

**notfair**

The Original Independent Art Fair

PRICE LIST 2023

# Kylie Lydia Blackley

Kylie Blackley is a Naarm / Melbourne based artist who works predominantly with ink on paper. She recently returned to drawing and painting, from copper plate etching, and is continuing her experimentation with the materiality of paper, water-based binders and pigments. Blackley's works layer traces of actions, mirroring the concepts of duration, narrative and history. Her interests in observation and portrayal are apparent in the rendering of the subjects, light sources and their shadows. Since studying Printmaking at the Victorian College of the Arts, Blackley has worked as a technician, curator, tutor and editioning printmaker, contributing to publications, public art projects, community art programs and tertiary education, while continuing her own art practice, exhibiting in Australia, Japan and Eastern Europe.

@kylie\_lydia\_blackley  
kylielydiablackley.com

# Kylie Lydia Blackley



1. *Time Transformed into Things (Brushes and Pills)* 2020

Mixed Media Watercolor and Ink on paper

28 x 38 cm

\$480

Stock No: NF23180



2. *Time Transformed into Things (Cutty Sark and the Moon)* 2020

Mixed Media Watercolor and Ink on paper

76 x 56 cm

\$1,320

Stock No: NF23181



3. *Time Transformed into Things (Lead Horse and Cigarette)* 2020

Mixed Media Watercolor and Ink on paper

28 x 38 cm

\$480

Stock No: NF23182



4. *Time Transformed into Things (Tell The Truth In Your Own Voice)* 2020

Mixed Media Watercolor and Ink on paper

28 x 38 cm

\$480

Stock No: NF23183



5. *Time Transformed into Things (Turner and Tuna)* 2020

Mixed Media Watercolor and Ink on paper

76 x 56cm

\$860

Stock No: NF23184



6. *Time Transformed into Things (Varnish and Jade)* 2020

Mixed Media Watercolor and Ink on paper

28 x 38cm

\$480

Stock No: NF23185

# Kylie Lydia Blackley



**7. *Time Transformed into Things Metho and Mandarin)* 2020**

Mixed Media Watercolor and Ink on paper

76 x 56 cm

\$1,380

Stock No: NF23186



**8. *Time Transformed into Things (Black Throated Finch and Museum Tags)* 2022**

Mixed Media Watercolor and Ink on paper

28 x 38 cm

\$480

Stock No: NF23187



**9. *Time Transformed into Things (Charbonnell and Peppercorns)* 2020**

Mixed Media Watercolor and Ink on paper

100 x 70 cm

\$1,370

Stock No: NF23188



**10. *Time Transformed into Things (Pomegranite and Scissors)* 2020**

Mixed Media Watercolor and Ink on paper

100 x 70 cm

\$1,370

Stock No: NF23189



**11. *Time Transformed into Things 05 (Sennellier and Reng Teng Teng)* 2020**

Mixed Media Watercolor and Ink on paper

32 x 28 cm

\$480

Stock No: NF23190



**12. *Time Transformed into Things (Aspheltum and Matches)* 2020**

Mixed Media Watercolor and Ink on paper

76 x 56 cm

\$1,380

Stock No: NF23191

# Katie Breckon

Katie Breckon is an artist, educator, and remote community arts worker originally from Pōneke, Wellington. For over a decade Breckon has been actively supporting arts and cultural heritage projects in remote communities of northwest Australia. Her artistic practice explores the complex and poetic connections between people and their surroundings, mainly focusing on the concept of place attachment which refers to the strong emotional connection individuals form with specific objects and locations, often based on their experiences, memories, and interactions with the environment. Breckon channels ideas primarily through expansive forms of drawing, printmaking, and photography including digital and historic analogue processes. Breckon holds a Bachelor of Fine Arts from Whanganui Quay School of the Arts, New Zealand and a Postgraduate Diploma in Visual Arts from the Victorian College of the Arts in Melbourne. Throughout her artistic journey, Breckon has received recognition for her work, being a recipient of various awards, such as the CCP Salon, Deakin University Photographic Award, and American Aperture Awards Best Still Life Award. Additionally, she has been a finalist in the Bowness Photography Prize.

@kate.breckon  
breckon.co

# Katie Breckon



1. *Passing through - Heading Out* 2023  
Incised acrylic paint on copper substrate  
Single panel 95 x 120cm, pair 190 x 120cm  
\$6,600 (inc gst) price is for the pair

Stock No: NF23169



2. *Hill near Wunaamin Miliwundi Ranges (Ngarinyin Country)* 2023  
Incised paint on aluminium  
Single panel 95 x 120cm, pair 190 x 120cm  
\$4,400 (inc gst) price is for the pair

Stock No: NF23170



3. *Passing through - Heading Home* 2023  
Incised acrylic paint on copper substrate  
Single panel 95 x 120cm, pair 190 x 120cm  
\$6,600 (inc gst) price is for the pair

Stock No: NF23171

# Lucia Canuto

Lucia Canuto, formally trained as a printmaker. Since graduating from the VCA in 2014, her work has expanded through the mediums of screen print, cyanotype, photography and drawing as well as experiments utilising both plant based and synthesised dyes. This process is somehow reminiscent of alchemy. She is interested in language, translation and archival print materials; predominantly newspapers and small publications. Her most recent body of work has been informed by Donna Haraway's theory of Symptoiesis that concerns itself with inter-species relationships and biodiversity.

@absoluci  
luciacanuto.com

# Lucia Canuto



1. ***Dale of Echuca with his prize winning Bantam*** 2023  
Cyanotype on silk  
470 x 560 mm  
Unique state, 1/1  
\$1,600  
Stock No: NF23200



5. ***Two Ducks*** 2023  
Cyanotype on silk  
560 x 550mm  
Unique state, 1/1  
\$1,600  
Stock No: NF23205



2. ***Grasses*** 2023  
Cyanotype on silk  
540 x 670mm  
Unique state, 1/1  
\$1,700  
Stock No: NF23201



6. ***Runner*** 2023  
Cyanotype on silk,  
synthetic fill  
215 x 410 x 60 mm  
Unique state, 1/1  
\$400  
Stock No: NF23206



3. ***The Magic Number*** 2023  
Cyanotype on silk, synthetic  
fill (bottom)  
310 x 450 x 60mm  
Unique state, 1/1  
\$450  
Stock No: NF23202



7. ***Vandana*** 2023  
Cyanotype on silk  
370 x 540 mm  
Unique state, 1/1  
\$700  
Stock No: NF23207



4. ***Fighting Geese*** 2023  
Cyanotype on silk, duck  
feather fill  
540 x 350 x 60 mm  
Unique state, 1/1  
\$650  
Stock No: NF23203



# Rowan Cassidy

Rowan Erskine Cassidy attended the National Art School in Sydney, Australia and also studied communication design at James Cook University. After a career spanning more than fifteen years working in feature film in Australia and Los Angeles, he returned to the visual arts and for the past decade he has been working and exhibiting in Bali, Indonesia. Cassidy's work explores the metaphysical spaces between the visible and the invisible, creating friction between seduction and repulsion, astonishment and dread, dream and nightmare, delicacy and brutality. There is in all his works an aesthetic of dissonance that translates into images that are both intense and vulnerable, with a twilight beauty. His work displays an irreducible fascination with the hidden world of the occult which emerges in a sometimes Manichean world view describing the struggle between a spiritual world of light and a lesser, material world of darkness.

@rowanecassidy  
rowanecassidy.com

# Rowan Cassidy



1. *Arrival of a God* 2021  
Bituminous paint, oil, blood  
100 x 100 cm  
\$5,000  
Stock No: NF23255



2. *Rivalry in Love* 2021  
Bituminous paint, oil, ink on canvas  
100 x 120 cm  
\$5,000  
Stock No: NF23256



3. *Return* 2021  
Bituminous paint, oil, ink on canvas  
100x 120 cm  
\$5,000  
Stock No: NF23257



4. *To Steal Lightning (Formula of AblanathanlbA)* 2022  
Bituminous paint, oil, ink on canvas  
100 x 120 cm  
\$5,000  
Stock No: NF23258



5. *Shade Beside a Broken Bridge* 2021  
Ink on paper  
\$800 (framed)  
Stock No: NF23258-1



6. *Gabriel* 2020  
Copperplate etching  
\$1,000 (framed)  
Stock No: NF23258-2

# Rowan Cassidy



**7. *Clavi Cubiculu Pontis Nails From the Room of the Fountain* 2022**

Bituminous paint, oil, blood

120 x 120 cm

\$5,000

Stock No: NF23258-3



**8. *Ad Imperium In Umbra, To Gain Control of One's Shadow* 2021**

Bituminous paint, oil, ink on canvas

150 x 120 cm

\$5,000

Stock No: NF23258-4



**9. *Ego Sum Antrum Meum, I Am My Own Cave* 2022**

Bituminous paint, oil, ink on canvas

120x 120 cm

\$5,000

Stock No: NF23258-5

# Zac Chester

Zac Chester is a 38-year-old artist from Melbourne, living with Down Syndrome. He has been creating ever since he was a child, using drawing as a form of meditation that brings him to a quiet place. He continues to explore his creative side through regular art classes within a therapeutic setting. His artistic journey is a personal adventure filled with exploration and growth. With each brushstroke, Chester bursts colour onto his canvases, allowing for different shapes and markings to dance together – much like Chester dances while he paints in his studio. The vibrancy of his work invites viewers to experience expansive positivity, encouraging curiosity and openness. More often than not, Chester paints intuitively, however there are times where he consciously chooses to paint certain symbols. Chester has a fascination with painting the sun and its rays. For him, it represents brightness and happiness. It gives him peace as he fills up the spaces with warmth and light. As Chester's art unfolds, you can anticipate an evolution marked by an abundance of lively hues and a sense of wonder.

@zacchester.art

# Zac Chester



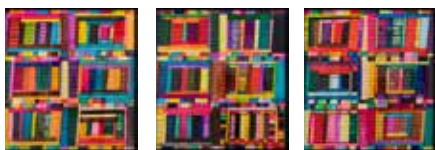
1. *Waterfall* 2023  
Acrylic on canvas  
115 x 202 cm  
\$3,400  
Stock No: NF23306



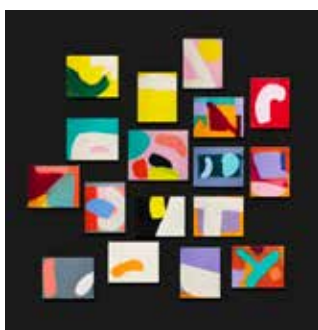
2. *Pink Pyjamas* 2023  
Acrylic on canvas  
96 x 85 cm  
\$2,000  
Stock No: NF23307



3. *Sun world* 2023  
Acrylic on canvas  
105 x 79 cm  
\$2,000  
Stock No: NF23308



4. *Open Windows* 2020  
Texta on Paper  
87 x 92 cm (each, framed)  
\$1,000 or \$3,000 for set of 3  
Stock No: NF23309



5. *Pieces of Me (17 panels)* 2023  
Acrylic on canvas  
Dimensions variable  
\$900  
Stock No: NF23310

# Mattia Cicoli

Mattia Cicoli's artistic expression was encouraged and nurtured through the attainment of a Degree in Fine Arts at the Victorian College of the Arts. Cicoli was diagnosed with Multiple Sclerosis in his late teens. This life changing moment allowed Cicoli to understand the misfortunes of the daily struggles of all people. Cicoli's works of art therefore reflect the ambiguous, abstract forms of humanly figures and colours that connect to nature and its relationship with our existence. The forms within the works allude to a prehistoric existence to depict a simple way of life with the minimal distinction of human diversity. The colourful nature of Cicoli's work aims to encourage people to see life through a playful, inviting perspective: to taste the joyfulness of our everyday lives despite the drawbacks that exist within it, for all of us. Cicoli has exhibited in various galleries in Melbourne, having been interviewed on SBS radio and appeared on international TV regarding his artworks. He has offered his works at various fundraising Charity events. Volunteering at Arts Project Australia, Cicoli assists artists with a disability in their artistic pursuits.

