Egg & Dart

Melbourne Art Fair 2026 - Hannah Barclay, Aaron Fell-Fracasso, Erin Mison



HANNAH BARCLAY

Amphora majora II, 2026

stoneware, slip, glaze, sand and glass

86 × 54 × 53 cm

AUD 9,000



HANNAH BARCLAY

Forgiven forgotten, 2026

stoneware, glaze and sand

60 × 50 × 23 cm

AUD 5,000



HANNAH BARCLAY

Tell me yours and I'll tell you mine, 2026

stoneware, slip, glaze and sand

53 × 30 × 19 cm

AUD 3,500



HANNAH BARCLAY

She'll swallow you up, 2026

stoneware, slip, glaze, sand and oxide

54 × 40 × 18 cm

AUD 3,500



HANNAH BARCLAY

It still hurts, 2026

stoneware, slip, glaze and sand

40 × 33 × 33 cm

AUD 3,500



HANNAH BARCLAY

I just want to eat you, 2026

stoneware, slip, glaze, sand and oxide

36 × 33 × 33 cm

AUD 3,500



AARON FELL-FRACASSO

Sorry, God., 2026

oil, sand, kaolin and found plastics on polycotton

196.5 × 164 cm

AUD 20,000



AARON FELL-FRACASSO

Grey shark, 2026

Oil on board, framed

63 × 66 cm

Framed: 63 × 66 cm

AUD 4,500



AARON FELL-FRACASSO

Pink fish, 2025

oil and kaolin on board

63.5 × 53 cm

AUD 4,500



ERIN MISON

Because you can, because they taught you (War is good for business, invest your son!), 2026

Hand tufted wool and acrylic yarn on cotton monks cloth and board

323 × 113 cm

There is a specific violence in being remembered only by your enemies. For the Minoans, history is a series of superimposed shadows; a vibrant, bull-worshipping culture flattened into cautionary tales and monstrous births. We view antiquity through a borrowed lens, prioritising

the victor's heroic machine over the quiet rhythms of a sanctuary we no longer have the language to describe. This pediment—a symbol of marble certainty—is here dismantled into five textile figures. By rendering these forms in wool, classical clinicality becomes a haptic monument. It is a refusal of fiction masked as fact, and an insistence on the softness of skin for those relegated to the

margins as adulterers, assistants, and cucks. To believe a bull-worshipping culture was ashamed of its own bull-prince is to swallow a narrative designed by conquerors and centuries of lazy writers. I am not a customer for that fiction.



ERIN MISON

Accosted to the care of arms, 2026

Hand tufted wool yarn on cotton monks cloth, framed

Framed: 38.5 × 120.7 cm

"The Right to Bathe" is a territorial claim to the radical simplicity of a private moment. Inspired by the myth of Diana and Actaeon, these works move beyond the voyeuristic wreckage of antiquity to assert a state of being that requires no outside witness.

Historically, the simplicity of the bath is rarely permitted to remain simple once observed. The moment a foreign eye enters the glade, the act is burdened with projection: a superimposed narrative of sex and expectation. These works refuse that weight. Rendered in textile—a medium transforming domestic silence into a haptic monument—the series insists on the unromanticized reality of intimacy and care.



ERIN MISON

No footpath was to find, 2026

Hand tufted wool yarn on cotton monks cloth, framed

Framed: 35.8 × 120.7 cm

AUD 4,000

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ERIN MISON

Wanton on the breeze, 2026

Hand tufted wool yarn on cotton monks cloth, framed

Framed: 35.8 × 120.7 cm

AUD 4,000

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