



notfair

The Original Independent Art Fair

ALCHEMY

8 – 13 December 2023

notfair

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NotFair: Radical Shifts for Unruly Art Fair

NotFair, Australia’s perpetually unruly alternative art fair, is delighted to announce a new curatorial team for their upcoming 2023 event.

NotFair was founded in 2010 by artists Sam Leach and Tony Lloyd and writer Ashley Crawford as a satellite event to the Melbourne Art Fair in order to showcase independent artists who often do not fit the commercial mould and are overlooked and under-recognized. The initial grass roots event has grown into a well-known and popular celebration on the Australian arts calendar. Now in its 13th year NotFair has launched many artists into successful careers, while the nature of the celebration is still unchanged: NotFair does things differently.

Thus Leach, Lloyd and Crawford have resigned as curators in order to allow fresh blood to take the reigns, with Darren Tanny Tan and Linsey Gosper as the new curators.

“After 13 years and a number of NotFair events it seemed time to allow a new generation to take over,” said the original team in a joint statement. “It has always been NotFair’s intention to allow new opportunities, new talent and new ideas. That applies to the curatorial approach alongside the art and artists. We’re delighted to have Darren and Linsey take over from us!”

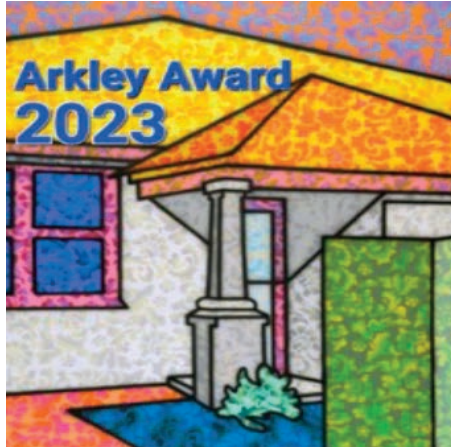
NotFair acknowledges the traditional custodians of the land upon we gather and pay our respects to their Elders past, present and future. We recognize the strength, pride and expression of all Aboriginal and Torres Strait Islander people.

NotFair 2023 - Alchemy

I am thrilled to present Notfair 2023 ***Alchemy***! Since its inception in 2010, NotFair has brought 7 fairs and several satellite projects, forming a valuable platform where artists, collectors and curators connect and prosper. Always proud to do things differently, things have indeed changed a little. Sam Leach and Tony Lloyd who started NotFair together with Ashley Crawford, have passed on their curatorial batons to Linsey Gosper and Darren Tanny Tan. The idea of transformation that is inherently connected to the concept of ***Alchemy*** is in many ways fitting for the 8th iteration of NotFair. Not only our organization continues to change in its micro cosmos; in the fast changing world around us motifs such as identity, AI and climate change are conceptualized and visualized through contemporary art. Who we are and how we relate to the natural and created worlds around us, is the essential incentive for the 41 artists participating in ***Alchemy***.

The curatorial vision of Tanny Tan and Gosper to create this show is also an interaction with the venue in which it is taking place. 333 Malvern Road was originally built as a school, but the historical building is better known as having hosted the Leonard Joel Auction House. The building too has gone through various transformations during its lifetime and soon will become the new headquarters for luxury fashion brand Scanlan Theodore. Before the handover from one Melbourne icon to the next, NotFair is taking over for a moment! And not just the familiar auctions rooms; we will open the doors to the unknown and unusual spaces in the building, and the visitor will be taken on visual journey to experience the hopes and dreams, fears and visions, darkness and light of ***Alchemy***.

Anne Runhardt – *Chair, NotFair Art Foundation*



Arkley Award 2023

The memory of much-loved artist Howard Arkley is honoured by the Arkley Award, established in 2010 by Arkley's mother, Gwen and her late partner Frank Lewis. The aim of the prize is to acknowledge the skills of emerging artists and reflect Howard Arkley's passion as practitioner and teacher.

"We've done it in memory of Howard," said Gwen Arkley. "I feel he would have wanted to help younger artists. He won awards himself, but he was also a very generous artist, teacher and friend."

The \$5,000 non-acquisitive award is rewarded to new talent in contemporary painting and photography. Since 2021 the award is kindly sponsored by William Partners Lawyers and Botanic Wellness.

