

A blue-tinted photograph of a vintage Volkswagen Beetle on its side in a museum. The car is tilted at a steep angle, resting on its roof and side. The background shows a museum interior with a tiled floor and white walls. The text "notfair" is overlaid in white, serif font, flanked by two vertical white lines.

# notfair

20–30 May 2021



| **notfair** |

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## A Leap of Faith...

|notfair|’s 10th year was last year, but, due to The Plague we were obviously unable to celebrate accordingly. In 2021 we are making up for lost time in a big way. Our 2021 venue is the former Kardinia Church in Windsor. Holding a fair in a former place of worship in a time of post-pandemic insecurity and enduring hardship for the arts has resulted in many artists growing understandably obsessed with issues of climate change and the very fate of Planet Earth, has made this *A Leap of Faith* indeed.

36 artists, showcasing over 200 works in what may seem an eclectic feast of visual triggers – are connected in this undercurrent of apocalyptic obsession, and in what follows there are references to Earth aplenty – the use of earth itself as a media, depictions of the landscape irradiated and images of its denizens such as feasting meat ants. There are found objects rearranged – even the bulk of a Volkswagen Golf, grown obese with strange metallic fungus. All in all, |notfair| 2021 remains a stubborn celebration of creativity and imagination and skill in the face of adversity.

### *The Curators*

*|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.*



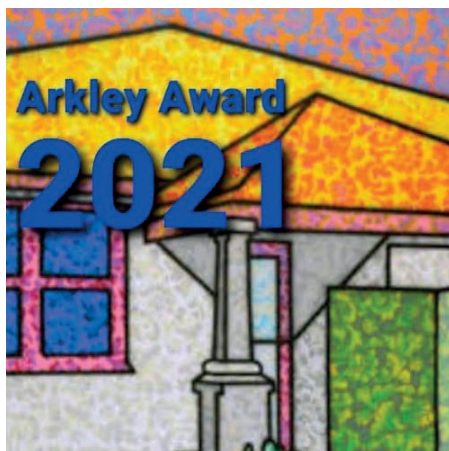
11.11.2020 was an ambitious date to set at the beginning of last year to celebrate the 10th anniversary of |notfair|. Unfortunately, due to the enduring COVID-19 restrictions, we were forced to postpone our fair to 2021.

Now we are slowly coming out of a complex time of insecurity, collective depression and hardship, we feel that we must reach out and provide hope and opportunity through and for the arts and do it as soon as we can. We all know the arts sector is suffering immensely because of the pandemic, as art does not survive without an audience; it needs to be seen, heard and experienced to validate its very existence. If the intermission takes too long it will affect the very nature of who we are.

At the same time, the intermission has forced us to reflect on what is behind us and the world we created, a world where equality still seems to be an utopian dream rather than a basic human right and a fundamental moral principle. It is our choice to make a difference. As an arts organization, |notfair| embraces diversity; it is the very nature of our beliefs and we will continue to support, unearth and empower artists, all different, all equal.

We are excited to bring you |notfair| 2021 with a stellar line up of remarkable new artists. It is our greatest fair ever – a magnificent event to celebrate our 10th anniversary and the awakening of the arts after the forced intermission.

**Anne Runhardt** – *Chair, |notfair| Art Foundation*



## Arkley Award 2021

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 focusses on talent in painting and photography. Previous recipients include Isabelle de Kleine (2016), Hari Ho (2014), Simon Finn (2012) and Jake Walker (2010). The Arkley Award 2021 will be judged by artists and |notfair| founders and curators Tony Lloyd and Sam Leach and is made possible by John Pereira, director of William Partners Lawyers & Consultants and Cary Stynes, director of Botanic Wellness Medicinal BDC Hemp Company.



## Anne Runhardt Art Award

Established in 2017, the Anne Runhardt Art 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 enigmatic 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 - who's retrospect exhibition *Transformer* was showing at NGV Australia at that same time – together with Ashley Crawford and Anne Runhardt.

The 2021 Anne Runhardt Award will again be judged by Ashley Crawford and Anne Runhardt together with guest judge, art collector and philanthropist Danielle Besen.

## The Lennox Award

### *A House Haunted... by Art*

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 artist 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 Lennox Award 2021 will be judged by Helen Bogdan and the Ashley Crawford.

[208Lennoxstreet.com](http://208Lennoxstreet.com)

# Windsor Park

A proud supporter of Inotfair! 2021

Windsor park is a collection of homes of absolute quietness, strength and elegance coming to the site of this year's NotFair Exhibition. A carefully thought-out place—discover a sanctuary for living—a calm retreat in vibrant Windsor.

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**|notfair| artists 2021**



# Hayley Arjona

Recent paintings by Hayley Arjona combine psychological self-portraits, sacred sites, and archetypal symbolism. Arjona draws forth these concoctions from significant moments in waking life, altered states and the subconscious. Some works read like psychedelic souvenirs, collected on route from Arjona's recent travels in southern India. There are, depictions of Mount Arunachala, the flame lit upon its peak in celebration of *Shiva Shakti*. Other ritual symbols are remembered and reconstructed with a self-portrait, decapitated motif. These visceral and surreal scenes conjure complex narratives, curiosity, and questioning around the nature of existence and the search for meaning. The mix of realism, cartoon, and fluorescent saturation lifts Arjona's compositions to the point of crescendo, an exuberant display of anxious tension and hysterical exaltation. With over 20 years of professional creative practice, Arjona is now based in rural Victoria. Her work is included in many private and public collections including The Art Gallery of South Australia and Art Bank. Arjona's most recent exhibitions include; *A-holeistic Approach* 2015 at Blank Space Gallery, Surry Hills NSW, *Already Dead* 2015, *Rock 'N' Roll Redneck* 2014 at CASPA in Castlemaine Victoria and *Caged in Flesh* 2019 at C3 Gallery Abbotsford, Melbourne.

**@haylesarjona**

Opposite: Hayley Arjona *Constant Karma* 2020, 165 x 120 cm, image courtesy of the artist



## Simon Attwooll

‘I utilise screen printing to investigate how found photography can be re-purposed into a new idea. My recognizable aesthetic embraces the accidental to create temporal collisions that encourage us to re-examine our relationship to the photographic image’.

Selected shows include *Sometimes a Bad Experience is Better than a Long Explanation*, Suite Gallery, Wellington New Zealand; *An Excavation*, C3, Melbourne; CUT, Platform, Melbourne; *Sticky Plaster in the Gene Pool*, Bus Projects, Melbourne; *When God And Lucifer Carpool*, Fort Delta, Melbourne as well as *I Heard That 85% of Accidents Happen Around The Home. So I Moved*, The Young, Wellington, New Zealand.

**simonattwooll.com**

**@simonattwooll**

Opposite: Simon Attwooll *As seen in the Seaquarium Miami* 2021, silver gelatin print of artist eyes recessed in found cmyk printed postcard framed in it's own image screen printed on museum board 175 x 125 mm, image courtesy of the artist





## Kate Ballis

“To some, my palette is representative of 1980s Americana – of pink Barbie dolls driving blue Mustangs, MTV, Miami’s neon signs – and, as a child of the era, I certainly can’t escape my penchant for these hyper-realistic worlds that I looked at with awe in my youth in far-off Australia,” Kate Ballis admits. “And then there’s something spiritual about the work, too, in that it makes the unseen visible. I am interested in energy and the way it can make us feel, affect our mood, and through this mode of photography, I can help to make that more visible. That, to me, is a most exciting combination of science and magic.”

Ballis is a fine art photographer based in Melbourne, Australia. Her work explores the themes of seeing the unseen and she is frequently traveling to destinations that already feel otherworldly, and making them seem even more foreign to the earth we know. In her *Infra Realism* series, Ballis creates unique, colour-drenched images using infrared technology. Ballis came to a full-time art career after studying Arts and Law at the University of Melbourne and practicing as a media and entertainment lawyer while moonlighting as a photographer. Ballis’ work has been exhibited in solo and group shows throughout Melbourne, Sydney, Los Angeles, Palm Springs, Miami, and at art fairs across Europe.