@mattiacicoliart  
mattiacicoli.com

# Mattia Cicoli



1. *Interconnectedness* 2021

Oil on canvas

1,180 x 2,100 mm

\$4,800

Stock No: NF23210



2. *Karmic bondage* 2021

Oil on canvas

1,400 x 1,700 mm (framed)

\$4,500

Stock No: NF23211



3. *Occhio Malocchio Prezzemolo È Finocchio* 2022

Oil and oil stick on canvas

1,710 x 1,330 mm

\$4,000

Stock No: NF23212

Stockroom:



1. *Hit The Road* 2018

Acrylic and oil on canvas

970 x 710 mm

\$1,600

Stock No: NF23208



2. *Whiteout Within; Look Inside* 2018

Oil and soft pastel on canvas

1,690 x 910 mm

\$2,500

Stock No: NF23209

# **Claybia Ceramics (Molly O'Shaughnessy and Cassandra Chilton)**

Claybia is a ceramic collaboration between Cassandra Chilton and Molly O'Shaughnessy, both members of the Hotham Street Ladies art collective. Their practice is centred around non-traditional sculpture, drawing on their sinister ceramic history. Claybia make ceramic art installations that explore the darker sides of art and life, humour, feminism, the everyday, the misshapen, the peculiar. They share a dislike of predictable ceramic art, and are attempting to "change this one ceramic ciggie butt at a time." Their motto is Dark Ceramics for Dark Times.

@claybiaceramics



# Claybia Ceramics (Molly O'Shaughnessy and Cassandra Chilton)



1. *Mountain Monster* 2023  
Stoneware, glaze  
80 x 25 x 35 cm  
\$2,250  
Stock No: NF23101



6. *Moon face* 2023  
Stoneware, glaze  
21 x 10 x 13 cm  
\$375  
Stock No: NF23107



2. *The Blue Volcano* 2023  
Stoneware, glaze, pigment  
42 x 28 x 28 cm  
\$1,500  
Stock No: NF23102



7. *Moi's face* 2023  
Earthenware glaze  
24 x 14 x 14 cm  
NFS



3. *Two Blue Heads* 2023  
Stoneware, glaze  
30 x 16 x 35 cm  
\$990  
Stock No: NF23103



8. *Urn for Northland Carpark, Level 2* 2023  
Stoneware, glaze, porcelain paint  
36 x 30 cm  
\$4,000  
Stock No: NF23109



4. *Two Heads* 2023  
Stoneware, glaze, porcelain paint  
26 x 18 x 32 cm  
\$900  
Stock No: NF23105



9. *Mothershucker I* 2023  
Stoneware, glaze  
46 x 30 x 60 cm  
Edition 1/2  
\$1,500  
Stock No: NF23110



5. *Handies* 2023  
Stoneware, glaze  
70 x 70 x 210 mm (each)  
\$425  
Stock No: NF23106



10. *Mothershucker II* 2023  
Stoneware, glaze  
48 x 28 x 10 cm  
Edition 2/2  
\$1,500  
Stock No: NF23111

All works editions 1/1 unless otherwise stated

# Claybia Ceramics (Molly O'Shaughnessy and Cassandra Chilton)



11. *Urn for a small backyard dinner party* 2023

Stoneware, glaze

17.5 x 15.0 cm

NFS

Stock No: NF23111



12. *Amphora for the fire exit at Fulham Place* 2023

Stoneware, glaze

25 x 17 cm

\$2,100

Stock No: NF23113



13. *Loutrophoros for the second last window sill in Heape Court* 2023

Stoneware, glaze, porcelain paint

\$1,500

Stock No: NF23114



14. *Amphora for Jim's Greek Tavern bin store* 2023

Stoneware, glaze

\$3,200

Stock No: NF23115

# Teva Cosic

Teva Cosic is an artist based in Australia between Naarm/Melbourne and Gimuy/Cairns whose work explores ideas around memory, loss and place. Influenced by her cross-cultural (Swedish/Croatian) background. She is interested in how we create and sustain social, cultural and emotional connections through images and image-making practices.

@tevac  
tevacosic.com

# Teva Cosic



1. *Untitled (frangipani)* 2020

Inkjet print

70 x 55 cm

Edition of 5 + 2 AP

\$1,200

Stock No: NF23290



2. *Untitled (imogen)* 2019

Inkjet print

70 x 55 cm

Edition of 5 + 2 AP

\$1,200

Stock No: NF23291



3. *Untitled (the blue of distance)* 2021

Inkjet print

89 x 70cm

Edition of 5 + 2 AP

\$1,600

Stock No: NF23292



4. *Untitled (coscinocera hercules)* 2020

Inkjet print

70 x 55 cm

Edition of 5 + 2 AP

\$1,200

Stock No: NF23293



5. *Untitled (freshwater)* 2020

Inkjet print

70 x 55 cm

Edition of 5 + 2 AP

\$1,200

Stock No: NF23294



6. *Untitled (anna)* 2020

Inkjet print

70 x 55 cm

Edition of 5 + 2 AP

\$1,200

Stock No: NF23295

# Sis Cowie

Sis Cowie completed a Bachelor of Arts (Honours) in 2020 from the University of Melbourne. Cowie won the Richard Lester Prize for Portraiture (2020), was a finalist in the Percival Prize for Portraiture (2020) and a semi-finalist in the Moran Prize for Portraiture (2018). Her figurative works conflate classical and modern influences, depicting human form, fabrics and animals in often surreal and unusual juxtapositions. Cowie's practice is heavily informed by religious scripture and iconography. Cowie frequently looks to history for cautionary tales that provide a commentary on the modern world. Cowie's oil paintings explore themes of themes of desire, betray and moral decay. Through sumptuous imagery, nubile figures and witty visual allegory, Cowie comments on the follies of contemporary society. Yet beside these sobering and humorous insights, many of Cowie's paintings also celebrate the beauty of the human condition; meditative portraits focus on the phenomenon of emotion.

@siscowabunga  
siscowie.com

# Sis Cowie



1. *Land of the Bees* 2023  
Oil on Canvas  
110 x 120 cm  
\$6,500  
Stock No: NF23272



2. *Mary* 2023  
Oil on Canvas  
100 x 80cm  
\$4,900  
Stock No: NF23273



3. *Wedding Night* 2023  
Oil on Canvas  
60 x 50 cm  
\$3,900  
Stock No: NF23274



4. *Two Girls in Bed* 2022  
Oil on Canvas  
101 x 101 cm  
\$5,200  
Stock No: NF23275

# Tom Dunn

Dunn is an Australian artist based in the US. He graduated with a Bachelor of Fine Art degree from the Victorian College of the Arts and an Honors degree in Fine Art from Monash University in Melbourne. Dunn recently completed a Master of Fine Art degree at the University of California, Santa Barbara. He has exhibited and undergone residencies in the US, Australia, Europe and Asia. A long-time painter, Dunn has recently ventured into animation. His paintings are figurative abstractions influenced by the surrealist and expressionist art movements. The imagery evolves through a stream-of-consciousness approach, derived from his subconscious. “My process encourages the phenomenon of Pareidolia; I search for images in loose, gestural mark-making during the early stages of a painting. These embryonic images inform the narrative direction of the work.”

@tomdunnart  
tomdunnart.com

# Tom Dunn



**1. *Gates of Hell (REMIX)* 2023**  
Digital drawing over photos  
of Rodin's Gates of Hell  
Sculpture (Animation Still).  
Dimensions variable  
\$100  
Stock No: NF23296



**6. *Lunula Print Animation  
Still (Detail), (3 of 6)* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
\$50  
Stock No: NF23301



**2. *Gates of Hell (REMIX)  
Animation* 2023-ongoing**  
Single Channel Video  
(looped)  
Dimensions variable  
\$2,000  
Stock No: NF23297



**7. *Lunula Print Animation  
Still (Detail), (4 of 6)* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
\$50  
Stock No: NF23302



**3. *Lunula Print Animation  
Still* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
\$50  
Stock No: NF23298



**8. *Lunula Print Animation  
Still (Detail), (5 of 6)* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
  
Stock No: NF23303



**4. *Lunula Print Animation  
Still (Detail), (1 of 6)* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
\$50  
Stock No: NF23299



**9. *Lunula Print Animation  
Still (Detail), (6 of 6)* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
\$50  
Stock No: NF23304



**5. *Lunula Print Animation  
Still (Detail), (2 of 6)* 2023**  
inkjet print of black and white  
acrylic painting series  
Dimensions variable  
\$50  
Stock No: NF23300



**10. *Mr Squiggle the Man From  
the Moon* 2020**  
inkjet print of black and white  
acrylic painting series  
182 x 142cm  
\$5,000  
Stock No: NF23305

All inkjet print works can be printed to a larger size - POA



# Jamie Edward

Jamie Edward lives in Alonnah/Lunawanna, Bruny Island, where he works as a visual artist, illustrator and designer. Holding a Bachelor of Science from ACU (2007) and a Bachelor of Communication Design from RMIT (2012) Edward uses his interest in both science and design to make artwork that reflects our relationship to the world around us. Referencing his life on a remote island off Tasmania, Edward explores themes centred around the natural and built environment, technology, human connection and the importance of place. Edward is interested the influence of the sun, stars, moon, natural systems and life cycles and how they have been used in visual language and symbolic imagery throughout history to explain our past and contemplate our future. Edward works with ceramics, wood and paint and has exhibited in group and solo shows in Sydney, Melbourne and Hobart.

@jamieedward  
jamieedward.com

# Jamie Edward



1. ***Big Sun*** 2022

Encaustic paint, charcoal, pastel on paper

78 x 108 cm

\$2,500

Stock No: NF23004



2. ***Little Cloud*** 2023

Charcoal, pastel on paper

38 x 75 cm

\$2,400

Stock No: NF23005



3. ***Grubby Star Flag*** 2023

Encaustic paint, charcoal, pastel, coffee on paper

78 x 108 cm

\$2,400

Stock No: NF23006



4. ***Shooting Stars*** 2023

Encaustic paint, charcoal, pastel, coffee on paper

78 x 108 cm

\$2,400

Stock No: NF23007



5. ***Two Stars*** 2023

Hite Raku Earthenware, glaze

Two Stars has been made to be hung on a wall

Star 1(18 x 15 x 7cm) Star 2 (16 x 15 x 5cm)

\$300

Stock No: NF23008

# Chas Glover

Chas Glover is a painter based in Lismore, NSW. He studied art at Seaforth Technical College and has exhibited since the late 1980s in mostly artist-run galleries. His works have involved figurative and abstracted depictions of devils and angels, sideshow performers, cowboys, motorbikes, funeral processions, and fluffy creatures (both cute and menacing). His recent works are in response to experiencing the 2022 Northern Rivers floods, portraying transmuted lifeforms and objects, architectural fantasies, and vibrant, incongruous landscapes. “If presented with the option of riding a merry-go-round or a ghost train, I would choose the ghost train,” says Glover. “I’ve always been attracted to the macabre, fantastical, and bizarre. My work is an opportunity to explore these themes. It aims to elicit wonder and discomfort by creating a world that suggests and embraces illusion – the strange, the poetic, and the humorous. I work with an intuitive process, guided by subconscious desire with no room for sentimentality.”