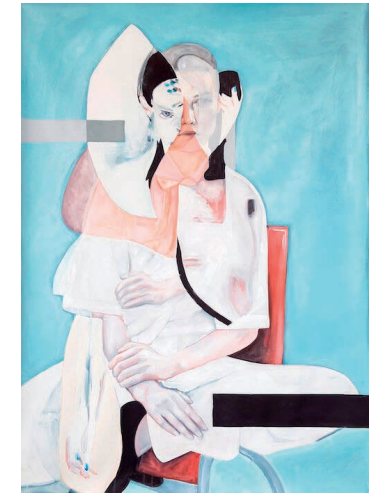


2021 Winner: Alicia King,
PSN-34,666700,68.066700, 2021

Previous Winners:



2014 Winner: Hari Ho, *Monuments & Ruins (triptych)*



2016 Winner: Isabelle de Kleine, *Knowing* 2016



2012 Winner: Simon Finn.

(Left to Right) Marijke and Sarah Arkley, Winner, Simon Finn, Ashley Crawford, Melissa Amore and Sam Leach



2010 Winner: Jake Walker, *The Way 7*, 2009

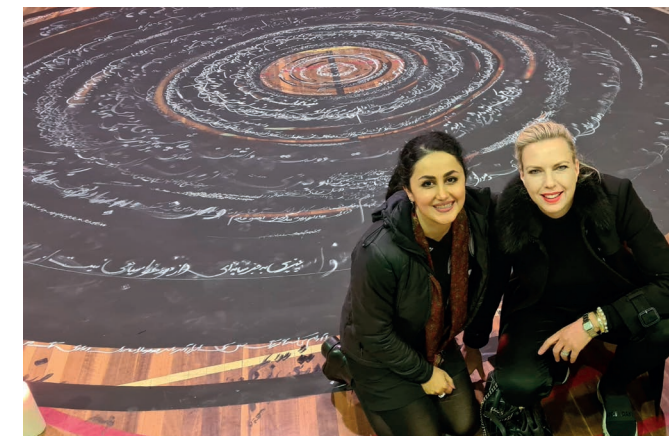


Anne Runhardt Art Award

Established in 2017, the Anne Runhardt Award was founded to uncover and enable outstanding talent within the visual arts. The \$5,000 non-acquisitive award is dedicated to independent, experimental and thought-provoking art deserving of greater recognition and opportunity. All participating artists of NotFair are considered finalists of the Anne Runhardt Art Award.

The inaugural 2017 winner was Chris Henschke for his eponymous work *Songs of the Phenomena* (2016). A transformed nuclear reactor, a mechanical beast, feeding of fruit through electrodes, softy howling, pulsing, creating random sounds. The work was since acquired by Dark MOFO, under auspices of MOMA Hobart. The 2017 award was judged by Gareth Sansom - whose retrospective exhibition Transformer was showing at NGV Australia at that same time - together with Ashley Crawford and Anne Runhardt.

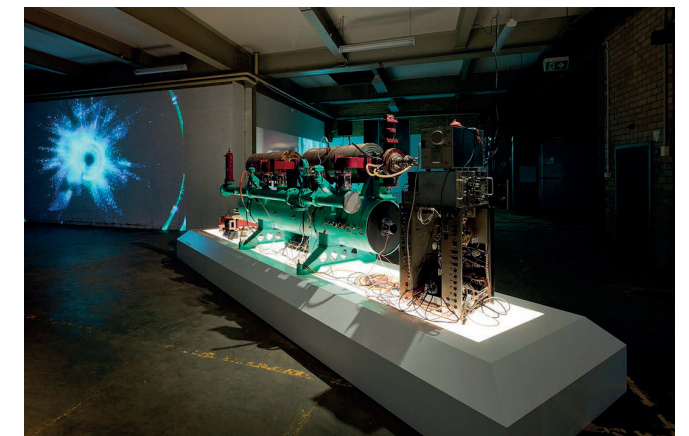
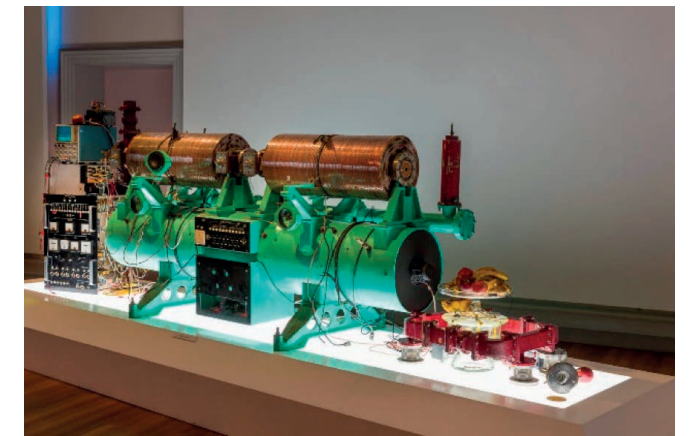
Previous Winners:



Farnaz Dadfar, *The Beloved*, 2021

(Bottom image, left to right) Farnaz Dadfar, Anne Runhardt

The 2021 winner was Farnaz Dadfar for her work *The Beloved*. Her interdisciplinary practice is characterized by a personal narrative offering a small window into an alternative realm of spiritual and philosophical experience. *The Beloved*, a whirlpool of words was especially created for NotFair 2021 in former church that was about to be demolished. The work was destroyed; its ephemeral quality emphasising Farnaz' search for transcendence.



