

DESIGN

Design The Future: Don't Waste Time

FRINGE



**LIN
DEN.
NEW
ART**

MELBOURNE
6-23
OCT 2022
GRIN
FESTIVAL
OF THE FUTURE

IMAGES > [Front cover] Sarah Mair, *Polyphase Stool*, waste Polystyrene, 30 x 50 x 25cm. Image courtesy of the artist.



IMAGES > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Carlisle Street Art Space, 2022. Photograph: Theresa Harrison Photography.

DESIGN FRINGE 2022

Design The Future: Don't Waste Time

Welcome to Design Fringe 2022 – a place for the ambitious, the innovative, the shape-shifting and the magic-making. Design Fringe holds a (very artistically designed) mirror up to the who's who and what's what of the industry right now and celebrates innovation across design of all kinds.

Continuing the legacy of its first iteration as Fringe Furniture, in 2022 Design Fringe honours the history of the last 35 years of the program while continually reimagining the future of design. Design Fringe celebrates the changing face of design and the work of ambitious new design leaders from across Australia.

Linden New Art is delighted to have partnered with the Melbourne Fringe Festival

to bring this iconic show to the southside. Including over seventy designers, this exciting showcase of more than one hundred fabulously future-focussed design works is presented across two sites: at Linden New Art and at Carlisle Street Art Space at the St Kilda town hall.

The title of this year's exhibition is *Design the Future: Don't Waste Time*. All work in the show responds to this theme by addressing the major global challenge of sustainability and waste. The exhibition encourages both designers and visitors to rethink our relationship with objects and raises awareness to help us to make better choices about what we buy and what we throw away.



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.

Sustainability is one of the strongest drives in current design practice, linked to a concern about the environmental impact of the industry. This year's designers have not only made items that are made from sustainable or repurposed materials, but also objects that embody a future-focussed attitude of conservation and waste prevention. These designs are multi-purpose, easily mended and adaptable, biodegradable, or inspired by natural systems and materials that are waste free.

For 36 years, Design Fringe (as it's now called) has always been about more than Furniture. It's about new generations of designers and new possibilities in design and it's no accident that it has survived against all the odds to be one of the most important showcases of emerging designers in Victoria. After all these years, it's still proudly open access – we exhibit every entry we receive – so you can be the judge of its quality, innovation or relevance. Leaving judgement at the door has been the hallmark of its success for four decades. Thank you to all the artists, to our partners at Linden New Art and to our many funders and supporters – together, let's design the future.

Simon Abrahams, Creative Director and CEO, Melbourne Fringe, 2022.

FIRST NATIONS COMISSIONS

Design Fringe 2022

DELVENE COCKATOO-COLLINS

Delvene Cockatoo-Collins is a Quandamooka woman and artist who lives and works on Minjerribah - North Stradbroke Island, operating her practice through a studio and retail store in Goompi – Dunwich.

Recurring themes across Delvene's artwork and expressions are the stories of her family's lived experiences on Quandamooka Country, her responses to images and texts related to her family, the relationship to her great-great grandmother, through a body of work, titled *Six Generations*, Traditional mat making techniques, and the use of clays and pigments found across Quandamooka including the islands and mainland around Moreton Bay. It was Delvene's Grandmother Bethel Delaney who wrote the words 'dilly bag and mat making as Granny did' and spoke 'A Mermaid in the Bay' which inspires Delvene's work in art and wearable art.

This collection 'A Mermaid in the bay' utilises quampie shells as part of traditional gathering practices by Delvene's family and cooked by Delvene's mother to form the mermaid patterns on the skirt. The shells are stitched with gathered natural fibres from the island - the tawalpin or cotton tree onto a linen fabric that is naturally dyed by banksia bark collected with Delvene's brother Corey - following the fire trails work he did in 2022 as part of his work as a ranger. This story is about family and made with family.

Delvene Cockatoo-Collins, 2022

[Visit Delvene Cockatoo-Collins' Website](#)



IMAGE > Delvene Cockatoo-Collins, *A Mermaid in the Bay* [installation view], 2022, linen, natural fibres including tawalpin - cotton tree and banksia, quampie shells, dimensions variable. Image courtesy of the artist and Mob in Fashion. Photograph: Theresa Harrison Photography.



IMAGE > Lillardia Briggs-Houston, *Gubudha (Reed)* [installation view], 2022, reed, linen, thread, dye, dimensions variable. Image courtesy of the artist and Mob in Fashion. Photograph: Theresa Harrison Photography.