[chasglover.com](http://chasglover.com)

# Chas Glover



1. *Day of mourning* 2022  
Acrylic on canvas  
610 x 505 mm  
\$1,200  
Stock No: NF23070



5. *Two crows and a tree snake* 2023  
Acrylic on canvas  
455 x 355 mm  
\$1,000  
Stock No: NF23074



2. *Seven* 2022  
Acrylic on canvas  
610 x 505 mm  
\$1,200  
Stock No: NF23071



6. *Factory* 2023  
Acrylic on canvas  
455 x 355 mm  
\$1,000  
Stock No: NF23075



3. *Untitled* 2023  
Acrylic on canvas  
615 x 615mm  
\$1,200  
Stock No: NF23072



7. *Changeling* 2023  
Acrylic on canvas  
405 x 305 mm  
\$1,000  
Stock No: NF23076



4. *Ghost* 2022  
Acrylic on canvas  
455 x 355 mm  
\$1,000  
Stock No: NF23073



8. *Spell house* 2023  
Acrylic on canvas  
405 x 305 mm  
\$1,000  
Stock No: NF23077

# George Goodnow

George Goodnow is a Melbourne/Naarm based artist. Their practice ranges from painting and public murals, to sculpture and site-specific installations. Across their practice, Goodnow's work focuses on relationships to urban built environments to explore themes of gender and queerness. By fabricating fictional architectures and objects, or adjusting existing architectures, Goodnow considers how spaces reflect, orientate and hold bodies. Familiar materials and structures are manipulated to shift experiences of space, or rendered to convey emotion and memory – bringing built environments into closer proximity with the bodily. Goodnow completed a Bachelor of Fine Arts at the Victorian College of the Arts in 2016. They have exhibited nationally and internationally, including at Ki Smith Gallery (New York), Science Gallery (Melbourne), Waiting Room - Sydney Sexual Health Centre (Sydney), Wollongong Art Gallery (Wollongong), Platform Arts (Geelong), The University of Newcastle Gallery (Newcastle) and Art Not Apart (Canberra). Goodnow has been commissioned to create public artwork for Collingwood Yards, Sydney WorldPride, AMBUSH Gallery, the City of Melbourne and many local councils. They have undertaken residencies at The Bank in Port Kembla, QBank in Tasmania and Platform Arts in Geelong.

@george.goodnow  
georgegoodnow.com

# George Goodnow



1. *No I'm Not Shaving It I Think It's Beautiful* 2023

Paint, aluminium composite panel

Dimensions variable (site-specific work)

NFS



2. *Early Morning (In the Club)* 2023

Acrylic and oil on wood (framed)

1800 x 900 mm

\$2,100

Stock No: NF23138



3. *Undressed* 2023

Acrylic and oil on wood (framed)

1800 x 900 mm

\$2,100

Stock No: NF23139



4. *Oh Fuck* 2023

Acrylic and oil on wood (framed)

1800 x 900 mm

\$2,100

Stock No: NF23140

# Barry William Hale

Barry William Hale's practice revolves around his deep and ongoing engagement with esoteric and occult practice and research. As such he uses a variety of mediums, including performance, video, sound, VR, painting and paper-based, depending on the demands of the work. A graduate of SCA and the Sydney punk squatter scene, Hale has become a preeminent occult artist of his generation globally. His work has been shown at Equinox Festival London (2009), Adelaide Fringe Festival (2011), 17th Australian Art Biennale Sydney (2010), Dark MOFO (2018), Raymond Buckland's infamous Museum of Witchcraft and Magic Cleveland (2019-2020), and multiple exhibitions with Stephen Romano New York from 2015. He was also included in NYU's prescient Language of the Birds (2016) and the Australian show Windows to the Sacred (2013) at S E Erwin Sydney and Mornington Peninsula Regional Gallery. His books include the monograph Codex 231 (2014) and Legion 49 (2009) a deconstructivist take on the medieval grimoire.

**@barrywilliamhale**  
**barrywilliamhale.art**

# Barry William Hale



1. *Circle of Enok II* 2018  
Oil on canvas  
1828 x 1828mm  
\$8,400  
Stock No: NF23034



2. *Legion 49 + 1* 2023  
Giclee print, Hahnemuble  
Photo Rag 308  
Ed of 49, Certificate of  
Authenticity and Hologram #  
1100 x 1580mm  
\$1,841  
Stock No: NF23035



6. *Peripheral Spectres: series #3* 2023  
Paint Pen on Paper  
Set comprising 18 works,  
each 210 x 148.5mm  
\$2,156  
NF23039

7. *Peripheral Spectres: series #4* 2023  
Marker on Paper  
Set comprising 55 works  
each 210 x 148.5mm  
\$2,555  
Stock No: NF23043

## *Peripheral Spectres (Automatic Drawing)*



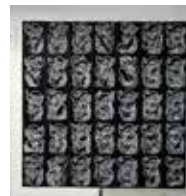
4. *Peripheral Spectres: series #1* 2022  
Paint Pen on Paper  
Set comprising 36 works,  
each 297 x 210mm  
\$2,156  
Stock No: NF23037



8. *Peripheral Spectres: series #5* 2023  
Paint Pen on Paper card  
Set comprising 24, works  
each 297 x 210mm  
\$1,464  
Stock No: NF23044



5. *Peripheral Spectres: series #2* 2023  
Paint Pen on Paper card  
Set comprising 44 works,  
each 210 x 148.5mm  
\$1,549  
NF23038



9. *Peripheral Spectres: series #6* 2023  
Paint Pen on Paper card  
Set comprising 45 works,  
each 297 x 210 mm  
\$1,666



10. *Peripheral Spectres: series #7* 2023  
Paint Pen on Paper card  
Set comprising 36 works,  
each 297 x 210 mm  
\$1,644



11. *Legion 49 + 1* 2023  
Giclee Print, Hahnemuble  
Photo Rag 308  
Limited Edition of 49  
Certificate of Authenticity  
and Hologram #  
1100 x 1580mm  
\$1,841



# Tajette O'Halloran

Tajette O'Halloran is an Australian photographic artist whose work centres around her immediate family and the complexities of relationships in Australia's suburban landscapes. O'Halloran has been selected as a finalist in the National Portrait Prize (2023, 2021), a winner of BJP Portrait of Humanity award (2019) and Jurors Pick in the 2020 Lens Culture Award. She has been shortlisted for a number of additional photography awards including The Olive Cotton Award (2021), The Doug Moran Photographic Prize (2016-2019) and The PH Museum Women's Photography Grant (2021). Her work has been featured in several Australian and international photography publications, both in print and online, including the British Journal of Photography (UK), The New York Times (USA), and The Guardian (AUS). O'Halloran currently lives in the northern rivers, on Bundjalung Country, NSW and is a member of Oculi Collective.

@tajetteohalloran  
tajetteohalloran.com

# Tajette O'Halloran



1. **Untitled** 2022  
Inkjet print (Hahnemule rag bartya), medium format photography  
85 x 75cm, framed  
Edition 1/20  
\$2,200  
Stock No: NF23283



2. **Untitled** 2022  
Inkjet print (Hahnemule rag bartya), medium format photography  
85 x 75cm, framed  
Edition 1/20  
\$2,200  
Stock No: NF23284



3. **Untitled** 2022  
Inkjet print (Hahnemule rag bartya), medium format photography  
85 x 75cm, framed  
Edition 1/20  
\$2,200  
Stock No: NF23285



4. **Untitled** 2022  
Inkjet print (Hahnemule rag bartya), medium format photography  
85 x 75cm, framed  
Edition 1/20  
\$2,200  
Stock No: NF23286



5. **Untitled** 2022  
Inkjet print (Hahnemule rag bartya), medium format photography  
85 x 75cm, framed  
Edition 1/20  
\$2,200  
Stock No: NF23287

# Michelle Hamer

Michelle Hamer's art explores how the language around us reflects societal fears, beliefs and aspirations. Based primarily on her own photographs and collected language, her works negotiate a space between 2D and 3D. It's darkly humorous oscillating between fast and slow; past and present; analogue and digital. Both personal and political in tone, Hamer's painterly hand-stitched, drawn and video pieces examine familiar and revealing, though rarely captured, moments within 'everyday' life. Her works are in private and institutional collections locally and internationally including the NGV; City of Melbourne; Artbank; Warrnambool Art Gallery and private collections in Melbourne, Sydney, Brisbane, New York, Chicago, Los Angeles, London, Oslo and Auckland. Residencies include Poland Artist Residency, Millay Colony of the Arts, New York; Australian Tapestry Workshop and Fintona Girls' School. Her work has been featured on a Times Square billboard and was a finalist for the 'Times Square Transformation' project. Recent exhibitions include the Lodz Tapestry Triennial, Poland (2023); Contextile Biennial, Portugal (2022); Creativity in a Time of Covid, Michigan (2023); 'Are You Having a Good Night?' Fremantle Arts Centre and '2020 Is Cancelled' Warrnambool Art Gallery. She is a current finalist in the Sunshine Coast Art Prize.

@michelle\_hamer  
michellehamer.com

# Michelle Hamer



1. *We're going down* 2022

hand-stitching, mixed yarn on perforated plastic  
26.5 x 33.0 cm  
\$3,000

Stock No: NF23020



2. *Safe and strong* 2022

hand-stitching, mixed yarn on perforated plastic  
26.5 x 33cm  
\$3,000

Stock No: NF23021



3. *Good judgement* 2022

hand-stitching, mixed yarn on perforated plastic  
26.5 x 33.0 cm  
\$3,000

Stock No: NF23022



4. *Feeling sick* 2022

hand-stitching, mixed yarn on perforated plastic  
26.5 x 33.0 cm  
\$3,000

Stock No: NF23023



5. *We all lose* 2022

hand-stitching, mixed yarn on perforated plastic  
26.5 x 33 cm  
\$2,000

Stock No: NF23024



6. *High risk* 2022

hand-stitching, mixed yarn on perforated plastic  
26.5 x 33.0 cm  
\$2,000

NF23025



7. *Are You Having A Good Night (triptych)* 2019

hand-stitching, mixed yarn on perforated plastic  
51 x 198cm (Framed, no glass)

\$30,000

Stock No: NF23026

Each have a custom designed 3d printed batten stitched to the work so framing is not required

# Clinton Hayden

Clinton Hayden is a queer contemporary artist based in Naarm/Melbourne, Victoria, who works at the intersections of technology, identity, and cultural heritage. A proud Wiradjuri man originally from Orange, NSW, Hayden brings a unique standpoint to contemporary art. With a Bachelor of Arts (Visual) from the ANU School of Art and a Master of Fine Art with Distinction from RMIT School of Art, he's deeply invested in traditional and modern forms of artistic production methods. Hayden's artwork explores the complexities of belonging, identity and the human condition using a diverse toolkit, including polaroids, photography, AI-generated images, drawings, and bricolage. His most recent project employs AI to adapt the visual language of iconic figures in queer culture, such as Tom of Finland, to include Aboriginal representation – a space from which it has often been excluded. This multifaceted approach prompts essential discussions about visibility, inclusivity, and the intersections of different identities. Hayden's art is an open invitation to engage with the diverse and interconnected challenges surrounding dignity, identity, and representation in a rapidly evolving society.

