

NO FANTASY 2025

ALI TAHAYORI ALEXANDRA
STANDEN ELLEN DAHL
EZZ MONEM JILL ORR
JACKSON FARLEY JOEL ARTHUR
JO PLANK JUAN FORD
KEVIN CHIN OLIVIA CHIN
OLIVER WATTS SIMON DEGROOT
YHONNIE SCARCE

NOFANTASY25

GROUP EXHIBITION

ALI TAHAYORI | ALEXANDRA STANDEN | ELLEN DAHL | EZZ MONEM | JILL ORR
JACKSON FARLEY | JOEL ARTHUR | JO PLANK | JUAN FORD | KEVIN CHIN | OLIVIA CHIN
OLIVER WATTS | SIMON DEGROOT | YHONNIE SCARCE

NOFANTASY25 ushers in the gallery's first exhibition for the year, showcasing an exciting blend of new works from our established artists alongside fresh voices recently welcomed to the gallery.

Spanning a variety of artistic mediums, scales and thematic concerns, the exhibition is a snapshot of each artist's practice and the gallery's action-packed program for the year ahead.

Exhibition Opening:
Saturday 08 February | 2 - 4pm



THIS IS NO FANTASY
dianne tanzer + nicola stein



JACKSON FARLEY



JACKSON FARLEY
Every kingdom was born to die pt. iii, 2024
dye sublimation on suede
160 x 143 cm
\$8,800

JACKSON FARLEY



JACKSON FARLEY
ooopa! so sorry, 2025
jacquard tapestry
137 x 209cm
\$16,000

JILL ORR



JILL ORR
This Tree: Dancing of the shoulders of giants, 2021
Inkjet print on Canson Baryta archival photographic
80 x 110 cm, framed
\$8,000

JILL ORR



JILL ORR
This Tree: Standing of the shoulders of giants, 2021
Inkjet print on Canson Baryta archival photographic
80 x 110 cm, framed
\$8,000



SIMON DEGROOT



SIMON DEGROOT
Simultaneous Disguise 288, 2022
Oil on linen, framed
183 x 127 cm
\$15,000

SIMON DEGROOT



SIMON DEGROOT
Notes on Matisse, 2024
oil on linen, framed
183 x 137 cm
\$15,000

YHONNIE SCARCE



YHONNIE SCARCE

Nucleus, 2020

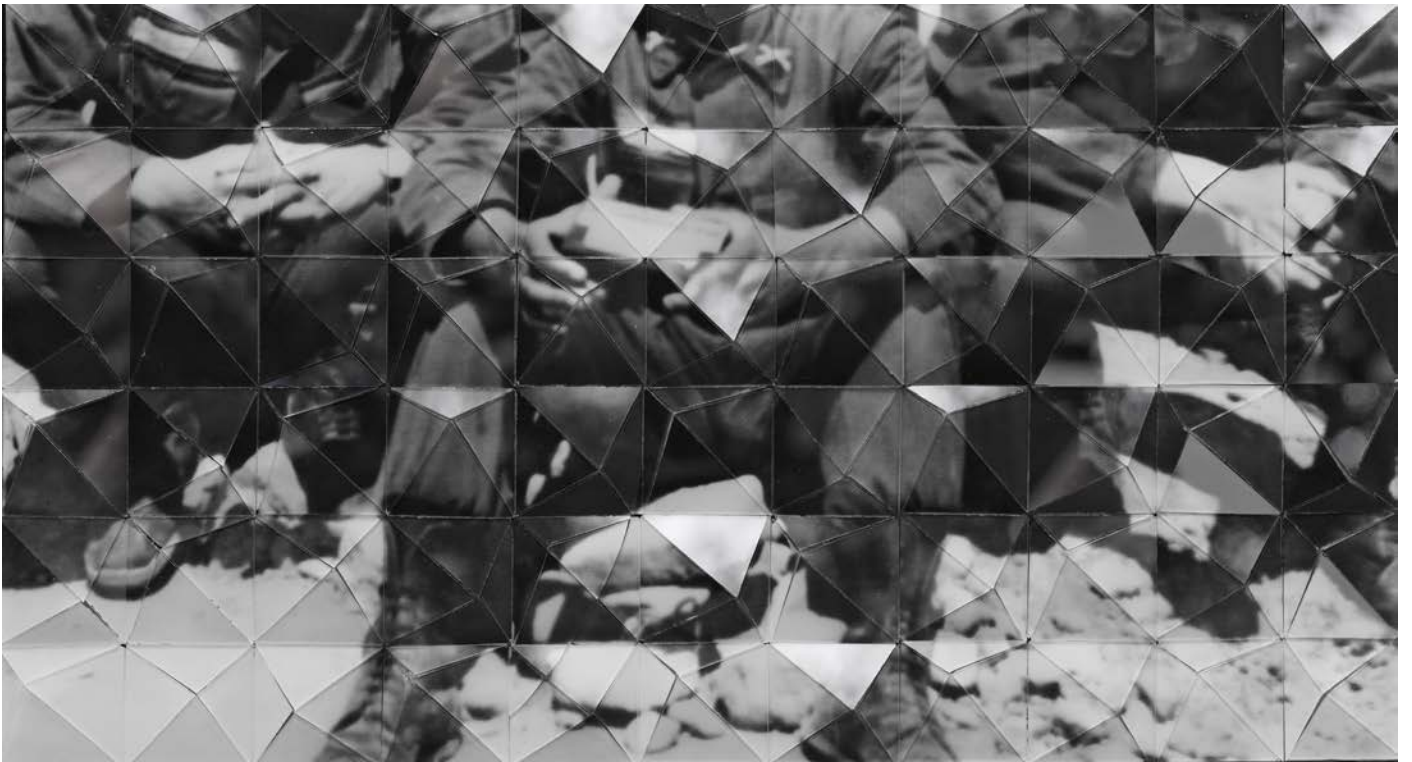
Hand blown glass bush plums (4 blue and 1 clear)

