice.



James Lemon

Lamb Shank (detail) 2021
Stoneware, glaze, gold, semi-precious gems, kiln brick, sheep bone, epoxy
37 × 17 × 12 cm
NFS

Lamb Shank features a stoneware vessel formed on the wheel and turned with a circular saw. A lamb bone rests on the vessel's rim and is glazed vibrant green. Together, bone and vessel sit atop a plinth built from the bricks of salt kilns. Drops of glaze collected from kiln shelves finish the work with intense sensory associations - their formations also act as exposure therapy for the artist's trypophobia. The piece revives discarded materials into a sculptural vessel and plinth.

James Lemon is an Aotearoa (New Zealand) born artist working from Northcote, Melbourne. Lemon's ceramic wares are tactile, dynamic objects that traverse contexts of art and design. Experimenting with clay as a generative process, Lemon develops both sculptural and functional works which uniquely reflect his humour, physical gestures and broader social and philosophical concerns.



Jane Sawyer

Collapse #6 2021
Burnished ceramic, pigment, metal wall screw
140 × 95 × 90 mm
\$675

Fluid, gestural and tactile, *Collapse #6* reflects the artist's interest, or obsession, in materiality, movement and engagement through the sense of touch. The artist's current exploration extends this broad theme into the specific area of material collapse resulting in amorphous draped hanging works.

Jane Sawyer is an award-winning ceramic artist and founder of Slow Clay Centre. Trained in Australia and Japan, Sawyer has maintained a dynamic ceramic practice since the 1980s. Blending influences from contemporary design, craft practice and conceptual curiosity, Sawyer's works engage both the tactile and the visual senses. Sawyer is a passionate educator and active member of the Australian craft community.



Jenna Lee

Body Book Pair (detail) 2021
Pages of 'Aboriginal Words and Place Names', bookbinding thread
Approx. 13 × 7 cm ea.
\$1,950

While simultaneously being dispossessed from our land and waters, and having children stolen, our words were served up with no connection to people or place in the form of 'Aboriginal' word-list dictionaries. Through acts of transformation, copies of these books are presented as new forms of cultural significance.

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. Lee's contemporary practice explores the acts of identity/identification, label/labelling and the relationships formed between language, label and object. These interests are reflected in Lee's recurring use of paper, language and text throughout her interdisciplinary works. Lee is represented by MARS Gallery.



Jennifer Conroy-Smith

The Space Within (detail) 2020
Porcelain
450 × 280 × 450 mm ea. (approx.)
\$3,300 ea.
\$9,200 for set

The events of the past two years are very much imbued within these pieces as they explore the vulnerability of the breath and the protection of the ribcage. Traversing process, technique and experimentation, the artist has suspended porcelain in the kiln at specific points to create the sense of movement, where space and mass are treated equally.

Jennifer Conroy-Smith is a Melbourne-based British artist specialising in porcelain sculpture. Her paper-thin forms explore the dichotomy between the strength of porcelain and its delicate aesthetic. Conroy-Smith works on commissions for national and international clients, and lectures at RMIT University.



Jessie French

Atoll Bioplastic Algae series 2021
Algal polymer derived from macroalgae: Geldium sesquipedale [agar], vegetable glycerine, gelatin
Dimensions variable
Bowls \$495 ea.
Tall vessels NFS

This body of work is made in response to the deep environmental crisis surrounding us. Geopolitical infrastructure and inaction present significant challenges to everyday sustainable lifestyles. The bioplastic algae tableware series proposes a bottom-up solution that can be implemented within the home, and showcases the potential for algae as a sustainable material within contemporary art, craft and design.

Jessie French is an artist and designer based in Naarm/Melbourne. She specialises in working with algae-based polymers to produce algae-based bioplastics containing only organic, renewable ingredients. Her practice invites others to engage with the possibilities of a post-petrochemical world and through experimenting with other materials, she explores the potential of closed-loop systems of (re)use and conscious consumption and interaction with objects. French is represented by Anaïs Lellouche, London.

Finalists



Jin Ah Ho

Miniature (object) 2021

Brass, mild steel, perforated mild steel, steel, silver, silver solder, plastic, fittings and parts of old watch, lego, cubic zirconia, wax, oil and found object
Dimensions variable
\$250 ea.