@clintonhayden  
clintonhayden.com

# Clinton Hayden



1. *dyiramiil* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$230 unframed / \$400 framed  
Stock No: NF23116



2. *bargirngan* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$330 unframed / \$480 framed  
Stock No: NF23117



3. *gagaamin* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$330 unframed / \$480 framed  
Stock No: NF23118



4. *dalungal* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$490 unframed / \$700 framed  
Stock No: NF23119



5. *gibayan* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$280 unframed / \$400 framed  
Stock No: NF23120



6. *dylang* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$280 unframed / \$400 framed  
Stock No: NF23121



7. *ginan* 2023  
handworked archival print on Hahnemühle German Etching  
22 x 28 cm  
\$260 unframed / \$370 framed  
Stock No: NF23122

# Clinton Hayden



8. *ginhar* 2023

handworked archival print on Hahnemühle German Etching

22 x 28 cm

\$260 unframed / \$370 framed

Stock No: NF23123



9. *marrumbang* 2023

handworked archival print on Hahnemühle German Etching

22 x 28 cm

\$490 unframed / \$700 framed

Stock No: NF23124



10. *walan-mudyi* 2023

handworked archival print on Hahnemühle German Etching

22 x 28 cm

\$490 unframed / \$700 framed

Stock No: NF23126



11. *winhanggalang* 2023

handworked archival print on Hahnemühle German Etching

22 x 28 cm

\$490 unframed / \$700 framed

Stock No: NF23128



12. *yariwan* 2023

handworked archival print on Hahnemühle German Etching

22 x 28 cm

\$280 unframed / \$400 framed

Stock No: NF23129

# Stephanie Kam

Kam was raised in Hong Kong, bred to survive on pollution, greed, and mutual masturbation. Currently based in Naarm/so-called Melbourne, Kam has been sitting with disdain, in an uncomfortable liminality which is reflected in their practice, eternally haunted by the past and the present. Kam's multidisciplinary practice spans collage, sound, stop motion animation, installation and metalsmithing, while maintaining a crudeness derived from the humble processes of DIY culture and technological panic. Their work is underpinned by a corporeal materiality that struggles to contain itself within controlled environments. Channeled through imminently defunct machines, the work is rendered into an absurd theatricality between the instinctual and the mechanically unformed. In lieu of horror vacui, the frenetic nature of the compositions extend into a spatial realm, with an urge to fill spaces with a forceful throbbing power. Kam completed a BFA in Expanded Studio Practice in 2015, and a Masters in Art Therapy in 2020. has been exhibiting throughout Melbourne and interstate since 2012. Their work was most notably featured in "The Meaning of Things" at Craft Victoria. In 2019, Kam was a recipient of the Bundanon Trust Residency in NSW at the Dorothy Dwyer Silversmithing Studio. Kam currently works as an art therapist in public mental health and culturally-responsive spaces.



# Stephanie Kam



1. *A Fertile Void* 2018

Laserjet photocopy print on perspex, chain

65 x 48 x 1.5 cm

\$2,288

Photo credit: Myles Mccomish

Stock No: NF23281

2. *Infernal Wound* 2023

2-channel video, CRT trinitron televisions, milk crates  
dimensions variable

NFS

# Dominic Kavanagh

Dominic Kavanagh is known for his sprawling sculptural installations of bricks, rubble and discarded objects, object-based assemblages, and mixed media epoxy resin works. The topic of ruins, especially the urban ruins he encounters in his local surrounds, plays a formative role in his creative process, from sourcing materials through to the character and design of an artwork. In his recent wall mounted sculptural works, Kavanagh renders architectural mirror panels and facades as mortal structures that have in turn succumbed to disease and infection. Here, ruin manifests in the form of pustulous explosions, bulges and haemorrhages across the mirror acrylic panels. Concrete and rusting wire seemingly burst through, glistening and throbbing. Kavanagh completed a BFA at Newcastle University and was awarded 1st class Honours in 2004. He later went on to complete a Master of Fine Art at Monash University in 2011. In 2012 he was awarded the aRtECYCLE Award and has since been shortlisted in numerous national art prizes including The Hutchins Australian Contemporary Art Prize, The Deakin University Contemporary Small Sculpture Award, The Incinerator Art Award, and The Substation Contemporary Art Prize. Kavanagh has held solo exhibitions at Anna Pappas, Rubicon, Incinerator Art Gallery, Bus, and Blindsight Gallery, and appeared in curated exhibitions at Strange Neighbour, Bundoora Homestead and The Substation.

@dominickavanagh  
dominickavanagh.com

# Dominic Kavanagh



1. *Pustulous bloom 2* 2018

Mirror acrylic, concrete, wire, epoxy resin, pine

50 x 37 cm

\$450

Photo: Paolo Cappelli

Stock No: NF23130



2. *Pustulous bloom 3* 2018

Mirror acrylic, concrete, wire, epoxy resin, pine

50 x 37 cm

\$450

Photo: Paolo Cappelli

Stock No: NF23131



3. *Pustulous bloom* 2018

Mirror acrylic, concrete, wire, epoxy resin, pine

36 x 32 cm

\$400

Photo: Paolo Cappelli

Stock No: NF23132



4. *Pustulous melt* 2019

Mirror acrylic, concrete, wire, epoxy resin, coconut fibre, pine

49 x 32 cm

\$400

Photo: Paolo Cappelli

Stock No: NF23133



5. *Herniating facade* 2019

Mirror acrylic, concrete, wire, epoxy resin, pine

35 x 36 cm

\$400

Photo: Paolo Cappelli

Stock No: NF23134



6. *Twilight congregation* 2023

Installation of concrete brick, red brick, rubble, wire, water, sand, found objects, crockery, pond, pump, hose, plants

Dimensions variable

POA (commission enquiries welcome)

Stock No: NF23135

# Ruby Knight

Ruby Knight is a Naarm based artist who focuses on themes of hedonism, pleasure, emotional spaces and empowerment in one's body. Her unconventional figures are generally thrown into scenes of socialisation or states of self-composed decompression. On occasion Knight utilises photos she's taken of her friends as an impetus to create her gouache paintings. Using bright colours and visual chaos she depicts her figures in lounge rooms or bedroom scenes, while playing with the personal moments happening behind the pulse of a shared house closed door. Her women overlap and interact with those around them, sharing space and community with one another while celebrating feminine energy. In solitude, the body or sexuality are considered, playing with whether they're feeling sexy or sloth, sad or grumpy. Since graduating from RMIT in Fine Arts (Drawing) Knight has exhibited in various galleries in Melbourne, rural Victoria, and Brisbane.

@clithead

# Ruby Knight



**1. *I think we lost six hours in that room* 2023**

Gouache and acrylic on archival paper  
147 x 148 cm  
\$3,500  
Stock No: NF23260



**7. *A girl walks home alone at night (with chips)* 2023**

Gouache and acrylic on board  
22.5 x 30.5 cm  
\$350  
Stock No: NF23266



**2. *Infinity Soak* 2023**

Gouache and acrylic on board  
20.5 x 25.2 cm  
\$280  
Stock No: NF23261



**8. *(Un)inhibited* 2023**

Gouache and acrylic on board  
50.8 x 40.5 cm  
\$800  
Stock No: NF23267



**3. *Not on theme* 2023**

Gouache and acrylic on board  
40.5 x 30.5 cm  
\$750  
Stock No: NF23262



**9. *Can you get it for me?* 2023**

Gouache and acrylic on board  
30 x 22.5 cm  
\$250  
Stock No: NF23268



**4. *Anjelica Huston will be there to guide you* 2023**

Gouache and acrylic on board  
30.5 x 40.5 cm  
\$500  
Stock No: NF23263



**10. *Only cowgirls get the blues* 2023**

Gouache and acrylic on board  
24.5 x 29.8 cm  
\$450  
Stock No: NF23269



**5. *As I was saying...* 2023**

Gouache and acrylic on board  
30.5 x 22.5 cm  
\$350  
Stock No: NF23264



**12. *Whose behind curtain number 1?* 2023**

Gouache and acrylic on board  
30.5 x 22.7 cm  
\$350  
Stock No: NF23270



**6. *End of the night* 2023**

Gouache and acrylic on board  
30.5 cm x 22.7 cm  
\$280  
Stock No: NF23265

# Christopher Koller

Christopher Köller works with photography, site-specific installations and video. He experiments with film and a range of equipment and processes, including a vintage Diana plastic camera. He enjoys exploiting the camera's many technical limitations and flaws to convey both intimacy with and distance from his subjects. While exploring subject matter as diverse as the politics of urban space in Melbourne, Mexico City and Milan, historic garden design, former children's holiday camps of Italy's fascist era and the radical post-war work of architect Giancarlo de Carlo, Köller imbues his chosen scenes with a moody ambiguity that offers opportunities for multiple readings over time. Köller left Melbourne to travel extensively throughout the late 1960s and 1970s. He returned to Australia to study photography at Prahran College under Athol Shmith and John Cato, graduating in 1980. Between 1993-2009 Köller was Head of Photography at the Victorian College of the Arts and in 2002 completed a Master's Degree in Fine Art at RMIT University. A book of Köller's plastic camera photographs of gardens titled *Paradeisos* was published by M33 in 2011. His work is represented in both private and public collections in Australia and abroad including the NGA, the NGV, AGWA, Griffith University, MAPh and the Bibliothèque Nationale de Paris. His portrait of ceramic artist Janet Beckhouse featured in MAPh's celebrated '100 Faces' exhibition in early 2023.

@christopherkollerphoto  
christopherkoller.net

# Christopher Koller



**1. *Enel Summer Camp, Riccione, Italy #1* 2017**

Photograph, inkjet print on Canson Baryta Photographique 310 gsm  
80 x 100 cm  
Edition of 6  
\$4,500  
Stock No: NF23003



**2. *Enel Summer Camp, Riccione, Italy #2* 2017**

Photograph, inkjet print on Canson Baryta Photographique 310 gsm  
80 x 100 cm  
\$4,500  
Stock No: NF23002



**3. *Photograph, inkjet print on Canson Baryta Photographique 310 gsm* 2017**

Photograph, inkjet print on Canson Baryta Photographique 310 gsm  
80 x 100 cm  
\$4,500  
Stock No: NF23001

All three for \$12,000

Printed by Peter Hatzipavlis at Final Grade.