Approx. 30 x 40 x 30 cm each, set of 5

vintage metal table

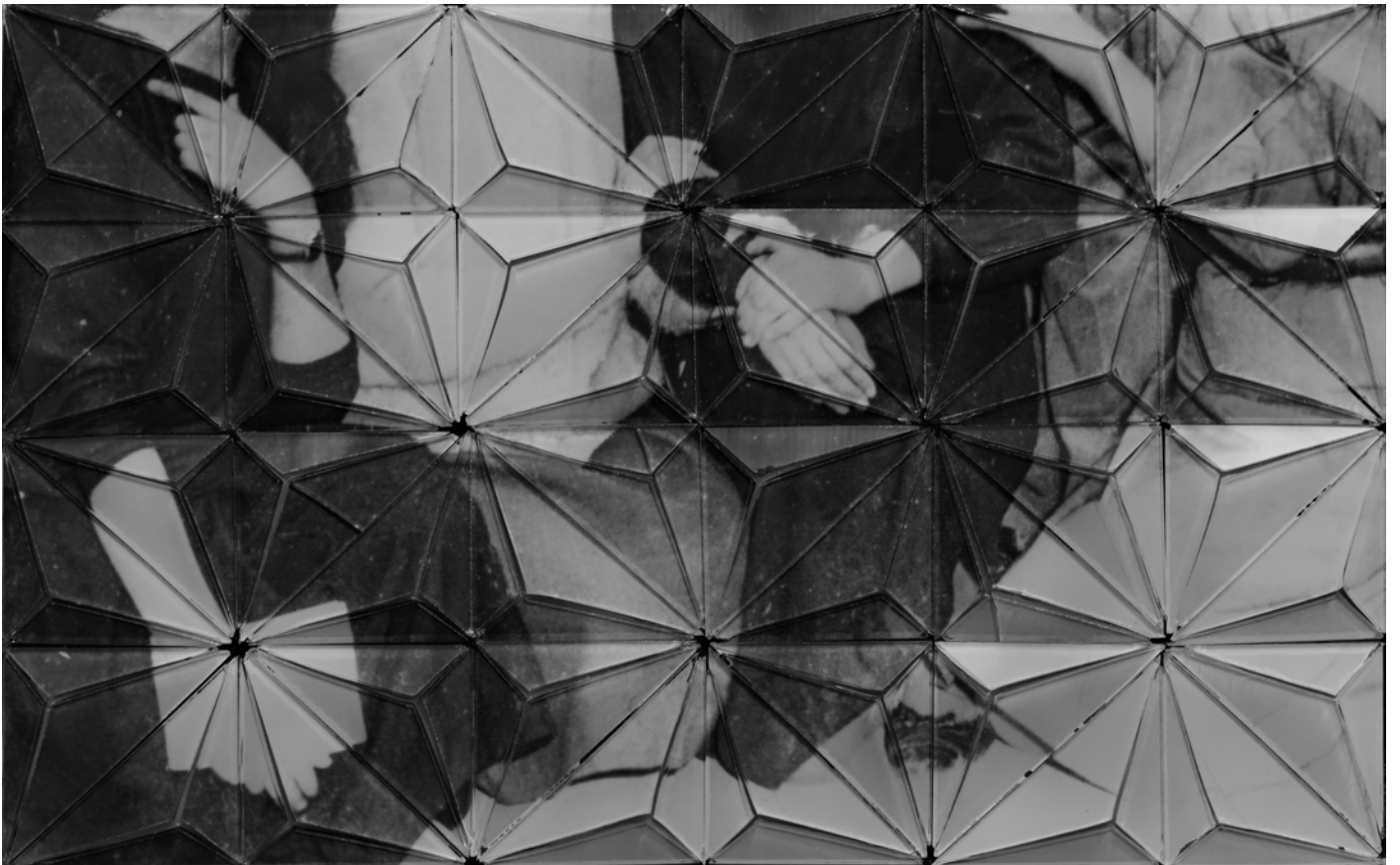
\$100,000

ALI TAHAYORI



ALI TAHAYORI
Archive of Longing (Untitled 3), 2023
Archival photograph printed on hand-cut glass, with silicone, on aluminium di-bond, framed
62.5 x 34.5 cm
\$5,000

