

# Design Tasmania

Melbourne Design Fair:  
PRESENT

16th - 20th March 2022





‘Our designers have a reverence that comes with knowing how slowly their materials grow or form. They live, or have lived in Tasmania, where creative people are inextricably linked with the natural world.’

Michelle Boyde, Curator

# Melbourne Design Fair: PRESENT

Laura McCusker | Brodie Neill  
Scott van Tuil | Lillian Wheatley  
Belinda Winkler | Jane Bamford

The Melbourne Design Fair showcase has been developed by Tasmanian-based freelance designer and curator Michelle Boyde and presents a range of naturally resourceful Tasmanian designer-makers whose practice embodies a living relationship with their craft and our island's beautiful materials.

“In considering Melbourne Design Week's theme this year of 'making good' - there's a sense that these designers see the local materials they work with as innately good before it's taken into their hands to be transformed. People who buy their work become custodians of this 'goodness' - inviting the work to be part of their spaces and lives, respecting its form and function, hopefully entering into a contract to give them long lives.”

*Michelle Boyde, Curator*



# ReCoil

Brodie Neill

*\$POA | limited edition*

ReCoil is an elliptical centrepiece dining table. It is made entirely of precious, reclaimed Hydrowood timber veneer offcuts, with six native Tasmanian tree species featured. These include Huon Pine, Tasmanian Oak, Celery Top Pine, Sassafras, Myrtle and Blackwood. The veneers are meticulously coiled by hand in outward spirals, referencing the trees' annual growth rings.

The effect is a spectrum of wood tones, from honey to burnt umber. The honey-coloured wood, Huon Pine is the most rare and treasured of all Tasmanian timbers, and the burnt umber is Tasmanian Oak. The actual colour combinations and sequence of the veneers is randomised into a blueprint consisting of all the species and their many lengths of scraps. The resulting combinations of the veneers mesmerise, demanding attention. The various timbers release unique oils and of particular notice is the scented Huon Pine. The tabletop has been CNC-trimmed smooth, flush cut. The surface is polished, finished with resin and the table stem is made of larger pieces of veneer.

The impact of ReCoil comes from its refined, innovative process and positive message.

Materials: Huon Pine, Tasmanian Oak, Celery Top Pine, Sassafras, Myrtle and Blackwood  
Dimensions: 2200 x 1400 x 780mm



# Barcode Screen

Laura McCusker

\$3,089 | limited serial production

First designed, prototyped, refined, remade and exhibited in 2000, Barcode Screen was intended as a piece that was both sculptural and functional. Revisiting this design more than 20 years later, McCusker says is like seeing an old friend again and remembering why you liked them in the first place. Barcode takes as its inspiration something that has become so commonplace as to be almost invisible. Through manipulation of scale, a beauty that otherwise would go unnoticed is made apparent. Useful in a myriad of contexts, the malleable footprint and random assembly of positive and negative throws light and shade with dynamism. McCusker aims to design objects that are appealing on a number of different levels; pieces that are enjoyable to use and relate to, pieces that have a story and provenance. They need to be beautiful, functional, and perform the task for which they were designed, well. The Barcode screen reflects this philosophy.



Materials: Tasmanian Oak  
Dimensions: 2100 x  
2400mm footprint variable

# Brink #4

Belinda Winkler

\$12,000 | one of a kind limited edition

Balanced on the brink, a bronze vessel form leans out into the void. Exploring the physical and perceptual aspects of the tension of this point of balance, this work responds to the vulnerability of our fragile Tasmanian environment. Charged with anticipation, Brink #4 creates a space of tension where gravity and precarious balance find a tentative equilibrium.



“Risk and stability; movement and inertia; just before the curve of the vessel kisses the surface upon which it will gently rest; when the delicately poised form receives the slightest touch, causing it to rock and spin; edging the form toward the precipice; I am constantly captivated by these moments. The inherent connection of material-based form-finding and the physical act of making, to an embodied perception of the object, is central to my practice and, for me, endlessly compelling.”

Materials: Bronze and Steel  
Dimensions: 1650 x 300 x 300mm

# LOFT Bench

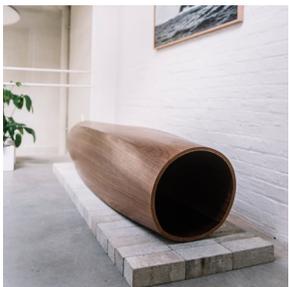
Scott van Tuil

\$6,900 | limited edition

Launched in 2016, the LOFT collection derives its name from the drafting technique used to generate sweeping curves from points on a grid.