LILLARDIA BRIGGS-HOUSTON

Lillardia Briggs-Houston is a Wiradjuri, Gangulu, Yorta Yorta artist and fashion designer based in Narrungdera/Narrandera, Wiradjuri Country. She produces all her textiles works and garments herself by hand on country adapting traditional Southeast Aboriginal cultural practices like carving, bush dying and weaving into her work. Preferring slow, respectful production to ensure her cultural integrity and sustainable values are upheld and at the forefront of her work.

Lillardia studied fashion at TAFE NSW and has a long history with garment production being taught by her trained Wiradjuri grandmother from a young age. In 2017, she merged her own storytelling through Aboriginal art with her skills in fashion and has continued to create First Nations textiles and garments that share her love of culture and fashion ever since.

Lillardia's label was established in 2019 to assert self-determination and empowerment through fashion and textile. Her work has since showcased at Australian Fashion week and Melbourne fashion week, featured in publications such as *Vogue Australia*, *Marie*

Claire, *The Australian*, *Wild Wellbeing* and *Peppermint* magazine. She was a nominee for the inaugural 2021 'Indigenous designer of the year' at the Australian Fashion Laureate, dual nominee at the National Indigenous Fashion Awards for three consecutive years and recently in 2022 won the 'Wearable art' category.

Through each of Lillardia's culturally and environmentally sustainable textile and garments, she respectfully highlights the strength, pride, and connection that she feels as a First Nations woman with the aim to use fashion as a catalyst for change that respect and honour cultural values and integrity.

'Gubudha' (reed) reflects on reed that lines the banks of freshwater sources on country. A staple food and resource used by First Nations communities for tens of thousands of years. This work was created with repurposed materials that honour circular fashion and textiles. Reusing and repurposing items into wearable garments that honour cultural and environmental sustainability.

Lillardia Briggs-Houston, 2022

[Visit Lillardia Briggs-Houston's Website](#)

CASSIE LEATHAM

Cassie Leatham is a Taungurung and Dja Dja Wurrung woman of the Kulin Nation. Cassie is a multidisciplinary artist and fashion and jewellery designer, cultural educator, master weaver, author and illustrator and has had a 35-year career span creating with a variety of mediums with numerous exhibitions nationally and internationally and with her works been acquired by the National Gallery of Victoria, Town Hall Gallery, Melbourne Magistrates Courts, Koorie Heritage Trust and private collectors. Cassie has recently launched her fashion brand Yanggurdi and is also the founder of Wild Blak Arts, Cassie creates traditional designs and also contemporary with drawing on environment impact in mind. Cassie's designs are created using natural materials collected from country and carry significant story's of her personal journey being a First Nations artist. Cassie's deigns have been exhibited in MagNT, KHT, Denfair, Melbourne Design week, Milan Italy and recently at Melbourne fashion festival and NIFA with the launch of Yanggurdi.

Creating from natural resources and designing ways of making for future sustainable fashion to create conversations into environmental issues of waste management as fashion clothing is a concern in waste and landfill. Using natural biodegradable and sustainable material for creating new designs for fashion this work I've created from all natural materials represents the past brought forward into future design with creating from nature but working with the materials for a more contemporary look.

Cassie Leatham, 2022

[Visit Cassie Leatham's Instagram](#)



IMAGE > Cassie Leatham, *Mungan (To Weave)* [installation view], 2022, silk, found native feathers, lomandra, pandanus, native plant bush dye on silk, dimensions variable. Image courtesy of the artist and Mob in Fashion. Photograph: Theresa Harrison Photography.

FIRST NATIONS COMISSIONS

Design Fringe 2021

**NICOLE MONKS, JENINE BOEREE, RON BOEREE,
JOSH KIRKMAN & YARRA MONKS**

Nicole Monks is a multi-disciplinary creative of Yamaji Wajarri,Dutch and English heritage living and working on Worimi and Awabakal Country (Newcastle). Monks's practice is informed by her cross-cultural identity, using storytelling as a way to connect the past with the present and future. Her works take a conceptual approach that are embedded with narratives and aim to promote conversation and connection.

An award-winning designer and artist, Monks crosses disciplines to work with furniture and objects, textiles, video, installation and performance. Across these varied forms of contemporary art and design, her work reflects Aboriginal philosophies of sustainability, innovation and collaboration. Monks is well known for her success as a solo and collaborative artist and founder of

design practice blackandwhite creative as well as public art company mili mili.