ALI TAHAYORI



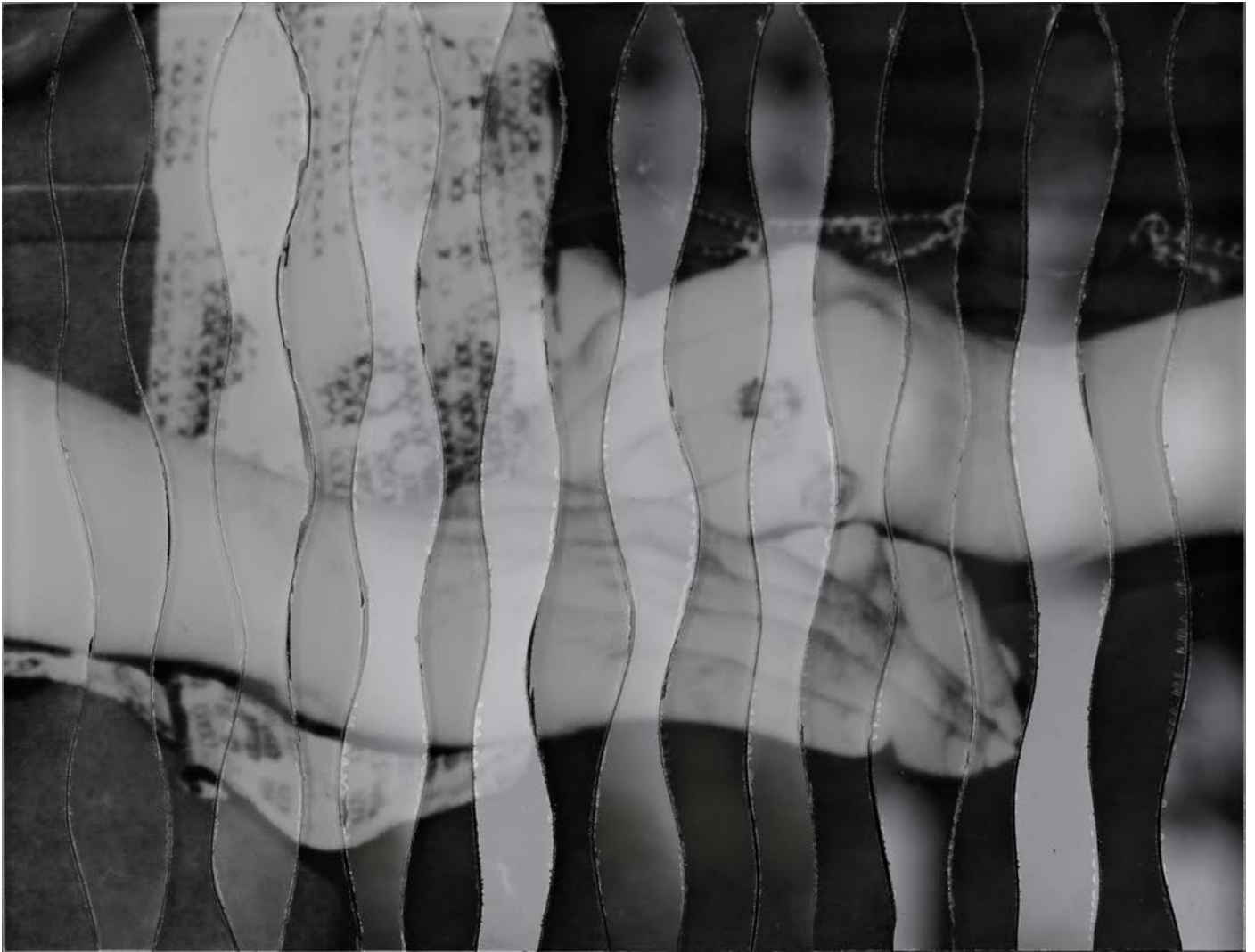
ALI TAHAYORI
Archive of Longing (Untitled 28), 2024
Archival photograph printed on hand-cut glass, with silicone,
on aluminium di-bond, framed
42.5 x 27 cm
\$4,000

ALI TAHAYORI



ALI TAHAYORI
Archive of Longing (Untitled 1), 2023
Archival photograph printed on hand-cut glass, with silicone, on aluminium di-bond, framed
52.5 x 34.5 cm
\$5,000

ALI TAHAYORI



ALI TAHAYORI
Archive of Longing (Untitled 23), 2024
Archival photograph printed on hand-cut glass, with silicone, on aluminium di-bond, framed
27 x 21 cm
\$3,500

ALI TAHAYORI



ALI TAHAYORI
Archive of Longing (Untitled 18), 2024
Archival photograph printed on hand-cut glass, with silicone, on aluminium di-bond, framed
27 x 16.5 cm
\$3,500



