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# Spring1883 Art Fair

Viii

10-12. AUGUST 2023  
11AM-7PM



THE HOTEL WINDSOR, 111 SPRING STREET, MELBOURNE



THIS IS NO FANTASY  
dianne tanzer nicola stein

# *Spring1883* Art Fair **Viii**

THE HOTEL WINDSOR, MELBOURNE  
09 - 12 AUGUST 2023

THIS IS NO FANTASY is excited to participate in the eight edition of SPRING1883.

Presented in the stately surrounds of Melbourne's grandest heritage hotel, The Hotel Windsor, SPRING1883 has been firmly established as a key event in Melbourne and Australia's cultural calendar. This iteration of the fair sees 26 national and international galleries across The Hotel Windsor's four luxurious levels.

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EZZ MONEM | PHUONG NGO | YHONNIE SCARCE | ALI TAHAYORI  
JUAN FORD | MICHAEL COOK | SIMON DEGROOT

Suite #328

The Hotel Windsor  
111 Spring Street  
Melbourne VIC

Conceived by galleries for galleries, participation in SPRING1883 is through invitation only, and provides a boutique site for dialogue and interaction between galleries, artists, curators and collectors alike.

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## EZZ MONEM

Ezz Monem is a photo-based artist from Egypt who lives and works in Melbourne. He uses photography to explore the pluralism of reality. The images playing with sensations of ambivalence and conflict, giving visual form to the multiplicity of identity in places, people, and objects.

Monem sources the images from found photos, fiction films, videos and google street views. He utilizes the mechanical reproduction capabilities of the camera along with various darkroom techniques to transform them into photographic works and imaginary archives. Through the repurposing of images, he attempts to make autoethnographic works that come from his background, of growing up in Egypt and his experience migrating to Australia.

Monem graduated from the Faculty of Engineering, Cairo University and worked as a software engineer, but his explorations in visual arts began years earlier. His work has been shown in exhibitions in Egypt, Australia, Europe and the Middle East. Awards include the Golden Award at the Emirates International Photography Competition, the Golden Award at Sharjah Awards, Arab Photo and the NOIR Darkroom Most Experimental Image award at the ILFORD CCP Salon.

Monem has completed a Master of Contemporary Art at the Victorian College of the Arts (VCA), University of Melbourne.

*Sound installation in bedroom for SPRING1883 is composed by Matthew Davis who micro-sampled the sound 'Mohamed' from films and processed them with a set of analog filters.*



EZZ MONEM  
Revolutionary Failure, 2021  
Installation View  
SPRING1883, 2023  
Photo: Simon Strong



EZZ MONEM

Revolutionary Failure 1- 8, 2021

8 Archival pigment prints, Tasmanian oak frame

29 x 41cm each, Ed of 5 + 2AP

\$5,800



Ezz Monem  
Revolutionary Failure #1, #2, 2021  
Archival pigment print, Tasmanian oak frame  
29 x 41cm each, Ed of 5 + 2AP  
\$2,200, framed



Ezz Monem  
Revolutionary Failure #3, #4, #5, 2021  
Archival pigment print, Tasmanian oak frame  
29 x 41cm each, Ed of 5 + 2AP  
\$3,300, framed



Ezz Monem  
Revolutionary Failure #7, #8 2021  
Archival pigment print, Tasmanian oak frame  
29 x 41cm each, Ed of 5 + 2AP  
\$2,200, framed





Installation View  
SPRING1883, 2023  
Photo: Simon Strong



EZZ MONEM  
Archive of opening credits #8; Eisharit Morour (Traffic Light), 2021  
Archival pigment print, Tasmanian oak frame  
29 x 41cm, Ed of 5 + 2AP  
\$850, framed



EZZ MONEM

Touching the Pyramids, 2022

Archival Pigment Print, Tasmanian Oak frame  
29.5 x 42.5cm each (set of 5), Ed of 5 + 2 AP

\$4,200 (set)



EZZ MONEM  
Touching the Pyramids, 2022  
Installation View  
SPRING1883, 2023  
Photo: Simon Strong

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## PHUONG NGO

Phuong Ngo is an artist living and working in Melbourne, Australia. His practice is concerned with the interpretation of history, memory, and place, and how it impacts the individual and collective identity of the Vietnamese diaspora. Through an archival process rooted in a conceptual practice, he seeks to find linkages between culture, politics, oral histories, and historic events, which in turn dictates the materiality of his artistic output.