[Visit Nicole Monks' Website](#)



IMAGE > Nicole Monks, *birli nganmanha (eating together)* [installation view], 2021, grass tree resin, kangaroo skatt, charcoal, driftwood, river reed, shell, acacia and kangaroo teeth, echidna quill and eucalyptus, dimensions variable. Image courtesy of the artist. Photograph: Theresa Harrison Photography.

When we made this work, I was travelling with my family on Yamaji Country, the Country upon which my ancestors have existed over millennia. On Yamaji Country, you are surrounded by an abundant environment full of natural materials that mob have worked with since the beginning of time. These materials are not simply resources from which tools could be crafted, but in themselves they are stories of cultural knowledge shared through generations, and geographies of space and time. Through combining locally abundant materials like the grass-tree resin exposed by cultural burns, kangaroo skatt and charcoal, (today we would refer to this as a type of thermoplastic fibreglass) we are able to chemically and mechanically engineer utilitarian multi-purpose tools and weapons of high quality and durability for domestic application.

Whilst on Country, I was considering the complex stories behind these traditional materials that were transformed into everyday cultural belongings over such a long time. These natural materials connect us to nature and each other; the

rituals surrounding their manufacturing; the collecting and foraging; the seasonal relocation, the particular smells of regions and what creates a 'home'; the cultural burns; the grinding; and learning and knowledge transfer in the creation of a thriving lifestyle and connected community. How the materiality of an object was the starting point for it stretching out to these deeper facets of cultural upkeep fascinates me.

In considering this I asked myself: could this materiality and connection be integrated into my home today? How could I keep my connection to country and express my culture and belonging within my belongings. I'm of mixed heritage, and with Australia being a colonised country, I've been developing the ideas of a western table setting made from natural materials found journeying to and on Yamaji Country. And how this expresses the time and place I find myself today.

Nicole Monks, 2021

ROBYN, SIÂN AND DANIELE HROMEK

Robyn, Siân and Danièle, are Budawang women of the Yuin Nation. As part of a wider family network we work to reclaim and develop our cultural practices, including creating woven pieces and net making. Our work often responds to our experiences on Country, both in the countryside and the city, and how these different relationships with Country affect our practices. Our work also includes narratives of family, and tells the stories carried through the generations of love, loss, colonisation and resilience. As a family group undertaking the work together, we explore what narratives, memories and histories will be caught by our net making, and what stories might spill out of our woven creations. Robyn is Danièle and Siân's mother. Outside of our explorations with fibres, Siân works in land management including cultural burning, Danièle is a researcher in spatial disciplines and Indigeneity, while Robyn is a school counsellor and lecturer.

Aboriginal people have always been designers of space, using techniques such as cultural burning along with other land management and cultivation practices. Yet when urban spaces were designed in Australia, First Peoples were largely left out of the design process. Subsequently, they were moved out of civic spaces, and made to seem as if "real" Aboriginality was from a long way away and a long me ago. Nonetheless today more First Peoples have their homes in urban centres than remote or non-civic settings.

Women's cultural practices in our family take place in or near the home, usually involving teaching, making, laughter, food and tea. This is how our family continued to pass down our crafting practices; by safekeeping them in the confines of the home, sharing them among activities of creating a safe home for our family.

Danièle Hromek, 2021

[Visit Danièle Hromek's Website](#)



IMAGE > Robyn, Siân and Danièle Hromek, *Djinjama: Defying the Grid* [installation detail view], 2021, twine, natural dyes, gum, nuts, casuarina nuts and emu feathers, dimensions variable. Image courtesy of the artist. Photograph: Shelley Xue.



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Carlisle Street Art Space, 2022. Photograph: Theresa Harrison Photography.

LIST OF WORKS

FIRST NATIONS COMISSIONS

Delvene Cockatoo-Collins
A Mermaid in the Bay, 2022
linen, natural fibres
including tawalpin - cotton
tree and banksia, quampie
shells,
dimension variable
\$2,300 (for 3 pieces)

Lillardia Briggs-Houston
Gubudha (Reed), 2022
reed, linen, thread, dye
dimension variable
NFS

Cassie Leatham
Mungan (To Weave), 2022
silk, found native feathers,
lomandra, Pandanus, native
plant bush dye on silk,
dimension variable
NFS

Nicole Monks
*birli nganmanha (eating
together)*, 2021
grass tree resin, kangaroo
skatt, charcoal, driftwood,
river reed, shell, acacia and
kangaroo teeth, echidna
quill and eucalyptus,
dimensions variable
POA

**Robyn, Siân and Danièle
Hromek**, 2021
Djinjama: Defying the Grid,
twine, natural dyes, gum
nuts, casuarina nuts and
emu feathers, dimensions
variable
POA

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Image courtesy of the artists and Mob in Fashion. Photograph: Theresa Harrison Photography.