**kateballis.com**

**@kateballis**



Kate Ballis *Twins* 2020, image courtesy of the artist

# Christian Bishop

Christian Bishop lives and works in Melbourne. Bishop is an Honours graduate of RMIT University and a resident at Strange Neighbour Studios since 2017. Bishop is a multidisciplinary artist who works broadly across photography, printmaking, sculpture, film and sound. Bishop's artwork materialises as installations, interventions and site activations exploring notions of place, landscape and human agency. Bishop's artwork serves as a platform to examine human relationships with the landscape. On one hand Bishop's work seeks to understand the fraught social fabric of our cities driven by the effects of population growth and the problematics of speculation driven property development. Bishop's work also explores the loss of spiritual connection with a post-colonial landscape and the resulting anxiety of place. Bishop questions how we identify with our surrounding landscape when it is in continual flux and upheaval? Bishop's interpretation of his experiences are reflected as immersive installations. The intimate nature of viewing is often manifested as interventions in the gallery spaces they are exhibited or as site activations in the landscape itself. Since 2009 Bishop has been exploring feeling and the landscape, its boundaries and the liminal city across Melbourne's inner west. Bishop holds a BA(Hons) Bachelor of Fine Arts (with HD), RMIT University, 2014.

**christianbishop.art**  
**@christianbishopstudio**

Opposite: Christian Bishop *Terrain Vague* 2015, wood, bitumen, enamel paint, polyurethane and found objects, 90 x 60 x 28cm, image courtesy of the artist





## Jeremy Blincoe

Jeremy Blincoe's work embodies kinship through enigmatic photographs and carved watery sculptures. His latest work explores the natural forms of trees., "I draw and map the tree with my camera, its leaves, branches, bark, roots and its entanglement with the broader ecology," Blincoe states. "I then moved to mimesis, tuning my body and the camera into the trembling of its leaves with the morning breeze. The camera has become an intermediary to a mode of encounter with another being. Whilst the great numinous unknown of the tree remains present, the durational process has created an intimacy and kinship with the tree; and a widening of community that embraces it." A New Zealand-born, Melbourne-based contemporary artist, Blincoe studied photography at Massey University in Wellington, followed by years working in advertising honing his craft. He completed his Masters of Contemporary Art, VCA, in 2019. His recent solo exhibitions include *Nocturne*, Stockroom, Kyneton, Melbourne, (2019), *Wander*, OREX Gallery, Auckland, New Zealand (2018) and *The Burden Of Tradition*, Loiegruebe, Solothurn, Switzerland (2017). He is the recipient of the Fisher Ghost Arts Prize 2017 (Photography).

**jeremyblincoe.com**  
**@jeremyblincoe**

Opposite: (left) Jeremy Blincoe *Of Blocks and Knots* 2020, scorched Monterey cypress, steel, dimensions variable  
(right) Jeremy Blincoe *The Gravity of Things* 2020, scorched Monterey cypress, graphite powder, dimensions variable, image courtesy of the artist



## James Bonnici

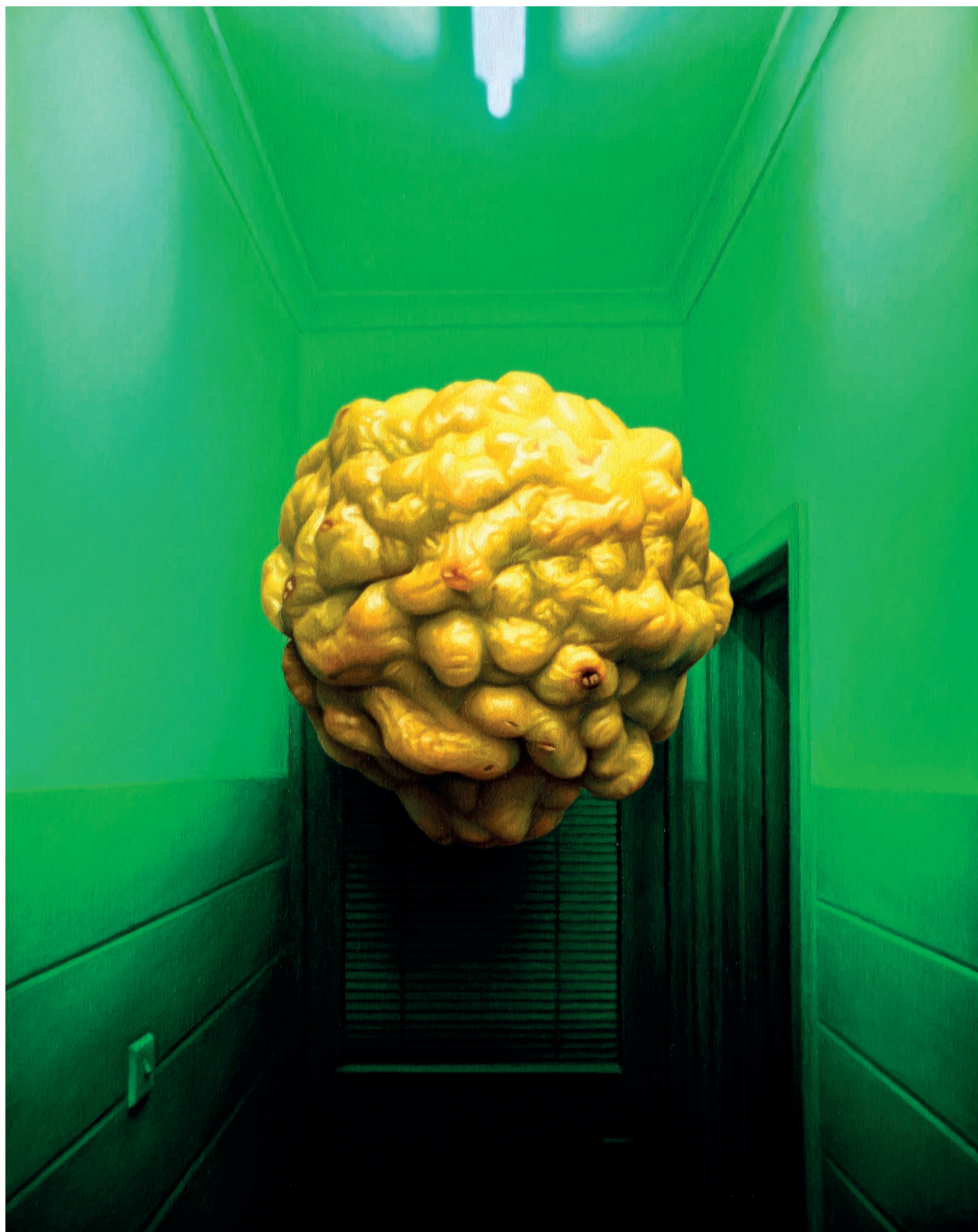
James Bonnici is a contemporary artist based in Melbourne, Victoria, working in the tradition of oil painting and charcoal drawing. His current work subverts the representation of the physical world through a process of distorting, exaggerating, juxtaposing and manipulating banal, everyday objects to transform familiar and recognizable forms into unsettling imagery. Through this process, ordinary figures, objects and settings are imbued with a sense of rupture, evoking a strange and otherworldly quality. Since graduating from Fine Arts (Painting) at RMIT, Bonnici has regularly exhibited in solo and group exhibitions at spaces such as Lindberg Galleries, Beinart Gallery and Linden New Art. His work has been selected as a finalist for the Paul Guest Prize at The Bendigo Art Gallery and the Lyn McCrea Memorial Prize at Noosa Regional gallery. Further to this, Bonnici has worked as an Illustrator and animator on various projects including artwork for Sunny Leunig's *Book of Uninspiring Quotes* and Kent McCarter's book *Sputnik's Cousin*.