Pipe line series (necklace and pendants) 2021

Brass, mild steel, perforated mild steel, steel, wood, neoprene, fittings and parts of old watch, recycled capacitors, found object, wax, oil and acrylic. Brass, perforated mild steel, wax, oil and nylon.
Dimensions variable
\$1,600, \$300, \$300 ea.

Inspired by the ceiling pipe structures inside Mycelium Studios, the *Pipe* series explores the structural connection of pipes. This playful work uses interchangeable screw cut pipes and diverse components, recomposing fittings and parts of old watches inherited from a watchmaker family member.

Jin Ah Ho is a South Korean-born contemporary jeweller and artist based in Naarm/Melbourne. Ho draws from her cross-cultural background in her making processes to create wearable, yet unexpected forms.



Jo Hawley

Home I, II & III 2021

Sterling silver
Home I (Brooch) - 108 × 20 × 11 mm
Home II (Brooch) - 114 × 27 × 12 mm
Home III (Pendant) - 100 × 62 × 10 mm plus chain
NFS

Home I, II, III is a personal story about place. It's about 'being' from one place and growing up in another. About seeing the place you're in through the lens of another. About the layers within. About never belonging anywhere. Although much of my work is abstract the shapes have also always represented physical spaces for me. I have lived in Australia for over 20 years but my work is informed largely by my life before here, by the landscapes and built environments, hoping to convey the feeling of place that the pieces evoke.

Jo Hawley is a British contemporary jeweller brought up in New Zealand and now based in Melbourne. Hawley manipulates form, line and surface to create playful interactions between light and the materials in her works. Inspired by sculpture, architecture and landscape, Hawley takes a subtle approach to her designs, allowing shapes and forms to speak for themselves.



Juanita Mulholland

What's The Cost? 2021

Burnt sticks, eco-dyed lomandra
450 × 550 × 200 mm
\$8,400

In the past 200 years, all we have built has left a huge impact. We have changed waterways, destroyed bushland, and left the land unmanaged. It has all come at a huge cost. This piece seeks to take a moment to think about what another 200 years of development will do to our beautiful country.

Juanita Mulholland spent her early years growing up on Yawuru and Bardi/Jawi Country, learning much about the plants, animals and stories. Since her introduction to the use of native plants in traditional weaving practices in 2011, Mulholland has developed a vibrant craft practice through which she processes her personal experiences and life lessons. Mulholland's weaving is much more than a means for making, it's about connection.



Katherine Hubble

Hatchery Strand Series 2019 – 2021

Polypropylene, vinyl tint, elastic, 3D printed resin, silver, push toggle
25 × 30 × 5 cm and
20 × 25 × 5 cm
\$740 ea.

Hatchery Strand Series was made upon my return to Melbourne after fieldwork in Broome and a visit to the Willie Creek pearl farm. Here, I experienced pearl hatchery firsthand and learnt about Willie Creek farm's cultivation methods. This series is informed by this experience and all that I saw in the hatchery.

Katherine Hubble is a contemporary Australian art jeweller currently undertaking a Master of Fine Art at RMIT University in Melbourne. Combining industrial processes with gold and silversmithing techniques, Hubble explores new perspectives on traditional jewellery. Hubble has won numerous awards and exhibited both in Australia and abroad.



Katrina Tyler

Urban Fringe Vessels 2021

Copper, enamel paint
250 × 110 × 75 mm
\$2,200

Urban Fringe Vessels explore the relationship between the industrial forms and expanses of grassland that form the landscape of inner western Melbourne. The stark juxtaposition of these opposing features highlights the complexities facing our built environment and precious remnant habitat.

Katrina Tyler is a Melbourne-based artist whose practice spans jewellery, small sculpture and public art. Exploring real and imagined sites of intersection and co-habitation between natural and urban habitats, her work offers a moment for reflection about our place within urban ecology. Tyler has completed public art commissions in Australia, China and Hong Kong and her work held in The Bluestone Collection.