LIST OF WORKS

LINDEN NEW ART

Alex Lesniowski

Legacy Table I
corten and toughened glass,
75 x 70 x 70 cm
\$4,750

Legacy Table II
stainless steel and
toughened glass,
75 x 70 x 70 cm
\$4,750

Legacy Table III
powder coated steel and
toughened glass,
75 x 70 x 70 cm
\$4,500

Amy Graham

Pair of Odd Socks I
upcycled wooden stool,
milk-crates, reusable
shopping bags and
repurposed clothing,
100 x 42 x 42 cm
\$1,100

Pair of Odd Socks II
upcycled wooden stool,
milk-crates, reusable
shopping bags and
repurposed clothing,
100 x 42 x 42 cm
\$1,100

**Angharad Summers and
Bruce Moonie**

Fish Stool (I)
plywood, Perspex and
micro-plastic waste,
44 x 36.5 x 36.5 cm
\$90

Fish Stool (II)
plywood, Perspex and
micro-plastic waste,
44 x 36.5 x 36.5 cm
\$90

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.

LIST OF WORKS

LINDEN NEW ART

Anton Hasell

Climate Catastrophe Alarm
Bell Clock V2
stainless-steel and bronze,
150 x 40 x 40 cm
\$20,000

Anthony Yang

Reborn
pine and repurposed waste
materials,
70 x 120 x 70 cm
NFS

Bolaji Teniola

Timber Shaving Vessel
(Round) 700mL
European beech, clear pine
and birch plywood,
15 x 10 x 10 cm
\$400

Timber Shaving Vessel
(Hexagonal) 700mL
European beech, clear pine
and birch plywood,
19.5 x 10 x 6 cm
\$300

Timber Shaving Vessel
(Rectangular) 700mL
European beech, clear pine
and birch plywood,
16 x 10.4 x 10.4 cm
\$280

Timber Shaving Vessel
(Rectangular) 500mL
European beech, clear pine
and birch plywood,
19.5 x 10 x 6 cm
\$300

Timber Shaving Vessel
(Rectangular) 500mL
European beech, clear pine
and birch plywood,
14 x 8 x 8 cm
\$180

Timber Shaving Vessel
(Rectangular) 500mL
European beech, clear pine
and birch plywood,
14 x 8 x 8 cm
\$180

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Carolyn Menzies

Cascade
steel mesh, wire, bead chain
and light fitting,
180 x 30 x 30 cm
\$420

Growth Mindseat

steel, steel mesh, thread and
wire,
85 x 80 x 85 cm
\$320

Wool Stool

found steel stool and steel
wool,
92 x 40 x 44 cm
\$290

Christopher Delia

Archie
recycled redgum, recycled
OSB and bio-resin,
156 x 120 x 30 cm
\$1,800

Claire Ellis

No Time To Waste Clock
ceramic sink trap waste,
crushed failed ceramics,
kintsugi and clock
mechanism,
28 x 28 x 3 cm
\$220

Solace n22

recycled clay, eggshell,
glaze, recycled champagne
bottle and recycled plastic
clay bags,
31 x 21 x 19 cm
\$600

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Daniel Kotsimbos

Tri-Insulator Chandelier
steel, string and glass,
20 x 35 x 35 cm
NFS

Daniel Prohasky

Canti
messmate hardwood timber
and low carbon geopolymers
concrete,
45 x 150 x 40.3 cm
\$3,650

David Durance

Chairboard Cardboard Cafe Chair
recycled cardboard cartons,
recycled paper bags and
paper wrapping,
80 x 40 x 62 cm
\$2,000

Drasko Boljevic

Blanket & Couch Pet Sofa
Tasmanian oak, up-cycled
upholstery fabric and
varnish,
47 x 43 x 87 cm
\$1,990

Roda Giant Retro Lamp
powder coated aluminium,
recycled aluminium shade,
steel, concrete and wood,
230 x 45 x 80 cm
\$1,969

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.

