



DESIGNWORK 07

ASHLEY ERIKSMOEN, MAKIKO RYUJIN
& JONATHAN BEN-TOVIM

2 – 20 MAY 2023

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ASHLEY ERIKSMOEN

Over the past decade, Ashley has been salvaging timber and appropriating discarded wood furniture to construct her works. She is a strong believer in the power of contemporary art and design as a means of tackling pressing environmental and societal issues.

Ashley has established a track record of breaking down disciplinary boundaries through her practice, which spans sculpture, contemporary craft and critical design. She has steered away from narrow disciplinary boundaries, pursuing furniture into the expanded field as a way of addressing pressing environmental issues including natural resource use, consumer waste, deforestation and wildlife habitat reductions. Her work was recently curated into the landmark international exhibit Making a Seat at the Table: Women Transform Woodworking featuring the women who have been at the forefront of the studio craft movement in wood, and she was the winner of the 2021 Clarence Prize in Hobart, Tasmania.



“My current work addresses the “waste” generated by Western cultures of abundance. Waste can be defined as “matter out of place.” How does timber, once part of a living tree, then part of a manufactured piece of furniture, suddenly lose all value and become waste? I salvaged timber furniture from the tip to fabricate Becoming Bird; from a rubbish pile of broken parts emerges the form of a nest and bird. This work juxtaposes manufactured goods with the hidden cost of deforestation. There is a perceptual disconnect between our desire for more, a voracious need for natural resources, an uncritical stance toward waste, and collateral damage to wildlife and ecosystems. Becoming Bird attempts to bring these connections into view.”



Ashley Eriksmoen
Becoming Bird, 2019
salvaged wood furniture, acrylic and milk paints, oil finish
109 x 70 x 70cm
\$6,000 incl. GST



Ashley Eriksmoen
Fledge, 2006
various woods, acrylic and milk paints, casters
36" x 45" x 14" & 24" x 30" x 11"
\$8,000 incl. GST

"Fledge" is based on observations of various young animals (including humans) as they huddle near their parents' legs. A gosling will find shelter under the mother goose's wing as it peers at the world, just as dogs lean into their guardian's shins when feeling shy. In "Fledge", the parent table takes a protective stance as the young table leans out, contemplating leaving the nest on a solo flight while still needing the parent."



Ashley Eriksmoen
Requiem for Black Cockatoo, 2021
salvaged wood furniture, vinegar and tea patina, oil finish
77 x 35 x 40cm
\$6,000 incl. GST



JONATHAN BEN-TOVIM

Industrial Designer Jonathan Ben-Tovim designs and makes experimental lighting and furniture works which explore the process of recontextualising found objects and source materials. Jonathan utilizes the symbolism and cultural references of the existing materials to imbue new narratives into his final pieces. His designs seek to question materials, manufacturing processes and globalised production in the delivery of commercially mass-produced goods.

The age of artificial intelligence is upon us, and to the surprise of many, the creative industries are firmly in the firing line of the technology. Will AI simply function as a tool of efficiency, or does it represent a revolutionary step forward in synthesizing human creativity - a concept previously regarded as sacred?

Diffusion Objects ventures into this debate with a set of three floor lamps, created through a unique collaboration between designer Jonathan Ben-Tovim and the text-to-image artificial intelligence software, DALL-E 2. These objects serve to test the creative potential of AI, by utilizing the technology as a creative collaborator, rather than merely a tool.

DALL-E 2 is granted almost complete creative control, with a broad cultural reference for each object acting as an initial spark of inspiration. The final objects meticulously honor the AI's concepts, with the artist's role reduced to the selection and execution of the designs. Diffusion Objects intends to scrutinize the concepts of appropriation, creativity, and the extent to which AI will shape the future of design.

[Text edited using Chat GPT-4]

Jonathan Ben-Tovim

A photo-realistic image with studio lighting of a modern floor light inspired by Gothic architecture. Full object in an empty room.