**jamesbonnici.com**

**@jamesbonniciart**

Opposite: James Bonnici *Composition in Green and Yellow* 2021 oil on linen, 51cm x 41cm, image courtesy of the artist





# Joshua Bonson

Award winning Darwin artist Joshua Bonson, with no formal training, has exploded onto the national art stage with works in the collections of the National Gallery of Australia, Kerry Stokes Collection, Wheelock Properties Collection, the Toga Contemporary Art Collection and Art Bank Collection to name but a few, as do many private collections both nationally and internationally. Bonson is a painter who shares stories of his Indigenous heritage through his work. Bonson began experimenting with paint in his senior school years, creating textured black-and-white paintings in acrylics in what he describes as a 3D style. He applies his paint thickly, creating works that are contemporary in appearance yet embody age-old Indigenous traditions and meanings. 'The idea is to recreate the scales of a saltwater crocodile, which my grandfather told me is my totem. The armored skin of the reptile is shown by the built-up serrations of the paint and other materials applied by hand or directly from the tube.' But it also works on different levels – 'It can be read as a close-up of a reptile's skin and as a landscape both seen from a distance and as close-up details of rock's and sand.

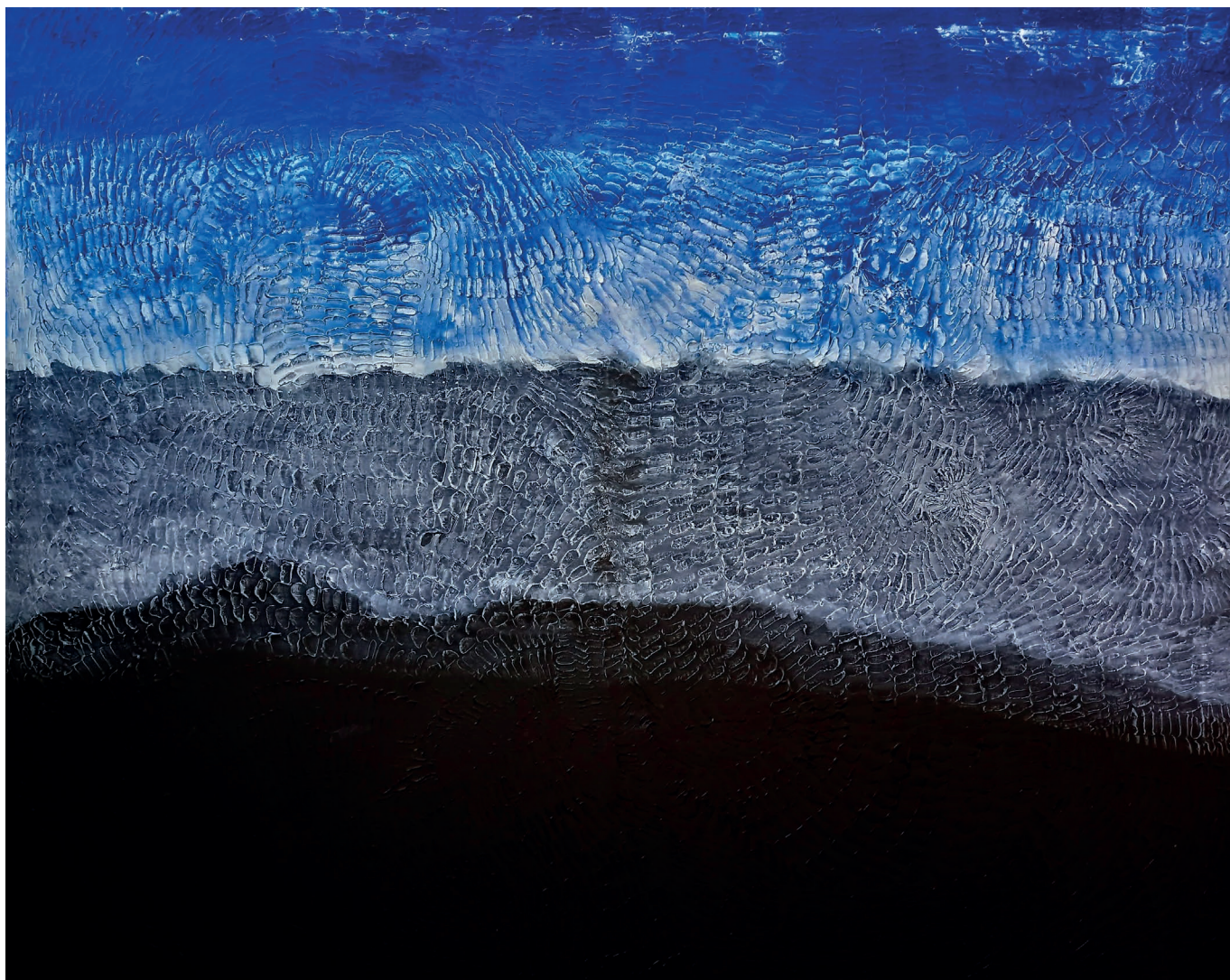
Accolades have followed Bonson ever since the age of 18 when he was the youngest ever finalist in the prestigious Telstra National Aboriginal and Torres Strait Islander Award. Then at only 22, he was awarded winner of the Togart Contemporary Art Award. In 2013 Bonson was again a finalist in the 30th Telstra National Aboriginal and Torres Strait Islander Art Award, Finalist in the City of Albany Art Prize and Winner of the Top End NAIDOC artist of the year.

In 2014 Bonson held his first solo exhibition internationally and due to his high achievements within the arts received the Young Achievers Award NT, Artist of the Year. In 2015, Bonson received a scholarship at Bundanon Trust Artists Retreat, NSW, provided by Ervin Vidor, Director of the Toga Group and was also a finalist in the Churchie Art Award QLD. 'My artwork is a celebration of my family's totem, The Saltwater Crocodile and my personal view of the world. Even though I live in the Northern Territory, part of my heritage comes from the Torres Strait and creating this work is my way of trying to represent my skins affiliations and my place there.'

**[joshuabonson.com.au](http://joshuabonson.com.au)**

Opposite: Joshua Bonson *Skin Arafura Sea JB1058* 2021, synthetic polymer on canvas, 200 x 160 cm, image courtesy of the artist







## Nicholas Burridge

Nicholas Burridge is a multi-disciplinary artist whose research-based practice is informed by material, place, and history. His current body of work investigates the term 'Terraforming', in the context of focusing attention upon the ways humans are re-engineering the earth. Burridge contributes to this history of transformation through the re-forming and melting of basalt, the stone we walk upon in the Victorian Volcanic Plains. Burridge activates this emblematic material through the process of melting and transforming it back into a 'fluid-rock'. This intervention upon the stone is a remembrance of Melbourne's geologic past while also being an expression of our current human-driven geologic epoch, the Anthropocene.

**@nicholas\_burridge**

Opposite: Nicholas Burridge *Terraforming* 2021, basalt, volcanic glass, stainless steel, dimensions variable, image courtesy of the artist



## Michael Carney

Michael Carney is an emerging artist from Adelaide, South Australia, completing a Masters by Research (Visual Arts) at the University of South Australia in 2016. His Paintings and Ceramics often play with the aesthetics and philosophies of decadence and decay; something akin to a contemporary romanticism. He is currently an Associate and ceramics teacher at the JamFactory centre of contemporary craft and design.

