



BEST LIFE

CURATED BY KITTY CLARK

14 DECEMBER 2022 - 16 JANUARY 2023




For our Grand Finale Group presentation of this year, Saint Cloche takes the essence of the iconic era of the 1970's history and culture, transforming it into a contemporary vocabulary, simultaneously authentic to the gallery and unequivocally unique to director Kitty Clark's curatorial approach in her pursuit of expression.

This December, we invite you to step into a portal where inspiration abounds and groove to the languid euphoria that is 'Best Life'.

[Tune in to the Best Life Spotify playlist here.](#)



A photograph of a chess set on a marble board. The chess pieces are white and orange, arranged on a white marble board with orange and white squares. In the background, there is a lamp with a beige shade and a wooden cord. The text is overlaid on the white background of the image.

“A celebration of the rich and diverse talents that have been handpicked to bring together an artful feast, it’s like a soiree where everyone gets along swimmingly.

I wanted to translate 70’s era where conversation pits tapped into our desires Du Jour, where people settled into meaningful conversations, with martini-fuelled fervour, it was a time of togetherness by design but also a time of great unrest – similarly we are going through significant upheaval now and we still continue to create and appreciate art and beauty as civilisations have before us.”

– Kitty Clark



Artists were asked to take inspiration from a myriad of aspects of the 70's decade, from architecture, design and fashion to music and pop culture, and life.

The 1970's were a tumultuous time, a continuation of the 1960's in many ways. At the cusp of the digital age, the women's rights movement, the gay liberation movement, environmental movement and political scandals all fought for our attention.

At the same time, it was the moment of great disco anthems that still get everyone on the dance floor today. Many turned away from problems in society, focusing on themselves and searching for meaning in their lives, searching for alternatives – there was a restlessness and questioning of authority. It was the era of the ‘boutique store’ and diffusion lines in fashion as bold colours and patterns took centre stage. Home interiors had an emphasis on natural materials and the handmade. Chaos and beauty walked hand in hand much as it continues to do today.

The intent of BEST LIFE is twofold; to celebrate the unabashed hedonism of the 70’s era by cherry-picking those special things we now most fondly look back upon in our nostalgic collective memories. It was an era of uncensored self-expression, we now look forward as we must, to the future, this time, hopefully still as groovy ever with more self-reflection.



BEST LIFE

ARTISTS

Lucy Anderson

Samantha Arnull

Claudia Bagnall

Blender Gallery (Tali Udovich)

Greg Clarke

Nikolaus Dolman

Max Doyle

Ella Dunn

Marcel Hoogstad Hay

Lana Launay

Emma Lipscombe

Katie Manekshaw

Megafauna Studio

Michael Mitsas

Daniel O'Toole

Jack Rodgers

Nat Rosin

Tatsiana Shevarenkova

Bec Smith

Asahi So

Indivi Sutton

Elliot Watson

Leanne Xiu Williams

Greg Wood

The background of the entire image is a dark, monochromatic abstract painting. It features thick, expressive brushstrokes in various directions, creating a sense of movement and texture. The strokes are primarily in shades of dark brown and black, set against a lighter, off-white or light beige background. The overall effect is that of a raw, gestural artistic work.

BEST LIFE

LUCY ANDERSON

[@lucy__anderson](#)



“

We are surrounded by the things we choose to live with. We are psychologically wrapped up by our house. We are emotionally tied to the objects we interact with every day. The couch, the painting, the rug, the details of a fabric - a visual feast that dances around our daily lives, subtly (or overtly) upgrading our existence. And I don't think this is shallow or superficial, more so, it's anthropological and deeply social.

Lucy Anderson

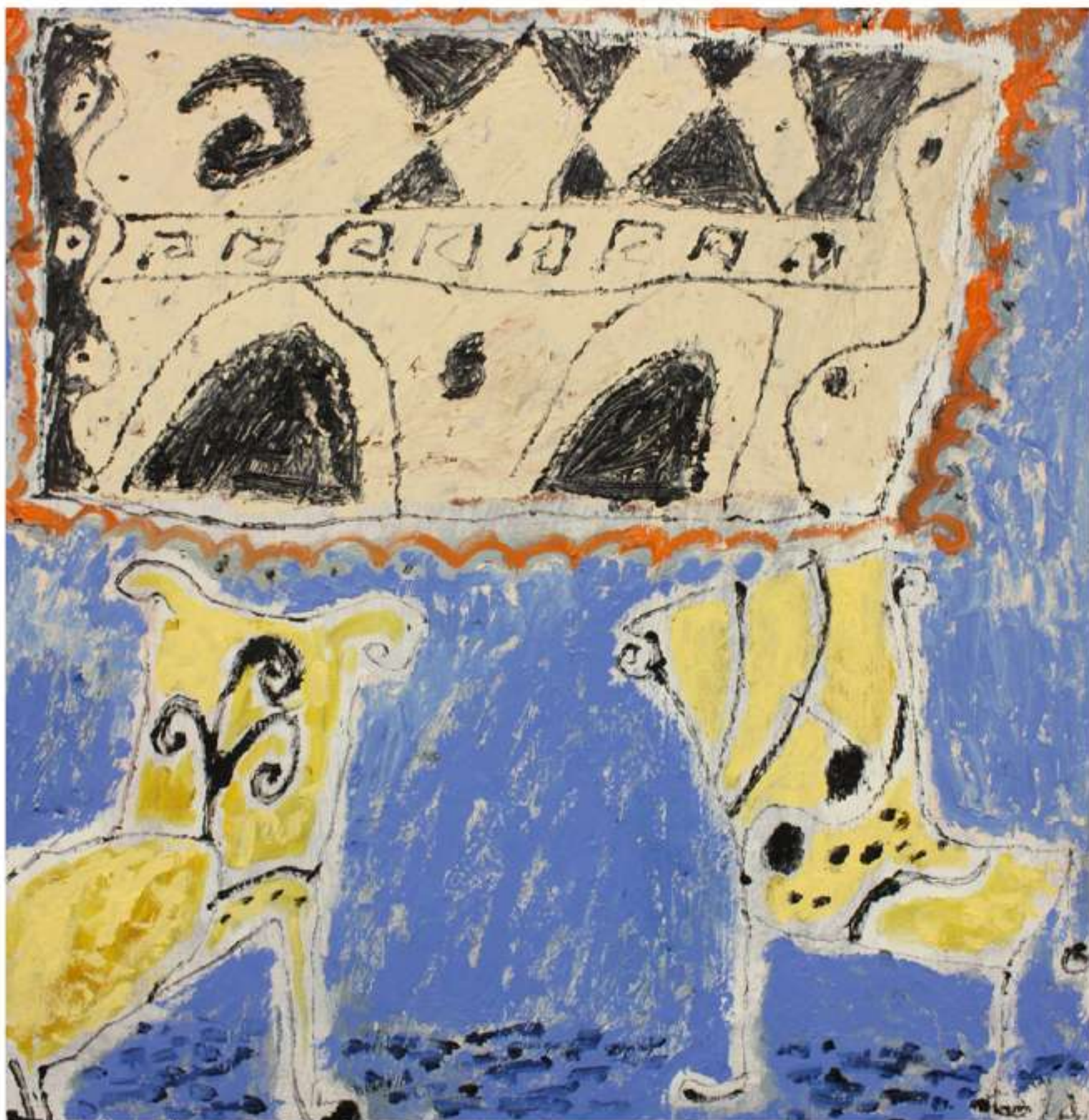
About Lucy Anderson

Lucy Anderson is a visual artist from Meanjin (Brisbane) and works predominantly with oil on found pieces of pine. Playful and naive, Anderson's pieces depict imagery that is personal yet common, familiar yet ambiguous. The images in the work present a kind of stream of consciousness that reminds the viewer of many things at once: childhood dreams, signs and symbols, folk tales, and home life. The deliberately raw finish of the pieces celebrates the honesty of both material and process.





Lovers Seat
Oil on pine
51 x 45.5 cm
\$1,200



Two Italian Chairs and The Red Frame

Oil on pine

47 x 46 cm

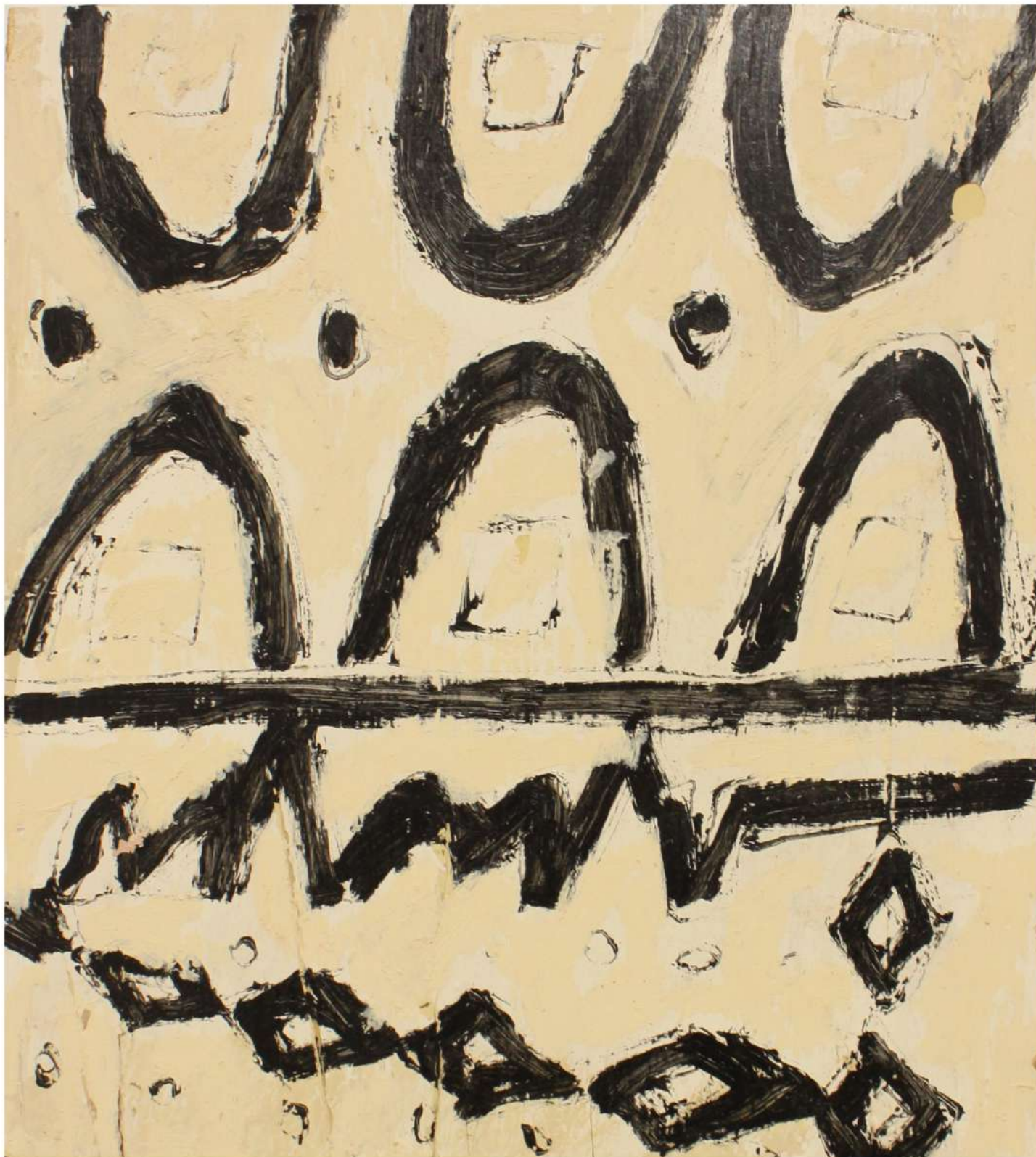
\$1,200



Devine Runner
Oil on pine
29 x 89 cm
\$1,200



Untitled (pattern I)
Oil on pine
29.5 x 28.5 cm
\$900



Untitled (pattern II)
Oil on pine
32 x 28 cm
\$900



BEST LIFE

SAMANTHA ARNULL

@hercuriousstudio

“

*In this series, large minimalist wall works explore texture and form, shadow, shape, and line. **Portal**, is the blackest matte black, a circular impression or shadow and the absorption of light. The work suggests a portal through which to pass yet this is usurped by the awareness of a void in which one is lost. **The universe is carnivorous**, is the perfect symmetry of the circle in faint outline against white flux. A moving shape against a shifting white brilliance.*

*While sculptural cast concrete pillows reference brutalism, **comfort, (beton brut)**, presents the detailed tucks, folds, and past impressions, stacked, in stored comfort. **The sea wrecks ships**, explores abstract Ikebana in the form of coal worn smooth from its travels on the seashore, matte black, a tiny tower occupying space. There are **lessons in flow and putting down heavy things**, layered black and marble dust hold light and shadow, returning to the circle and waiting for flow.*

***What kind of times are these**, materials (ink and gold pigment) and their planned mishaps are the key to flow, uncovering and discovering are inevitable.*

Samantha Arnull

About Samantha Arnull

Samantha Arnull's large wall works are a contemplative immersion, an active observation of shape and colour, line, and form. Her work is an intricate inquiry into the relationship between form and colour, materials and found objects, space, and absence. She was trained at the Bauhaus in fibre art, sculpture, and drawing. Systematically, she balances texture, shadow, and form, in a relentless process of gathering and taking away.



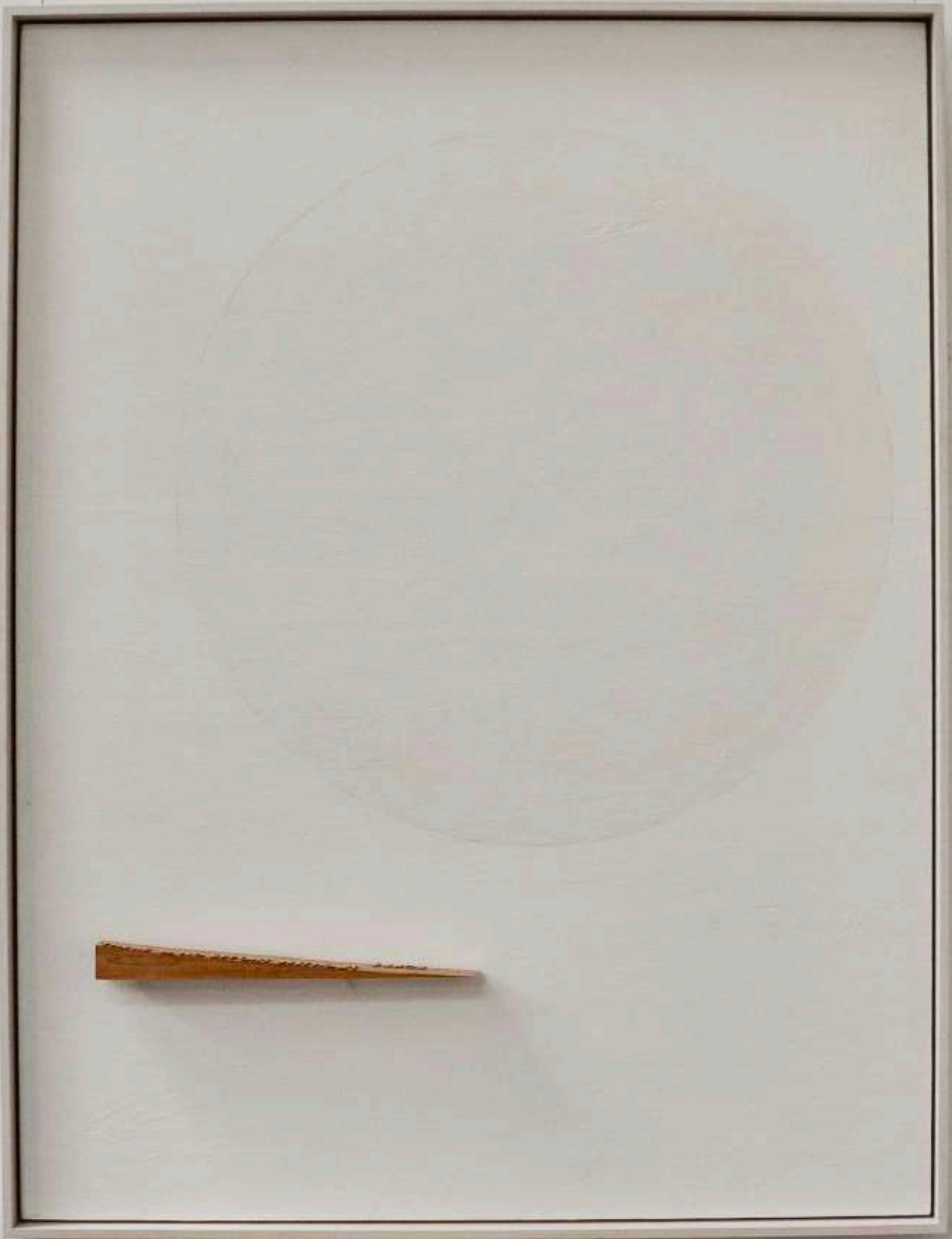


Portal

Blackest black 2.0 on board

120 x 90 cm

\$5,400



The universe is carnivorous

Marble dust acrylic on board, found objects

120 x 90 cm

\$5,400



What kind of times are these
Indian ink, gold pigment on board
35 x 23 cm
\$1,200



Lesson in flow & putting down heavy things
Matte black and marble dust
50 x 50 cm
\$1,100



The sea wrecks ships
Coal, hardwood base
45 x 25 cm
\$450



Comfort (Beton brut & her primordial friends)
Cast concrete, dimensions variable (3 stacked)
25 x 25 cm, 35 x 35 cm
\$280



Comfort, (Beton Brut & her primordial friends)
Cast plaster, dimensions variable (3 stacked)
25 x 25 cm, 30 x 30 cm
\$280

BEST LIFE

CLAUDIA BAGNALL

@pppopsss

“

This series of works speak to the abstract expressionists working through the 1970's - the likes of painters Joan Mitchell, Willem De Kooning and Helen Frankenthaler. Like these painters, I have become committed to abstraction. The spontaneity and experimentation is utterly liberating, the individual psyche and shared expression of feeling, is addictive, endlessly inspiring and remains so. Through energetic gestures and mark making these paintings often evoke an intense emotional response from the viewer. The paint laid on the surface appears fresh and alive, as if to directly reflect my own nervous system. The strokes move through a range of temperaments - moments of chaos/frustration, idleness/inertia and on to euphoria/serenity.

Claudia Bagnall

About Claudia Bagnall

Claudia Bagnall is a multi-disciplinary artist based on Gadigal land (Sydney). In 2012 she completed a Bachelor of Fine Art majoring in Sculpture, Performance and Installation at the University of NSW, Art & Design. In her graduate year her installation work was awarded the Art & Australia prize for Sculpture. In 2013, Bagnall undertook a four-month artist residency in Alice Springs at Watch This Space Gallery, here she focused primarily on abstract painting and drawing.

Since returning to Sydney, she has continued her painting practice in studio spaces in the inner west. She has regularly exhibited her work in group shows at both artist run initiatives and private galleries. She has held three solo shows - Sundried Paintings (2016), Talk to Strangers (2017) and Pain Tings (2021). In 2020 her paintings were included in a virtual exhibition Human Error at GMO Gallery in New York City.





Just Started Walking
Acrylic paint on board
50 x 40 cm
\$1,100



Are You There
Oil on board
50 x 40 cm
\$1,100



Cold Afternoon
Oil on board
50 x 40 cm
\$1,100



See You
Acrylic paint on board
50 x 40 cm
\$1,100



Something You're Doing
Oil on board
30 x 25 cm
\$750



It's Almost Impossible to Talk About it Isn't It?
Oil on board
30 x 25 cm
\$750



Nobody's Going through Nothing
Oil on board
30 x 25 cm
\$750



September
Oil on board
30 x 25 cm
\$750



All That Day
Oil on board
30 x 25 cm
\$750

BEST LIFE

**BLENDER GALLERY
(TALI UDOVICH)**

@blendergallery



“

“Best Life” - a collection of photographs that exudes the pure beauty, romance, grit, lust and palpable energy that is and was a revolution of culture.

In the words of Patti Smith

*“.. because the night belongs to lovers
Because the night belongs to lust
Because the night belongs to lovers
Because the night belongs to us...”*

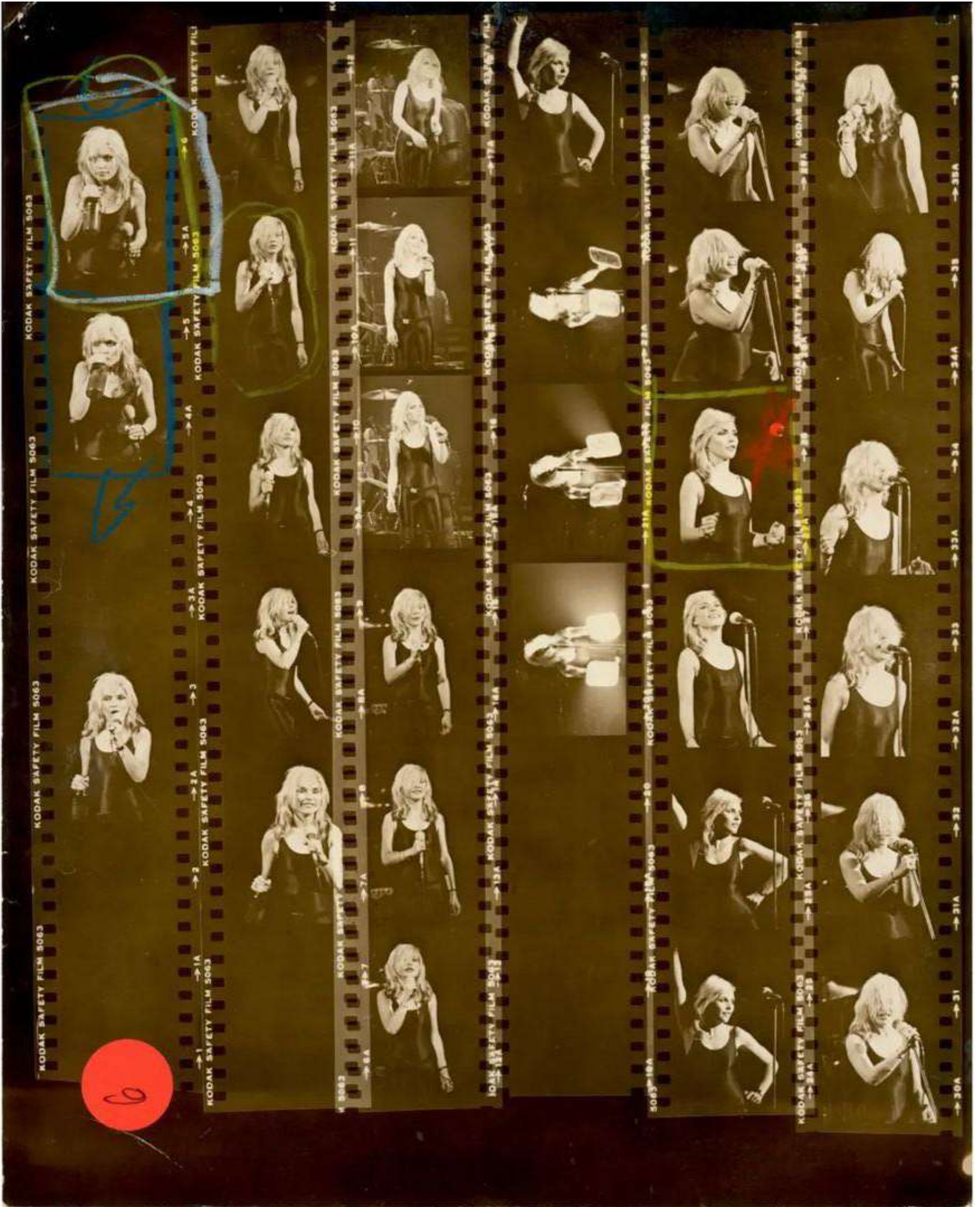
Tali Udovich

About Blender Gallery

Photography is rarely revealed at Saint Cloche unless the work strikes a resonant chord with Curator Kitty Clark. With her penchant for nostalgia, and as the perfect undertow to connect with BEST LIFE's theme, Kitty invited Tali Udovich from Blender Gallery to exhibit a suite of rare, iconic 1970's portraits of some special people that are electrically charged with the essence of the time we are paying homage to.