# Jo Lane

Jo Lane's work embraces notions of tension and release, engaging our awareness of the spatial while prodding the emotional, in equal measure. The viewer is invited to consider and reflect on the nature of the works themselves, allowing questions to emerge and grow over time, with an empathetic and cathartic response to their deeply human qualities. Whilst immersed in fastidious mark-making and material use as metaphor, decision-making is reflexive, responding intuitively to the outside world and the inside world simultaneously. Working deliberately, and with open curiosity, in the holding space between freedom and constraint, Lane creates works that incorporate sculpture and drawing with a guiding sense of universal poetry. After years of art training both here, Latrobe College and VCA, and in the UK completing a Masters of Fine Art, Drawing, at University of Arts London, she now conducts a full time art practice. Lane has been selected and exhibited in the Kedumba Drawing Award (NSW) four times, HIX Art Award (UK), Xhibit Award (UK), Deakin Contemporary Small Sculpture Award (Vic) twice, Yering Sculpture Prize (Vic) three times, Woollahra Small Sculpture Awards (NSW), Wyndham Art Prize (Vic) three times, Lyn McCrea Memorial Drawing Prize (Qld) twice, among others.

@\_\_jolane\_\_  
jolane.com



# Jo Lane



1. **dark white** 2023  
graphite on 1000 x 790 mm  
Hahnemuhle 300gsm paper.  
Pine Stretchers, Conservation  
Beva mount to Poly canvas,  
Shadow Vic Ash stained frame.  
Frame Size 817 x 1055 mm  
\$3,850  
Stock No: NF23155



2. **messy head** 2023  
Charcoal, graphite on 1000 x  
790 mm Hahnemuhle 300gsm  
paper. Pine Stretchers,  
Conservation Beva mount to  
Poly canvas, Shadow Vic Ash  
stained frame.  
Frame Size 817 x 1055 mm  
\$3,850  
Stock No: NF23156



3. **somethin' going on around  
here** 2023  
graphite on 1000 x 790 mm  
Hahnemuhle 300gsm paper.  
Pine Stretchers, Conservation  
Beva mount to Poly canvas,  
Shadow Vic Ash stained frame.  
Frame Size 817 x 1055 mm  
\$3,850



4. **long line** 2023  
charcoal on 1000 x 790 mm  
Hahnemuhle 300gsm paper.  
Pine Stretchers, Conservation  
Beva mount to Poly canvas,  
Shadow Vic Ash stained frame.  
Frame Size 817 x 1055 mm  
\$3,850  
Stock No: NF23158



5. **brutal butterfly** 2023  
gypsum cement, bluestone,  
polished oregon stand  
330(h) x 480(w) x various(d)  
\$3,200  
Stock No: NF23159



6. **teeter** 2023  
found object by 'ThinkGeek' &  
hydrostone  
280 x 180 x 120 mm  
\$1,850  
Stock No: NF23160



7. **big ears** 2023  
hydrostone, black coated wire,  
steel  
500 x 180 x 180 mm  
\$2,900  
Stock No: NF23161



8. **young chap** 2023  
hydrostone, black coated wire  
390 (h) x 100 x 100 (w) cm  
\$1,750  
Stock No: NF23162



9. **I wear my brain on the  
outside** 2023  
hydrostone, hahnemühle  
300gsm paper, soluble  
graphite  
380(h) x 200 x 200 mm  
\$1,950  
Stock No: NF23163

# Jo Lane



10. *because* 2023  
hydrostone, colour pencil, steel canister  
380(h) x 200 x 200 mm  
\$3,400  
Stock No: NF23164



11. *shadow vessel* 2023  
bluestone, hydrostone and pigment  
270(h) x 150 x 150 mm  
\$1,450  
Stock No: NF23165



12. *bots* 2023  
steel and hydrostone  
height variable, 250 x 170 mm  
\$1,950  
Stock No: NF23166

# Ryan Andrew Lee

Ryan Andrew Lee is a conceptual new media artist whose practice explores alternative ontologies and epistemologies which are strongly informed by First Nations people and community. His work employs experimental film-making processes including cinema vérité and slow cinema to present contemplative observations on contemporary environmental and socio-political issues. Lee's work explores interdisciplinary thematics of psychogeography, deep topography and landscapism to suggest deeper sense and perception of place in order to restore and preserve ecological, historical and cultural knowledge and values. Across his practice, Lee strives to create works that resonate a deeper level of consciousness with the intent to unify all things. Lee holds a BMA (Digital Media) from the University of New South Wales College of Fine Arts and has exhibited at numerous galleries and festivals across Australia and the world.

@ryan\_andrew\_lee  
ryanandrewlee.com

# Ryan Andrew Lee



## 1. *Temples of Doom* 2023

Single channel video.

39:43 mins

Stock No: NF23271

# Chelsea Lehmann

Chelsea Lehmann is a painter who lives and works on Gadigal land (Sydney). Lehmann has an exhibition history spanning two decades, and has received numerous awards, grants, and international residencies. Her current work explores the representation of the human body, specifically focusing on its fragmentation and evolving meanings in the 21st century. The surfaces of Lehmann's painting frequently employ a palimpsest of painted layers, allowing earlier traces of her work to remain visible. Using dramatic formal contrasts and painterly gestures, Lehmann emphasises the performativity and artifice of Baroque and Surrealist bodies, echoing the way Western art has traditionally grafted constructs of feminine identity onto the illusions of representation itself. Lehmann's work offers creative interventions which 'undo' these constructs by imagining the female form in conflict with painting's weighty history and stable surfaces. Lehmann holds a PhD from UNSW Art & Design (2019).

@chelseajlehmnn  
chelseajlehmnn.com

# Chelsea Lehmann



1. *Gather Your Fruit* 2022  
oil on board  
97 x 70cm  
\$5,800  
Photo: Richard Glover  
Stock No: NF23080



2. *Verdant* 2023  
oil, oil stick and soft pastel on linen (framed)  
30.5 x 30.5cm  
\$1,500  
Stock No: NF23081



3. *Swan (the flowering)* 2021  
oil on linen on aluminium  
64 x 55cm  
\$3,700  
Stock No: NF23083



4. *Forecast* 2020-2022  
oil on linen  
205 x 170cm  
\$12,000  
Photo: Docqment  
Stock No: NF23083



5. *Inception* 2023  
oil on linen  
96.5 x 76.5cm  
\$5,800  
Stock No: NF23084



6. *Yield* 2023  
oil on linen  
76.5 x 96.5cm  
\$5,800  
Stock No: NF23084

# Jemima Lucas

Jemima Lucas is a multi-disciplinary artist living and working in Naarm, whose broad practice intersects conceptual and spatial modalities of research, contemporary sculpture, assemblage and performance. Her work penetrates and dilates discourses around relativity, autonomy and material/ immaterial bodies. Assemblages hold allegorical potential, situating the works as active conduits for the body. Through balanced expressions of perpetration and yield, antithetical forces negotiate their impact on one another. Lucas completed a Bachelor of Fine Arts at Monash University, before undertaking an Honours of Fine Art at VCA. Her work has been exhibited and published locally and internationally. With materials enacting the primary point of departure in her practice; she would like to acknowledge the First Nations people on the lands from which they are sourced. The gravity of which is felt when mixing sand into a cement, mixing scoria to invest, welding steel, pouring latex and casting aluminium. All are mined from unceded Indigenous land.

@jemima\_lucas  
jemimalucas.com.au

# Jemima Lucas



1. *Balustrade* 2023  
Aluminium  
1800 x 60 x dimensions variable  
Edition 1/1  
\$4,000  
Stock No: NF23150



2. *A process of Enfleurage* 2023  
Aluminium tripe, blown glass, artists enfleurage,  
forged and beaten mild steel, marine cable,  
crushed stainless steel vessel, vibration, enfleurage  
contaminated water  
1800 x 60 x dimensions variable  
Edition 1/1  
NFS  
Stock No: NF23151



# Sorcha Mackenzie

Mackenzie creates speculative architectural assemblages, realised through digital maquettes to create structures that function as caricatures of architecture. Mackenzie transforms these assemblages from their digital state into analogue through historically traditional mediums of production, including printmaking and sculpture. The result of these transmutations are ambivalent assemblages and images which embody futuristic utopian monuments, or ominous idols of dystopia. Mackenzie attempts to work at the intersection of the ontologies of contemporary art and architecture, engaging with the aesthetic characteristics of Brutalist and Industrial architecture and involving architectural methods of working into the practice. Mackenzie is interested in the post-anthropocentric architecture of data centres, anti-human environments, sci-fi films, monumental architecture and supernatural spaces. Working primarily with copper plate and polymer etching, Mackenzie has exhibited extensively in Australia and Internationally. In September this year, Mackenzie completed a month long residency in Japan as part of the Cranbourne Scholarship in Visual Art, exploring the architecture of urbanisation. This year, Mackenzie has undertaken the Rick Amor Fellowship at the State Library of Victoria.

@sorchamackenzie  
sorchavalon.com

# Sorcha Mackenzie



1. ***DATA ATHENAEUM VI 2023***

Polymer Etching on Somerset, framed

112 x 76 cm

Edition 1/1

\$1,450

Stock No: NF23276

Printed at Baldessin Press under State Library Victoria Fellowship



2. ***DATA ATHENAEUM VII 2023***

Polymer Etching on Somerset, framed

112 x 76 cm

Edition 1/1

\$1,450

Stock No: NF23276

Printed at Baldessin Press under State Library Victoria Fellowship



3. ***DATA ATHENAEUM VIII 2023***

Screenprint on Canvas

112 x 76 cm

Edition 1/1

\$1,450

Stock No: NF23276

Printed at Baldessin Press under State Library Victoria Fellowship



4. ***MACHINIC ASCENSION 2023***

Polymer Etching on Somerset, framed

112 x 76 cm

1/6 Unique Edition

\$2,200

Stock No: NF23276

Printed at Spacecraft Studio



5. ***MACHINIC ASCENSION 2023***

Polymer Etching on Somerset, framed

112 x 76 cm

Edition 1/1

\$1,800

Stock No: NF23276

Printed at Spacecraft Studio

# Jonathan McBurnie

Jonathan McBurnie is an artist, writer and curator based in Queensland. McBurnie completed a PhD at the University of Sydney in 2014, examining the shifting role of drawing in the digital age, emphasizing the discipline's ongoing tenacity through tactility, adaptability and in response to technology. Over more than two decades of artistic practice, McBurnie has earned a dedicated cult following with his prolific output, keen observational drawing and deadpan commentary of contemporary art. McBurnie has been published in such diverse periodicals as *Eyeline*, *Catalogue*, *The Lifted Brow*, *Penthouse*, *Zine Panique*, *Trip*, *The Journal of Asia-Pacific Pop Culture* and *Sneaky*, where he was an editor and contributor. His latest book, *Litcomix: Literary Theory and the Graphic Novel*, co-written by Adam Geczy, was released in March by Rutgers University Press. Presently the artist is working on his 22nd solo exhibition, and curating several projects for Rockhampton Museum of Art, where he is the director.

@jonathan\_mcburnie  
jonathanmcburnie.com

# Jonathan McBurnie



## 1. *Xanadu* 2021-23

ink, watercolour, acrylic and gouache on paper  
Dimensions variable.

*This artwork has an accompanying wall text*

\$400, three works for \$1000, 20 works for \$5000

Stock No: NF23167

# Ali McCann

Ali McCann's studio-based practice explores the illusionary and nostalgic tendencies of the photographic image. Her work also examines the extended life of objects - pedagogical, decorative and sentimental - when displaced in alternate temporal, spatial and psychological realms. McCann has participated in numerous solo and group exhibitions including, most recently: Slippery Images, National Gallery of Victoria (2023), States of Disruption, Centre For Contemporary Photography (2022) and Tree Log Paper Book, Bus Projects (2022). She was recently a finalist in the Josephine Ulrick and Win Schubert Photography Award 2022 at HOTA, Surfers Paradise, QLD and the National Photography Prize 2020 at MAMA Murray Art Museum, Albury, NSW. She completed a Master of Contemporary Art at the Victorian College of the Arts, University of Melbourne, in 2017. She also holds a Bachelor of Fine Arts in Photography from the Victorian College of the Arts, University of Melbourne and a Graduate Diploma of Education, University of Melbourne.

