



Julian Meagher

Julian Meagher is a 37 year old Sydney based artist who ten years ago left work as a medical doctor to pursue painting full time. He studied the Atelier method of painting in Florence, Italy. Since then he has exhibited widely across Australia and Internationally. He recently had a sell out show at the Australian High Commission in Singapore. For the last seven years he has also been a director of Chalk Horse Gallery, known for its support of emerging contemporary artists and international programming.

In 2009 and 2012 he was the recipient of the New Work Grant from the Australia Council of the Arts He has been a finalist multiple times in the Doug Moran Portrait Prize, Salon des Refuses, Metro Art Prize, Blake Prize for Religious Art, RBS Emerging Artist Prize and was a finalist in the 2014 Archibald Prize, Art Gallery of NSW. He has exhibited at the Melbourne International Art Fair in 2010 and 2012, Shanghai Contemporary Art Fair in 2010, Scope Miami in 2011 and 2012 and at Sydney Contemporary 2013.



Laura Jones

In her recent exhibition at Olsen Irwin Gallery, Laura Jones celebrates the Australian wildflower. While knowingly engaging with the lineage of still life, her paintings are contemporary renditions of the genre. Tiny stems of kangaroo paw, or flowering gum are placed in crystal vases, and scaled up for a fresh perspective. Jones, who has worked as a florist, has an observation- based studio practice, setting up the arrangements and painting from life. Addicted to the powerful symbology of the ephemeral bloom, Jones juxtaposes wildflowers with their European counterparts in a series of paintings that declare a deep respect for the importance of flowers in both art and life.

Jones holds a Bachelor of Arts from the University of Sydney and a Master of Art from the College of Fine Arts, University of New South Wales. She has exhibited in Sydney and Melbourne, and has been a finalist in several art awards including the NSW Parliament Plein Air Art Prize (2015), the Doug Moran National Portrait Prize (2012), the Shirley Gannon Portrait Award (2014), and the Portia Geach Memorial Award (2015, 2014, 2013, 2011, 2010).



Vicki Grima

Vicki's ceramic practice is squeezed between her positions as Editor of The Journal of Australian Ceramics (JAC) and Executive Officer of The Australian Ceramics Association (TACA). As editor and EO she is in daily contact with the ceramics community nationally and internationally, with her focus on representing the diversity of ceramics practice in Australia through our Journal and offering support to the sector via TACA's membership services. In this rapidly changing digital world the challenge is to maintain relevance to the new ways of working, whilst also honouring the rich history of ceramics practice in Australia; www.australianceramics.com

In her own practice nature is a constant inspiration – irregular repetition, delicate intricacies and inherent patterns which create and define the form.



Lynda Draper

Lynda Draper is a visual artist who lives in the Illawarra region of NSW, Australia. She is primarily an object maker working in the Ceramic medium. Lynda has received numerous national and international awards and grants including a Skills and Development grant and two New Work grants from the Australian Council for the Arts. Awards include the: Premier Acquisition Award at the 54th International Competition of Contemporary Ceramic Art, held at the International Museum of Ceramics, Faenza, Italy; 16th International Gold Coast Award, Gold Coast Regional Gallery and the sass & bide COFA Art Award held at COFA UNSW. In 2010 she completed a MFA at COFA UNSW with the assistance of a Planex scholarship. www.planex.com.au

Lynda's works are included in significant National and International collections including at the: National Gallery of Australia, Canberra; International Museum of Ceramics, Faenza, Italy; Renwick Alliance Gallery, Smithsonian Institute Washington; Artbank, Australia; Shepparton Art Museum (SAM), Victoria; FA Grue collection, Italy; Collection of the Dutch Royal Family; Myer foundation; Campbelltown City Art Gallery; Gold Coast City Art Gallery University of Wollongong and the IAC Collection FLICAM Museum, Fuping, China.

Lynda is currently represented in Australia by Gallerysmith, in Melbourne www.gallerysmith.com.au and internationally by Galerie Marianne Brand, Geneva, Switzerland www.galeriembrand.ch. Lynda is also an elected member of the International Academy of Ceramics www.aic-iac.org



Kitty Wong

After almost a decade travelling the globe as a seasoned luxury buyer for the Gucci Group, Kitty settled down in Sydney to follow her dream of supporting local design talent. Her vision is evocatively expressed in her explanation of the name 'Saint Cloche':

“‘Saint’ has links to things that I love. The iconic fashion house of Saint Laurent is an all-time favourite. It also reminds me of the fashionable Saint-Germain-des-Pres in Paris, with its history of high jinks and lofty thinking – the haunt of Picasso, Giacometti, Ernest Hemingway, Jean-Paul Sartre and Simone de Beauvoir. I love the idea of sitting at one of the cramped outdoor tables at the famous Cafe de Flore in Saint Germain, sipping on French champagne with a Saint Laurent ‘Smoking’ jacket draped over my shoulders, people watching through dark sunglasses.

This is my vision for Saint Cloche – to become a fashionable destination for the arts in beautiful Paddington. As for ‘cloche’, it is a well-recognised symbol in the presentation of a feast. The lid is lifted dramatically to reveal what lies beneath. The gallery is a cloche of sorts, encircled by large European steel framed windows, it displays a visual feast within.”

Kitty presents exhibitions at Saint Cloche that are an eclectic mix of textiles, paintings, sculptural plants and objet d'art for the home.