Kirsten Haydon

Ice Cabinet (cabinet & neckpiece) 2021

Vitreous enamel, photo transfer, reflector beads, etched and heat coloured mild steel, drawing ink-stained Tasmanian oak, sterling silver
610 × 420 × 260 mm
NFS

Antarctica is a mass of ice and in various forms these landscapes are like locked cabinets holding what is at once held by freezing temperatures. As global temperature rises these cabinets begin to fall away, dissolve and evaporate into the ocean and clouds high above.

Kirsten Haydon investigates the potential of gold and silversmithing to communicate human experience and connections with the environment. Site and archival studies inform works which aim to engage the act of remembering and the fragile futures of ice by assembling, drawing and transference. Kirsten Haydon completed a PhD in 2009 and has been teaching at the School of Fine Art, RMIT University in Melbourne since 2002.



Kristin Burgham

Moment series 2021,

Porcelain
Dimensions variable
\$2,200

Industrial ceramic production methods inspire my practice. I map and cast found objects then use stained porcelain to create a new narrative. During extended lockdowns when our lives were ruled by deaths, ICU and infection rates, my objects reflected cold, clinical forms and flesh tones.

Kristin Burgham is Naarm/Melbourne-based emerging artist working primarily with high fired porcelain. Imbued with colour, scale, and memory, Burgham draws from industrial ceramic production processes to hand-build objects which she uses to create assemblages. Working with found objects Burgham explores and builds on the narrative of the object and that of its anonymous maker.



Lindy McSwan

Commonplace Vessels 2021

Corrugated cardboard, rust, charcoal, quartz, beeswax
360 × 340 × 560 mm and 300 × 290 × 450 mm
NFS

The ubiquitous corrugated cardboard box - a familiar, everyday object. During Melbourne's COVID lockdowns it became a material for Lindy McSwan to contemplate and create notions of containment. Surface colour has been created from handmade pigments of rust infused steel scraps and ground charcoal and quartz. The pigments were then applied as layered washes.

Lindy McSwan is a Naarm/Melbourne-based artist with a practice founded on gold and silversmithing. McSwan's creates collections of vessels utilising materials including mild steel, vitreous enamel, rusted steel objects, iron ore, rust, paper, cardboard, and handmade pigments. The resulting forms reflect on experiences of place. McSwan's work has been exhibited, awarded, and collected nationally and internationally.

Finalists



Lisa Waup

memory:time:place (shapes of time and time keeper) (two works) 2021
Hand dyed fibre, emu feathers, cotton thread, assorted antique brass and found clock and watch parts, acrylic
Dimensions variable
\$2,900, \$3,200. \$6,100 for both

Over time we have developed a multitude of ways to express our capacity of memory, and to also ensure memories can be passed on to future generations. Our true concept of time is multifaceted, it morphs and changes throughout the generations and particularly to the circumstances we find ourselves in. When genocide of culture began, time collided and looped. Connection to memories can fade over time, especially if these connections are broken or have intentionally been broken from deliberate attempts to have memories erased. *memory:time:place* for me is a connection to the power within, the healing element of creating objects and for them to become guided time capsules. Understanding the power of made objects is to retain, transmit and share knowledge and stories. A mapping of time is long gone, a reigniting of connection and peace is forever present.

Lisa Waup is a mixed-cultural First Nations and Italian woman and Naarm/Melbourne-based multidisciplinary artist and curator. Working across weaving, printmaking, photography, sculpture, textiles, and jewellery, Waup uses symbology throughout her practice and choice of materials to weave her family, Country, history, and story into her works.



Liv Boyle

Highs and Lows (detail) 2020
Nylon fishing braid [collected by Dr Jennifer Lavers on Henderson Island], fine silver, verdigris copper, 18ct gold
50 x 50 x 990 mm
\$4,600

A mourning wreath for the Pacific Ocean, *Highs and Lows* acknowledges traditional custodians living with rising tides, and marine ecosystems inundated with plastic waste. This collaboration weaves together shared experiences of eco-grief arising from fieldwork across the arts and science.

Aotearoa artist Liv Boyle resides in Naarm/Melbourne, working across contemporary jewellery, objects, and installation sculpture. Her practice is concerned with nature on the periphery - tidelines, accumulation points, and signifiers.

