

THE UTOPIAN OBJECT

c3 Contemporary Art Space
2019 Annual Fundraiser

Opens Thursday 25 July 6 – 8pm
Runs: 25 July – 11 August

@c3artspace
c3artspace.com.au
Abbotsford Convent
1 St Heliers Street
Abbotsford Victoria

Proceeds from sales go to
supporting artists, promoting
sustainable careers and lowering
gallery fees for future exhibitions

SUPPORTED BY:

ARTGUIDE AUSTRALIA – COLOUR FACTORY – BLACKHEARTS & SPARROWS – MORNINGTON PENINSULA BREWERY



THE UTOPIAN OBJECT | C3 ANNUAL FUNDRAISER 2019

OPENING LAUNCH: Thursday 25 July, 6 – 8pm

EXHIBITION: 25 July – 11 August 2019: 10am – 5pm, Wednesday – Sunday

Sales begin at 6pm on the opening night in person or by calling the gallery.

The Utopian Object gives audiences a unique insight into an artistic vision that imagines a utopian object; an object of true desire, the perfect object. Is there such thing? Just as the ideal of utopia is inherently contradictory, this exhibition ponders the contradictions of the fundraiser model itself – art as commodity and art as an object of desire.

The concept of an object existed throughout history before the idea of what we think of as ‘art’ was conceived. An object can be: a talisman, a warning, a present, a memento, a history, a celebration. An object as romance, an object as a keeper of time, an object as a tool, as nourishment, as attire. An object can be a portal, an object can be social, and an object can be destruction.

PARTICIPATING ARTISTS INCLUDE:

Aaron Christopher Rees, Adam Stone, Alasdair McLuckie, Alexandra Nemaric, Ali McCann, Alicia King, Andrea Eckersley, Anita Foard, Ara Dolatian, Audrey Tan, Betra Fraval, Brigit Ryan, Bryan Spier, Camila Galaz, Chaco Kato, Ceri Hann, Cosima Scales, David Noonan, David Rosetzky, Dell Stewart, Diego Ramirez, Dylan Martorell, Eleanor Louise Butt, Emanuel Rodriguez-Chaves, Emily Ferretti, Grace Wood, Hayley Arjona, Hayley West, Henry Law, Holly MacDonald, James Little, Jacob Raupach, Jennifer Mathews, Jesse Hogan, Jo Scicluna, Jonas Ropponen, Jordan Mitchell-Fletcher, Josephine Mead, Kate Ellis, Kathryne Honey, Katie Paine, Kenny Pittock, Lara Chamas, Lauren Bamford, Linsey Gosper, Lorilee Yang, Lucas Golding, Lucinda Florence, Lucie McIntosh, Marian Crawford, Marko Radosavljevic, Matt Fairbridge, Megan Cope, Noriko Nakamura, Rebecca Delange, Sarah Walker, Sean Meilak, Simon MacEwan, Storm Gold, Tai Snaith, Tessy King, Tom Blake, Tracey Lamb, Troy Innocent, Tyson Campbell, Vittoria Di Stefano, Vivian Cooper Smith, White Trash of Asia, Yoko Ozawa and Zoe Bastin with more to be announced.

About the c3 Fundraiser Series

In 2014, the Convent’s c3 Contemporary Art Space launched a series of annual curated fundraising exhibitions to assist with the long-term sustainability of the gallery, to support artists by reducing the gallery fees, to provide artists with 50% sales commission and to explore fundraising as a creative concept.

With every work purchased, you’ll be supporting and buying original works by local artists. Proceeds from sales promote sustainable careers and help us lower c3 gallery fees for future exhibitions.

PROUDLY SUPPORTED BY:

COLOUR FACTORY

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BLACKHEARTS & SPARROWS

CAM'S

MAV MELBOURNE

1A.

Zoë Bastin

Snuggle Buddies

Plaster

16 x 16 x 16cm

Unlimited Edition

\$137

Cast from condoms these plaster and concrete sculptures interlock together. Blessed with lil nips and bits Snuggle Buddies are a utopian form of cuddling beyond the gender binary.



74A.

White Trash of Asia

Dad knows all the specials

Porcelain, silk, rust, plastic

30 x 19 x 38cm

\$2,150 or nearest offer

A sculpture of Dad, with a specials sign in his head



2A.

Lucie McIntosh

From Nothing (a whisper in darkness)

Inkjet print on archival paper in
Victorian Ash frame

800 x 600 mm

1 of 3 with 2 artists' proof

\$650

I am interested in approaching ideas of the utopian through a compulsive referencing of the multiple. Inside of this situation the notion of an absolute or original meaning is frustratingly and consistently deferred — while it might feel close, “truth” is always kept just out of reach.



3A.

Marko Radosavljevic

Polite Painting

Oil on board in artist frame.

A4

\$715

This is a small abstract painting in a prototype frame that is the “actual work”. It is a little naughty, but talks of the value of consumption of all kinds.

SOLD



4A.

Jennifer Mathews

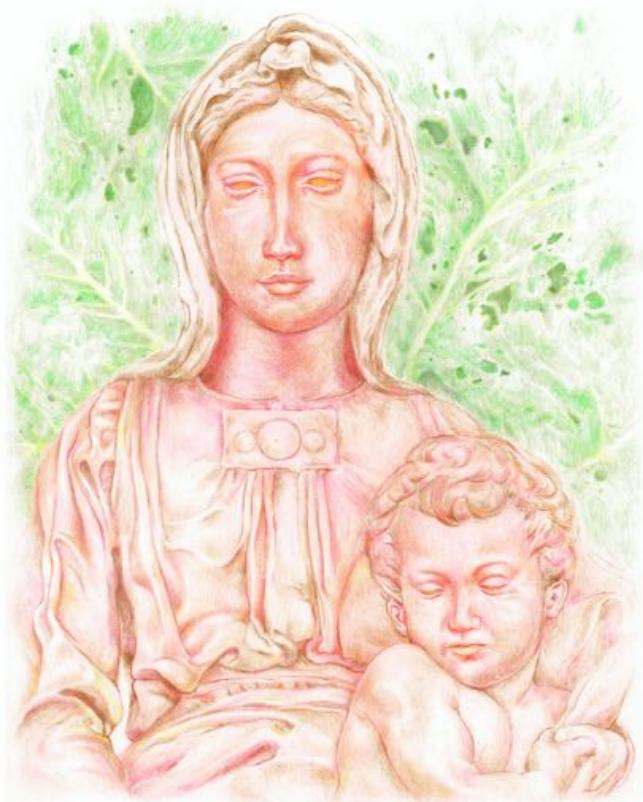
Devotional

Pencil on paper

35 x 27cm

\$440

A drawing of *Madonna of Bruges* sculpture. The ultimate sanctity of Mary as a symbol is shrouded by moth eaten leaves, rendering an object of devout idealism as temporal and subject to change



5A.

Diego Ramirez

Lacrymatory

Found object, water, mucin, lipids, lysozyme, lactoferrin, lipocalin, lacritin, immunoglobulins, glucose, urea, sodium, and potassium

\$88

A small bottle holding the wasted tears of the artist

SOLD



6A.

Holly Macdonald

Together

Porcelain, ceramic stain, glaze

10 x 8 x 25 cm

\$330

The object is made up of two porcelain mugs that are joined together by interlocking ceramic loops at their sides. If they are to be drunk from it requires two people to drink together at exactly the same time.



6B.

Holly Macdonald

More than one thing

Porcelain, ceramic stain

12 x 20 x 9cm

\$280

Some objects do more than just one thing. This object reimagines the humble sock in ceramic as a repository for feeling, memory and perhaps also a bunch of flowers.



7A.

James Little

Bananas (FW19)

UV Resistant epoxy resin, dye

25x15x5cm

\$220 for pair



8A.

Alexandra Nemaric

Crying Orc T-shirt 1

Digital print on T-shirt

Size S - 3XL

Edition of 6

\$66



9A.

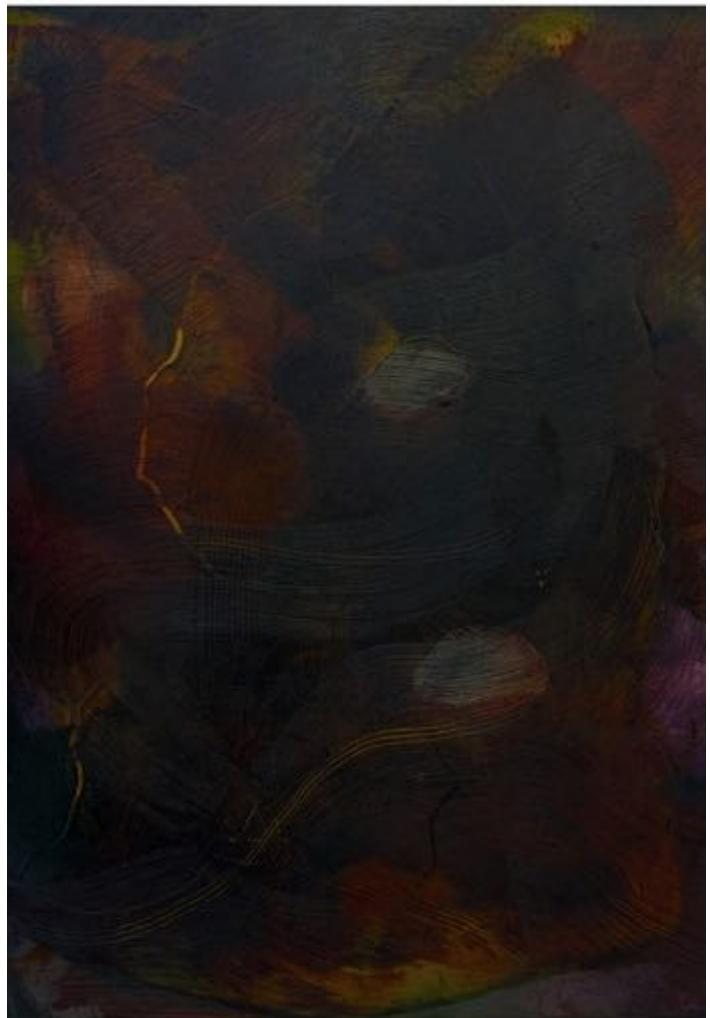
Storm Gold

Dispell 3

Oil on board

31 x 23cm

\$550



9B.

