



Melbourne Design Fair

18th - 21th May 2023

Design Tasmania returns to Melbourne Design Fair in 2023 with a showcase of the culturally unique, resourceful, and material-driven design for which Tasmania is renowned.

Lola Greeno | Samantha Dennis | Matthew Prince | Simon Ancher | Belinda Winkler | Kelly Austin | Kevin Perkins

For immediate release
April 2023

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Design Tasmania returns to Melbourne Design Fair in 2023 with a showcase of the culturally unique, resourceful, and material-driven design for which Tasmania is renowned.

From ceramics formed with earthen materials of the West Coast Range, to necklaces of Maireener shells meticulously gathered in Northeast Sea Country, and furniture crafted in the Far South from torched Fiddleback Eucalypt: every piece speaks to a deeply special place, and the making it inspires.

2023 exhibitors include cultural jeweller Lola Greeno, renowned furniture maker Kevin Perkins with sculptor Belinda Winkler, artist/ceramicist Samantha Dennis, furniture designer/makers Simon Ancher and Matthew Prince and artist/ceramicist Kelly Austin.

Press Preview

18th May, 11am - 12.30pm

VIP Preview + Vernissage (invite only)

18th May, 2pm - 9.30pm

Fair Open (public access)

19th May, 12pm - 5pm

20th May, 9am - 6pm

21st May, 9am - 5pm

[Tickets here](#)

Melbourne Design Fair

Melbourne Convention and Exhibition Centre



Melaleuca #1 (Side Table), 2023

Kevin Perkins + Belinda Winkler

Unique Artwork

Materials: Solid Torched Fiddleback Eucalypt Side Table with Porcelain Objects

Dimensions: L: 1950mm, W: 370mm, H: 980mm

Melaleuca, from Greek *melas* black + *leuka*, feminine of *leukos* white. *Melaleuca #1* alludes to the black of the tin and the white of the quartz at Melaleuca, in the far southwest of Tasmania, drawing parallels between the rolling hills and valleys of the landscape, the ripples in the water, along with the contour feathers and the smooth rounded eggs of the Black Swan.

Belinda Winkler was born and raised in Tasmania and has had a lifetime of involvement with the Tasmanian landscape. As an artist and designer, Winkler's practice spans ceramics, sculpture and design. At the heart of her practice is the poetic notion of a sense of life within form.

Kevin Perkins grew up on the fringes of Devonport, Tasmania, where he learnt about timber from his father. He completed a Joinery Apprenticeship in 1965, Industrial Arts Teaching Diploma in 1969, then Sculpture at the School of Art, Hobart. Perkins has pieces in the Powerhouse Museum, Sydney, the Australian National Gallery, Canberra, the Queen Victoria Museum & Art Gallery, Launceston, the Tasmanian Museum & Art Gallery, Hobart, & Design Tasmania, Launceston, & in private collections in USA & Australia.



Stilled Composition, 2022

Kelly Austin

One-of-a-kind

Materials: stoneware, collected earthen materials, glaze, glass, metal wire, timber, acrylic paint
Dimensions: W: 1500 mm, H: 310 mm, D: 380 mm

Austin's work is about the simultaneous state of knowing and not-knowing; an ebb and flow between the solid and translucent, heavy and light, two and three dimensional. It is about teetering on an axis between the recognisable and the abstract with the desire to instill wonder and inquisitiveness, and to contribute to the conversation around objects, materials and their perception.

This work is contradictory. It celebrates the tradition and history of making and the relentless dedication to one's craft, while at the same time pushing against the rigour of efficiency and utility, process and practice. From within the disciplines of studio ceramics and studio craft, objects are deconstructed, re-interpreted and re-framed against the background of painting and sculpture.

This work is quiet, focused, attentive and nuanced. It creates a space for softness, whilst also exploring the materials of this earth and their transformation: the wetness and heaviness of clay and the solidity of rock faces. It is about being in, and of, landscape: pink sand, turquoise earth, a wall of green against the setting sun's peach-stained clouds.



Necklace 1: purralayde, Necklace 2: lutruwitja, Necklace 3: luna

Lola Greeno

One-of-a-kind

Materials: Necklace 1: Penguin, Maireener, Toothy + Black Crow Shells on beading thread | Necklace 2: Maireener Shells on beading thread | Necklace 3: Maireener + Black Crow Shells on beading thread
Dimensions: All: L: 1800mm

Lola Greeno's practice includes installation, natural fibre basketry and sculptural pieces using Tasmanian bull kelp. However, she is best known for her shell necklaces, an art form she learnt from her *palawa* Elders in Tasmania. Greeno creates traditional and experimental neck pieces that are celebrated for their unique patterns, sequences and exquisite composition.

