

BEYOND UTILITY

9 April to 2 May 2026

Kobie Bosch

Judy Denby

Bethany Macdonald Tucker

Paul Macdonald

Libby Moore

Suzie Rix

Clare Unger

As a group of seven artists, we have begun a conversation together around contemporary still life practice and the value and meaning of it in today's challenging world. By examining our own practice and presenting our work collectively, our aim is to invite the viewer to participate in our conversation on the nature and purpose of the Still Life genre and to contemplate its place today as an insightful, challenging and relevant genre. We extend the conversation by reflecting and examining our process as we, as a group, explore materiality, composition, colour and the often meditative practice of making art in itself.

Kobie Bosch was born in South Africa and has called Australia home for more than two decades. Her childhood in the South African countryside fostered a strong connection to the natural world, a relationship she continues to nurture through time spent in the Australian bush. Bosch's still life works merge the comfort and warmth of interior spaces with the raw beauty of the outdoors, characterised by her distinctive use of colour, pattern and line. In *Beyond Utility*, Bosch draws inspiration from the Ku-ring-gai bushland near her studio, transforming seedpods, gumnuts and native forms into imaginative, vibrant still life compositions.

kobiebosch.com

Back page photograph credit Flore Vallery-Radot



Judy Denby majored in painting at the National Art School and later completed a postgraduate diploma at the University of Technology Sydney. Living on Gundungurra Country in the Blue Mountains has shaped her recent work and renewed her appreciation for sharing personal obsessions, a refined aesthetic, and the stories, places and objects that engage her. Denby's practice often reveals what lies beneath the surface – a landscape that appears picturesque may conceal difficult histories, and a collage that resembles a simple vase of flowers may hold deeper meaning. In *Beyond Utility*, her still life paintings draw on her garden and collections, using shifts in scale to invite closer inspection.

judydenby.com.au



Paul Macdonald is a sculptor working primarily with recycled steel. He completed studies through the National Art School Sculpture Program and works between Sydney's inner west and the Blue Mountains. His practice explores the materiality of steel, balancing industrial strength with refined visual sensitivity. Using the material in raw, weathered, painted or polished forms, Macdonald creates works that range from bold structures to delicate linear compositions that play with light, shadow and surface. In *Beyond Utility*, he transforms rigid metal into still life-inspired forms, reinterpreting domestic shapes with unexpected fluidity and expressive potential.

[instagram.com/paulmacsculpture](https://www.instagram.com/paulmacsculpture)



Bethany Macdonald Tucker is a painter and printmaker who completed her studies at the College of Fine Arts in Sydney. Working between studios in the Blue Mountains and Sydney's inner west, she responds to both environments through paintings that celebrate the colours, forms and rhythms of daily life. Her practice focuses on the textures and shapes within domestic still life arrangements, exploring relationships between objects and the spaces they occupy. She also extends this inquiry into the surrounding mountain landscape, using collage to build layered compositions. In *Beyond Utility*, Macdonald Tucker creates meditative pictorial spaces that invite pause and quiet reflection.

bmtartist.com



Libby Moore works primarily with acrylics from her home studio on Wallumedegal land in northwestern Sydney. After enrolling at the National Art School, she majored in printmaking and graduated in 2025. Moore creates semi-surreal still life tableaux exploring womanhood, maternity and domesticity, often depicting sculptural vessels that echo the female form. Through prolonged observation and a quiet, intuitive exchange, these objects become companions within her practice. In *Beyond Utility*, she deepens her exploration of the connections between herself and the glassware and ceramics she paints, using these forms to articulate the female experience and the cyclical nature of human existence.

libbymooreart.com



Suzie Rix is a Sydney-based artist living and working on Guringai land on the northern beaches. She holds a degree in Art Education from Alexander Mackie College of Advanced Education and later completed a Certificate of Advanced Creative Fine Arts, majoring in painting, at Meadowbank TAFE. Rix's practice focuses on the collection of memories, particularly those connected to family, friendship and travel. She explores how sensory impressions – an aroma, the feel of fabric, the shape of a bowl or cup – can preserve small, significant moments. Through these associations, her still life works evoke connection, nostalgia and the enduring resonance of shared experiences.

suzierixpainter.com



Clare Unger studied Fine Art at the University of Cape Town, majoring in printmaking, before turning to ceramics for its tactile and three-dimensional possibilities. She later completed further studies in ceramics at Hornsby TAFE. Unger's practice is influenced by ceramic traditions that explore stillness, arrangement and the emotional resonance of form. Focusing on surface, placement and light, she creates functional vessels that move beyond everyday use to convey symbolic meaning and quiet contemplation. In *Beyond Utility*, Unger continues this inquiry, presenting works that highlight the subtle relationships between objects and the meditative presence found within domestic forms.

clareungerceramics.com



Back page photograph credit Flore Vallery-Radot





Kobie Bosch, Judy Denby, Bethany Macdonald Tucker, Paul Macdonald, Libby Moore, Suzie Rix, and Clare Unger



Gallery hours Tues to Sat 10 am-5 pm FREE ENTRY | Gate 7, 1666 Pacific Highway, Wahroonga | 02 9473 7878
gcsgallery@abbotsleigh.nsw.edu.au | gcsgallery.com.au | An Anglican Pre K-12 Day and Boarding School for Girls

The Grace Cossington Smith Gallery acknowledges the Dharug People as the Traditional Custodians of the land upon which the gallery rests. We acknowledge and pay respect to the elders, past and present.