Dr Jennifer Lavers is a Research Scientist at the Institute for Marine and Antarctic Studies, with expertise in seabirds, and plastic pollution.



Louise Meuwissen & Ebony Russell

The Artificial Kingdom - An altar to excess (detail) 2020
Porcelain, glaze, lustre, imitation pearls, glass, swarovski crystals, pearls, quartz crystal, leaded crystal, plastic, felted acrylic, polyester thread
29 x 20 x 21 cm
\$3,000

The Artificial Kingdom is a devotional grotto, constructed entirely of surface. Opulent and excessive, this shrine without an icon considers how contemporary culture encourages us to believe that spiritual fulfilment can be attained via material accumulation - the hollow fantasy of hyperconsumption.

Louise Meuwissen is a Melbourne-based Australian artist working in textiles, embroidery, sculpture, and installation, informed by interests in devotion, luxury, aspiration, psychedelia, and the Sublime. Ebony Russell is an Australian artist currently based in Sydney. Russell's work focuses on notions of nostalgia and desire imbued in collected objects. Russell is represented by Arterreal Gallery, Sydney.



Marcos Guzman

I dream of you in all the colours (Homage) 2021
Plastic straw, nylon, cardboard
Necklace: 340 x 110 x 5 mm
Necklace Mount: 760 x 510 x 55 mm
NFS

This necklace hides a warmth within its foundation. The colour yellow, almost imperceptible to the eye, seeps through the grey tones that would otherwise appear cold and stark. This work is about loss as much as it is about resilience, revealing strength and light through colour.

Working with acrylic and consumer plastics, Melbourne-based contemporary Marcos Guzman uncovers subtle and precious qualities of his chosen materials. Vivid colours, graphic line work and a refined vocabulary of shape and form are present in his jewellery work, while evocative titles imbue each piece with a suggested narrative. Guzman is represented by Gallery Funaki, Melbourne.



Mechelle Shooter

Coffee Ritual 21 2021
Porcelain
360 x 300 x 250 mm (coffee pitcher, cup, and drip filter)
\$405

Coffee Ritual 21 seeks to explore the connection between self-care and the objects we use in our daily lives. It is through the art of coffee making and the use of meticulously designed and handcrafted objects that routine becomes ritual to bring about a sense of wellbeing and joy.

Mechelle Shooter is a Melbourne-based emerging Industrial Designer who is drawn to developing design concepts through the experimental use and manipulation of materials and processes. She is driven by a passion for craftsmanship and a curiosity for exploring new methods of making through the playful melding of craft practices and digital design.



Michaela Pegum

All is intimate I, II & III series (detail) 2021
Copper, silver, organza, satin
Dimensions vary
POA

The *All is intimate* series refers to the invisible fabric of relations we are all inhered within. Expressing the transformational potential of encounter, two usually distinct materials mesh together to become something new. Their structures evolve intuitively, a slowly grown ecology of materials and forms.

Originally from New South Wales and now living in Victoria, Michaela Pegum's practice spans the realms of sculpture, wearable art and performance and is centered on explorations of felt experience. She explores the qualities, tones and temporalities that constitute the fabric of relations between the sensing being and their environment, and the broader ethical implications of our personal encounters with land, life, and atmosphere.



Michelle Stewart

Carbon Chain I, II & III series (detail) 2021
Recycled glass, diamond powder, sealant, fused sterling silver, recycled fine silver, Shibuichi, gold/sterling silver bi-metal
Dimensions vary
\$1,800 ea.
\$5,400 for series

Made with recycled glass using an experimental *pâte de verre* technique, the *Carbon Chain* series highlights the connectedness of life. The metal chains are fused sterling silver, gold and shibuichi wire. They hold the glass links which are adorned with imprints of the forest, diamond powder and fine silver.

Michelle Stewart is a Victorian artist working predominantly with recycled glass. Stewart's work carries an environmental bias that explores notions of human impact, connectivity, and symbiotic relationships. Stewart has studied jewellery and Fine Art in Australia and exhibited internationally.