LIST OF WORKS

LINDEN NEW ART

Edward Linacre

Hardlight 1.0
reused hard rubbish metal
pipe, LED lighting, lighting
fittings and components,
80 x 20 x 25 cm
\$2,500

Elizabeth Lawrence

Proton Electron Neutron
recycled plastic, Edison E-27
energy efficient globe and
cable,
190 x 31 x 31 cm
\$240 Each

Nucleus
recycled plastic, repurposed
lamp metal base, Edison E27
energy efficient globe and
cable,
278 x 31 x 31 cm
\$490

Ella Crothers

Douglas Fir Low Table
Douglas fir,
34.5 x 84 x 42.5 cm
NFS

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Geoffrey Thompson

Micelio
mycelium, sawdust, PLA and
LED,
66 x 58 x 9 cm
NFS

Jack Pogson

Luma
PLA, jellyfish composite and
bio epoxy resin,
24 x 11.5 x 11.5 cm
NFS

Jake Williamson

In Search of
steel and MDF,
45 x 96 x 96 cm
\$1,490

Jasmine Grace Pilcher

ebb and flow verticle blur
acrylic, PETG, lighting and
electronics,
40 x 30 x 10 cm
\$1,600

Jill Stevenson

SCREEN TIME
beeswax, Tasmanian myrtle
beech and aluminium,
31 x 35 x 15 cm
\$480

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.

LIST OF WORKS LINDEN NEW ART

Jules Kabore, Katherine Craine, Jo Hutchinson, Walt Lui and Qiuyi Peng
Hallway Handrail
wood and aluminium,
dimensions variable
NFS

Bathroom Rails
wood and aluminium,
dimensions variable
NFS

Shelf
wood and aluminium,
dimensions variable
NFS

Julianne Marshall Ryan
After Georgia O'Keeffe series - 1
recycled wood, mirror,
Perspex and LED strip
lighting,
30 x 22 x 2 cm
\$250

After Georgia O'Keeffe series - 2
recycled wood, mirror,
Perspex and LED strip
lighting,
30 x 22 x 4 cm
\$250

Kaspian Kan and Luke Neeson
Domestic Pleasure Machine
vacuum cleaner, pool hose,
PLA, paint and electronics,
100 x 120 x 30 cm
NFS

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Kaspian Kan <i>RD Tables</i> American oak, aluminium, wool and paper, 60 x 40 x 40 cm NFS	Kenton Rogers <i>KOG Krokus 2022</i> recycled HDPE and LED light, 35 x 10 x 2 cm \$200 each	Luke Neil <i>the two dancers</i> American oak and Perspex, 70 x 80 x 80 cm \$3,500
<i>What's The Takeaway</i> takeaway containers, broken lamps, steel, paper, paint and electrical components, 60 x 90 x 30 cm NFS		

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Margot Feast <i>In Flight</i> maple veneer and solid maple, 40 x 90 x 50 cm NFS	Marta Figueiredo <i>Creatures of Light</i> wool offcuts, plaster, black oxide, fluoro paint, steel, tassel fibre, electrical components and UV torches, 200 x 50 x 45 cm NFS	<i>Stardust Lamp</i> resin waste powder, eco- resin, aluminium tube, LED strip and fabric cord, 36 x 16 x 16 cm \$3,600
	<i>Elementary Abacus</i> steel, jesmonite, PLA - biodegradable thermoplastic, solid timber, jesmonite (eco-resin), 24-carat gold leaf gilding, wool fabric, music boxes, velvet flocking, aroma diffuser and natural oils, 172 x 100 x 100 cm NFS	

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Michael Johnson

Altar
Queensland maple and
oil-wax,
96 x 218 x 47.5 cm
POA

Michael Seddon

The Cabinet
salvaged elm, hydrowood
celery top pine and
hydrowood huon pine,
60 x 40 x 20 cm
\$1,800

The Shelf Clock
salvaged elm and celery top
pine,
23 x 34.5 x 9 cm
\$250

Nadia Cao-Alahananthan

Display, Cassette tape
plexiglass,
12 x 7.8 x 9.9 cm
\$150

Display, Vinyl
plexiglass,
55 x 55.5 x 8 cm
\$650

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.

