



NEW

ART OF DINING

BEST OF THE BEST 2019

NGV WOMEN'S ASSOCIATION PRESENTS

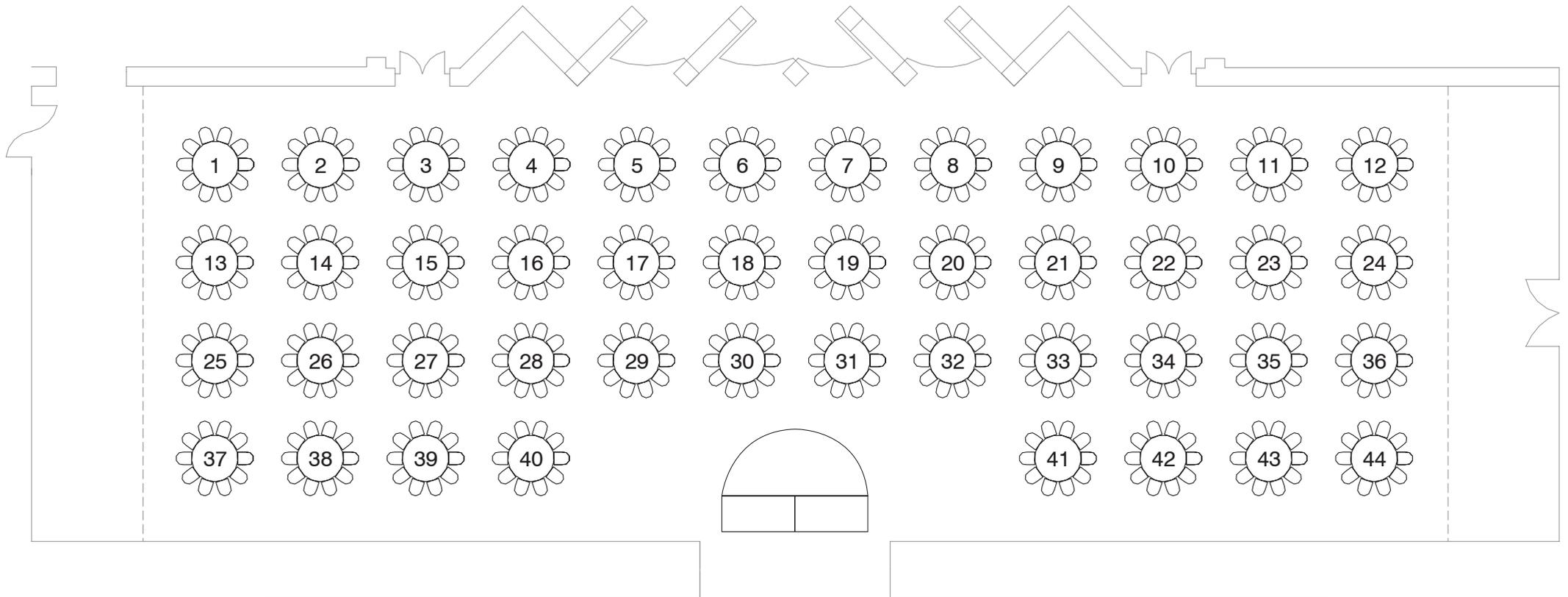
**ART OF
DINING**
BEST OF THE BEST 2019

Patrons of the NGV Women's Association
Her Excellency the Honourable Linda Dessau AC, Governor of Victoria,
and Mr Anthony Howard AM QC

The NGV Women's Association wishes to thank our generous and talented table decorators. Without their contribution, tonight would not have been possible.

Adelaide Bragg	Flack Studio	MECCA Brands
AZBcreative	Flowers Vasette	Michael Strownix X Styled by Louisa Curtis
Bergman & Co.	Georgie Seccull	Nyary ES
Brett Mickan Interior Design	Giannarelli International	Porcelain Bear
Broached Commissions	Gloss Creative	Royal Copenhagen
Brownlow Interior Design	Harry the hirer	Russell & George
Cameron Kimber Design	Hecker Guthrie	Simone Haag
Christopher Boots	Janno McLaughlin for VCA	Studio Wonder X The Company You Keep
Coote & Co.	Justin Bishop Interior Design	The Style Co.
Craft Victoria	Kate Challis Interiors	Thomas Hamel & Associates with de Gournay
Danielle Brustman for Kay & Burton	Kate Rohde	Tigger Hall Design
David Hicks	Lisa Roet	Vicky Zapparas Interiors X Andrew at Home
Diane Bergeron Design	Mark Douglass Design	Victoria Whitelaw
DKO	Martyn Thompson Studio for NGV	White Story
Fenton & Fenton X Styled by Heather Nette King	Matilda Davis for Neon Parc	