Narelle White

My Pink Friend 2020-2021
Artist's clay-body, glaze
35 x 23 x 22 cm
NFS

I like to see My pink friend as a visitor, whose dynamism invites us to see ourselves in the material stuff of this world. Her subtle, textural palette is derived from an artist's blend of granular aggregates in porcelain - imbuing her with an experimental quality.

Through a sensitive engagement with the intelligibility of matter, Melbourne-based artist Narelle White creates porous and provisional assemblies of ceramic material. Embracing experimental strategies and material poetics, her work proposes an ethic of empathy and recognition, through the organic and animistic qualities of her porous, lively things.

Finalists



Nicole Polentas

The Dirge and The Vital Heat (The Salpinx, Prothrombin Time, Pneuma) 2021
Sterling silver, copper, brass, vitreous enamel, glass beads, paint, powder-coat, ruby, acrylic, epoxy, ink, censer charcoal, LED light, sound
155 × 770 × 770 mm
NFS

Negotiating the psychological parameters of life, death and innate disorders within the conjecture of cultural values, the objects draw from a combination of Greek literature and microscopic medical imagery in order to elucidate the social, political and personal notions of the self.

Nicole Polentas is a contemporary jewellery artist of Greek-Australian background. Polentas utilises symbolism and diverse materials to produce abstracted conceptual works. Polentas has completed a PhD from RMIT University, exhibited widely, and her work is held public and private collections throughout Australia, Europe, and the United States.

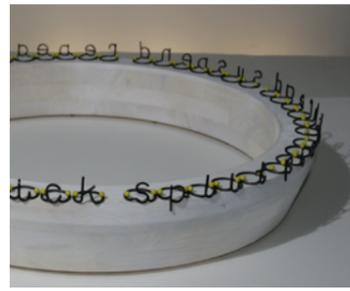


Prue Venables

Stemmed Bowl and Sieve 2021
Limoges porcelain, silver
Bowl: 150 × 240 × 175 mm
Sieve: 360 × 140 × 80 mm
\$2,600

I play with ideas of function, of the quirky, inventive possibilities of objects that might perchance be used or just bring into focus the others that almost invisibly fill our daily lives. Spatial relationships between and amongst enact notions of poetry, music and mood.

Prue Venables is a celebrated Australian ceramicist known for her sophisticated functional pottery in high fired porcelain - hand thrown and constructed but with invisible joins. With decades experience working in ceramics and exploring industrial firing methods, she creates challenging and risky objects that appear simple and indifferent to their complex origins. Venables is recipient of the Australian Design Centre's Living Treasure, Master of Australian Craft Award. Venables is represented by Stella Downer Fine Art, Sydney, and Beaver Galleries, Canberra.



Roseanne Bartley

The Makings of a Daisy Chain (detail) 2021
Sterling silver, wood (Hevea), paint, steel, plastic
450 × 450 × 80 mm
\$2,100

I was curious to know more about tacit knowledge - its origins, how it gets transmitted, by what means and by whom. In response to my research, I made a sequence of rings that tell of the making of a necklace - a step-by-step method that, when encircled by the viewer, enact something of what they say.

Roseanne Bartley is a New Zealand born, Melbourne-based artist jeweller, craft writer, and design educator. Her practice explores the social and material effects of jewellery via studio, public and social making, along with peripatetic process and DIY manuals. Bartley has a PhD from the School of Architecture & Design RMIT 2018 and her works are held in the collections of the National Gallery of Victoria and the Griffith Art Gallery.



Subu Studio (Samuel Burns)

Onu Floor Light (detail 2/3 pieces) 2020
Timber, acrylic
220 × 32 × 320 cm
NFS

The *Onu Floor Light* brings a sense of the natural world into interior spaces through form and symbolism - a glimmer of light between the trees. The intention of the light is to not dominate a space, but softly invite intrigue and interest from its occupants.

Sabu Studio is a Melbourne-based furniture, lighting and object design company established by designer-maker Samuel Burns in 2020. Burns' practice is founded upon honesty to materials, a refined designed sensibility, and a contemporary approach to meticulous craftsmanship. The designs are subtle and unobtrusive within the interior spaces, situated yet inviting intrigue and delight.