Tali Udovich - Owner/Director, a name synonymous with music photography and popular culture both in Australia and across the globe, Tali established the ever-popular Blender Gallery in Australia, representing and working with the most revered photographers in the business. Blender Gallery is the major brand in fine art music photography in Sydney, Australia. A global international agent and gallerist, Tali's relationships allow access to some of the most important photographic archives in both music and popular culture.





Debbie Harry, Blondie at the Palladium Contact Sheet, 1978

Photographer: Allan Tannenbaum

Edition of 15, Archival Photographic Print

Hand Signed & Numbered by Allan Tannenbaum

Archival Framing, accompanied by a Certificate of Authenticity from Blender Gallery

24x36" Other sizes available on request

\$6,500



Cher, Los Angeles, 1973 “Cher with Hairbrush”

Photographer: Norman Seeff

Edition of 50, Archival Pigment Print on Cotton Rag

Hand Signed & Numbered by Norman Seeff

Archival Framing, accompanied by a Certificate of Authenticity from Blender Gallery

22x28” Other sizes available on request

\$5,500



Patti Smith, NYC 1977

Photographer: Allan Tannenbaum

"Every year, Patti Smith plays a New Years Eve concert. Here she wears a t-shirt (that reads 'Fuck the Clock') at a New Year's Eve concert at CBGB, New York City in 1977"

Edition of 50, Archival Photographic Print

Hand Signed & Numbered by Allan Tannenbaum

Archival Framing, accompanied by a Certificate of Authenticity from Blender Gallery

17x22" Other sizes available on request

\$4,500



Debbie Harry, 1977

Photographer: Lynn Goldsmith

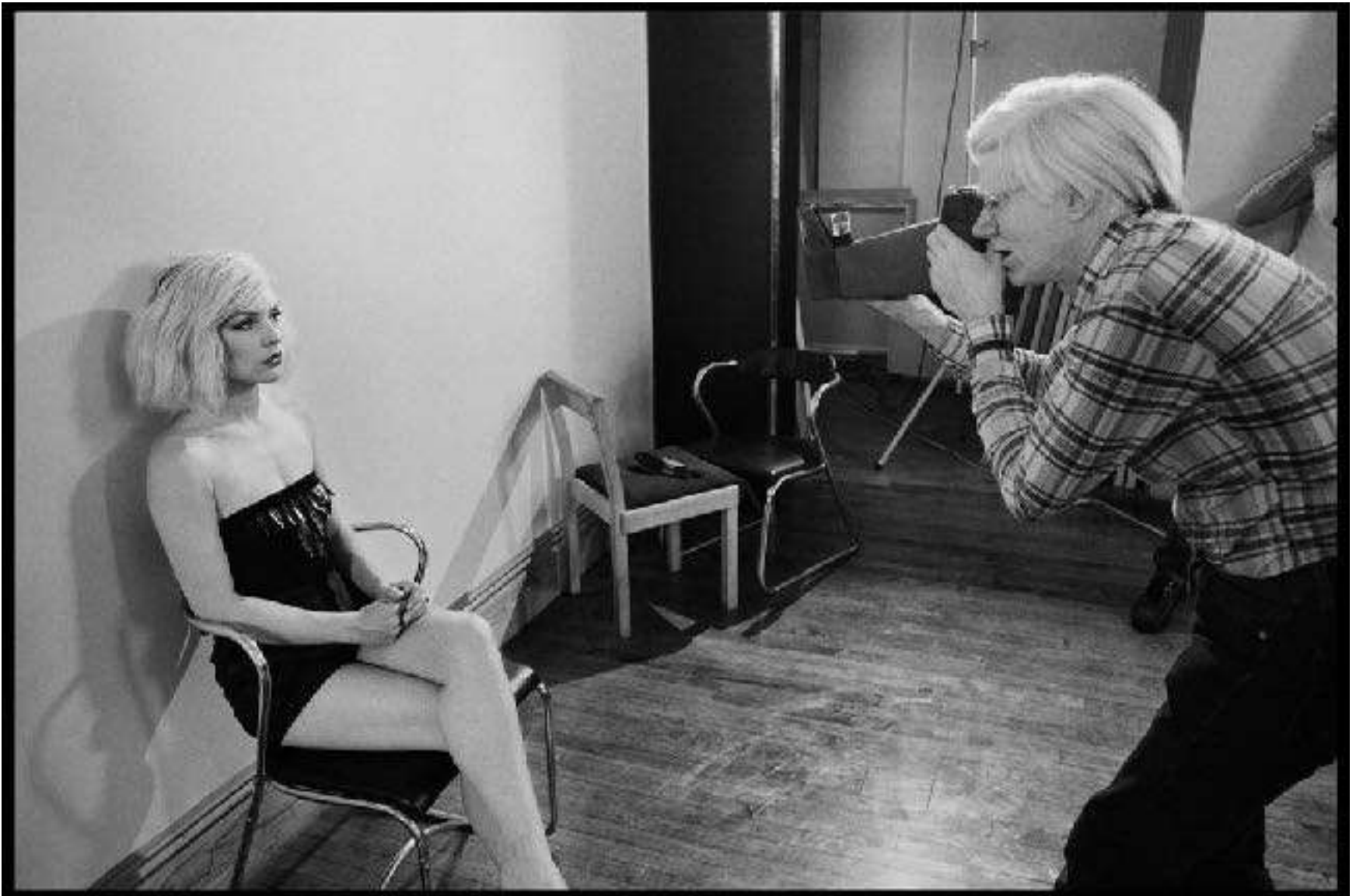
Edition of 20, Archival Photographic Print

Hand Signed & Numbered by Lynn Goldsmith

Archival Framing, accompanied by a Certificate of Authenticity from Blender Gallery

16x20" Other sizes available on request

\$4,000



Andy Warhol photographs Debbie Harry at The Factory

Photographer: Chris Stein

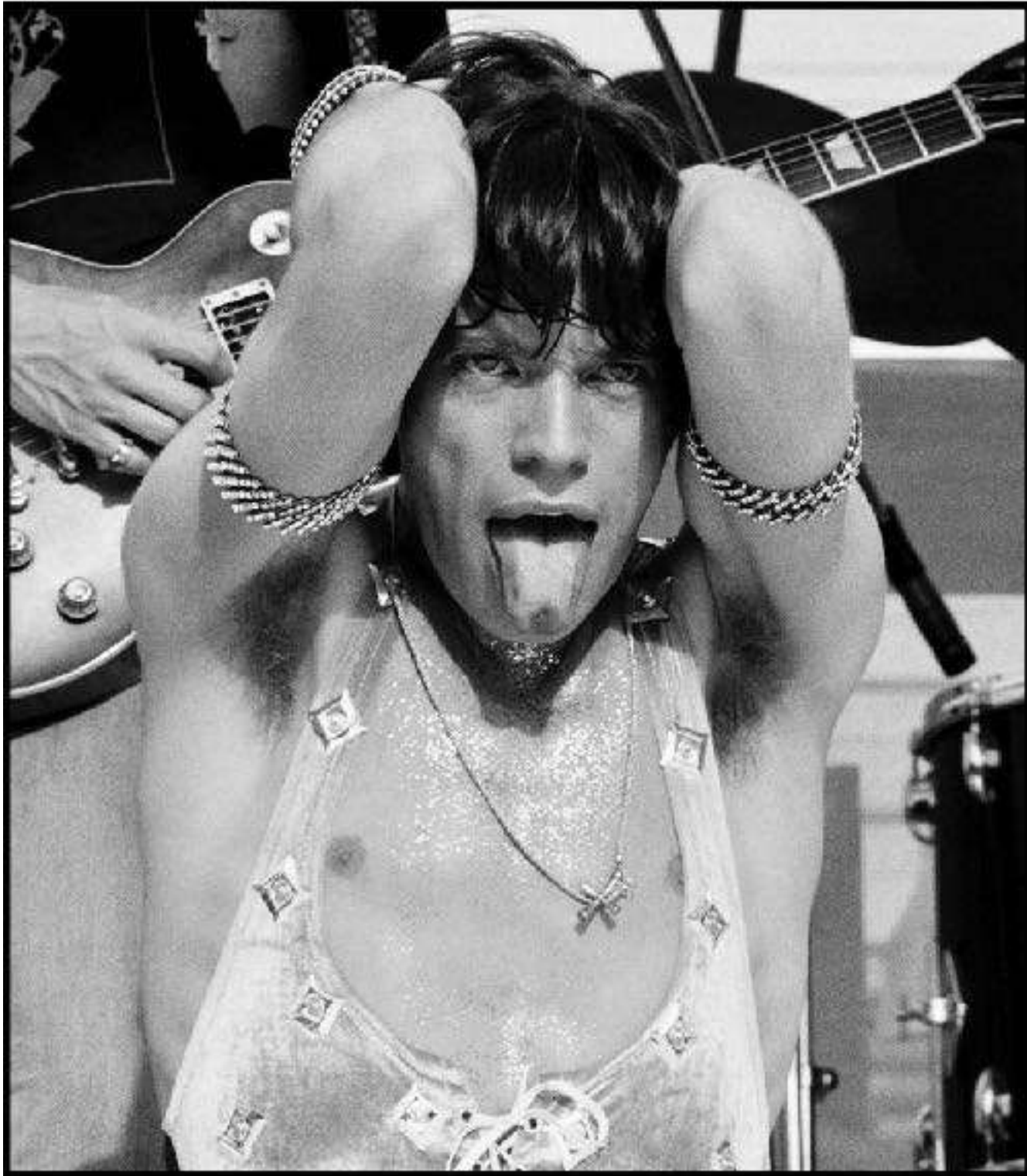
Archival Photographic Print

Hand Signed & Stamped (verso) by Chris Stein

Archival Framing, accompanied by a Certificate of Authenticity from Blender Gallery

11x14" Other sizes available on request

\$1,800



Mick Jagger in Concert, Melbourne 1973

Photographer: Richard Crawley

Archival Photographic Print

Hand Signed by Richard Crawley

Archival Framing, accompanied by a Certificate of Authenticity from Blender Gallery

11x14" Other sizes available on request

\$1,800



BEST LIFE

GREG CLARKE

[@gregatlarge](#)

“

In my current work geometric painting and modernist architecture morph together. Both paintings and the aluminium sculpture were inspired by the forms of Mies van der Rohe's Barcelona Pavilion and Oscar Niemeyer's Palace of Dawn. The simple minimalist forms and strong horizontal lines found within both buildings form a starting point for the work. In the paintings I have also played with the idea of architectural reflections in which the reflection is not as it should be. In Mies a ghost house within-a-house does not appear in the reflection below. In Oscar the colours of each floor are reversed. I apply the paint in a zen-like manner of horizontal lines that form textured planes of soft tinted hues. Hopefully, imbuing each work with its own simple balance and calming rhythm of colour and form.

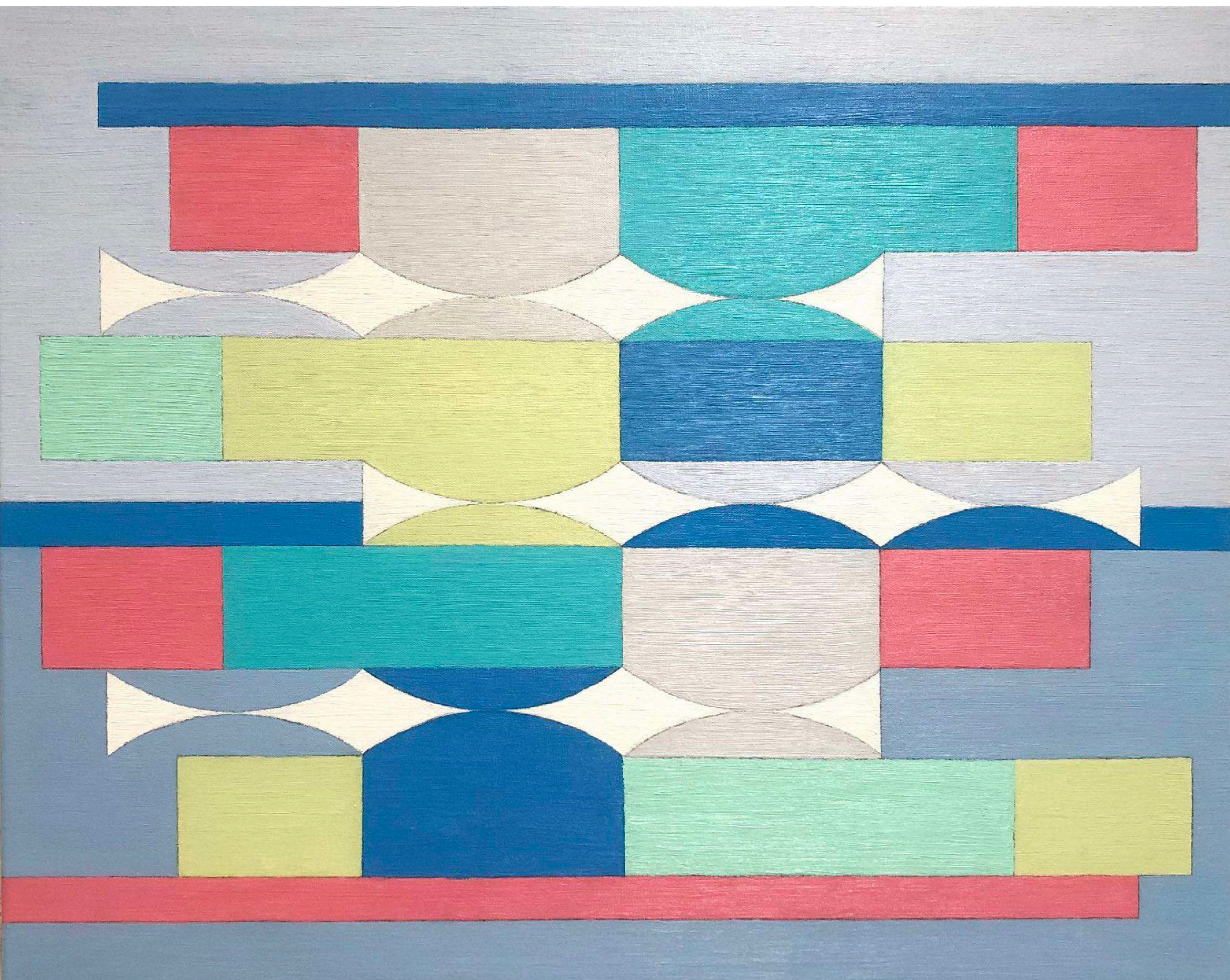
Greg Clarke

About Greg Clarke

Greg Clarke is a Mid North Coast based painter, photographer, sculptor and festival director who studied at the South Australian School of Art where he holds a BA in Fine Art. Greg has exhibited in galleries and art fairs across Australia and was the Festival Director of Adelaide Fringe, Junction Arts Festival and Sydney Gay & Lesbian Mardi Gras.

Now focused full-time on his studio practice he creates colourful geometric works inspired by natural forms, modernist architecture and 1950's textiles. Using graphite, he draws straight lines and simple geometric shapes, building up the work until a simple but finely balanced composition is reached. In his sculptures the graphite pencil lines are replaced with the polished surface of cut aluminium. The final process then involves the application of soft tints of oil paint in very controlled horizontal brushstrokes creating grooved textural planes of colour.