Storm Gold

In Arches

Oil paint on ceramic in 2 parts

19 x 13 x 8cm

\$550



10A.

Lorilee Yang

Long Life Peaches

Oil on Canvas

36 x 26 cm

\$550

Peaches commonly symbolise youth, longevity and immortality, referencing the Chinese myth of the peach blossom spring



11A.

Adam Stone

Untitled

Pewter

20 x 3 x 3cm

\$150

SOLD



12A.

Ali McCann

BASIC TOOLS FOR TRANSMUTATION

Digital type - C print

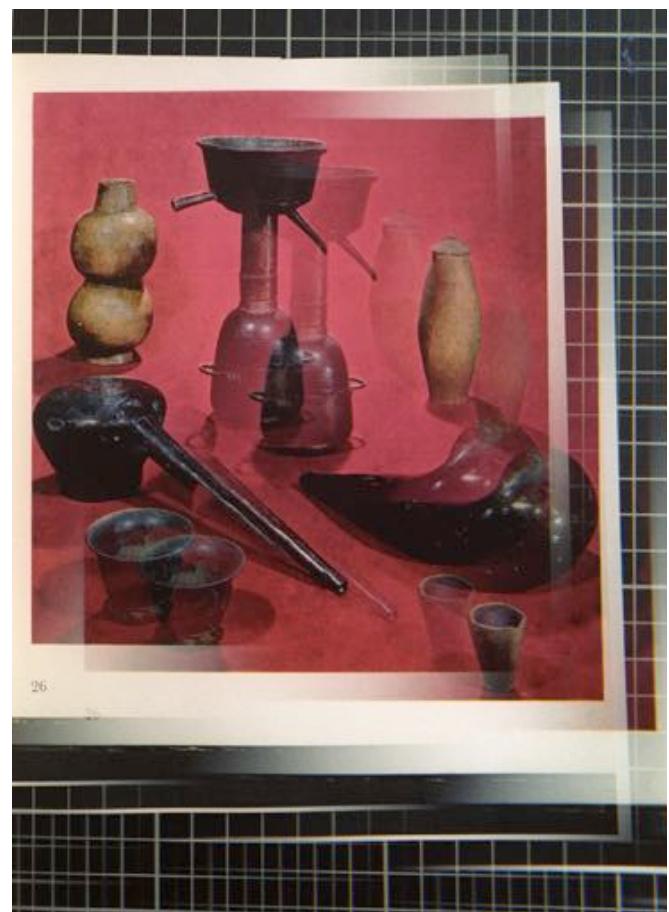
43.5 x 33.5 cm (when framed)

1/3

\$770

SOLD

In an oblique way, these alchemical vessels are symbols of human mortality, of our failure to achieve eternal life, to realise a utopia by overcoming the physical limitations of death. The forms of these objects appear to mock the human physiology: resembling a mask with an elongated beak, bodily organs, and a headless fertility goddess.



13A.

Matt Fairbridge

Honeycomb

Stone, plaster, wood

67 x 40 x 4 cm

\$550

SOLD

The objects on display here are thought to be from around the beginning of the 21st Century in what is believed to have been a peaceful, equal, utopian society



13B.

Matt Fairbridge

Nearest Station

Stone, plaster, wood

\$275

SOLD

The objects on display here are thought to be from around the beginning of the 21st Century in what is believed to have been a peaceful, equal, utopian society



14A.

Linsey Gospers

Haunted Garden

Blue toned, silver gelatin hand print, framed

52 x 26cm

\$976

In my art practice I specialize in making protective objects using apotropaic magick. This is achieved through visiting sites of significance and capturing the energy of a place or object, in the alchemical process of exposing light to silver halide. Through a series of ritualistic acts using elemental magick in the darkroom, the work is imbued with apotropaic qualities. This particular work was taken in the garden of Australia's most haunted house, the Monte Christo Homestead, illustrating a portal between worlds.



15A.

Kenny Pittock

Wiesier said than done

Acrylic on ceramic

17.5 x 5 x 2cm

\$330

Feeling good about our food choices is weisier said than done but imagine if ice-creams could provide even more comfort and reassurance by being wrapped in motivational reminders that everything's going to be ok because everything happens for a weison. After all, it's the weist they can do.



15B.

Kenny Pittock

It's the Weist I can do

Acrylic on ceramic

17.5 x 5 x 2cm

\$330 **SOLD**

Feeling good about our food choices is weisier said than done but imagine if ice-creams could provide even more comfort and reassurance by being wrapped in motivational reminders that everything's going to be ok because everything happens for a weison. After all, it's the weist they can do.



15C.

Kenny Pittock

Everything happens for a Weison

Acrylic on ceramic

17.5 x 5 x 2cm

\$330

Feeling good about our food choices is weisier said than done but imagine if ice-creams could provide even more comfort and reassurance by being wrapped in motivational reminders that everything's going to be ok because everything happens for a weison. After all, it's the weist they can do.



16A.

Lara Chamas

Vegemite is Halal 2.0

Vegemite jar 560g, translated vinyl print label

Edition of 3

\$88

1 EDITION SOLD

The year is 2313, The Muslims have overtaken Australia. Finally, there is utopia on earth. Vegemite can stay, it's halal after all. But white men are doomed to open their government-issued annual beer with burqa shaped tools. The Muslims laugh, all is good in the world.



17A.

Katie Paine

An object to pull you through time/ to be closer to you [maquette]

Acrylic, Porcelain, Satin Cushion,
Embroidery

\$220

This object acts as a tool for remembrance, asking its owner not to loose grip of what has passed, to keep memories lodged in a secret place between skin and flesh



18A.

Aaron Rees

Fragments (Cine)

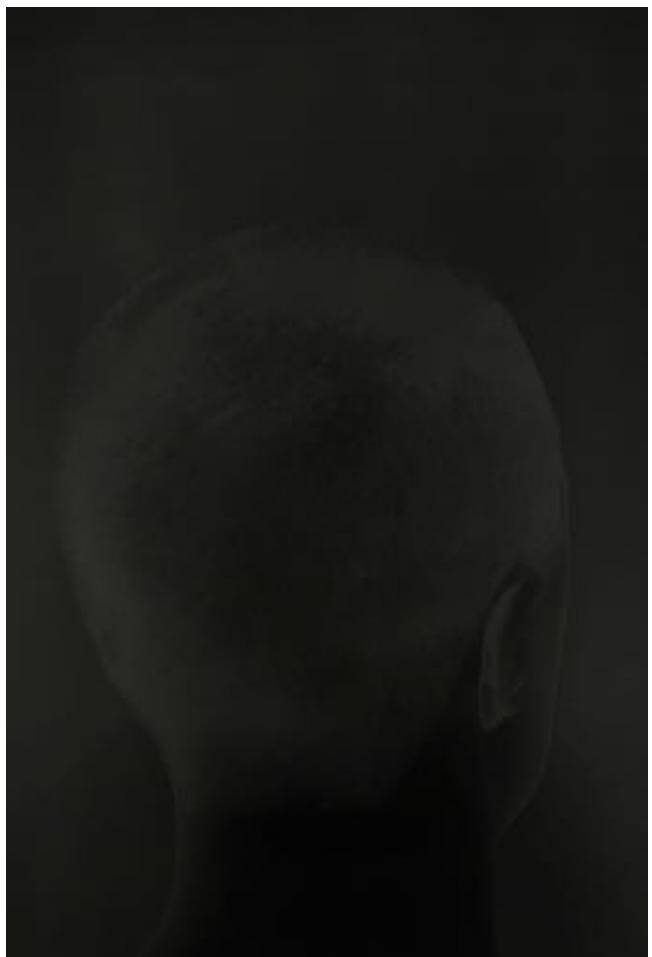
Silver Gelatine RC Print, Aluminium
Composite Panel

320 x 220 mm

SOLD

\$275

I guess what's at stake is the Image, or rather creation and imagination as agents free from the constraints of logic as defined by information technologies under late capitalism. Speed, efficiency usefulness. Cameras carry this logic within there very mechanics and conception, playing with this in the creation of images is a kind of poetry for me, the images I make serving no discernible purpose.



18B.

Aaron Rees

Fragments (Measure)

Silver Gelatine RC Print, Aluminium Composite Panel

320 x 220 mm

3 Editions available

\$275

I guess what's at stake is the Image, or rather creation and imagination as agents free from the constraints of logic as defined by information technologies under late capitalism. Speed, efficiency usefulness. Cameras carry this logic within there very mechanics and conception, playing with this in the creation of images is a kind of poetry for me, the images I make serving no discernible purpose.



19A.

