

notfair

**LUST
FOR LIFE**

14 – 23 FEBRUARY
83 High Street, Prahran VIC 3181

CATALOGUE

HOURS OF OPERATION

Location: 83 High Street, Prahran VIC 3181

Saturday 14 February: VIP Preview and Grand Opening

Sunday 15 February: 11:00am to 5:00pm

Wednesday 18 February: 11:00am to 5:00pm

Thursday 19 February: 11:00am to 5:00pm

Friday 20 February: 11:00am to 5:00pm

Saturday 21 February: 11:00am to 5:00pm

Sunday 22 February: 11:00am to 5:00pm

Monday 23 February: 11:00am to 5:00pm

NOTFAIR 2026 IS TITLED “LUST FOR LIFE”, A TRIBUTE TO ITS CO-FOUNDER, THE LATE ASHLEY CRAWFORD

NotFair 2026 is titled “Lust for Life”, a tribute to its co-founder, the late Ashley Crawford, and a reflection of the exuberance exhibited by current artistic practice.

True to its heritage of featuring new ideas and talent, Melbourne’s artist-run exhibition, NotFair, will showcase works from over 30 artists at the forefront of contemporary practice.

The 8th iteration of the biennial exhibition will be held 14 to 23 February, concurrently with the Melbourne Art Fair, at a multi-spaced former office complex at 83 High Street, Prahran, opposite the Prahran Hotel.

NotFair Chair, artist Sam Leach, says:

“The recent death of our co-founder, collaborator and dear friend Ashley has caused us to celebrate his amazing life and honour his memory by reflecting his particular “Lust for Life” in the NotFair 2026 title.

“Ashley’s enormous contribution to NotFair and the lives of countless artists continues.

“NotFair has always been run by artists, identifying under-recognised artists whom artists are talking about. ‘Lust for Life’ will feature the current passions in art, in a world driven by new technologies, the Internet and AI.

“Visitors to NotFair2026 will find art that accelerates meaning through complex forms complex pace, using new media across interdisciplinary, hybrid forms, combining art, design and fashion.

“We have made a conscious decision to time NotFair 2026 alongside Melbourne Art Fair, to give the art-aware public a chance to experience art that is pushing the boundaries.

“Our site for NotFair 2026 is the former headquarters of Catapult Sports, a global leader in athlete analytics. The ‘Lust for Life’ exhibition repurposes a site built for quantifying human performance into a space for critical investigation. The exhibition will explore the indomitable spirit of artists in a world increasingly consumed by the data-hungry algorithms of AI to the physical re-imagining of the city itself”, said Leach.

The curators of NotFair 2026 are artists Brie Trenerry, Darren Tanny Tan and Liss Fenwick.

“Lust for Life” Curator Quotes: Brie Trenerry: “The selection is unapologetically experimental. From bio-mechanical inflatables to camera obscuras built into the walls, these artists are interdisciplinary explorers metabolizing the very infrastructure of the venue.”

Darren Tanny Tan: “We are seeing a shift from the initial shock of AI to a critical embrace. The artists in ‘Lust for Life’ are not just using new tools but are dissecting the speed of image production and the world in flux we inhabit.”

Liss Fenwick: “Amidst the technological acceleration there is a distinct turn towards grounding perspectives. We wanted to highlight some works that are deeply rooted in place and Indigenous knowledge systems as a necessary counterbalance to the digital intervention. “Lust for Life’ highlights a world where constant consumption is becoming its own creature. It confronts the tension between our desires, embodied experiences and the machines we constantly feed.”

GREG ADES

After a journey into the gibber littered plains north of Woomera in 2002 my work has explored narratives contained within the interaction of objects in the Australian landscape resulting in further journeys into remote parts of the country.

In the Tarkine, a young sassafras seedling grows beside a fern for protection from passing animals. As it grows the roots of the sassafras attach to the fern eventually taking hold and engulfing its protector. As the tree matures its roots take hold in the ground and it no longer needs the fern for support.



Sassafras and Fern 1 2020
Oil on linen
122 x 92 cm

KYLE ARCHIE KNIGHT

Kyle Archie Knight (b. 1999) is a Wiradjuri queer photographic artist based in Naarm/Melbourne. Knight's keen interest in the mundane and humdrum

suburbia of Naarm resulted in his highly commended long-form and ongoing project, 'Cruising for a Bruising'. With this project, he was a finalist (with High Commendation) in the Ballarat International Foto Biennale 2022 GradFoto exhibition and was later a core program artist in the 10th Ballarat International Foto Biennale (2023) with a solo exhibition.

Knight's recent exhibitions include the landmark 'Auto-Photo: A Life in Portraits' at RMIT Gallery, 'de-centre re-centre' at Lawrence Wilson Art Gallery for Perth Festival, 'NAIDOC Week' at MARS Gallery, and 'New Photographers' at Daine Singer Gallery as part of PHOTO 2024. As well as group shows at the Centre for Contemporary Photography, Spring1883 Art Fair, Melbourne Fringe Festival, and Unassigned Gallery. In 2024, he was a creative resident at the Centre for Contemporary Photography, and in 2025 he completed a First Nations led creative mentorship at Footscray Community Arts.

Knight's debut photobook, 'Cruising for a Bruising', was published in 2023 by M.33 and was subsequently shortlisted in the 2024 Australian and New Zealand Photobook Awards.



Twink, 2025
Archival Print
Edition 1 of 5 and 2AP
30 x 30 cm

RAVI AVASTI

Ravi Avasti is an Australian visual artist, born and raised in the UK to a Welsh mother and Indian father. Growing up as a biracial child in a racially volatile environment was a violent and frightening experience, one that shaped his enduring interest in difference, inclusion and exclusion, and his commitment to diversity, equality and respect.

Through processes of making, unmaking and remaking, Avasti seeks to recontextualise the rhythms and visual phenomena he observes, offering opportunities to encounter them from altered perspectives. He employs multiple strategies, including the articulation of difference and 'otherness' through remediation and reformation; the simultaneous use of concealment and revelation; and the privileging of chance. His works frequently engage with dialogue and systems of inclusion and exclusion, operating within strict logics that give rise to ritualistic structures. His practice spans installation, sculpture, and the expanded field of drawing.