Chris Henschke, *Songs of the Phenomena*, 2016

The Lennox Award

Ghosts, Gangsters, Artists, Actors, Authors and Musicians have all collided in this magical abode. A veritable Who's Who of Melbourne's cultural characters have collected, at one time or another, at a former pub, now dubbed The Lennox, at Richmond's 208 Lennox Street.

The Lennox Award is founded to enable emerging artists to exhibit and connect at this historical venue. It offers a free exhibition with a fully catered opening night.

The award is kindly presented by Helen Bogdan. The inaugural winners in 2021 were Liss Fenwick and Ash Coates.

208Lennoxstreet.com

Inaugural Winners:



Ash Coates, *Portrait*, 2022



Liss Fenwick, *Meat Tray IV*, 2018

A Statement from the Curators

As the new curatorial team of NotFair, we are honoured to carry on the good work of the previous curators. Being NotFair alumni ourselves, we can attest to how NotFair has emerged over the last 13 years as a significant platform for supporting independent artists. Much has changed since the inaugural NotFair was conceived in a former commercial garage, but the talent that flourishes in the realm of the underground has withstood the test of time. The diverse selection of artists that are being presented in *Alchemy* — all 41 of whom practice without the ongoing support of commercial galleries — is indeed indicative of the aptitude and tenacity that thrives fervently amongst independent, often overlooked, artists.

Traversing an array of practices and mediums, the thematic concerns present in the works collectively reflect a rejection of late capitalism, a movement towards embracing animist communities, and otherworldly encounters in the fallout of the Anthropocene. Be it the transformation of raw materials into sculptural assemblages injected with visions of posterity, the creation of corporeal imagery that upheavals the senses, or the depictions of the natural world that serve as conduits for re-imagining, the eclectic mix of works showcased in *Alchemy* are united by the artists' deep engagement with materiality and their ability to materialise the intangible. One can expect an alchemical amalgamation of art that invokes a palpable sense of play and wonder.

Linsey Gosper & Darren Tanny Tan - *NotFair 2023 Curators*

NotFair 2023 Artists

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.

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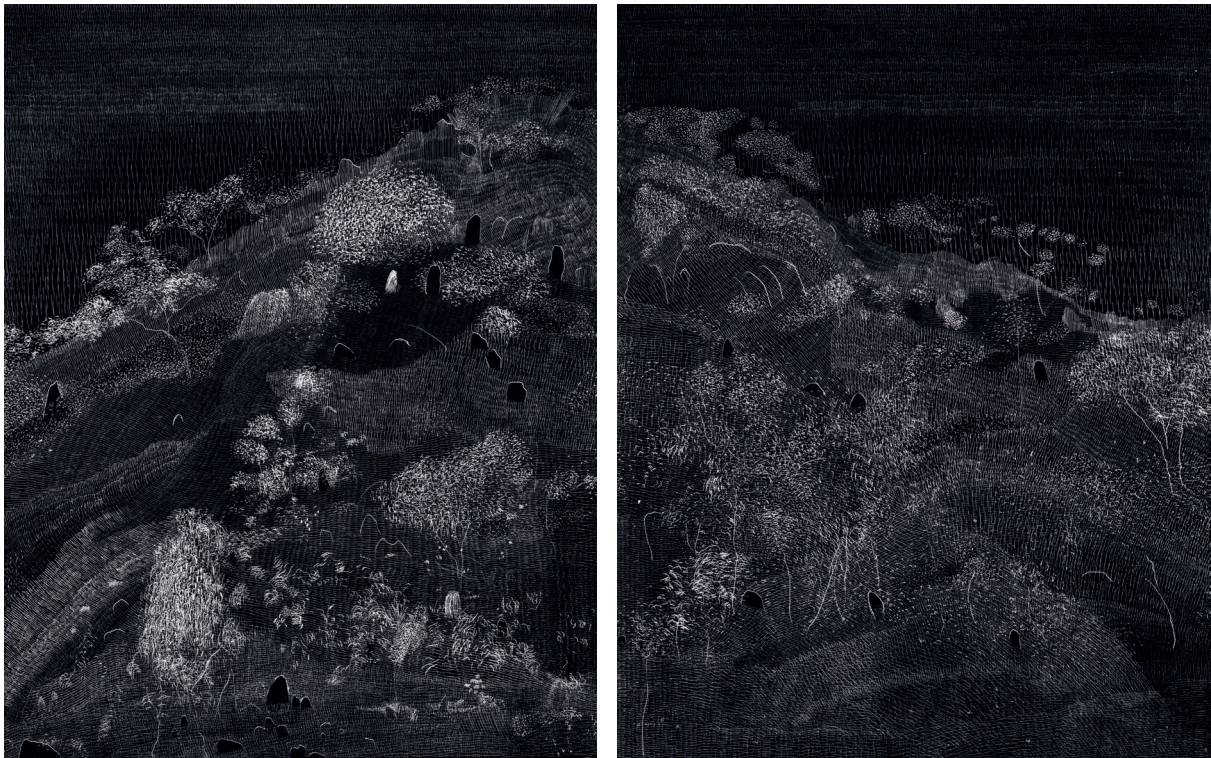
Opposite: *Time Transformed into things Aspheltum and Matches*, 2020. Mixed media, watercolour and ink on paper. 76 x 56 cm.