Lucas Golding

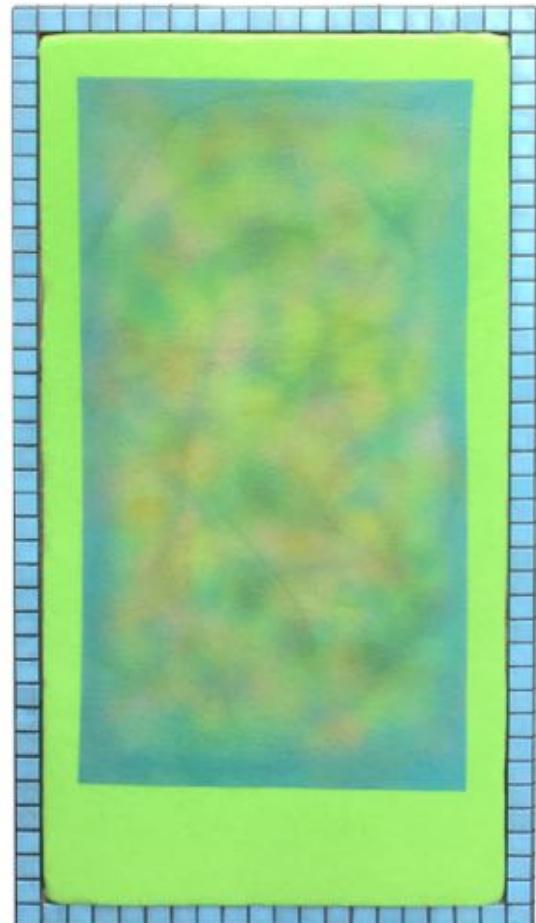
Atomic number 17

ceramic tiles, towel, spray paint

1060mm x 560mm

\$550

When I think of a Utopian Object, I think of functional things, like a bottle opener, or the perfect backpack. My work is not a Utopian object. Art's subjectivity doesn't allow for this. You may spit at my idea of perfect. I may spit at yours. When creating this piece, I utilised processes and materials in which I attain the most joy and satisfaction. An object that I have truly enjoyed bringing to life is as close as I could come to creating a utopian piece.



20A.

Tom Blake

touching the time (2019)

unique cyanotype, Tas. Oak, artist
made brass frame

30 x 40 cm

\$770

SOLD



This ambiguous gesture alludes to the utopian idea of living without clocks or segmented time.

21A.

Kari Lee McInneny-McRae

picked and scratched

bronze twig

\$66

SOLD

a twig, picked and scratched, a memory
of the past. An empty pause. a portal from
another time, a place of physical pain; re
materialised into something desirable. Now
that the pain of the prickly bush he pushed
me up against is turned into bronze would
you purchase it as a keepsake? A shiny new
toy for the mantelpiece. what I digest and
regurgitate, you desire and display.



22A.

Yoko Ozawa

Flying to

stoneware, glaze, string, wood

5 x 60 cm

\$300

My work is informed by a lifelong interest in natural phenomena - including seasonal transitions, fog, breeze, rain, light and shadow. Working primarily in ceramics, I explore the stillness and space between objects, something defined by Yohaku (blank space).



23A.

Audrey Tan

Plastiglomerate Ring (1)

Sterling Silver, found plastic from Half Moon Bay, found pebbles, silicon dioxide

\$165

Plastiglomerate is a stone that is an amalgamation of debris, rocks, and fused together with molten scrap plastic. It is also a main marker of the Anthropocene. I am using it in a series of rings to replace the gemstone, which is usually mined. I guess in an ideal utopian world there would be no mining (and there would also be no microplastic).



23B.

Audrey Tan

Plastiglomerate Ring (2)

Sterling Silver, found plastic from Half Moon Bay, found pebbles, silicon dioxide

\$165

Plastiglomerate is a stone that is an amalgamation of debris, rocks, and fused together with molten scrap plastic. It is also a main marker of the Anthropocene. I am using it in a series of rings to replace the gemstone, which is usually mined. I guess in an ideal utopian world there would be no mining (and there would also be no microplastic).



23C.

Audrey Tan

Plastiglomerate Ring (3)

Sterling Silver, found plastic from Half Moon Bay, found pebbles, silicon dioxide

\$165

Plastiglomerate is a stone that is an amalgamation of debris, rocks, and fused together with molten scrap plastic. It is also a main marker of the Anthropocene. I am using it in a series of rings to replace the gemstone, which is usually mined. I guess in an ideal utopian world there would be no mining (and there would also be no microplastic).



24A.

Emanuel Rodriguez-Chaves

Untitled [He-man]

Oil on canvas

40 x 40 cm

\$3080

For some artists, art is a necessity; art is Resistance. Within emerging artistic circles, we talk about diversity, inclusion and the construction of a community, but little by little these circles begin to look more and more like those institutions that distort the ideal and potential of art. And those few privileged retake control. To create a vitalised space for art, we must change the rules of the game; utopian ideas are utopian not because they cannot be carried out. But because of the conditions not being adequate. Let's change them.



24B.

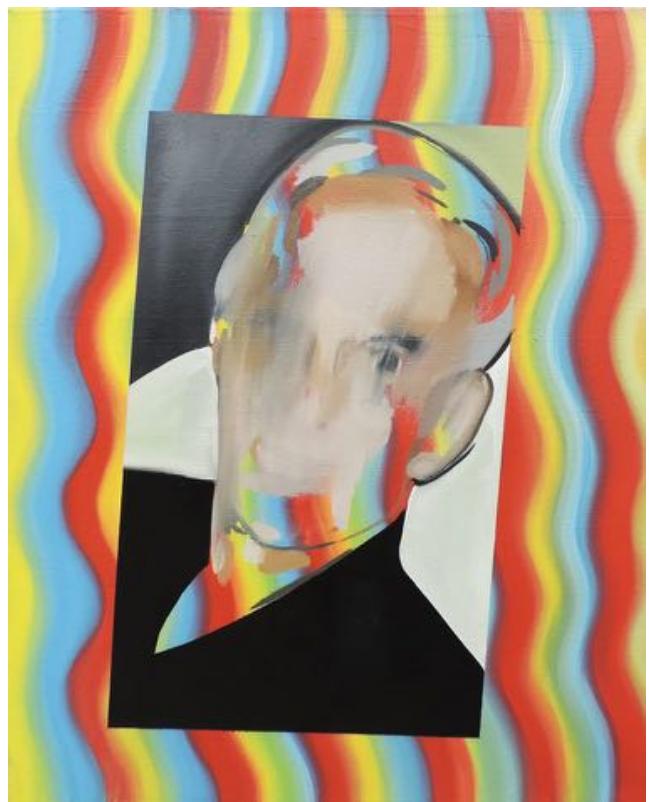
Emanuel Rodriguez-Chaves

Untitled [Speed and Politics]

Oil on jute

\$3850

For some artists, art is a necessity; art is Resistance. Within emerging artistic circles, we talk about diversity, inclusion and the construction of a community, but little by little these circles begin to look more and more like those institutions that distort the ideal and potential of art. And those few privileged retake control. To create a vitalised space for art, we must change the rules of the game; utopian ideas are utopian not because they cannot be carried out. But because of the conditions not being adequate. Let's change them.



25A.

Emily Ferretti

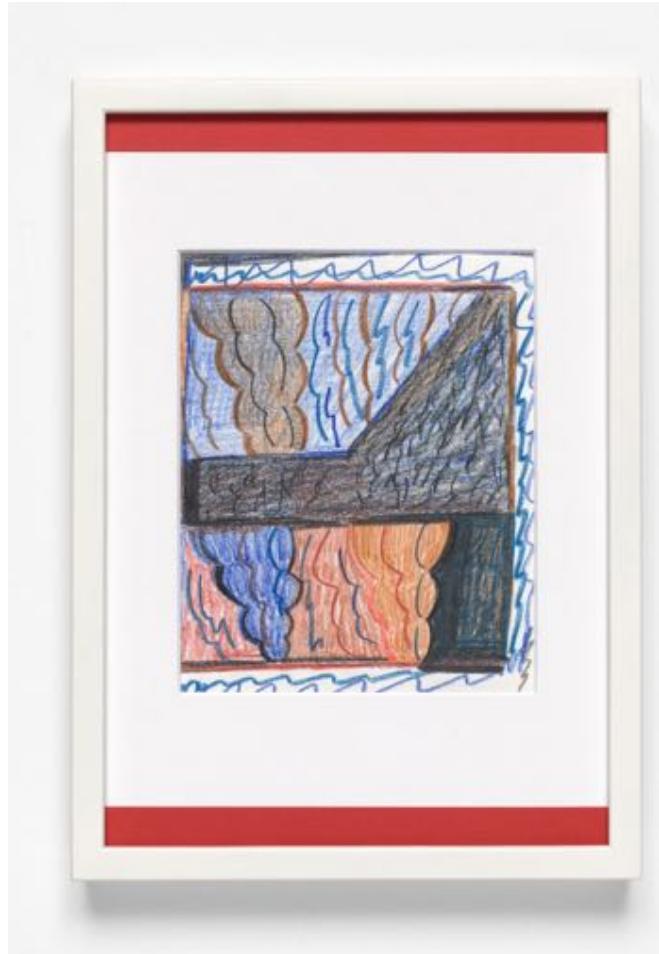
Splash 2019

pencil on (framed)

32x23 cm

\$495

A drawing can celebrate an artist's practice



26A.

Dell Stewart

Buddy

Stoneware, flowers, found objects

- A- \$55 **SOLD**
- B- \$55 **SOLD**
- C- \$55 **SOLD**
- D- \$33 **SOLD**
- E- \$44
- F- \$33
- G- \$33
- H- \$55 **SOLD**



27A.

Alicia King

DEEP TIME [limited edition cap]

20 x 15 x 15cms

Editions 8, 9,10 of 50

\$38

2 EDITIONS SOLD

Transcend archeological/geological deep time with this wearable object.



28A.

Jo Scicluna

Where We Will Always Be #2 (double negative)

Acrylic, Victorian Ash timber

60 x 60 cm

1/5

\$2310

I aim to challenge the hierarchies embedded in viewing conventions, conceptually activating characteristics of the framed artwork, the surrounding context and any emergent phenomena that arise, such as shadows. This is not just a formal exercise. Foregrounding the peripheral or marginal components of the framed artwork as active and integral holds highly personal cultural signification, materialising the abstract ideal driving its creation. A world where hierarchies do not exist is as unattainable as the utopianism that motivates this ideal, however I believe we should never stop aspiring to its potential realisation.



28B.