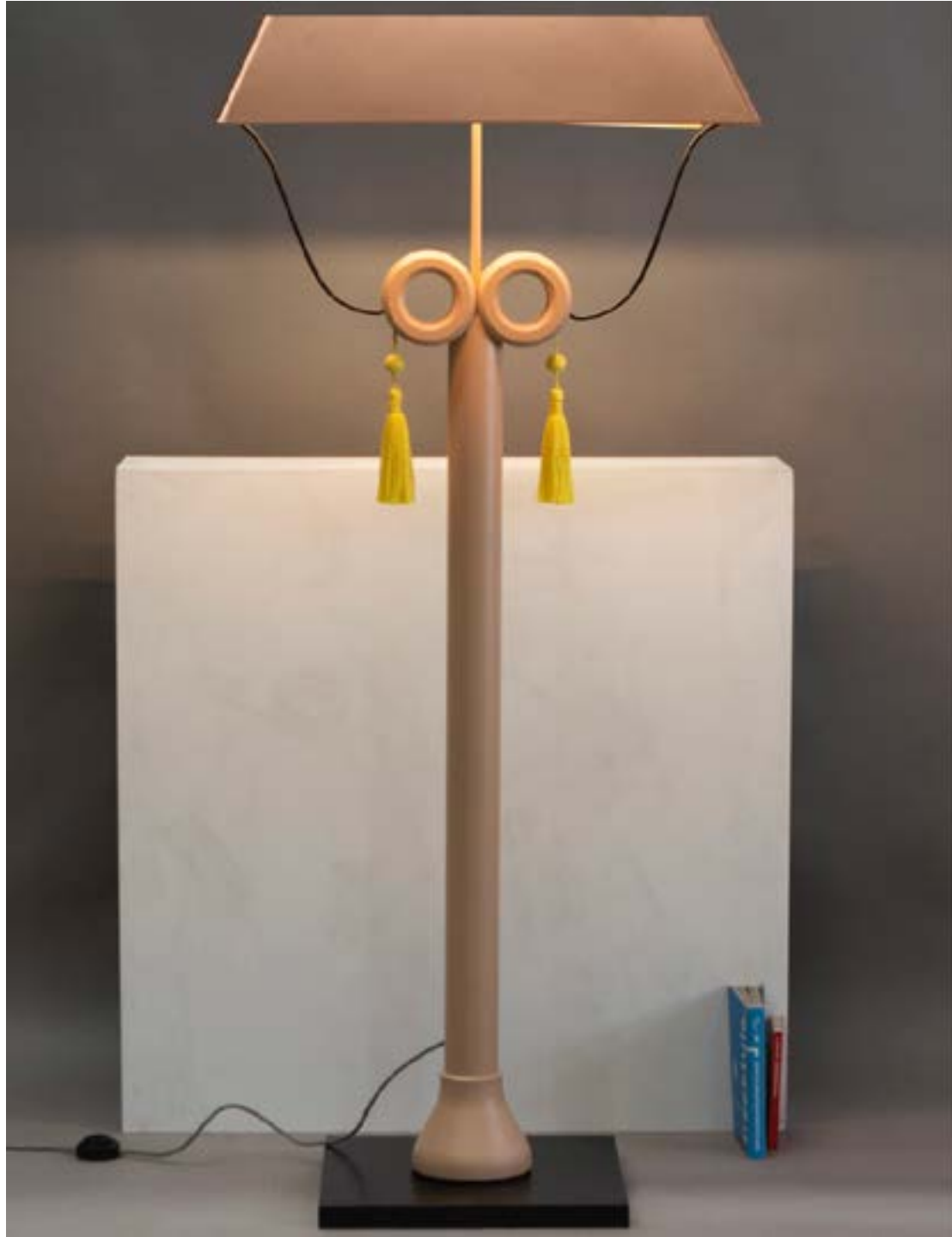
2023

black stained timber, 3D printed diffuser, LED light source

182.5 x 52 x 32.5 cm

\$3,000 incl. GST





Jonathan Ben-Tovim
A photo-realistic image of a modern floor lamp inspired by a Ming Dynasty temple. Full object in an empty room.
2023
timber, steel, 3D printed PLA, cotton, LED light source
164 x 72.5 x 49 cm
\$4,000 incl. GST



Jonathan Ben-Tovim
A photo-realistic image with studio lighting of a modern floor lamp inspired by an Inca temple. Full object in an empty room.
2023
steel, acrylic, LED light source
188.5 x 103 x 59 cm
\$3,000 incl. GST

MAKIKO RYUJIN

Makiko Ryujin is a Japanese-born, Melbourne-based woodturner, designer and photographer practising experimental techniques.

Makiko Ryujin completed a Bachelor of Photography at RMIT in Melbourne. In late 2014 she started studying woodwork part-time with her mentor Carl Lutz. By mid 2016 Ryujin was focusing on developing her craft as a commercial practice. Her wood-turning work calls heavily upon her childhood in Japan. The sacredness and form of the bowls within Japanese culture inform the proportions and design of the objects Ryujin creates.

Ryujin first exhibited at the gallery in Designwork 03 in 2019. In 2020, she was commissioned alongside collaborator Michael Gittings to create *Samsara, 2020*, a site-specific lighting installation for the tearoom and mezzanine at the National Gallery of Victoria as part of NGV Triennial.



Makiko Ryujin
Shinki #203, 2022
charred cypress
17.5 x 37 x 37 cm
\$3,300 incl. GST

Makiko Ryujin
Shinki #204, 2022
charred eucalyptus
23.5 x 18 x 18 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki #206, 2022
charred cypress
15 x 42 x 44 cm
\$3,300 Incl. GST



Makiko Ryujin
Shinki #208, 2022
charred eucalyptus
18 x 42 x 50 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki #209, 2022
charred eucalyptus
17 x 40 x 50 cm
\$3,300 incl. GST

Makiko Ryujin
Shinki #220, 2023
charred eucalyptus
29 x 37 x 37 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki #218, 2023
charred eucalyptus
25 x 35 x 35 cm
\$3,300 incl. GST

Makiko Ryujin
Shinki #219, 2023
charred eucalyptus
17 x 43 x 43 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki #221, 2023
charred eucalyptus
21 x 50 x 50 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki #222, 2023
charred eucalyptus
19 x 48 x 48 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki #223, 2023
charred eucalyptus
22 x 50 x 50 cm
\$3,300 incl. GST



Makiko Ryujin
Shinki Erosion #1, 2023
charred eucalyptus
51 x 51 x 51 cm
\$6,000 incl. GST





Makiko Ryujin
Shinki Erosion #2, 2023
charred eucalyptus
56 x 50 x 50 cm
\$6,000 incl. GST

Makiko Ryujin
Loop #5, 2023
charred eucalyptus
100 x 30 x 10 cm
\$5,000 incl. GST



Makiko Ryujin
Loop #6, 2023
charred eucalyptus
80 x 30 x 10 cm
\$5,000 incl. GST





Makiko Ryujin
Loop #7, 2023
charred eucalyptus
82 x 37 x 28 cm
\$6,000 incl. GST





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