**michaelcarneyart.com**

**@carney.art**

Opposite: Michael Carney *Rule* 2021, earthenware, stain, 18 x 37 x 18 cm, photo courtesy the artist



## Angela Casey

Angela Casey is a Tasmanian visual artist whose practice is predominately photography, frequently within the context of installation. Museum specimens of Tasmanian native and endemic birds often feature in her works as surrogates for the human presence within still life compositions. They form unsettling visual narratives that float within a deep black cloak of space. Black is the colour of silence, providing sanctuary for the viewers' contemplation of the narrative within our world of noise. The works are initially informed by artefacts and histories sourced during artist residencies and in response to public institutional and privately-owned collections. Casey interrogates and transforms their initial states in re-staged scenarios with contemporary inclusions such as garbage bags, neon signs, hazard tape, wine cask bladders and bedazzled rotting fruit. Casey offers an alternative storyline, re-imagined for contemporary audiences.

**angelacasey.com**

**@angelacaseyartist**

Opposite: Angela Casey *Decolonise the Landscape Now! No.2* 2019, pigment print on cotton rag paper, Edition 2/5, image courtesy of the artist



## Ash Coates

Ash Coates is a multi-disciplinary artist. His practice involves, but is not limited to, painting, animation/video, installation and digital art. Across these mediums the artist conjures environmental and scientific narratives, while gleaning reference materials from the landscape, personal events, mythology and science fiction\horror films. Often using tropes and metaphors from a broad range of sources, Coates work has a tendency to explore weird biological and social phenomena. He has a distinct aesthetic that straddles traditional and non-traditional techniques and he uses these to create worlds that blur the line between what is natural and what is unnatural. Coates has completed a bachelor's degree with Honours in visual art and has exhibited widely. His animations have been screened at various galleries and festivals, including the Adelaide Festival Centre, Kofu City International Art Festival (Japan), University of Mary Washington (USA), Willoughby Art Biennale, Gertrude Projection Festival and more. In 2019, he was selected for the Rio Tinto's, Martin Hansen Memorial Art Prize and was the recipient of both the Crow Street Creative Award and the People's Choice Award. In 2018 he won the Eureka Art Prize and in 2017 he was selected for the Rio Tinto's, Martin Hansen Memorial Art Prize and won the CQ University Award. He also received the Ballarat Arts Foundation's Project Assistants Grant, the People's Choice Award at the ANL Maritime Art Awards and residencies with WASPS studios in Edinburgh and Fife, Scotland and also with AIRY Kofu in Kofu City, Japan.

**ashcoates.com**

**@ashcoatesart**

Opposite: Ashe Coates *Beacon* 2021, acrylic on linen, 121 x 121 cm, image courtesy of the artist





## Amber Cronin

Amber Cronin is an Australian cross-disciplinary artist whose work spans sculpture, drawing, installation, performance and social interventions. Cronin's visual arts research is rooted in performative and sculptural gestures that engage the audience through the connection of memory, time and space. Everyday actions such as weaving, sewing or sleeping are transformed into meditative sites of ritual activity. Cronin has been focused on creating a space for dialogue between visual arts and performance/dance. Her involvement with The Mill in Adelaide exemplifies her interest in audience driven works and she approaches making as an independent artist through the structure of contemporary performance production. Cronin has received numerous Grants and Awards including, in 2019, the Lang McKee Graduate Award, Helpmann Academy, the Australia Council of the Arts, Future Leader and Young Citizen of the Year, Adelaide City Council 2019. She holds a Bachelor of Fine Arts, University of South Australia, 2019 + Honours (2020).

**[ambercronin.com](http://ambercronin.com)**

**[@amberrosecronin](https://www.instagram.com/amberrosecronin)**





Amber Cronin Ark 2021, photo by Simon Strong

## Farnaz Dadfar

Farnaz Dadfar is an Iranian-born Australian artist, based in Sydney. Her interdisciplinary practice is characterised by a personal narrative offering a small window into an alternative realm of spiritual and philosophical experience. By recuperating certain characteristics of Persian Sufi poetry and Farsi literature as artistic material, she is exploring the concept of *linguistic diaspora* and *flâneur* through a lens of displacement and migration. Dadfar has exhibited nationally and internationally in public and private galleries and museums since 2004. She has recently exhibited at *the churchie 2017*, Kings ARI, Flinders Lane Galley, Incinerator Gallery, Blindside, Islamic Museum of Australia, and Sarang Building Yogyakarta. She was also selected as one of the finalists for the Linden Art Prize 2019 and the *Keith and Elisabeth Murdoch Travelling Fellowship 2019*; and she has been the recipient of a number of awards including The University of Sydney *Research Training Program (RTP) Stipend Scholarship* (2021), *VCA Access mentorship* (2019), *The David Richards Drawing Award* (2019) and The Victorian College of the Arts *Galloway Lawson prize* (2017). Dadfar is currently a PhD candidate at the Faculty of Arts and Social Sciences, The University of Sydney.

**farnazdadfar.com**

**@farnazdadfar**



Farnaz Dadfar *The Beloved is Here* 2021, site specific work, marker on the floor, 4 x 4 m, photo by Simon Strong

# Matilda Davis

Matilda Davis' works are personal constructions imbued with peculiar characters, lush darkness and latent narrative. Extending from the magical realism genre, complex psychological landscapes composed of particular lexicons come together with forms of molten fluidity.

Drawing her inspiration from a variety of sources, Davis is inspired by female artists associated with surrealism – such as Leonora Carrington, Florine Stettheimer and Frida Kahlo – who share her penchant for creating personal worlds. She has become increasingly interested in unpacking symbols, religion and spirituality and using imagery as a way of mapping out and understanding how they have shaped her world. With a background in theatre her works have a strong sense of theatrics both thematically and in how she constructs her compositions. Her works are performative, and she draws elements of this medium at different stages: a script, a draft, a rehearsal and the final act. Literature also weaves through, from fairy tales to *The Secret Garden*, *Narnia* and Enid Blyton books. Medleys of other influences from Kabuki (Japanese theatre) and stickers and miniature collectibles collections on Instagram are also present. With their fine details and personal symbology Davis' paintings are rife for close viewing and contemplation.

Davis grew up in Sydney and graduated from the Victorian College of Arts with a Bachelor in Fine Art in 2017.

**@tildy\_davis**

Opposite: Matilda Davis *Four Rooms for Fours Own* 2021, image courtesy of the artist





# Moya Delany

Moya Delany is a visual artist working in Sculpture. After studying at Prahran college under Howard Arkley, Tony Clark and Alex Danko, and later at the Phillip Institute of Technology, Delany graduated with a B.A Fine Art (Hons.) majoring in Sculpture (1989), Delany began exhibiting in Australia and abroad in group and solo shows. A chance meeting with Deborah Harry in New York (1996), led to a decade of designing and creating the Moya Delany Accessories brand stocked globally. Delany's work is included in the collections of Allan Powell, Shirley Manson (Garbage), Bono, (U2), Bruce Springsteen and Sheryl Crowe. Later, commissions followed for Delany's sculptural lighting work that uses her trademark materials, vintage WW2 parachutes and signal flags and Boy Scout banners.

Part Situationist, part Surrealist. These assemblages are part autobiographical and part party tragics, castaways with connections, relics/characters from an F. Scott Fitzgerald novel. Souvenirs from situations, half real, half imagined. By creating dark and amusing scenarios using uncommon objects, these 'monuments to moments' convey multiple meanings and bring new associations from the evidence of a lost epoch. Standing protected, or confined by bullet proof glass, some are illuminated by their own light box environment. Adding another layer to the situation, they come with an accompanying continuous soundtrack of the earliest ever recording of a house party in 1920 mixed with the audio of Andy Warhol factory conversations and bugged telephone calls. Curious to see the transition from 3D to 2D, Delany has added large blown-up prints of the works to magnify the details, or put them under the microscope. Invitations to dances, souvenirs, pass-outs, hotel keys, tickets for the Concorde, camera lenses and poker chips. In this, 'Coming to an end' paraphernalia of ropes and nets, bombs and binoculars, oxygen masks and parachutes, there is a taste of exquisite tragedy and faded glory. The beauty of abandoned objects once coveted, once visionary, discarded souvenirs now useless divine wreckage. When destruction becomes an accomplishment, there is grandeur in the ruin.