@ali\_mccann\_pictures  
alimccann.com.au

# Ali McCann



1. *Love Resurrection* 2022

Archival pigment print,  
custom frame  
85 x 60 cm  
Edition of 3 + 2 AP  
\$2,200

Stock No: NF23030



4. *Alison* 2023

Archival pigment print, custom  
frame  
85 x 60 cm  
Edition of 3 + 2 AP  
\$2,200

Stock No: NF23033



2. *Making light of this dull,  
dull, day* 2022

Archival pigment print,  
custom frame  
85 x 60 cm  
Edition of 3 + 2 AP  
\$2,200

Stock No: NF23031



3. *If we all pull together*  
2022

Archival pigment print,  
custom frame  
85 x 60 cm  
Edition of 3 + 2 AP  
\$2,200

Stock No: NF23032

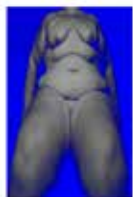
# Olivia Mròz

Olivia Mròz is a multidisciplinary artist whose practice predominantly centers on photography. Her work delves into the exploration of themes central to the human experience: queerness, sex, identity, and the complex interplay of trauma and emotional states. Employing a self-reflexive approach in her art, she manipulates her figures through layers of distortion and erasure, reflecting her subconscious psychological processing while simultaneously acting as grounding catharsis. An integral part of her creative process is creating images with any available photographic device embracing spontaneity, freedom and versatility. The immediate access to a workspace enables a relaxed workflow and effortless immersion into a flow state.

Mròz holds a Bachelor of Photography from the Photography Studies College and a Master of Contemporary Art from the VCA, University of Melbourne. Her work has been showcased at various exhibitions and festivals, including The International Festival of Photography: PHOTO 2022; OBSCURA Festival in Penang, Malaysia; and the Krakow Photomonth Festival in Poland.

@oliviamroz  
oliviamroz.com

# Olivia Mròz



1. **Niebieski Ciąto** 2021  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23240



6. **Wavering** 2023  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23245



2. **Alek** 2021  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18cm  
\$200  
Stock No: NF23241



7. **Veto** 2016  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23246



3. **Szyja** 2021  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23242



8. **Sacrament** 2021  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23247



4. **Włos** 2023  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23243



9. **Atorcoppe** 2022  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23248



5. **Oddech** 2023  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23244



10. **Ruina** 2021  
inkjet print on Canson Infinity  
Rag Photographique  
Edition 1/5  
15 x 18 cm  
\$200  
Stock No: NF23249



# Olivia Mròz



11. *Plecy* 2017

inkjet print on Canson Infinity Rag Photographique

Edition 1/5

15 x 18 cm

\$200

Stock No: NF23250



12. *Another Echo* 2016

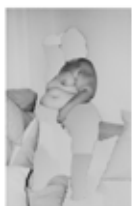
inkjet print on Canson Infinity Rag Photographique

Edition 1/5

15 x 18 cm

\$200

Stock No: NF23251



13. *A Part Apart* 2017

inkjet print on Canson Infinity Rag Photographique

Edition 1/5

15 x 18 cm

\$200

Stock No: NF23252

# Jarrad Martyn

Jarrad Martyn's practice uses painting and drawing to explore humanity's relationship with the natural environment and how different historical events are framed. The principles of bricolage, 'something constructed from a diverse range of things', is used to collate academic research and its associated imagery to create a heavily collaged composition and ambiguous narrative, where the motifs shift between time periods and contexts. Martyn's handling of paint is characterised by collapsing the distinctions between figuration and abstraction by making adjustments to the opacity, texture, and clarity of the paint to evoke a sense of the passing of time. Martyn's work is in a number of public and private collections including the University of Western Australia, Edith Cowan University, Curtin University, City of Perth, City of Joondalup, Shire of Mundaring, and St John of God Hospital Art Collection. Martyn has been selected as a finalist in numerous national art awards, most significantly winning the John Stringer Art Prize (2018), the City of Joondalup Community Invitation Art Award Overall Acquisitive Award (2017), the Fifty Squared Art Prize (2021) at the Brunswick Street Gallery and the Mayors Award for the Nillumbik Prize for Contemporary Art (2023).

@jarradmartyn  
jarradmartyn.com

# Jarrad Martyn



1. ***Storage*** 2022  
Oil and acrylic on canvas  
86 x 54 cm  
\$3,000  
Stock No: NF23141



2. ***West*** 2022  
Oil on canvas  
89 x 93 cm  
\$4,500  
Stock No: NF23142



3. ***Revolving Barrier***  
Oil on canvas  
145 x 100 cm  
\$6,000  
Stock No: NF23143



4. ***Outmoded***  
Oil on canvas  
35 x 36 cm  
\$2,000  
Stock No: NF23144



5. ***Display***  
Oil on canvas  
35 x 28 cm  
\$1,600  
Stock No: NF23145

# Dr Bon Mott \_/\\_

Mott's practice is informed by learning Indigenous Knowledge. "Living on stolen land, I am committed to collaborating with First Nations creatives," Mott says.

Bon Mott makes sculpture site-specific installations activated by performance art using process, film, photography, sound, silk, steel, bronze, magnets, chains and beads. Mott's exhibitions and artist talks are funded by community grants and arts institutions.

"I identify as lightning and collaborate with physics researchers on the science of lightning and cosmic rays. My methodology is reciprocal nurturing through collaborating with my community of nonnormative artists." Bon Mott directs a gallery called Second Space Projects 2SP, funded by Yarra City Arts, the University of Melbourne's GSA, UMSU, and SSAF for marginalised students, artists and curators.

@bonnmott  
bonmott.com

# Dr Bon Mott \_/\\_



## 1. *A touch, A touch too much* 2023

Welded powder-coated steel

Dimensions variable

\$666

Sculpture from the installation Bonfire: Touch Too Much.'Midsumma: Personal Touch'

Curator Boe-Lin Bastian, Incinerator Gallery.

Ronald Belford Scott. Touch Too Much. AC/DC Album Highway To Hell (1979).



## 2. *A touch* 2023

Welded powder-coated steel

Length 1500mm x Depth 670mm x Width 750mm

\$333

Sculpture from the installation Bonfire: Touch Too Much.'Midsumma: Personal Touch'

Curator Boe-Lin Bastian, Incinerator Gallery.

Ronald Belford Scott. Touch Too Much. AC/DC Album Highway To Hell (1979).



## 3. *A touch too much* 2023

Welded powder-coated steel

Length 1860mm x depth 430mm x width 320 mm

\$333

Sculpture from the installation Bonfire: 'Touch Too Much.'Midsumma: Personal Touch'

Curator Boe-Lin Bastian, Incinerator Gallery.

Ronald Belford Scott. Touch Too Much. AC/DC Album Highway To Hell (1979).

# Dr Bon Mott \_/\\_

## 4. *Steel Armature Cosmic Rays* 2021-2023

Suspended: Ball and chain, key chains, steel rings, welded teal powder-coated armature, plastic glow-in-dark stars, crystals, silver, copper, gold and silver magnets, s, tektite, silver, gold, brass.

Dimensions variable

Small \$210



## 5. *Cosmic Rays: Runaway breakdown and the mysteries of lightning* 2021-2023

Suspended: Ball and chain, key chains, steel rings, various beads, fishing line, chiffon ribbon, tassels, plastic glow-in-dark stars, crystals, silver, copper, gold and silver magnets, mother of pearl, silver, pearls, gold, brass magnets.

Dimensions variable

Small \$150



\*Alexander V. Gurevich and Kirill P. Zybin. Runaway Breakdown and the Mysteries of lightning. Physics Today. May 2005. 37-43.  
<https://physicstoday.scitation.org/doi/10.1063/1.1995746>

## 6. *Cosmic Rays: Runaway breakdown and the mysteries of lightning* 2021-2023

Suspended: Ball and chain, key chains, steel rings, various beads, fishing line, chiffon ribbon, tassels, plastic glow-in-dark stars, crystals, silver, copper, gold and silver magnets, mother of pearl, silver, pearls, gold, brass magnets.

Dimensions variable

Small \$150

\*Alexander V. Gurevich and Kirill P. Zybin. Runaway Breakdown and the Mysteries of lightning. Physics Today. May 2005. 37-43.  
<https://physicstoday.scitation.org/doi/10.1063/1.1995746>

# Dr Bon Mott \_/\\_

## 7. *Large Bronze Cosmics Rays* 2021-2023

Suspended: Cast bronze with carved text, ball and chain, key chains, steel rings, fishing line, chiffon ribbon, plastic glow-in-dark stars, crystals, silver, copper, gold, brass magnets.

Dimensions variable

Large Bronze lightning bolt, \$410

## 8. *Long Bronze Cosmics Ray:* 2021-2023

Suspended: Cast bronze with carved text, chain, key chains, steel rings, tektite with sterling silver.

Dimensions variable

Large Bronze lightning bolt, \$710



## 9. *Paradise Found (Highway to Hell)* 2017-2022

Suspended inkjet colourant on silk charmeuse 22 momme silk, lost-wax bronze sculptures, repurposed mixed media, chain, fishing line, chiffon ribbon, plastic luminescent stars and silver copper, gold and silver magnets.

Dimensions: 1.3m x 2.6m

\$490

Location: Corridor archway, Richmond Town Hall

Collaborators: Callan Bradley Suzanne Halles,

Documentation: Amanda Fordyce

Technical Assistant: Nina Gilbert



# Dr Bon Mott \_/\\_



## 10. *Hell Aint a Bad Place to be* 2018-2023

Suspended inkjet colourant on silk charmeuse 22 momme silk, Bon Mott's hair.

Dimensions: 135cm x 239 cm

\$485

Sketch of Bon Mott's Outline: Anna Arnaudova

Process: Collage on trace paper, lightbox, technical assistant: Nina Gilbert. Hair sewing collaboration: Chantal McDonald



## 11. *Cosmic rays: my own flesh and blood* 2021

Doubled-sided inkjet colourant on silk charmeuse (density 19mm /600 count), chain, fishing line, chiffon ribbon, plastic luminescent stars and silver copper, gold and silver magnets.

Dimensions: 135cm x 239 cm

\$480

Location 2SP, 226 Gertrude St, Fitzroy.

Bon Mott's processed-based silk installations are kinetic are activated by performance and atmospheric changes.

Credits: Amanda Fordyce, Jean Baulch. Kori Miles, Nikolas Tesla, Bruce Pasco.

The three components of *Cosmic rays: my own flesh and blood* 2021

Sheen side: Paradise Found, 2021. Print on sheen silk.

Photography credit: Sabrina Bellenzier, Lido di Venezia. 2019.

Matte side: Lucifer's Fall. 2021. Print on matte silk.

Photography credit: Tessa Ross-Phelan 2020. Amanda Fordyce. Incinerator Gallery. 2018.