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



Opposite: *Hill near Wunaamin Miliwundi Ranges (Ngarinyin Country)*, 2023. Incised paint on aluminium. Two panels each 47 x 56 cm

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



Opposite: Dale of Echuca with his prize winning Bantam, 2023. Cyanotype on silk. Unique state. 47 x 56 mm.

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

Opposite: *Rivalry in Love*, 2021. Bituminous paint, oil, ink on canvas, 100 x 120 cm



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

Opposite: *Pinky Pyjamas*, 2023. Acrylic on canvas. 96 x 85 cm.

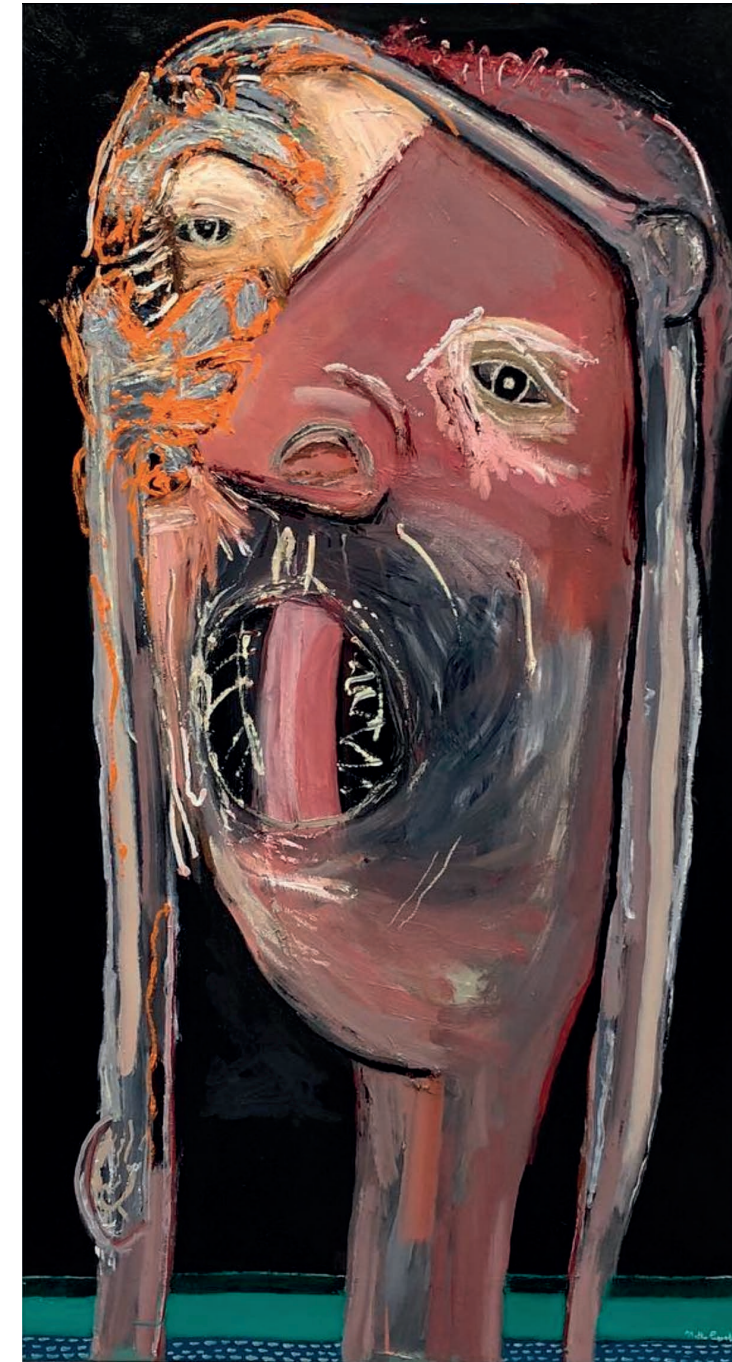


Mattia Cicoli

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.

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Opposite: *Whiteout Within; Look Inside*, 2018. Oil and soft pastel on canvas. 169 x 91 cm.