The form speaks to the place and setting it originates from. Tasmania is an island renowned for its connection with the sea, its unique timbers, and its ship-building heritage; from the traditional to high performance. The four shells of a LOFT Bench are brought together to create a monocoque structure - an extremely strong structure that derives its strength from the geometry of its external skin.

A visual lightness is achieved by avoiding the need for any internal structure.



Materials: Australian FSC Hoop Pine Plywood,  
Tasmanian Blackwood  
Dimensions: 450 x 450 x 2200mm

# rikawa (kelp) + river reed

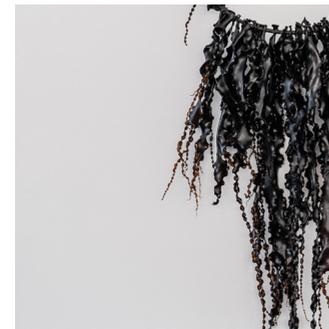
Lillian Wheatley

\$950ea | limited edition

Rikawa (kelp) was traditionally used to make water carriers, and river reed, basketry by Tasmania's old people.

Learning from her aunties the traditional ways of weaving, rikawa and river reed explore contemporary expressions of these versatile mediums, sourced sustainably from Lillian's traditional homelands in North East Tasmania. They are expressive of Lillian's long relationship with these cultural materials, gathered and made on country.

Continuing the intergenerational transference of knowledge between Lillian and her daughter Nindarra Wheatley, river reed is a collaborative piece between *ningi* (mother) and *niyanta* (daughter).



Materials: rikawa (kelp), North East Tasmania; river reed, North East Tasmania  
Dimensions: 1500 x 700mm approx.

# Derwent River Ascidian Bottles

Jane Bamford

\$900-\$1,500 | one-of-a-kind

Jane Bamford's work is focused on local Tasmanian marine concerns and investigations sustained her own observations, scientific papers or research. This began through an exploration of the responses to climate change and subsequent species range extension of some species and decline and pressures on others. The porcelain 'spine' weavings intertwine the representations of two of these species, the introduced long-spined sea urchin (*Centrostephanus rodgersii*) and bull kelp (*Durvillaea potatorum*). This work explores fragility, interconnectivity and resilience; a probing of Tasmania's astonishing temperate marine environment's ability to survive change.

This ultimately led Bamford to work on another marine project, collaborating with Dr Tim Lynch, senior research scientist at CSIRO. In 2018 she made 3000 ceramic artificial spawning habitats (ASH) to support the spawning of the critically endangered and charismatic Spotted Handfish (*Brachionichthys hirsutus*) in the Derwent River.



Spotted Handfish survival currently relies partially on production and deployment of these ASH which replace valuable spawning habitat previously provided by stalked ascidians (*Sycosoa pulchra*).

These extraordinarily beautiful marine invertebrates have also been depleted

by many factors including the introduction of the invasive Northern Pacific Seastar into the Derwent River.

In some Spotted Handfish sites boat moorings exist where divers found old glass bottles lobbed overboard by yachties. These glass bottles grew algae and had slowly become habitat. Bamford, conscious that she had been making clay ASH to replace ascidian habitat, the natural habitat, began thinking of glass and clay bottles and these essential materials in contrast to polluting plastics. Having the glass bottles in her studio, Bamford began to marry these two stories; of bottles and ascidian habitat loss together into her the handbuilt work 'Derwent River Ascidian Bottles'. These are formed by sculpting small ascidian crowns and coiling porcelain one by one into bottles. This work embodies a new dialogue on habitat loss and marine extinctions and the use of natural materials in offering hope and reaching out to the possibility of an important change in the cultural practice of our time.

Materials: Southern Ice Porcelain  
Tall: 320(h) x 110(w)mm;  
Small: 390(h) x 140(w)mm;  
One of two: 440(h) x 140(w)mm



Brodie  
Neill  
Furniture



Born and raised in Hobart, Tasmania, Brodie Neill studied Furniture Design at the Tasmanian School of Art before completing his Master's at the Rhode Island School of Design (US). In 2005 Neill setup his London studio where his work covers limited editions as well as production pieces for his self-produced brand *Made in Ratio*.