Floorplan



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|---------------------------|-----------------------|-----------------------|-----------------------|------------------------|---------------------|
| 1. Victoria Whitelaw | 12. Fenton & Fenton | 18. Justin Bishop | 26. Brett Mickan | 32. Mark Douglass | 39. Thomas Hamel |
| 2. Rusell & George | X Styled by Heather | Interior Design | Interior Design | Design | & Associates with |
| 3. Harry the hirer | Nette King | 19. Broached | 27. Nyary ES | 33. Tigger Hall Design | de Gournay |
| 4. DKO | 13. Craft Victoria | Commissions | 28. Diane Bergeron | 34. Porcelain Bear | 40. Simone Haag |
| 5. Gloss Creative | 14. Studio Wonder | 20. Brownlow Interior | Design | 35. Coote & Co. | 41. Cameron Kimber |
| 6. Royal Copenhagen | X The Company | Design | 29. Danielle Brustman | 36. AZBcreative | Design |
| 7. Flowers Vasette | You Keep | 21. Lisa Roet | for Kay & Burton | 37. Michael Strownix | 42. Adelaide Bragg |
| 8. MECCA Brands | 15. Matilda Davis for | 22. Bergman & Co. | 30. Martyn Thompson | X Styled by | 43. Georgie Seccull |
| 9. Kate Challis Interiors | Neon Parc | 23. Christopher Boots | Studio for NGV | Louisa Curtis | 44. Vicky Zaparas |
| 10. Hecker Guthrie | 16. David Hicks | 24. The Style Co. | 31. Janno McLaughlin | 38. Kate Rohde | Interiors X Andrew |
| 11. Flack Studio | 17. White Story | 25. Giannarelli | for VCA | | at Home |
| | | International | | | |

Adelaide Bragg

The tale of our table began many moons ago. Imagine an old European country estate, rolling hills and fields and forests; the light is low but the day still warm. You stroll through golden grass, deer graze, swallows dart about, in the distance a warm glow draws you near. A tent, a table, old oak trees and merry tunes. An intimate and insightful feast awaits you.

We set out to create an intimate and cosy space – we wanted our guests to be fully immersed in the experience. Lewis & Wood's Royal Oak wallpaper, depicting a tableau of country life in the most beautiful autumnal tones inspired our setting; the tent is a Schumacher ticking, because ticking is perfection in itself and should always feature. Adelaide Bragg & Co core favourites of caramels, creams and naturals carry our feature aubergine hue, while classical elements create a sense of refined elegance.

AZBcreative

The Alex Zabotto-Bentley for AZBcreative table is full of high Renaissance drama and beautiful saturated colours – an ode to Tiepolo's vision. Opulent and decadent, the table features richly hued porcelain plates from Wedgwood, sparkling glassware crystal coloured from Waterford, vibrant silk napery from Dean Sunshine Textiles atop heavy brocade from South Pacific Fabrics, with golden Cleopatra treasures, such as scarabs from Mr Pinchy, and museum-sourced vintage Wedgwood Nautilus dinnerware surrounded by velvet LaForma chairs. The central feature of the table is a golden branch with a canopy of blush-hued marabou feathers from Becker Minty. A powerful still-life floral vignette by Steven Maccora evokes a sense of lavish excess and reflects AZB's signature classicism.

We believe that a well-laid dining table is a work of art.

Bergman & Co.

Nothing says lavish extravagance like Marie Antoinette, and few throughout history have had a hairstyle of such significance that had the ability to affect politics, industry, society, national identity and gender. Diners at our table will be enveloped in the significance of the extravagant bouffant, one of the most renowned symbols of the eighteenth-century.

From afar, the setting is a regal ornamental sculpture. It is only upon closer inspection that the viewer is confronted with a more disconcerting perspective, as the sculpture unfolds and unravels itself, flowing out to invade the dining setting. There is not one element that is not encased in hair. From the table and chairs right down to the glassware and cutlery, all have a creature-like coating.

The diner is presented with the absurdity of sitting and eating within a mass of hair. Is it beautiful or does it turn the stomach? The material plays on the traditional human dislike of mixing food and hair, to invoke in the diner a feeling of disquiet, much like the challenging political and social environment of Antoinette's time.

We wish to deliver an intimate experience that is as beautiful as it is monstrous.

Brett Mickan Interior Design

My designs are highly influenced by the spaces within which they sit. It will be clear to any viewer that the NGV Great Hall's stunning Leonard French stained-glass ceiling was a major influence. I wanted to illustrate my love of colour and passion for combining classic, vintage and custom contemporary styles. I have worked with several Australian artisans to produce bespoke objects, including Renaissance architecture-inspired ceramic vases, Waterford crystal wine glasses, a patchwork tablecloth and custom gold-lustre water goblets. The setting for a dinner party that we all wish we were invited to, is a feast for the eyes.

Broached Commissions

We have been asked to contribute to the most decadent ball of all time, a concept that stretches back to Cleopatra's banquet and which has been aspired to endlessly, every century since. What is persistent and yet remains invisible is of the hard labour of those who remain 'downstairs' during the ball. Our table design reflects upon the heights of power, the inevitable fall and the rewriting of history that turns great leaders such as Cleopatra (alchemist, medical author, diplomat, naval officer) into a woman remembered for seduction and crash-hot parties.

Brownlow Interior Design

Dinner at Turville Grange, the English country house of Prince Stanislas Radziwill & Princess Lee Radziwill, 1965.

