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Please return

MOSMAN ART PRIZE 2024

10 AUGUST - 6 OCTOBER

MOSMAN
ART
GALLERY

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COUNCIL

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1872



THE ALBERT
MOSMAN

VAULT

2024 MOSMAN ART PRIZE

For 77 years the Mosman Art Prize has been awarded by Mosman Council. Each of these winning paintings has been acquired for the Mosman Art Collection, forming an important body of works that reflects the breadth of painting practice. Past winners include Margaret Olley, Grace Cossington Smith, Nancy Borlase and Guy Warren. More recent winners include Adam Cullen, Michael Zavros, Jumaadi, Salote Tawale and in 2023 David Griggs.

The endurance of the Mosman Art Prize reflects the strength of painting practice in Australia, and this year we received a record 1,617 entrants. This year's exhibition of finalists' work is testament to this vital artistic community and the quality of art being made. It is a privilege for Mosman Art Gallery to have so many artists share their artworks with us, and to exhibit even a small amount of this work.

This year's judge is curator and writer Julie Ewington. Julie has a life-long commitment to exploring work by Australian artists. Julie has authored several monographs on the work of Australian artists and her writing has appeared in every major art publication and numerous exhibition catalogues.

Between 2001-14, Julie headed Australian Art at Queensland Art Gallery | Gallery of Modern Art, contributing to the Asia-Pacific Triennial of Contemporary art between 1996-2012. In 2014 she received the Australia Council's Emeritus Medal (Visual Arts Board).

The 2024 Mosman Art Prize comprises five awards:

- The major (acquisitive) prize of \$70,000 is sponsored by Mosman Council.
- The Margaret Olley Commendation Award of \$10,000 is supported by Gillian and the late Brian Jones.
- The Guy Warren Emerging Artist Award of \$3,000 is supported by Fourth Village Providore
- The Allan Gamble Award of \$5,000 is supported by BresicWhitney. This award is given to the best painting which explores the theme of the built environment.
- Viewers' Choice Award of \$1,000 is supported by Mosman Art Society.

Mosman Art Gallery is grateful to our supporters for their generosity and continuing commitment to the Prize and their support of artists. These contributions ensure the continuing success of the Mosman Art Prize for both artists and our community. The Gallery extends its thanks to the artists who enter the Prize and congratulates all 88 selected for exhibition, especially the 2024 Prize winners.

To read the 2024 Mosman Art Prize Judge's Report or find out about our public programs for the exhibition visit www.mosmanartgallery.org.au.

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GODFREY
Wines

N·O·M·A·D
DESIGN CO.



THE ALBERT
MOSMAN

VAULT

**The works follow
level 1 and then level 2**

Note to viewers:

**Some artworks in this exhibition
contain language and subject matter
that is adult in nature.**

Discretion is advised.

Imants Tillers

Born 1950, Dharawal Country/Sydney

Lives and works Ngarigo Country/Cooma, NSW

Balmoral Morning 2024

synthetic polymer paint, gouache on
16 canvasboards nos. 112396-112411

Courtesy the artist

\$32,000

“This painting is about waking early in the morning and witnessing a glorious sunrise. The Sun. Heavenly, sublime. The sheer wonder of life.

Balmoral, Mosman Bay, Cremorne Point, Sirius Cove, are all places very familiar to me.

For decades I would take long walks around the harbour foreshore. Happy walking. Once I came across a large flat sandstone rock with a biblical inscription that looked old – maybe it was over 100 years old: TO THEE INVISIBLE GOD. It was near Whiting Beach and Curlew Camp where Arthur Streeton and Tom Roberts once painted in the 1890s. A site of power. I wonder who left this message to the future?”



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Ken Done

Born 1940, Sydney

Lives and works Sydney

Finding a striped vase 2023

oil and synthetic polymer paint on linen

Courtesy the artist and The Ken Done

Gallery, Sydney

\$42,000



“This painting started as a classic soft reef painting and then after a considerable amount of time and work it emerged as a simple striped vase with some soft abstract flowers. The title refers to the emergence of the vase, finding it, in the original reef construct.”

