



CURATORIAL+CO.

THE BEAST IN ME

Aleisa Miksad	Jillian Nalty
Ana Young	Liss Finney
Benjamin Akuila	Martina Clarke
Brad Gunn	Omi McCurdie
Bruce Reynolds	Sadhbha Cockburn
Chelsea Lehmann	Samuel Chan
Deborah Kelly	Saskia Vander
Ivy Riddle	Sophia Olivieri

24 June–4 July 2026

Curatorial+Co.
80 William Street
Woolloomooloo 2011

Of all the internal mechanisms that drive us, perhaps the most primordial is the beast. We expel the animal, the bodily, the base in favour of the intellect, yet it is the beast that holds what is most irreducibly human—impulses and desires that precede thought: love, rage, care, protection, connection. The very thing we suppress is also the thing that touches what is most vital.

*“Yes, she felt a perfect animal inside her. The thought of one day setting this animal loose disgusted her. Perhaps for fear of lack of aesthetic. Or dreading a revelation...
No, no, she repeated, you mustn't be afraid to create.”*

— Clarice Lispector, *Near to the Wild Heart* (1943)

Nothing is only what we have reduced it to—look again. The beast is not just a beast. Abjection is not simply about disgust, but about the complexity of what we suppress. Rather than revealing which parts of ourselves are more animal, *The Beast in Me* considers which parts of ourselves we have expelled in order to become more human. What makes these works transgressive is not their subject matter but how they collapse the border between human and animal, self and body, civility and instinct. The beast and the artist emerge from the same ungovernable place, each carrying the dread of what they might reveal; to create from this place is to set the animal loose.

Freud defined the id as a “cauldron full of seething excitations,” filled with energy that has no organisation, no collective will, only the drive toward satisfaction. It is the most primal and ungovernable part of us. The exhibition does not attempt to resolve the tension between the human and the animal, the ego and the id, the outward self and the seething excitations beneath it. Rather, it sits in the limitrophe, making it visible, and in doing so, returns us to what has been expelled, suppressed, debased—the beast in us.



DEBORAH KELLY

Beastliness, 2011

single-channel digital video animation, colour, sound

3 min 17 sec, 16:9 aspect ratio

edition of 8

AUD 10,000



BRAD GUNN

Moth (Blue), 2026

resin, synthetic fibres, gold leaf, studs

50 x 58 x 7 cm

edition of 12

AUD 2,400



BRAD GUNN
Vanity Fairgame (Pink), 2026
resin, synthetic fibres
18 x 48 x 15 cm
edition of 30
AUD 3,500



MARTINA CLARKE
Mounds, 2026
oil on linen
28 x 23 cm
framed in walnut
AUD 1,100



BRUCE REYNOLDS

Wing, 2025

concrete, steel

77 x 41 x 7 cm

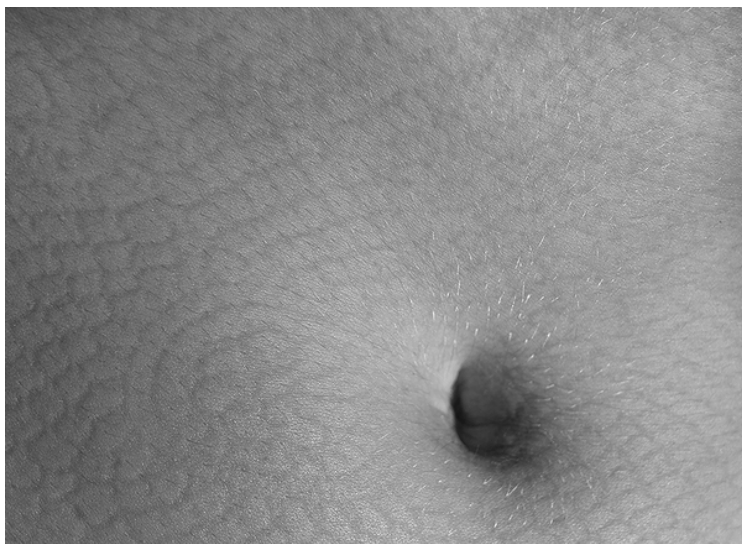
AUD 4,000



BRUCE REYNOLDS
Second Time Machine, 2025
concrete, steel
110 x 50 cm
AUD 8,000



IVY RIDDLE
Anemoia, 2025
pigment inkjet print
76 x 118.9 cm
edition of 3
mounted on Gatorboard
AUD 2,950