**moyadelany.com**  
**@moyadelany**

Opposite: Moya Delany *Papillon* 2020, leather catchers mitt, Papillon rum bottle, parachute, 25,000L Italian poker chip, matchbook from Jerry Lewis', plaster, wood, LED lightbox, perspex, 47 x 35 x 40cm, image courtesy of the artist





## Ara Dolatian

‘Artefacts’ captures a utopian sentiment whilst also a form of pessimism associated with the process of colonial exchange. With the idea of progress having quickly decayed into a perverse ideal that has justified environmental destruction, imperial expansion and human exploitation, it seems appropriate to articulate this notion with forms that are equal parts familiar and unhomely. ‘Artefacts’ examines the cultural and landscape shifts which have been a major influence on Dolatian’s work’s aesthetic and ideas. In the exhibition the sculptural forms are peculiar spherical objects with a planetary feel; they appear transitory, on the verge of collapse or reform. The installations represent an imaginative new place where the commodification of biological material, space and technology is visible. The materials Dolatian works with are simultaneously organic and inorganic. Dolatian holds a Master of Social Science, Environment & Planning, and a Bachelor of Fine Arts – Sculpture, both from RMIT University and has held solo exhibitions at Blindside, C3 Contemporary Art Space, Stockroom, Kyneton and elsewhere.

**aradolation.com**

**@ara\_dolatian**



Ara Dolatian *Blue Moon* 2020, stoneware, glaze, neon-33cm high, 40 x 40cm, image courtesy of the artist

## Liss Fenwick

Liss Fenwick's *Meat Tray* is a series of photographs that look at historical narratives of white settlement in rural northern Australia through images that depict flesh-eating ants (*Iridomyrmex sanguineus*) consuming feral buffalo meat. In a night-time ritual, Fenwick repurposes tarnished silver trays to feed the ants on her family's rural property in Humpty Doo, NT, on the unceded land of the Larrakia people. Fenwick photographs the ants as they swarm the flesh using the trays as an autobiographical stage for a 'theatre of the absurd'. *Meat Tray* responds to decaying eurocentrism, boredom and nihilism Fenwick believes permeates in the communities she belongs to in the Northern Territory. She simultaneously completed a dual Bachelor of Science in Chemistry and a Bachelor of Arts at the University of Queensland and is now undertaking a PhD at RMIT.

**[lissfenwick.com](http://lissfenwick.com)**

**[@liss\\_wick](https://www.instagram.com/liss_wick)**

Opposite: Liss Fenwick *Meat Tray IV* 2018, pigment print, 130 x 195 cm, image courtesy of the artist





## Ceri Hann

Often operating as an outsider from the inside, a cryptic critic that uses artistic process as a metaphorical window cleaner, a brick to break with accepted convention, a gentle rock to generate ripples of philosophical contention. Ceri Hann practices making time and space through the gifting of minor works (small objects) to instigate more complex and meaningful conversation, a performative way of taking a position on the fourth wall, enabling me to appear in third person for a limited time only ;) 'Captivating objects' is a serial collection of surreal lens substitutions that speculate the reality of an object orientated ontology. Some things are too serious to be taken seriously, this work could be considered either an oblique critique of photography's two-dimensional character/s, or perhaps Hann's playful attempt to refocus the canon. Hann has been included in exhibitions at Gertrude Contemporary (2019), C3 (2019), the Melbourne Comedy Festival (2017), Liquid Architecture (2015), RMIT Project Space (2014) and has an accumulation of minor works in many private collections.

Opposite: image courtesy of the artist



## Alicia King

For |notfair| 2021, Alicia King presents a new series of tactile sculptural works using elemental materials and natural forces, including iron and magnetism. Each piece is titled with the coordinates of one of the world's largest iron deposits, thought to have come to Earth via possible supernovas (PSNs).

Driven by an ongoing fascination with natural phenomena, King's practice explores the intersections of nature, technology and the sublime. Through an alchemical approach to materiality and process, her work uses diverse technologies to create new representations of the natural environment. A key element of her practice is an exploration of the transformative potential of biological matter, within ideologies of technological supremacy and deep ecological time.

King holds a PhD for *Transformations of the Flesh; Rupturing Embodiment* through Biotechnology. The Museum of Modern Art, MoMA, NYC featured her work in its publication *Bio Design: Nature + Science + Creativity*, by William Myers. King's work has also appeared in *The Routledge Companion to Biology in Art and Architecture*, *New Scientist* and *WIRED Magazine*.

King has exhibited within Australia and internationally. She has been shortlisted for awards including the Australian Antarctic Arts Fellowship, The Georges Mora Fellowship, and the National Small Sculpture Award, and has been granted residencies including the Australia Council's Tokyo Studio Residency; the Asialink Tokyo Wonder Site Studio; and the Rosamond McCulloch Studio, Cité Internationale des Arts, Paris. Her work is held in collections including the MONA Museum.

**aliciaking.net**  
**@alicia\_\_king**

Opposite: Alicia King *PSN-34.666700, 68.066700* 2021, iron, aluminium, birch, polymers. 48 x 36 x 6 cm, photo by Matt Stanton