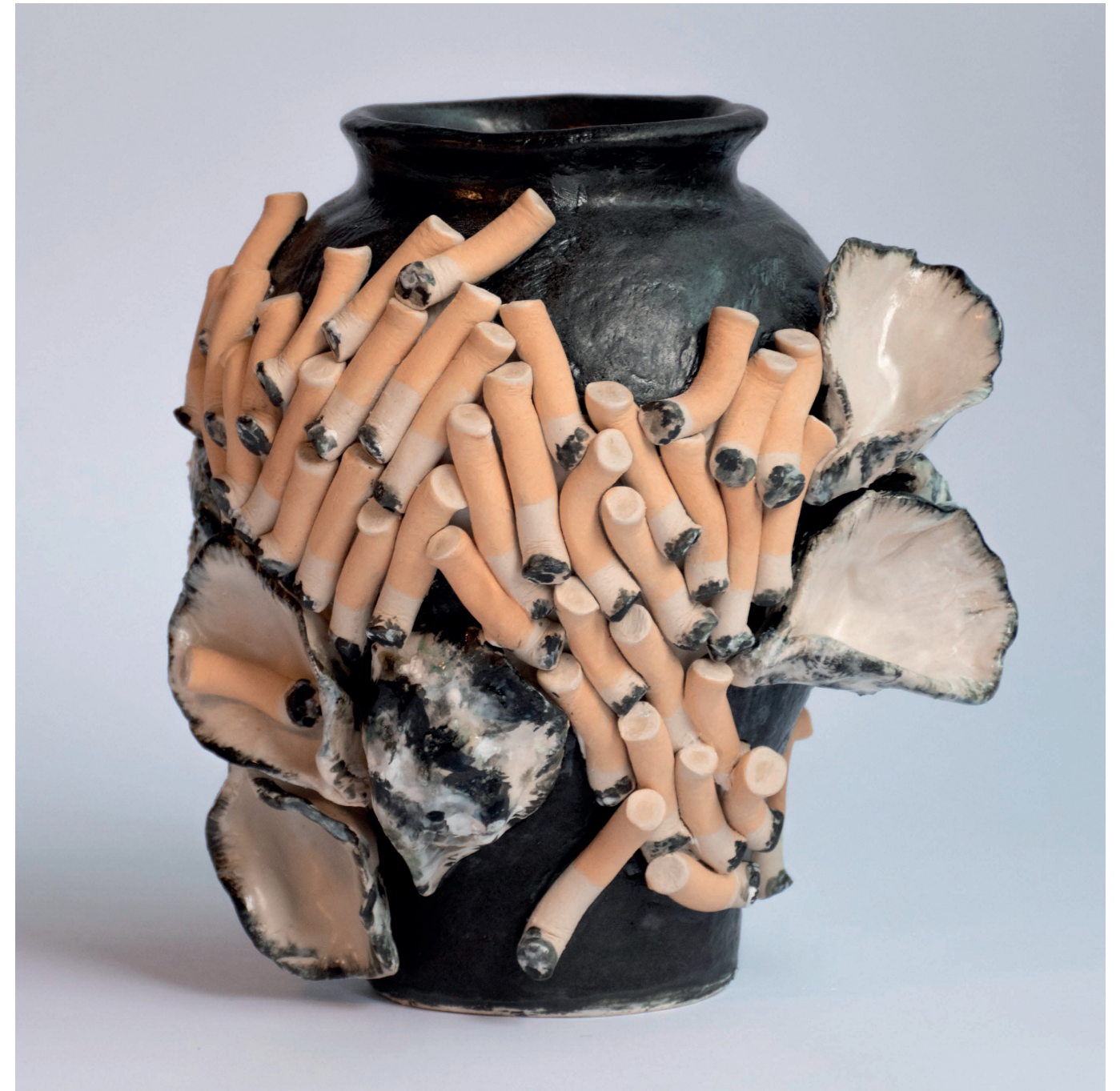


Claybia Ceramics (Cassandra Chilton and Molly O'Shaughnessy)

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

Opposite: *Urn for a small backyard dinner party*, 2023. Stoneware, glaze. 8 x 15 cm.



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

Opposite: *Untitled (anna)*, 2020. Inkjet print. 70 x 55 cm.



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

Opposite: *Two Girls in Bed*, 2022. Oil on canvas. 101 x 101 cm.



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



Opposite: *Lunula Print Animation Still Detail (4 of 6)*, 2023, Print of black and white acrylic painting series. Dimensions variable.

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



Opposite: *Grubby Star Flag*, 2023. Encaustic paint, charcoal, pastel, ink on paper. 78 x 108 cm.

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

Opposite: *Seven*, 2022, Acrylic on canvas. 61 x 51 cm.