IVY RIDDLE
Of Her, 2025
pigment inkjet print
31 x 42 cm
edition of 3
framed in black woodgrain behind acrylic
AUD 950



IVY RIDDLE
Grid Points, 2025
pigment inkjet print
29 x 42 cm
edition of 3
framed in black woodgrain behind acrylic
AUD 950



ALEISA MIKSAD
Hairy Mary, 2026
porcelain mid-fire clay, glaze
65 x 25 x 25 cm
AUD 6,000



ALEISA MIKSAD

Merkin II, 2026

porcelain mid-fire clay, enamel, MDF, wire mesh, nylon

72 x 80 x 10 cm

AUD 8,000



DEBORAH KELLY

Serpentine, 2020

paper collage, watercolour, gouache on found paper

36.5 x 36.5 cm

framed in antique frame behind Museum Glass

AUD 3,500



DEBORAH KELLY
Fertility Cult, 2017
paper collage, ink, pigments on handmade
Garza Papel paper
49.5 x 38 cm
framed in Blackwood behind ArtGlass
AUD 3,800



DEBORAH KELLY
Fire Fae, 2023
paper collage, ink, gouache on handmade
Garza Papel paper
47 x 37.5 cm
framed in Blackwood behind ArtGlass
AUD 3,800



DEBORAH KELLY

Augur, 2017

paper collage, ink, pigment on paper

41.5 x 28.5 cm

framed in Blackwood behind ArtGlass

AUD 3,500



BENJAMIN AKUILA
Lipstick On a Puaka I, 2026
raku paper clay, gold spray paint
50 x 46 x 2.5 cm
AUD 2,800



SADHBHA COCKBURN

Hatchling, 2025

pencil on Stonehenge paper

32 x 28.5 cm

framed in black woodgrain behind ArtGlass

AUD 900



SAMUEL CHAN
Embrace, 2024
resin, stainless steel
47 x 14.5 x 9.5 cm
edition of 5
AUD 2,500



CHELSEA LEHMANN

La Bête, 2026

oil on linen

50 x 60 cm

AUD 3,800



CHELSEA LEHMANN

Dog, 2026
oil on board
30 x 30 cm
AUD 1,300



ANA YOUNG
Hidden Painting I, 2026
acrylic, oil, cotton, silk organza, canvas
32 x 21 x 3 cm
AUD 1,600

ANA YOUNG
Hidden Painting II, 2026
acrylic, oil, cotton, silk organza, canvas
37 x 27 x 5 cm
AUD 1,800