Lighten Up 2015
Pine, balloon, jute, screws
217 x 27 x 27cm

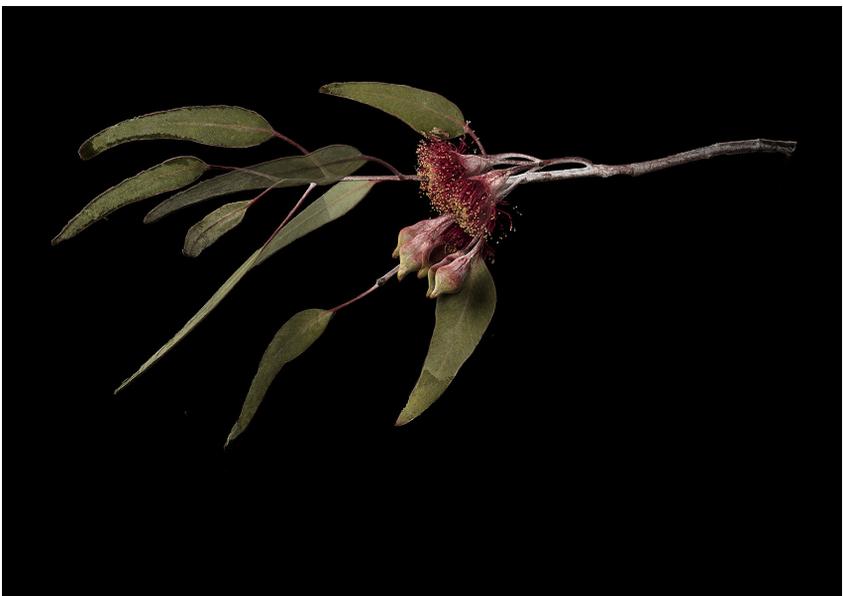
ALISON BENNETT

Artist Alison Bennett has rendered Australian native flowers as celestial encounters in the form of 3D point-clouds that coalesce and dissolve. Using a gesture-controlled interface, they have installed this innovative interactive screenwork as a room-scale data-projection. The work was created using photogrammetry, a technique for generating 3D models from a large set of photographs taken from all angles of the plant.

Bennett has brought together an innovative combination of processes to create awe-inspiring real-time embodied interaction with the 3D point-clouds of Australian flowers. The use of a gesture-controlled sensor creates the impression that the work literally turns towards the viewer. This mirrors Bennett's perception that, just as they attuned to plants, the plants were also turning toward us. The interaction design encourages the viewer to slow down and attune to the pulse of plants and computers, inducing an almost meditative state of mind.

Their work has been shown at international venues such as Musée du Louvre, Kunstmuseum Bonn, and San Francisco Museum of Modern Art and featured on Australian Story, The New York Times, Mashable, Huffington Post, BuzzFeed, Motherboard, Creators Project, ABC TV News, Artlink and The Guardian.

vegetal/digital (2022), an interactive screenwork, has been shown internationally at Soma Artspace (Berlin), The Photographers Gallery (London), Cube Garges (Paris), MUTEK (Mexico), 36 degrés and Galerie Charlot (Paris); and is touring nationally as part of the Umbrella Arts exhibition POSTWORLD. It has been exhibited at Verge Gallery (Sydney), Wyndham Art Gallery (Melbourne) and MARS (Melbourne). A still from *vegetal/digital* was a finalist in the 2023 Bowness Photography Prize at the Museum of Australian Photography. An extended discussion of the work was published in the *Philosophy of Photography* journal special issue: 'Expanded Visualities: Photography and Emerging Technologies'.



vegetal/digital (eucalyptus) 2022

Still from photogrammetry point-cloud interactive moving image

GEORGIA BOSELEY

Georgia Boseley is an award-winning Central and Eastern Arrernte artist and researcher living in Naarm. Her practice and research are grounded in resistance - her work critiques the ongoing structures of colonial occupation, and engages with histories of dispossession as well as a present of cultural resurgence and strength. Her work is anti-colonial and anti-capitalist — rooted in materials connected to Country — and documents the complexity and resistance of living as a First Nations person today.

Boseley creates contemporary sculptural works using traditional weaving practices and materials, alongside large-scale paintings and ceramic sculptures. Her practice often moves across and within disciplines and materials, embracing mixed media as a third place — a space of experimentation and connection. Her works are held in private collections across the country and in the permanent collection of the National Gallery of Victoria (NGV).

Boseley has a Bachelor of Arts (Politics & International Studies) from the University of Melbourne and a Master of Contemporary Art from the Victorian College of the Arts (VCA).



Exile 2025
Raffia, wire, wood
Dimensions variable

JOANNA BUCKLEY

Joanna Buckley is an Australian, Melbourne-based artist with origins in the Northern Territory. Her art practice spans sculpture, painting and site-specific installation, grounded in minimal abstraction and an interconnected relationship with nature. Buckley's work emphasises transformation of environmental elements, materiality, space and light, with sensitivity to viewer experience and site context. Her work approaches emotionally connected and embodied states of consciousness - such as love - not through representation, but as condition that may be accessed through perception. Scale and material presence envelop the viewer within a field of sensory vastness, where expansion becomes intimate. Transformative revelation is sought through permeation and an alchemy of perception: reimagining the sublime awe of historical abstraction with tenderness, perceptual sensitivity, relational interconnectedness and presence. Buckley holds a Master of Contemporary Art from the Victorian College of the Arts, a Master of Art (Art in Public Space) from RMIT, and Bachelor of Built Environment (Industrial Design) from Queensland University of Technology. She has exhibited at the Abbotsford Convent, the Chinese Museum Melbourne, Craft Victoria, Lorne Sculpture Biennale, Scuola Internazionale di Grafica Venice and ECNU Shanghai World Expo 2010. She has undertaken various commissions and is represented in private collections in Australia and Europe. Joanna Buckley is an associate member of Artery Cooperative Ltd, Melbourne, Australia.