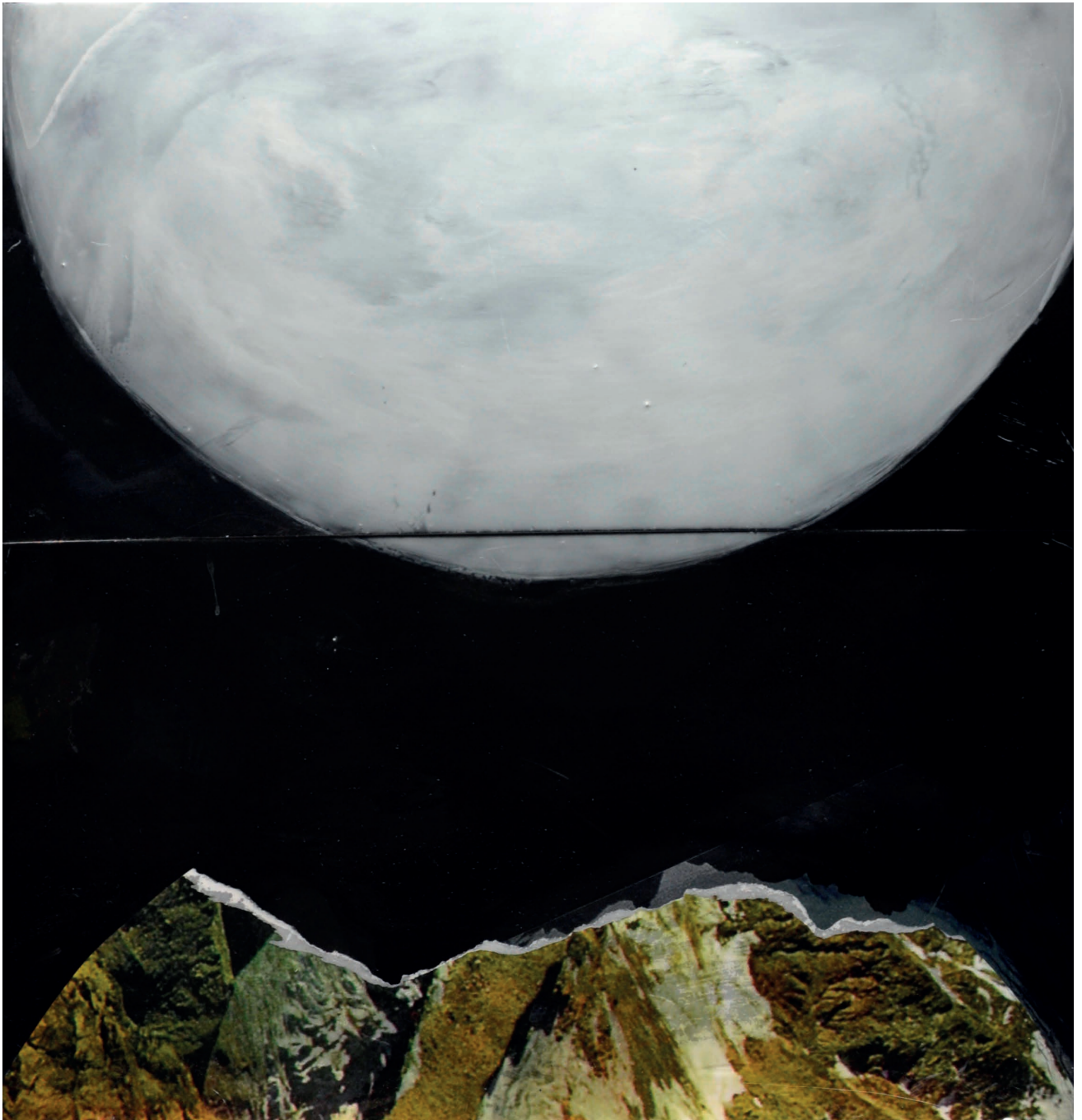


## Eloise Kirk

Based in Tasmania, Kirk holds both a Bachelor and Masters of Visual of Arts from the Sydney College of the Arts. She has staged solo exhibitions in Sydney, Melbourne, Hobart and New York. She has been a finalist in the Fishers Ghost Art Prize, the John Fries Emerging Artist Award, the Macquarie Bank Emerging Artist Award and the Grace Cossington Smith Art Prize. In 2014 Kirk was awarded the Art Gallery of NSW residency at the Cité Internationale des Arts, Paris. She was the recipient of the CAT Shotgun Award, a partnership between Contemporary Art Tasmania, Detached and Mona in 2018/2019.

Opposite: Eloise Kirk *Dark Maria*, acrylic, collage and resin, 100x100cm, image courtesy of the artist





## Shea Kirk

Shea Kirk invites people to be photographed in his home studio for the ongoing stereoscopic series Vantages. Working with dual large format cameras, each portrait is exposed onto separate sheets of black and white film, simultaneously capturing two images of the sitter from different perspectives. The process is slow and methodical, enabling an intimate exchange that highlights the agency between photographer and subject. Conscious of their own vulnerabilities, they're aware of what it means to represent themselves, and through the very nature of this dual-imaging process, resist being reduced to a single vantage point. Kirk is a Melbourne-based contemporary artist working with traditional photographic methods and techniques. He won the National Photographic Portrait Prize 2020 Art Handlers' Award, has been shortlisted for prizes including the Olive Cotton Award (2019); National Photographic Portrait Prize (2019); Head On Portrait Prize (2018 & 2019); Bowness Photography Prize (2020), and participated in a number of exhibitions across Australia. He has exhibited two selections from an ongoing portrait series titled Vantages – Centre for Contemporary Photography (2019) and Daine Singer for PHOTO 2021 International Festival of Photography (2021).

**@grandpashea**

Opposite: (top) Shea Kirk *Machar* 2021, left and right view, (bottom) Shea Kirk *Vi Massa* 2021, left and right view, images courtesy of the artist



## Nic Macalari

Nic Macalari is a multidisciplinary artist whose work explores various themes of humanities' malignant mistakes and misfortunes. Macalari investigates various empires, sects and cults and analyzes the symbolism and the dogmas that they used to control their followers. Looking at various fragments in history, Macalari places points of time side by side playing with the composition of humanities' errors. Macalari sees that this juncture of symbolism contrasts in humanities' malevolence which resolves to one's own return to nature. Creating such symbolism in the context of the present reveals the repetition of error in humanity – same mistakes, new histories. Utilising oil paints, forming sculptures and collaborating with sound, Macalari uses these mediums to resolve ideas to the visual. Macalari grew up in Fremantle, Western Australia and is currently based in Melbourne.

Opposite: Nic Macalari *My honour is loyalty* 2021, image courtesy of the artist







## Yuria Okamura

Yuria Okamura is a Melbourne-based artist whose practice encompasses drawing, painting and installation. Okamura brings together and reinterprets diverse metaphysical imaginings from across cultures through the utopian language of geometry and diagrammatic aesthetics, referencing patterns in nature, esoteric symbolism, alchemical diagrams, religious architecture and decoration, and spiritualist abstract painting. She also deploys wall drawing to create immersive installations by using architecture and gardens as visual metaphors. Positing the garden as a site of harmony, she combines geometric and botanical imageries and enshrines nature within imagined architecture. In this way, her work envisions an open-ended contemplative space where nature and culture, and the physical and metaphysical worlds come together.

Okamura holds an MFA (Research) from the University of Melbourne and a BFA (Honours) from RMIT University. She has been awarded Australia Council Career Development Grant, Stuart Black Memorial Scholarship, Ursula Hoff Institute Drawing Award, Lloyd Rees Memorial Youth Art Award, RMIT Honours Travelling Endowment Scholarship, Sanskriti Kendra Residency (India), The Studios at MASS MoCA (USA), Abbotsford Convent Studio Residency (Australia), Bayside City Council Residency (Australia) and Takt Artist Residency (Germany). She has exhibited at Daine Singer, Incinerator Gallery, Margaret Lawrence Gallery, La Trobe Art Institute, C3 Contemporary Art Space, Anna Pappas Gallery, Five Walls, Tributary Projects (Canberra), Kunstraum Tapir (Berlin, Germany), Langford 120, Seventh Gallery, Japan Foundation Gallery (Sydney), and Mølla På Grim (Kristiansand, Norway). Her work has been featured in international art magazines including *Fukt* (Germany) and *Create Magazine* (USA).

**yuriaokamura.com**  
**@yuria.okamura**

Opposite: Yuria Okamura *Offerings (for Aranyani)* 2021, acrylic and pen on paper, 95 x 120cm, photo by Simon Strong



## Laetitia Olivier-Gargano

For [notfair] 2021, Laetitia Olivier-Gargano has created a series of wall hanging sculptures, titled **SPLAT PACKS**. Combining “hyper-surrealistic” resin cast sculptures of food with objects and domestic items, her works are assembled into bento-box style collages. Delicately painted plastic forms look good enough to eat, but utterly uncanny in their presentation. Beginning with the **2020 Meal set** as a way to metaphorically serve up the year that was, Olivier-Gargano’s sculptures are a playful depiction of her thoughts, memories and experiences. Olivier-Gargano is currently based in Melbourne. She graduated in 2016 with a Bachelor of Fine Art (Honours) from Monash University. Her work has been exhibited nationally at institutions such as Perth Institute of Contemporary Art, Cement Fondu and UNSW galleries. Olivier-Gargano’s recent work consists of sculpture, stop-motion animation and works on paper.

**laetitiaoliviergargano.com**

**@laetitia\_oliviergargano**

Opposite: Laetitia Olivier-Gargano *SPLAT PACK #1 (2020 meal set)* 2020, dimensions variable, photo courtesy of the artist



## Amelda Read Forsythe

Amelda Read Forsythe is a contemporary artist based in Melbourne. She was awarded the John Leslie Landscape prize in 2016, won The People's Choice Award in the City of Albany Art Prize in 2009 and was highly commended in the Tattersalls Art Prize 2007. Read Forsythe graduated with a Bachelor of Fine Art from the University of Tasmania and Honours at Monash University, Melbourne. Her work is held in public and private collections throughout Australia, including in the collections of Artbank, The Gippsland Art Gallery and the Macquarie Bank Collection.

Painting with oil on board, Read Forsythe's work revolves around theory relating to the governing of culture and how this influence merges with the government of the self.

