

SOPHIE  
GANNON  
GALLERY

# MELBOURNE DESIGN WEEK

SOPHIE GANNON GALLERY

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# 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 *Sa s̄ara*, 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 #201*, 2022  
charred cypress  
14.5 x 42 x 42 cm  
\$3,300 incl. GST

Makiko Ryujin  
*Shinki #202*, 2023  
charred cypress  
16.5 x 41.5 x 51 cm  
\$3,300 incl. GST



Makiko Ryujin  
*Shinki #205*, 2022  
charred cypress  
10 x 39 x 42 cm  
\$3,300 incl. GST



Makiko Ryujin  
*Shinki #207*, 2022  
charred cypress  
15 x 40 x 40 cm  
\$3,300 incl. GST



# 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 an established 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 and the 2022 Australian furniture design awards.

Ashley Eriksmoen  
*Edge Conditions 2*, 2019  
143 x 148 x 115 cm  
salvaged wood furniture, metal chair bases, reclaimed  
urban timber (Elm), spray paint, oil finish  
\$12,000 incl. GST







Ashley Eriksmoen  
*Patch*, 2020  
salvaged wood furniture, acrylic and milk  
paints, oil finish  
45 x 42 x 7cm  
\$5,000 incl. GST

*“For the past decade, I have been salvaging discarded wood furniture to construct works that satirically mimic forms of organic growth, reconfiguring components into forms reminiscent of flora and fauna. The structural mash-ups, derived from a primordial soup of abandoned wood furniture parts, suggest a narrative in which abject, broken wooden parts are taking root and regenerating. These works juxtapose the detritus of our modern lifestyles with the hidden costs of tree removals, including the tremendous loss of wildlife habitat.”*

*Patch is inspired by efforts to restore native grasslands in the Tasmanian midlands, where invasive grasses have displaced native grasses. The title refers to the green patches and corridors of remaining and restored habitat parcels that are so critical to sustaining urban ecologies and wildlife.”*



Ashley Eriksmoen  
*Patch*, 2020  
salvaged wood furniture, acrylic and milk paints, oil finish  
45 x 42 x 7cm  
\$5,000 incl. GST

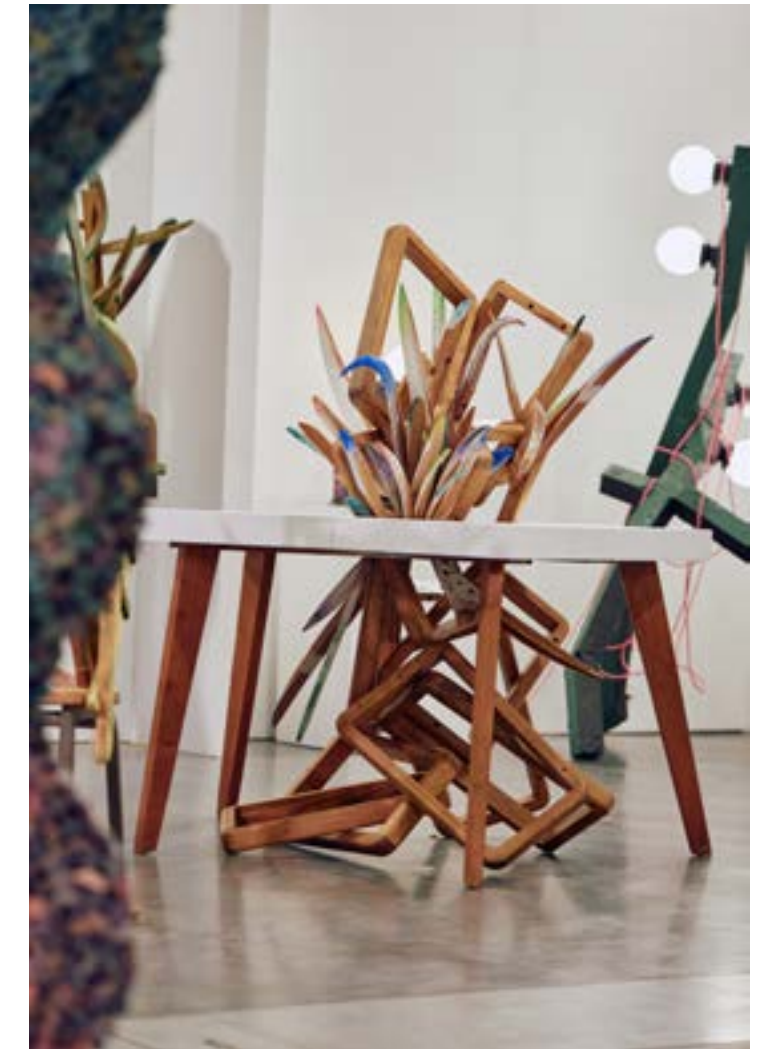
Ashley Eriksmoen  
*Modernism Gone to Seed*, 2015  
salvaged wood furniture, milkpaint, acrylic paint  
144 cm x 120 cm x 100 cm  
\$5,000 incl. GST