Oculus 2023
Acrylic, mirror film and stainless steel
211.5 x 250 x 85cm
Image courtesy of the artist.

In collaboration with psychological scientist Rebekah Street
Seed Project for Melbourne Monash Consciousness Research.
Acrylic donated by Jeph Neale. Production assistance by Jeph Neale.

RENATO COLANGELO

Renato Colangelo is a visual artist whose practice explores cultural identity, social awareness, anthropology, and experimentation across multiple media. He works predominantly with photography, video, and large-scale installation, including immersive walk-in camera obscuras such as 'Standpoint' (Eyes Lies & Illusions, ACMI, 2007), Locked Treasure Room (Centennial Parklands, Sydney, 2011) and 'Dark Chamber' (Centre for Contemporary Photography, Melbourne, 2023). He was awarded the People's Choice Award at the Bowness Photography Prize in 2024 for his work 'Negative Dark Chamber'. He runs Nero Darkroom in Melbourne and regularly runs workshops on analogue photography.



Portable Dark Chambers 2026
Spun aluminium
500 x 240 x 200 mm

CRIENA COURT

Criena Court is a multidisciplinary artist living and working on Gadigal land. Her practice explores reality, perception, and self by utilising the dance between structure and gesture through affect, movement, and the body.

Drawing on bodywork and ritual practices, her process-based approach highlights relational reciprocity. Sculptural interventions and intuitive actions emerge as performative 'force encounters' that morph with each presentation, seeking limits, tipping points, and new modes of understanding.

In this current iteration Court attends to how the body moves through and leaves material traces in space.



sgbm 02 (installation) 2025
Print on silk crepe, timber
50 x 20 x 145 cm

DAS KAPITAL

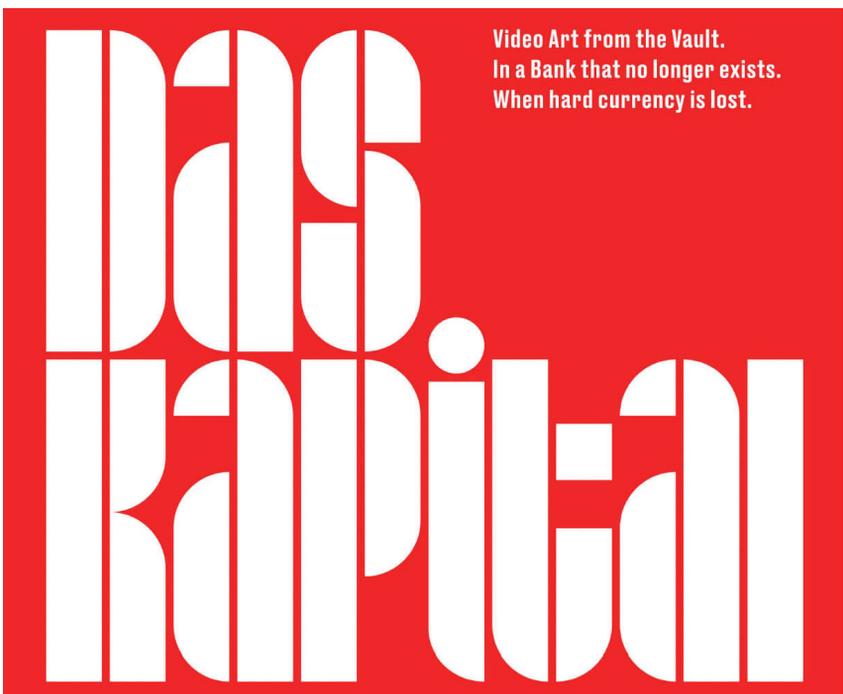
Original shown in 2023 at 236 Chapel Street, Prahran 3181, Das Kapital will be projected at NotFair 2026 in the amphitheatre located on the ground floor.

DAS KAPITAL: a show about currency in a bank that no longer exists. In today's smartphone-mediated world, the bricks and mortar of a bank and the cool white lights of the gallery and museum can now simply slide into your pocket. This presentation of film, video art, and new media within a physical space characterised by decay and transition draws our attention to mediums affiliated with the "immaterial" in order to question the value of cultural capital. The show's title took some of its inspiration from Joseph Beuys' Das Kapital (1970 - 1977) in conjunction with ideas of "cultural erasure" that are particularly pertinent to Australia in 2023.

Curated by Amanda Morgan, Kieran Boland and Brie Trenerry with an accompanying essay by Dr Ashley Crawford.

Poster and logo design by John Warwicker.

myshrine.org/dasKapital/



JESS (JINCHENG) DENG

Jesse (Jincheng) Deng is a Hainanese artist based in Melbourne, working across installation, sculpture, performance, and curatorial practice. He is a PhD candidate in Fine Arts at the University of Melbourne.

His solo projects have been presented at Trocadero Projects, Kings Artist-Run, TCB Gallery, and MPavilion Parkville, and he has participated in collaborative projects at Firstdraft. Alongside his artistic practice, Deng works as a curator and organiser. His curated exhibitions have taken place at Composition Art Museum in Lingshui, China and at Propane and 138 Gallery in Melbourne. He is a co-founder of HAIR ARi in Melbourne and the initiator of the Office of Octo in Haikou.

He was shortlisted for the Incinerator Art Award and received the New Public Arts Curating Award in China. He is also engaged in scholarly translation work and has translated Graham Harman's *Immaterialism: Objects and Social Theory* and *Objects Untimely: Object-Oriented Philosophy and Archaeology* into Chinese.



Fire Extinguishers with Didi&Gogo
Stainless Steel
118 x 19 cm
1 Edition + 1 AP

REBECCA DIELE

Rebecca Diele is a multidisciplinary artist based in Naarm/Melbourne. She holds a Master of Contemporary Arts from the Victorian College of the Arts, Melbourne. Her practice draws on an earlier career in fashion and design, which continues to shape her sensitivity to form, structure, and material behaviour. This background underpins her capacity to work with systems of precision and experimentation, constructing environments in which materials are both disciplined and responsive.

