

2019 Fundraiser Art Auction

SPAS



ART CAN SAVE THE WORLD

Acknowledgements

Sunshine Print Artspace acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nations on whose unceded lands we conduct the business of the Studio. SPA acknowledges their Ancestors and Elders, past and present. SPA also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.

Opening Guest Speaker
Martin King

Auctioneer
Andrew Egan

Special Thanks
Cameron McIndoe and Mascha Moje for their generous sponsorship without which this project would not be possible.

Thankyou to Anne Crawford, Shelley Hannigan, Martin King and all those who have supported us to make this auction fundraiser a reality.

Board
Phillip Doggett-Williams, Adrian Spurr, Julia Raath, John Barcham, Evan Lowenstein, Christine White, Malcolm Thomson, Andrew Clapham and Libby Jess McKinnon

Designer
Andrew Clapham (AMCD)

Sunshine Print Artspace
29 Western Avenue, Sunshine, Vic 3020
www.sunshineprintartspace.com
[instagram.com/sunshineprintartspace/](https://www.instagram.com/sunshineprintartspace/)
[facebook.com/sunshineprintartspace/](https://www.facebook.com/sunshineprintartspace/)

Proudly Supported By



About SPA

The Sunshine Print Artspace (SPA) is a Not for Profit Incorporation, founded by Phillip Doggett-Williams and Adrian Spurr and is run by volunteers. SPA is an open-access and custom printmaking studio for aspiring, emerging and professional artists.

It provides services and facilities in traditional and contemporary printmaking techniques that include intaglio printing, relief printing, silkscreen for paper and textiles and lithography.

As an artistic hub SPA is committed to fostering community well-being through creative workshops and public events. Our long term vision embraces initiatives to support youth and adult leadership programs and forums which encourage meaningful dialogue on issues of culture, politics and the

Exhibiting Artists

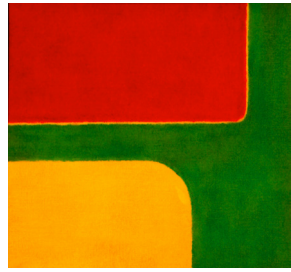
Greg Ades
Stephen Armstrong
Robin Astley
Graeme Altman
John Barcham
Julia Boros
Godwin Bradbeer
Annette Cook
Jessica Charlotte
Andrew Clapham
Sarah crowEST
Emma Davies
Jo Darvall
Yvonne Day
Sian Dodd
Joseph Doggett-Williams
Phillip Doggett-Williams
Tommy Doggett-Williams
Ross Digby
David Frazer
George Friml

Andrew Ferguson
Peter Ferguson
Joel Gailer
Gina Gascoigne
Imogen Hall
Shelley Hannigan
Remen Hammond
Richard Harding
Peter Hutchinson
William Kelly
Martin King
Arthur Kokkinos
Vietta Korren-Steele
Jimmy Langer
Sal Lolicato
Sean Loughrey
Chris Ingham
Julia Raath
Ann Ryan
Kate Rhode
Geoffrey Ricardo

Fleur Rendell
Darren McDonald
Simon Moore
Mirella Moirisklavou
John Murray
Mike Nicholls
Annabel Nowlan
Ted Powell
Tony Scott
Mark Schaller
Adrian Spurr
Heather Shimmen
Judi Singleton
Risto Stanovski
Vivienne Tate
David Thomas
Andrew Trollope
Stephen Twohig
David Wallage
Jade Walsh
Oleh Witer