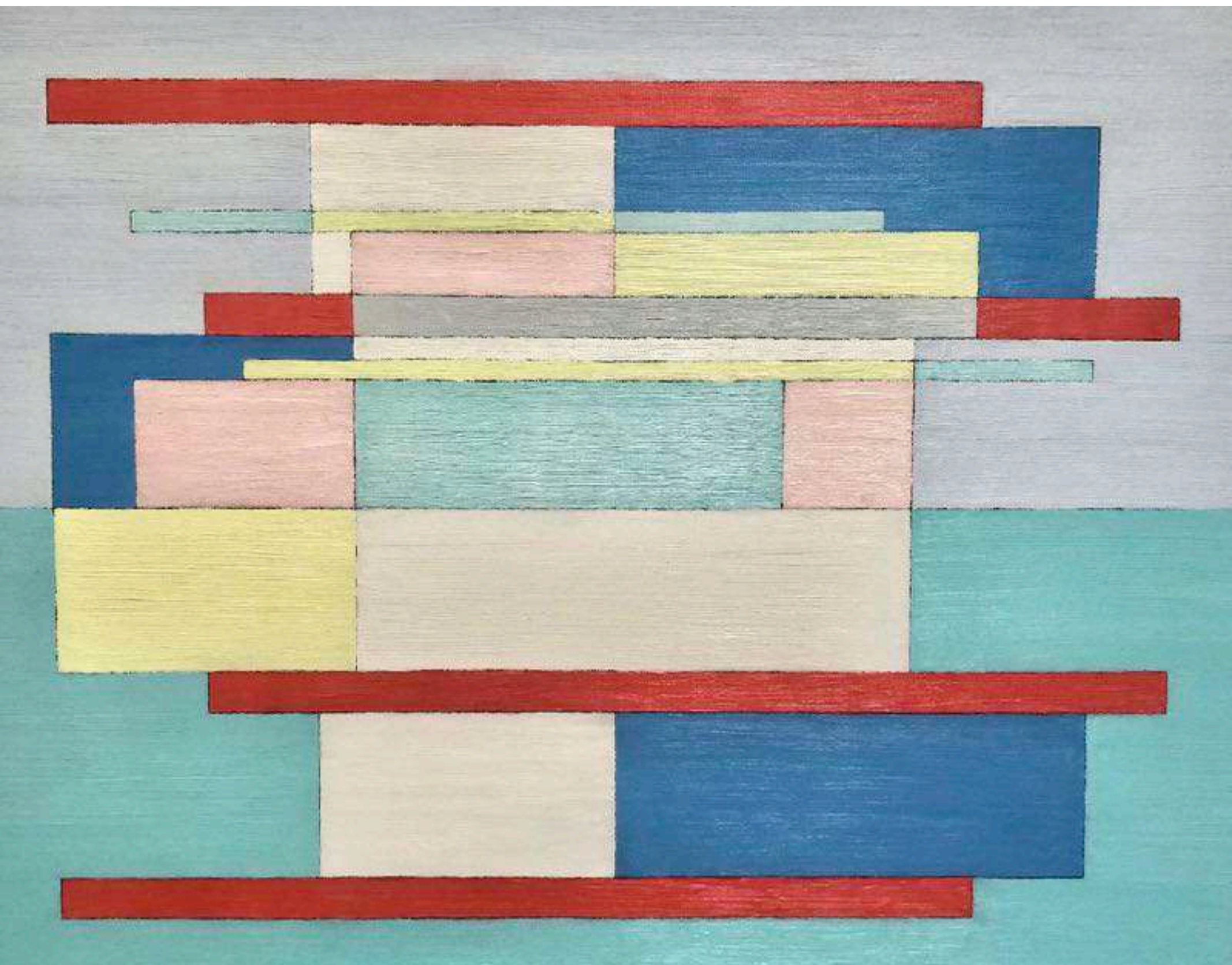


Oscar

Oil paint & graphite on canvas, framed

61 x 76.5 cm

\$1,300

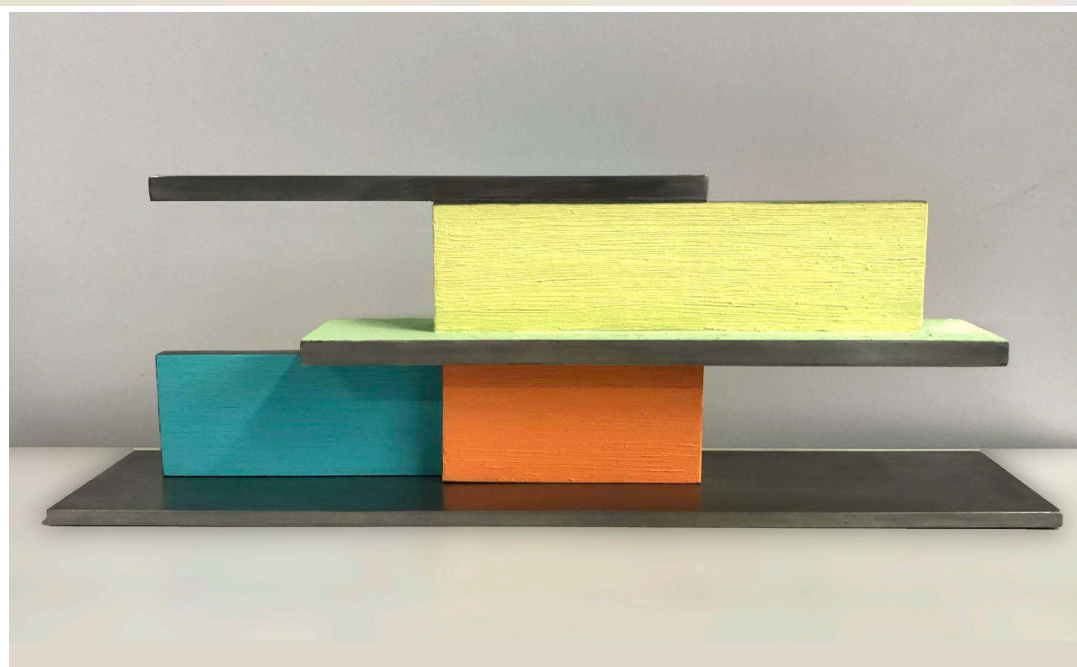
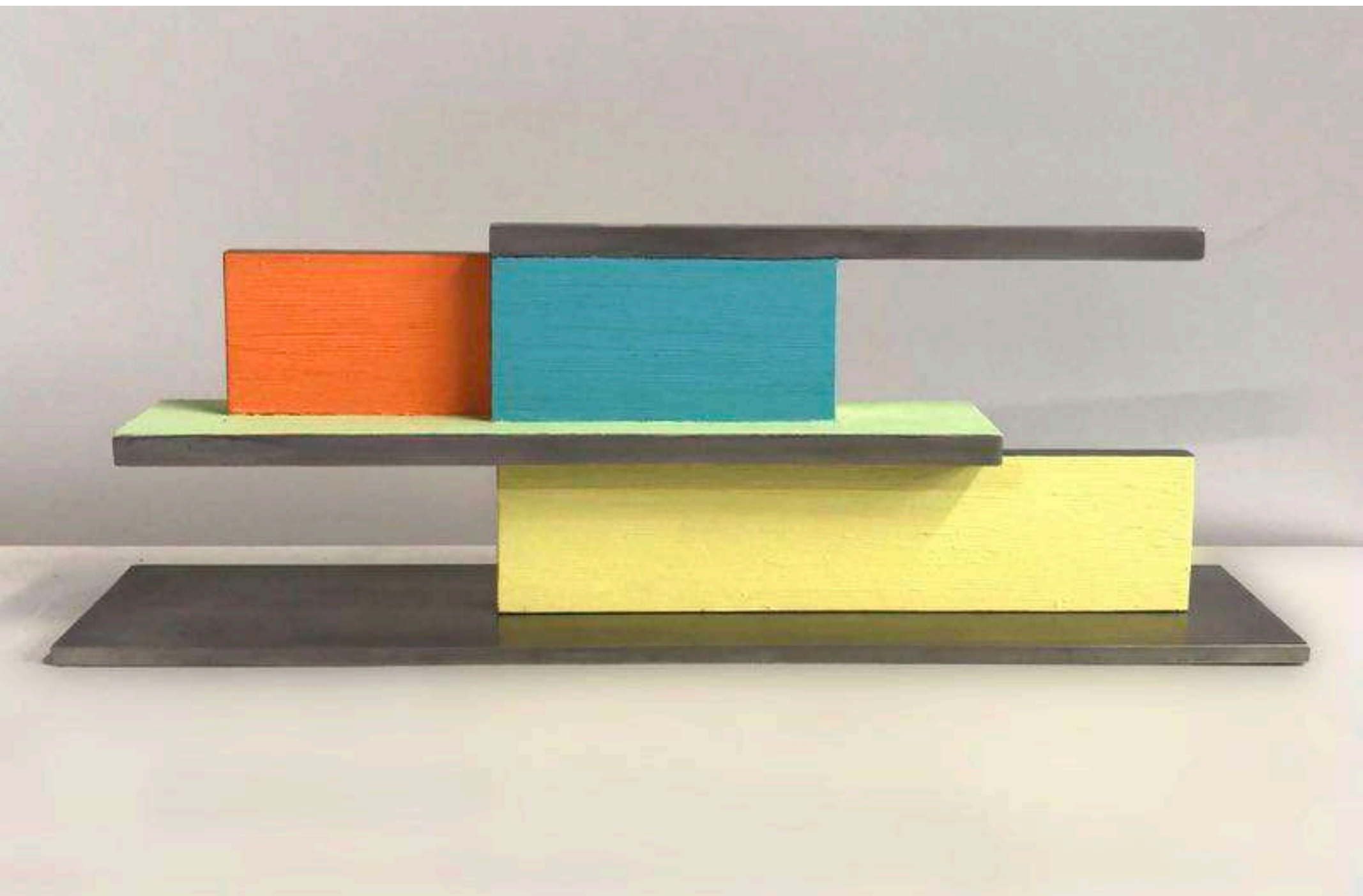


Mies

Oil paint & graphite on canvas, framed

61 x 76.5 cm

\$1,300



Mies 2
Oil paint on aluminium
13 x 37 x 8 cm
\$850

BEST LIFE

NIKOLAUS DOLMAN

[@nikolausdolman](#)

“

My latest series is a response to the loudness of the 1970's era, a nod to the Metabolist and Brutalist architectural movements and quite obviously Op-Art. Repeating windows or portals and pulsating patterns play a role in how and why I construct each image. Blending typography and symbols making them into a realm of flat, matte, poster like surfaces where I use typography as form.

Nikolaus Dolman

About Nikolaus Dolman

Nikolaus Dolman currently lives and works in Naarm (Melbourne), and he holds a Bachelor of Fine Art specialising in printmaking at Southern Cross University, Lismore, NSW and a Master of Art Administration from the University Of New South Wales Art & Design, Sydney. Nikolaus's work spans across painting, printmaking, sculpture and collage. He explores notions of the immediacy and disposability of consumer culture. He investigates our current relationship with the conventions of advertising and public space by considering representation, excess and necessity, product and production.



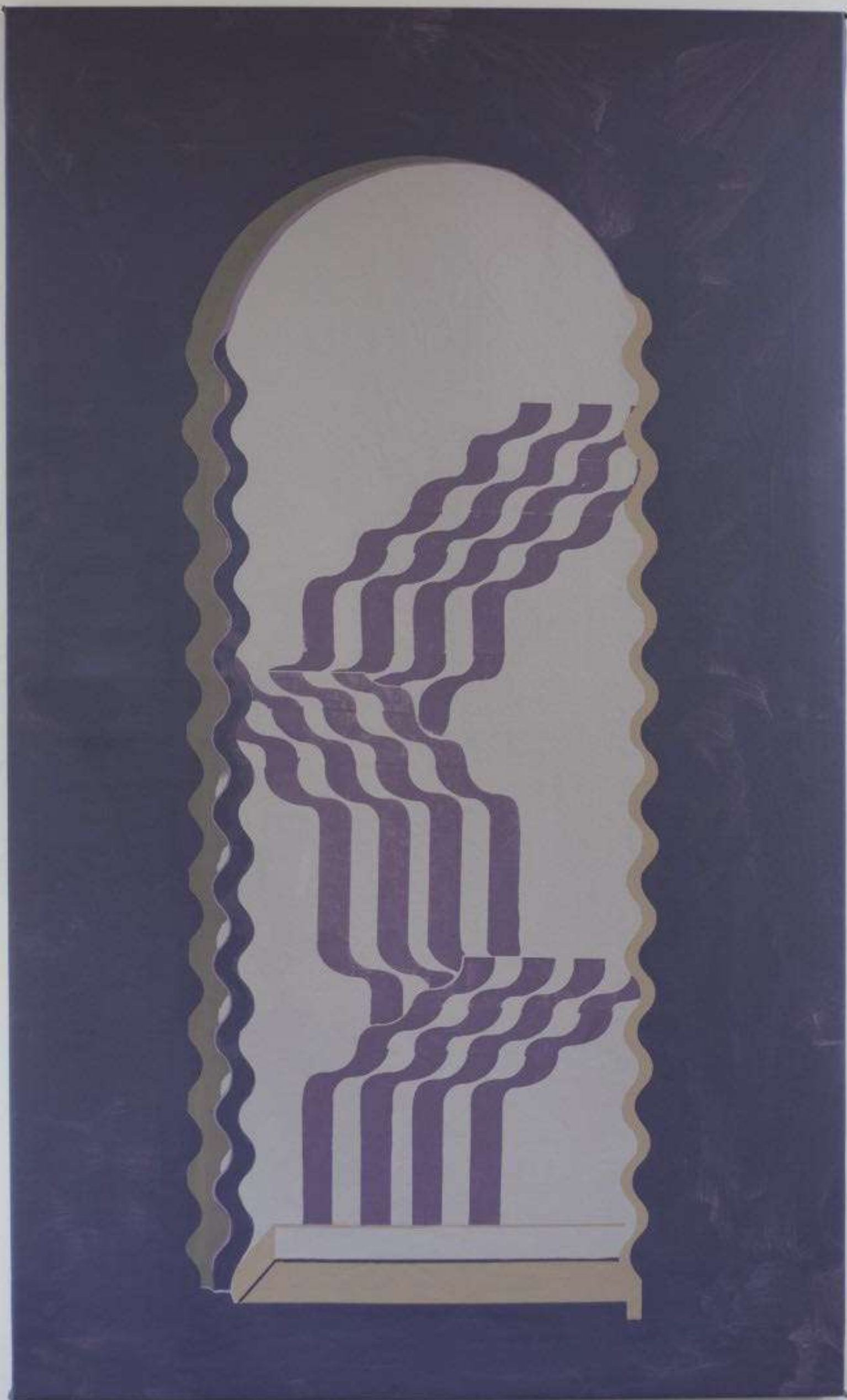


Limbo Worm Monologue

Synthetic polymer paint on canvas

150 x 90 cm

\$3,800



Reverse Cycle / Memory Foam
Synthetic polymer paint on canvas
150 x 90 cm
\$3,800

BEST LIFE



MAX DOYLE

[@scrap_doyle](#)



“

When I'm trying to remember/imagine my BEST LIFE, I get flooded by scrap like images in my mind.

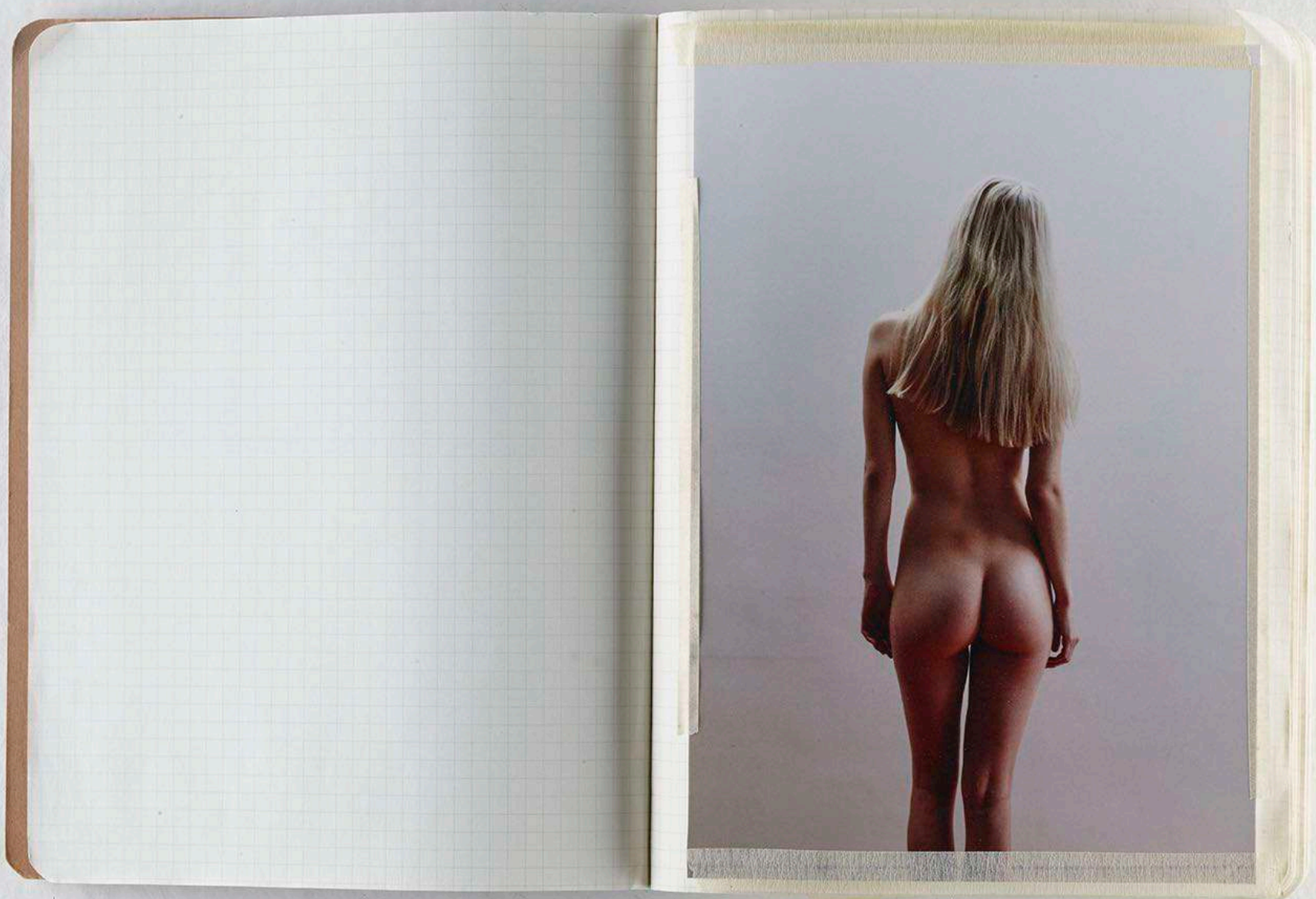
My best life just looks like my scrap books, but even rougher.”

Max Doyle

About Max Doyle

Max Doyle is a well-known Australian photographer whose name is synonymous with fashion spreads and personality and celebrity portraits including Billie Eilish, Emily Ratajkowski, Travis Scott and Margot Robbie (to name a few). Having worked extensively throughout London and New York, Max then returned to Sydney in 1999 to launch the iconic art photography magazine, doingbird in collaboration with creative director Malcolm Watt. This independent biannual title amassed an immediate following for its unguarded approach to culture and style, featuring a diverse body of work from celebrated photographers such as Terry Richardson and Alasdair McLellan, together with cover stars such as Liya Kebede, Anja Rubik and Natasha Poly. Max also regularly produces a number of commercial campaigns and continues to contribute to fashion publications.





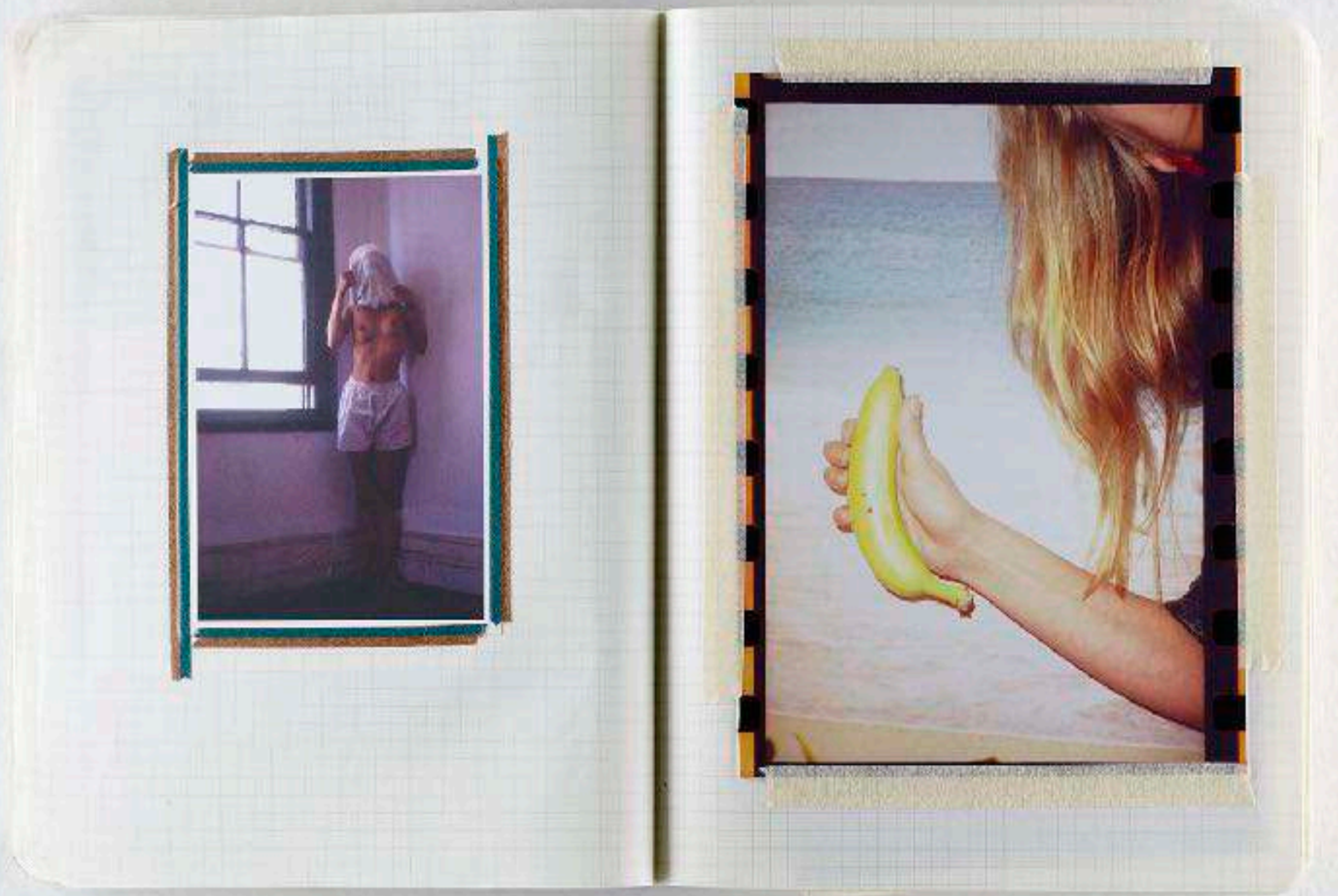
Scrap#30

Limited Edition of 25

Archival Pigment Print on Canson Edition Etching Rag 310 gsm

70 x 90 cm

\$2,500



Scrap#47

Limited Edition of 1

Archival Pigment Print on Canson Edition Etching Rag 310 gsm

21 x 29.7 cm

\$199



Scrap#211

Limited Edition of 1

Archival Pigment Print on Canson Edition Etching Rag 310 gsm

21 x 29.7 cm

\$199



Scrap#102

Limited Edition of 1

Archival Pigment Print on Canson Edition Etching Rag 310 gsm

21 x 29.7 cm

\$199

An abstract painting with a textured surface. The composition is dominated by horizontal bands of color. At the top, there's a light greyish-blue band. Below it is a wide, vibrant orange-brown band. The middle section features a large, soft, light greyish-blue shape that overlaps the orange band. Below this, there's a thin, pale yellowish-tan band. The bottom half of the painting is characterized by dark, almost black, textured areas that contrast sharply with the lighter tones above. The overall mood is contemplative and layered.

BEST LIFE

ELLA DUNN

[@ellardunn](https://www.instagram.com/ellardunn)



“

I'm often surrounded by objects and furniture from the 70's period. I grew up going to op-shops and auction houses with my mum, picking out beautiful designed pieces. These paintings hold a thread of the 70's, including it's fashion, the colour palette and furniture. I use paint to delve into domestic scenes, my immediate surroundings and personal experiences to investigate connections to place, memory and relationships. In particular, I explore the relationship between both fictional and personal narratives and how they can be skewed or exaggerated.

Ella Dunn

About Ella Dunn

Ella Dunn spent her formative years growing up in the mid-north coast of NSW and is currently living and working in Naarm (Melbourne). Dunn completed her Bachelor of Fine Arts with an Honours year in 2017 and has been exhibiting since 2014. Dunn has exhibited at Saint Cloche, C3 Gallery, Bus Projects, Sutton Project Space and most recently had works shown on 'Sunday Salon' site. Dunn was awarded the John Vickery Drawing Scholarship in 2015 and the National Gallery of Victoria Women's Association Award for the VCA Graduate show in 2016.