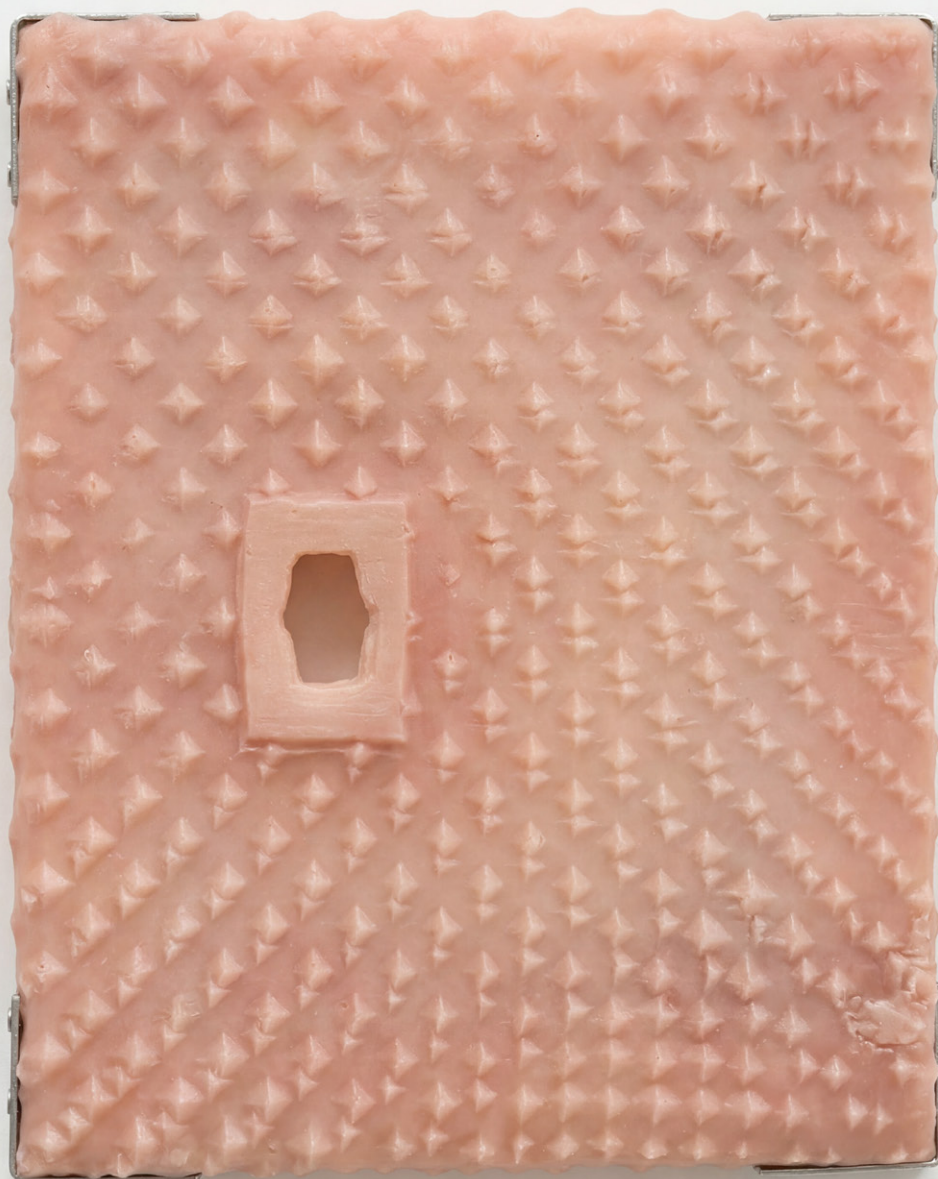
SOPHIA OLIVIERI

Discipline, 2025

found wooden footstool, upholstery foam, prosthetic-grade silicone,
silicone pigment, steel, polyester ribbon