1. David Frazer, *Complicated Life*, 2019, Wood engraving, 85×120mm



2. David Wallage, *Iris I*, 2010, Oil on board, 300×300mm



3. Adrian Spurr, *Girl Going Out Alone*, 2019, Woodcut relief print, AP, 750×560mm



4. Imogen Hall, *View from Another Planet*, 2012, Digital photograph, 350×745mm



5. Clinton Nain, *Untitled*, 2005, Bitumen and enamel on canvas, 355×255mm



6. Clinton Nain, *Untitled*, 2005, Bitumen and enamel on canvas, 358 × 252mm



7. Andrew Clapham, *Forgotten Home*, 2018, Screenprint, 405×500mm



8. Georg Friml, *Waterbug*, 2011, ed 1-3, Bronze, 117diam



9. Shelley Hannigan, *Ecology 1*, 2014, Mixed media on paper, 615x690mm



10. Fleur Rendell, *An Artists Kitchen*, 2014, Colour linocut, ed 14-15, 230x330mm



11. Jessica Charlotte, *Atticus*, 2010, Acrylic on canvas, 460x610mm



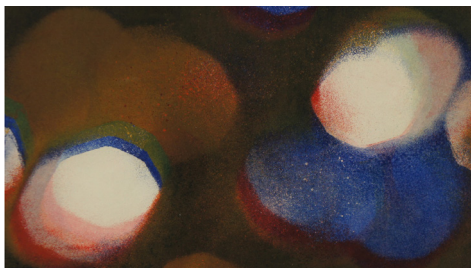
12. Julia Boros, *Entrance*, 2014, Screenprint, 815x815mm



13. Joseph Doggett-Williams, *See Sea*, 2019, Oil on canvas 200x500mm



14. James Langer, *Centris*, 2018, Screenprint, ed 1-5, 400x500mm



15. Simon Moore, *Blue Shift*, 2018, Etching and aquatint, ed 4-4, 270x420mm



16. Arthur Powell, *Chrysler building NY*, 2017, Digital Print, ed 1-10, 520 x 285mm



17. Risto Stankovski, *Everyday*, 2019, Acrylic on canvas, 560 × 710mm



18. Fleur Rendell, *Sunshine on Wattle*, 2014, Colour linocut print, AP



19. Richard Harding, *Safe Harbour*, 2019, Screenprint, ed 2-5, 300×420mm



20. Stephen McCarthy, *Art Collective Construction*, 2010, Woodblock



21. Remen Hammond, *Facades #3*, 2016, Acrylic and plaster on linen, 170×250mm



22. Remen Hammond, *Facades#4*, 2016, Acrylic and plaster on linen, 260×370mm



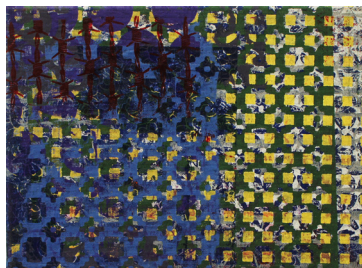
23. Ann Ryan, *The Art of Pondering*, 2018, Textile- collage and found items, 405×820mm



24. Sian Dodd, *Force of Nature*, 2005, AP, Etching, 330×445mm



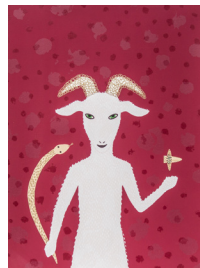
25. Arur-Kokk, *Untitled*, 2017, Woodcut, ed 11-15, 200×345mm



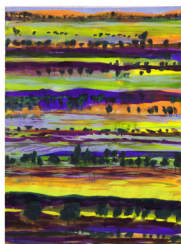
26. Julia Raath, *No Good Reason*, 2017, Screenprint, 300×400mm



27. Geoffrey Ricardo, *A brief history of no sense*, 2019, Etching, AP, 490×495mm



28. Rona Green, *Mage*, 2012, Screenprint, 500×376mm



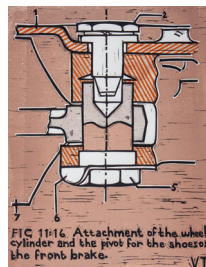
29. Andrew Ferguson, *Multiple Horizon Landscape no3*, 2019, Watercolour