Squash on your kitchen table
Oil on canvas (framed)
48.5 x 39 cm
\$900

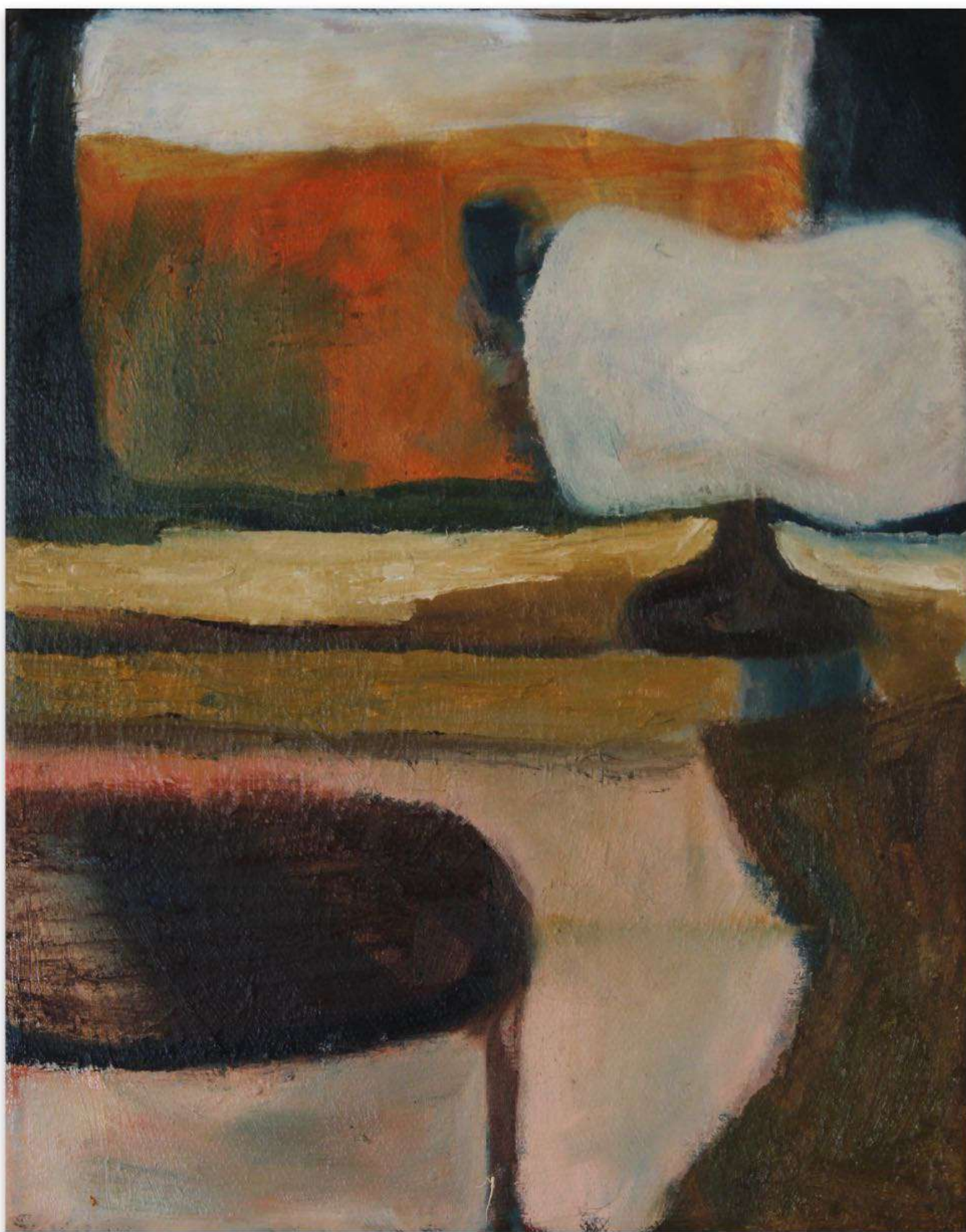


New Suit

Oil on board (framed)

25 x 20 cm

\$600



Living room view
Oil on canvas (framed)
25 x 20 cm
\$600

BEST LIFE

**MARCEL
HOOGSTAD HAY**

[@marcelhglass](#)

“

I work with traditional Venetian glass cane techniques and for these works, I have used mirrored surfaces to further illustrate this idea of distortion. Creating patterned and distorted images of the viewer and their surroundings, I see a connection with Yayoi Kusama's polka dot paintings and mirrored 'Infinity Rooms', and her notion of 'self-obliteration'. These surfaces invite the viewer to engage with the work, and to contemplate the self and our place in the universe. The colours I have used have been influenced by the colour fields in Light and Space artist Craig Kauffman's acrylic works. Moving away from my usual graphic use of black cane, in these pieces I have embraced softer, two-toned colours.

Marcel Hoogstad Hay

About Marcel Hoogstad Hay

Marcel Hoogstad Hay is a Tarntanya (Adelaide) based artist working primarily with blown glass. He received his Bachelor of Visual Arts with Honours in 2012 from the Glass Workshop at the ANU School of Art and Design, Canberra and in 2014 completed the two-year Associate Training Program at JamFactory, Adelaide. In 2015 he undertook a 4-month residency at Berlin Glas e.V. in Germany, for which he received the Endeavour Fellowship from the Australian Government. In 2017 he worked for 8 months at Do Studio in Oaxaca, Mexico. In 2018 he was a scholarship student at Penland School of Crafts and a Rosenberg Resident at Salem State University. Hoogstad Hay has been a finalist in both the FUSE Glass Prize and the Tom Malone Prize, and in 2023 will undertake a residency at JamFactory as the FUSE Glass Artist Residency recipient.





Conduit No. 3
Blown and mirrored glass
33 x 33 x 17 cm
\$4,800



Conduit No. 4
Blown and mirrored glass
31 x 31 x 16 cm
\$4,800



Conduit No. 5

Blown and mirrored glass

32 x 32 x 17 cm

\$4,800

BEST LIFE

LANA LAUNAY

[@shadeslaunay](#)

“

In response to this exhibition's theme, I was influenced by hyper-modernist design of the 60's and 70's and how I view retro-futurism to embody the concept of 'Best Life'. A recurring theme I see in retro futuristic design and architecture is the dystopian perspective of the future. The idea that to survive, we would need to be protected from the planet we polluted, and reside sky high in "Googie" homes visualised in 'The Jetsons'.

The most significant modernist architecture that inspired these works are the 'Chemosphere' and 'Elrod House' designed by John Lautner. Sites that hold historical significance, unique expression and where Sean Connery was thrown into a pool by babes in a yellow bikini and suede hot pants. Homes where I personally believe I could live my best life (preferably also in a yellow bikini and suede hot pants.)

'ILLUME 03' and 'ILLUME 04' reference Lautner's use of natural and sculptural elements such as angular glass panels, timber accents and exposed concrete.

Lana Launay

About Lana Launay

A self-taught sculptor and artisan, Lana Launay is currently working on Guringai country (Sydney's Northern Beaches), creating small to large-scale lighting objects. All works are fabricated with environmentally considered materials, woven, wrapped, and assembled on reclaimed frames she collects, or manipulated metal frames made locally. Natural materials and up-cycled metals are the focus of Lana's light-scapes.

Using self-taught weaving techniques, she binds each individual frame with primitive fibres from coconut, bamboo, Kozo and shoji paper, coffee-stained raffia leaf and organic yarns that are sourced from their native land. The result is a range of refined, original, and hand-crafted objects that throw and diffuse light in inventive ways – the works' final forms are playful and make a statement even without light.





ILLUME 04

Kozo Kinashi paper, Kozo Shoji paper, Beechwood, Madagascar Raffia Leaf,
Recycled Metal, LED rod in recycled perspex, Stainless Steel

120 x 35 cm

\$3,000



ILLUME 03

Kozo Kinashi paper, Kozo Shoji paper, Coffee stained Madagascan Raffia Leaf,
Beechwood, Stainless Steel

135 x 35 cm

\$2,800



BEST LIFE

EMMA LIPSCOMBE

@emmalipscombe_

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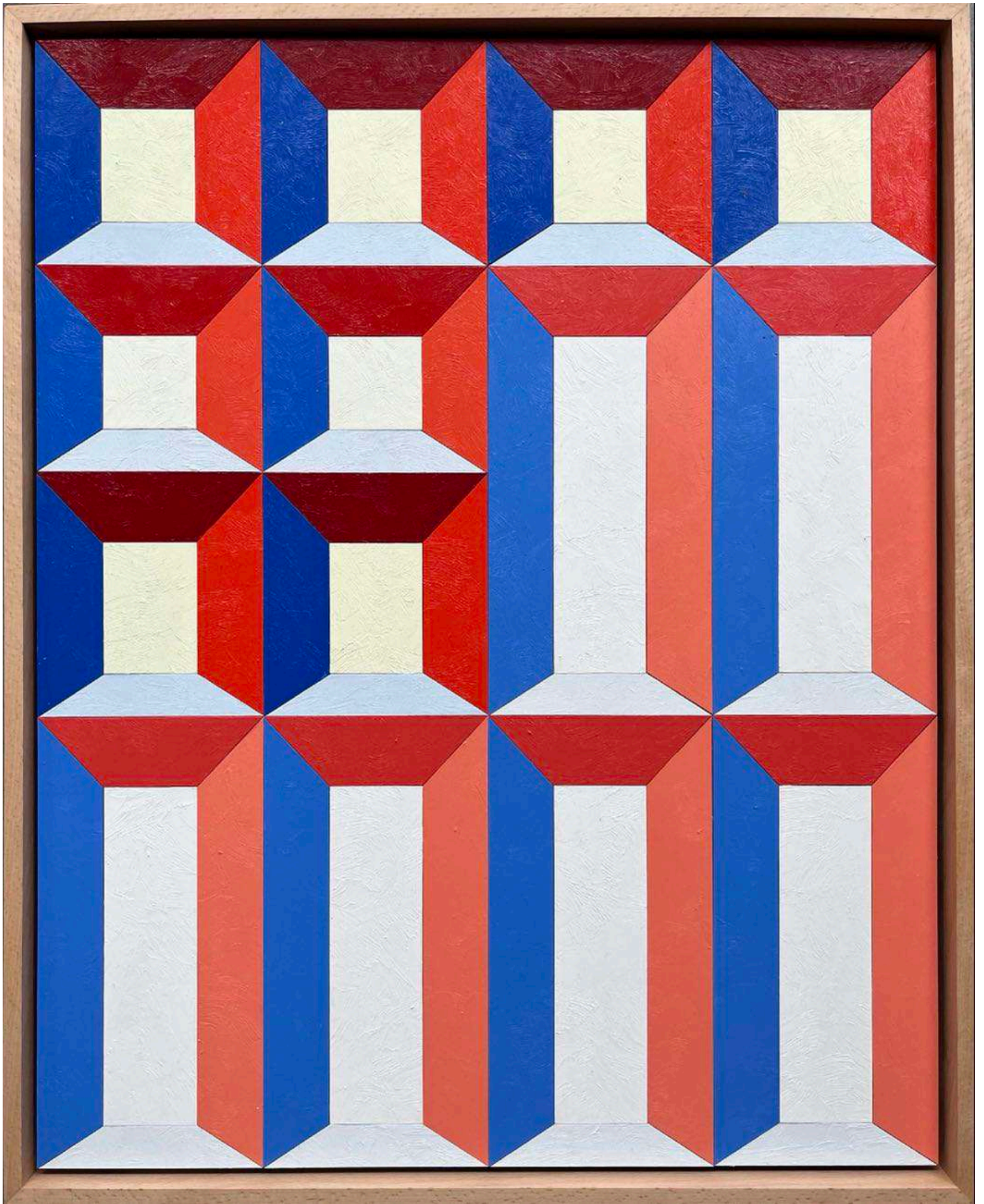
I found huge inspiration in the sculptural work of Pierre Cardin from the 70's. and early 80's. His magnificent consoles, bureau, commodes, lamps, and cabinets... they are impressive decorative compositions of form and colour, all the while being functional furnishing pieces. My paintings for this show form part of my ongoing study of colour and pattern, space, and scale but new colour groups were explored and a new composition referring previous pattern work. I wanted these pieces to be a bit off-beat from my usual colour combinations, not-so harmonious and inspired by Cardin. I'd happily invite any of his Les sculptures utilitaires into my home, and I'd like to think I would happily live with these new friends I have painted.

Emma Lipscombe

About Emma Lipscombe

Emma Lipscombe is deeply immersed in design throughout her life via art, interiors, landscape, architecture and design, and her works fuse the hard-edged tangible absolute with the painterly. Her interest lies in the confluence of geometric shape and colour, and in the transformative ritual of simplifying, sampling, re-mixing and re-working them. Utilising skills honed in Emma's work as a Landscape Architect on projects as far afield as London, Thailand and Beirut, her works bring together a designer's eye for order and scale with the artist's rich understanding of colour and luminosity

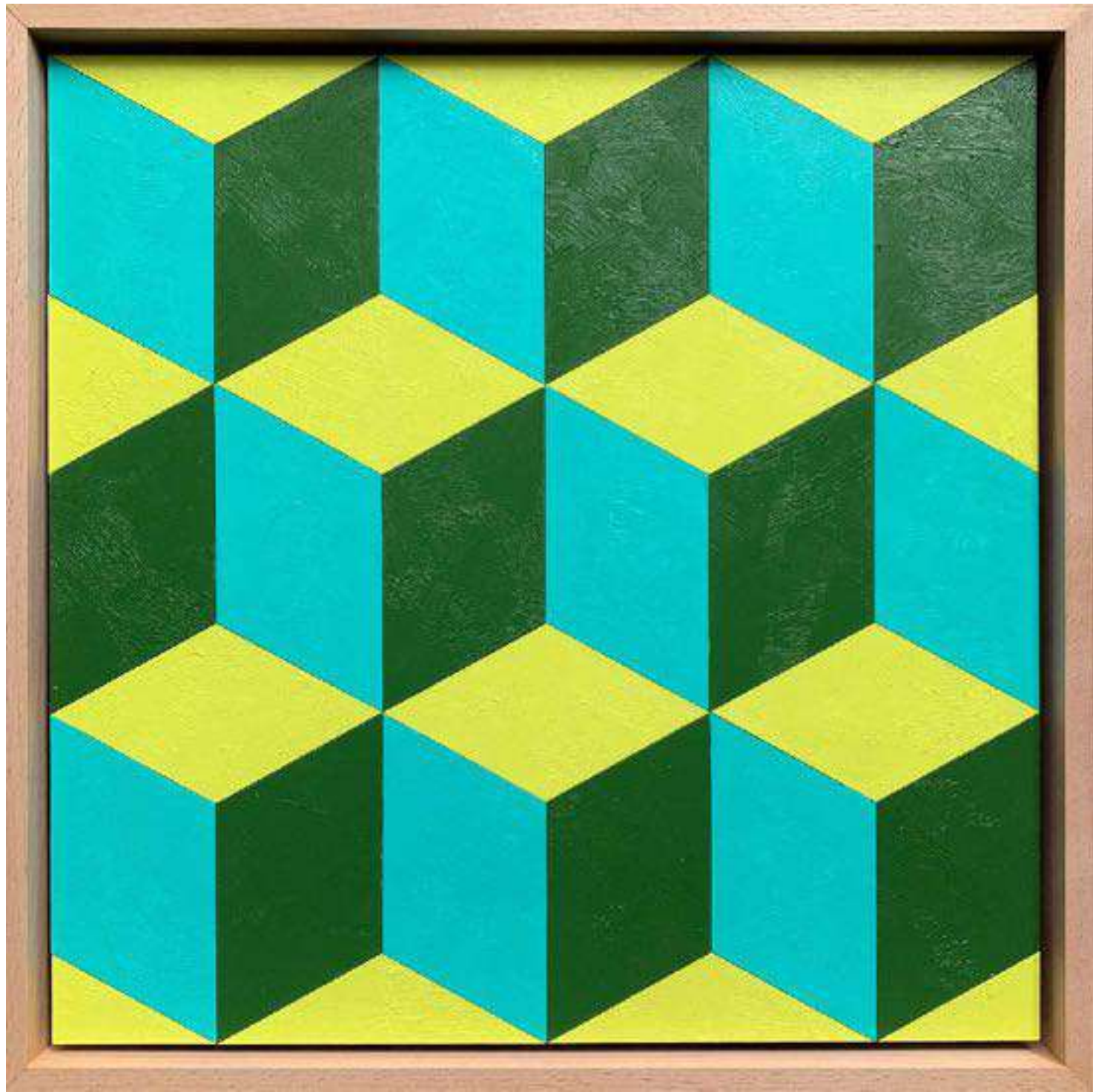




A striped fender and loose blooms
Oil on board
64 x 51.5 cm framed
\$2,200



Stones of Venice #11
Oil on timber board
37 x 37 cm
\$900



Stones of Venice #10
Oil on timber board
37 x 37 cm
\$900

BEST LIFE

KATIE MANEKSHAW

@molluskandstone



“

My work attempts to capture the sensual, decadent mood of the 70's through the play of curves and colour. Holes are punched through the walls of normality in a risky endeavour to break free from past form. Folds, flaps, and colourful designs entice new ideas and challenge past dominances. These pieces are inspired by the eternally surprising shapes of un-cornered living organisms. Intricate forms that almost breathe as they hold space for the viewer to explore hidden perspectives. You catch glimpses of something strange just under the surface and feel welcomed. As unknown and unpredictable as the changing light sources that throw shimmerings onto our inner walls, these pieces hope to create secret dances of mystery and movement with or without any witness.

Katie Manekshaw

About Katie Manekshaw

Katie Manekshaw was born in the UK and studied fine arts at Manchester University and advertising and design at Newcastle College of Art & Design. She received a degree in Photography and Business Studies from Lancashire University. She worked for 10 years as a creative and art director for some of the world's biggest advertising agencies in London, Paris, Geneva, Sydney & Melbourne.

As a creative entrepreneur she built two successful business brands and has exhibited her jewellery designs and paintings throughout North America and Europe and recently published a deck of affirmation cards with Rockpool Publishing. Katie also wrote a children's book of poetry about endangered animals, which was used in an art exhibition at The Royal Randwick Children's hospital and has most recently expanded her creative exploration into the realm of ceramics. She is based on Gadigal land (Sydney) and works full time from her home studio and The Claypool Group in Botany.





Bloody Toad

Stoneware with hand painted glaze

39 x 23 x 24 cm

\$1,500



Blood Gum

Stoneware with hand painted glaze

14 x 36 x 30 cm

\$1,500



Holy Donut

Stoneware with hand painted glaze

30 x 32 x 16 cm

\$1,300



Squid
Stoneware with hand painted glaze
28 x 18 x 16 cm
\$1,200



Red Bark
Stoneware with hand painted glaze
22 x 22 x 21 cm
\$1,200



Red Leaf

Stoneware with hand painted glaze

10 x 42 x 27 cm

\$800



Green Clam

Stoneware with hand painted glaze

8 x 12 x 14 cm

\$250



Clam 2

Stoneware with hand painted glaze

14 x 22 x 18 cm

\$400

Clam 1

Stoneware with hand painted glaze

10 x 16 x 18 cm

\$400

BEST LIFE



MEGAFUNA STUDIO

@megafauna_studio

“

Our family lived in Paddington during the early 70's and was part of a commune that worked toward social change and explored alternative ways of living. The collective was instrumental in establishing the Guriganya Progressive Community School on Oxford Street, where they championed new philosophical perspectives on learning and raising children. As authoritarian political ideologies gain traction globally, we reflected on the freedom and self-expression that characterised Guriganya and the community surrounding it. The legacy of this experience has profoundly impacted our family, and the way we live communally, create collaboratively, and make art together. The inspiration for these works has come from family photos of that time, posters advertising festivals, DIY political badges and graffiti that challenged authority.

Megafauna Studio

About Megafauna Studio

Megafauna is a collective, a family of potters, living and working together on Garigal land on Sydney's northern beaches. Their work is an ongoing series of wheel-thrown and hand-built vessels. The pots have a classical form with a naive, rebellious, contemporary folk-art twist. Their works are both celebratory and functional, inviting the viewer to touch, admire and use them as part of everyday life. They play with the tension that comes from challenging the established classical ceramic shapes and disrupting their beauty by decorating them with raw and vibrant imagery. The process of layering hand painted slips, mono printing and sgraffito leaves each piece highly textured and boldly decorated. Megafauna Studio works are an expression of family life, capturing snippets of stories, memories and shared experience that connect their history to the present moment. The Studio was a finalist in the Northern Beaches Environmental Art and Design Prize 2021, and has exhibited work in commercial galleries across Sydney, Melbourne, and Byron Bay.





Guriganya

Wheel thrown vase with sgraffito decoration

38.5 x 24.5 cm

\$1,950



L to R

Hey Man!
2 x 25 cm
\$300

Urban Tattoo
1 x 21 cm
\$250

Ti Tee Shick
1 x 19.5 cm
\$200

Are They Smiling?
1.5 x 24 cm
\$300

Look At Those Cars
1 x 15.5 cm
\$150

All works are wheel thrown terracotta wall plate decorated with a majolica glaze and cobalt wash

An abstract painting featuring thick, expressive brushstrokes in various shades of dark blue, black, and hints of lighter blue and yellow. The composition is dense and textured, with a sense of movement and depth. The colors are layered, creating a rich, moody atmosphere.

BEST LIFE

MICHAEL MITSAS

@michael_mitsas

“

For this body of work, I draw my inspiration from metaphysics as an anchor point to bring into context core energetic concepts which are notably invisible to the eye, but are a part of our everyday reality. My intention is to strip back the subjects in my work to their foundational forms, and in conjunction with a bold palette, focus on the world that forms of energy occupy. In response to these concepts, I wanted to bring my interpretation of the “unseen” form into physical form, for the viewer to then experience.

Michael Mitsas

About Michael Mitsas

Michael Mitsas is a Naarm (Melbourne) based self-taught artist who works across a diverse range of mediums. Michael believes that creativity is not only a privilege for a minority but is a natural state that everyone has the aptitude to submit to.

Michael has created his own personal language influenced predominantly by primitive art and abstract expressionism in which he uses vibrant colours, abstraction, mythology, and symbolism to project a narrative of his inner world. He uses art as a medium to personify the playful and instinctual side of creating that he feels everyone has the ability to connect to.