57 x 41.5 x 44 cm

AUD 2,200



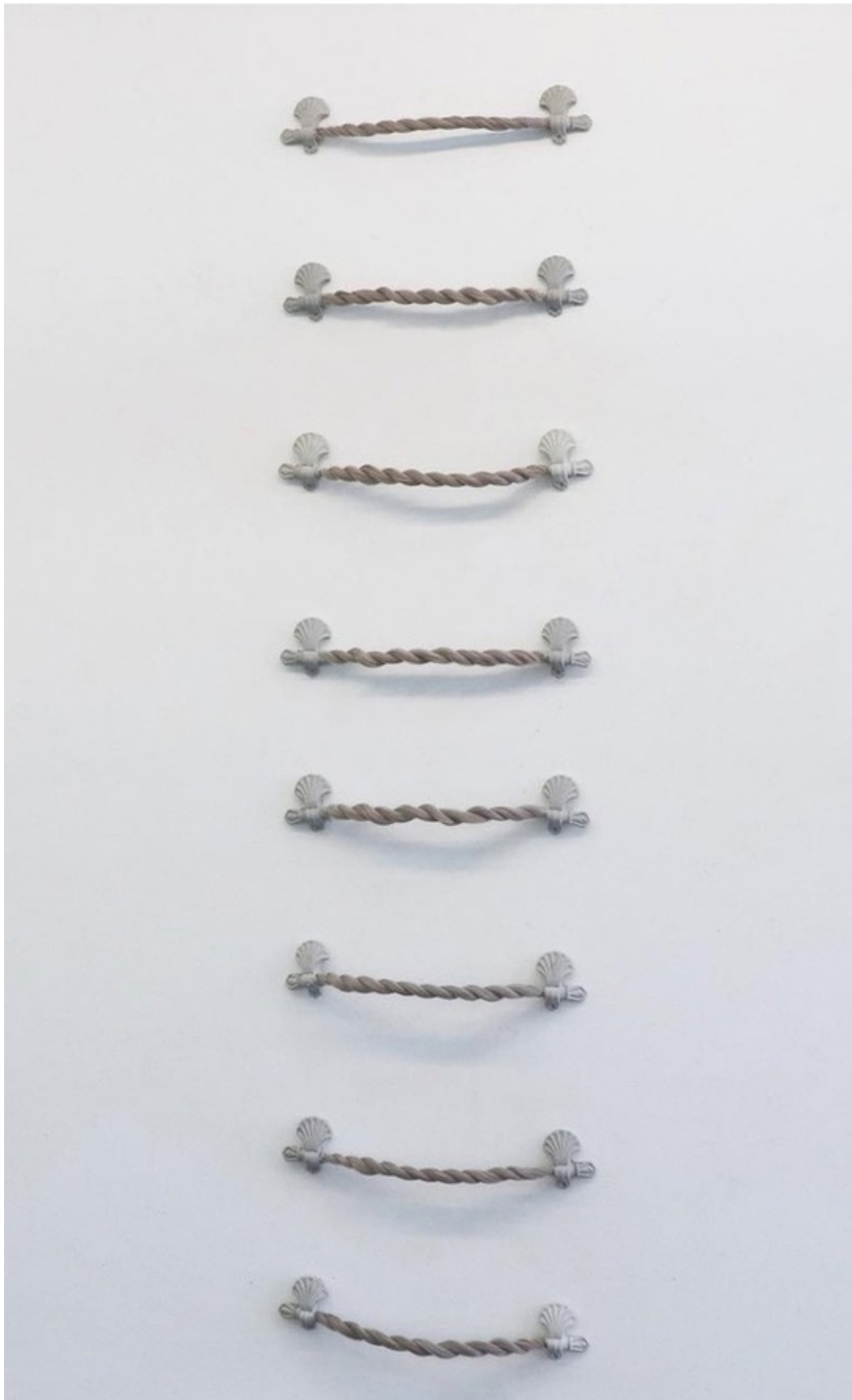
SOPHIA OLIVIERI

Access Point, 2025

prosthetic grade silicone, silicone pigment, zinc plated bracket

31 x 25.5 cm

AUD 600



LISS FINNEY

Clinging To Something, 2026

synthetic hair, wire, cement, plaster

230 x 40 x 10 cm

AUD 2,000



SASKIA VANDER

Morph, 2026

acrylic, oil on gessobord

43 x 33 cm

framed in timber with gold profile

AUD 2,000



JILLIAN NALTY
Underbelly, 2026
polyester, pine
173 x 52 x 36 cm
AUD 3,200



JILLIAN NALTY
Wipe Away, 2026
aluminium, renaissance wax
90 x 90 x 3 cm
AUD 2,500



JILLIAN NALTY
Colony, 2026
beeswax, pine
113 x 35 x 35 cm
AUD 3,200



JILLIAN NALTY
Nailed Again, 2026
cornice cement, wire, acrylic nails, aluminium
85 x 55 x 22 cm
AUD 2,000



Dermoid Cyst. Right, well there, great! Lets start there.
Nothing to be ashamed of.

OMI MCCURDIE
The Cyst and the Baby, 2023
single channel moving image
7 min 38 sec, 16:9 aspect ratio
edition of 5
AUD 5,000



CURATORIAL+CO.

ART GALLERY + CONSULTANCY

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We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which this gallery stands. We pay our respects to their Elders past and present, and recognise their continuing connection to land, waters, skies, and culture. We honour the rich artistic traditions that have existed on this Country for tens of thousands of years, and we recognise that First Nations people are the first artists, storytellers, and custodians of culture. We are committed to listening, learning, and working in respectful collaboration with First Nations communities.