Jo Scicluna

Where I Have Always Been (An Island) #6

Archival inkjet prints on cotton rag paper, glass,
Victorian Ash timber

60 x 60 cm

1/5

\$2640

I aim to challenge the hierarchies embedded in viewing conventions, conceptually activating characteristics of the framed artwork, the surrounding context and any emergent phenomena that arise, such as shadows. This is not just a formal exercise. Foregrounding the peripheral or marginal components of the framed artwork as active and integral holds highly personal cultural signification, materialising the abstract ideal driving its creation. A world where hierarchies do not exist is as unattainable as the utopianism that motivates this ideal, however I believe we should never stop aspiring to its potential realisation.



29A.

Tyson Campbell

Caucasian Diaspora

Print on Paper

Edition of 10

\$137

1 EDITION SOLD

I live for the bullshit, as quoted by azealia banks, she take me to the altar but i'm unaltered tho, I push through the flax, feel them ebbs and flows. A caricature, emphasised tippy toes. Who works for free, and bites the dust, because a whole lotta yts just broke my trust. While a new kingdom is built on past decay, The beaucracy queen is stewin' up and being made. Link'd them in and frame jobs in a deceptive way. That's when power at the top, become strippers in the day.



29B.

Tyson Campbell

Powersuit Earring –Collaboration made with US (Underground Sundae) in 2018. Ceramic by Luccrecia Quintanilla

Sterling Silver earring set with synthetic ruby with acorn sculpture.

\$275

I live for the bullshit, as quoted by azealia banks, she take me to the altar but i'm unaltered tho, I push through the flax, feel them ebbs and flows. A caricature, emphasised tippy toes. Who works for free, and bites the dust, because a whole lotta yts just broke my trust. While a new kingdom is built on past decay, The beaucracy queen is stewin' up and being made. Link'd them in and frame jobs in a deceptive way. That's when power at the top, become strippers in the day.

29C.

Tyson Campbell

shot from the pa, waiting for my seeds to bloom

67cmx 102.5cm

\$1098 or OBO on Pennylane selling

I live for the bullshit, as quoted by azealia banks, she take me to the altar but i'm unaltered tho, I push through the flax, feel them ebbs and flows. A caricature, emphasised tippy toes. Who works for free, and bites the dust, because a whole lotta yts just broke my trust. While a new kingdom is built on past decay, The beaucracy queen is stewin' up and being made. Link'd them in and frame jobs in a deceptive way. That's when power at the top, become strippers in the day.



29D.

Tyson Campbell

Angel Print: Collaboration with Philip James Frost

\$137

Edition of 10

I live for the bullshit, as quoted by azelia banks, she take me to the altar but i'm unaltered tho, I push through the flax, feel them ebbs and flows. A caricature, emphasised tippy toes. Who works for free, and bites the dust, because a whole lotta yts just broke my trust. While a new kingdom is built on past decay, The beaucracy queen is stewin' up and being made. Link'd them in and frame jobs in a deceptive way. That's when power at the top, become strippers in the day.



30A.

Kathryne Genevieve Honey

Untitled (red 1), 2018

Lightjet photograph

\$396



30B.

Kathryne Genevieve Honey

Untitled (red 1), 2018

Lightjet photograph

\$396



31A.

Jesse Hogan

Never Too Late

Fine Art Paper, Acrylic Plexiglass, Ply

90cm x 110cm

1,2 & 3 Edition of 10 Limited.

\$77.00 each or **\$330.00** Total Framed

Never Too Late is a Folding Poster Piece, which can be arranged in multiple formations. It has emerged from processes connected to my research and practice. Representing my current thinking patterns it serves as a mind map, becoming form - charting images, language and words associated with the complexities of thinking, making and writing on Contemporary Art.



32A.

Sean Meilak

Peppermint Grove 2

Plaster, oxide pigment, mdf, acrylic paint, bondcrete, pva, epoxy adhesive

40cm x 15cm x 15cm

\$1100

This piece reflects my interest in the Utopian ideologies of early modernist art movements such Constructivism and the Bauhaus School, through my experimentation with colour, composition and geometric forms.

Sean Meilak is represented by Niagara Galleries, Melbourne.



33A.

Troy Innocent

Non-Objective World 64

laser cut plywood and acrylic on hardboard with playable augmented reality (iPads not included)

\$3,520

Non-objective world 64 explores the impact of geometric abstraction on the code of machine vision systems. It is part of a larger body of work that traverses a mixed reality consisting of sculpture, digital graphics, sound, and live play.



34A.

Grace Wood

Utopian Object (Sit-in in the Senate room)

Photographic collage printed on cotton canvas

79 X 102cm

3 + AP

\$780

This photograph documents a nine-day occupation of the Bremner building by 600 students in 1968, protesting the removal of a black lecturer from their university. This artwork envisages an imagined space removed of personal history, where individual identity is irrelevant.



35A.

Jessica Curry

Between Fendi and CÉLINE

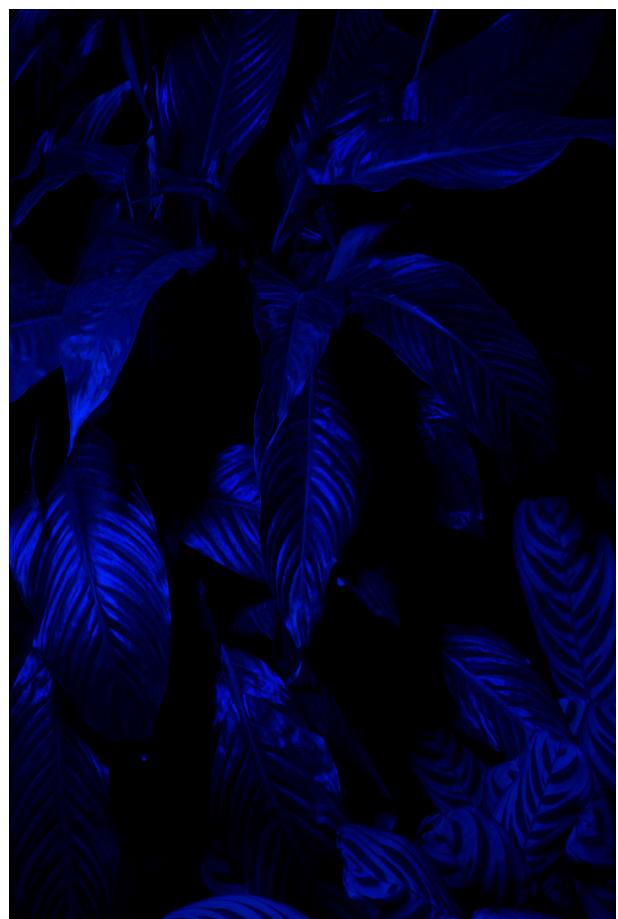
Inkjet print on archival paper in Victorian Ash frame

950mm x 700mm

1 of 3 with 2 artists' proof

\$825

Designed to enrich your experience, to keep you calm and in touch with the 'natural', to ease you into a state of openness as you wade into the abyss of endless ideals overflowing from their glass containers; these plants exist between spaces to enable our desires.



36A.

Sarah Walker

Afterlife

Archival Inkjet Print, framed

76.6cm x 61.6cm

1/10

\$814

I see this image as a foreboding of utopia. It is both a possible reality and utterly surreal, it gives us a chance to believe in something that is just out of reach, and because we cannot quite grab onto it, we begin to question our reality.



37A.

Rebecca Delange

Alpha Beta Whatever #12

Dried orange, timber, polyester cord, aluminum tube, plastic, wooden balls

h 130 x l 90 x d 10 cm

\$260

SOLD

Alpha Beta Whatever is an ongoing suspended sculpture project, a type of kinetic, rearrangeable, object-based poetry/writing in space. The work utilises a palette of variable materials, such as rope, plastic, wood and fabric, and looks to correlate forms and references from modernist art & design, geometry, ideograms, symbols, and written language.



39A.

Cosima Scales

Cup and Saucer

Oil on paper on board

25 x 25 cm approx

\$385

SOLD

Blue and white pottery is utopian in its reach across time and place - from early Persian and Chinese vessels to the chipped variety sitting on my kitchen shelf. Some also believe there is little more utopian than a nice cup of tea.



40A.

Hayley Arjona

Pallinopsia Pot

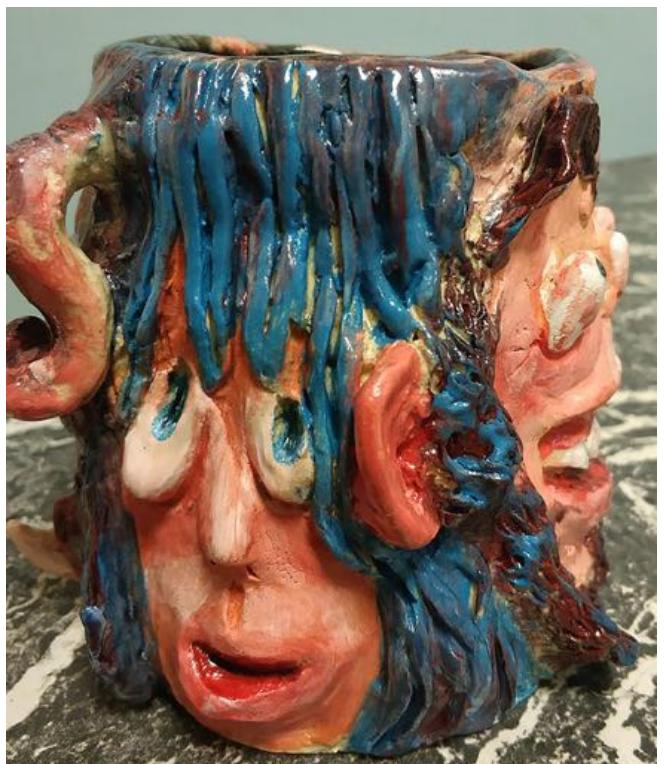
Fired glazed clay

11.5 x 13.5 x 13.5 cm approx

\$330

SOLD

Pallinopsia Pot is a small vessel to support plant growth whilst translating hallucinatory characters into three dimensions.