Spine with 8 Meridians
Acrylic on found wood
100 x 76 cm
\$3,500





Phosphenes

Acrylic on canvas, framed in waxed oak

78 x 63 cm

\$2,600





Synergy
Acrylic and oil on canvas
51 x 41 cm
\$1,700





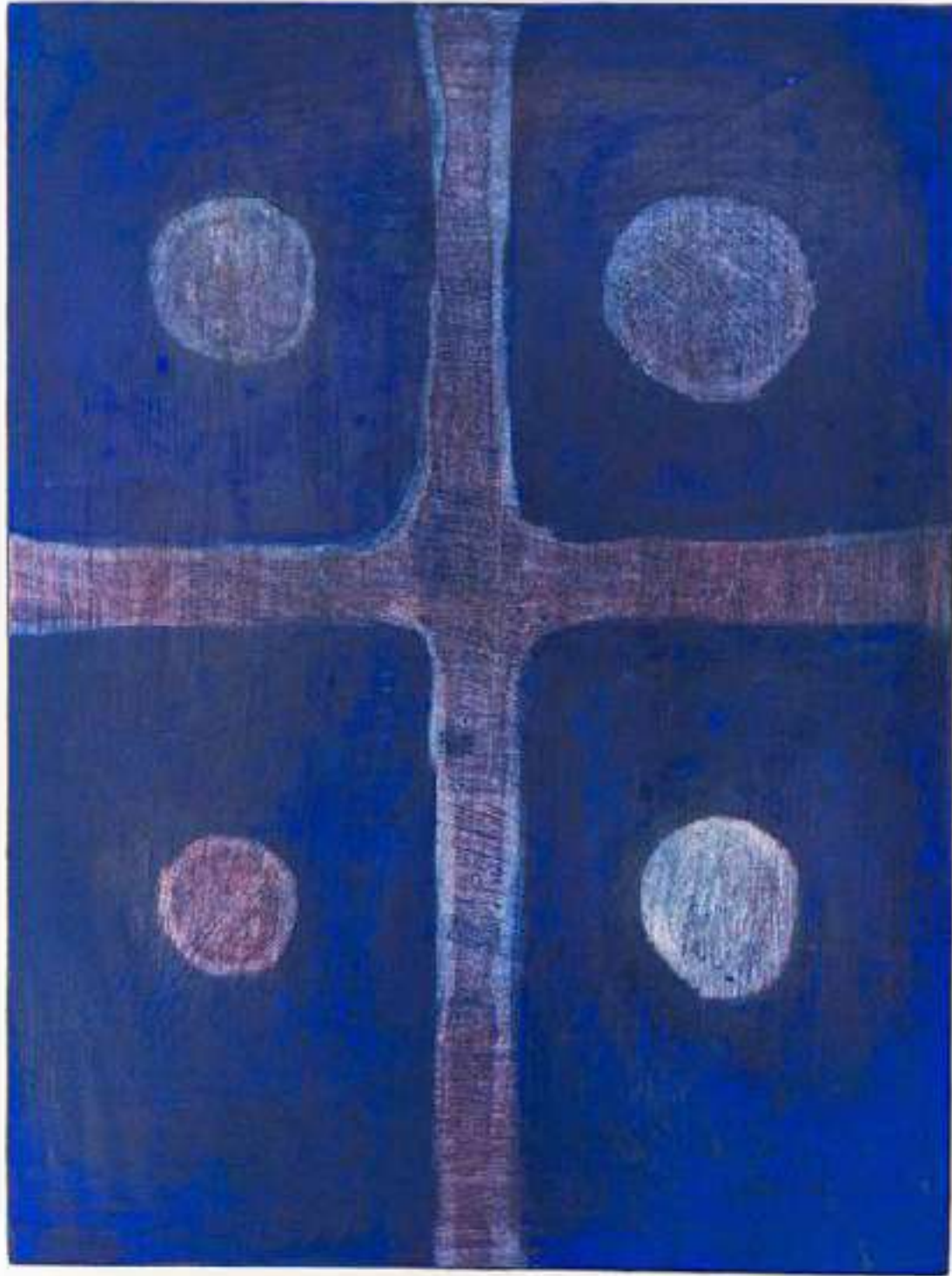
Ascending

Acrylic and oil on wood panel,
framed in Blackwood

46 x 33 cm

\$1,400





Alignment
Acrylic on wood panel
31 x 23 cm
\$800



Equilibrium

Acrylic on canvas, framed in Oak

30 x 24 cm

\$650

BEST LIFE

DANIEL O'TOOLE

[@daniel.otoole](#)



When I think about the 70's aesthetic, and what remains as nostalgic memorabilia, the most prominent theme is old grainy photographs with a warm koda-chrome colour palette of saturated red and yellows, and a sun faded result years later. There is a beautiful alchemy of colour for me in these old photographs, and I have collected old family albums from op-shops over the years just to study how and why these colours and the grainy texture of these images feel so harmonious and special. The pieces I have created for 'Best Life', reflect on these subtle and harmonious colours and draw links to music notation and the abstract musical themes explored by artists like 'Sonia Delaunay' and 'Robert Delaunay'. Both were known for their contributions to the 'Orphism' movement of art, which centred around light and colour, often using circular forms that allude to a sense of musicality.

Daniel O'Toole

About Daniel O'Toole

Naarm (Melbourne) based artist, Daniel O'Toole makes multi-media works spanning sculptural colour-field paintings, video and sound. Having worked as a musician and trained as an audio engineer, Daniel plays a range of instruments and produces experimental electronic music that has been seamlessly integrated into his synaesthetic video works that appear to be moving versions of his paintings. The range of media and sensory modes of communication have come together to form an expansive practice that deals with natural phenomena. Daniel has an almost scientific way of utilising technology and industrial fabrication processes to interface between humanity and the natural world. The result being as playful and unexpected as it is luminous and subtle.





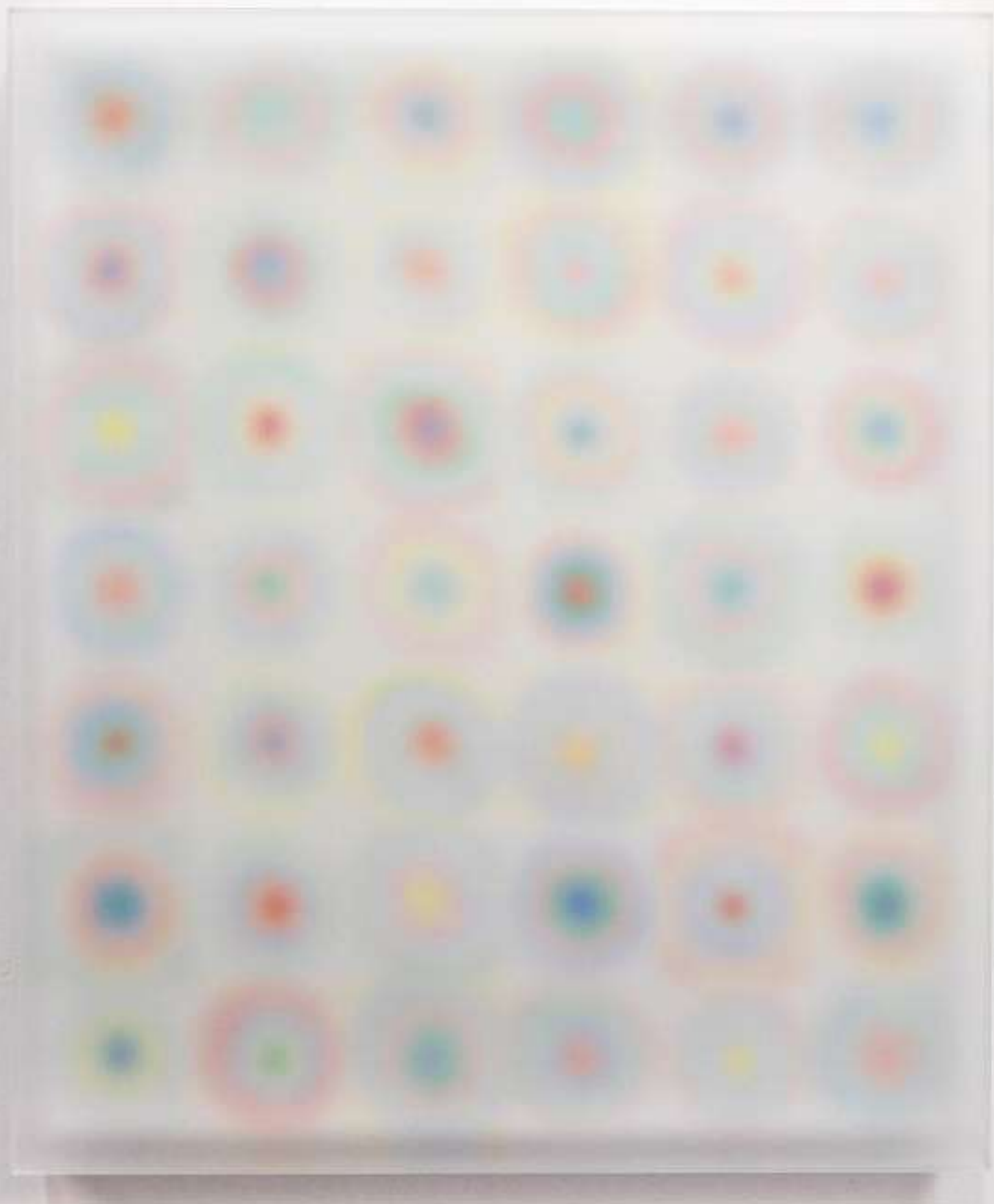
Cell theory #1

Coloured pencil on timber panel,
and semi transparent frame.

70 x 60 cm

\$3,600





Cell theory #2

Coloured pencil on timber panel,
and semi transparent frame.

70 x 60 cm

\$3,600





Orbit

Coloured pencil on timber panel,
custom welded aluminium frame,
mirror inlay and acrylic face.

50 x 40 cm

\$3,000



BEST LIFE

JACK RODGERS

[@jackrogersartist](#)



“

My practice generally deals with found photographs of events I wish I'd witnessed. I paint from images of people at these events as a means of expressing my nostalgia for things I never experienced.

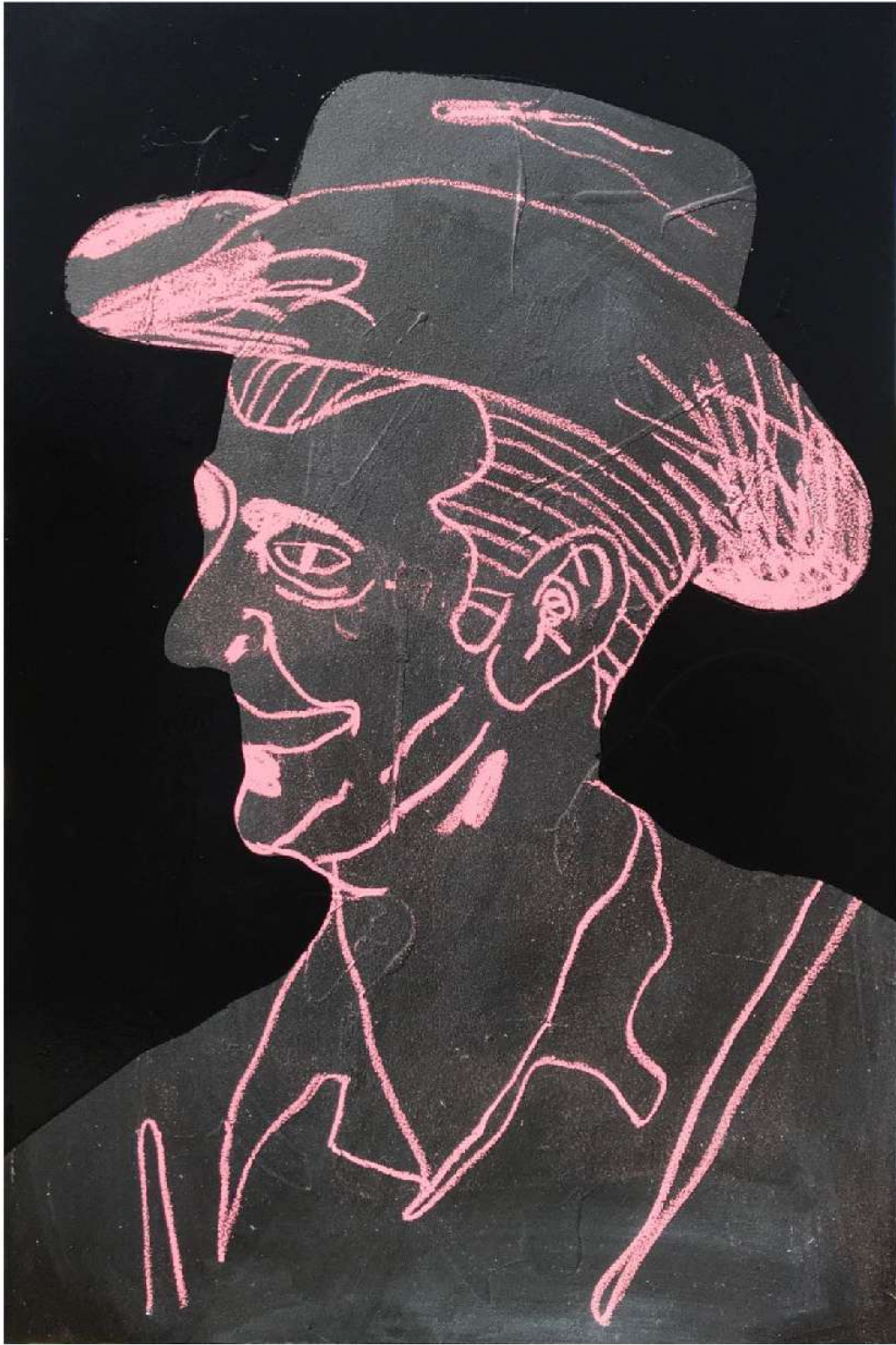
For this body of work, I wanted to capture the ambition and positivity of the 60's and 70's. I see a fun thematic connection between Dylan going electric, the opening of the Sydney Opera House and the classic Holden cars of the 70's, particularly the Gemini, 'the little car with big ideas', these paintings depict events that evoke a spirit of inventiveness and strive to change for the better.

Jack Rodgers

About Jack Rodgers

Jack Rodgers studied a Bachelor of Fine Art at Griffith University Queensland College of Art and graduated with a double major in painting and drawing. In 2013 and 2014 He was a co-director of Brisbane based ARI, Addition. Rodgers is a two-time finalist for The Percival's Portrait Prize in Townsville in 2020 and 2022. His most recent solo exhibition, 'CHEAP SEATS', was held at Woolloongabba Art Gallery in March 2022

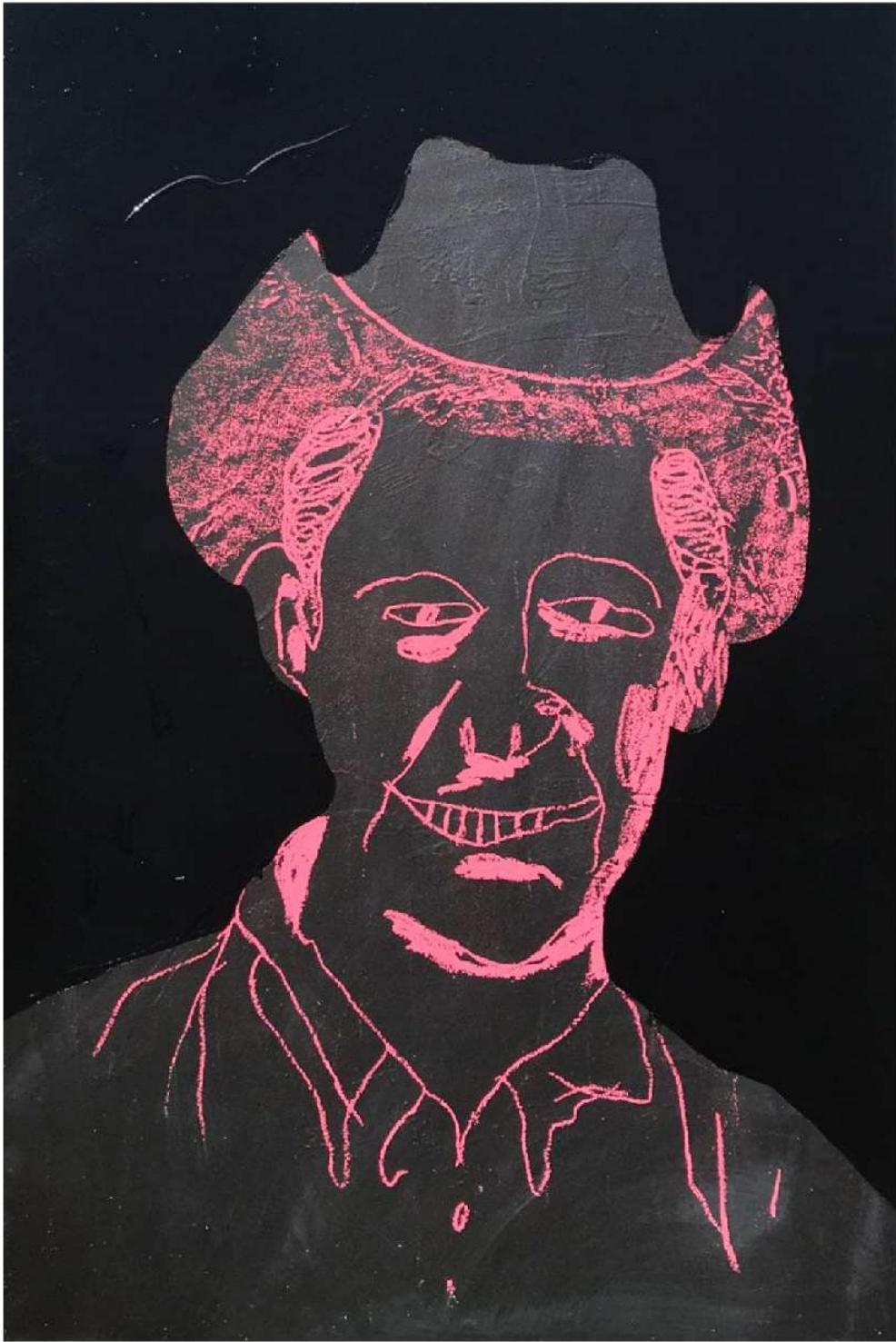




Man and God and Law, (Man in
Crowd at Newport Folk Festival, 1965)
Acrylic house paint on board
95 x 65 cm
\$1,200



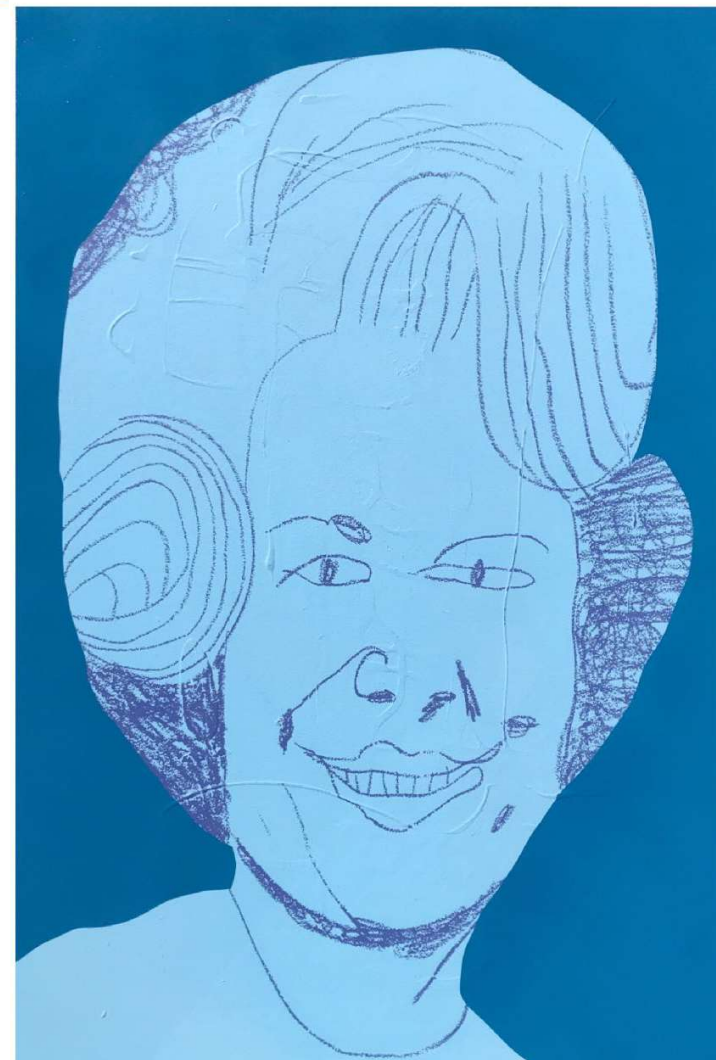
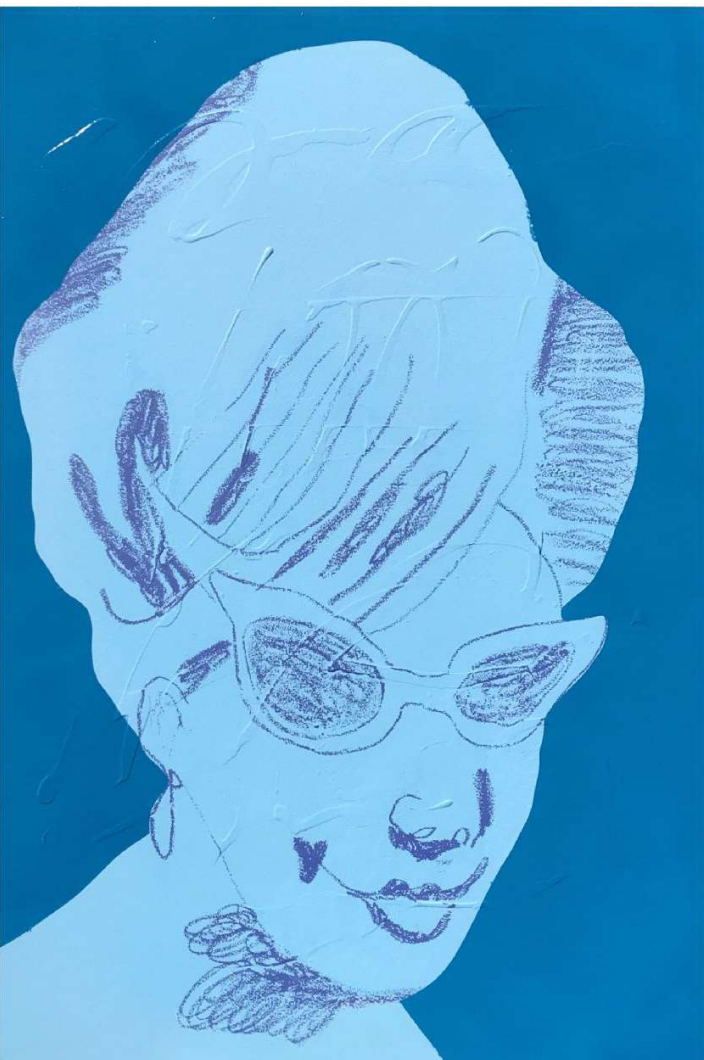
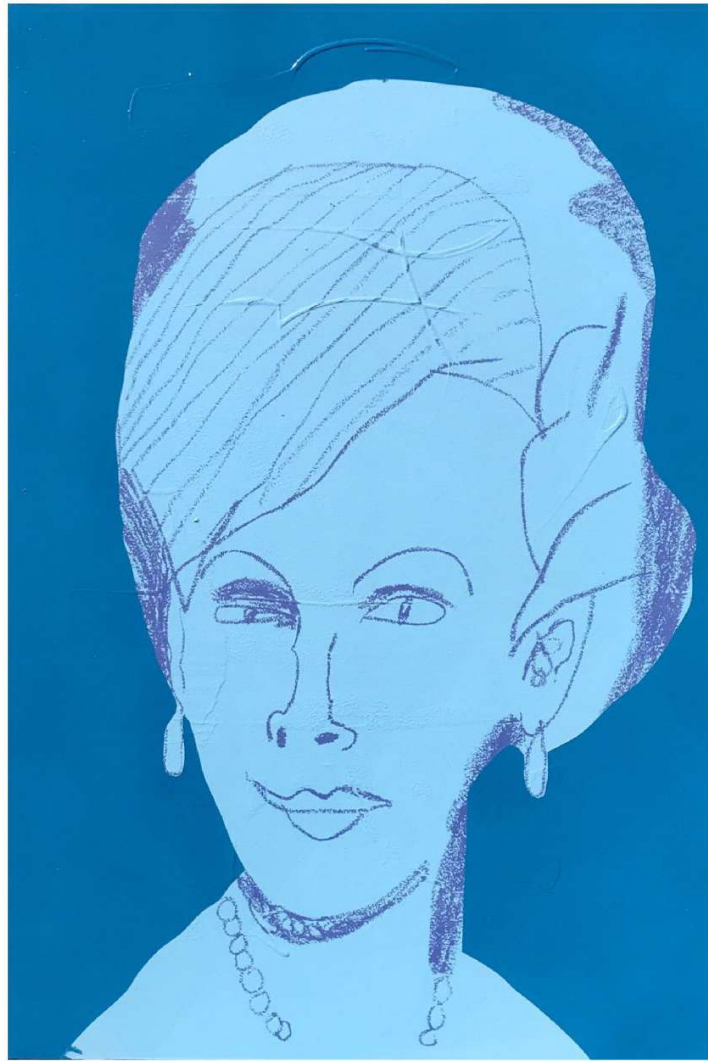
Scrub the Floor, (Man in Crowd at
Newport Folk Festival, 1965)
Acrylic house paint on board
95 x 65 cm
\$1,200