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

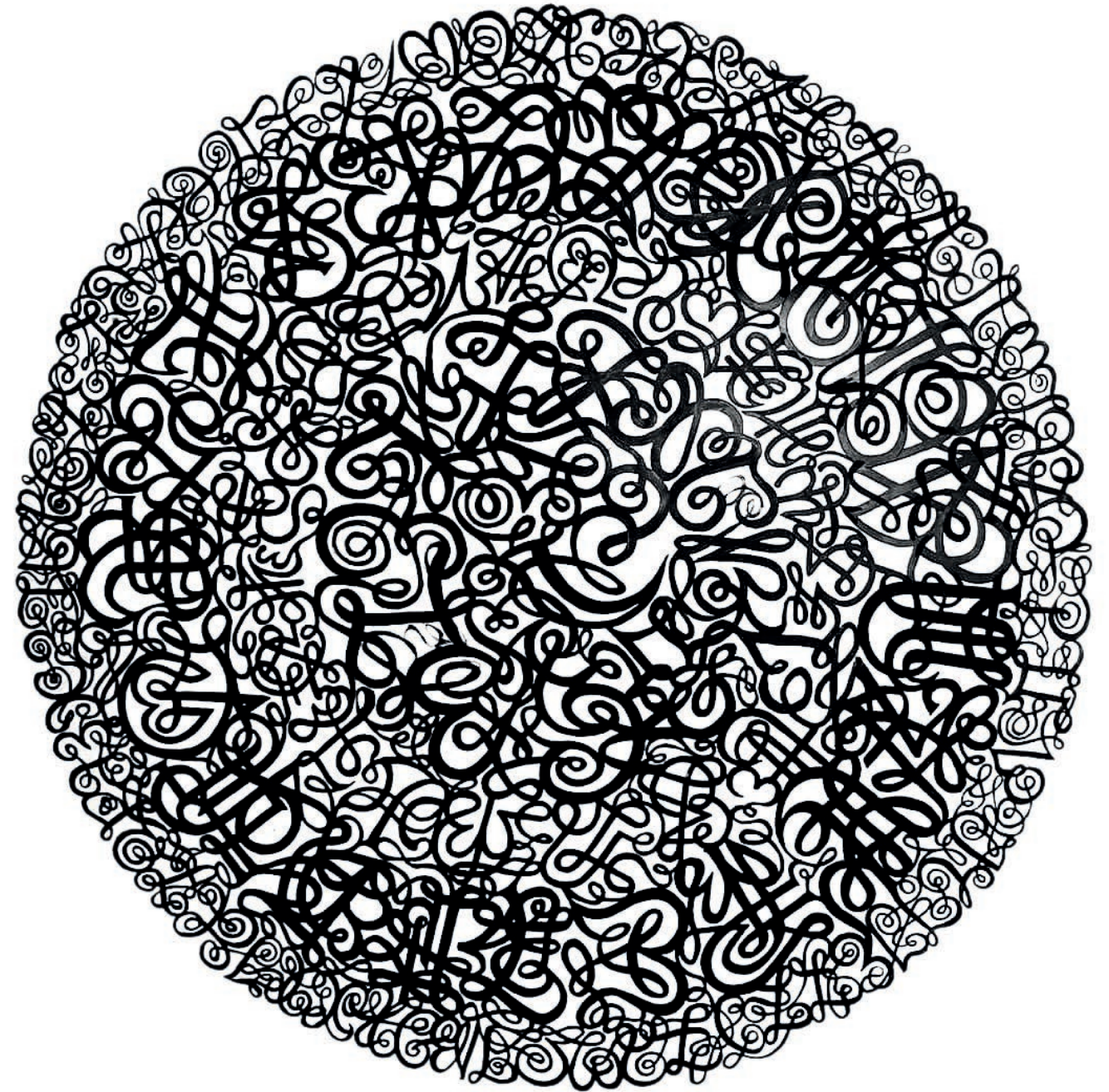
Opposite: *Early Morning (In the Club)*, 2023. Acrylic and oil on wood (framed). 180 x 90 cm



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



Opposite: *Circle of Enok II*, 2018. Oil on Canvas. 183 x 183 cm.

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

Opposite: *Untitled*, 2022. Archival pigment print, framed. 85 X 75 cm.



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



Opposite: *We all lose*, 2022. Hand-stitching, mixed yarn on perforated plastic. 27 x 33 cm.

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

Opposite: *dalungals*, 2023. Handworked archival print on Hahnemühle German Etching. 22 x 28 cm.



Stef 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.

Opposite: *A Fertile Void*, 2018. Laserjet photocopy print on perspex, chain. 65 x 48 x 1.5 cm



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 Blindside Gallery, and appeared in curated exhibitions at Strange Neighbour, Bundoora Homestead and The Substation.

@dominickavanagh
dominickavanagh.com



Opposite: *Congregation in the Mess*, 2017. Single channel video, pine, 7 minutes, 11 seconds.

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

Opposite: *I think we lost six hours in that room*, 2023. Gouache and acrylic on archival paper. 128 x 131 cm.



Christopher Köller

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 Bibliotheque Nationale de Paris. His portrait of ceramic artist Janet Beckhouse featured in MAPH's celebrated '100 Faces' exhibition in early 2023.

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christopherkoller.net



Opposite: *Enel Summer Camp, Italy #2*, 2023. Inkjet print on Canson Baryta paper. 80 x 100 cm.

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.

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Opposite: *bots*, 2023. Steel and hydrostone. 25 x 17 cm, height variable.



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.

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Opposite: *Temples of Doom*, 2022. Single channel video. 39:43 mins.

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).

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Opposite: *Forecast*, 2020-22. Oil on linen. 205 x 170 cm. Photography by Docqment.



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.