Annette Galstaun

Born 1980, Sydney

Lives and works Sydney

Ken under the sea 2024

synthetic polymer paint on canvas

Courtesy the artist and Studio A, Sydney

POA



“When Ken Done visited Studio A in April 2024 he gifted artist Annette Galstaun a book of his ocean themed works. Annette has long been inspired by the ocean — she herself sometimes identifies as a mermaid — and this book ignited this portrait, which sees Ken become a part of the ocean environment he has so iconically rendered over his decades-long career.

Annette Galstaun is an intuitive painter who creates scenes that are both familiar and otherworldly, like a nostalgic memory or a lingering dream. Her world is a place where mermaids, birdlife and movie characters happily coexist in pattern and colour.

In her work, she abstracts her characters, creating angelic, otherworldly beings with elaborate costumes and embellished surroundings. Her figures gaze at you with pensive expressions; they are surreal, beautifully distorted and completely unique. Annette likes to express her spirituality in her works, often depicting religious and mystical subject matter to consider what is beyond the immediate. She also likes to portray scenes from classic fairy tales, Disney films and popular culture.

On her life as an artist Annette says ‘I want people who see my work to be inspired.’”

Naomi Hobson

Born 1979, Coen, Far North QLD
Lives and works Coen, Far North QLD
Language: Kaantju/Umpila



*Habitats of Hope - Honeyeaters Flock
to the Masses of Large Red Bottlebrush
that Line the River Edge 2023 2023*

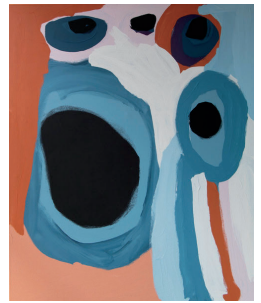
synthetic polymer paint on canvas

Courtesy the artist and Vivien Anderson Gallery, Melbourne
\$10,000

“I have always felt a deep curiosity about the complex links between all living things and how fragile, dependent and balanced our world needs to be. And so much of what I see exists in its own beauty and power. My people have always been a part of the balance, we still contribute to it, and we receive its offerings. For me, this painting is an unveiling of the preciousness of nature’s work.”

Katjarra Butler

Born 1946, Kuun, Tjukurla, Ngaanyatjarra Land, WA
Lives and works Tjukurla, Ngaanyatjarra Land, WA
Language: Ngaanyatjarra / Pintupi



Kitji-Kitji and Wutjulu 2024

synthetic polymer paint on canvas

Courtesy the artist and Tjarlirli and Kaltukatjara Art, Warburton, WA
\$7,200

“Kitji Kitji’ is the name for the kangaroo colloquially referred to as ‘Euro’. This kangaroo lives in rocky environments. The Kitji Kitji Tjukurrpa is local to the area, which is how the place got its name. The site Kitji Kitji and Wutjulu are located close to one another. There are two important water sources, one rockhole at Kitji kitji and a soakage at Wutjulu.

Katjarra's whole family used to travel around the Kitji Kitji area, they would come from the South and meet there. They would become one big group and hunt and collect bush tucker together. There is a strong Malu Tjukurrpa (kangaroo Creation) story attached to this site, however Katjarra did not want to speak about it. Either the story is too big to share publicly, or it is men’s business. She says 'The kangaroo travels from the North, through Lokarrpara to Kitji Kitji. That's all.'

Katjarra is a leading Western Desert artist and senior Ngaanyatjarra / Pintupi woman from Tjukurla, WA. Katjarra has been painting since the 1990s, and began after the passing of her husband, Papunya Tula founder Anatjari Tjakamarra. Katjarra’s spirit is embodied in the power of her brushstrokes, the broad fields of colour engulfing the spectator and offering a momentary glimpse of Katjarra’s knowledge of the power and enormity of her Tjukurrpa.”

Belem Lett

Born 1986, Mid north coast, NSW

Lives and works Sydney

Fire Walk With Me 2024

oil, clear primer on brushed aluminium
composite panel

Courtesy the artist, James Makin Gallery,
Melbourne and Edwina Corlette gallery, Brisbane
\$10,700



“Lett’s work plays with light and colour as inseparably the same. The act of painting is considered through the history of gestural abstraction. Reduced to a surface and paint applied with a colour-loaded brush. There is an implicit physical momentum involved in Lett’s work; the push/pull, twists, the drag of the brush, the drip, the stop and start. Individual works explore the surface and traditional constraints of the painting through, at times, bouncing off its edges and returning inwards to explore the interior space of the painting. While at others zooming off the edge in a manner, which implies a broader limitless world that we are only seeing a cropped section of. There is a consistent concern with movement, colour and light.