He Hands You a Nickle, (Man in Crowd at Newport Folk Festival, 1965)
Acrylic house paint on board
95 x 65 cm
\$1,200



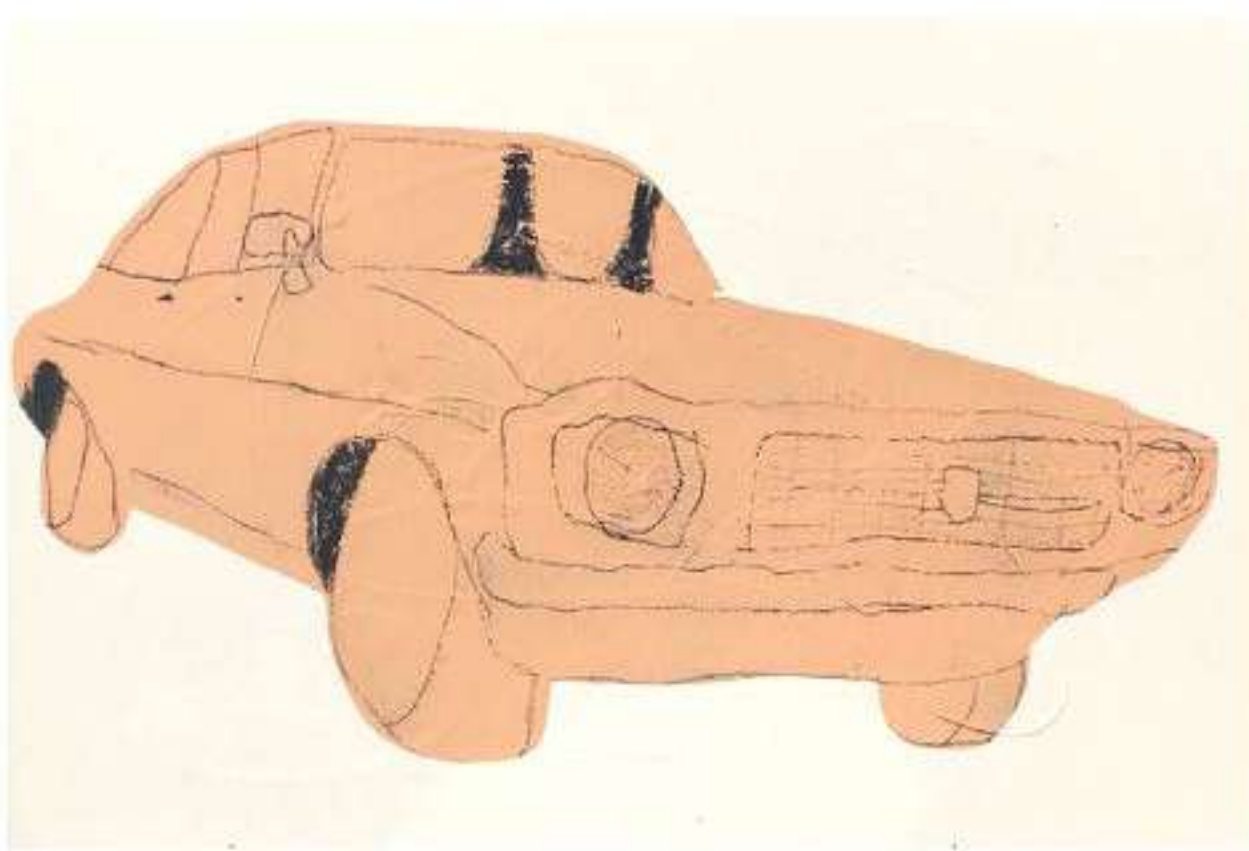
Head Full of Ideas, (Man in Crowd at Newport Folk Festival, 1965)
Acrylic house paint on board
95 x 65 cm
\$1,200



Night and Water, (Woman in the Crowd at the Grand Opening of The Sydney Opera House, 1973)
Acrylic house paint on board
95 x 65 cm
\$1,200

Lightning Slit the Sky, (Woman in the Crowd at the Grand Opening of The Sydney Opera House, 1973)
Acrylic house paint on board
95 x 65 cm
\$1,200

Moon's Drench, (Woman in the Crowd at the Grand Opening of The Sydney Opera House, 1973)
Acrylic house paint on board
95 x 65 cm
\$1,200



L to R

HQ

Acrylic house paint on board

65 x 95 cm

\$1,200

HG

Acrylic house paint on board

65 x 95 cm

\$1,200

Gemini

Acrylic house paint on board

65 x 95 cm

\$1,200

BEST LIFE



NAT ROSIN

[@natrosin](#)



“

“This series of wall light sculptures explore the relationship between the sandy raw texture of the chosen clay medium, shadow variation, the movement of light and the passage of time. Each form was guided by my architectural background, taking inspiration from mid-century spaces and design. Every piece is a one-off wall sculpture, that I’ve made by in my Sydney studio. This body of work has been designed to accommodate a light source of your choice or can be displayed independently as a wall sculpture.”

Nat Rosin

About Nat Rosin

Natalie is an architectural graduate and full-time ceramic artist practising on Gadigal land, (Sydney). Her work involves the intersection, conflict and dialogue between both architecture and ceramics, forming sculptural architectural forms. She has worked in various architectural studios in addition to practising as an independent artist/consultant for private commissions, commercial/retail orders, in addition to architectural installations. Natalie's work has been included in various group and solo exhibitions over the years. She has been awarded an Australian Council Development Grant for an artist residency program in Europe at the Baltic Gallery of Contemporary Art, in addition to being shortlisted as a finalist for various Australian art awards such as The Woollahra Small Sculpture Prize, North Queensland Ceramic Awards, Muswellbrook Art Prize and other national awards.





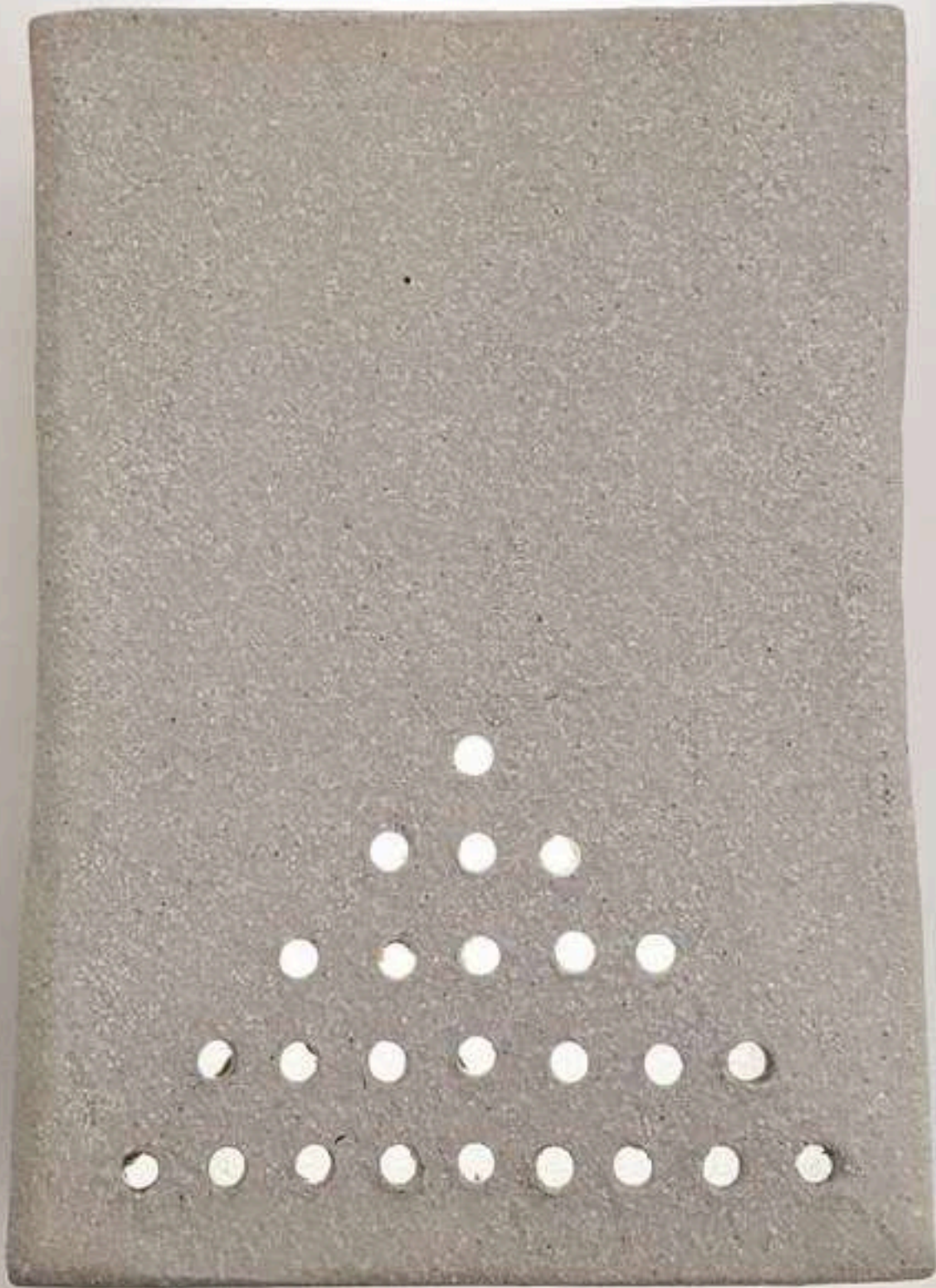
Wall Light Sculpture I

White Sandy Raku Clay, fired to
1250 degrees celsius, unglazed

18 x 10 x 26 cm

\$650





Wall Light Sculpture II

White Sandy Raku Clay, fired to
1250 degrees celsius, unglazed

18 x 9.5 x 25 cm

\$650





Wall Light Sculpture III

White Sandy Raku Clay, fired to
1250 degrees celsius, unglazed

21 x 11 x 26 cm

\$650





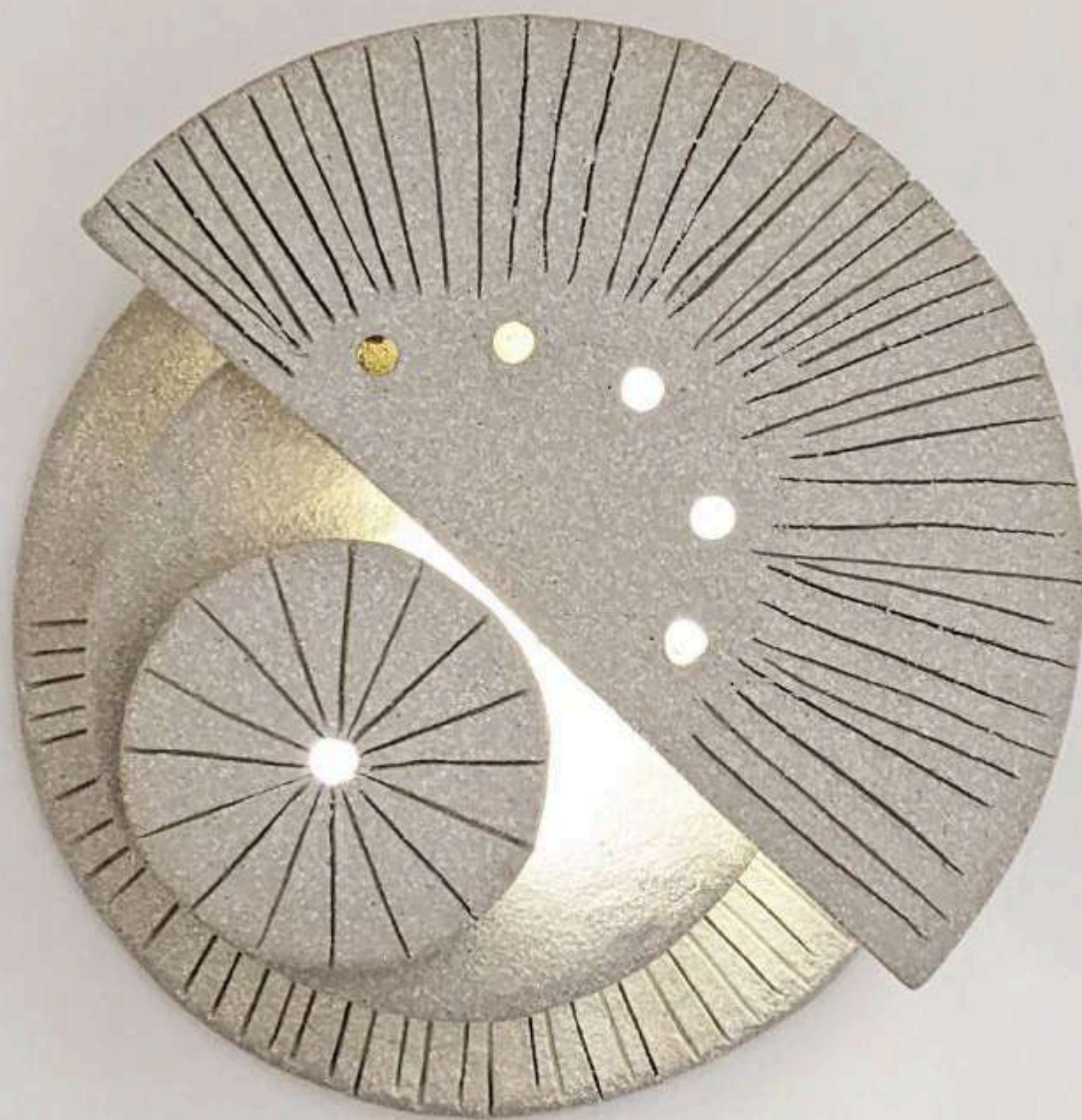
Sconce IV

White Sandy Raku Clay, fired to
1250 degrees celsius, unglazed

24 x 8 x 24 cm

\$650



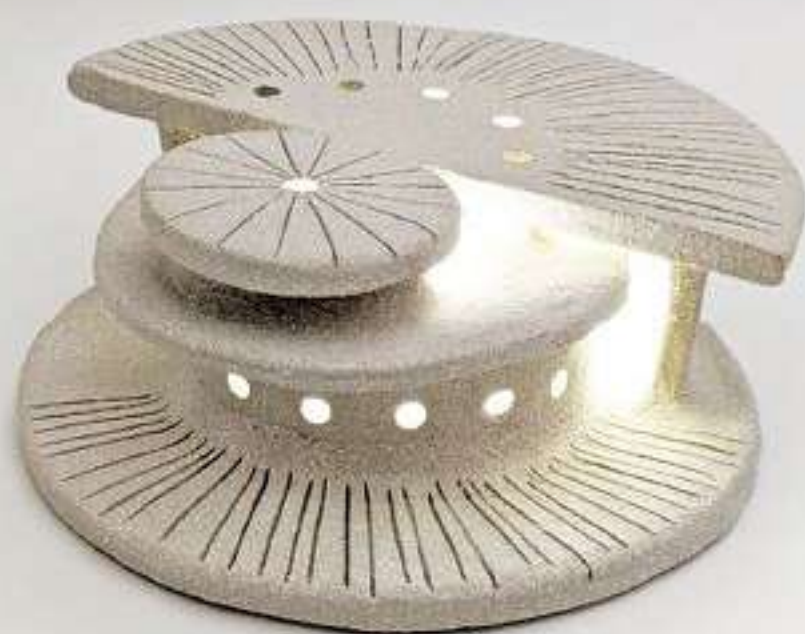


Wall Light Sculpture V

White Sandy Raku Clay, fired to
1250 degrees celsius, unglazed

21 x 9 x 22 cm

\$650



BEST LIFE

**TATSIANA
SHEVARENKOVA**

[@cossetceramics](#)



In Renata Adler's Speedboat (1976), Jen Fain, the protagonist remarkably similar to Renata herself, speaks of the momentum of the last resort:

I have never been any good at bridge, chess, or scrabble, either. Some people gain momentum on envy or rage....I took a plane once from an Angolan island of eccentrics to what was then Biafra, on a Joint Church Aid load of fish. In the thunder and lightning, and Valium and a sense of incongruity, it was fine.

Renata (in interview here in 2013, some 37 years later), on suspense and momentum:

The move of the chess piece, the horse—that's such a hard move to explain to somebody in the abstract, but you put it on the chess board and there's a pleasure in it, right? There's the bishop in diagonal, and there are the pieces that are allowed to do this and that, but this chess move of the horse—it may also be a narrative device. It's just so strange where the momentum is...sometimes the momentum is in the risks. It's the writer's risk—not formal risks, but risks of whatever matters to you.

There is a nexus between these two passages and living one's Best Life: momentum draws less upon formal risks than it does personal risk – incongruent or otherwise.

Tatsiana Shevarenkova

About Tatsiana Shevarenkova

Tatsiana Shevarenkova is a Belarusian artist based on Gadigal land, (Sydney). After a career as a fashion stylist, she moved to Australia in 2019 and began to explore her curiosity of more tactile mediums and sculptural forms. As a self-taught artist, she founded COSSET CERAMICS in 2020.

Moved by the biomorphic sculptures of the mid-20th century, she creates dramatic but utilitarian objects through a diverse range of hand-building techniques. Fulfilling her desire for sculptures to be used and enjoyed, Tatsiana co-created FAUM - a company through which she could extend her sculptural practise to beeswax and candles.





Side table

Ceramics, plaster
52.4 x 44 x 42 cm
\$5,000





Chess set

Ceramics

96 pieces, each 5 - 8 cm

40 x 40 cm (assembled)

\$1,500





FAUM

[@faumlab](#)



Renyi

Available in yellow

Australian Beeswax, cotton

40 x 6 x 4 cm

\$150

Erdös

Available in yellow

Australian Beeswax, cotton

45 x 5.5 x 4.5 cm

\$160



Clélie

Available in yellow

Australian Beeswax, cotton

14 x 13 cm

\$200

Lituus

Available in yellow

Australian Beeswax, cotton

10 x 9 cm

\$140



Limaçon

Available in yellow

Australian Beeswax, cotton

18 x 10 x 6 cm

\$160

Catenary

Available in yellow

Australian Beeswax, cotton

8.5 x 6 cm

\$50

BEST LIFE



BEC SMITH

[@b.ecsmith](#)