Princess Lee Radziwill, sister of Jacqueline Bouvier Kennedy, hosts a dinner party at her country estate, Turville Grange, a seventeenth-century Queen Anne bakehouse outside Henley-on-Thames, Oxfordshire. The interiors, decorated by Renzo Mongiardino, pay homage to Lee's love of flowers and gardens.

Guests of Lee and her husband Prince Stanislas Radziwill included a group of close friends and notable figures of the time, including Lee's sister, Jacqueline, Aristotle Onassis, David Hicks, Lady Pamela Hicks, Cecil Beaton, Sir Winston Churchill, Billy Baldwin and Dorothy Draper.

Cameron Kimber Design

Cameron's inspiration for his table comes from two of his enduring loves, seventeenth-century Flemish flower paintings rich, baroque and saturated with colour, and Middle Ages Gothic: Venetian architecture, all domed, medieval and mysterious.

The characteristics of Gothic architecture – pointed spires and ribbed vaults – are captured using a whimsical lantern, hand-painted to resemble provincial Italian marble often used as backdrops to the Madonna, topped with red coral that was once found in quantity in the Mediterranean Sea and used for decoration.

All of this sits on a verdure tapestry, often called a garden tapestry because of the formal designs derived from foliage and animals. Lit by candle-light, the display contains deep and dark shadows, texture and attractiveness, designed to create a night to remember.

Christopher Boots

Christopher Boots' work explores the architecture and geometry of organic shapes and structures found in nature. Boots is inspired by forms forged by natural elements, suggesting surreal and mythical ideas about creation and change.

For the 2019 Art of Dining, Boots reimagines our signature materiality of hand-finished metals, polished quartz, natural stones and gentle illumination, with lavish excess.

Here, burnished golds, plush velvets, jewelled flatware, creamy alabaster and glistening crystal adorn our table in deep Lapis blue.

Floral treatments with a 'carnivorous' feel and encrusted quartz luminaires captivate, evoking celestial wonderings of ages past.

Coote & Co.

The design for our Art of Dining table emulates a whimsical and glamorous garden party full of old-world style and hedonistic behaviour.

Our guests are stylish and sophisticated travellers, avid readers, lovers of art and architecture, and purveyors of luxury and beauty. They are charming and intriguing, a touch eccentric and always immersed in conversation.

The air is filled with laughter while the old gramophone crackles out the sounds of Billie Holiday. In the distance the creek bubbles playfully and a blissful array of floral scents float from the garden.

The table features elements from the colonial design era; Schumacher animal textiles and whimsical Pierre Frey motifs, large and abundant greenery, exotic forms and small repetitions. Contrasting textures are found in the smooth gloss-painted chairs, velvet seats, delicate cotton tablecloth, linen napkins, hand-forged silver cutlery and the finest Parisian porcelain. Layers of worldly curiosities create a different perspective from every seat.

Once settled at this table you will be transported to a different place. There is nowhere else you need to be – join us!

Craft Victoria

For close to half a century, Craft Victoria has championed Australia's leading craftspeople. From our new home on Watson Place, we continue to support and celebrate the work of local makers and artists, offering a cutting-edge vision of craft today. In designing this table, our intention was to bring together makers working across diverse disciplines and aesthetics, and to pay homage to the traditions of the table and object. Extravagant fare, luxurious tableware and entertainment have been the defining features of festive consumption for hundreds of years. The objects adorning the table invite both play and conversation, and speak to a history and legacy of making that is at the heart of human society. To learn more about the artists presented and the design process, visit craft.org.au/bestofthebest

#NGVWA

Danielle Brustman for Kay & Burton

Danielle Brustman's design draws inspiration from world-renowned French artist Yves Klein and the iconic signature colour that he developed, International Klein Blue (IKB), a luminous blue that represents escape and infinity.

Brustman's design pays homage to Klein, referencing several of his works, including a Perspex coffee table, with encapsulated blue pigment, designed in 1961 and a blue relief globe created in 1957.

Pivotal to the table's design is a revolving maquette of Cleopatra's Needle, also a monument in Paris. Illuminated by blue light, it pays homage to an unfulfilled vision Klein had to bathe the entire obelisk in blue light in the 1960s. At the ninth hour, Klein received notice from the police commissioner that prevented him from doing so.

Brustman has chosen clean monochromatic lines and surfaces to reflect Klein's singular vision, paired with Jia Jia Chen's textural and hand-beaten clay tableware.

David Hicks

Once upon a time, in fifteenth-century Renaissance Italy, the darkest of dark nights set in, and with the smell of risk charging the air the masked crowd converged for a scandalous and decadent night of anonymity, gluttony and lust – the heady atmosphere luring the social elite into depravity, enticing them to transform into something or someone else.

In true carnival style, black coq feathers were layered with gold, silver and precious stones to create a distraction from reality and to fool others with a sinister dose of excitement and intrigue. With prying eyes, darting with excitement, behind bejewelled headpieces, normality was morphed into phantasy and no one was aware of the fate of this pleasure.