41A.

Tess McAuslan-King

Bowl

Glazed stoneware

\$110

The first human-made material, the ceramic, marks the start of human technological revolution. The bowl, always made with human hands or intervention remains unchanged. It's a time-keeper, accessible, familiar, useful. In my utopia we haven't lost touch with our hands- making a bowl, sharing a bowl of food, connecting



41B.

Tess McAuslan-King

Necklace for a Room

Glazed stoneware

\$990

A dysfunctional vase.



42A.

Andrea Eckersley

Surface event study 2

Oil, acrylic, house paint and wax on linen.

45cm X 35cm

\$400

SOLD

This painting was a study for a durational, site responsive wall painting project where the final composition slowly appeared over the course of the exhibition and was painted over at the end of the show. If the exhibition is the ideal place or utopia for art then this study is the utopian object, the lasting permanent record of a brief painting apparition.



43A.

Marian Crawford

You wish for, 2019

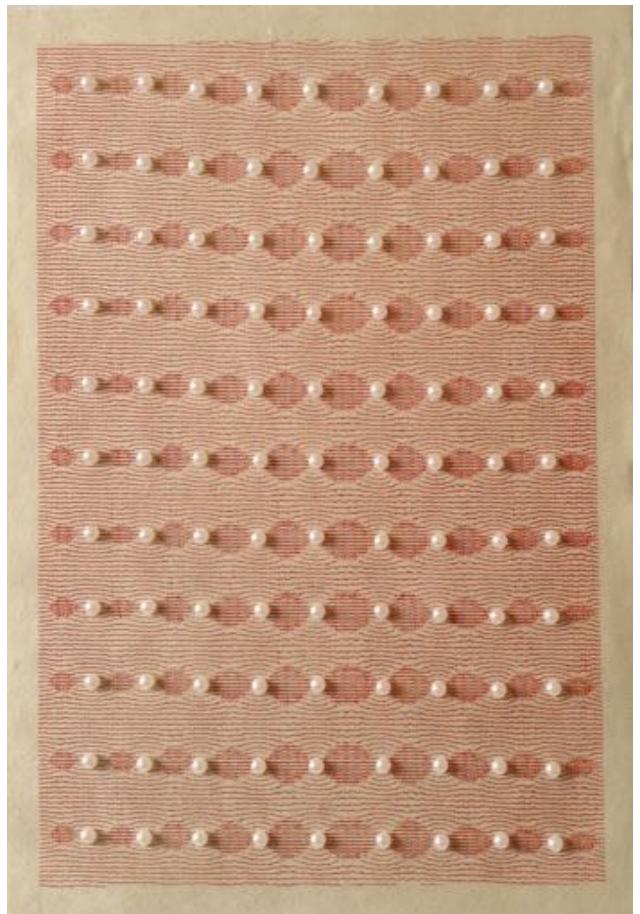
Relief print and fake pearls on washi paper

30 X 20cm

\$220

SOLD

New, shiny and utopian may not be so desirable. Utilising synthetic and un-recyclable materials, this object has an aura of faked glamour.



44A.

Vivian Cooper Smith

Mrs E.C. Rigby

Digital C-Type Print

30x40cm

1/5

\$770

An image created through a crystal lens – rethinking the past – reimaging the future.



45A.

Alasdair McLuckie

A Swing and

Acrylic Paint and Ballpoint Pen on
Bindersboard, Paper Collage on Archival
Inkjet Print, Coated Metal Wall Brace, Wax
Candle, and Naked Flame.

60 x 36 x 5 cm

\$935

SOLD

With the ‘The Utopian Object’ as a theme, these works take the idea of the candle as symbolic image and object of creativity and hope, the illumination of literal and metaphorical darkness. This exploration is also juxtaposed with Edvard Munch’s ‘The Scream’, the twentieth century’s most famous and enduring image of modern anxiety.



45B.

Alasdair McLuckie

A Miss

Acrylic Paint and Ballpoint Pen on Bindersboard, Paper Collage on Archival Inkjet Print, Coated Metal Wall Brace, Wax Candle, and Naked Flame.

60 x 36 x 5 cm

\$935

With the 'The Utopian Object' as a theme, these works take the idea of the candle as symbolic image and object of creativity and hope, the illumination of literal and metaphorical darkness. This exploration is also juxtaposed with Edvard Munch's 'The Scream', the twentieth century's most famous and enduring image of modern anxiety.



46A.

Jordan Mitchell-Fletcher

Iteration (Wonky Frustrations)

Canvas board, cement, ceramic, chicken wire, clay, copper leaf, copper powder, cotton, cyanotype on muslin, dirt, found materials, grout, home-made paper, home-made porcelain, ply wood, patina, plasterboard, plasticine and sand

625 x 400mm

\$462

Wonky Frustrations is a conglomerate of the trials and tribulations of making artwork. As my 'utopian objects' this project is ongoing, as each time it is presented it gathers together more materials and is reformatted.



47A.

Josephine Mead

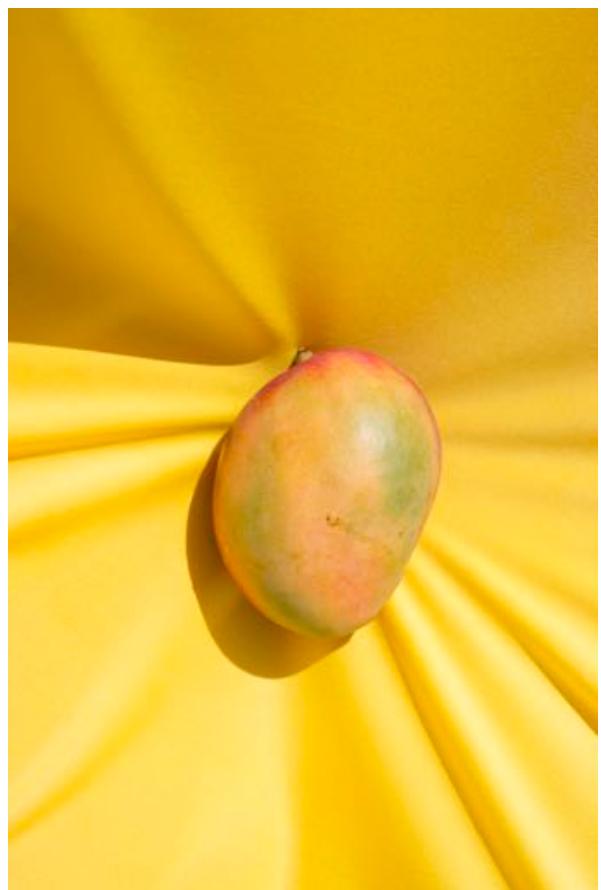
*The oblong, sweet fruit of a tropical tree:
an allegory.*

Digital inkjet print on 310gsm Ilford Fibre
Gloss paper

40 x 26cm

\$148 **SOLD**

This photograph was taken on a rooftop in Mexico, where fruit became a visual metaphor for ideas of fertility and growth, as well as the potential for decomposition and collapse. The work considers a utopian ideal of the body as a well-functioning entity (or object) and uses the mango as a symbolic and emotional allegory for this. The mango simultaneously becomes a symbol for hope and a reminder of potential decay.



48A.

Henry Law

Factotum

Collage, ink and graphite on paper.

297 x 420mm (unframed)

\$330

Attempts towards utopian gestures.



48B.

Henry Law

Ecstasy

Collage, ink and graphite on paper.

420 x 594mm (approx.) (unframed)

\$418

SOLD

Attempts towards utopian gestures.



49A.

Jonas Ropponen

Venus in the Swamp

Linocut

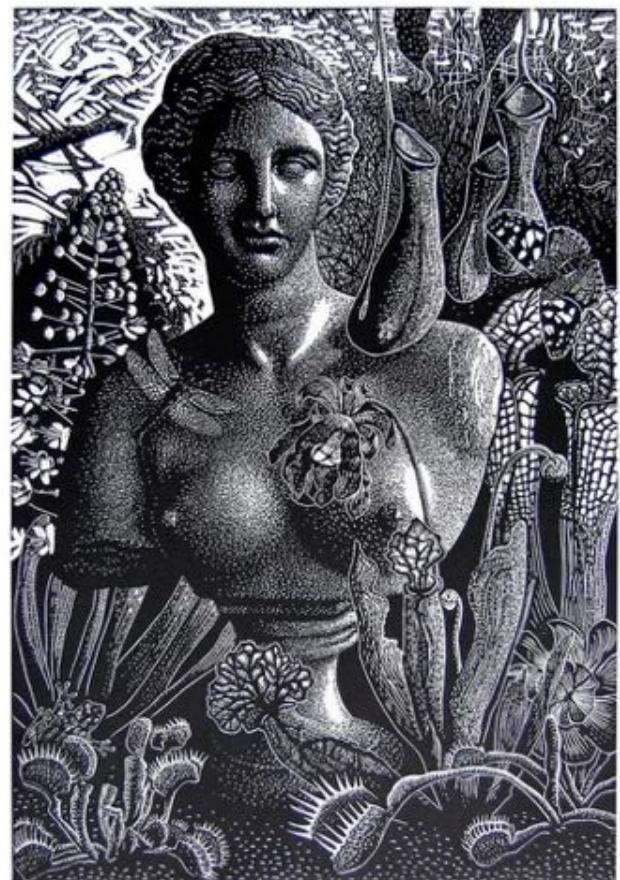
65.5cm x 45cm

Artist Proof

\$385

SOLD

One of two linocuts made under the pseudonym "Sven Eriksson".



50A.