The brushwork throughout Lett’s work traces this movement of light and colour through space. While simultaneously being representative of the artists body and movement. Gestured segments allow the path to be broken, implying a passing of time, while also fracturing the concise coloured segments. This allows the painting to constantly shift its propositions on colour and movement. The simple form of a line and its movement allows such a multitude of connotations and references. Through this there is an embrace of the viewers interpretation. The pathways become racetracks, circuits, pipes, rainbows or cursive script or moments in time. In each iteration they all tie together to form a network of light movement.”

Jess Miller

Born 1989, England
Lives and works Perth

Sports 2024
oil on canvas
Courtesy the artist
\$6,800



“*Sports* by Jess Miller offers a satirical yet poignant commentary on contemporary femininity and societal expectations. This piece, part of the recent *Wifey Material* exhibition (No Vacancy Gallery, Melbourne), features a female figure reclining luxuriously in bed, nestled within opulent linen sheets, with a striking emerald green velvet headboard as a backdrop. The woman, donning dark sunglasses and sporting freshly styled hair, evokes an image of both indulgence and subtle defiance.

The title *Sports* humorously suggests that lounging in bed can be considered an athletic endeavour, playfully challenging traditional notions of productivity and leisure. By presenting this scene, Miller critiques the pressure on women to conform to idealised roles, highlighting the absurdity of such expectations. The figure's sunglasses imply a hangover, adding a layer of relatability and humour, underscoring the human experience of overindulgence and the need for self-care.

In line with the exhibition's exploration of partnership and authenticity, *Sports* invites viewers to reflect on the performative aspects of femininity. Miller's use of satire and everyday symbolism in this piece encourages a reevaluation of societal norms, urging a more nuanced understanding of female identity. Through her art, Miller champions the importance of personal autonomy and self-expression, celebrating the complexities and richness of the female experience.

Zaachariaha Fielding

Born 1990, Port Augusta, SA

Lives and works Adelaide

Language: Yankunytjatjara

Paralpi 2024

synthetic polymer paint on linen

Courtesy the artist, Jan Murphy Gallery,

Brisbane and Hugo Michell Gallery, Adelaide

\$8,000



“This work depicts the sounds of Paralpi, a special place found just outside of Mimili on the eastern part of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia.

‘Paralpi is a place where people come to embrace and celebrate children,’ says Zaachariaha Fielding. ‘They are taught by the Elders how to move and mimic their clan emblem, and, for Mimili, this has always been the maku (witchetty grub).’

Fielding’s scratchy application of Pitjantjatjara text as a stylistic element used to outline and define Country also captures reverberations of bodies performing the act of inma (ceremonial song and dance). ‘When this inma is sung, the sounds of the soprano, alto, tenors and baritone are thick, hitting the heart and then returning to the ngura (Country),’. According to Fielding, this is a cyclical process unique to Anangu culture, which celebrates one’s interconnectedness with the land.”

Lucy Culliton

Born 1966, Sydney

Lives and works Bibbenluke, NSW

Molly (Artist Assistant) 2024

oil on canvas

Courtesy the artist and King Street

Gallery, Sydney

NFS



“This is Molly.

Molly is one of a large team of dogs that keep me company in the studio while I paint.

This is their profession.”

Marisa Purcell

Born 1971, Brisbane

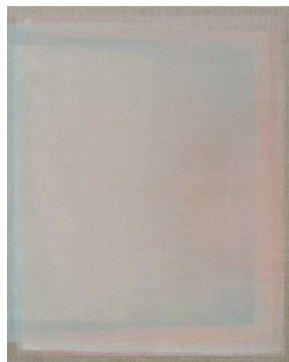
Lives and works Sydney

High Note 2024

synthetic polymer paint on italian linen

Courtesy the artist

\$9,000



“I have long been interested in windows and doorways - both what we see through a window and what we don't see. To the edges of my paintings are clues to what lies within, a cipher to decode the ceaselessly captivating ambiguity of light and colour. *High Note* calls to mind a partially open doorway — the moment when light shafts enter a space, but captured here before its fleetingness disappears. The title *High Note* refers the recurring reference to music in my work — in particular how sound and timbre can evoke specific colours for me.”

