

Mosman Art Prize 2022

Judge: Rhana Devenport: Introduction and comments on winning works

Seventy-five years is an impressive anniversary for any art event – congratulations to all involved for your determination and faith, especially the artists! For the 2022 iteration I was initially astonished at the breadth, depth and quality of submissions; even reducing the more than 800 works to just over 100 was a mighty challenging process. There is no question that painting is alive and thriving, with artists embracing diverse materials seen in the presence of materials such as stitched linen, stained mulberry paper, marble dust, Aluminium, locally-sourced pigments, Farsi calligraphy and ceramic glazes in the final exhibition. The second aspect that struck me was the surge of younger artists and their undeniable confidence and clarity of vision, evidence of a strong momentum towards the future. Finally I am deeply impressed with the ingenuity of artists as they negotiated the personal and physical nuances of the pandemic years (that still linger with us...) to forge intimate and often beautiful considerations on the human condition. There are many works that deserve deep looking and discussion in this exhibition; I am pleased to share my thoughts about the four works awarded prizes.

Mosman Art Prize (major acquisitive prize) - \$50,000

Jacobus Capone, b 1986 Fremantle, lives Fremantle, *Spring 2021 202*, fallen golden wattle and seawater

Fremantle-based artist Jacobus Capone has earned great respect over recent years for his attentive time-based works that take the measure of time and register human presence in the natural environment. These works often involve the artist's own quiet performative actions. This transcendent work, simply entitled *Spring 2021*, extends the possibility of painting by bypassing the intermediary medium of conventional paint itself, in favour of embracing the pure form of natural substances gathered through circadian performance. Each day in October 2021 a daily ritual was adhered to by the artist; fallen wattle was collected at dawn, seawater at dusk, these substances were coalesced each evening to form a painterly wash and a painting was made; collectively and individually, they celebrate the onset of spring.

Margaret Olley Commendation Award supported by Gillian and the late Brian Jones - \$6,000

Dianne Tchumut, born 1961 Darwin, lives in Litchfield and Reynolds, NT, her language group is Marrathiel, *Turtles Hibernating 2022*, synthetic polymer paint on linen

Turtles Hibernating is a work in mesmerising detail that references the winter months when freshwater turtles hibernate. The work captures the surrounding vegetation, the fertile mud where hibernation occurs, and the dried riverways and billabongs that in totality support this important phase of the turtle's life cycle. This confident monochrome work in synthetic polymer on linen is based on intimate inter-generational knowledge and evokes the interconnected strata of the natural world, creating an enmeshed field of environmental forces without depicting the turtle itself as chief protagonist in this millennia long story.

Allan Gamble Award supported by Christine and the late Hugh Fraser - \$3,000

Eliza Gosse, b 1995 Sydney lives Sydney, *Almost Kareela 2021*, oil on canvas

This elegantly composed work depicts a snowy Mt Bulla in 1970 and is part of the artist's 'Bumpy Roads and Tip Top Sandwiches' series based on memories of Australian road trips collected during the pandemic. In its cool palette and shadowy grey-scale depiction of a human gathering inside the popular Koflers Hutte meeting place (built 1959), the painting honours both the verve of mid-century architecture and the conviviality of the shared skiing holiday experience.

Guy Warren Emerging Artist Award (35 years and under) supported by Fourth Village Providore - \$2,000

Sebastian Galloway, b 1989 Hobart, lives Hobart, *Summer Arrangement in Suspended Animation*, 2021, oil on copper

The tradition of oil painting on a copper substrate dates back to medieval times and was enthusiastically adopted in the 1700s in northern Europe and Italy. More durable and less insect-prone than wood, and smoother than just about anything, copper was favoured by artists such as Breughel, El Greco and Rembrandt. Taking this arcane art history as his cue, Sebastian Galloway has created a stunning homage to Dutch still life painting in his gloriously painted bouquet that is arresting and seductive in its trompe l'oeil verisimilitude.