Film projection (not shown during Not fair)

Inside The Plasma Ball. Film Project on silk. 2020 –2021.

3 Film projected onto silk features artists kori Miles, Karen Casey and Leisa Prowd. Supported by The City Of Melbourne and Yarra City Arts COVID-19 arts grants – The 3 films communicate the importance of elevating the practice of creatives who identify as activists, neuro-diverse, First Nations, gender-fluid and feminist. Director: Bon Mott. Script: Adam Sutardy. Remote DOP advice: Katie Milwright. Editor: Andrew Brinsmead.



# Alexandra Nemaric

'At the end of the day, you bring your horror in with you'. Through drawing and sculpture, Alexandra Nemaric explores themes of the folk tale, class and ideas of utopianism. The idea of transformation through self-apocalypse is central to Nemaric's practise, informed by folk horror tales, fantasy and any opportunity for escapism. Nemaric uses symbolism to frame her perspective and individual experience. Nemaric attempts to create fantasy of faith to explore using folklore and fairy-tale as a contemporary means to deal with contemporary problems including grief, capitalism and a longing for a more natural world.

@thecryingorc  
alexandra-nemaric.com

# Alexandra Nemaric



1. *Table with jabuka* 2023

Chalk, pastel, pencil on board, artist's frame

1200 x 900 mm

\$1,400

Stock No: NF23311



2. *Table with košara* 2023

Chalk, pastel, pencil on board, artist's frame

1200 x 900 mm

\$1,400

Stock No: NF23311-2



3. *Revisor* 2023

Found objects, plaster, acrylic

Dimensions variable

*Ant Mosaic* 2023

Found objects, tiles

Dimensions variable

\$800

# Lily Palmer

Lily Palmer is an emerging artist focusing on the materiality of graphite. In her drawings marks proliferate and mesh outwards representing an imaginary, metamorphic landscape. Finely drawn and woven lines create sprawling filigrees of darkness and lightness and swarm in recursive fusion imbuing the tones of night over constructed strange terrains. She pairs the molecular properties of graphite with layered and latticed codes in which beauty, alienation and astonishment are drawn together from nature, and where everything, in fact is something else. Either dissolving in the Borgesian 'sands of time' or encrusted with the magnificent diploria labyrinthiformis, also known as brain coral, her graphite automatism frames a poetic complexity that invites the viewer to look more deeply into another intricate and illusionary world. Influenced by the literary realms of natural philosophy, ancient mythology and the natural world, her oeuvre is an affirmative splitting apart of form and structure, where graphite's transmutative capacity is realised on paper.

# Lily Palmer



1. *Like a moth to the void* 2023  
Graphite on paper, framed (art glass)  
75 x 53 cm  
\$2,850  
Stock No: NF23192

Photographed by Tony Fuery



2. *The fragile geometry of time* 2022  
Graphite on paper, framed  
110 x 59 cm  
\$2,850  
Stock No: NF23193

Photographed by Tony Fuery



3. *The sacrifice for our solitude* 2023  
Graphite on paper, framed (art glass)  
56 x 74 cm  
\$1,650  
Stock No: NF23194

Photographed by Tony Fuery



4. *Dreaming dark forests* 2021  
Graphite on paper, framed (art glass)  
2 panels 76 x 56 cm, both panels hung together = 152 cm x 56 cm  
\$2,850, panels sold together - \$6,500  
Stock No: NF23195

Photographed by Angus Gunn

# Mike Singe

Since moving to Nipaluna/Hobart from Western Australia more than a decade ago Singe's practice has been shaped by the issue of climate change. However, rather than focusing solely on the legitimate climate science, his work is predominantly informed by the evolving culture and eccentric human behaviours that have developed in response to this looming environmental disaster. Despite Singe's fascination with climate change, it would be disingenuous to label his art practice as environmentally responsible. For example, the works included in NotFair 2023 are made almost entirely from materials derived from petroleum. In response to the reservations generated by this aspect of his practice, Singe deploys his guilt as a motivator for the making process. Labour intensive procedures, such as applying soot to a surface to create an image, become futile performative acts of climate change contrition. Put very crudely, soot is carbon that has not combined with oxygen in the combustion process to form carbon dioxide. Theoretically the works in this exhibition are therefore acts of carbon capture and storage, the dubious value of that storage diligently recorded in the title of each work. Singe received a Bachelor of Fine Art from Curtin University in 1990 and completed a Master of Fine Arts at the Tasmanian School of Art in 2011. He has continuously exhibited for more than thirty years and his work is represented in major institutions and collections including the Art Gallery of Western Australia, University of Western Australia, Curtin University, Kerry Stokes Collection and Murdoch University.

@mike.singe  
mikesinge.net.au

**notfair**  
The Original Independent Art Fair

# Mike Singe



**1. *Recreational Fisher (38 Minute Fixation)* 2023**  
Soot, picture varnish on acrylic  
46 x 26 cm  
\$1,400  
Stock No: NF23227



**4. *Natural Selection (38 Minute Fixation)* 2023**  
Soot, picture varnish on acrylic  
62 x 50 cm  
\$2,600  
Stock No: NF23230



**2. *Recreational Fisher (37 Minute Fixation)* 2023**  
Soot, picture varnish on acrylic  
30 x 30 cm  
\$1,300  
Stock No: NF23228



**5. *Smoke and Mirrors (76 Minute Fixation)* 2023**  
Soot, picture varnish on acrylic  
61 x 82 cm  
\$2,600  
Stock No: NF23231



**3. *Natural Selection (101 Minute Fixation)* 2023**  
Skill tester claw, soot, picture varnish on acrylic  
78 x 93 cm (framed element)  
\$4,000  
Stock No: NF23229



**6. *Smoke and Mirrors (84 Minute Fixation)* 2023**  
Soot, picture varnish on acrylic  
101 x 75cm  
\$4,200  
Stock No: NF23232

# Melody Spangaro

Melody Spangaro's practice investigates the intersection of aesthetic activism and ecology, addressing contemporary anxieties with sensitivity and technical rigour. Spangaro's approach to drawing sits within the pictorial traditions of romantic landscapes and landscape painting. It intends to seduce the viewer with superficial beauty and aesthetic awareness of composition while simultaneously causing repulsion with the reality of what they portray. Her large expressive works are driven by the desire to understand the current ecological crisis through rendered scenes of vastness and intimacy, creation and destruction, power and helplessness. By utilising the ubiquitous materials of graphite, water, and plastic to evoke memories of environmental tragedy, Spangaro reflects on our humancentric relationship to nature, exposing the imaginative and cultural failures at the foundation of this super-wicked global climate crisis. After winning the Stuart Black Memorial Scholarship for drawing excellence in 2019 and the Carolyn and Hans Varney Award in 2021, Spangaro earned her Master of Contemporary Art at The University of Melbourne in 2021. She was awarded the M16 Drawing Prize in 2020, the FLG Exploration 21 People's Choice Award in 2021, and was a finalist in 2022 for the M16 Drawing Prize, Boynes Emerging Artist Award, and the Ginninderry Drawing Prize. She has exhibited extensively since 2016, including solo shows at George Paton Gallery Melbourne and M16 Artspace, Canberra.

@drawing\_melody  
melodyspangaro.com

**notfair**  
The Original Independent Art Fair

# Melody Spangaro



## 1. *Woolshed Falls* 2023

Water-soluble graphite on polypropylene  
synthetic paper

150 x 855 cm

\$15,000

Image courtesy of David Paterson

Stock No: NF23213



## 2. *The Entanglement* 2022

Water-soluble graphite on polypropylene  
synthetic paper

290 x 150 cm

\$6,500

Image courtesy of David Paterson

Stock No: NF23214



## 3. *A Burning Sense of Urgency -36.188:147.776* 2021

Water-soluble graphite on polypropylene  
synthetic paper drymounted to Di-bond

135 x 175 cm

\$5,500

Image courtesy of David Paterson

Stock No: NF23215



## 4. *A Burning Sense of Urgency -36.183:147.761* 2023

Water-soluble graphite on polypropylene  
synthetic paper drymounted to Di-bond

136 x 175 cm

\$5,500

Image courtesy of David Paterson

Stock No: NF23216



# Noah Thompson

Noah Thompson is an Australian photographic artist based between Narrm/Melbourne and lutruwita/Tasmania, Australia. He holds a BA in International Studies from RMIT and a Bachelor of Photography from PSC, Melbourne. Through an appreciation of classical forms of photography and expanded modes of documentary-making, Thompson's photographs are inspired by the complexity and divergence of human relationships with the natural world and broader questions of human nature. Emphasising slow and considered storytelling, Thompson attempts to delve into the cultural and social subtleties of contemporary Australia while informed by the past.

@noahthommo  
noahthompson.com.au

# Noah Thompson



1. *Untitled* 2020  
inkjet print  
100 x 80 cm  
1 of 3 + 2 AP  
\$1,500 unframed,  
\$2,000 framed  
Stock No: NF23232



2. *Mt Lyell* 2020  
inkjet print  
120 cm x 96 cm  
3 of 3 + 2 AP  
\$2,500 unframed  
\$3,000 framed  
Stock No: NF23233



3. *Untitled* 2020  
inkjet print  
121 cm x 96 cm  
1 of 3 + 2 AP  
\$2500 unframed  
\$3000 framed  
Stock No: NF23234



4. *Untitled* 2021  
inkjet print  
100 x 80 cm  
1 of 3 + 2 AP  
\$2500 unframed  
\$3000 framed  
Stock No: NF23235



5. *Untitled* 2018  
inkjet print  
100 x 80cm  
1 of 3 + 2 AP  
\$1,500 unframed,  
\$2,000 framed  
Stock No: NF23236

# Pimpisa Tinpalit

A Thai-born Australian artist, Pimpisa works within mental and physical themes of the beauty in death. Her large spatial and conceptual installations transform the materiality of everyday objects into a reimagined eminence, Tinpalit challenges the notions of free will and determinism through her figurative artworks with a focus on sculpture and installation. Originally from Thailand, Tinpalit holds a Master's Degree in Fine Art from Silpakorn University in Bangkok, Thailand and lectured for four years in Fine Art. With over twenty years as a professional artist, Tinpalit has exhibited worldwide including Thailand, Japan, Singapore, USA, Korea, Hong Kong and Australia with her work is held in public and private collections. Arriving in Melbourne in 2009, Tinpalit has embedded herself into the Australian art scene with successful and widely acclaimed shows. "Death is not the end but a transformation to a new beginning," she says. "It is not as a result of life's frustrations but as a transition from this life into the next. From mortality into immortality, each work is an introspection of life, condition, and reflecting on the power and strength of desolation while subtly encapsulating ideas of journeys, ends and renewals."

**@pimpisatinpalit**  
**pimpisatinpalit.com**

# Pimpisa Tinpalit



1. *Silence#1.5/4* 2021

Desk, rope, mixed media  
Dimensions variable

\$18,000

Stock No: NF23253



2. *Silence #1.3.2* 2021

Bed, rope, mixed media  
Dimensions variable

\$18,000

Stock No: NF23254

# Chloe Tizzard

Chloe Tizzard's sculptural practice is born from the desire to subvert the mind and drop into the body. Through hybridity of form and androgyny of her subject matter, Tizzard obscures categorical boundaries, encouraging the initial encounter of her work to be a felt-sense of their highly tactile materials. The suggestive formal qualities of her sculptures, often referencing parts of the human body, challenge binaries between eroticism and abjection, at once enticing to our sensuality but confusing and undefinable. The intuition demanded by her work is a statement against the primacy and banality of rationalism, a surrealist challenge to the intellectualisation of art and experience. Tizzard graduated with a BFA in 2021 and is currently undertaking her Masters in Fine Art at RMIT. Her graduate work was featured in PICA's Hatched Graduate Award show in Perth and she has since exhibited in a number of galleries in Melbourne. She is currently experimenting with work in the public space, adapting her distinctive style and material choice to environments outside of the gallery.