*“Modernism Gone to Seed takes a poke at the ultimate minimalist/modernist form: the pure white square. A found Scandinavian Modern table is cracked open by a burst of fluorescent tipped growth of tangled furniture parts emerging from below.”*

*Conceptually, the work is questioning the Cartesian/ Baconian philosophies that emerged in the early 1600s that lead to ever increasing Dominionism—the moral compulsion to control all wilderness through cultivating and civilising the world and its peoples. Imposing linear, straightforward ‘cause and effect’ systems and weeding out any entangled, irrational, inexplicable, or ‘primitive’ elements has caused immeasurable damage to nature and culture globally, and fails to recognise extremely complex interrelated networks such as those recently discovered in the communications systems of fungi and tree roots beneath the forest floor.*

*I cannot help but see a connection between the aesthetics such as Greek Classism, Modernism, and Minimalism and the elite reverence of order, purity, and control. The form of this work is inspired by the many examples of weeds pushing up through cracked sidewalks, a perfect example of ‘chaos’ overtaking control.”*



# DANIELLE BRUSTMAN

## *FORTUNA*

Mary was no ordinary piano teacher. Aside from being an accomplished classical pianist she sometimes played in a pop band, had about fifty piercings up one ear and lived with a boyfriend who looked just like Noel Crombie from Split Enz.

Basically Mary was the coolest and most intriguing creature I had ever laid eyes on.

I met Mary when I was five. My Dad would drop me off after school at her art deco apartment for my weekly lesson until the age of about ten.

Lessons were a key and consistent part of my childhood. It was where I learnt scales, worked my way through the Suzuki Method along with a substantially sized 80's Pop Hits songbook. I can still bash out a mean rendition of Eye of the Tiger if you ask me to.

Each piano lesson would end in the same curious and ritualistic way.

We would wander over to her table where she kept a cylindrical bamboo canister filled with numbered sticks dipped in red ink at the tips. She would rattle the canister until one of the numbered sticks fell out. With a glint in her eye and kind smile she would recite the number aloud and then proceed to read my fortune for the week ahead.

This mysterial and intimate exchange never failed to charm or delight me.

The sticks I later found out were called Che Kung sticks, numbered to 96 and usually put into various categories that indicate good, bad or neutral omens.

I never became a concert pianist but my piano teacher certainly set me up for a life of secret and stealthy visits to all sorts of soothsayers, seers, fortune tellers and mystics.

Fortuna is a set of seven limited edition lights made of polished aluminum chrome and hand cast coloured glass. The materials respond to light in varying ways: bending, reflecting, mirroring and diffusing it.

These illuminated objects speak to notions of the future, past, luck and fate.

Each light is assigned a colour and a discreet engraving with a unique symbol of fortune.

Take your pick.









Danielle Brustman  
*Fortuna (Adventure)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST

Danielle Brustman  
*Fortuna (Adventure)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST



Danielle Brustman  
*Fortuna (Luck)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST





Danielle Brustman  
*Fortuna (Happiness)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST



Danielle Brustman  
*Fortuna (Harmony)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST



Danielle Brustman  
*Fortuna (Health)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST

Danielle Brustman  
*Fortuna (Love)*, 2023  
chromed aluminium, hand cast coloured glass, LED, nylon chord  
190 x 10 x 25 cm  
\$5,000 incl. GST



# ELLIAT RICH

Elliat Rich is an artist, producer, researcher, experimenter and resource developer, plus other modes of practice that sit within her process as designer. She is based within the complex socio-bio-historical ecology of Mparntwe Alice Springs.