Sara Lindsay

Tatami Drawings #1-4 (detail) 2021
Cotton, hemp, linen
400 × 760 × 3 mm
\$4,400

Weaving, drawing, walking and the social history of textiles form the basis of my practice. These small Tatami Drawings were commenced in my tiny studio in Kyoto, added to in Lisbon and completed in Melbourne. Plant dyed yarn (the colour of ginkgo leaves) evokes my autumnal walks in each city.

Sara Lindsay's career as an artist and tapestry weaver spans a period of over 45 years. In her practice and works, Lindsay demonstrates a persisting commitment to art and social engagement. Lindsay has held several positions at the Australian Tapestry Workshop and completed her MA (Research) at RMIT in 2003. Lindsay's tapestries are included in numerous public and private collections around Australia and she is represented by Stephen McLaughlan Gallery, Melbourne.



Shimara Carlow

Hand Raised Vessel 2018
Fine Silver and 23ct gold plate
75 × 45 mm
\$1,650

I learned the technique of hand raising many years ago from an old London-based silversmith while on a 2 year residency with Bishopsland Educational Trust in Oxfordshire. It is a slow process, starting with a flat disc of sheet of metal and hammering concentric lines starting almost in the middle and finishing at the edge. The metal is hammered over a metal stake to achieve the shape, and to stretch and push the metal in a uniform way. I very rarely have the opportunity to make these raised pieces, and am delighted when the opportunity arises.

Shimara Carlow is a contemporary jeweller based in Naarm/Melbourne. Born in the remote coastal area of West Cork, Southern Ireland, her childhood fascination for collecting shells, stones, mermaid's purses, feathers, and seed pods found along the seashore remains a constant inspiration for her practice.



Sophia Cai

Safety Yellow Woman 2020-2021
Wool
Dimensions variable
\$6,000

Safety Yellow Woman was a project that began following Melbourne's extended lockdown in 2020. The handknitted garment is a response to the social anxiety and isolation experienced during the year, and visibly gives form to the practice of social distancing through the lengthened sweater sleeves. The yarn in this piece was provided by Fancy Tiger Crafts.

Sophia Cai is a curator, writer and knitter based in Naarm/Melbourne. Through her practice, Cai explores her interests in Asian art history, the intersection between contemporary art and craft, as well as feminist methodologies and community-based practices.



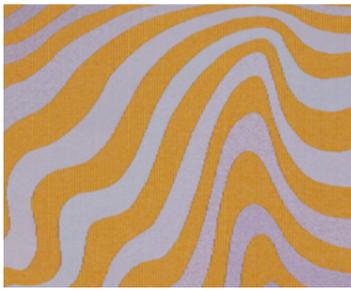
Thomas Lentini

The Caufield North Coffee Table 2021
American white ash, Tint lacquer, emerald quartzite stone
1350 × 700 × 350 mm
NFS
Commissioned by Robson Rak

The Caufield North Coffee Table is a bespoke and sculptural living-room centrepiece. It is made from American White Ash and finished with Tint's "Jungle look green", the top emerald quartzite stone. The solid colour finish highlights the timber's texture and grain and allows for an interesting pairing with the stone.

Thomas Lentini is a Naarm/Melbourne-based designer and furniture maker. Predominantly working with timber, he makes bespoke pieces by commission that are bold in design with a sensitivity to traditional woodcraft, and the ability for each work to tell a narrative. Lentini holds a Diploma in Furniture Design & Technology and Associate Degree of Furniture Design from RMIT.

Finalists



Timothy Gresham

Phase 2021
Wool and cotton
80 × 100 cm
\$7,900

My weaving practice is about time and rhythm, as well as the visual effects of light, colour and pattern. This work is influenced by landscape and modernist design. I utilise techniques unique to woven tapestry and rather than designing beforehand I allow the work to evolve as it is woven.

Born in Brisbane and now based in Melbourne, Timothy Gresham has been working across tapestry and photography since the 1980s. Drawing from urban landscapes, Gresham is preoccupied with pattern, rhythm and colour. Gresham has exhibited widely, and his works have been acquired into numerous Australian public collections.