MOSMAN 20
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Khaled Sabsabi

Born 1965, Tripoli, Lebanon

Lives and works Dharug land/Sydney

Popaganda (partA+ partB) 2024

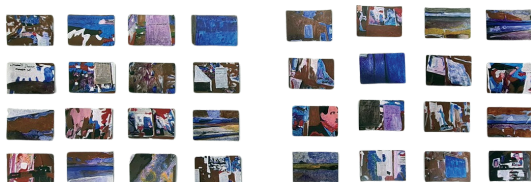
synthetic polymer paint, watercolour and gouache on dye

diffusion thermal transfer prints, 3d parts

Courtesy the artist and Milani Gallery, Brisbane

NFS

“My motivation behind this work is to bring to light common social values that are inspired by our real-time collective realities. Additionally, the works are about outlining the criticalities of conflict and the rise of ideologies and accepted contradictions that have affected the fundamental truth of human equality and rights.”



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Mark Merrikin

Born 1995, Gumbaynggirr land/Coffs Harbour, NSW

Lives and works on Gadigal land/Sydney

In between, two tall buildings (flight) 2024
synthetic polymer paint on collaged fabrics
Courtesy the artist
\$2,000



“Alike placing a mundane object under the microscope and finding beauty, there’s diamonds lodged in the cracks when you take a walk around with curiosity in your eyes. Yesterday Hamish and I were entranced by the ash, left behind from a laneway fire, resembling a blur of stars.

I use wood and materials from street junk and jobsites, as well as sourcing fabric to paint on from op shops, almost exclusively for my practice. Which occupies the space between painting, and sculpture. Influenced by the physical simplicity in the picture plain and the conceptual ideas of fauvism, particularly how they abandoned the reality of colour to impose a narrative of personal feeling and perspective onto the canvas. I use parallel techniques, with strong interest in colour, to edge at the intangible metaphysical mysteries within daily life.

Seeping through beside this as an influence, is a deep interest in short stories, the writings of Denis Johnson, Julie Hayden and George Saunders currently rent a huge space in my head. The potency of short stories, and the way they encourage thought beyond what is presented in front of you is the notion which I wish to engage with in my own work. There is intent to softly layer personal narratives and observations over the top of materials which have acquired a story of their own through existing before becoming a surface to paint. Allowing audience freedom in viewing, whilst maintaining purposefulness in conception.”

Luan Nguyen

Born 1992, Ninh Binh, Vietnam

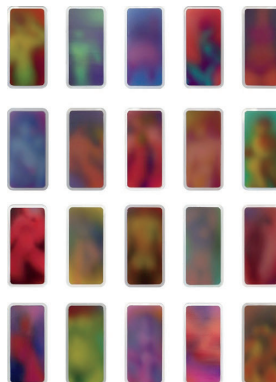
Lives and works Sydney

Still Loadin' 2024

synthetic polymer paint on clear
plexiglass

Courtesy the artist

\$4,000



“My artistic practice explores the intersection of the physical and digital landscapes. Fascinated by the ever-blurring lines between our lived experiences and the online world, I create semi-abstract works that capture the sights, emotions, and social shifts shaping our environment.

Still Loadin' is a series of small paintings, mirroring the scale of mobile phones – our constant companions. These works delve into the phenomenon of self-expression through digital avatars in a hyper-connected world. Inspired by the rise of inclusivity, I celebrate the freedom and fearlessness with which, particularly younger generations, navigate their identities.”

Jessica Nothdurft

Born 1985, Brisbane

Lives and works Brisbane

Everlasting Joy 2023

oil paint, synthetic polymer paint, 24 carat gold leaf and reflective particles on timber panel

Courtesy the artist and Side Gallery,
Brisbane

\$1,200



“Boof doesn’t experience joy often but when she does her whole body loses control.

My art explores the profound emotions within the complex dynamics of domestic violence, embodied through characters like Boof — a battered housewife and child. Through visual expression, I aim to evoke empathy, shedding light on the rare moments of joy that become powerful symbols of resilience amidst adversity. Boof’s visceral reactions reveal the intensity of her emotions, inviting viewers to contemplate the profound impact of such experiences on the human spirit.”