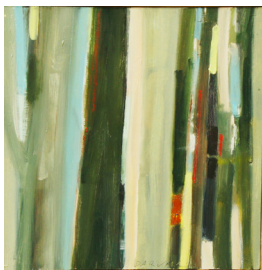
30. Chris Ingham, *Urban Mission VI*, 2019, AP, Lithograph, 560×760mm



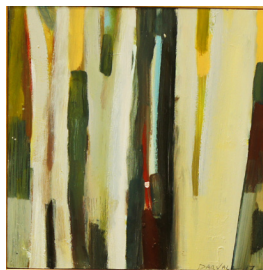
31. Marina Perkovich, *Girl in Blue*, 2016, Digital print on satin, 600×420mm



32. Vivienne Tate, *Brake Shoe Pivot-22OB*, 2006, Linocut with Chin colle, 260 × 198mm



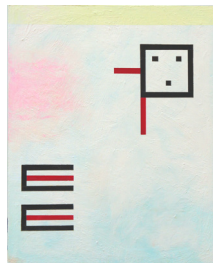
33. Jo Darvall, *Arcadia Study 4*, 2017, Oil on board, 300×300mm



34. Jo Darvall, *Arcadia*, 2017, Oil on board, 300×300mm



35. Robina Astley, *Little Elvis Boy in Flares*, 2018, Acrylic Polymer on paper, 200x 200mm



36. Sarah crowEst, *Aubette #1*, 2018, Acrylic and encaustic gesso on board 500×400mm



37. Mark Schaller, *Garden Path*, 2014, Ink on paper, 700×500mm



38. Salvatori Lolicato, *Fifth Element*, 2017, Ceramic, 440×250×200mm



39. Annabel Nowlan, *Farmer's Outlook*, 2014, mixed media on canvas on wood, 310×260mm



40. Chris Ingham, *Urban Mission II*, 2019, Lithograph, AP, 560×760mm



41. David Thomas, *Casuarina III*, 2003, Linocut, 305×230mm



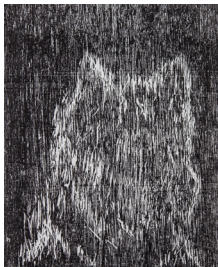
42. Mike Nichols, *Camp Creek Sentinel*, 2017, Oil pastel on paper, 293×150mm



43. Jade Walsh, *Diner*, 1994, Screenprint, AP, 410×550mm



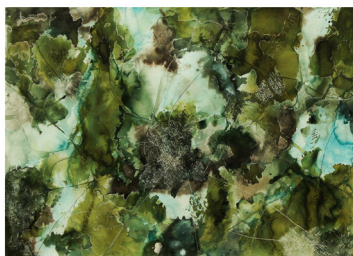
44. Jessica Charlotte, *Bruno*, 2010, Acrylic on canvas, 430×490mm



45. Jandy Paramanathan, *Dog*, 2014, Woodcut, 220×176mm



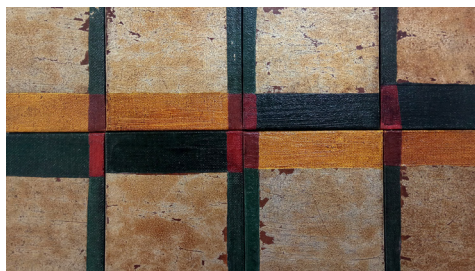
46. Jandy Paramanathan, *Tree Stump*, 2014, Woodcut, 500×570cm



47. Gina Gascoigne, *Untitled*, Inkwash on paper, 500×705mm



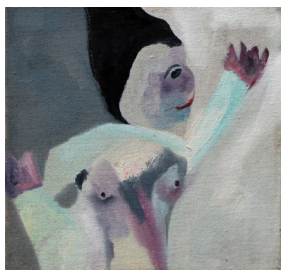
48. Phillip Doggett-Williams, *The Desire to Belong - Dreaming and Wishing*, 2019, Chalk Pastel on paper, 695×1040mm