ART OF DINING: BEST OF THE BEST 2019

Diane Bergeron Design

Dinner with the Swans

A bevy, or a wedge in flight, is the collective noun for a group of swans, the most elegant and ethereal of all birds. The Swans is also what American writer Truman Capote dubbed his stylish clique, a group of women who were impossibly chic.

This year, my table curation is an ode to the Swans, my ultimate style icons. The design draws from the innate, stylish aesthetic of icons from Babe Paley to Slim Keith. As the last of the Swans has recently passed, it seems that it is certainly an end of an era. A world away from today's influencers and social media frenzy, Dinner with the Swans transports us back to a time of grace, conversation and ceremony.

Capote became completely intertwined in the glamorous lives of the Swans, vicariously breathing in their wealth, exotic holidays and private yachts. He was their confidant, their companion and their biggest fan. One can only imagine their dinner parties and gatherings: colourful characters, sharp-witted conversation and the most sophisticated tablescapes. The most sought-after ticket in town was to a Swans soiree.

Debuting at the Art of Dining is the newest design in my furniture collection, Diane Bergeron for Arthur G, the Marella Chair, named in honour of Italian-born Swan Marella Angelli. She was a true style icon, an art collector and socialite married to the CEO of Fiat. Capote named her 'the European Swan *numero uno*'.

The Swans' guest list (invitations written on monogrammed paper, of course!) included Babe Paley, Marella Agnelli, Lee Radziwill, Bunny Mellon, Slim Keith, C. Z. Guest, Gloria Guinness and Pamela Churchill, and their very prestigious plus ones, of course!

DKO

Dining is traditionally about the ritual: the experience, the drama, the food and the social connection with family and friends. It can also be about power, opulence and the table as a stage.

Taking this experience and fusing it with the insular nature of diners in the age of hand-held technology, we have suspended an installation of mirrored shards that forces the diner's attention away from their screen, reflecting their immediate surroundings and bringing them into the present moment.

Fenton & Fenton X Styled by Heather Nette King

Creative Director: Lucy Fenton
Concepts and Art Direction: Heather Nette King
Artist-in-Residence: Jasmine Mansbridge

It was the ultimate game of seduction and one-upmanship; an off-the-charts, outrageous wager that could only be borne of the wildest passion shared by history's most famous lovers.

Our artist-in-residence, Jasmine Mansbridge has extracted the rich, luminous colours of Tiepolo's work, and with her signature geometric wizardry, has re-contextualised them onto a contemporary columned stage.

Elements of Tiepolo's work inspired the set design – the imposing columns, the lush hues, and, of course, that pearl. This is a joyous, modern exploration of themes of drama, decadence, exuberant grandeur and, of course, love.

Flack Studio

Designers: Patrick Dagg and the Children of Cubbies for Flack Studio

In 2016 Flack Studio created a table for the NGV Art of Dining. At the conclusion of the event we donated our table to Cubbies, an organisation we support.

For our 2019 entry we collaborated with artist Patrick Dagg, represented by James Makin Gallery, to show the awesomeness of Cubbies. Patrick has taken inspiration from the kids from Cubbies to create this year's entry by re-using the original table (now their art table) and creating a piece of art with it, inspired by paintings by the children.

The Cubbies program has been running since 1974, and started as a response to the needs of families living in public housing around Fitzroy. Today Cubbies continues to provide a much-needed safe space for local children.

Flowers Vasette

Labyrinth

In Greek mythology the labyrinth was an elaborate, complex structure, its function to hold the Minotaur captive.

An organic and intricate maze of other worldly delights is designed to enchant the senses and captivate our guests.

Combining sculpture, flowers, light and cuisine, our Art of Dining experience is created to be a tactile visual feast.

Georgie Seccull

Dancing in the Dark

Nocturnal sea mists and inky black oceans merge together, infinite and unfathomable. Moonlight glistens over her tail as she flashes in and out of view, tantalising and teasing.

Materials: paper and steel.

Giannarelli International

Giannarelli International's interpretation of Tiepolo's masterpiece recreates an extravagant dining setting from the era itself, staging a lavish feast in a contemporary setting.

Exquisite antiques from Graham Geddes evoke a sense of dining in another era. Giannarelli International has combined these with Waterford x Jeff Leatham crystal glassware shown at the Art of Dining 2019 for the first time in Melbourne. The rich purple colouring of the glassware suggests a regal tone and enhances the impression of uber luxury.

We have aimed to create a memorable and ostentatious experience for our dining guests so that they truly feel they are dining in the midst of the extraordinary love affair between Mark Antony and Cleopatra as told by Tiepolo in 1743.

Gloss Creative

Planet Gloss

Our love of moon-like surfaces and pastel, shiny millennial metals form an arid but luxurious tablescape. Ombre-flocked planets sit on mountains of other-worldly florals and LED glass ring systems encircle our planets. Our signature giant napkins grow to 'land of the giant' proportions, this time presented in an overload of ombre tulle in a romantic futuristic scene.

Harry the hirer

When responding to Giambattista Tiepolo's *The Banquet of Cleopatra* in the form of a table concept, there are limitless opportunities for inspiration – the story, the colours, the textures, the materials and the extravagance are all rich in symbolism and provide an exciting starting point.