NOFANTASY25

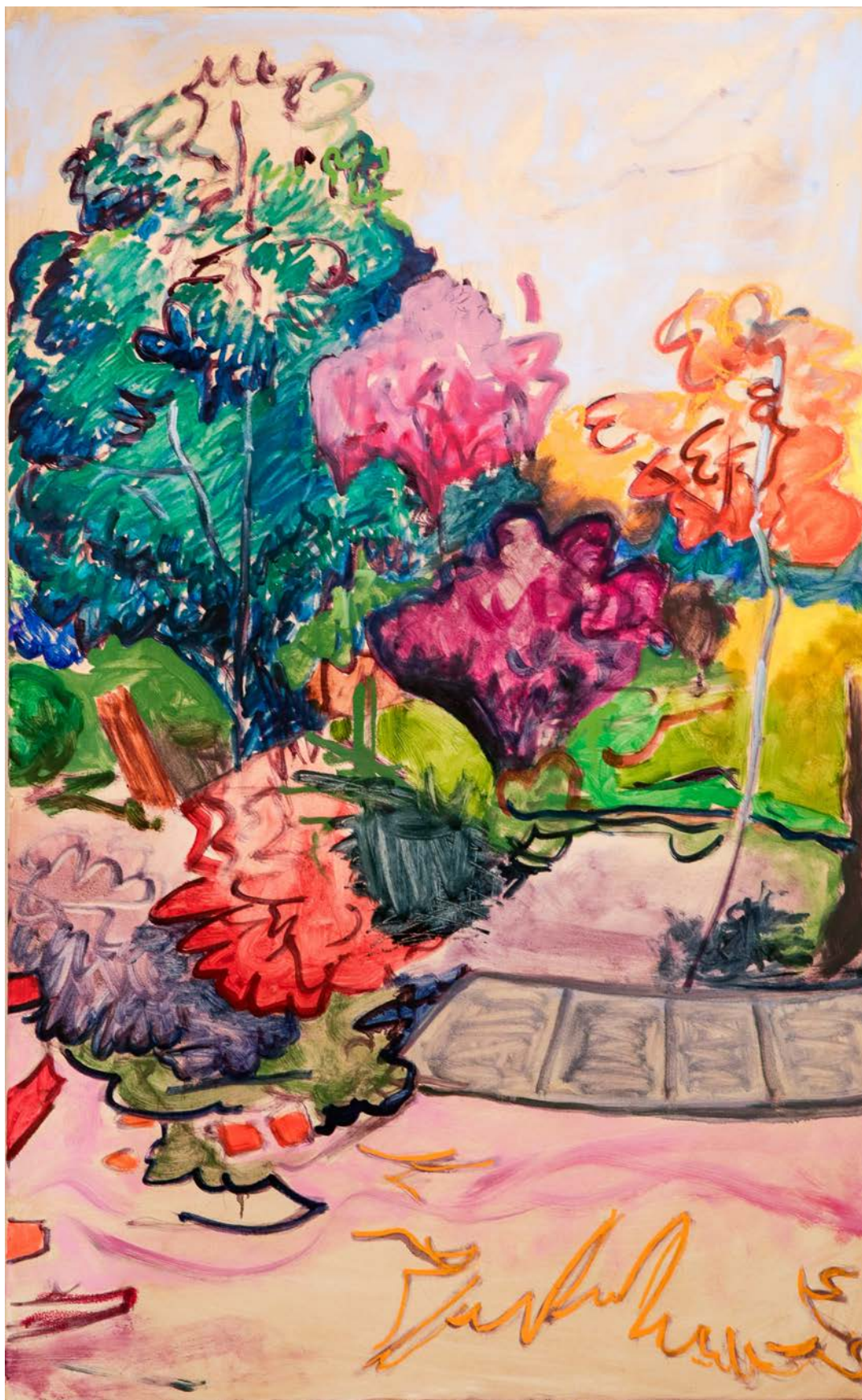


OLIVIA CHIN



OLIVIA CHIN
Clearing the Margins, 2024
oil on canvas
147.5 x 91.5 cm
\$4,400

OLIVIA CHIN



OLIVIA CHIN
Every Garden is Interconnected (part 2), 2024
oil and charcoal on canvas
147.5 x 91.5 cm
\$4,400

OLIVIA CHIN



OLIVIA CHIN
Some Sense of Permanence, and a Reminder of Transience, 2024
oil on canvas
147.5 x 91.5 cm
\$4,400