Working primarily with paper, fibre, and sculptural installation, Diele explores tensioned structures, interruption, and repetition as active forces within spatial systems. Through warped grids and disrupted sequences, materials are pushed to the edge of collapse, allowing variation and instability to generate new forms.

Diele has exhibited at Five Walls Gallery, Craft Victoria, Linden New Arts, Off the Kerb, the Australian Tapestry Workshop, and George Paton Gallery, with residencies at the latter two. Her recent work extends these investigations into rhythm and relational systems, offering spaces of balance and suspension where order and disruption coexist, and transformation remains continuously possible.



A Minor Place #2 2026
Archival paper, mohair, silk thread, ink, copper frame
1100 x 700 mm

KAREN ANN DONNACHIE & ANDY SIMIONATO

Donnachie & Simionato, (aka Donnachie, Simionato & Sons). Karen ann Donnachie and Andrea [Andy] Simionato have worked exclusively together in the expanded fields of computational art, new-media, design, and post-digital publishing since the 1990s. Through their human and nonhuman collaborative systems, they make electronic art, robotic drawing and other automated-art-machines, such as Trumpet of the Swan, A Jagged Orbit & The Library of Nonhuman Books. They have received critical recognition in their fields including the Electronic Literature Organization Award (USA) and the 2024 Tokyo Type Directors Club Grand Prize; their artworks and designs are exhibited in solo and group exhibitions internationally including the German Museum of Books and Writing (Leipzig, Germany).

Megalithic structures perform slow dance-like movements in a disused office space while a robotic-phonograph autonomously generates a sound-scape using a single vinyl record by capturing samples from the record, playing it backwards (also known as back-masking), and scratching, in the tradition of early DJ culture of the 1980s and 1990s.

Once the artists, Donnachie and Simionato, place a vinyl record onto the robotic-machine, the 'nonhuman' performance continues indefinitely, or until the vinyl record is completely destroyed.



Hermeneutic Machine Variations [Installation view NotFair] 2026
Ballistic grade nylon, electronic motors, electronic components, acrylic,
vinyl record and amplifier

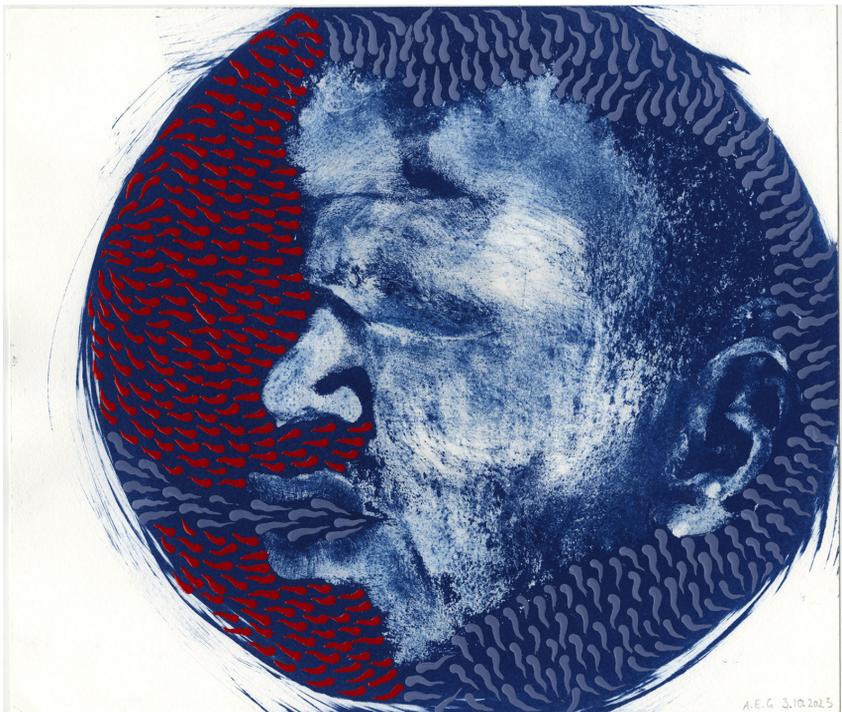
AXEL GARAY

Axel Garay (Meriam/Puerto Rican/Malaysian) is an emerging multidisciplinary artist combining photography (specifically alternative photographic processes), digital video, installation and performance.

Axel has exhibited at Yirramboi Festival, Next Wave, State Library of Qld, Koorie Heritage Trust and in the public realm. He received an Honourable Mention in the 2024 Bowness Photography Prize and Highly Commended in the 2025 Brisbane Portrait Prize. Axel is completing a PhD in Art at RMIT university where he is exploring the connection between spirituality and immersive arts practice.

His work often explores the tensions between an algorithmically driven world and the desire for the presence of the artist's hand, heart and spirit. The cyanotype portrait photographs exhibited as part of NotFair 2026 were created without the use of a camera, by applying a "resist" and pressing the artist's face onto the paper, causing a reaction with the photographic chemicals to reveal the portrait. The paint has been applied by hand also.

Nehushtan (2023), the video work projected as part of NotFair 2026, was originally created for a disused bus stop at the Royal Melbourne Hospital which has since been demolished. It is only fitting that it be shown again in a building doomed for demolition.



Resist portrait 2 2025
Framed cyanotype photograph, synthetic polymer paint on 100% cotton Bergger paper
10 x 12 inches
Edition 1/1

MEL HARTIGAN

Mel Hartigan is an emerging multidisciplinary artist living and working on the unceded lands of Naarm / Melbourne, Australia. Hartigan's practice includes sculpture, printmaking, illustration and animation.

Hartigan's art is centred on visual storytelling using hybrid grotesques. Narratives are subdermal and invite interpretation, tethering deeply personal experiences, feelings or societal observations.

Hartigan enlists an unwilling cast of birds, reptiles, insects or mammals and labours these innocent creatures with human imperfections. Creatures often exist in negative space, are abstracted or morphed into humiliating scenarios, or are posed in a manner that suggests discomfort.