**@ameldareadforsythe**

Opposite: Amelda Read Forsythe *February* 2021, image courtesy of the artist





## Jack Rowland

Jack Rowland is a Melbourne-based artist, whose chromatic and saturated landscape paintings aim to offer alternative perceptions of the natural world. Rowland holds a Bachelor of Fine Arts (Painting) from RMIT University, Melbourne. He has been exhibiting nationally and internationally including James Makin Gallery, Anna Pappas Gallery, Linden New Art, Rubicon ARI, Blindside Gallery, Flinders Lane Gallery and Kunstraum Tapir (Berlin). Rowland received the Hawkesbury Art Prize Highly Commended Award in 2015, and has also been short listed for a number of prizes such as Bayside Aquisitive Art Prize, Albany Art Prize and Substation Art Prize.

**jackrowlandart.com**

**@jackrowlandart**

Opposite: Jack Rowland *Death Valley* 2019, oil on linen, 102 x 142 cm, image courtesy of the artist



## Erik Sherman

Erik Sherman is a fine artist and illustrator currently practicing in Melbourne, Australia. Working mostly in watercolour and gouache, Sherman draws inspiration from scientific illustration to create re-imagined naturalistic environments, representing an astronomical exploration of decontextualized spaces and their temporary inhabitants. He holds a Bachelor of Science (Plant Science), University of Melbourne, 2020.

**@sterling\_sherman**

Opposite: Erik Sherman *Eruption* 2021, watercolour and gouache on paper, 40 x 55 cm, image courtesy of the artist







## Liz Sonntag aka Tinky

“I do love a dirty alleyway. There’s something about them.” Liz Sonntag, aka Tinky, has found unique alternatives to install her sculpture. Melbourne installation street artist Tinky works with miniature figurines and models on a tiny scale, making use of gritty street landscapes, where laneway drains morph into desert-scapes for a caravan of miniature camels; or a missing brick in a wall becomes home to an intimate scene of a miniature couple gardening. Tinky often uses discarded or oversized objects within her miniature dioramas, so that each scene has a comedic undertone, exaggerates a message, or emphasises playful folly. Miniature construction workers might gather to fix a broken egg shell, or emergency workers may tend to the victim of a giant cigarette butt. It has been said that Tinky’s miniature dioramas add a sense of surprise and wonder to the streets, with unlikely installations on a pipe or window sill, in a gutter, or a hole-in-the-wall. While Tinky’s work is diminutive and often undertaken in the street, her miniature scenes are transferable to any space, including on or in vintage objects such as small tins, wooden vessels, a bird cage, yo-yo, or shoe-shine brush.

**@tinkysonntag**

Opposite: Liz Sonntag aka Tinky *As she subathed in the nudist park, Denise saw her husband suddenly appear as quick as a flash. She told him if he took one more nude photo she'd leave. That's when he snapped.* 2021, vintage Brownie camera, clay, faux greenery, miniature figurines in Perspex cover, 31 x 18cm, image courtesy of the artist



## Darren Tanny Tan

Working in an expanded field of photography, Darren Tanny Tan's practice at once examines and betrays notions of the body and its representations. Central to his approach are unorthodox image-making processes through which destructive impulses are sublimated and expressed in the rupturing of surfaces. In this series of images, Tanny Tan adopts what can be described as a 'Sadean fascination' with the body as anchorage to the psychical and its vulnerability to suffering. Employing a haptic manipulation of photographic material, he defaces his subjects and renders them into phantasmagoric figures that revel in dread and desire. Tanny Tan holds a Bachelor of Design (RMIT), a Bachelor of Photography (Photography Studies College), and is currently undertaking a Master of Contemporary Art at the Victorian College of the Arts.