JOEL ARTHUR

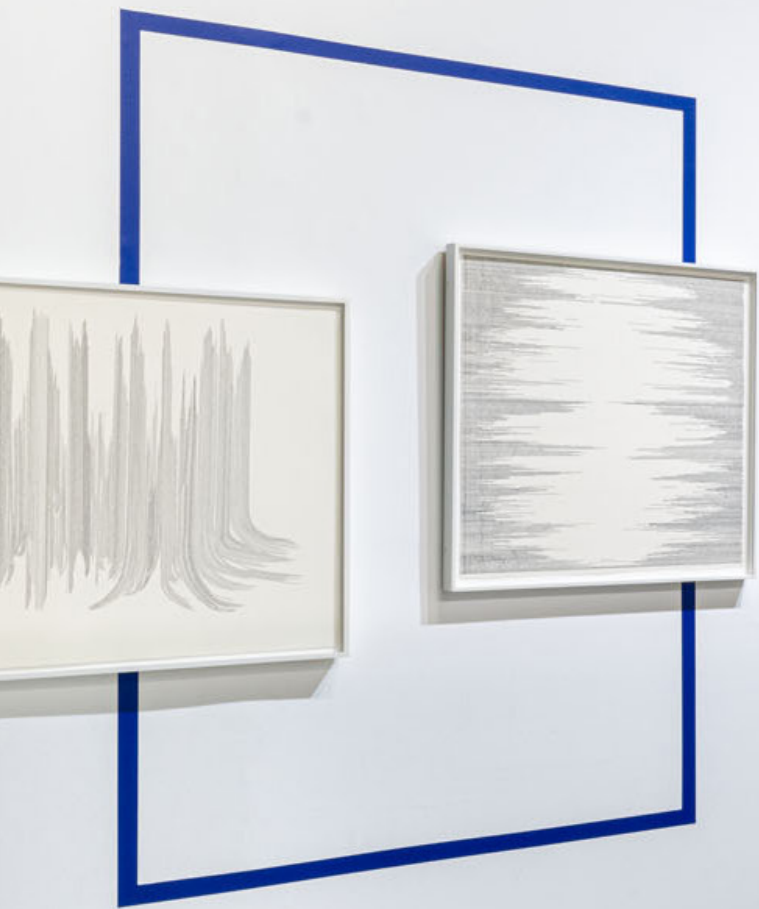


JOEL ARTHUR
Hyde Park Gothic, 2024
Oil on linen
61 x 76 cm
\$4,500

JOEL ARTHUR



JOEL ARTHUR
Fruits of Our Labour, 2024
oil on linen
71 x 81 cm
\$4,500

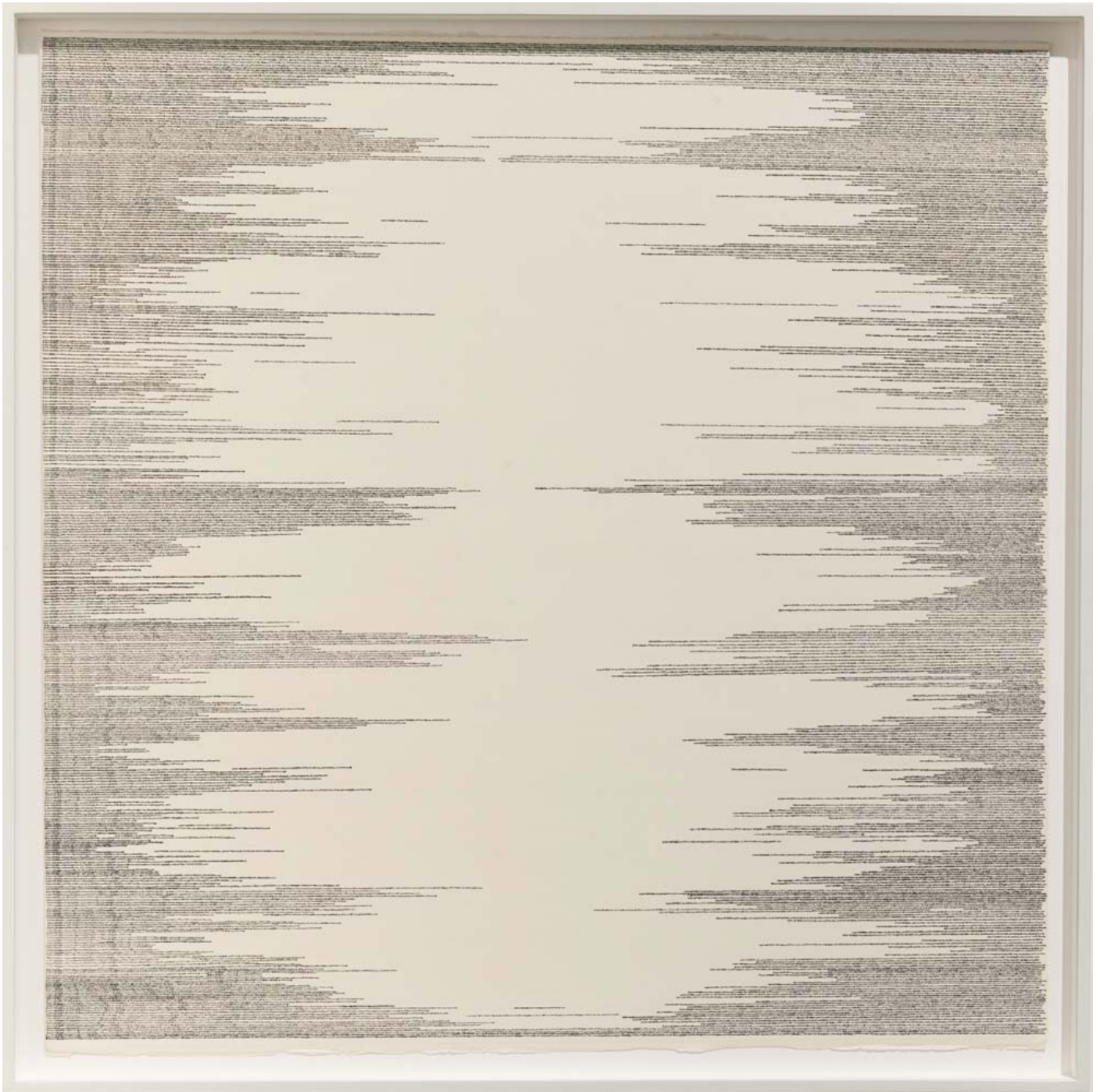


KEVIN CHIN



KEVIN CHIN
Many Levels, 2025
Oil on Italian linen
77 x 122 cm
\$6,600

JO PLANK

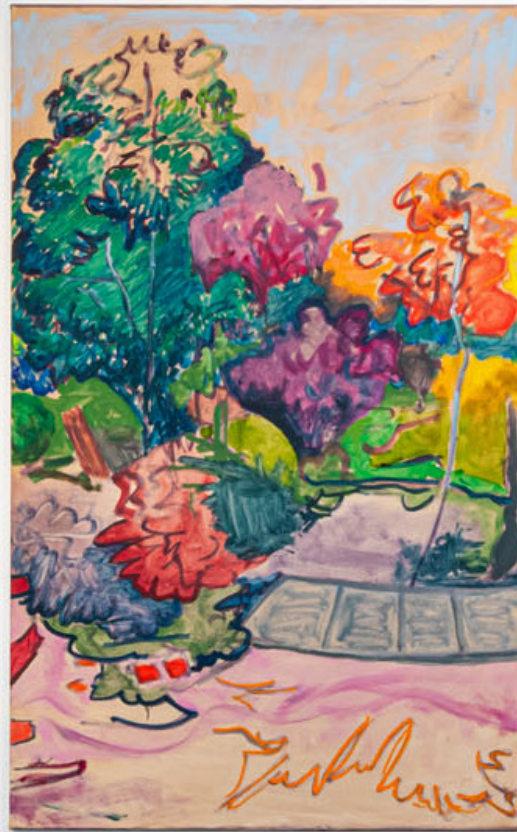


JO PLANK
Come Be In Lockdown With Me, 2023
Ink on Archival paper, framed
60.5 x 60.5 cm
\$5,000