Food, flora, and other intrusions are introduced, compounding a voyeuristic unease between the enticing and the off-putting, or as Hartigan describes, the "aww" and the "eww".

Using a handmade aesthetic and playing in the realm between highbrow and lowbrow, Hartigan derives inspiration from Western art history, satire, movie props, theme parks, animation, biology and psychology.

Hartigan was a recipient of the National Gallery Trustees Award, has exhibited work in the Beinart Gallery, was selected for solo exhibition in Mailbox Art Space, and sponsorship by Baldessin Press Studio. Hartigan is also an arts professional with over a decade of experience in Museum programming.



Wiederholungszwang | 2026
Etching and drawing US 1/7
835mm x 635mm

DOUG HESLOP

Doug Heslop makes work which uses material exploration and critical thinking. There is a purposeful dipole within the work which runs from raw to highly finished, welcoming to threatening, low to high-brow. Aesthetics of found objects and the homemade sit in stark contrast to the layering of critical dialogue beneath the surface.

Heslop is deeply interested in creating multiple pathways into his work, and is invested in using a variety of visual language to communicate with a broad spectrum of viewers without dilution of the core. His practice pivots around societal and environmental justice and critique, influenced by protest movements, alternative punk culture and peer reviewed science. He has established and run Artist Run Initiatives in London, and shown in London, Paris, Melbourne, Sydney, Ballarat and Newcastle.

He completed his Masters at Victoria College of the Arts, was awarded a scholarship to complete honors at Byam Shaw, Central St Martins, London, and studied a Bachelor of Fine Art at National Art School.

He grew up in Wollombi in the Hunter Valley, and lives and works on Awabakal and Worimi land in Mulubinba Newcastle, Australia.



A Kind of Resistance (Installation) 2023-2025

HIBALL (ALEXANDRA KIRWOOD & STANTON CORNISH-WARD)

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the best gift to give is a little one, if they lose it, just order another 2024
UV prints on steel with freehand engraving, custom wood frame.
E 1/3 + 1 AP
47 x 59 cm

ALEX KIRWOOD & GEORGE WILLMOTT

Alexandra Kirwood (b. 1993) is an image-maker working with multichannel video installation. Her practice brings together 3D scanning, digital scenography, and architectural space to examine how images are reproduced, restaged, and performed through the body. She has exhibited locally and internationally during Frieze Art Fair in Seoul, Melbourne Fashion Festival, the Adelaide Festival Centre's Moving Image Program and ACMI X. She has collaborated with Grimshaw Architects and OCTA on large-scale site-specific video works, including *Floating Bodies* (2021) and *Significant Surfaces* (2022). Her practice has been supported by artist residencies at Fremantle Arts Centre (2024) *The Lock-Up* (2024), and ACMI (2022).

George Willmott is a registered Architect and educator whose practice spans architecture, exhibition design, and experimental film. His work explores heritage, the critical reuse of space, and scenography, often extending into digital processes including photogrammetry and LiDAR scanning.

Both are based in Melbourne, where academic work forms an important part of their practice. Alexandra is an Associate Lecturer in the School of Fashion and Textiles at RMIT University and has previously taught Art in Film in the Fine Art department at Monash University. George has taught Foundations of Design: Representation (ARCH10001) at the University of Melbourne and is an ongoing panellist at critiques.



model-as-self 2024

Single-channel video with stereo sound, 4:59 16:9

CARIN KLONOWSKI

Born in Nice (France) in 1989, Carin Klonowski graduated from the École Européenne Supérieure de l'Image in Angoulême in 2012. She lives and works in Montreuil.

Between 2013 and 2015, she pursued a research program in Literature and Arts at Paris Diderot University. In 2018, she joined the Research Cooperative of the École Supérieure d'Art de Clermont Métropole, where she obtained a Higher Diploma in Art Research in 2023.

Her current practice articulates installation, video, and performance alongside research and critical writing—including participation in conferences and study days, as well as the writing of press and exhibition texts—and exhibition curation. She teaches in Art Schools and Universities in France. She considers these activities as forming a single, unified artistic practice that is multimedia and transversal.

Across these fields, Carin Klonowski pays particular attention to the circulation of images, technological obsolescence, and media ruins and spectres. From still life to technological waste, and through the liminal spaces of social networks, her work questions the norms and relevance of representation.



Mourner (Shion) 2025

Laser engraving on discarded LCD screen panel, hot glue, mobile phone keys, core of electric wires, epoxy resin. From the series of Mourners, since 2025.

Unique piece. 39 x 45,5 x 1 cm

SKYE MALU BAKER

Skye Malu Baker is an emerging artist who works predominantly in painting. Influenced by personal and cultural histories, as well as the active properties of the technologies and materials with which she collaborates, her work often strives to capture fleeting atmospheres associated with emotions. Her most recent work has been thematically concerned with mourning. Since completing a BFA (Honours) at VCA in 2020, she has had solo shows at TCB and Ordinance Gallery, and has been involved in a number of ARIs, artist collectives and research groups.



Crown of Many Hands (can't stop, perpetua) 202
Bronze and mild steel
dimensions variable