Bryan Spier

Francis Fukiyama

Acrylic on archival card

3.5 x 5cm

\$264

It's a replica of something that is perfect because it doesn't exist



50B.

Bryan Spier

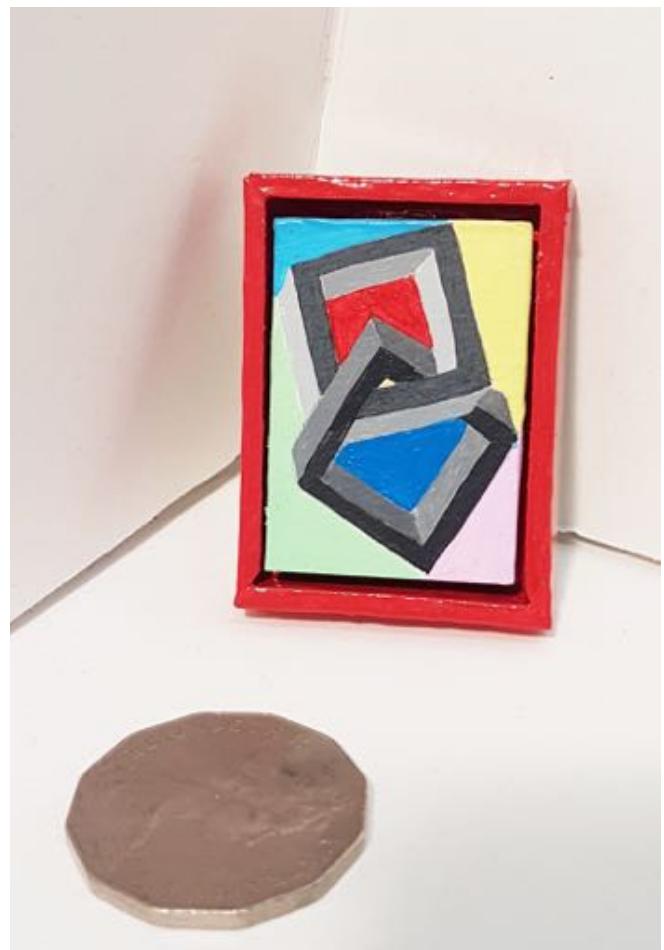
Anna Karenina

Acrylic on archival card

3.5 x 5cm

\$264

It's a replica of something that is perfect because it doesn't exist



51A.

Lucinda Florence

Golden Links

Earthenware Clay and Gold Glaze

23cm high and 14cm wide

\$385



51B.

Lucinda Florence

Golden Rose

Earthenware Clay and Gold Glaze

18cm high and 17cm wide

\$275



51C.

Lucinda Florence

Broken Links

Earthenware Clay and Gold Glaze

12 x 9 x 6.5 cm

\$198 **SOLD**

A golden lifestyle object. Incense burner to provide its owner good vibes in life chaos.



52A.

David Noonan

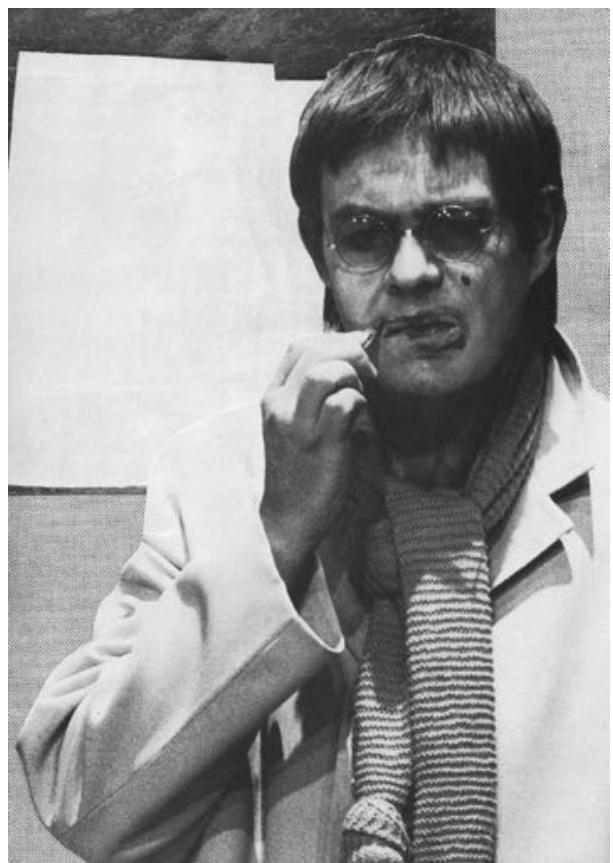
Untitled

Paper collage on book binding linen

30.5 cm x 22 cm

\$1320 framed

SOLD



53A.

Vittoria Di Stefano

Light Body

Concrete, soap, rare earth magnet,
spun steel fibre

\$385

The unfixed potential of materiality,
the agency of matter and the tenuous
relationship between the personal body
and the material world.



54A. a-m

Anita Foard

Points

Found hardwood, mixed media, egg
tempura

\$55 each

Each point has a unique purpose; an aesthetic and potentially multiple functional qualities. Designed to feel comfortable in hand, to look good while being used primarily in (but not limited to) the vegetable garden; for the measurement of distances, time, height, as a support, a frame, to dig, to kill (or stun), to score (mark), ultimately as fire fuel.



55A.

Ceri Hann

razing the bar

300x300x250

\$330

The word play on raising the bar (standard) and removing (razing) the standard is played out in this piece with 6 copies of E.H.Gombrich's *The Story of Art* screwed on to either side of a dumbbell. Paradoxically there is more than one story of art and it cannot be lifted single handedly.



56A.

Ara Dolatian

Narratives

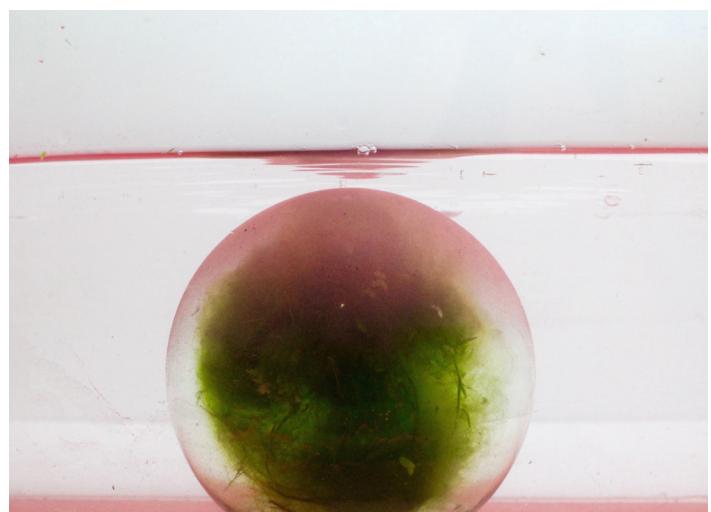
Museo porfolio rag 300gsm- Archival paper- Giclee print

75cm wide 54cm

2/5

\$990 unframed **\$1220** framed

The imagery, made from submerged plant matter glass and plastic, has a planetary feel, and in the context of the show it leaves an impression of the kind of 'landscape' one may have in a future time and place, an imaginative projection of a new place where commoditisation of biological material, space and technology is visible.



56B.

Ara Dolatian

Productive Interchange

Museo porfolio rag 300gsm- Archival paper,-Giclee print

59cm high x 56cm wide

1/5

\$780 unframed **\$1000** framed

The imagery, made from submerged plant matter glass and plastic, has a planetary feel, and in the context of the show it leaves an impression of the kind of ‘landscape’ one may have in a future time and place, an imaginative projection of a new place where commoditisation of biological material, space and technology is visible.



56C.

Ara Dolatian

Decolonize

Stoneware, glaze, timber, plaster, plastic, acrylic gloss paint

140cm high, 26cm wide, 26cm deep

\$1450

The sculpture is a utopian abstract visualisation in the new art materialism linking the human and the nonhuman and addressing the incipient intersection of nature, biology and technology.



57A.

Tai Snaith

Apology

Porcelain, Stoneware, Marble.

11.5cm x 11.5cm

\$275

This is a work I have made from a series of smaller hand crafted objects arranged together. The process of arranging helps give me abstract thinking space to understand the parts of myself and how they fit together, making it Utopian to me and useless (albeit beautiful) to others.



57B.

Tai Snaith

Protector, Critic and Quiet One .

Porcelain, Stained timber.

13.5cm x 17.5cm

\$330

This is a work I have made from a series of smaller hand crafted objects arranged together. The process of arranging helps give me abstract thinking space to understand the parts of myself and how they fit together, making it Utopian to me and useless (albeit beautiful) to others.



57C.

Tai Snaith

False Self escaping the vessel.

Porcelain, found object, marble.

13cm x 12cm x 13.5cm H

\$275

This is a work I have made from a series of smaller hand crafted objects arranged together. The process of arranging helps give me abstract thinking space to understand the parts of myself and how they fit together, making it Utopian to me and useless (albeit beautiful) to others.



57D.

Tai Snaith

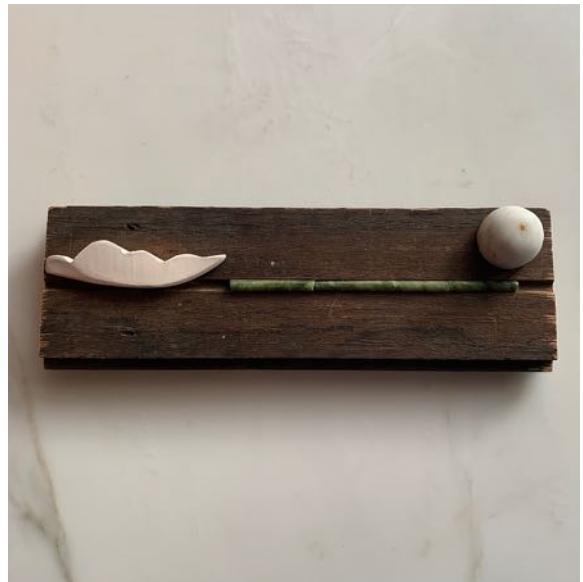
Breaking historical patterns of control

Porcelain, jade, marble and reclaimed timber.