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Opposite: *Balustrade*, 2023. Aluminium. 180 x 6 cm x dimensions variable.



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.

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Opposite: *MACHINIC ASCENSION*, 2022. Screenprint on canvas, 180 x 120 cm.



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.

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Opposite: *The Masked Zodiac (After Ehret)*, 2022.. Ink on paper, 29 x 38cm.

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.

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Opposite: *Making light of this dull dull day*, 2022. Archival pigment print, custom frame. 85 x 60 cm.



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.

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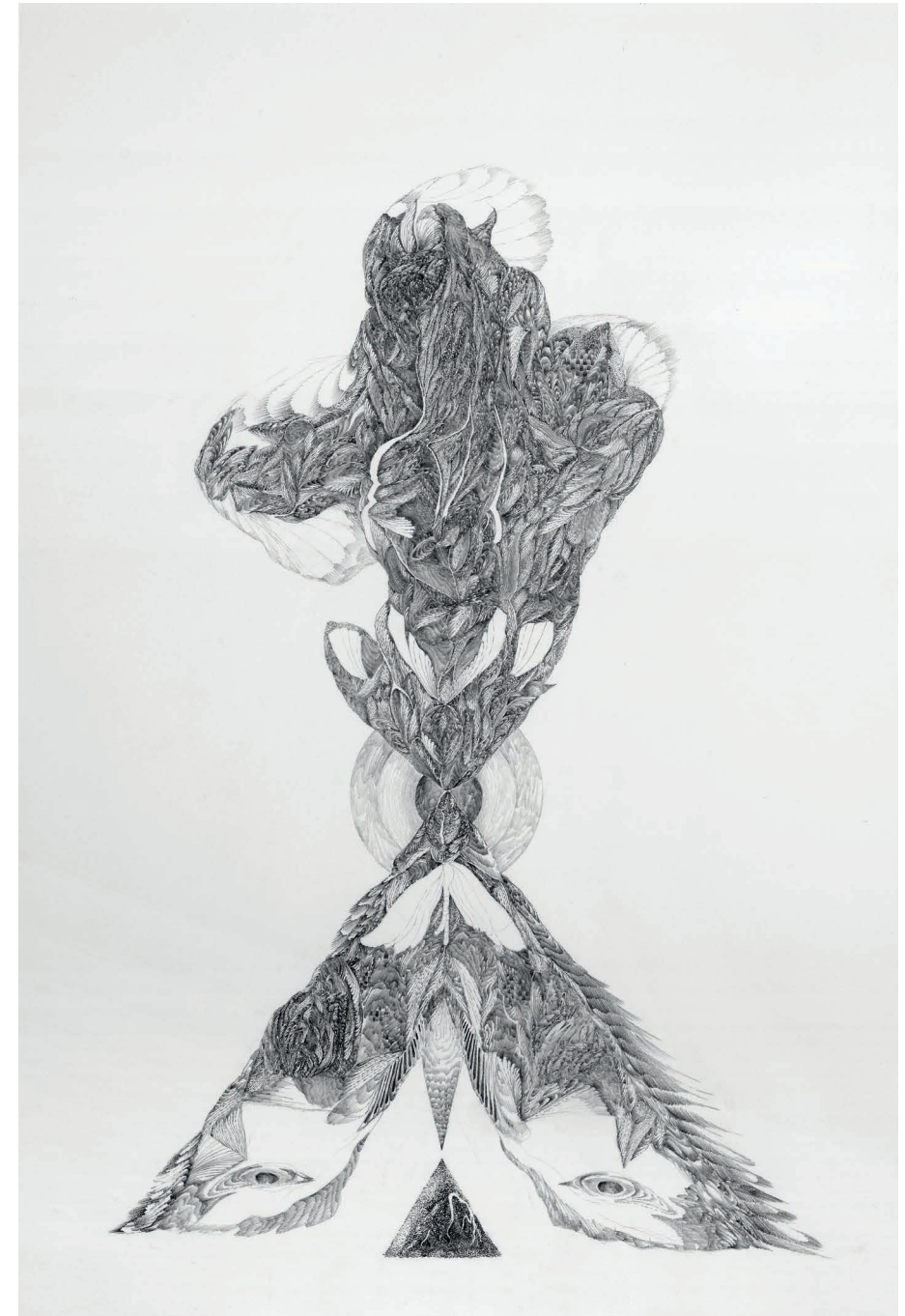


Opposite: *Alek*, 2021. Archival pigment print. 15 x 18 cm.

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.

Opposite: Like a moth to the void, 2023. Graphite on paper. 75 x 53 cm. Photographed by Tony Fuery.



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).

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Opposite: *West*, 2022. Oil on canvas. 89 x 93 cm.



Bon Mott

internationally. 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.