“

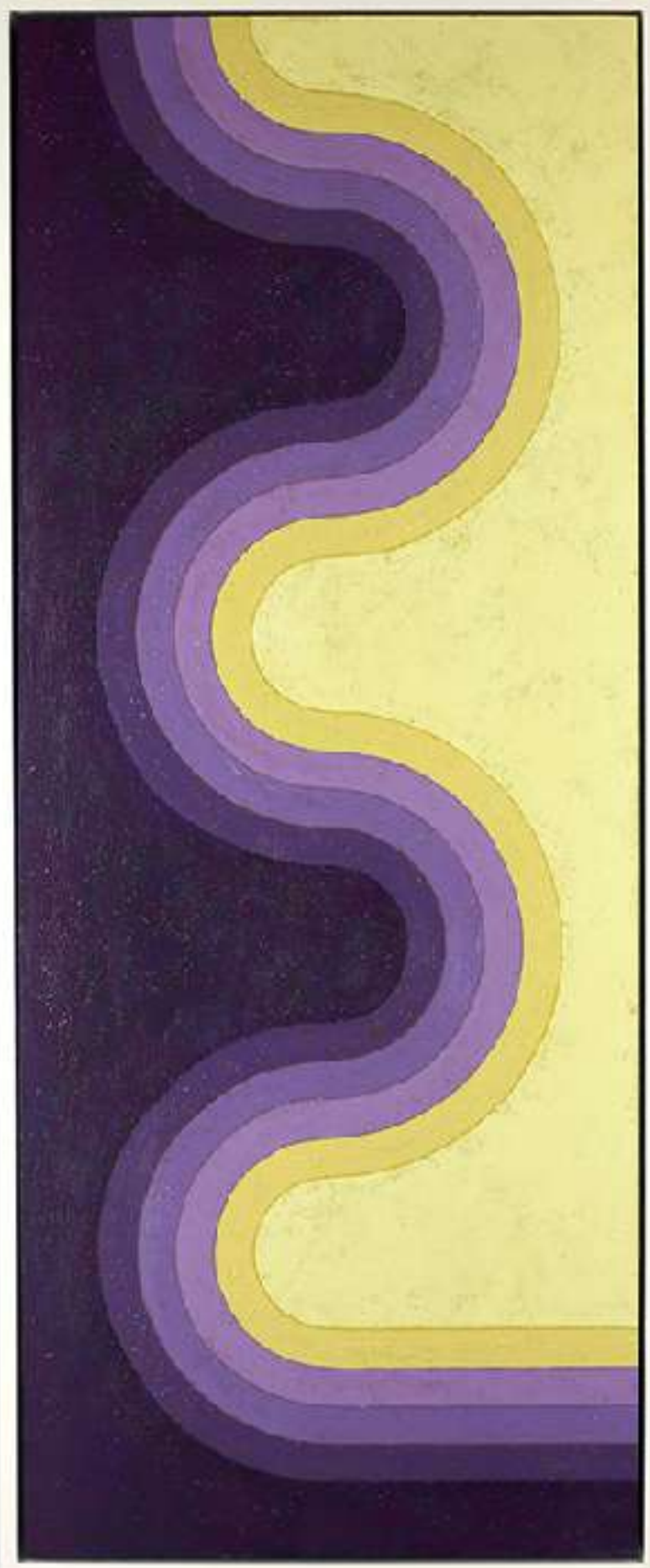
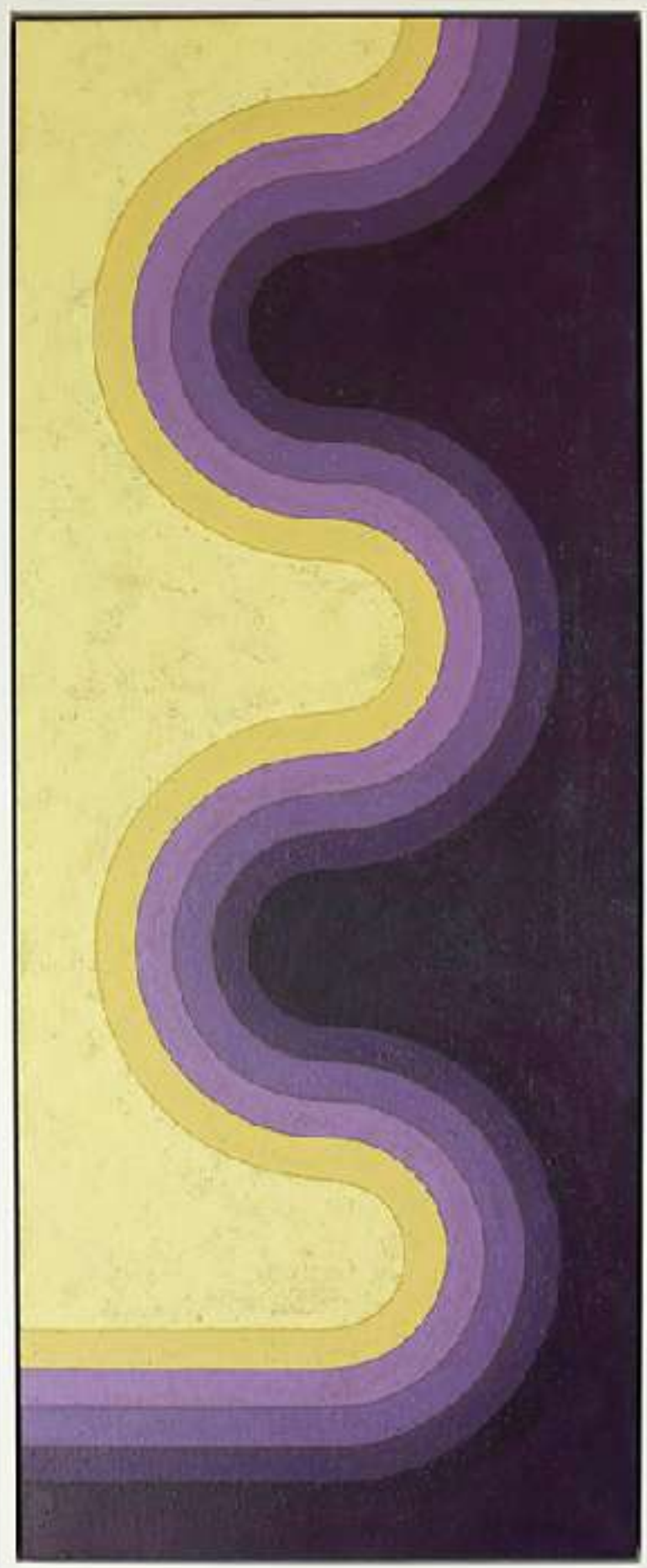
I hold a visceral nostalgia for all things 70s patterned. Growing up our family home was filled with modern graphic designs giving life to furnishings and objects, and I distinctly remember the thrill of being surrounded by their colour vibrancy, pattern forms, repetition, and oh so cool aesthetic. These artworks are an ode to the iconic designer Verner Panton's linear shape patterns and colour gradients, filtered through the stories of my homelife.

Bec Smith

About Bec Smith

In pursuit of her creative practice Bec Smith studied at The Art Academy in London, the Art Room in Melbourne, RMIT and Swinburne National School of Design where she holds a bachelor's degree in graphic design. She lives in Naarm (Melbourne) and has always stayed particularly interested in abstract, non-objective, and colourfield paintings – a natural extension of a designer's grounding in the early visual language of the Bauhaus, Modernists, Op, and Abstract Expressionists movements as well a deep interest in social and psychoanalytic practices. Bec has participated in the Belle Arti Prize, Melbourne Design Festival, Sydney Contemporary, and her work is held in private collections.



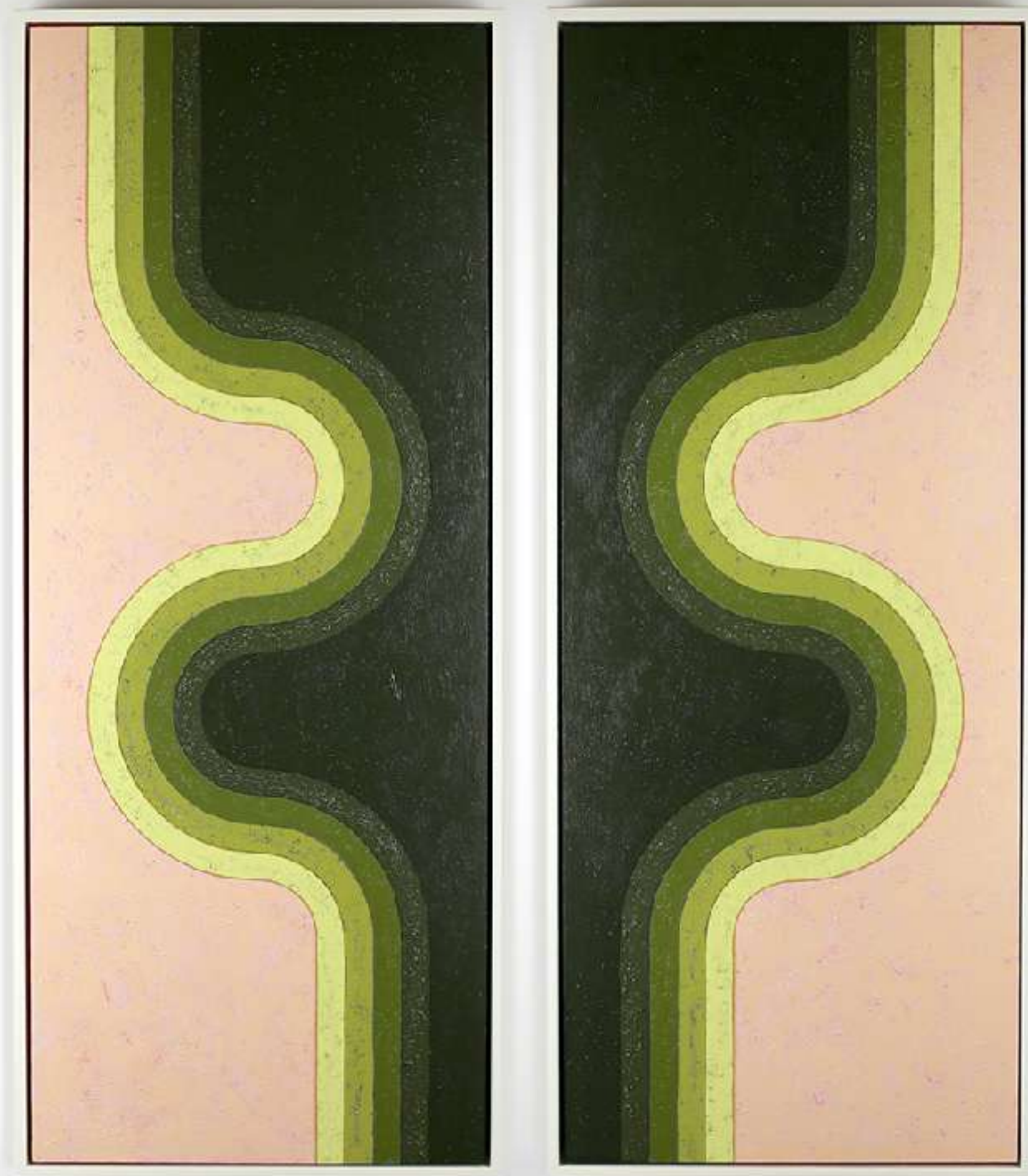


Meet You In The Conversation Pit

Acrylic and mixed media on board. Framed in painted Tasmanian Oak

78 x 66 cm

\$5,000

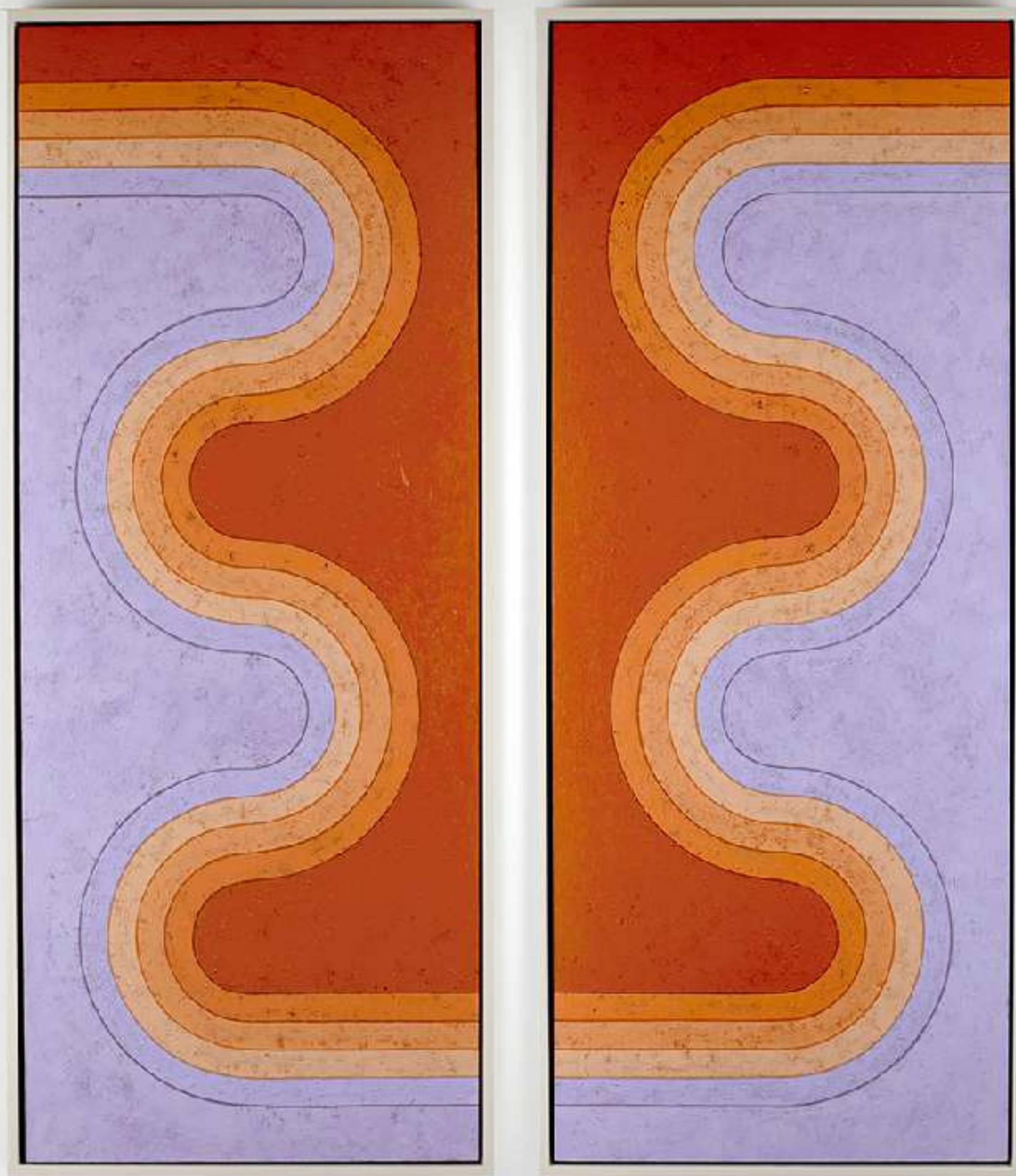


Olives, Taramosalata and California Rolls

Acrylic and mixed media on board. Framed in painted Tasmanian Oak

78 x 66 cm

\$5,000



Under The Coffee Table Listening To Rumours

Acrylic and mixed media on board. Framed in painted Tasmanian Oak

78 x 66 cm

\$5,000

BEST LIFE



ASAHI SO

[@morningsun_s](#)

“

For my pieces in “Best Life”, I have taken inspiration from the 70s interior design ethos of bringing nature indoors, creating a series of botanical wall pieces inspired by pod-laden branches and seedheads. The terracotta and sandstone colours of the clays I have used are a nod towards the earth tones that dominated the era, while the layering of different textures, also a design feature of the period, is referenced in the combination of the looped copper wire onto the ceramic components. The works continue their own evolution with the oxidation of their surfaces, the slow development of a patina speaking of the passage of time.

Asahi So

About Asahi So

Asahi So is a Gadigal (Sydney) based artist who has been working with ceramics since 2018. Having initially trained and worked as a florist both in Australia and overseas, he began to question the impermanent and often throwaway nature of working with fresh flowers and foliage, and gradually turned his attention to creating work using more lasting media. Through combining ceramic and looped wire elements, he seeks to create unique vessels and forms that capture and hold space differently to the solid ceramic form.





Pericarp I

Ceramic and oxidised copper wire

19.5 x 19.5 cm

\$750



Pericarp II

Ceramic and oxidised copper wire

20.5 x 16.5 cm

\$650



Pericarp III

Ceramic and oxidised copper wire

20.5 x 15.5 cm

\$650

BEST LIFE

INDIVI SUTTON

[@indivisutton](#)



When we engage with the world from a place of gratitude, we enter into the realm of transformation and connection. Being present to nature evokes a deep breath and appreciation of being. Once we allow this in-breath, human emotion and experience manifest in stillness and nature's energy and vibrancy of colour is magnified. When this door opens, acts of pure attention bring beauty to human experience. For without nature's innate energy, life would be a desert of the soul. The tones of the earth and their luminosity have been Indivi's insight for creating this evolving body of works. The colours that emerge onto the canvases for each work are formed from deep contemplation and observation with my surrounding world, the universal language of absence and presence, remembrance, and of hope and healing and essentially of being human.

The colours are of nature, conjured from the internal and external; tones that surround and remind us of our connection to being, that whisper to the soul that it lives resonating life itself and connects to the light of humanity as one.

Indivi Sutton

About Indivi Sutton

Indivi was born in New York, USA but now lives in Sydney. ONE follows on from her highly successful first Sydney Solo show 'At this Moment', and since her debut has been sought after by emerging and seasoned collectors. Currently studying Art History and French at Sydney University, Indivi holds a minor in Visual Art from Sydney College of the Arts. Beginning her education at the Rudolf Steiner School in New York City where she was introduced to an enchantment of colour and has been the foundation of a deep desire to explore its interpretation and evocativeness in her painting. Indivi studied with Paton Miller, an American contemporary painter and studied colour theory and painting at Rhode Island School of Design.

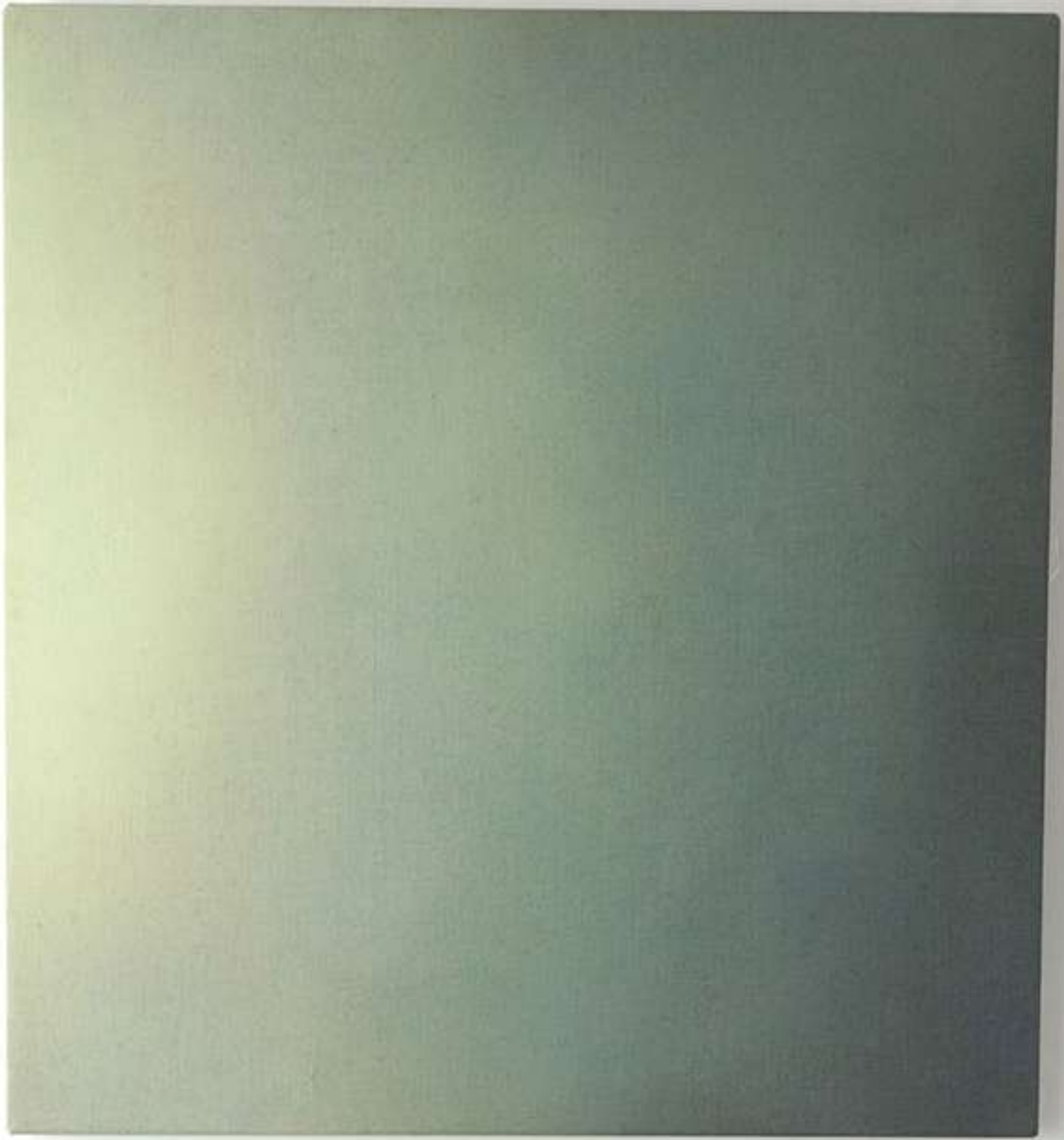
The tenor of Indivi's work explores the nuance of emotional interdependence, the relationship between painting and memory. Most recently Saint Cloche Gallery presented Indivi's luminous paintings for the first time at Sydney Contemporary 2022, whom she is represented by in Sydney, Australia.