The shells are painstakingly collected and treated in an intricate process in order to retain their lustre before threading. This knowledge was passed to Greeno from her Elders, who have traditionally collected more than 21 shell varieties to make the necklaces. Greeno's works represent her unbroken commitment to the art form, also drawing attention to environmental change that threatens the fragile natural ecosystem.



Mill, 2023

Matthew Prince

Serial Production

Materials: Tasmanian Oak, Upholstery

Dimensions: D: 310mm, W: 1500mm, H:380mm

Mill is a dining or occasional chair intended for residential applications. The distinguishing design language is in the transition from legs to arm rest, a detail that was realised and worked through during the prototyping phase of the design process. The design intent was to combine ergonomic performance and structural integrity with a simple, elegant presence.

Matthew Prince is a furniture designer based in Launceston, Tasmania. His practice ranges from designing and making bespoke pieces for private clients, to developing furniture products for large-scale production. With an Associate Degree from the Australian School of Fine Furniture and a Bachelor Degree in Furniture Design from the School of Architecture and Design, UTAS, Prince's training provides a strong foundation as both a designer and maker. His ability to draw connections between conceptual development and practical execution is at the core of his practice, and provides a basis for design language and innovation. Prince aims to design furniture solutions that are simple, elegant and honest, maintaining a quiet presence and complimenting their surroundings.



Scarabaeus

Samantha Dennis

One-of-a-kind

Materials: Oxidised Sterling Silver, Porcelain, Glaze, Cultured Pearl
Dimensions: L: 25mm, W: 20mm, H: 60mm (approx.)

The *Scarabaeus* set features five new one-of-a-kind iterations of Dennis' 2019 award winning brooch *Pearl Beetle*. The works feature the Dung Beetle as subject, rendered in glazed porcelain and sterling silver, with a baroque pearl taking place of the beetle's usual harvest. In *Scarabaeus*, the features of specific Dung Beetle species are represented legibly in porcelain to invite discourse regarding the use of exotic species in the Tasmanian agricultural industry. The five species depicted are the types most commonly seen in Tasmania, and which have been reported to have made positive impact in the agricultural industry since their introduction in the 1980s.

Samantha Dennis is a visual artist working in *lutruwita* (Tasmania). Dennis is fascinated by the ways society has sought to explain and order the phenomena of life. Her work navigates themes from natural history and the material qualities associated with fine crafts, such as goldsmithing and ceramics, to reflect on the relationship between people and nature, with a particular interest in how we conceive animals that are often considered unrelatable, undesirable, unfamiliar.



Dilston Cabinet, 2023

Simon Ancher

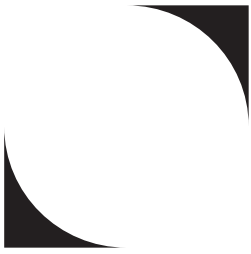
Serial Production

Materials: Tasmanian Blackwood, Verde Fantastico Marble

Dimensions: L: 1300mm, W: 500mm, H: 950mm

The Dilston has been designed as a smaller version of the popular drinks cabinet that was originally designed for Stillwater Seven luxury accommodation. Large radiused cornered doors enable hinges to be positioned significantly deeper along the side which when opened allow generous access to the offerings held within. Timber sculptural objects are a playful inclusion that encourage a curatorial approach to displaying objects inside.

Simon Ancher is a designer-maker living and working in Launceston Tasmania. After studying Furniture design in 2000 he worked from the Designer Makers Cooperative workshop in North Hobart, where he developed his practice specialising in one off commissioned work and interior fit-outs. He has since moved to Launceston to study Environmental Design. From 2006 Ancher spent 10 years as Program Director of Furniture Design for the school of Architecture & Design, UTAS, Launceston. Through his practice, Simon Ancher Studio, he continues to develop his own furniture range as well as undertake commissioned work including public art and seating. Ancher's work is informed by the use of appropriate materials over style and is inspired by observation.



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About Design Tasmania

Design Tasmania is recognised as one of Australia's leading not-for-profit design organisations. Dedicated to nurturing and championing creative practice in Tasmania, encouraging creative risk-taking, facilitate new work, and collaborating to broaden the national and international audience for Tasmanian design and craft and bring design to as many as possible. Housing one of Australia's most significant contemporary timber design collections, Design Tasmania's City Park hub is recognised as one of the world's best contemporary buildings. For 45 years, Design Tasmania has informed, inspired, and promoted Design and Craft through exhibitions, mentoring, colloquiums, camps and workshops.

Image Credit: all photography by Peter Whyte Photography except where noted.

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