Ngo's work has been curated into seminal institutional exhibitions including the 2023 TarraWarra Biennial, TarraWarra Museum of Art, Melbourne; Institute of Modern Art, Brisbane 2022; Asia Pacific Triennial (APT10), QAGOMA 2021; Ballarat Foto Biennale, Ballarat 2021; Primavera 2018, Museum of Contemporary Art; Monash Gallery of Art; Melbourne Now, National Gallery of Victoria; RMIT Gallery, Melbourne; Centre for Contemporary Photography, Melbourne; and Cheah Kongsu Obscura Festival, Penang, Malaysia. His solo exhibition *Nostalgia For A Time That Never Was*, was recently on at The Substation, Melbourne. In 2022 Ngo was named winner of the Banyule Award for Works on Paper and a finalist in the Bowness Photography Prize and the Josephine Ulrick and Win Schubert Photography Award.

Ngo also practices in collaboration with Hwafern Quach under the name SLIPPAGE. SLIPPAGE examines the cycles of history in conjunction with current geopolitical and economic issues through the lens of vernacular cultures, artifacts, and language.



Installation View  
SPRING1883, 2023  
Photo: Simon Strong



PHUONG NGO  
No harm will come to me, 2022 (diptych)  
Pigment print, found postcard  
55 x 70 cm, framed  
\$10,500 (diptych)



PHUONG NGO  
No harm will come to me, 2022 (diptych)  
Pigment print, found postcard  
55 x 70 cm, framed  
\$10,500 (diptych)





PHUONG NGO

(left) So horrible to watch the massive fire at Notre Dame Cathedral in Paris, 2022

(middle) Perhaps flying water tankers could be used to put it out, 2022

(right) Must act quickly, 2022

Pigment prints, found postcard, framed

(left + right) 33 x 49.5 cm (middle) 49.5 x 33 cm

Installation View

SPRING1883, 2023

Photo: Simon Strong



PHUONG NGO

So horrible to watch the massive fire at Notre Dame Cathedral in Paris, 2022

Pigment prints, found postcard, framed

33 x 49.5 cm

\$12,000 (triptych)



PHUONG NGO  
Perhaps flying water tankers could be used to put it out, 2022  
Pigment prints, found postcard, framed  
49.5 x 33 cm  
\$12,000 (triptych)



PHUONG NGO  
Must act quickly, 2022  
Pigment prints, found postcard, framed  
33 x 49.5 cm  
\$12,000 (triptych)



🎵 "Feed the birds, tuppence a bag

PHUONG NGO  
A World Vision, 2022  
Edition of 6 + 2AP  
Video 04:16 min  
POA  
Photo: Matthew Stanton, The Substation 2022



PHUONG NGO  
Installation View  
SPRING1883, 2023  
Photo: Simon Strong



PHUONG NGO  
Men Leave Their Corpses, 2022  
Pigment print, found photograph  
75 x 50 cm  
\$6,000



PHUONG NGO  
What A Mistake To Enter The Rubberlands, 2022  
pigment print, found photograph  
70 x 50 cm, framed  
\$6,000



# Spring1883 Art Fair Viii

## YHONNIE SCARCE

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples.

Scarce's interdisciplinary practice explores the political nature and aesthetic qualities of glass and photography. Her work often references the ongoing effects of colonisation on Aboriginal people; in particular, her research has explored the impact of the removal and relocation of Aboriginal people from their homelands and the forcible removal of Aboriginal children from their families. Family history is central to Scarce's work, drawing on the strength of her ancestors, she offers herself as a conduit, sharing their significant stories from the past.

Scarce's professional profile has risen exponentially and in 2022 her work titled *The Near Breeder* was exhibited at Ikon Gallery Birmingham. Simultaneously, *Shadow Creeper*, another major installation, was shown at Palais De Tokyo, Paris, and was acquired by the Foundation Opale, dedicated to contemporary art, notably Australian Indigenous art, in Lens, Switzerland. Also in 2022, Scarce's work *Orford Ness* was featured in the Aichi Triennale, Japan, and she finished an outstanding year exhibiting *Missile Park* at Gropius Bau, Berlin. This major commission from her exhibition at ACCA and IMA showcases works spanning the past fifteen years of her career.

Scarce won the prestigious Yalingwa Fellowship 2020 and was selected with Edition Office for the National Gallery of Victoria's Architecture Commission 2019, which was awarded the Small Building of the Year award at the Dezeen Awards, and the Award for Small Project Architecture 2020 at the National Architecture Awards. In 2018 Scarce was the recipient of the Kate Challis RAKA award, for her contribution to the visual arts in Australia, as well as the Indigenous Ceramic Award from the Shepperton Art Museum.