MARK MCCARTHY

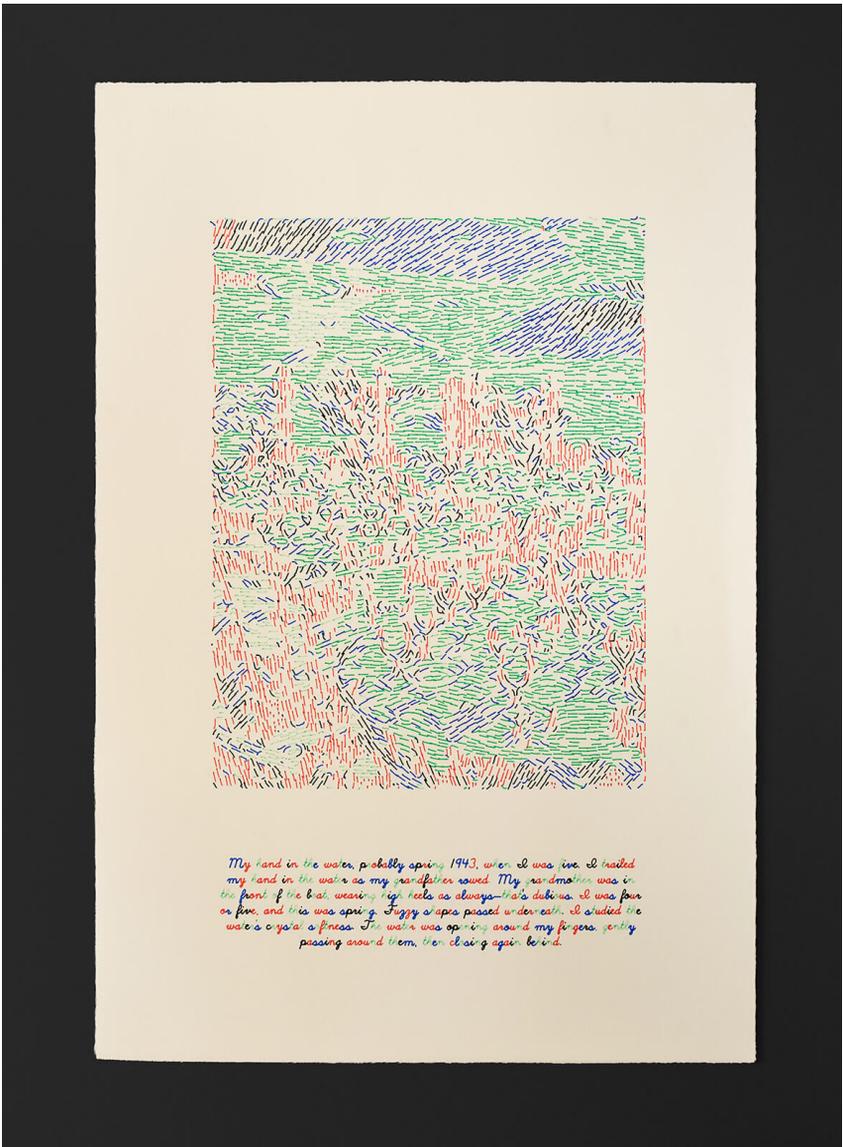
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After Nightfall 2024
Oil on linen
40 x 51cm.

ROWAN MCNAUGHT

Rowan McNaught is secretary of Darpa (<https://darpa.press>), under whose auspices he has produced these drawings.



Theodore Nelson / Spinnaker Restaurant / "My hand in the water..." 2025
Water-based pigment ink on Fabriano 300gsm cotton paper
560 x 380 mm
Edition of 3 + AP (each somewhat unique)

PETER MILNE

Peter Milne is a Naarm/Melbourne based photo media artist with a special interest in the visual representation of history.

His practice examines the power of photomontage to tell stories that unsettle and delight, combining images with found text to produce elaborate historical allegories.

He has exhibited extensively in Australia, US, Europe, UK and Japan and his work is held in key Australian Art Galleries and Museums including the NGV; The Museum of Australian Photography (MAPh); State Library of Victoria; UQ Art Museum Brisbane; and the National Library of Australia, Canberra.

Peter Milne has published nine monographs of his work, including *Death of an Idea* (M.33, 2023); *Juvenilia* (M.33, 2020); *Fool's Paradise: The Early Years of the Melbourne Comedy Festival* (M.33, Melbourne, 2018); *Personal Hygiene* (M.33, Melbourne, 2016); and *A day in the life of Rowland S Howard* (M.33, Melbourne, 2015).



Bretheren 2026

Photomontage Grid (40 x A4 Panels)

Grid Size Installed is W 310 cm x H 90 cm (4 rows x 10 columns)

Unique State 1/1

SCOUT MILSOME

Scout Milsome is a Naarm-based artist working primarily with oil painting and photography. Their practice treats memory as a central medium—not as a stable archive, but as a mutable and unreliable space where distortion, slippage, and uncertainty are allowed to surface.

Across their paintings, familiar scenes and figures are rendered uncanny. A surreal logic governs the work, with images appearing staged, suspended, or slightly out of joint. Oscillating between quiet menace and circus-like theatricality, Milsome's muted palette and tightly cropped compositions evoke spectacle and unease, transforming personal memory into imagery that is at once ambiguous and psychologically charged.

Milsome's recent solo exhibition *Can I Pay in Buttons?* was presented at Oddany Gallery, Naarm. In 2024, they were a recipient of the Brett Whiteley Travelling Art Scholarship residency at Shark Island, Kangaroo Valley, culminating in an exhibition at the Art Gallery of New South Wales.



itchy toe packet 2023
oil on canvas
45 x 60 cm

ZALI MORGAN

Zali Morgan is a Noongar woman with ancestral connections to Whadjuk, Balladong, and Wilman Boodjar, born and raised near Wooditchup on Wardandi Boodjar, now based near Boorloo. Morgan's multidisciplinary practice spans printmaking, textiles, sculpture, curating, and writing.

Often questioning notions of place, Morgan's practice engages with decolonial art and discourse within Australia through both figurative and abstract representations of her surroundings and history. In her printmaking, Morgan looks at iconic buildings and spaces within Boorloo and the Noongar region and attempts to uncover their significance for the Noongar people and challenge colonial ideologies tied to Australia's language.



Lake Kingsford 2023
Reduction Linoprint
38 x 56 cm (sheet)
A/P (alternative editions available)

ASTRID MULDER

Astrid Mulder is a multidisciplinary artist working primarily across photography and video. She creates digital collages of her performing body to examine the psychological complexities of navigating modern life. Arms and legs become key protagonists, activating bold colours and geometric props. Playful and humorous encounters often emerge as these limbs falter, hesitate, or pause in moments of uncertainty and surprise. Mulder responds to the overwhelming flow of imagery and information in contemporary life, drawing on the visual strategies of advertising to explore how attention is directed and sustained. Across her practice, movement and interaction reflect her desire for stability and connection. She employs theatricality, humour, and abstraction as tools for making sense of the world, using her body in dialogue with colour, form, and composition to translate her experience of finding her way. Mulder holds a Master of Contemporary Art from the Victorian College of the Arts. Recent highlights include exhibiting at the Art Gallery of Ballarat (2026). Her work is held in the University of Melbourne Art Collection, and in 2022, she received the Fiona Myer Award for Excellence.