LIST OF WORKS

LINDEN NEW ART

Nae Tanakorn

Haute - Nested Occasional Table
pine plywood, American walnut veneer and MDF,
60 x 39 x 39 cm
\$4,500

Penny Pollard

The Crack in Everything: Sustainability as Wasted Time, or how I learnt to stop worrying and make a lamp,
copper, LED light, 24 carat gold leaf,
20 x 10 x 10 cm
\$825

Renay Barker-Mulholland

Essence
glass, bone, plastic and dried flowers,
25 x 25 x 25 cm
NFS

Maya Gilly
plastic, nylon, paint and love,
140 x 100 x 50 cm
\$1,250

Prices are inclusive of GST

LIST OF WORKS

LINDEN NEW ART

Richard Greenacre

Banksia Beaker
Australian porcelain, ceramic stain and glaze,
11 x 8 x 8 cm
\$62

Banksia Bowl
Australian porcelain, ceramic stain and glaze,
9.5 x 13.5 x 13.5 cm
\$80

Banksia Vase (set of 2)
Australian porcelain, ceramic stain and glaze,
25 x 11 x 11 cm
\$200 each

Ruby Paterno

Check Mate
raku stoneware clay,
22.5 x 13 x 9 cm
\$200

Clear Vision
raku stoneware clay,
20 x 12 x 10 cm
\$200

Hidden Curve
raku stoneware clay,
15 x 12.5 x 13.5 cm
\$160

Sarah Mair

Polyphase Lamp
waste Polystyrene,
40 x 18 x 18 cm
NFS

Polyphase Stool
waste Polystyrene,
30 x 50 x 25 cm
\$650

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Linden New Art, 2022. Photograph: Theresa Harrison Photography.

LIST OF WORKS LINDEN NEW ART

Sam Johnston

Myc-chair
blackwood, compostable
plastic, natural oil, 45 x 32
x 32cm
\$1,200

Myc-chair prototype
mycelium, blackwood,
blackwood sawdust,
compostable plastic, natural
oil, 11.2 x 8.5 x 8.5cm
NFS

Myc-sound
mycelium, blackwood,
blackwood sawdust, 3 x 25
x 25cm
NFS

Myc-stool prototype
mycelium, blackwood,
blackwood sawdust,
hessian, 14 x 14.5 x 14.5
NFS

Myc-sculpture
mycelium, blackwood
sawdust, hessian, 13 x 11 x
12.5cm
NFS

Stephen Nurse

Nessie Lamp
beer cans, bike spokes,
glue, PVC pipe, 3D printed
joiners, steel screws,
plywood, light fittings and
globe,
60 x 40 x 40 cm
\$1,000

Thomas Vasquez-Lee
nomad, bedside tables
beech wood,
70 x 60 x 45 cm
NFS

Prices are inclusive of GST

LIST OF WORKS

CARLISLE STREET ART SPACE

Billie Civello

Bareback Stool
recycled aluminium,
45 x 40 x 40 cm
\$1,700

Breno Camargo

Brasilia Coffee Table
carbonised ash,
40 x 100 x 70 cm
NFS

Carmine Frascarelli

bad (infinity
recycled plastic, salvaged
steel, concrete and LED,
157 x 130 x 65 cm
POA

Dale Eager

The Pod
tulipwood, plywood and
glass,
35 x 65 x 100 cm
NFS

David Lester

Bloodwood
bloodwood gumnuts,
polypropylene, wood and
LED lights,
185 x 120 x 120 cm
NFS

Prices are inclusive of GST



IMAGES > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Carlisle Street Art Space, 2022.
Photograph: Theresa Harrison Photography.

LIST OF WORKS

CARLISLE STREET ART SPACE

Hung Hin Chan and Shimroth Thomas <i>PhycoLight</i> seaweed, paper, coffee grinds and brass, 40 x 60 x 40 cm NFS	Indigo Tolhurst <i>A Vessel</i> copper, 15 x 12 x 6 cm POA	Jade Armstrong <i>Crinkle</i> aluminium and enamel, 150 x 30 x 14 cm \$749
		Jess Merlo <i>1</i> radiata pine and particle board, 36 x 50 x 110 cm \$4,500

Prices are inclusive of GST

LIST OF WORKS

CARLISLE STREET ART SPACE

Joandita Centika and Tania Stuart <i>Harry Sits</i> powdercoated steel, 7.6 x 3 x 16.5 cm \$48	<i>Harry Stretches</i> powdercoated steel, 4.5 x 3 x 5.2 cm \$48	Kerri Hollingsworth and Norton Fredericks <i>Regeneration</i> timber, coconut fibre, cotton, flax, hemp fabric, botanically dyed and hand spun natural textiles, 100 x 50 x 50 cm \$7,700
<i>Harry Stands</i> powdercoated steel, 7.6 x 3 x 16.5 cm \$48		
<i>Harry Hangs</i> powdercoated steel, 10.2 x 3 x 4.5 cm \$48		

Prices are inclusive of GST



IMAGE > Design Fringe, *Design The Future: Don't Waste Time*, installation view at Carlisle Street Art Space, 2022.
Photograph: Theresa Harrison Photography.