For Rich the design process is a creative translation between materials and culture, alive to a broader context of power and social value. Lead by curiosity, enriched through wonder and always calling on the possibilities of the imagination.

She is in the deep time / present matrix of designing a new mythology of cellular-cosmology and poly-temporal ways of being through *Mythica Ignota; A Compendium of the Oscillocene*, vol. 2:1.

Rich works with many distinguished clients and collaborators within central Australia and nationally. Her practice covers cross-cultural resources, exhibition design, public art and furniture design. Her limited-editioned object-orientated explorations are held in numerous public and private collections.

Rich spends her winters taking long walks in one of the adjacent central deserts with her family in a camel drawn wagon.

Rich has won the Australian Furniture Design Award, was the recipient of the inaugural NT Arts Fellowship and received The Lofty from her local ARI, Watch This Space. This combination of represents recognition from industry, government and community, a good indication of the breadth and depth of her practice.



Elliat Rich  
*The lithic, the liminal and the lines that bind (1)*, 2023  
stone, steel, glass, bronze  
63 x 44 x 30 cm  
\$6,000 incl. GST



Elliat Rich  
*The lithic, the liminal and the lines that bind (2)*, 2023  
stone, steel, glass, bronze  
60 x 60 x 40 cm  
\$6,000 incl. GST



Elliat Rich  
*The lithic, the liminal and the lines that bind (3)*, 2023  
stone, steel, glass, bronze  
61 x 52 x 42 cm  
\$6,000 incl. GST



Elliat Rich  
*The lithic, the liminal and  
the lines that bind*, 2023,  
detail images





Elliat Rich  
*Tall place*, 2023  
Tasmanian oak  
150 x 38 x 34 cm  
\$18,500 incl. GST







Elliat Rich  
*Small place 4*, 2023  
Tasmanian oak  
35 x 35 x 34 cm  
\$5,200 incl. GST



# DALE HARDIMAN

Melbourne based designer Dale Hardiman is the co-founder of furniture and object brand Dowel Jones and collaborative project Friends & Associates.