Timothy White

Off the Shoulder Lace (detail) 2020
Porcelain, glazes, lustre
220 × 180 mm
\$950

Off the Shoulder Lace is distinctly Timothy White. Made of porcelain, the piece has been wheel-thrown and hand-finished. A glaze-on-glaze method was adopted before being twice fired. Featured markings on the work give the impression of delicate silk lace.

Timothy White is a ceramicist with a practice spanning over 25 years. He was first introduced to clay as a young teenager before studying at the Victorian College of the Arts. His current work is a reflection of his great interest in the process of using porcelain clay and glazes, overlaid with lustres. White has exhibited throughout Victoria and has work held in numerous private collections.



Troy Emery, woven by Emma Sulzer at the Australian Tapestry Workshop

big kangaroo urn (detail) 2021
Wool and cotton
72 × 56 cm
\$21,000

Depicting a fantasy Wedgwood urn adorned with kangaroos and wallabies, *big kangaroo urn* blends a classical ceramic form with kitschy domestic Australiana. The weaver Emma Sulzer blended wool and cotton in hues and tones to exaggerate Emery's textural and naive application of oil on canvas.

Troy Emery, a Melbourne-based artist, primarily works with textiles as a sculptural medium. He examines discourses surrounding the delineation between fine art, craft and decorative arts, as well as the use of animals as decorative motifs and tokens of ecological ruination. Troy Emery is represented by Martin Browne Gallery.

Emma Sulzer first began working as a weaver at the Australian Tapestry Workshop in 2004 after completing an Honours Degree of Bachelor of Fine Arts (Tapestry) and a Diploma of Education (Secondary) at Monash University.



Two Lines Studio (Kirby Bourke)

B3 (b cubed) chair 2021
Blackened Steel
Approx. 750 × 750 × 750 mm
\$5,000

The *B3 chair* draws inspiration from the modernist classic 'Wassily' or 'B3' chair by Marcel Breuer and explores it as a solid volume. Blackened raw steel is used with defined geometry, giving the chair a sense of solidness and brutality. By leaving the steel raw, and using a blackening patina, a mechanical and industrial feel is balanced with character, depth and organic nature.

Striking a chord between functionality and statement art, Geelong-based Two Lines Studio blends the conventions of sculpture and structure. Crafted out of a passion and appreciation for skilled tradesmanship and architectural design, founding director Kirby Bourke, brings to the fold his 13 years' experience in metal fabrication as well as a Bachelor of Design (Architecture).

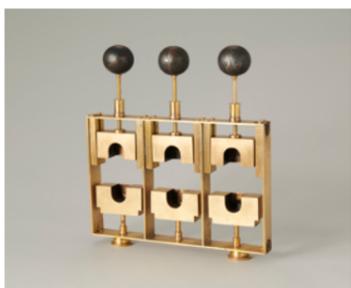


Vicki Mason

Wattle it be 2021
Powder coated brass, linen, cotton, silk, fabric paint
390 × 280 × 25 mm
\$2,750

Every plant has a story to tell. As I dive deeper into learning about the wattle species, I'm reminded of the Albert Einstein quote, "The more I learn the more I realise how much I don't know". This necklace is charged with a call to plant wattles in our gardens. It lists just a handful of species.

Vicki Mason is a contemporary jeweller based in Naarm/Melbourne. Research based, Mason's work interrogates relationships between people and plants. Her works tell stories about life in contemporary Australia, while also building knowledge and awareness about the natural world in a technologically focused age. Mason's work is held in public and private collections both nationally and internationally, and she is on the board of the World Crafts Council, Australia.



Yi Jen Chu

Excess production line - packaging II 2020
Brass, copper, gilding metal, tin plating
50 × 80 × 280 mm
NFS

This kinetic object is an interpretation of a Fordist packaging machine and labourers who perform simple and respective tasks. In the Fordist operation, the labourer's hands cooperate with the packaging machine's rhythm as they place food products into metal moulds and push hand pumps to seal the containers. In the construction of the hand push pump system, a metal lathe and milling machine was used to create a spring system and all the components.