Other recent international exhibitions include at Seoul Museum of Art, Seoul, Korea 2021, IAIA Museum of Contemporary Native Arts, Sante Fe, USA 2021, Paris Photo, Paris France 2020, Pavilion of Contemporary Art, Milan Italy, Museum of London, Ontario Canada 2020. Previous international shows include the National Gallery of Modern Art, New Delhi India, 2018, 55th Venice Biennale collateral exhibition *Personal Structures* 2013, Galway Art Centre, Ireland 2016, Harvard Art Museum, Massachusetts 2016, Kluge-Ruhe Aboriginal Art Museum, Virginia USA 2012.

Scarce was curated into the 2020 Adelaide Biennial at the Art Gallery of South Australia and co-curated *Violent Salt* at Artspace Mackay, which toured Australia. In 2018 Scarce was curated into major shows and public commissions throughout Australia, including the Biennale of Australian Art Ballarat, *Installation Contemporary Sydney*, the Australian Centre for Contemporary Art Melbourne, National Gallery of Australia Canberra, National Gallery of Victoria Melbourne, and the Newcastle Art Gallery. Previous major shows include *The National*, Art Gallery of NSW 2017, *The 3rd National Indigenous Art Triennial* 2017, 19th Biennale of Sydney, 2014, and a site-specific installation at the Art Gallery of South Australia as part of Tarnanthi Festival of Contemporary and Torres Strait Islander Art 2016. In 2012 Scarce held a residency and exhibited at the Kluge-Ruhe Aboriginal Art Museum, University of Virginia USA, and participated in Aboriginal art symposiums at Seattle Art Museum and the Hood Museum, New Hampshire.

Scarce's work is seen in the collections of the National Gallery of Victoria, Tate Gallery London and Museum of Contemporary Art Sydney, Art Gallery of South Australia, National Gallery Australia, Art Gallery of New South Wales, TarraWarra Museum of Art, Flinders University Art Museum, Australian War Memorial, The Museum and Art Gallery of the Northern Territory, Shepparton Art Museum, and the University of South Australia, among others.

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Installation View  
SPRING1883, 2023  
Photo: Simon Strong



YHONNIE SCARCE  
Nucleus 9 & 10, 2020  
Hand blown glass bush plums  
2 pieces, approx 30 x 40 x 30 each  
\$40,000



YHONNIE SCARCE  
Koonibba, South Australia, 2023  
Screen-print on calico with iron ore pigment  
200 x 300 cm  
POA

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## JUAN FORD

Juan Ford's practice has consistently been engaged with opening new possibilities for realism in painting. He has employed many strategies that argue around the theoretical 'problems' of realism in painting. Ford enjoys exploiting the limited shortcomings of the dull, officially sanctioned dialogue between painting and its would-be executioner, photography, in order to develop new potential for realism. While his work evolves and varies across time, it characteristically involves an examination of the human figure and its fraught relationship to the natural environment.

Juan Ford received a Master of Art from RMIT University in 2001. His many commissions include the Australian War Memorial, 2018, the National Gallery of Victoria's Melbourne Now 2013/2014, Manifesta 9 European Biennale 2012, Premier John Brumby for Parliament of Victoria Parliament House, Sir Isaac Isaacs, first Governor General of Australia for the Melbourne Jewish Museum, Monash University, The University of Sydney, and Trinity College Melbourne, among others.

Ford has exhibited extensively within Australia and internationally, including solo exhibitions at Palazzo Bembo, Venice 2017, Galerie du Monde, Hong Kong 2019, Nakanojo Biennale Gunma Prefecture 2015, and a solo exhibition at Art Basel Hong Kong 2013 with THIS IS NO FANTASY. Major group exhibitions include Art Basel Hong Kong 2019, The Daejeon Museum of Art Korea 2015, Bendigo Art Gallery's Arthur Guy Memorial Painting Prize 2020, Art Stage Singapore, National Portrait Gallery Canberra 2014, Melbourne Now, National Gallery of Victoria and Queensland Art Gallery/GOMA. Ford has received prestigious international awards and residencies across Australia, Italy, and the United States.