10cm x 28.5cm

\$275

This is a work I have made from a series of smaller hand crafted objects arranged together. The process of arranging helps give me abstract thinking space to understand the parts of myself and how they fit together, making it Utopian to me and useless (albeit beautiful) to others.



58A.

Jacob Raupach

Copper Displacement (A Proposition)

Archival pigment print, copper plate,
hardware

\$550 **SOLD**

Copper Displacement (A Proposition) is a collaborative work, both in its production and dissemination, functioning as both a unique and democratic object. The process for the collaboration begins with a copper plate submerged at a copper mining site, recorded by both the plate and a photograph of the action, and is continued once the work has been purchased, with the owner now able to utilise the copper plate as a printable and mutable matrix.



59A.

Tracey Lamb

Betydlig.2792

Ikea wall/ceiling brackets

20 x 20 x 2 cm (approx)

\$187

organise home, customise family,
innovate future, transform wellbeing,
streamline living ...



59B.

Tracey Lamb

Betydlig.2727

Ikea wall/ceiling brackets

20 x 20 x 2 cm (approx)

\$187

organise home, customise family,
innovate future, transform wellbeing,
streamline living ...



59C.

Tracey Lamb

Betydlig.9722

Ikea wall/ceiling brackets

20 x 20 x 2 cm (approx)

\$187

organise home, customise family,
innovate future, transform wellbeing,
streamline living ...



60A.

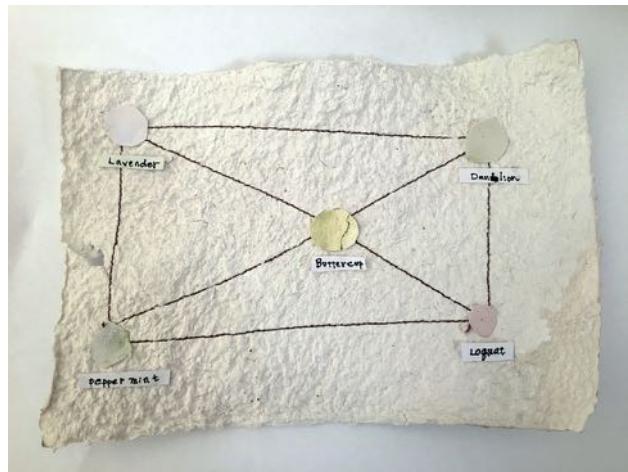
Chaco Kato

Backyard Economy: humble map 1

handmade paper from plants in my
backyard

\$275

These works examine the notion of value of art, and inquire the definition of 'art' in multi levels boundaries between art (as commodity) and non art, art and non art (as hierarchy of art, like high art-low art: personal hobby, craft, everyday activity like making tea), art (fine art vs commercial art such as plant for trendy interior design). These works were created with 'non value' substance (like weed) from backyard with low skilled craft with a spirit of experimentation to question if this can be commodity?



60B.

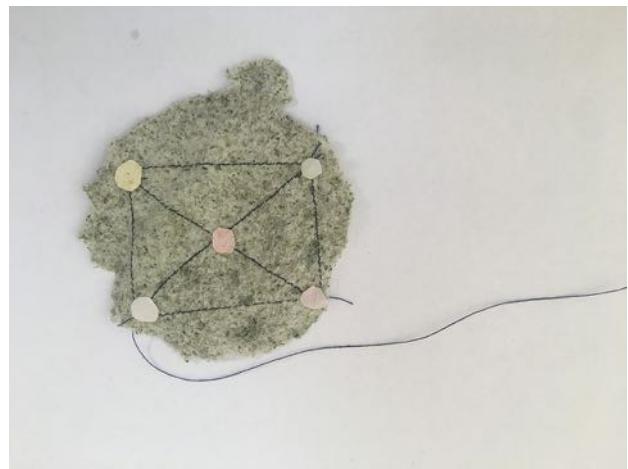
Chaco Kato

Backyard Economy: humble map 2

handmade paper from plants in my
backyard

\$275

These works examine the notion of value of art, and inquire the definition of 'art' in multi levels boundaries between art (as commodity) and non art, art and non art (as hierarchy of art, like high art-low art: personal hobby, craft, everyday activity like making tea), art (fine art vs commercial art such as plant for trendy interior design). These works were created with 'non value' substance (like weed) from backyard with low skilled craft with a spirit of experimentation to question if this can be commodity?



60C.

Chaco Kato

Backyard Economy

Cotton, leave

\$176

These works examine the notion of value of art, and inquire the definition of 'art' in multi levels boundaries between art (as commodity) and non art, art and non art (as hierarchy of art, like high art-low art: personal hobby, craft, everyday activity like making tea), art (fine art vs commercial art such as plant for trendy interior design). These works were created with 'non value' substance (like weed) from backyard with low skilled craft with a spirit of experimentation to question if this can be commodity?



60D.

Chaco Kato

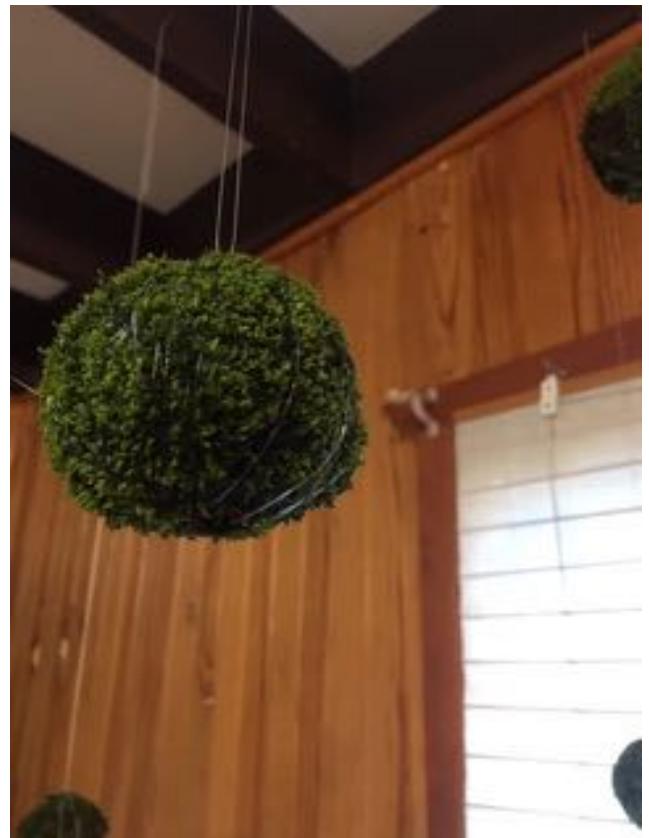
Backyard Economy: baby Kokedama

koke from my backyard, string

3-10 (on demand)

\$71

Kokedama is like a baby. She needs your attention and being cared everyday. Although these Kokedama balls are popular among stylish decorators, I would like to ask people if they can actually take her as a baby and commit to care with unconditional love. Koke(moss) is the oldest living species in our planet. I want to owner to meditate with her to sync with their path and time.



61A.

Megan Cope

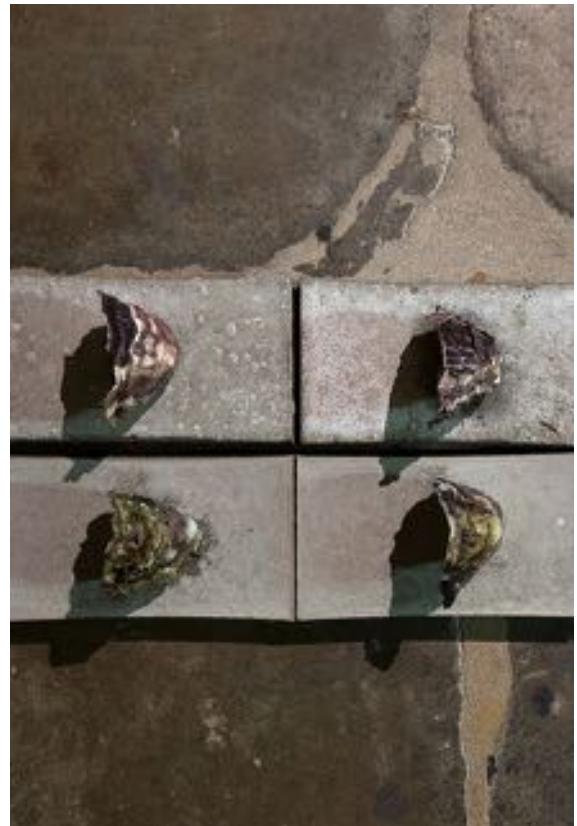
Foundation I (Stray)

concrete, oyster shell
dimensions variable

\$330 **SOLD**

There's no such thing as utopia.

Courtesy of the artist and This Is No Fantasy, Melbourne



62A.

Camila Galaz

I hope it is the same for you, León

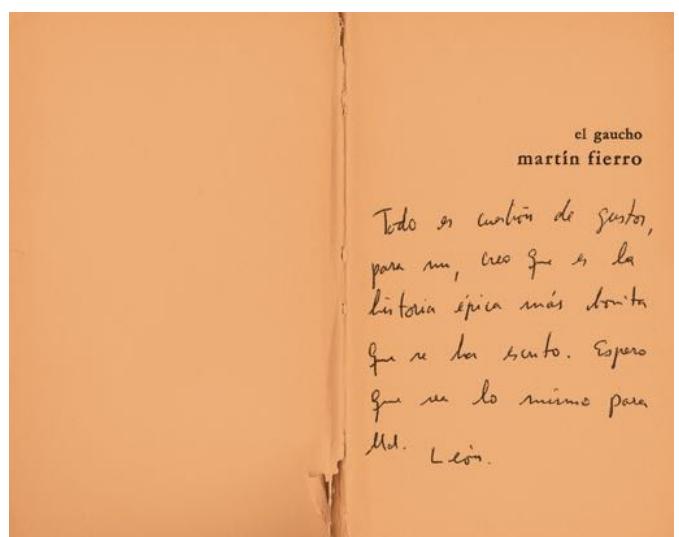
inkjet print

25x20cm

2/5

\$500

“Everything is a matter of taste, for me, I think it is the most beautiful epic story that has ever been written. I hope it is the same for you, León”



63A.