JO PLANK



JO PLANK
Wish I Didn't Miss You, 2024
Ink on Archival paper, framed
58 x 78 cm
\$5,000



EZZ MONEM



EZZ MONEM
Archive of opening credits #8;
Eisharit Morour (Traffic Light), 2021
Pigment Print, ed of 5 + 1AP
70 × 92.5 cm, framed
\$3,500

EZZ MONEM



EZZ MONEM
Thawrat Al-Madina (Revolution of the city), 2022
Pigment Print, ed of 5 + 1AP
70 × 92.5 cm, framed
\$3,500

ELLEN DAHL



ELLEN DAHL
Field Notes from the Edge / Here Now, 2023.
Archival pigment print on backlit film, custom made acrylic lightbox 58 x 42 cm
3/3 + 2AP
\$5,500

ELLEN DAHL



ELLEN DAHL
In the Balance, 2024
Eco-solvent pigment print on cotton rag, custom frame
30 x 22 cm
2/5 + 2 AP
\$2,800

ELLEN DAHL



ELLEN DAHL
Lightness can be so heavy I, 2018
Archival pigment prints on cotton rag
50 x 70 cm
1/5 + 2 AP
\$4,700

ELLEN DAHL



ELLEN DAHL
Lightness can be so heavy II, 2018
Archival pigment prints on cotton rag
50 x 70 cm
1/5 + 2 AP
\$4,700

ALEXANDRA STANDEN



ALEXANDRA STANDEN
Beyond, 2025
hand built Lumina, blue pigment
57 x 45 x 35 cm
\$4,500

ALEXANDRA STANDEN



ALEXANDRA STANDEN
Beyond, 2025
hand built Lumina, blue pigment
57 x 45 x 35 cm
\$4,500

OLIVER WATTS



OLIVER WATTS
The Fig Tree, 2022
Acrylic on canvas
183 x 213 cm
\$16,000

ARTIST BIOGRAPHIES

ALEXANDRA STANDEN

Alexandra Standen's work explores our relationships to both physical and emotional spaces. Her work focuses on the subjective, cultural, and ideological meanings of material objects, examining the way objects and their relationships act as metaphors for human behaviour. Her practice also speaks to the process of making work in ceramic and a sense of unease that comes with engaging with a medium that holds a functional quality yet has a connotation of being fragile or precarious in nature. The repetitive gesture of 'pinching' her hand-built forms is as much conceptual as it is an act of realisation.

In 2019 Standen was the recipient of the prestigious Cité Internationale des Arts Residency in Paris and undertook self-guided research living in Istanbul. Winner of the Sidney Myer Award for Ceramics, Shepparton Art Museum 2012, Standen was a finalist in awards including the Churchie National Emerging Art Prize, Gold Coast Ceramic Award and the Wynne Prize. She has undertaken residencies in Geneva, Tel Aviv and at the Harley Foundation in the United Kingdom.

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.

ELLEN DAHL

Ellen Dahl's artistic practice is largely rooted in working with or around the landscape. The concept of photography's intrinsic involvement in how we see and feel about the world around us underpins her projects. She continually explores the expanded field of the photographic medium and its potential to engage new critical, poetic, and aesthetic ways of assembling ecological meaning and geological imagination. She is also interested in the medium's relationship to time and often explores this working across photography, video and still-motion, sound, and installation.

Dahl has an ongoing attraction to the concept of the island and places at the end of the world, often returning to the north / south peripheries of northern Norway and Tasmania. Seeking to capture the heightened sense of liminality and edge-ness often felt at these sites, her work is conceptually underpinned by trepidation around the Anthropogenic condition and the consequent ambiguousness of overlapping human and geological time scales. Encounters with the landscape often oppose clear articulation, words can only hint at the profound engagement between a person and the natural environment. Dahl's works allude to instances that provoke an uncanny sense of place, a shared history, and deep connection— permeating across geographical distance and time.

Ellen Dahl is originally from Arctic Norway and moved to Australia as an adult. She now lives and works on Gadigal Country (Sydney) NSW. She has exhibited extensively throughout Australia, including Australian Centre for Photography, Sydney; National Portrait Gallery, Canberra; Centre for Contemporary Photography, Melbourne; ANU Gallery, Canberra; Hazelhurst Regional Gallery, and Verge Gallery, Sydney. Most recently she was the winner of MAMA National Photography Prize (2024), and has been a finalist in The Fauvette Loureiro Memorial Scholarship (2021), HIDDEN Sculpture Award (2022), The Josephine Ulrick & Winn Schubert Photographic Award (2022), Hazelhurst Works on Paper (2021), and won the judges Commendation prize in the Contemporary Landscapes in Photography award (CLIP) in 2017. In 2024 she exhibited a solo exhibition 'Four Days Before Winter' at Unseen Photo Fair in Amsterdam. In August 2019 she co-coordinated/curated the Light Matter project – a symposium on the expanded field of photography held at University of Technology, Sydney in conjunction with an exhibition at the Australian Centre for Photography in Sydney. Between 2017 – 2019, she organized three iterations across three (Australian) states of the artist-led project Vanishing Point, presenting five very diverse female lens-based artistic practices linked through the concept of the island.