JUAN FORD  
Dearthling, 2022  
oil on linen  
90 x 75 cm  
\$27,000

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## MICHAEL COOK

Michael Cook is a Brisbane-based photomedia artist of Bidjara heritage. Cook's photographs restage colonial-focused histories and re-image the contemporary reality of indigenous populations. Touching on the discriminatory nature of society, his images muddle racial and social roles 'painting' a picture of a societal structure reversed. Cook invites viewers to speculate Indigenous cultures living at the forefront, even a majority, rather than manipulated to live within the confines of a white man's world. Cook's images challenge our ingrained belief systems yet do not offer judgement – they are observational, asking questions without proffering neat prescriptive conclusions.

Significant career highlights include The British Museum, London, UK; MOPA, San Francisco, USA; the Musee d'ethnographie de Geneve, Switzerland; National Gallery of Singapore; AAMU Museum of Contemporary Aboriginal Art, The Netherlands; Musee de la Civilisation, Quebec, Canada; Fukiyama Museum of Art, Japan, 13th Dong Gang International Photo Festival, South Korea; Oceanographic Museum of Monaco. Cook's work was included in Personal Structures – Crossing Borders at Palazzo Mora during the 56th Venice Biennale.

Cook's work has been acquired by institutions including the British Museum, National Gallery of Australia, Queensland Art Gallery/Gallery of Modern Art, National Gallery of Victoria, Art Gallery of New South Wales and Art Gallery of Western Australia.



MICHAEL COOK  
Object 2 (Table), 2015  
Inkjet print on Hahnemuhle cotton rag  
100 x 70 cm, ed. of 8  
\$6,500 framed



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## ALI TAHAYORI

Ali Tahayori's interdisciplinary practice ranges from conceptual photography to the moving image, and installation. Tahayori uses archival materials, narrative fragments and performative modalities to explore themes of identity, home, and belonging. Combining fractured mirrors with text and imagery, his works draw on ancient Iranian philosophies about light and mirrors to create kaleidoscopic experiences; moments of both revelation and concealment hint at the conflicted nature of his identity. Translating the traditional Iranian craft of Aine-Kari (mirror-works) into a contemporary visual vocabulary, his practice combines a discourse about diaspora and displacement with an exploration of queerness – in both cases, poignantly testifying to his experience of being othered.

Born in Shiraz, Iran, Ali currently lives and works in Sydney, Australia (Gadigal country). Raised in the oppressively homophobic climate of 1980s Iran, Tahayori assumed the identity of an outsider, further compounded by his migration to Australia in 2007. He holds a Doctorate in Medicine and MFA in Photomedia from National Art School. Tahayori has exhibited locally and internationally and has been a finalist and winner of several local and International art prizes.



Installation View  
SPRING1883, 2023  
Photo: Simon Strong



ALI TAHAYORI  
Sisterhood, 2021  
Inkjet print on archival paper  
120 x 120cm, edition of 5 +1AP  
\$4,800, framed

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## SIMON DEGROOT

Simon Degroot engages images from visual culture to reimagine forms in abstract painting. He uses strategies of disassembly and reassembly to explore how abstract shapes from art history and the built environment can be translated into painting, considering how abstraction can be used to build and compose new work while simultaneously acknowledging existing and past structures.

Degroot was awarded his PhD from Griffith University, 2017, now a lecturer there in Fine Art. Degroot's practice includes solo and group exhibitions along with large-scale site-specific installations. Recent institutional exhibitions include Constructive, Caboolture Regional Gallery, Queensland, 2020, Micro Histories, Museum of Brisbane, 2019 and Cut Together, Bundaberg Regional Gallery, 2018. Public installation commissions include Marginalia Wrapped, Toowong Overpass commission, City of Brisbane; Griffith Innovation Centre, Griffith University, Gold Coast; Recreation Gestures, Camperdown Commons, Inner West Council, Sydney; Bundaberg Regional Gallery, University of Southern Queensland; Red, Blue, Pink, Green, Flat Lay, William Jolly Bridge, Brisbane City Council; Rediscover, Remember, Collect, Collins Street Centre, City of South Perth; IAM Projects, Sunshine Coast University Hospital; Changing Lanes, Cairns Regional Council; Hilton, Brisbane; Sheaf, Albert St, Brisbane; The Pillars Project, G20 Cultural Celebration, Brisbane; Building, Pattern, Form, The Barracks, Brisbane, Flow Through, Queensland Rail, Brisbane and Nambour Subway Mural, Sunshine Coast.



(left) SIMON DEGROOT  
Cavea, 2022  
oil on canvas, framed  
183 x 152 cm  
\$12,000 framed



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