Yi-Jen Chu is a current PhD candidate of Fine Art, Gold and Silversmithing at RMIT. Chu's practice centres on kinetic jewellery and objects, which form a narrative of excess in food production and consumption chain in contemporary culture, using interactive ways to simulate the conceptual meaning behind the objects. Chu's works have been exhibited internationally throughout Europe, Asia, and Australia.



Zhu Ohmu

Organ Pipe Mud Dauber #5 2020
Glazed earthenware
43 × 25 × 25 cm
\$10,000

Zhu Ohmu's hand-coiled vessel imitates the machine methods of 3D printing. Built through stacking, folding, and pressing, the vessel's form is dictated by the weight of moist clay and is pushed to its structural limit. The title of the piece, *Organ Pipe Mud Dauber*, refers to the mud wasp who build their nests using similar coiling techniques. This parallel suggests the intricately interconnected worlds between the machine, human and non-human ecologies.

Zhu Ohmu is a contemporary artist born in Taiwan, graduated from Elam school of Fine Arts in Auckland and currently based in Naarm, Melbourne. Her work investigates the resurgence of the handmade and the ethics of slowness in an age of mass production and automation, whilst also exploring the conversation between nature, traditional crafts and new technologies. Ohmu is represented exclusively by Gallery Sally Dan-Cuthbert, Sydney.

FINALISTS

Adam Markowitz & Oliver Tanner, Jin Ah Jo, Aleksandra Pontonio, Amanda Ho, Ana Petidis, Anke Kindle, Anna Davern, Anton Gerner, Australian Tapestry Workshop & Troy Emery, Beverley Meldrum, Blanche Tilden, Cara Johnson, Cassie Leatham, Christopher Plumridge, Damien Wright & Bonhula Yunupingu, Danielle Thiris, Darren Healey, Ema Shin, Grace Brown, Holly Grace, Iluka Sax-Williams, James Lemon, Jane Sawyer, Jenna Lee, Jennifer Conroy-Smith, Jessie French, Jo Hawley, Juanita Mulholland, Katherine Hubble, Katrina Tyler, Kirsten Haydon, Kristin Burgham, Lindy McSwan, Lisa Waup, Liv Boyle, Louise Meuwissen & Ebony Russell, Marcos Guzman, Mechelle Shooter, Michaela Pegum, Michelle Stewart, Narelle White, Nicole Polentas, Prue Venables, Roseanne Bartley, Sabu Studio (Samuel Burns), Sara Lindsay, Shimara Carlow, Sophia Cai, Thomas Lentini, Timothy Gresham, Timothy White, Two Lines Studio (Kirby Bourke), Vicki Mason, Yi Jen Chu, Zhu Ohmu.

Award prizes presented by



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PRIZES

\$10,000 | The Lynne Kosky Award for Contemporary Jewellery
Honouring the legacy of Victorian Government Minister and longstanding patron and advocate of the arts, Lynne Kosky.
Supported by the Victorian Government through Creative Victoria.
Art Form: Contemporary jewellery; open to all career stages.

\$5,000 | The Excellence Award
Recognising the highest achievement in creativity, innovation and design.
Supported by the Bowness Family Foundation.
Art Form: All; open to all career stages.

\$2,500 | Jewellery Encouragement Award
Supported by the Williamson and Kosky families.
Art Form: Contemporary jewellery; open to emerging makers.

\$2,500 | The Jordan Craft Award
Celebrating inspirational design and craftsmanship.
Supported by Jordan. This Award will also provide an opportunity to collaborate with the Jordan design team.
Art Form: All; open to all career stages.

\$1,000 | The Ceramics Award
Supported by The Newman Family.
Art Form: Ceramics; open to all career stages.

\$1,000 | Encouragement Award
Supported by The Australian Decorative and Fine Arts Society (Yarra).
Art Form: All; open to emerging makers.

\$1,000 | People's Choice Award
Supported by Craft Victoria.
Art Form: All; open to all career stages.

Cover image: photography and art direction by Henry Trumble

/ CRAFT

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Craft Victoria respectfully acknowledges the Traditional Owners of the place now called Victoria, and all First Peoples living and working on this land. We celebrate the history and contemporary creativity of the world's oldest living culture and pay our respects to their Elders past, present and emerging.

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