Ellen received a Master of Fine Arts from Sydney College of the Arts, University of Sydney (2015), and a PhD from School of Creative Arts and Media, University of Tasmania (2024).

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 play 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, archival fiction and non-fiction films and videos, and satellite imagery. He utilizes the camera's mechanical reproduction capabilities and various darkroom techniques to transform the source imagery 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 in 2007, but his explorations in visual arts began years earlier. His work has been shown in exhibitions in Egypt, Australia, and other countries in Europe and the Middle East. He was a Gertrude Studio Artist from 2022 – 2024, culminating in his solo exhibition 'And He Said: This is Power?' at Gertrude Glasshouse, and was curated into the 2023 National Gallery of Victoria Triennial. Monem has also exhibited solo shows at KINGS Artist-Run and Seventh Gallery and received the NOIR Darkroom Most Experimental Image award at the ILFORD CCP Salon. Monem was awarded his Master of Contemporary Arts at the Victorian College of the Arts (VCA), University of Melbourne in 2021.

JACKSON FARLEY

Jackson Farley is a multidisciplinary artist and curator. His practice intertwines narrative and humour to point out the absurdities of archaic power structures and hierarchies.

Using digital media, drawing, AI and 3D methodologies, Farley's work is as sentimental as it is a parody, pondering naively on art, history, religion, and everything in between. Accepted forms are fragmented, repurposed, put back together, and then broken once more. With the

crudeness of slapstick, schoolboy humour, and sexual innuendo, his work speaks to the irony of the now, whilst also conversely, being just as sentimental, heartfelt, and self-reflective.

Farley completed a Bachelor of Visual Arts (First Class Honours) at Sydney College of the Arts in 2017, and was awarded the University Awards for both Drawing and Print-Media. He has also studied at the Maryland Institute College of Art in Baltimore, USA, and was awarded the China Cultural Centre residency in Chengdu, China in 2017. In 2024 Farley was a finalist in the Sydney Contemporary MA Art Prize, in 2019 a selected finalist in the Fauvette Loureiro Memorial Artists Travel Scholarship Exhibition, and in 2018 in the Blake Prize, The Churchie Emerging Art Award and Hatched, Perth Institute of Contemporary Art. In 2020, Farley was awarded a year-long City of Sydney creative live/work tenancy in Darlinghurst.

JILL ORR

Jill Orr's work centres on issues of the psycho-social and environmental where she draws on land and identities as they are shaped in, on and with the environment be it country or urban locales. Her practice grapples with the balance and discord that exists at the heart of relations between the human spirit, art and nature. Jill Orr has a Master of Fine Art, RMIT Melbourne and a PhD Monash, Monash University, Melbourne.

Orr was represented in the inaugural Venice International Performance Art Week, 2012. Recent exhibitions include at PAC Padiglione d'Art Contemporanea, Milan, 2020, Ballarat International Foto Biennale, 2018, National Gallery of Victoria, Melbourne, 2017, Marina Abramovic: In Residence, John Kaldor Public Art Project, 2017.

Seminal exhibitions include Belo Horizonte Biennale, Brazil; Zentrum Paul Klee, Bern, Switzerland; Biennial International De Curitiba, Brazil; National Gallery of Art, Poland; MAP Festival, Malaka, Malaysia; LOOP Barcelona video festival, Spain; Howl Festival, New York; SAWY Contemporary, Berlin; Redgate Gallery, Beijing; Sherman Galleries, Sydney; Australian Centre for Contemporary Art, Melbourne; Artspace, Sydney; International Performance Art Festival, Toronto, Canada; Gallery Neue, Graz, Austria; Salon O, Amsterdam and Institute of Modern Art, Belgium; Institute of Modern Art, London; and Paris Biennale, Musee D'Art Modern, Paris.

Recipient of the Australia Council Fellowship, Orr has been Artist in Residence, Cite Des Arts International, Paris and Redgate Gallery, Beijing.

JOEL ARTHUR

Joel Arthur, born in Canberra and now based in Sydney, considers the role of perception and illusionism through representation and abstraction.

His painting style slips between abstraction and expressionism, drawing from his immediate surroundings, the urban environment, and art history. Utilising a variety of materials and mediums, his paintings explore utopian and dystopian landscapes that appear at once both foreign and familiar.

Arthur is undertaking his Masters in Fine Art by Research at the University of New South Wales School of Art and Design and previously graduated with a Bachelor of Visual Art (Honours) from the Australian National University (ANU) School of Art in 2014.

He is a finalist in the 2024 Bayside Painting Prize, and in 2023 was selected as a finalist in the Arthur Guy Memorial Painting Prize, Waverley Art Prize, Fremantle Print Award, and the Muswellbrook Art Prize. Arthur was also awarded Runner Up and Highly Commended at the 2022 Waverley Art Prize, selected as a finalist in the Bayside Acquisitive Art Prize 2022, and Guirguis New Art Prize 2017. His work is held in collections including Artbank Sydney, the Australian National University, Deloitte, and KPMG.

JO PLANK

Jo Plank is an emerging artist based in Melbourne whose practice traverses printmaking and works on paper. Plank's ritualistic and repetitious ink-on-paper works strip bare the artists' inner-most thoughts, displaying her intimate stories in minute and precise detail, only revealing themselves on close inspection.