Betra Fraval

The Twelve Winds (1)

Giclée print on Hahnemühle German
Etching paper

21 x 29.7 cm

Edition of 100

\$110

1 SOLD

In solitude, I watch the twelve winds
sweeping through fields of wildflowers.
The world around me is slowed by the
sound of rustling long grass.



63B.

Betra Fraval

The Twelve Winds (2)

Giclée print on Hahnemühle German
Etching paper

21 x 29.7 cm

Edition of 100

\$110

1 SOLD

In solitude, I watch the twelve winds
sweeping through fields of wildflowers.
The world around me is slowed by the
sound of rustling long grass.



63C.

Betra Fraval

The Twelve Winds (3)

Giclée print on Hahnemühle German
Etching paper

21 x 29.7 cm

Edition of 100

\$110

1 SOLD

In solitude, I watch the twelve winds
sweeping through fields of wildflowers.
The world around me is slowed by the
sound of rustling long grass.



64A.

Noriko Nakamura

Vessel

limestone, soil

17cm x 15cm x 21cm (H)

\$650

SOLD



65A.

Lauren Bamford

Fruit and egg

600 x 400mm

1/10

\$550



66A.

Lara Chamas

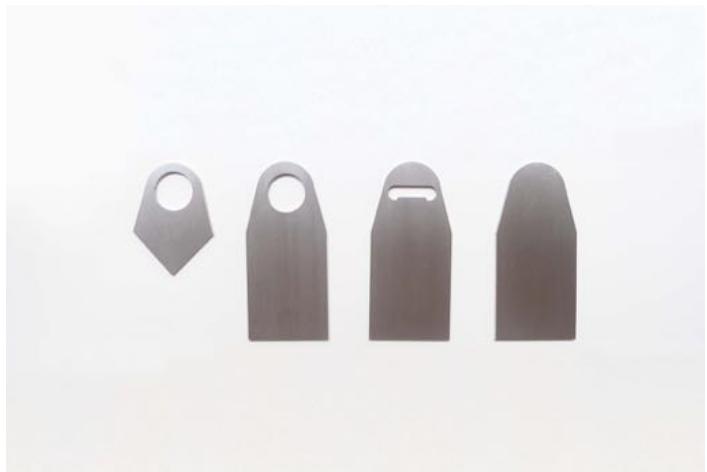
Burqa Openers

Stainless steel

\$275

SOLD

The year is 2313, The Muslims have overtaken Australia. Finally, there is utopia on earth. Vegemite can stay, it's halal after all. But white men are doomed to open their government-issued annual beer with burqa shaped tools. The Muslims laugh, all is good in the world.



67A.

Dylan Martorell

Tree Planting Service

Tree, soil, wooden stake, labour.

Edition of 10

\$165

1 SOLD

Option A - Habitat Regeneration. Plant tree on bushblock near Merideth.

Option B - Plant tree in location of buyer's choice



68A.

Hayley West

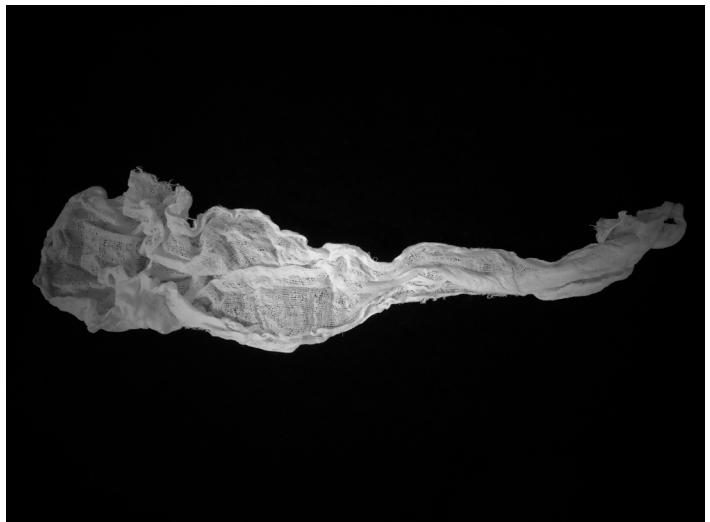
Ectoplasm

Polymorphous protoplasm

Approximately L350 x W100 x H40

\$242

On the evening of 11 April 2019, utilising unknown teleplasmic forces, this amorphous ectoplasm extruded itself independently from my mouth. Here lies the preserved evidence of a diaphanous-like physicalisation of a spirit being.



69A.

Eleanor Louise Butt

After L'Été (5)

Oil on Hessian on Board

36 x 29cm (In black shadowbox frame,
not pictured)

\$700

This piece is from a suite of paintings made in response to the experience of looking at the utopian painting 'L'Ete, 1917' (The Summer, 1917), by Pierre Bonnard.



70A.

Brigit Ryan

Knot

Wax

\$198



71A.

Simon MacEwan

variation on a cube - regrowth

Watercolour on paper

A5

\$210

SOLD

Variation on a cube is a project based on the convention of isometric drawing to represent objects, particularly prospective objects such as building or product designs. These are drawings as ideal objects floating in indeterminate space.



71B.

Simon MacEwan

variation on a cube - topography

Watercolour on paper

A5

\$210

SOLD

Variation on a cube is a project based on the convention of isometric drawing to represent objects, particularly prospective objects such as building or product designs. These are drawings as ideal objects floating in indeterminate space.



71C.

Simon MacEwan

variation on a cube - cloud

Watercolour on paper

A5

\$210

Variation on a cube is a project based on the convention of isometric drawing to represent objects, particularly prospective objects such as building or product designs. These are drawings as ideal objects floating in indeterminate space.



71E.

Simon MacEwan

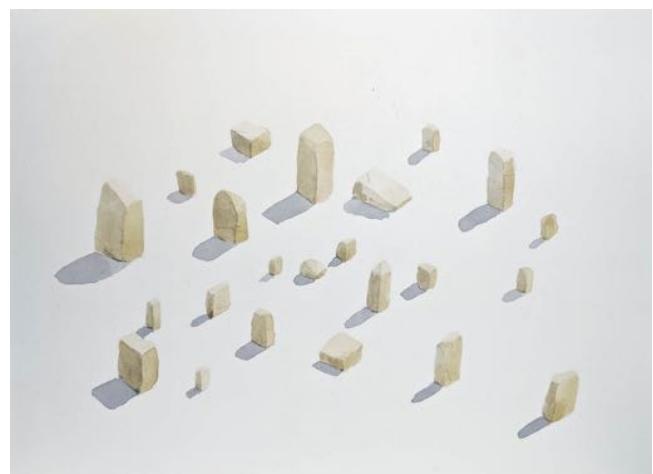
Various Ruins

Watercolour on paper

A4

\$310

Variation on a cube is a project based on the convention of isometric drawing to represent objects, particularly prospective objects such as building or product designs. These are drawings as ideal objects floating in indeterminate space.



71D.

Simon MacEwan

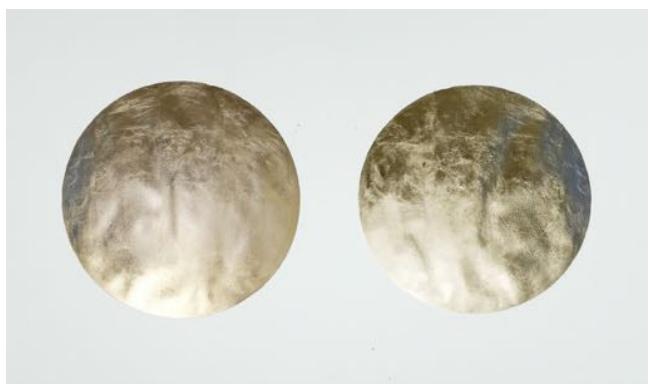
The least I can do

23kt gold leaf and Dutch gold leaf on paper

80cm x 130 cm

\$3600

Two golden circles, one made of 23kt gold, the other of imitation gold leaf - as the artwork ages, the imitation leaf will slowly oxidise to black, and the circles will diverge in appearance.



72A.

Kate Ellis

Untitled, Poodle Paw, 2019

Bees wax, damar resin, silk thread, acrylic and poodle fur, birch plywood.

\$1,750



72B.

Kate Ellis

Untitled, 2019

Pencil on Paper

785 Framed

\$550 Unframed



59D.

Tracey Lamb

Betydlig.2729

Ikea wall/ceiling brackets

20 x 20 x 2 cm (approx)

\$187

organise home, customise family,
innovate future, transform wellbeing,
streamline living ...



29E.

Tyson Campbell

shot from the pa, waiting for my seeds to bloom

Edition of 10

\$137

I live for the bullshit, as quoted by azealia banks, she take me to the altar but i'm unaltered tho, I push through the flax, feel them ebbs and flows. A caricature, emphasised tippy toes. Who works for free, and bites the dust, because a whole lotta yts just broke my trust. While a new kingdom is built on past decay, The beaucracy queen is stewin' up and being made. Link'd them in and frame jobs in a deceptive way. That's when power at the top, become strippers in the day.



73A.

David Rosetzky

1960 Blue 290- A, 2012

Giclee Print

\$350