Focus 2025
Photographic Print
Edition 1 of 10
1189 x 841mm

CHRIS NICHOLS

Chris Nichols (a.k.a. Magick Sarap) is a multi-disciplinary artist and designer working at the intersection of immersive experience, emerging technologies, and performance. His evolving practice explores how digital systems can be used to reframe our understanding of nature, constructing spaces where technological systems reinterpret and animate the natural world.

Chris works with sensor data, light, sound, and sculpture to surface the unseen forces around us, transforming real-time information into sensory experiences.



Daloy (Long Wave) 2025
Custom curved LED light sculpture with generative digital animation
320mm (W) × 650mm (H at tallest point)
Curve length: 3m

EMILY PARSONS-LORD

Practicing on the unceded lands of the Wurundjeri Woi Wurrung and the Boon Wurrung peoples of the eastern Kulin Nation, Emily Parsons-Lord's practice is concerned with air and explosions, materials of the climate crisis that speak to both the invisibility and the spectacle of collapse, and the disorientation that occurs at the confluence of personal and planetary catastrophe.

An explosion is a rapid state of transformation from one state to another. Shifting our thinking to a geological timescale, the rapidity of changes since the industrial revolution make it clear that we are currently exploding. Emily's work investigates the experience of witnessing this expanded unstable moment of multiple simultaneous catastrophes. It slips in register and scale from the sublime to the relatable, and queer.



The Magnitude of Margerie
Smoke on paper
163cm x 116cm (framed)

NINA RADONJA

Nina Radonja (b. 1992, Sarajevo) is a Sydney-based artist known for refined trompe-l'oeil painting. Radonja holds an MFA from the National Art School, was a finalist in the Brett Whiteley Travelling Art Scholarship (2022), and her work is held in Artbank and private collections.

Nina Radonja is a painter working primarily with oil on aluminium. Her work explores veiling and illusion as a means of interrupting perception, often using blurring and trompe-l'oeil as tools to destabilise the image. Through these disruptions, her paintings draw attention to surface, artifice, and the mechanics of looking, while subtly unsettling expectations around contemporary painting.

The current body of work focuses on blurred female figures rendered in pop, high-key colour. The paintings draw on kitsch and girlish visual language while allowing more unsettling or ambiguous elements to surface. Made through layered processes using spray paint, airbrush, and oil, the works play with softness and artifice to create a synthetic charge.



Zzzzz 2025
Oil and acrylic on yupo
150 x 150mm

JO SHAND

I am drawn to the lost and overlooked; the beauty and terror present all around us in this harsh and beautiful land. Many small or great stories pass us by-I want to interact with, and acknowledge them.

My wall pieces are inspired by op-shop Australiana ceramics, vintage pieces decorated with gumnuts and eucalyptus leaves, mostly signed by unknown female artists; ,if signed at all. They are a humble, overlooked art form, yet ironically with the durability of ceramic they will last for centuries even if splintered, like half whispered stories passed down through generations.

The hand formed ceramic bones tell stories of vessels Australian waters have claimed; thousands have been lost to wild seas and storms, with many told of only in seafarers tales, half-forgotten over time. They sit in a pile like bones flung carelessly about in turmoil, to finally find rest in the oceans depths.



Straya 2025
Earthenware wallpiece
39x39 cm, 5cm deep

FIONA SHEWAN

It's often pretty difficult for me to talk about my art practice. In ways I have moved away from research as a starting point to a more embodied practice. I think it contains a poetics of the everyday, finding beauty in small things that might be overlooked and extending on or opening up this beauty.

It is propelled by a deep desire to connect with others. Sometimes I find it difficult to believe in the possibility of intimacy because everything seems to operate in relation to capital and sometimes the connections I crave or try to express in my practice seem so far away, almost impossible. So, I guess melancholy is something that penetrates each work I make.

I often like to use optical registers when considering my practice because most of my work operates as an expanded exploration of photography and I think this terminology operates well on a metaphorical level too. So, I think fundamentally it is about sight, the way something is seen or seeing in general. I often like to draw attention to the way light interacts with matter, all substances of this world. And then at other times my work seems to evoke a kind of blindness. Perhaps in the way thoughts can restrict sight and awareness.

The series of c - type prints on display at Not Fair, along with the welded frames that house them were inspired by the famous Rowland S Howard song Autoluminescent and a passage I read in Thich Nhat Hanh's translation of The Heart Sutra, The Other Shore. Something about all life originating from the same structural composition of stars.

Welding was a fun deviation from the darkroom, and I found it interesting that the intense degree of heat required to fuse metals contains a light so strong, it is blinding to the human eye.

The prints are cameraless photographs I made using watercolours. After printing them in the darkroom, I loved how they drew me back to the Thich Nhat Hanh passage because many of the first iterations reminded me of clouded nebula, but I also love that they are abstract enough for people to play, construct their own meaning. Kind of like seeing feathered canyons in clouds.

The term 'autoluminescent' is defined as a substance that emits light from its own energy. I guess I had been thinking about animism, how everything is connected and at the same time each person or thing has its own light or unique value. How everything is simultaneously unified and singular. That there is something worth saving in everyone, in everything. That everything belongs in one way or another.



Untitled 2025
C-type, steel
31 cm x 40 cm

LILY WALKER

Lily Walker is a figurative painter working primarily in oil. Her practice explores intimacy, closeness, and value through seemingly ordinary subject matter, attending to the quiet oddities of everyday life with care and sustained attention. Recent paintings offer glimpses of her immediate environment—friends, family, and passing moments held within close relationships. Through the act of painting, these fleeting experiences are transformed into lasting works. For Walker, the slow, careful application of paint becomes a prolonged act of consideration and translation, connecting intimate experiences with broader social worlds.