We at Harry the hirer were greatly intrigued by the tale of the earring and decided to conceptually interpret this display of excess with the creation of an oversized piece of beaded jewellery which doubles as a lighting installation and centrepiece.

When considering the design for the table itself we were immediately drawn to a claret marble finish, which is synonymous with opulence and boldly suggests a mindset of extravagance. To best honour the material we conceived a form that is minimal and restrained in shape, but also suggests strength and a virtue of power. Guests will enjoy being seated on our new Elle dining chair, whose colour has been meticulously customised to replicate the pigment of both the claret marble and the beaded light installation.

Hecker Guthrie

Hecker Guthrie's installation is a play on excess: there is a sense of playfulness and a rejection of structure. The installation manifests as a series of plain white crockery items; stacked and assembled, and purposely stripped of any markings or deliberate design. The removal of recognisable markings, distinctions of class if you will, are a comment unto itself.

Intertwined within the elements are a series of broken pieces, that are all bound together as a celebration of their flaws. Through the Japanese repair method known as *kintsugi*, the countless imperfections are highlighted, their cracks and chips filled with lavish gold.

A collaboration with ceramicist Robert Gordon, the sculpture celebrates the beauty of an Australian handmade signature. Furniture supplier James Richardson has generously provided the seating, to which the bases are

hand-painted with a maker's mark to resemble the traditional. The combined experience is intended to conjure a sense of the familiar and celebrate the handmade.

Janno McLaughlin for VCA

Leaping off brief, Janno was instantly mesmerised and entranced with visions of Cleopatra, Mark Antony, IL Bal Oriental, the Aga Khan, scandalous love affairs, Egyptian gods, peacocks, Queen of the Nile, scarab beetles, forbidden treasures, pearls and the simplicity, fragility and beauty of petals of the ancient lotus. Masked gala balls including Venice and the Metropolitan Museum of Art float amongst a mirage of Hollywood flamboyance, decadence, opulence and spectacular sets and costumes of Elizabeth Taylor and Richard Burton resplendent in their 1960s vision of Cleopatra's exotic world. It is about love, loss and vintage.

Justin Bishop Interior Design

The architectural model seen at the heart of Justin Bishop's Art of Dining table is a reference to his love of Neoclassical design and an homage to his early design career working as an architectural model maker.

Styled in Justin's signature colours of black and antique gold, the model features a classical interior in miniature. It is a representation of his classic design aesthetic.

The period of Neoclassicism began in the mid eighteenth-century. It is a style derived from the architecture of classical antiquity and the work of the Italian architect Andrea Palladio, one of Justin's design heroes.

Today, in his interior design work, the timeless elegance of Neoclassicism is paramount; it remains one of his greatest influences.

Kate Challis Interiors

Tiepolo's *The Banquet of Cleopatra* was one of the earliest paintings art historian and interior design Kate Challis remembers from her Melbourne childhood. Now, she has enjoyed creating a surreal wonderland fusing Australian bushland colour and motifs with the painting's sumptuous decorative elements. The panoramic landscape at the centre of the table is by artist Valerie Sparks, who has reduced one of her dramatic large-scale photographic murals to table scale. With this microcosm of a landscape in front of them, diners can immerse themselves into the lush multidimensionality of the Australian bush, surrounded by textures, fabrics and light reminiscent of one of the NGV's most iconic paintings.

This table has been made possible due to generosity of Igor Listkiewicz (painting), Flowers Vasette (foliage), St Luke (paint), Castorina & Co. (light and cutlery) and Boyac (fabrics).

Kate Rohde

My table incorporates a number of signature elements from my creative practice, which encompasses large-scale sculptural pieces, designs for textiles and wallpapers and immersive installations. The centrepiece of my table are several vases originally created for my presentation in the 2015 Rigg Design Prize, which sit upon hand painted faux-marble acrylic plinths and a custom tabletop created especially for this event. Also made especially for the Art of Dining 2019 are faux-marble charger plates, linen digitally printed in the luminous animal print, napkin holders and Baroque pearl-inspired mini vases.

Lisa Roet

I have created a miniature rainforest placing my diners into the heart of Borneo. This installation includes the diners as participants within this microcosm.

As part of their dining experience they will experience the scent of Borneo, researched through the Royal Botanic Gardens palaeontology team, the richness and diversity of flora and fauna found within this precious environment through sculptures, the rubbings of orangutan skin and the hand of the gibbon holding their napkins.

My art utilises jewellery, design and art to look at what it means to be human. It is inspired by primate shapes, skin textures and smells presented as mirrors to remind us of the necessity to re-evaluate our position within this increasingly urbanised world.

Mark Douglass Design

Precious

The ceiling of the Great Hall reminds me of a modern cathedral – a Roy Grounds and Leonard French masterpiece. This backdrop formed part of my inspiration for the Art of Dining.

In conjunction with jeweller Tanya Hamersfeld I discussed the concept of using precious stones as part of my table setting. Tanya gave me an amazing collection of precious stones to play with – rubies, emeralds and coloured sapphires whose colours echoed Leonard French's colour palette. These natural, hand-cut stones also inspired my table setting design.