In 2016, Neill represented Australia at the inaugural London Design Biennale with a critically acclaimed installation *Plastic Effects*, where he launched the now iconic Gyro table.

Neill is known for his mastery of materials, form, and process. He crafts inventive, resourceful, beautiful contemporary design works.

[www.brodienneill.com](http://www.brodienneill.com)

Belinda  
Winkler  
Sculpture +  
Designed Objects



Winkler was born and raised in Tasmania and has had a lifetime of involvement with the Tasmanian landscape. Bushwalking with her family from childhood, Winkler developed an intimate connection with and a depth of understanding of the beautiful and fragile Tasmanian alpine environment. Sea kayaking has brought another level of connection to the Tasmania landscape, particularly its rivers, lakes, and coastal environments.

[www.belindawinkler.com.au](http://www.belindawinkler.com.au)

Scott  
van Tuil  
Furniture



VAN TUIL Design Studio was established by Scott van Tuil upon graduating from the University of Tasmania, with a Bachelor of Environmental Design. Working across a diversity of modes, materials and scales, the desire is always to create objects that are beautiful in form and function, and meaningfully contribute to the spaces they inhabit.

Located in Hobart, Tasmania, this small island at the edge of the world continues to inspire and influence.

[www.scottvantuil.com](http://www.scottvantuil.com)

Lillian  
Wheatley  
Design

Wheatley is a saltwater woman (*muka luna*) from the *Trawlwoolway* nation, North East Tasmania. She is a senior cultural practitioner, knowledge keeper, artist/designer and respected Elder in her community. Wheatley's work is inspired by her country and life growing up on an island in the Bass Strait. This was the very island her ancestors were subjected to enforced displacement from their homelands. They were forbidden to practice their cultural ways as attempted genocide of her ancestors continued. Today when she gathers traditional materials to create her work, she is honouring her people, culture and customs by continuing the thriving, living ancient practices.

Laura  
McCusker  
Furniture

Laura has been building furniture professionally for over 20 years. She is a classically trained fine woodworker and cabinet maker with experience in boat building, fit-outs and traditional, freestanding pieces. McCusker has worked on projects with local Tasmanian museums MONA and the Tasmanian Museum and Art Gallery. Her designs are featured in private collections across Tasmania, nationally and internationally.

[www.lauramccusker.com](http://www.lauramccusker.com)



Jane  
Bamford  
Ceramics

Bamford began studying ceramics in Japan at To En Kai studio in 1993. She subsequently completed a BFA, majoring in Ceramics at the Tasmanian College of the Arts, Hobart. Bamford creates work over a range of ceramic processes including slab formed, hand built, slip cast and weaving. Her work is primarily informed from research and observation of the coastal, marine, and alpine landscapes of Tasmania. Her connection to place and environmental awareness has led her to produce work on issues like climate change's impact on Tasmanian marine environments and the reestablishment of Spotted Handfish spawning habitat.

[www.janebamford.com](http://www.janebamford.com)



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## Melbourne Design Fair 2022

Curated by Michelle Boyde

Image Credit: 2: Belinda Winkler, Brink #4; Peter Whyte Photography. 4: Hydrowood, Lake Pieman: Adam Gibson. 6-7: Brodie Neill, ReCoil; all images Angela Moore. 8: Laura McCusker, Barcode Screen; Peter Whyte Photography. 9: Belinda Winkler, Brink #4; Peter Whyte Photography, 10: Scott van Tuil, LOFT Bench; Jonathan Wherrett, Adam Gibson. 11: Lillian Wheatley, rikawa and river reed; Joe Chelko. 12-13: Jane Bamford, Ascidian Bottles; Peter Whyte Photography. 14-15. (Designer Portraits) Brodie Neill; Mark Cocksedge. Belinda Winkler; Peter Whyte Photography, Scott van Tuil; Jonathan Wherrett. Laura McCusker; courtesy of the designer. Jane Bamford; Ivett Dodd.

Design Tasmania acknowledges the *palawa* people as the traditional owners of this island *lutruwita*.

Design Tasmania acknowledges our supporters. We are assisted through Arts Tasmania by the Minister for the Arts, and by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. Design Tasmania would like to thank Hydrowood, the Tasmanian Government, Lark Distillery and the UK/ Australia Season for their generous support of ReCoil by Brodie Neill.



Australian Government  
Visual Arts and Craft Strategy



TASMANIAN

MADE OF TASMANIA