@king.tizzard  
chloetizzard.squarespace.com

# Chloe Tizzard



1. *Pervert* 2021  
Synthetic hair, felt  
200 x 50 x 60 cm  
Edition 1/1  
\$3,000  
Stock No: NF23090



5. *Tallulah* 2021  
Shag, suede  
60 x 60 x 60 cm  
Edition 1/1  
\$1,200  
Stock No: NF23094



2. *Delphi* 2021  
Shag, velvet  
60 x 60 x 60 cm  
Edition 1/1  
\$1,200  
Stock No: NF23091



6. *Blossom* 2021  
Shag, suede  
60 x 60 x 60 cm  
\$1,200  
Stock No: NF23095



3. *Virginie* 2021  
Shag, velvet  
60 x 60 x 60 cm  
Edition 1/1  
\$1,200  
Stock No: NF23092



7. *Tarantula* 2021  
Shag, suede  
150 x 150 x 30 cm  
Edition 1/1  
\$2,000  
Stock No: NF23096



4. *Bhumi* 2021  
Shag, suede  
60 x 60 x 60 cm  
Edition 1/1  
\$1,200  
Stock No: NF23093

# Kohl Tyler-Dunshea

Kohl Tyler is a visual artist born in 1993 in Kawa-Kawa, Aotearoa (New Zealand). Since 2018, she has been based in Naarm (Melbourne) Australia. Tyler's art practice is centered in her interest in the ever-changing and complex ecology of the globalised world. She navigates the interplay between contemporary society and non-human beings and explores how these worlds may relate to and impact one another. Other threads in her practice include an interest in relational aesthetics theory and moments of natural phenomena. She works with watercolour, ceramics, and social practice. Tyler received a Bachelor of Fine Art from Whitecliffe College of Art and Design in 2016. In 2017, she was awarded first prize in the Estuary Art and Ecology Awards held at Malcolm Smith Gallery in Auckland, NZ. She has held solo exhibitions in Aotearoa and Australia and has exhibited in multiple group shows. In 2022, she was awarded a quick response Art Grant, from the City of Melbourne to assist in the execution of Offerings, a social art installation held at the UNESCO heritage-listed Carlton Gardens in Naarm, Australia. Her work is held in the public collection of the East Gippsland Art Gallery as well as in private collections throughout Aotearoa, Australia, and the United States. Recent exhibitions include Recent Acquisitions (2022) at the Gippsland Art Gallery, AUS, Signals (2022) at Printmaker Gallery, MLB, and Moving Past the Sun (2020) at Weasel Gallery, NZ.

@kohl.tyler  
kohltyledunshea.com

# Kohl Tyler-Dunshea



1. *Future Sands* 2023

Ceramic stoneware, copper oxide slip and dolomite glaze

180 x 155 x 590 mm

\$2,200

Stock No: NF23009



2. *Shell's Lacuna* 2020

Ceramic stoneware, dolomite glaze, cobalt oxide

125 x 140 x 350 mm

\$1,100

Stock No: NF23010



3. *World below the brine* 2023

Ceramic stoneware and dolomite glaze

190 x 128 x 440 mm

\$1,300

Stock No: NF23011



4. *Forming One Another* 2023

Ceramic stoneware and dolomite glaze

792 x 570 x 595 mm

\$5,200

Stock No: NF23012



5. *Celestial Precipice* 2023

Ceramic stoneware and dolomite glaze

770 x 525 x 522 mm

\$5,200

Stock No: NF23016



6. *Such thoughts wash away the dust of earthly life* 2023

Ceramic stoneware, dolomite glaze, cobalt oxide

338 x 330 x 210mm

\$5,200

Stock No: NF23013



7. *I imagine you feeling starlight, waiting to feed* 2023

Ceramic stoneware, dolomite glaze, cobalt oxide

338 x 330 x 210 mm

\$1,200

Stock No: NF23014



8. *Swan-like* 2023

Ceramic stoneware, copper oxide slip and dolomite glaze

152 x 305 x 335mm

\$1,300

Stock No: NF23015



# Melody Woodnutt

Melody Woodnutt is a descendant of the pirate Blackjack Woodnutt and has rambled around the world before landing in Naarm/Melbourne, Australia in 2018. She spent eight of her formative artistic years living in a remote Icelandic village lusting after extreme nature. The primary conceptual drive for Woodnutt's artworks rests upon two ideas: landscape as character and the nature-culture symbiosis. This often cross-pollinates internal emotional landscapes with external environmental, cosmic, or socio-political landscapes to create short poetic and personal allegories. Woodnutt works primarily within the expanded field of 16mm analogue moving image film. Artworks take form as large-scale immersive installations, expanded cinema, short 16mm films, or printed photographic film stills. Woodnutt's films are often made from an eco feminist and alchemical feminist position as default (alongside bio-art's concept of "witches in labs"). She is currently an exhibiting member of Artist Film Workshop - an ARI and film lab for analogue small gauge film. Over time, her ideas have been supported by Arts Queensland, Youth Arts Queensland, Menningarráð Norðurlands Vestra (Iceland), Vaxtarsamnigr Norðurlands Vestra (Iceland), Rannis Innovation+Research Triennial Funding (Iceland), and Kulturkontakt Nord (Baltic/Nordic EU).

@laglina  
blackjackwoodnutt.com

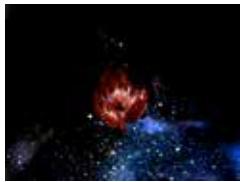
# Melody Woodnutt



1. *Premonition for a Wooden Horse and a Golden Goat* 2023  
16mm film print  
H: 3.2cm x W: 1 cm, frame size: 13cm x 13cm  
Edition 1/10  
\$600  
Stock No: NF23217



2. *Head Rush Sea Swell* 2023  
16mm film print  
H: 1.6cm x W: 1cm, frame size: 13cm x 13cm  
Edition 1/10  
\$600  
Stock No: NF23218



3. *Your Skin is Made of Wet Stars, Lips Made of Protea* 2023  
16mm film print  
H: 1.6cm x W: 1cm, frame size: 13cm x 13cm  
Edition 1/10  
\$600  
Stock No: NF23219



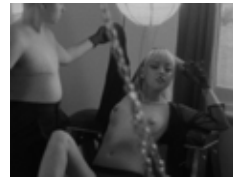
4. *Sailor's Delight* 2023  
16mm film print  
H: 1.6cm x W: 1cm, frame size: 100cm x 100cm  
Edition 1/10  
\$2,500  
Stock No: NF23220



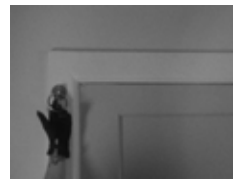
5. *Sailor's Warning* 2023  
16mm film print  
H: 1.6cm x W: 1cm, frame size: 100cm x 100cm  
Edition 1/10  
\$2,500  
Stock No: NF23221



6. *Velvet Gloves III* 2023  
Archival pigment print from 16mm film stills  
H: 100cm x W: 47cm  
Edition 1/10  
\$1800 unframed  
\$2500 framed  
Stock No: NF23222



7. *Of Hedon House (Leather Tassel Whip)* 2023  
16mm film print  
H: 1.6cm x W: 1cm, frame size: 13cm x 13cm  
Edition 1/10  
\$600  
Stock No: NF23223



8. *Of Hedon House (Rig)* 2023  
16mm film print  
H: 8mm x W: 1cm, frame size: 13cm x 13cm  
Edition 1/10  
\$600  
Stock No: NF23224



9. *Of Hedon House (Feather)* 2023  
16mm film print  
H: 2.4cm x W: 1cm, frame size: 13cm x 13cm  
Edition 1/10  
\$600  
Stock No: NF23225

9. *Celestial Velvet* 2023  
16mm analogue film projection, sound  
Installation variable  
POA  
Stock No: NF23226

## **NotFair Art Foundation**

info@notfair.com.au  
notfair.com.au

Instagram: @notfair\_artfair  
Facebook: NotFairArt

# Kia Zand

Kia Zand is an Iranian-Australian artist born in southwest Iran. His work spans various mediums, from sculpture and photography to video and sound, focusing on socio-political transformation. His upbringing in a semi-traditional environment influenced the exploration of his current themes on transformation and adaptation. In the 'Observatory' series, the artist's recent works exhibit a connection between nature and human experience. The sculptures in this series feature organic formations with eye-like apertures engraved onto rock formations, enabling the sculptures to observe the viewers metaphorically. "These materials have been able to resist the test of time and suggest stability and strength," Zand notes. "Sculptures created with these materials allow viewers to see through them or feel watched by them. By doing so, they inquire about the means that force individuals to be constantly cautious and under surveillance. According to the ongoing colonial history, these prehistoric neglected materials provide a different perspective of breaking free from this watchful gaze."

@kiazand\_  
zand.com.au

# Kia Zand

## *Border(less)* 2023



Left to right:

**1. *Untitled 1A*, 17 September 2009** 2023

Ishfahan, Iran

Archival pigment print (framed)

40 x 26 cm

Edition 1/13

\$500

Stock No: NF23172-1

**2. *Untitled 1B*, 28 April 2010** 2023

Damascus, Syria

Archival pigment print (framed)

40 x 26 cm

Edition 1/13

\$500

Stock No: NF23172-2

**3. *Untitled 1C*, 28 April 2010** 2023

Aleppo, Syria

Archival pigment print (framed)

40 x 26 cm

Edition 1/13

\$500

Stock No: NF23172-3

**4. *Untitled 1D*, 07 April 2010** 2023

Halabja, Kurdistan Iraq

Archival pigment print (framed)

40 x 26 cm

Edition 1/13

\$500

Stock No: NF23172-4

# Kia Zand



Left to right:

**5. *Untitled 2A*, 02 April 2010 2023**

Kurdistan, Iraq

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-5

**6. *Untitled 2B*, 06 April 2010 2023**

Sulaymaniyah, Kurdistan, Iraq

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-6

**7. *Untitled 2C*, 03 April 2010 2023**

Arbil, Kuridstan, Iraq

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-7

# Kia Zand



Left to right:

**5. *Untitled 3A*, 04 May 2010 2023**

Damascus, Syria

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-8

**6. *Untitled 3B*, 04 May 2010 2023**

Damascus, Syria

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-9

**7. *Untitled 4C*, 25 April 2010 2023**

Aleppo, Syria

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-10

# Kia Zand



Left to right:

5. *Untitled 4A, 29 April 2010* 2023

Busra, Syria

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-11

6. *Untitled 4B, 09 April 2010* 2023

Arbil, Kurdistan, Iraq

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-12

7. *Untitled 4C, 05 July 2010* 2023

Gilan, Iran

Archival pigment print (framed)

26 x 40 cm

Edition 1/13

\$500

Stock No: NF23172-13