The table incorporates a central crown composition in CNC brass modules, coloured glass pinnacles and clear glass lens orbs encapsulating the gems and transforming their scale and form. I wanted to create mystery around them and display them at eye level visible from all sides, without a conventional setting, to surprise and delight.

Sitting on a central mirror the infinite crown reflects the ceiling through small tilting mirrors to allow the guests to see each other, and the ceiling/setting from different perspectives.

I created a collection of hand-blown glassware flutes and wine glasses to complement the precious stones also reflected in the colours of the ceiling. Each plate is in mirrored hand-blown coloured glass. Cutlery is gold plated.

The chairs are designed by Christopher Connell and manufactured by Schiavello especially for the Great Hall. I have embellished them with black lino strands.

Hand-crafted napkin rings, water glasses, salt and pepper shakers and linen all complete the table setting detail.

All of the glassware will be available for sale in the NGV design store. Each piece is hand signed.

Martyn Thompson Studio for NGV

The Martyn Thompson Studio ethos of 'The Accidental Expressionist' is brought to life in this table setting for the NGV.

The studio's textiles and ceramics evoke the haphazard beauty of the painter's studio. The incidental marks of the artist; paint splatters, stains and specks, are elevated and transformed into woven fabrics that speak to the beauty of unconscious creation. Hand-crafted ceramics by Dove Drury Hornbuckle mix with flea market finds and Martyn's one-off hand painted plates. Vintage chairs have been reformed and reupholstered. Old and new collide in the spirit of bohemia, all capped in a cascade of flowery delight from Floral and Found.

As in a Martyn Thompson still life photograph, life is in motion... a celebration of color and texture where we sense the human presence. The event is underway... the life being lived.

Matilda Davis for Neon Parc

Emerging artist Matilda Davis has created a fantastical table of hand-embroidered fabrics, wineglass rattles, and a doll's house centrepiece for grown-up children which she describes as 'child's craft on champagne energy'. Now working primarily as a painter, Davis's design propels her dream-like Surrealist paintings into another dimension, while paying homage to key twentieth-century female artists such as Leonora Carrington and Florine Stettheimer.

Davis's first solo exhibition at Neon Parc, *I have something to show you*, is on display until 25 May. For enquiries and catalogue requests, please contact Zara Sigglekow at zara@neonparc.com.au 1/53 Bourke Street, Melbourne 3000, Wed-Sat, 12-5pm.

MECCA Brands

At MECCA we believe make-up should be artistic, illuminating and unapologetically playful. Our table is an ode to glamour, with oversized lash and lip sculptures, melting pigments and flickering candles boosted with LED lighting. Glossy textures evoke the luminosity of make-up, while the colour palette explores the pale nude shades and pops of red that so many women adore. The graphic elements of the table design are juxtaposed with a sculptural floral arrangement, velvet chairs and sleek cushions. Whether you prefer maximal or minimal make-up, we invite you to discover the very best in global beauty at MECCA. Visit mecca.com.au to learn more.

Michael Strownix X Styled by Louisa Curtis

Our table design for this year's Art of Dining: Best of the Best 2019 is one of lavish excess.

As Marie Antoinette, the last queen of France, once said:

I have seen all, I have heard all, I have forgotten all. There is nothing new except what has been forgotten. Courage! I have shown it for years; think you I lose it at the moment when my sufferings are to end? No one understands my ills, nor the terror that fills my breast, who does not know the heart of a mother.

Our intention is to make each guest feel like they are a part of a collection. Reflecting bowerbirds' courtship behaviour, where the male bowerbird builds a structure and decorates it with sticks and brightly coloured objects in an attempt to attract a mate, Michael and I want to attract our guests to our table design, making them feel like they are part of the collection of treasures. Guests will be surrounded by a contrast of light and dark and new and old. The glow egg on the top will represent new life.

Nyary ES

We are Nyary, shop owners, sellers of decorative items from around the world and makers of beautiful bespoke furniture, mirrors and architectural items. We are lovers of the unusual.

Much like the feast found at our store, the table is set with a unique cacophony of colour, pattern, texture and humour. We've followed the theme of extravagance, but with a twist, using layers of vintage floral velvet cloths, a French antique tapestry deer sculpture, French blown head glasses and a banquet of Italian food candles. The rich velvet chairs with a silk ruffle are designed and made by us specifically for the event.

Porcelain Bear

Exploring the theme of 'abundance', Melbourne design studio Porcelain Bear has drawn inspiration from motifs of generosity, harvest and the act of coming together. Amplifying the subtle brilliance of the studio's namesake material, a porcelain urn forms the centrepiece of the table arrangement, from which a crop of porcelain fruit and vegetables overflow in glazed and unglazed finishes. This cascading ivory croquembouche is accented by a selection of produce in striking 24-carat gold, tirelessly finished by hand. As guests take their seats, a glass cloche reveals their evening's gift: a bespoke piece of porcelain design to treasure.

Royal Copenhagen

A passion for blue since 1775.