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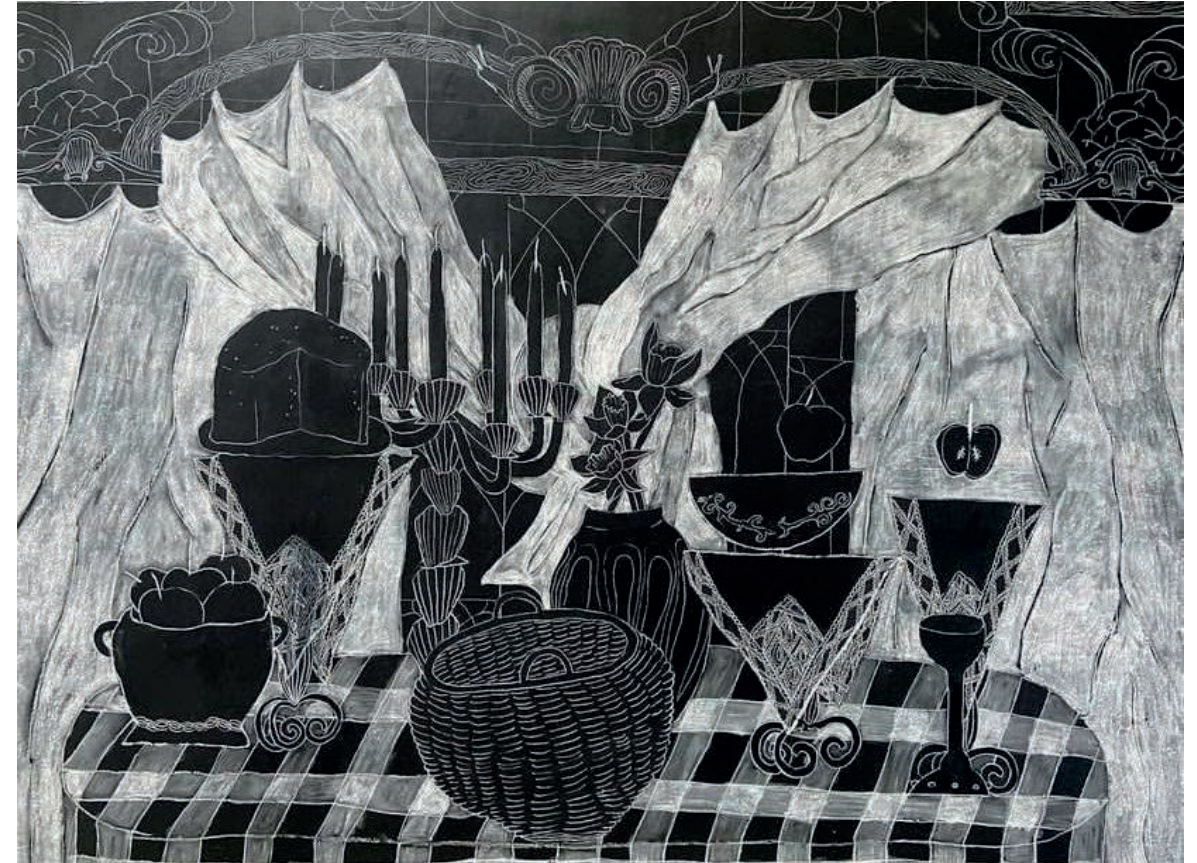


Opposite: *She Makes My Heart Race*, 2022. Suspended printed silk, foam, bronze, chain, magnets. Glass, luminescent paint
Installation view. Dimensions variable.

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.

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Opposite: *Table with jabuka*, 2023. Chalk, pastel, pencil on board, artist's frame. 120 x 90 cm.

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.

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Opposite: *Natural Selection (38 Minute Fixation)*, 2023. Soot, picture varnish on acrylic. 62 x 50 cm.

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.

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Opposite: *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.
Photography by David Paterson

Noah Thompson

Noah Thompson is an Australian photographic artist based between Narm/ 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.

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Opposite: *Untitled*, 2021. Inkjet print. 100 x 80 cm.

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."

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Opposite: *Silence #1.3.2*, 2019. Bed, rope, mixed media. Dimensions variable.



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.

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Opposite: *Virginie*, 2021. Shag, Velvet. 60 x 60 x 60 cm. Photography by Darren Tanny Tan.



Kohl Tyler

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 Aquisitions (2022) at the Gippsland Art Gallery, AUS, Signals (2022) at Printmaker Gallery, MLB, and Moving Past the Sun (2020) at Weasel Gallery, NZ.

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Opposite: *Forming One Another*, 2023. Ceramic stoneware and dolomite glaze. 79 x 57 x 60 cm. Photography by Felix Asdett.

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), Vaxtarsamnigur Norðurlands Vestra (Iceland), Rannis Innovation+Research Triennial Funding (Iceland), and Kulturkontakt Nord (Baltic/Nordic EU).

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Opposite: *Of Hedon House (Leather Tassel Whip)*, 2023. 16mm film print in lightbox. 13 x 13 cm.

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.”

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Opposite: *Untitled (02A, Damascus Syria)*, 2023.Archival print. 44 x 31 cm.

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