**darrentannytan.com**

**@darrentannytan**

Opposite: Darren Tanny Tan *Hollow* 2018, image courtesy of the artist



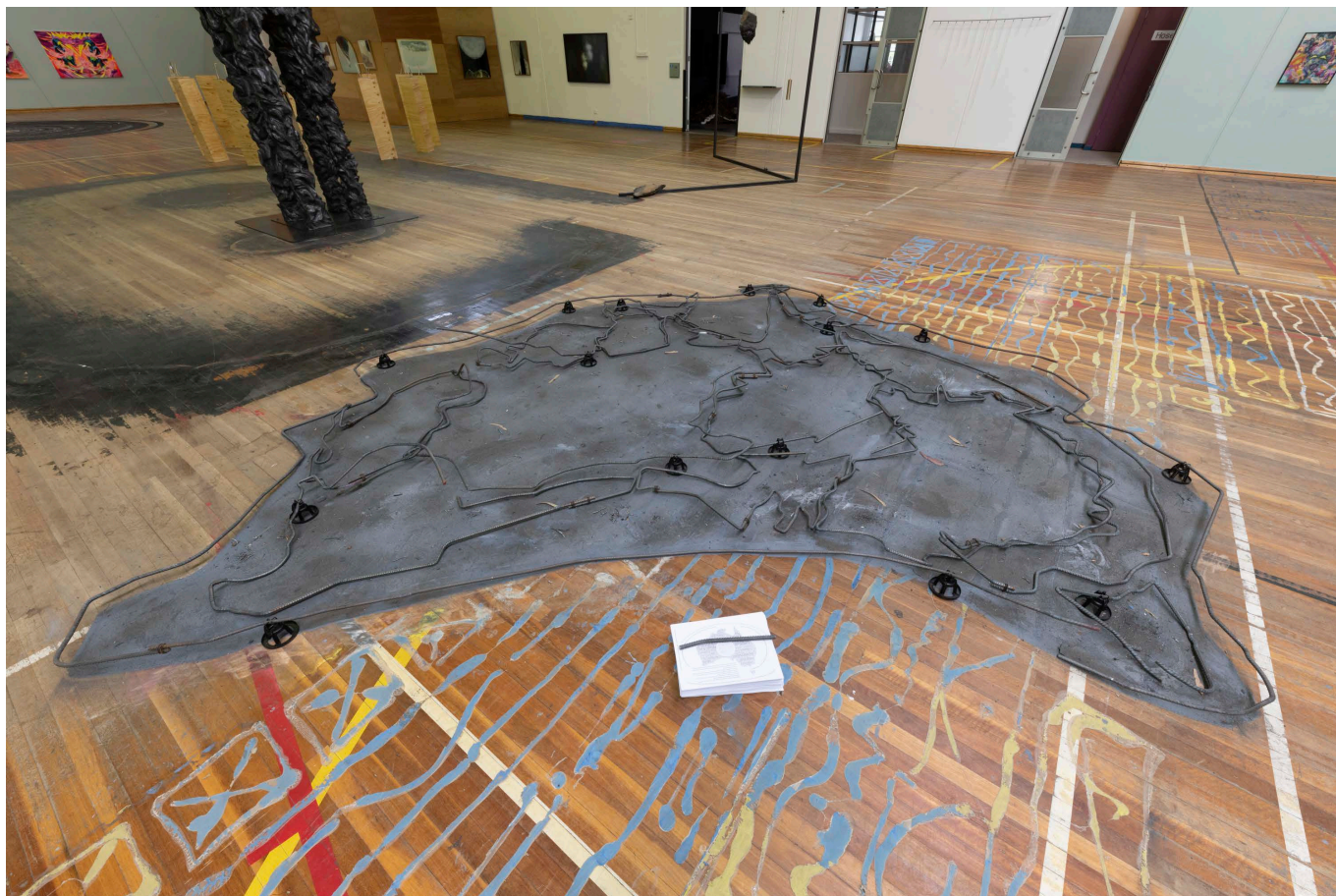
## Ben Taranto & Yin Paradies

Ben Taranto describes himself as a “settler ally/accomplice, activist, and artist resisting on unceded Wurundjeri Woiwurrung land.” Yin Paradies is a Wakaya man who describes himself as “radical anarchist scholar-activist spreading decolonial love and kinship on unceded Wurundjeri land and beyond.” Taranto uses fabricated raw materials, un-ceremonially extracted from Country to critique the structures of colonial-capitalist-patriarchy in “so-called” Australia. Reinforced steel and wire are propped up on plastic feet to mimic formwork used in concrete construction. The formwork is manipulated to demarcate the traditional homelands of First Peoples based on the eighteen regions found in the David R. Horton AIATSIS map (1996). This piece is an elaboration of work Taranto has used to share knowledge with settlers on Indigenous survivance and colonial injustices that continue to this day due to land theft, extractivism and exploitation. Through the reinforced medium of the English language, Paradies offers unsettling truths which crack the constructed grown togetherness of mined capitalist-colonial-patriarchal formwork. “We acknowledge the lands and the ancestors of the Woiwurrung and Boonwurring Wurundjeri people,” Taranto and Paradies state vehemently. “Lands on which we live, work and love. We acknowledge the covered Country of Naarm (Melbourne) – the land, animals and water that keep us healthy. We acknowledge that the land and waterways were stolen, and never ceded. Still to this day, First Nation peoples stand and resist on Country across so-called Australia, to protect and care for people, Country and culture for the benefit of future generations.”

**bentaranto.com**

**@ben\_taranto**





Ben Taranto & Yin Paradies *Constructed Country* 2021, reinforced Steel, wire, formwork chairs, steel filings, organic matter, 500 sheets printed text on a4 paper, 4 x 3 m, photo by Simon Strong

## Terry Taylor

“The human skulls that I paint call upon fragments of the past. A history of life and death, humour and tragedy, truth and lies. My paintings are of the living dead and of the dead living, as though the soul continues to exist as a shadow that takes root elsewhere. This life and death duo continues to fascinate me, as if from a magical and ancient past, they create hidden storms that rend and possess the unconsciousness. I construct classical portraits and figural compositions that openly reference a Stygian, sardonic lineage from Bosch to Ensor. Unearthing the ancient tradition of *Memento Mori* (Remember your Mortality) and Dutch 16th century Vanitas art, my puppets perform on an intense stage where there is no confession, but grim warnings.”

Since 2012, Taylor has exhibited at Scott Livesey Galleries, Melbourne, 2012, Suzanne Tarazieve Galerie, Paris, 2012, 2016 and 2018, Frank Schlag Galerie, Essen, 2013 and 2020, Scot’s Church Melbourne, 2014 and The Old Melbourne Jail, 2015 both as part of the *White Night Festival*, Melbourne. Taylor holds a Post-Graduate Diploma (Painting), VCA, Melbourne, 1986.

**terrytaylor.com.au**

**@terrytaylorfineartist**

Opposite: Terry Taylor *Sonneillon* 2021, oil on linen, 115 x 85 cm, image courtesy of the artist



## Julie Vinci

Julie Vinci is a multi-disciplinary artist focusing on female representation and role playing. Women are categorised, simplified and objectified in ways that are removed from their individual control – their roles are not fixed or static, but changeable. Vinci examines the boundaries and restrictions women have been struggling against as the ‘weaker sex’ through time. “I am fascinated by the labels and moral standing attributed to women based on arbitrary factors such appearance, wardrobe, use of make up etc. then to be used as justification for conjecture and judgement.” The photographic work mimics and parodies many of these ‘role’ stages through self-portraiture and documentation of performance. The use of textiles, sewing, and embroidery as a visual aid to call back to a time when needlework was ‘women’s work’ as defined by an old-world patriarchy. Vinci holds a Master of Contemporary Art, Victorian College of the Arts, University of Melbourne, 2019.

**@julievinci**



Julie Vinci *Plain Cover* 2021, found furniture, found fabric, Marmoleum, glitter, Pantyhose, foam, steel and copper hardware, 3.5 x 2.0 x 2.0 m, image courtesy of the artist



## Jason Waterhouse

Jason Waterhouse's sculptural practice is underpinned by ideas of contemporary architecture, urbanisation and how we live with the 'stuff' around us. In Waterhouse's studio, ubiquitous objects such as the body of a car, a gardener's shed, pencils, tools and tree branches undergo series of interventions resulting in a hybridised object that occupies an uncanny space between the past and the present, the natural and the manufactured. "The Golf felt itself slipping, shifting, changing," muses Waterhouse. "As the passing of time takes its toll, the metal panels oxidise, plastic becomes faded and brittle, and the golf started shifting back into the geologies from which it came." Waterhouse completed a BFA in sculpture (Monash University) and completed Honours at the VCA in 1999. Over the last 18 years Waterhouse has exhibited his work extensively throughout Australia and, in 2005, was awarded the Moreland Sculpture Prize. Since then he has been exhibited in the prestigious Helen Lempriere, the McClelland Sculpture Prize, the Melbourne Prize for Urban Sculpture, Sculpture by the Sea, Woollahra Small Sculpture Prize and most recently the Paul Guest Drawing prize. Waterhouse has held solo exhibitions at Linden Contemporary, Dark Horse Experiment, Stockroom and Scienceworks Museum. Waterhouse's work is held in significant private and public collections and has been commissioned to create major public works for the City of Ballarat and Hepburn Shire, Victoria.

**jasonwaterhouse.com**  
**@jasonwaterhouse.art**



Jason Waterhouse *Automotive Geologies (VW Golf)* 2021, 1980 Volkswagen Golf, Various car panels, Mild Steel, paint, sound equipment, dimensions variable.  
Sound composition by Jed Palmer. Photo by Simon Strong.

## Jennifer Whitten

Jennifer Whitten is an American-born artist who immigrated to Melbourne in 2009. At the start, her fastidious manner of image-making seemed well suited for medical illustration, but she ultimately exchanged a medical career in pursuit of her own artistic investigations. Whitten holds a Bachelor of Fine Arts from Washington University in St. Louis (2008) and a Masters of Contemporary Art from the Victorian College of the Arts (2015). Upon graduating from the VCA, she was awarded the Athenaeum Club Visual Arts and Research Award. Since 2015, she has held numerous solo and group exhibitions, among them, *Anachrony* at C3 Contemporary Art Space, *Negative Space* at Nicholas Projects and *Antipodes* at Beinart Gallery. For years, her photorealistic paintings have aestheticised absence, loss and time; and following an encounter in Italy with a collection of 18th Century reverse-glass paintings, she determined that glass would serve as the ideal conduit of these themes. Oil, reverse-glass and representational painting have lengthy histories, but Whitten's edgy reimagining of these methods upends any hint of the conventional. Incorporating everything from steel, to video, to live music, her complex installations defy the traditional 2D confines set for painting but preserve its seduction and sincerity.

**@artsywhitten**



Jennifer Whitten *Taurus* 2021, oil on the reverse of glass, brass, wood, electroplated glass, dimensions variable, image courtesy of the artist

## Chee Yong

Chee Yong carries a somewhat unusual amalgam of skills. He has Bachelor of Dental Surgery and Bachelor of Arts (Philosophy) both from the University of Otago, New Zealand and a Bachelor of Contemporary Arts; University of Tasmania (current). He is, without a doubt, the first artist in [notfair] to be both a dentist and an artist. “As an artist I explore the interconnection of ephemeral elements of nature and landscape in the contemporary setting of arts, philosophy, memory and time,” he says.

In his latest series of miniature paintings, Ghosts, he presents past histories, self-identity and philosophy in recent social contexts with austerity and economy of marks. He lives and works in Launceston, Tasmania.

**cheeyong.com**

**@chee\_\_\_yong**

Opposite: Chee Yong *Life is Short - Don't Waste It Chasing Ghosts (Skull Still Life Series)* 2019, oil and enamel on wood, 10 x 10cm, image courtesy of the artist





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