Her paintings are derived from candid photographs that are not taken with the intention of becoming paintings, but instead simply record daily life. These images are later filtered and reworked—cropped, reordered, and examined for photographic oddities that suggest new compositions. Translating photographs into oil paint mirrors the layered connections between the external world and internal experience. Hyper-specific yet open-ended, Walker's paintings seek a broader intimacy: inviting viewers to slow down, find familiarity within the scenes, and reflect on their own environments and relationships. While the works are produced through an intensely personal and private process, Walker places strong value on returning them to public space, where these moments can be shared and re-encountered.



Flinders Prawns 2025
Oil on Canvas
64 x 80 cm

JOHN WARWICKER & NAOMI TROSKI

John Warwicker (b.1955, London) is an artist, designer, and educator now based in Melbourne, Australia.

He is a co-founder and continuing member of the creative collective 'tomato' in London and a Royal Designer for Industry (UK), a Fellow of the Royal Society of the Arts (UK), a Professor of Graphic Design, at the Victorian College of the Arts VCA, University of Melbourne, and a visiting Professor at Tokyo Zokei University and the Kuwasawa Design School (Japan).

Warwicker's daily practice blurs the distinction between disciplines - from typography and graphic design, video and film, painting and drawing, curation, object design, electronic interactive media, installations and architecture - describing his practice as 'Thought into Form by means of Language, irrelevant of medium or media, at any scale, for any duration, placed within the world'.

Naomi Troski is a Melbourne based artist who has exhibited in Australia and overseas.

Her work is based on observational responses to nature; where subtle perceived shifts of colour and light, shape and shadow, form and texture are expressed through the use of different media.

She has a BSc and MFA from Monash University and a BAFA (Hons) First Class from London's Central St Martins College of Art and Design.

She has recently exhibited work with John Warwicker at MARS Gallery, Melbourne (2025). She also completed a commission for the offices of McKinsey & Company in the City of Melbourne (2022), tlc Healthcare (2022), a suite of art works for the offices of Techne Architects (2021), worked with the architects EATAS(2021) for a commission in Chadstone Shopping Centre and has completed a number of commissions for private clients during 2021/2022, and is currently working on new commissions.

Troski has held solo shows and been included in a number of group shows in Australia, USA, UK and Japan. She presented work as part of Melbourne Design Week (2022), and Open House Melbourne (2022), was a finalist in the Toorak Sculpture Exhibition (2021) with work presented in the Mercedes Benz Showroom, was a recipient of a City of Melbourne Covid-19 response grant (2020) for development of new work, curated a group show and presented works in A Daily Circus for the Dirty Dozen (2019) programme for the City of Melbourne, co-curated Unhidden (2017) with Kali Michailidis at the Counihan Gallery for which they were recipients of a Japan Foundation grant (2017), was a finalist in the Deakin University Small Sculpture Award (2018), Wyndham Art Prize (2016), MCollection Art Award (2015), ScenicWorld Artprize (2015) and Substation Contemporary Art Prize (2011) and a recipient of an ArtStart Grant(2012).

She has completed large scale public sculptural commissions and her work is held in a number of private collections.



A' Un: What the streets give up (2) 2026

Site specific installation. Mixed media, found objects, 3 channel video loop, sound, colour.

Dimensions approx. 7m x 7m x 7m

ZIYI WEI

Ziyi Wei is a multidisciplinary artist based in Naarm (Melbourne), originally from Guiyang, Guizhou, China. Working across sculpture, painting, and moving image, her practice approaches ornamentation as a material and symbolic force that acts upon the body. Through mass-produced and traditional Chinese jewelry, Wei examines how identity and lived cultural experience are circulated, aestheticized, and commodified within contemporary systems of value. Her work traces processes of feminization through adornment, where excess becomes a site of desire, protection, and constraint. She has presented work at *Blindside*, *George Paton Gallery*, and *Kings Artist-Run*, with further presentations in Brisbane and China.



The Return of Spontaneous Circulation 2024

Nickel silver, sterling silver, composite gears, micro DC motor, printed circuit board (PCB), PVC, silver, bronze.

26 × 335 cm

ZAMARA ZAMARA

Zamara Zamara is an interdisciplinary artist based in Naarm/ Melbourne; they produce reflexive sculptures, satirical compositions, and site responsive installations. Incorporating elements of sculpture, photography, and printmaking, working predominantly with ceramics, fabrics, fibres, casting, tethered by hand fabricated structures or situational architecture. Their focus in recent years has been producing ceramic sculptures of a more intimate scale, working predominantly with hand building and slip casting techniques.

Heavily informed by the touchstones of religion/mythologies, Zamara's practice pursues the production of queered iconography and propaganda, with a consideration of how non-dominant histories may be located and alternate futures may be actualised. Dealing in memory and representation, influenced by an obsession with materiality, process, and tactility, they produce works grounded in sentimentality and humour that toy with the monstrous and grotesque to subvert and distort dominant cultural tropes through satire and the absurd.



Carried (Gesture 10) 2026
Glazed stoneware.
500 x 400 x 300 mm

SIYING ZHOU

Born in China, Siying Zhou is a visual artist whose practice draws upon her Chinese heritage and social status as an Asian female immigrant in the West. Through producing predominantly installation works, Siying uses spatial structure and materiality of various media, such as, video, photography, performance, drawings and text, to undertake her research about cultural difference and cultural representation, and to create discussions about ontological issues about Asian immigrants and epistemological experiences formed in the visual art. Siying's artworks have been exhibited nationally and internationally and also included in private collections. She obtained her Master of Fine Art at the Victorian College of the Art, the University of Melbourne, in 2018. Siying is the winner of Linden Art Prize 2019.



Untitled (a flag) 2026
Fabric, horse hair, sequin
2815 x 970 mm

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Lis Fenwick
Brie Trenerry

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