49. Tony Scott, *Check 48*, 2018, Oil on Chinese paper on canvas board, 250×350mm



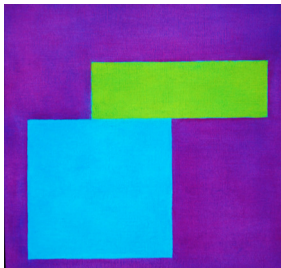
50. David Frazer, *The Tangled Wood Composition XI*, 2018, Etching, TP, 297×392mm



51. Darren McDonald, *Eternal Sleep I*, 2006, Oil on canvas, 300×300mm



52. Darren McDonald, *Eternal Sleep II*, 2006, Oil on canvas, 300×300mm



53. David Wallage, *Iris II*, 2010, Oil on board 300×300mm



54. David Wallage, *Recurring order 1-2*, 2013, Acrylic on linen 147×220mm



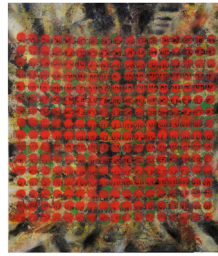
55. Ross Digby, *Ross Digby was here*, 2014, Ink on paper, 265×455mm



56. Julia Boros, *Curtain Collage no1*, 2014, Screenprint, 505×520mm



57. Emma Davies, *Ghost of stoneware*, 2019, polypropylene, 230×130mm



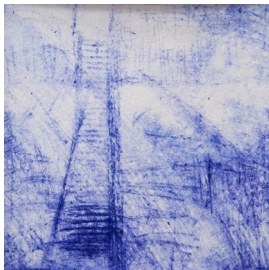
58. Joel Gailer, *End no origio*, 2015/17, Skateboard relief print on canvas, 765×645mm



59. Heather Shimmen, *Glazed*, 2018, linocut on felt, 300mm diam



60. John Barcham, *David and Goliath*, 2019, Lithograph, AP, 276×400mm



61. Ted Powell, *Eureka Tower*, Drypoint Print, 110×110mm



62. Kate Rohde, *Blue Skull*, 2014, Polyurethane resin, 250×180mm



63. Wendy Sharpe, *Paris, the cafe. Paris, the bridge*, Drypoint, AP, 510×300mm



64. Pasquale Giardino, *Untitled*, Oil on canvas, 866×1066mm



65. Pasquale Giardino, *Laughter*, Oil on canvas, 915×1220mm



66. Pasquale Giardino, *The Finishing Line*, Oil on canvas, 1070×865mm



67. Pasquale Giardino, *The Jockey*, Oil on canvas, 1070×865mm



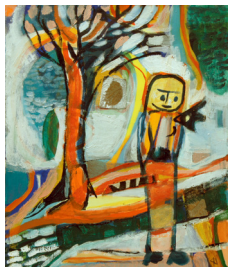
68. Greg Ades, *Boab*, 2006, Watercolour on engraving on paper, 247×147mm



69. Sean Loughrey, *Our Future*, 2018, Cyanotype on paper, 465×365mm



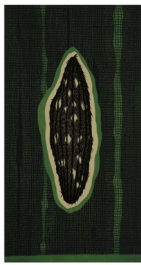
70. Vietta Korren-Steele, *Traction Reaction*, 2018, Oil and mixed media on ply, 360×915mm



71. Judi Singleton, *Just Because*, 2014, Oil on canvas, 605×510mm



72. Martin King, *Skull Lyre*, 2017, Etching, 650×920mm



73. Annette Cook, *Remnant Q1*, 2017, Linocut, ed 2-15, 520×280mm



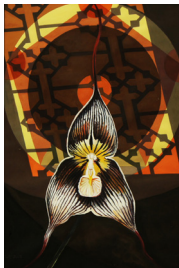
74. Stephen Twohig, *Bosa*, 2006, Etching, AP, 145×200mm