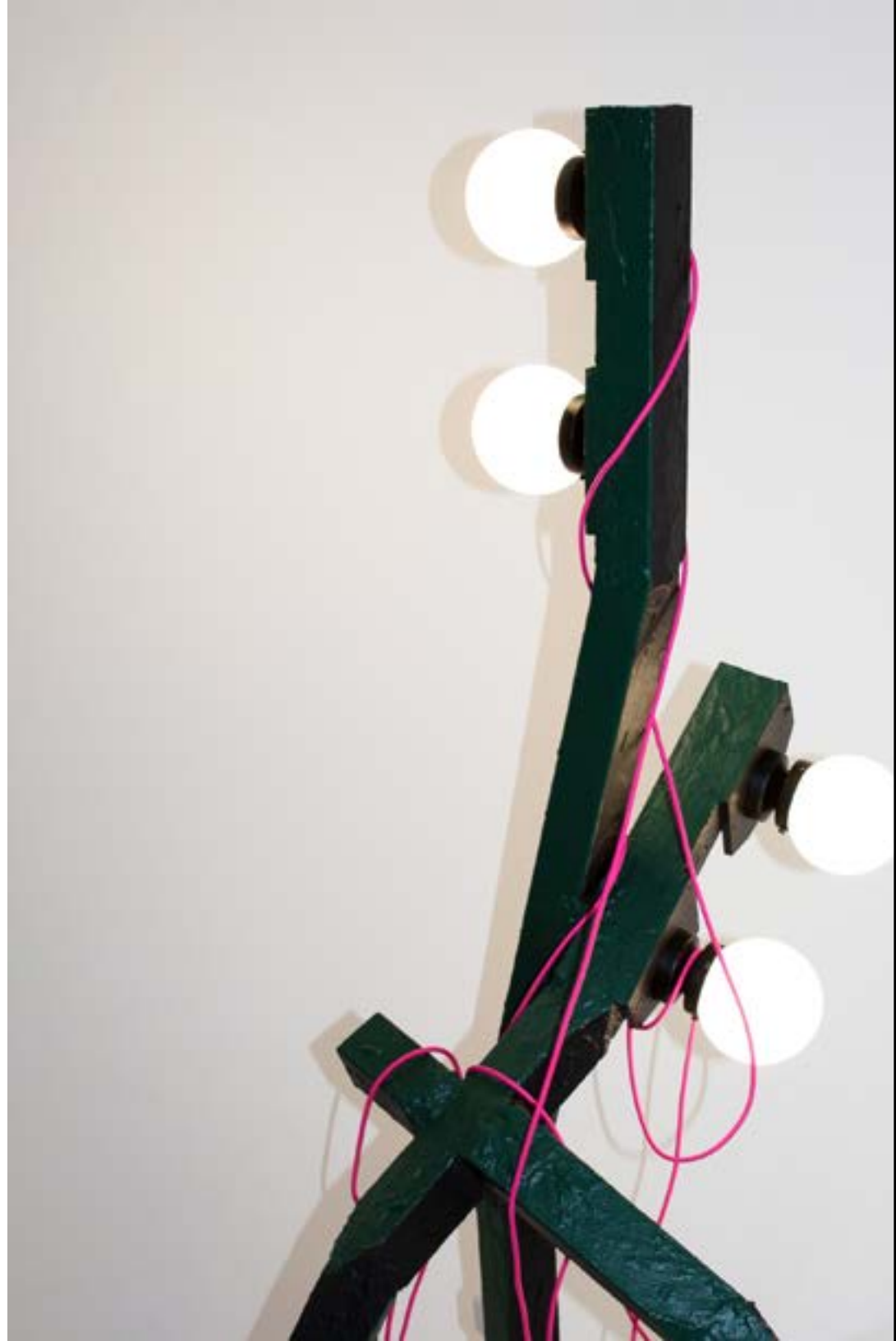
Hardiman explores the social, ecological and political life of materials and the systems through which they are made and supplied. His projects often interrogate the notion of place and how designed goods and systems are ultimately informed by people and communities exercising values behaviours and attitudes towards resources and supply chains.

In 2021, Hardiman was named 1 of the 100 worldwide game changers in design by Architectural Digest Italy.

Hardiman works across various fields including furniture, lighting and accessory design, event and exhibition design, facilitation, art direction and branding, along with being regularly invited as a speaker.



Dale Hardiman  
*Common Resources (13), lamp, 2023*  
pine (pinus sp.), composition board, acrylic paint, painted metal, light  
globes, glass, electrical cord  
90 x 75 x 195 cm  
\$5,100 incl. GST



Dale Hardiman  
*Common Resources (14), lamp, 2023*  
pine (pinus sp.), composition board, acrylic paint, painted  
metal, light globes, glass, electrical cord  
27 x 30 x 52 cm  
\$1,900 incl. GST



# JONATHAN BEN-TOVIM

Crash Nocte is the latest iteration of the ongoing Crash series by Jonathan Ben-Tovim, which uses reclaimed, distorted, and refinished car panels as the basis for sculptural lighting objects.

Crash Nocte draws inspiration from various underground car cultures typified by over-the-top modifications, such as Bosozoku custom cars in Japan and 'sex-spec' cars of the early 2000s in Australia.

The Crash Nocte lamps begin as damaged bonnets in car yards destined for the scrap heap. They are shaped in Jonathan's studio by dropping a neoprene-wrapped stone from a 2-story platform. Once the desired shapes emerge, the final contours are cut out from the panels, sandblasted, attached to bases, and finished in high-gloss automotive paints by specialist auto-sprayers. The shapes are pierced by LED light tubes, which act as both a light source and reveal the depth of the 'midnight' auto paint, displaying colors only seen under direct light.





Jonathan Ben-Tovim  
*Crash Nocte Wall Lamp*, 2023  
salvaged car bonnets, steel, LED light tube, BMW b38 Midnight Blue automotive paint  
140 x 75 x 53 cm  
\$4,400 incl. GST





Jonathan Ben-Tovim  
*Crash Nocte Floor Lamp*, 2023  
salvaged car bonnets, steel, LED light tube, Honda RP43P Deep Bordeaux automotive paint  
175 x 100 x 80 cm  
\$6,200 incl. GST





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