Royal Copenhagen's products have been created with rare skills, care and hand-craftsmanship for over 240 years. Each item is handpainted with 762 delicate individual brushstrokes that build up the pattern little by little.

The world of flowers has been a special love for Royal Copenhagen since its founding. Blue Fluted Plain, with its iconic flower pattern, marked the beginning of a deep love for the floral universe, expressed in graceful designs.

This table unites Royal Copenhagen's love for the world of flowers with dedication to impeccable craftsmanship, evoking emotions and revealing stories through brushstrokes on porcelain.

Russell & George

collision
/kə'ɪʒ(ə)n/
noun

1. an instance of one moving object or person striking violently against another.

Molten, frozen in space; a metaphor for a meteor. A moment which captures the sudden disturbance and collision to the otherwise quiescent, free surface, Earth; a table.

Post-apocalyptic, the setting relays a moment of chaos or the collision of a meteor and what might exist after its destruction.

Baby's breath spills out from the carnage, symbolising a timeline of life or nature and its relentless will to survive.

With disaster comes beauty and with it a rebirth and resurgence of a new time – a new life.

Simone Haag

The Simone Haag studio curates furniture art and objects for its residential clients and wanted its table to act as a showcase for all of the things it loves and in turn loves to select on behalf of its clients.

A unique banquet seat speaks to the studio's collaborations with makers that result in interesting furniture and forms. The Haugensen vintage chairs speak to our passion for collecting one-off pieces. Palette is at the core of what the studio does, so colour and pattern were paramount to the table design. Ceramics, lighting and objects also form an integral part of the spaces we create and were combined to produce our geometric and sculptural centrepiece. Subtle cues were taken from Giambattista Tiepolo's *The Banquet of Cleopatra* – can you see them?

Studio Wonder X The Company You Keep

An exploration of dining as an act of intimacy. The sharing of time together, where importance is placed on the people around the table more than the table itself.

A custom-designed table, classically set with the tableware required to enjoy a good meal. All attention is focused in and down through the table, into the internal void of the central pillar, where a floral arrangement is reflected and refracted at different angles to the guests seated at the table. From a distance the table seems unadorned, and invites approach at an intimate distance, in essence inviting all to the table – an act of conviviality, generosity and hospitality.

The Style Co.

The Style Co. is an Australian event design studio which has been disrupting the wedding industry since its birth in 2010. The Style Co. is renowned for its refreshingly innovative approach to creative design. The Style Co. is inspired by the love stories of its clients, which are then translated to flawless and unforgettable experiences.

In its modern-day interpretation of Tiepolo's *The Banquet of Cleopatra* the studio was naturally drawn to arguably history's most famous love story: that between the Egyptian queen, Cleopatra and the Roman consul Mark Antony. Keeping true to its passion for weddings, The Style Co. collaborated with bridal fashion house, One Day Bridal, to create a custom textured table cloth, the perfect base for layers of pearls, sequins, tassels and florals. Through their tablescape design The Style Co. brings to life the elegance and extravagance of this era.

Thomas Hamel & Associates with de Gournay

Thomas Hamel & Associates with de Gournay for the Art of Dining: Best of the Best 2019 sees the launch of a unique collaboration and reimagining of the de Gournay Amazonia wallpaper design for Australia. The table setting is inspired by the lavish dinners seen in the grand country houses of England and is showcased in our very own dining room complete with custom de Gournay wallpaper inside and out.

For the outside walls of the room, the Amazonia design is customised to include eucalyptus trees and Australian native animals including koalas, an echidna and a cockatoo. The design is hand painted on silk in a special Southern Cross sky midnight blue colour (complete with hand-painted Southern Cross constellation).

Stepping into the raspberry pink room, guests are greeted by hand-painted Amazonia silk wallpaper. The table setting sees the wallpaper come to life with palm trees coming up from the centre of the table with a mass of lush tropical plants and fresh flowers. True to this year's theme of Lavish Excess and the days of entertaining in the grand rooms of the best houses in country England, flickering candles in candelabra and crystal glassware fill the table while specially created hand-painted de Gournay porcelain features at each place setting. All of this sits on a custom table cloth printed in the Amazonia design in their signature pale pink, created for a collaboration with fashion house Aquazurra. This stunning fabric is carried through to the napkins and seat cushions, completing a truly excessive and surreal room.

Tigger Hall Design

I have a deep passion for textiles, history, design and colour.

A fascinating illustrated book by French artist Jean-Baptiste Pillement, printed in 1780, inspired the chairs and central table. The exquisite hand-coloured etchings of fanciful Chinoiserie figures, pavilions, flowers and foliage embrace the mood of the day. Our beautiful old family dinner set led me to the synergy of the design.

Recently visiting Tony Duquette's home 'Dawnridge' in Los Angeles I was inspired by his surreal wonderland and his love of pagodas and his paper sculpture. This aligned with my fascination of the sculptural qualities of Isabelle Borchgrave's practice, which I have used in the central decoration.