Plank's works often reflect on new beginnings, familial love, and everyday moments of joy and sorrow. Presented on found and archival Japanese paper, her minimalist love-letters to life are both personal and universal.

In 2022, Plank was selected as a finalist in the Fisher's Ghost Art Award, Swan Hill Regional Art Prize, and Waverley Art Prize. After completing her visual arts diploma, Plank undertook a residency at Rigalito Printmaking Studios Umbria. Her inspirations include Agnes Martin, Louise Bourgeois, and Cy Twombly.

KEVIN CHIN

Kevin Chin's otherworldly oil paintings connect far-reaching cultural references to encourage us to think more fluidly about how we move through the world. He experiments widely with colour to express wonder, and channel deeper states of being. This creates shimmering dreamscapes that offer an openhearted retreat. Layering translucent glazes allows him to gradually balance disparate elements into uncanny scenes. Akin to wandering, this slow working method imbues a meditative presence, transcending worlds.

Chin is the winner of the Bayside Prize Melbourne, winner of the Albany Prize WA, runner-up at the Redland Award Brisbane, and a finalist in over 20 national prizes. Institutional collections include Australian Parliament House, Artbank, RACV, City of Albany, Bayside City, Nillumbik Shire, and La Trobe Uni Museum of Art.

Chin has held 20 solo exhibitions around Australia, and internationally in the USA, Japan, and Singapore. He has been featured in both the 50 Things issue and the cover of Art Collector magazine. His work is also extensively reviewed in Artist Profile, The Age, Art Guide, Time Out, The Design Files, Art + Aust, as well as international publications Creative Boom UK, JH News USA, and Blouin Artinfo.

Chin has been awarded multiple grants from Creative Australia, Creative Victoria, City of Melbourne, and NAVA.

OLIVIA CHIN

Olivia Chin is a Naarm (Melbourne, VIC) based multidisciplinary artist whose practice merges sculptural, textile, and oil painting disciplines. Rooted in her diasporic heritage—spanning Asian and French ancestral trajectories—Chin's practice explores the migrations of bodies, materials, and memories across global landscapes. Her work traces the pathways of human movement and resource transformation, examining how cultural identities and material histories are reshaped by displacement, exchange, and interconnection.

Art making is used as a tool to contemplate multifarious topics where Chin archives her personal investigation. She is interested in how memory and histories become embedded in art objects, much like the temporal dimensions of the physical landscape. These investigations deeply inform her current works, which explore the intersections of time, material transformation, and the continual evolution of resources. Her practice is fundamentally grounded in a deep reverence and awe for nature, critically examining ecological processes as frameworks for understanding material transformation and cultural interaction. Informed by meditative deep listening and playful engagement with her surroundings, Chin explores the intricate connections between human experience and broader natural systems. Through bright, layered

compositions, Chin adds to the memory layers within the landscapes and scenes she inhabits, inviting viewers to see their world anew and reconsider their place within the ongoing transformations of the natural world.

Chin graduated from a Bachelor of Fine Art in Sculpture from the National Art School of Australia in 2015 and in 2024 was a finalist in the Ravenswood Australian Women's Art Prize, the Mosman Art Prize, Fisher's Ghost Art Award, and the Macquarie Group Emerging Artist Prize.

OLIVER WATTS

Oliver Watts' paintings are rich in allusions from popular culture to the long history of painting and its various genres including portraiture, landscape, and still life. His images borrow, steal, and re-imagine visual culture. His work is contemporary in the way everything is equivalent and brought into play.

Watts often stages literature or art history tableau reenactments using actors and collaborators. The artifice of the image is also embodied by his gestural style, which is mosaic-like and languid. Permeating his work is the Australian landscape – the heat of the sun, the crunch of the dry forest, and the deafening sound of cicadas. Watts' paintings are baroque, seductive, rich and complex.

Watts taught Contemporary Art at SCA – University of Sydney between 2011-2017. He holds an MFA in painting, and a PhD in Art History, and Jurisprudence from the University of Sydney. He has been a finalist in numerous prizes including the Archibald Prize and the Helen Lempriere Travelling Scholarship. His work is held in the National Museum of Australia, Artbank, and the Reserve Bank Collections. He was a founding member of 'The Chaser' as a cartoonist and illustrator.

SIMON DEGROOT

Simon Degroot (b. 1981 Sydney, Australia) makes paintings and site-specific mural installations using abstraction to build and compose new visual experiences at the intersection of art, design, and architecture. Hard edge forms in flat even colours interact with pre-existing image details, painted foliage, and patterned facades examining the possibilities of everyday surfaces in our environment in their historical and social dimensions.

Simon Degroot was awarded his PhD from Queensland College of Art and Design, Griffith University in 2017 where he is Creative Director of QCAD LiveArt and Lecturer in Visual Art. He has exhibited in solo and group exhibitions around Australia and completed large-scale mural installations; his work is held in public and private collections, including: Artbank Australia, Caboolture Regional Art Gallery Queensland, and Lyons House Museum Melbourne.

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.

In 2024 she opened a survey exhibition 'The Light of Day' at the Art Gallery of Western Australia, and in early 2025 is presenting new work at the 16th Sharjah Biennial. In 2023 Scarce exhibited at The Armory Show New York, 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 Fondation 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. Other recent international exhibitions include at Seoul Museum of Art, Seoul, Korea 2021, IAlA 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.



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dianne tanzer + nicola stein

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