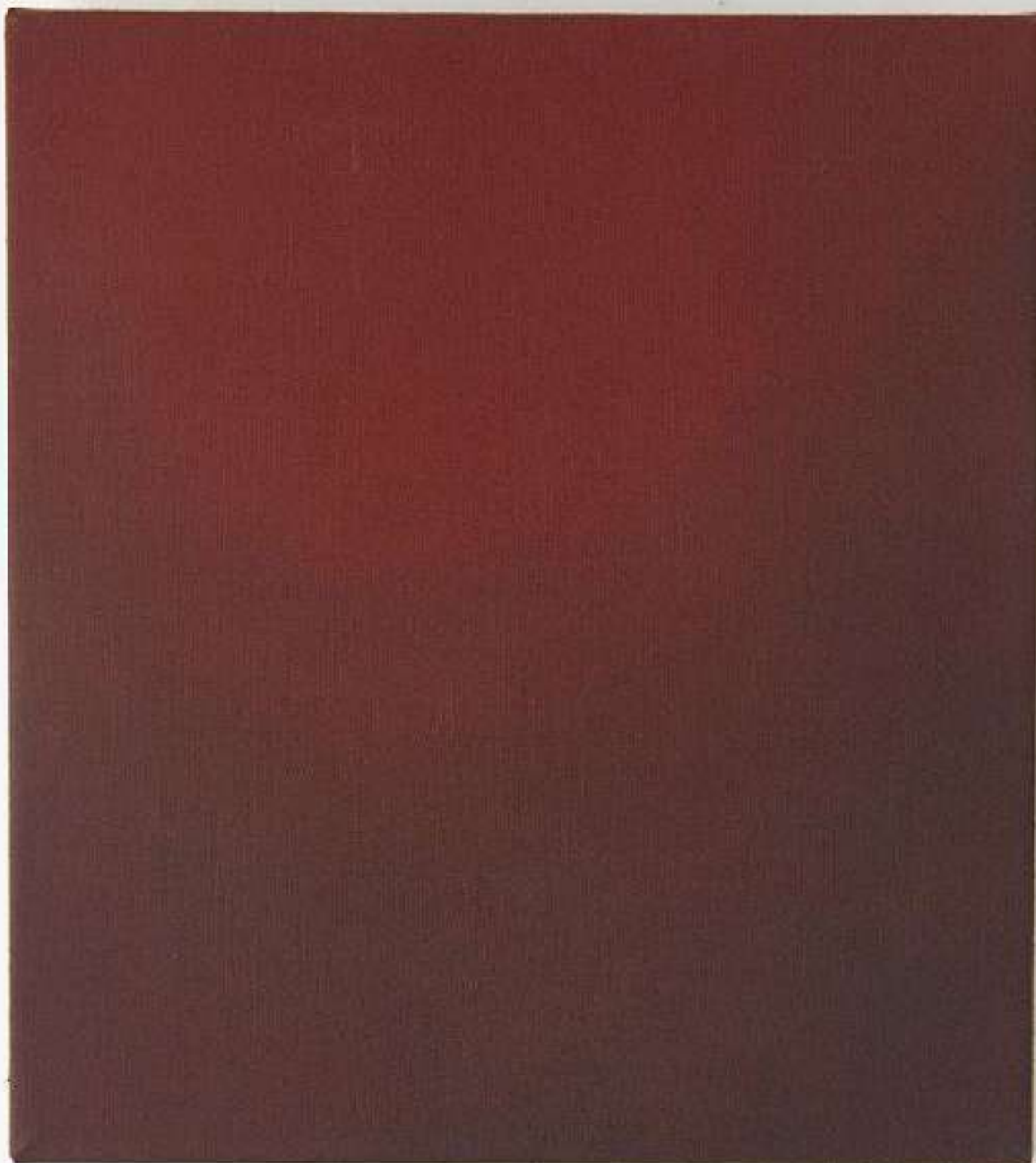
How can this be but it is
Pigment powder on linen
67 x 65 cm
\$1,400



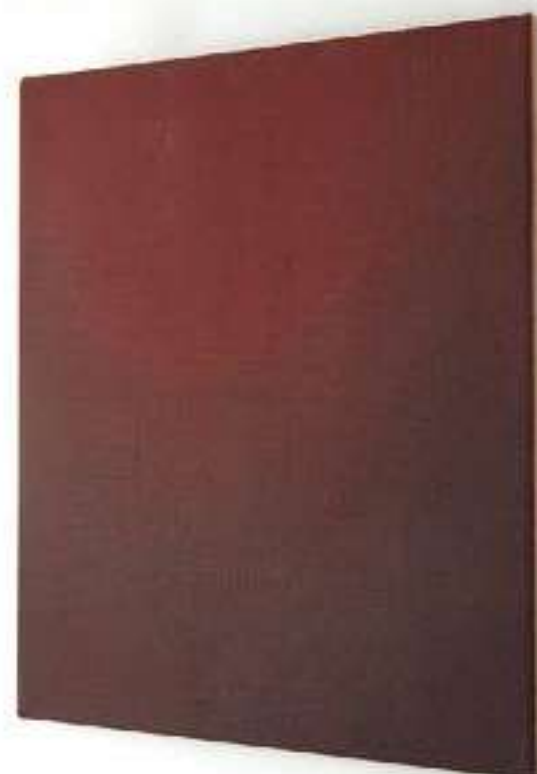


What comes from silence
Pigment powder on linen
67 x 65 cm
\$1,400





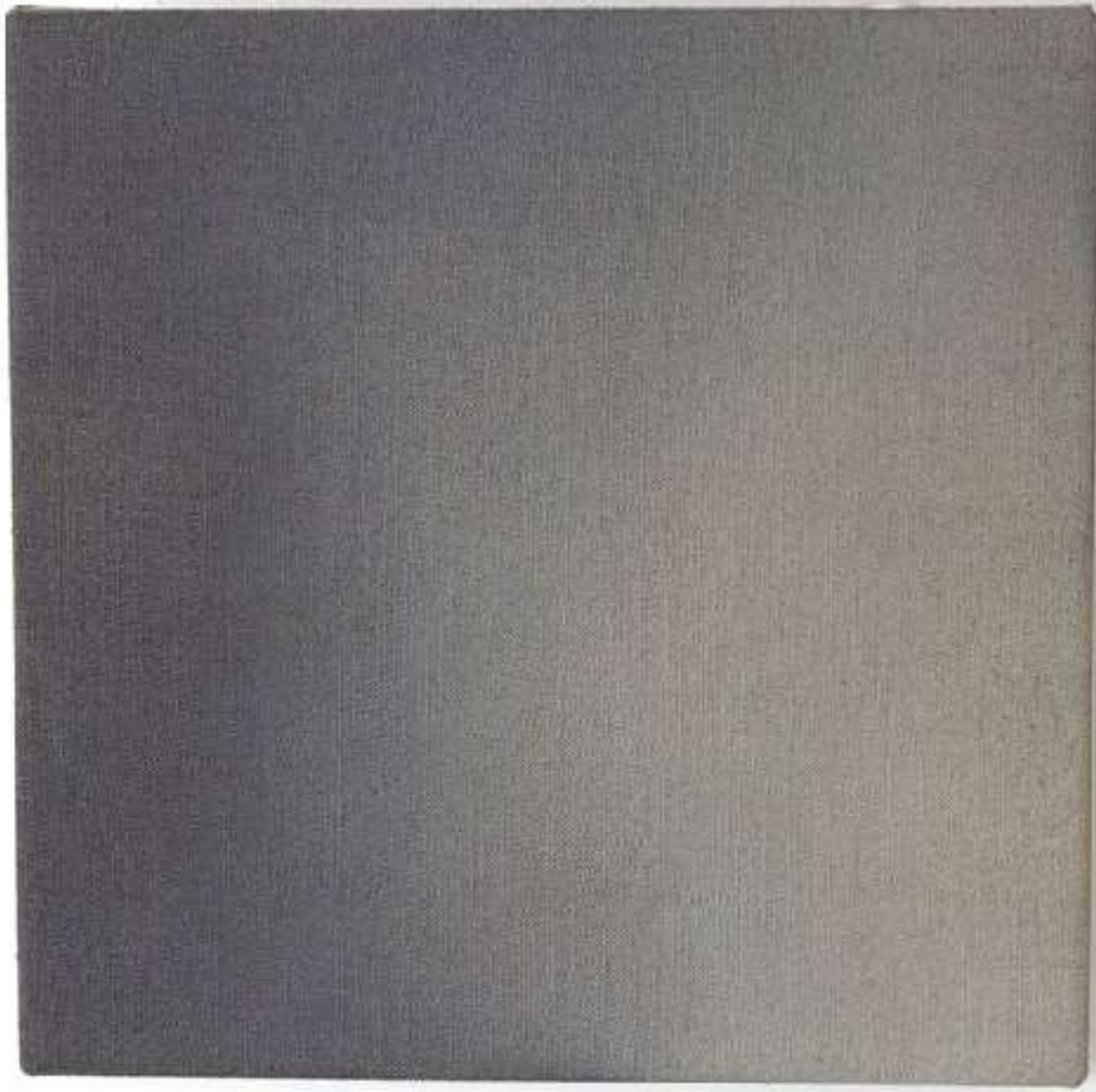
Your heart is beating, isn't it?
Pigment powder on linen
47 x 42 cm
\$700





Giving until giving feels like receiving
Pigment powder on linen
32 x 32 cm
\$400





All I can tell you is what I know
Pigment powder on linen
32 x 32 cm
\$400

BEST LIFE

ELLIOT WATSON

[@elliottwatson](#)



“

There is a feeling of transition, a turning point of thought, expression, and action. First came the rise of the people. Inevitably a colourful display followed, a time where chaos and irregularities fell seamlessly into one space, Tetris. My practice is embryonic, it only exists as it is for a moment. Inching towards an intuitive process, towards control, chance and ultimately time. I explore collage, through segments of old paintings, works that fell away. These works begin the framework for a new conversation. The works are sewn together, and a new story is written. I work with stencils of found objects, I watch these shapes as they take form. The understanding that an outline can imitate our imagination. Together the process I develop in these works creates a highly textural nature, that is intuitive.

Elliot Watson

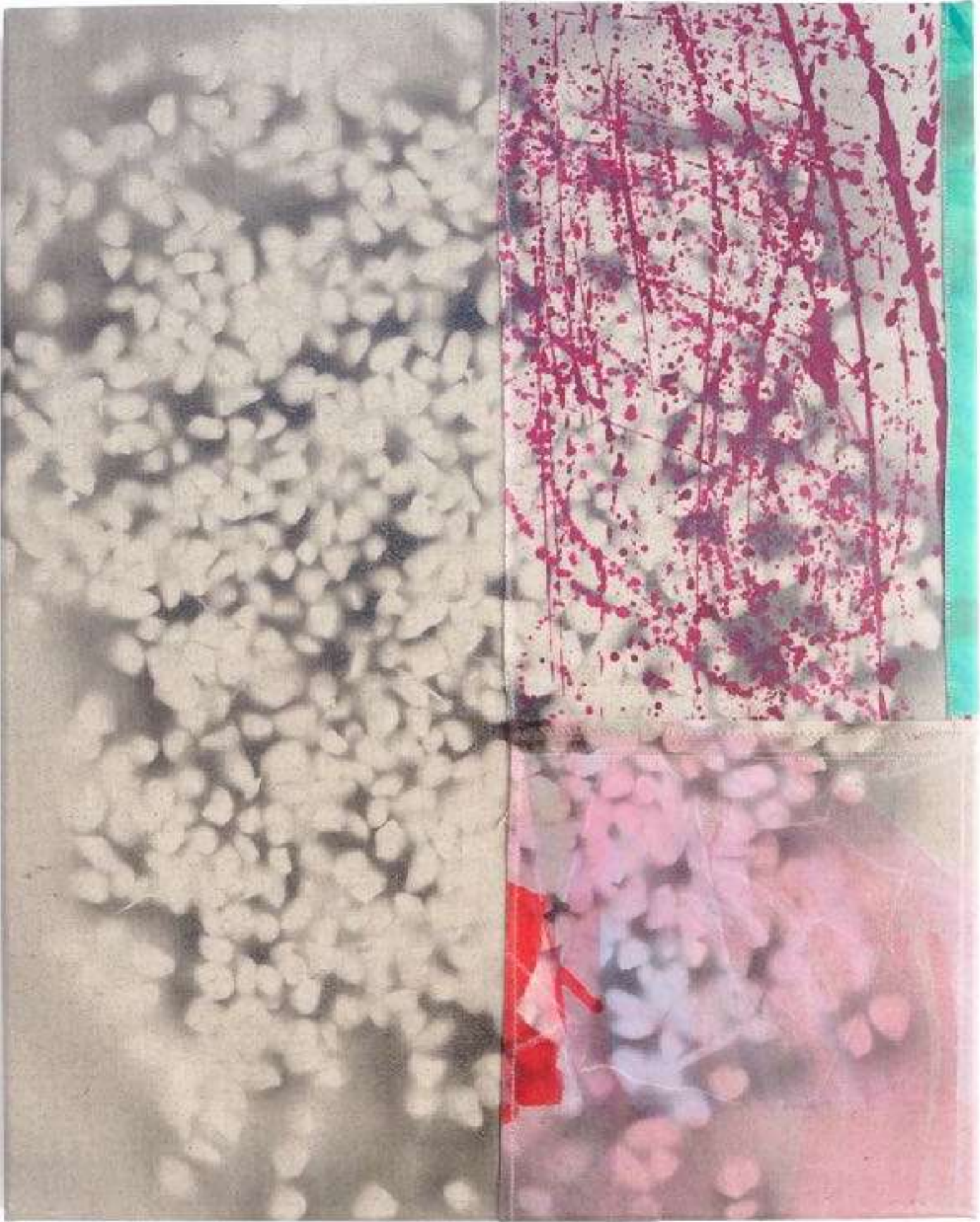
About Elliot Watson

Elliot Watson is an artist based in Mulubinba country, (Newcastle), NSW. He completed a Bachelor of Fine Arts at the National Art School in 2020, after finishing an Advanced Diploma of Fine Arts at the Newcastle Art School. Elliot has participated in an international residency in France. He has also exhibited in Sydney and in the Hunter Region over the years.

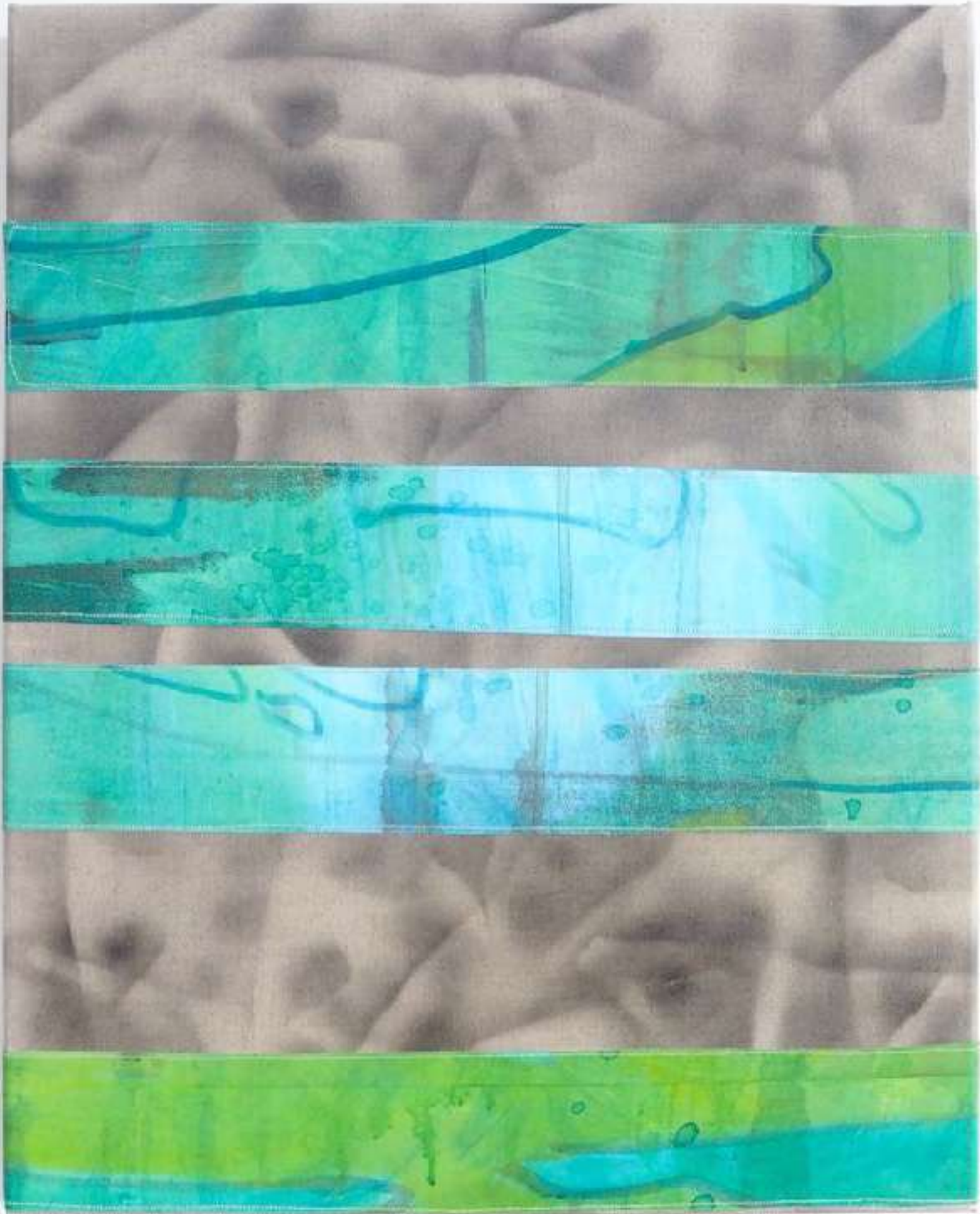




Tantrum
Acrylic on canvas
56 x 46 cm
\$1,100



New Dawn Fades
Acrylic on canvas
51 x 41 cm
\$850



River

Acrylic on canvas

51 x 41 cm

\$850

BEST LIFE

LEANNE XIU WILLIAMS

@leannexiu



“

‘Best Life’ evokes a sense of timelessness, like arriving to a party only to find that the whole night passes by in a rush of muted colours. It conjures images of dimly lit rooms where strangers fall into intimate exchanges in conversation pits, cocktails still in hand. Yet glamour and decadence also pervade the space and delicate reflections cast by glass and jewellery glimmer across the room. My work hopes to visualise this sensual atmosphere through a suggestive exploration of objects and gestures.

Leanne Xiu Williams

About Leanne Xiu Williams

Leanne Xiu Williams lives and works on Gadigal land (Sydney). She is a self-taught painter and Art History graduate from the University of Sydney. She is interested in exploring how painting can allude to experiences beyond representation - in particular, how works can evoke memories, dreams and images that linger just beyond conscious thought. Her work attempts to do this by addressing how the materiality of paint can give substance to the evocative qualities of the subject. Her practice explores this across a range of subjects, including still life, portraits, and figures.





Rings with Martini Glass

Oil on linen. Tasmanian oak frame stained in dark mahogany

43.1 x 53.1 cm

\$1,100

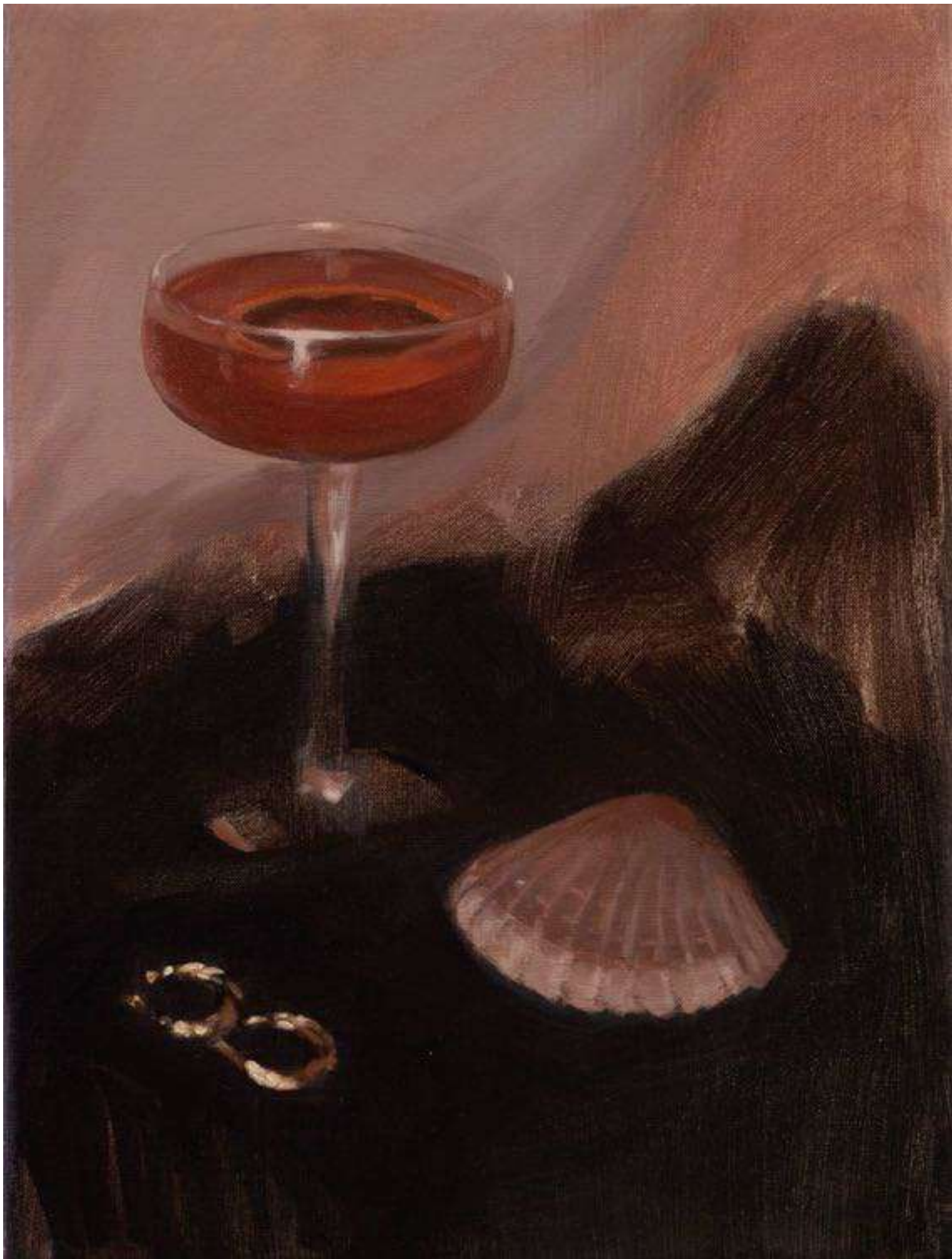


In Conversation

Oil on linen. Tasmanian oak frame stained in dark mahogany

43.1 x 43.1 cm

\$1,000



Blood Orange

Oil on linen. Tasmanian oak frame stained in dark mahogany

43.1 x 32.8 cm

\$900



Cup with Gold Chain

Oil on linen. Tasmanian oak frame

22.9 x 30.5 cm

\$700

BEST LIFE

GREG WOOD

@gregwood_art

“

In this series I continue to draw from familiar memories of time, place and nostalgic returns; landscapes that are often overlooked and places in between destinations, particularly when they are being exposed to the elements in a dramatic way, as a means to reflect on our rapidly changing built environment.

Greg Wood

About Greg Wood

Influenced by growing up amongst a family of artists, Greg Wood has been an active landscape painter since the mid-90s. This has enabled him to live for a period in Tasmania, travel to Vietnam and Japan and undertake a residency in Brussels.

Wood's work has been included in several important Australian award exhibitions including the John Glover, Tattersalls Prize, and the Fleurieu Peninsula Biennale Art Prize, and the Kate Derum Award. Wood has an extensive exhibition history including curated and solo exhibitions at Australian Galleries (Melbourne), Poimena Gallery (Launceston), West Space (Melbourne), James Makin Gallery (Melbourne) and Stockroom (Kyneton) and his recent artist-in-residence in Brussels culminated in an exhibition at Superdeals, (Brussels). Wood's work is part of important private and public collections, including the Joyce Nissan and Peter Mac Art Collections.





V20 I Could Be Anywhere
Oil on linen board, walnut frame
46 x 35.5 cm
\$2,950



V21 I Could Be Anywhere
Oil on linen board, walnut frame
46 x 35.5 cm
\$2,950



V13 I Could Be Anywhere
Oil on linen board, walnut frame
30.5 x 30.5 cm
\$1,750



V15 I Could Be Anywhere
Oil on linen board, Has Oak frame
30.5 x 30.5 cm
\$1,750



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