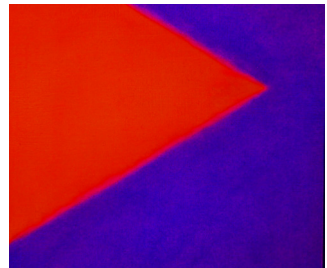
75. Graeme Altman, *Salty Rose Inlet*, 2018, Oil on Paper, 970×870mm



76. Stephen Twohig, *Hong Kong*, 2006, Etching, AP, 290×210mm



77. Oleh Witer, *Dracula Vampira*, 2003, Watercolour & gouache on paper



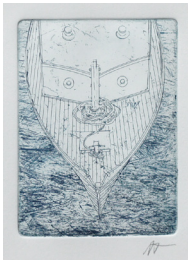
78. David Wallage, *Iris III*, 2010, Oil on board, 300×300mm



79. Peter Ferguson, *Untitled*, 2019, Acrylic on paper, 530×726mm



80. Tommy Doggett-Williams, *Cloud study 9*, 2019, Pastel on paper, 165×255mm



81. Andrew Trollope, *Boat 1*, Etching, 152x112mm



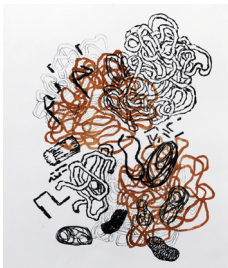
82. Andrew Trollope, *Boat 2*, Etching, 152x112mm



83. David Frazer, *Tangled Wood Composition XII*, 2018, Etching, TP 297x392mm



84. Stephen Armstrong, *Papermills Landscape*, 2015, Oil on Canvas, 380x350mm



85. Yvonne Day, *Ropes*, 2019, Lithograph, ed 1-3, 650x500mm



86. Yvonne Day, *Tires*, 2019, Lithograph, ed 3-3, 650x500mm



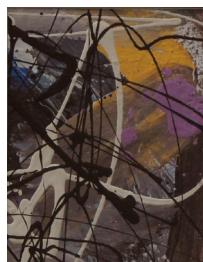
87. Clinton Nain, *Blak Flowers are Targets*, 2010, Bitumen, enamel, ink on canvas 865x560mm



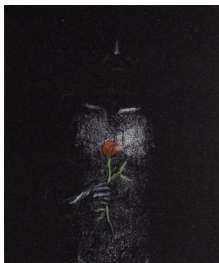
88. Mirella Moirisklavou, *Glimpse*, 2019, Linocut, 90x100mm



89. John Murray Love, *Love*, 2013, Screenprint, ed 9-44, 400×265mm



90. Peter Hutchinson, *Untitled*, Enamel on canvas, 180×140mm



91. William Kelly, *The Rose*, Digital Print on cotton rag paper with hand drawing, 148×120mm



92. Jeremy Kibel, *Record Vinyl*, 2010, Lithograph, ed 5-25, 300diam



93. Victor Rubin, *London Interior*, 1990, Oil on canvas, 200×244mm



94. Jessica Charlotte, *Marie Antionette*, 2010, Acrylic on canvas, 800×700cm



95. Phillip Doggett-Williams, *Turros Heads 1, NSW*, 2018, chalk pastel on paper 200×310mm



96. Godwin Bradbeer, *Woman Rising*, 1970/2017, Digital print on Hannemuhle paper, ed 1-10, 1020×800mm

the 1990s, the incidence of *S. flexneri* infections has increased in the United Kingdom [10]. In the United States, *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [11]. In the United Kingdom, *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

There is a paucity of data on the epidemiology of *S. flexneri* infections in the United Kingdom. In the United States, *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [11]. In the United Kingdom, *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The aim of this study was to determine the prevalence of *S. flexneri* infections in children with shigellosis in the United Kingdom. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12]. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12]. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12]. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12]. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12]. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].

The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12]. The study was conducted in the United Kingdom, where *S. flexneri* has been reported as the most common serotype of *Shigella* isolated from children with shigellosis [12].