Fabrics: Nine Muse Textiles Chinoiserie Velvet from Jean-Baptiste Pillement designs, Nine Muse Textiles Diamond Block, Nine Muse Textiles Malachite linen undercloth, George Spencer table top cloth, Janet Yonaty trims.

Vicky Zaparas Interiors X Andrew at Home

Vicky Zaparas Interiors is an emerging interior design studio with an elegant and refined style, exuding a sense of luxury and glamour. In collaboration with Andrew at Home, renowned for his floral artistry and unexpected whimsy, their exhibition seamlessly merges historic sensibilities with a touch of the modern.

Their collaboration pays homage to Cleopatra's love of pearls, her exotic sense of style and her time as Queen of Egypt. A time when tall Ostrich feathered fans provided canopy and sculptured bronze palm trees framed the infamous throne steps. Vicky Zaparas Interiors pairs these organic forms, with Egyptian geometric patterns, a rich colour palette and just enough gilded glamour to evoke a sense of lavish excess.

Victoria Whitelaw

Opulent and lavish, the Victoria Whitelaw table features a 6ft tall metallic gold stand extravagantly topped with a combination of beautiful blooms, fans of peacock feathers and golden cane palm. Two taxidermy peacocks perch amongst the design which consists of a botanical colour palette of coral, apricot, burnt orange, mid pink, soft pink, and gold with a touch of yellow.

Metallic gold crockery, cutlery and glassware are set amongst a luscious carpet of blooms styled directly on gold linen. Each plate is beautifully finished with a navy napkin tied off with gold cord and a peacock eye feather. The stunning setting is complete with luxurious chairs each styled alternately with arrangements of blooms and fans of peacock feathers.

White Story

The coming together of people is one of the most meaningful and pure expressions of the human condition. These moments reflect intersected experiences, shared wisdom that is understood then reinterpreted. Each story is unique, timeless and authentic because it reflects the lived experiences of each storyteller.

Fiona Myer's White Story honours the coming together of storytellers in their Art of Design table. Curated as a layered narrative, like chapters of a book, it reveals stories across all touch-points. The design weaves together modern artisans and historical and repurposed objects alike. Guests are invited to explore the table individually and together with each person contributing their own authentic piece to the wider narrative. Key themes explored include: materiality, the value of time and human connection.

The Bond Family – Maureen Bond, Catherine Byatt, Glenda Piddington and Jen Williams

Plastic Marie (in forecourt) is a multimedia assemblage, constructed by members of The Bond Family for The Johnston Collection's Christmas Tour 2018, and later gifted to the National Gallery of Victoria Women's Association.

Everything used in the construction of 'Marie' is reclaimed, including the mannequin. Other repurposed items include plastic drink bottles, shopping bags, nautical rope offcuts, velcro, costume pearls, timber and wire.

Essentially, it was 'the appearance of Beauty and Loveliness that hid a tragic reality' which gave impetus to this creation. Firstly, the notion of the trend-setting, coiffed and fabulously fashioned Marie Antoinette as an historic figure of excess, oblivious to the terrible plight of her starving people. Secondly, the idea of using rubbish stemmed from the enormous, tragic and irreversible problem of plastic waste in our beautiful oceans.

Our heartfelt thanks to the many people who have so generously given their time and expertise to help make this event possible.

The NGV 'Dream Team'

Anna Kopinski, Tony Henshaw,
Alex Edge, Laura Knight and the
NGV Events team

Alana Paszko, chef Bradleigh Hutchinson
and the Restaurant Associates
Catering team

Tony Ellwood AM, Director, NGV for
allowing us the freedom to produce
such an unusual undertaking

The PR

Harvey Taylor Publicity

Our Gala Dinner Volunteers

Annabelle Strover, Charlotte Kininmonth,
Claire Henham, Claudia Cusack,
Coco Burrell, Eliza Court,
Frankie Scheriani, Harriet Renn,
Imogen Hoyle, Issy Kelly, Jala Cleaver,
Jemima Barker, Juliette Cody,
Lara Walton, Laura Hallam, Lucy Davies,
Mia Lansell, Ruby Dicker, Saffron Sylvester,
Serena Clark, Sophie Joubert,
Sophie Yenken, Tatiana Ippoliti,
Zoe Crow, Leila Lorenz, Michael Frenkiel,
Lachlan Strover

The Special Touches

NGV design store and MECCA Brands
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just cocktails. Pommery for adding the
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All Saints Estate, StrangeLove and Asahi
Super Dry for whetting our whistles.

The Raffle

Botanica World Discoveries for helping
us to explore the world in style.
Smile Solutions for foxy and great teeth.
Adrian Lewis for keeping us glamorous,
and the NGV for a Gala Cocktail.

The Entertainment

DJs Edd Fisher and Simon TK for
providing the beats. The Huxleys
featuring Benjamin Hancock, James
Andrews and Simone Page Jones, for
providing the magic.

Our NGVWA Art of Dining 2019 Organising Committee

With thanks to current President
Maria Smith and past President
Barbara Higgins, along with the NGVWA
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wise counsel.

Katherine Strover, Adelaide Bragg,
Esther Frenkiel OAM, Laura Kininmonth,
Chloe White