

Press release: March 2019

BRODIE NEILL PRESENTS CAPSULE, OCEAN PLASTIC HOURGLASS

Museo Nazionale della Scienza e Tecnologia Leonardo da Vinci in Milan

Saturday 6 - Sunday 14 April 2019



Brodie Neill presents Capsule, a new design work engaging with the issue of ocean plastic waste at Ro Plastic-Master's Pieces exhibition. Curated by gallerist Rossana Orlandi, the installation is showcased at Milan's Museo Nazionale Scienza e Tecnologia "Leonardo da Vinci" during Fuorisalone 2019.

Neill's Capsule design captures the nostalgia of the traditional hourglass but propels it into a contemporary context by switching sand with fragments of multicoloured ocean plastic. Handblown by master Italian glassblower Simone Crestani, the large double-walled hourglass is produced with borosilicate glass using the lamp-working technique.

The Capsule ocean plastic hourglass is a visual symbol of the current Anthropocene age: a reflection on our collective impact on the environment as well as a warning of the limited time we have to reverse our actions. A time piece, Capsule reflects the present scene where at some of the worst affected beaches around the world, microplastic almost outweighs sand.



The hourglass presented at the exhibition will contain microplastics from Neill's original home Tasmania – the location where he was first prompted to use ocean plastic waste as a material resource, freeing it from the environment. Neill collected microplastics from beaches around Tasmania during a recent trip home and decided to launch the Capsule series with his home edition. Other collection points around the world are in the pipeline.

The Capsule bears laser etched metal caps that map our earth's north and south hemispheres on either end. The location of where the plastic contents are collected is marked alongside the global coordinates, identifying each edition of the design and localising each hourglass within a global perspective. The coordinates are also a comment on the global scale of the problem – nowhere is free from the effects of plastics – and in turn the unity required in the stewardship and protection of our oceans.



The exhibition also premieres a new edition of Neill's Flotsam bench, produced from the innovative Ocean Terrazzo material developed by Neill for his Plastic Effects installation at the Australian Pavilion at London Design Biennale 2016. Cast completely as a singular piece, Flotsam is created from black Ocean Terrazzo and elevates microplastic to a jewel like quality through a heightened contrast between the ebonised base and the multicoloured plastic fragments. The colourful ocean plastic fragments on the surface of the bench seat reference the floating nature of the plastic waste which travels across oceans and breaks down into small fragments from the force of the currents.

Neill produced the terrazzo-like composite Ocean Terrazzo by collecting and reconstituting small fragments of plastic washed-up on the shores around the globe in collaboration with an international network of scientists, engineers, manufacturers and environmental NGOs. To support the continued work of the environmental NGOs, proceeds from the auction of the designs will be donated to partnering charities and organisations from each of the locations of the editions.

Ro Plastic-Master's Pieces, curated by Rossana Orlandi, brings together new works produced in recycled plastic by world-renowned international designers and is part of Orlandi's Guiltless Plastics initiative.

To request interviews with Brodie Neill, or further information and imagery, please contact Sameera Hanif: Sameera@sameerahanif.com | +44 7817 175 724



Notes to Editors

Exhibition address

Museo Nazionale Scienza e Tecnologia "Leonardo da Vinci"
Railway Pavilion, Via Olona 6, Milano

About Brodie Neill

London-based Australian designer Brodie Neill honed his design skills at the University of Tasmania and the Rhode Island School of Design. After a successful stint working for top brands in New York, Brodie established a studio in London's East End, applying his sculptural design signature to a range of objects such as the '@ Chair' which was selected by Time Magazine for 'The Design 100, the people and ideas behind today's most influential design'.

Brodie has worked with an impressive roster of clients including Riva 1920, Swarovski and Kundalini, he has collaborated with international brands including Microsoft, Mercedes-Benz and Alexander McQueen, and his limited edition works are included in museums, galleries and private collections around the globe.

He founded Made in Ratio in 2013, a self-designed and self-produced furniture brand. In 2016, Brodie Neill represented Australia at the inaugural London Design Biennale at Somerset House with a critically acclaimed installation Plastic Effects, where he launched his now iconic Gyro table. In 2017, he presented a multimedia installation Drop in the Ocean, an Official London Design Festival Project. A longstanding champion of using ocean plastic waste to create new materials, Brodie has spoken about his self-created Ocean Terrazzo material at the European Union Parliament and the United Nations.

About Rossana Orlandi

After having worked for more than 20 years in fashion, as a consultant for luxury brands and for her family company, in 2002 Rossana decided to extend her passion for design as a private collector into an innovative gallery, a platform to showcase her personal taste and her eye for quality. Rossana uniquely combines design and art in her iconic gallery in Milan on via Matteo Bandello 14. She also curates exhibitions in Italy and abroad. Her talent in researching and discovering young upcoming artists and designers worldwide has made her a design icon.

About Guiltless Plastics

"Today plastic is described as one of the biggest evils of our time and everyone is asking for solutions to avoid an announced ecological disaster.

In November 2017, I was on the beach in Sardinia and witnessed a mountain of colorful plastic carried by the sea. Hence the idea: a mission to involve the world of design in a global recycling programme to explore its endless possibilities of transformation.

During the 2018 Milano Fuorisalone, I started with Senso di Colpa (Guilty Feeling), a day with 16 speaking guests, moderated by the Italian eco-journalist Cristina Gabetti, to launch an important message: we need to change our habits, to design and consume more consciously.

From claim to action: the project evolved into Guiltless Plastic with the Ro Plastic Prize 2019 an international and intergenerational challenge for the Design Community to stimulate a conscious use of recycled, recyclable plastic.

The best projects will be presented as finalists at Rossana Orlandi Gallery during the Fuorisalone of the 2019 Milan Design Week. A jury of professionals and experts will select four winners, one for each category, who will each receive a prize of 10.000€. Alongside, in partnership with Museo Scienza e Tecnologia Leonardo da Vinci of Milan, I will present Ro Plastic-Master's Pieces. Artists, designers and architects of worldwide reputation will exhibit their works in recycled plastic which will then be auctioned in London. A portion of the proceeds will be donated to associations named by the artists. During the Fuorisalone 2019 we will also host a debate to address the question: can plastic be guiltless? Details will be communicated soon.

I am sure that you, like many other partners and friends, will want to support and participate in this great mission to reduce plastic waste before it is lost at sea with all its adverse effects, not least of all on our economy and marine wildlife.

Join our mission. Together let's become part of the solution." ~ Rossana Orlandi



Henderson Island- photo: Dr. Jennifer Lavers University of Tasmania

About Museo Scienza e Tecnologia “Leonardo da Vinci”

The largest museum of science and technology in Italy, Museo Scienza e Tecnologia “Leonardo da Vinci” is one of the most important museums of its expertise in Europe and in the world. The museum holds the largest collection of machines and models in the world, produced based on Leonardo da Vinci’s drawings.

The Rail transport collection is displayed in a pavilion from the 1906 Expo with an added reconstruction of a late 19th century railway station façade. It shows 100 years of rail transport evolution beginning from the second half of the nineteenth century. The Rail Transport Building contains vehicles from the history of public transport in Lombardy: a horse-drawn tram (1885), the mythical Gamba de Legn, “Wooden Leg”, (1909) which linked Milan to Trezzo d’Adda and one of the first convoys of the Ferrovie Nord Milano (North Milan Railways). Also on exhibit are steam locomotives produced in Italy between the end of the nineteenth century and the mid-1930s. A series of electric engines still in use until the end of the 1960s show the technological evolution of rail transport.