LIST OF WORKS CARLISLE STREET ART SPACE

Lis de Vries

Crests

Cotton, leather scraps,
130 x 45 x 2 cm
\$800

Shagpile

cotton and leather scraps,
110 x 65 x 4 cm
\$1,200

Window Weaves

leather scraps, wool and
cotton,
150 x 50 x 2 cm
\$800

Martha Ackroyd Curtis

THE SCREAMING CHAIR

recycled plastic,
16 x 39 x 19 cm
\$800

Mia, Migyeong Kang

*Narsha and Mesa57, Side
Table*

off-cuts of Mesa57 solid
timber desk,
94 x 45 x 45 cm
NFS

Narsha Valet Chair

bicycle handles, reclaimed
timber and faux leather
seat,
71 x 81.5 x 60 cm
NFS

Prices are inclusive of GST

LIST OF WORKS

CARLISLE STREET ART SPACE

Noah Spivak

*I Love Me, I Love Me Not
(islet II)*
hand silvered glass, black
oxide and steel,
90 x 90 x 3 cm
\$2,750

*I Love Me, I Love Me Not
(strikeout)*
hand silvered glass, black
oxide and steel,
90 x 90 x 3 cm
\$2,750

Robert Trench

Bam-bam table
white mahogany and birch
plywood,
45 x 70 x 45 cm
\$1,800

Bulba-shelf
ironbark, plywood and
Victorian ash veneer,
96 x 100 x 39 cm
\$2800

Ruchika Perera

Bed side table
Tasmanian oak, veneered
boards, blackwood and
tempered glass,
62 x 50 x 50 cm
\$1,300

Victorian style coffee table
Tasmanian oak and maple,
70 x 80 x 80 cm
\$2,600

Royal Vintage wall mirror
Tasmanian oak and mirror,
100 x 80 x 2.5 cm
\$2,300

Prices are inclusive of GST

LIST OF WORKS

CARLISLE STREET ART SPACE

Sarah Tracton and Dr. Ian
Watkins

Kintsugi Lamp
porcelain, electrical
components and glass,
49 x 20 x 20 cm
NFS

Simon Colabufalo

Evergreen
teak and aluminum,
170 x 88 x 37 cm
NFS

Stuart Davidson

Solitude
salvaged english oak,
blackwood,
100 x 105 x 205 cm
\$20,000

Will Rudd

Dua Fungsi
recycled pine, hydrowood
celery top pine and
BendyPly,
90 x 140 x 70 cm
\$3,800

Xavier Anthony

Reis
solid timber pine and
American walnut veneer,
45 x 100 x 45 cm
\$4,200

Prices are inclusive of GST

LINDEN NEW ART

David Hagger – Acting Director
Juliette Hanson – Curator + Exhibition Manager
Liam James – Gallery Manager
Shelley Xue – Design & Marketing Coordinator
Keir Semenov - Events & Community Engagement Coordinator
Karl Halliday - Projects Space Coordinator
Isabel Szabo - Gallery Assistant

FREE ENTRY
OPENING HOURS
Tuesday to Sunday
11AM to 4PM
Closed Mondays
& public holidays

26 ACLAND STREET,
ST KILDA VIC 3182
www.lindenarts.org
gallery@lindenarts.org
Phone: 03 9534 0099

Trams: 12, 16, 96
(3A weekends only)
Buses: 600, 606,
623, 246

 /LindenNewArt
 @linden_new_art
 @LindenNewArt

DESIGN FRINGE IS PROUDLY SUPPORTED BY



LINDEN NEW ART IS FUNDED BY



LINDEN GOVERNMENT SUPPORTERS



LINDEN PHILANTHROPIC PARTNERS



LINDEN PROJECT PARTNERS



LINDEN CORPORATE SPONSORS



LINDEN EDUCATION PARTNERS



MELBOURNE FRINGE IS SUPPORTED BY