Angie de Latour

Born 1954, New Zealand
Lives and works Melbourne

Noughts and Crosses 2024

oil on linen

Courtesy the artist

\$1,400



“This is a portrait of Cressida. Two and a half years old and trying to make sense of it all.”

Lizzie Hall

Born 1978, Canberra

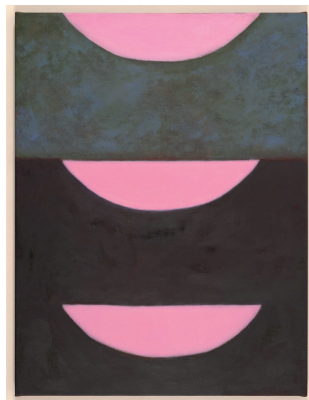
Lives and works Braidwood, NSW

Charon crossing the Acheron (3) 2024

oxide, oil, conte on linen

Courtesy the artist

\$2,000



“The story goes that Charon, the boatman, ferries dead souls across the Acheron (the river of woe) to the Underworld. He requires an obol, which has been placed in the mouth of the dead, to pay their fare.”

Juanita McLauchlan

Born 1977, Moree, Gamilaraay country NSW
Lives and works in Wagga Wagga,
Wiradjuri/Wiradjuri country NSW

guuma-li/gather.# II 2023
collograph mixed media
Courtesy the artist
\$3,200



“We carry our own songlines, enriching those who we join and guuma-li (gather) with. Understanding where we are from also informing us of our true headings and ways; guuma-li (gather) is the layering of knowledge past and those who walk before us, creating paths and opportunities for our future generations to yana-y guuma-li /come gather, building an environment of knowledge and truth of the land we gather on.”

Kean Onn See

Born 1976, Malaysia

Lives and works Gadigal land/Sydney

The Long Way 2024

synthetic polymer paint on carved woodblock

Courtesy the artist and Nicholas Thompson

Gallery, Melbourne

NFS



“The winds hadn't phased me up to this point, but with no cover, very poor visibility and no longer being in Alissa's line of sight for safety, there seemed to be little point in continuing on.”

This carved woodblock depicts the moment Donovan de Souza looks back, savouring his mountain views after deciding to abandon his ascent to the summit of Cradle Mountain

Only moments earlier he was facing the opposite direction, elated to see the end in sight. Just as he undertook the final walk across to the summit cairn, strong winds brought clouds over the perilous, dolerite peaks.

Reading Donovan's travel blog, ‘The Long Way is Better’, I was overwhelmed as he described that moment in 2016.

The howling of the wind. The biting of the freezing mountain air. The sharp, slippery surface of the rocks. Exhausted and alone, he conceded defeat on this precarious corner of the mountain.

And what a majestic, exhilarating corner it was to concede. Not with a sense of disappointment, but of respect for the absolute beauty and fury of nature.

Donovan de Souza and his partner Alissa reached the summit of Cradle Mountain in 2018.”

Richard Lewer

Born 1970, Hamilton, New Zealand
Lives and works Melbourne

Let Me Tell You a Story 2024

synthetic polymer paint on Formica Laminex
kitchen table

Courtesy the artist and Hugo Michell Gallery,
Adelaide
\$16,000



“In the chaos of today's world, the allure of extreme ideologies and charismatic leaders echoes the Pied Piper's enchanting melody. People, seeking swift solutions to complex problems, turn to false gods and megalomaniac politicians who promise grandiose changes. The rise of social media ‘influencers’ and snake oil salesmen further blurs the line between reality and illusion, offering quick fixes and easy answers.

Amidst this climate, kindness, generosity, and empathy often take a backseat as fear and division are exploited for political or financial gain. The Pied Piper metaphorically leads followers away from unity and understanding, towards polarized extremes. In a world bombarded by information and misinformation, the genuine virtues of compassion and cooperation struggle to compete with the allure of sensationalism and instant gratification.

As the story warns, those who blindly follow charismatic figures risk losing sight of shared humanity and collective well-being, but it is not always easy to recognize the difference between true leadership and hollow promises.

The choice of the Formica dining table as the painting's substrate was an easy one as it is around the family table that so many of life's stories, messier and more beautiful moments happen – lives unfold, truths are revealed, raucous dinners are had, funerals are arranged. The table symbolizes more than a sturdy surface, it embodies our resilience and endurance, it is the witness to our collective journey through highs and lows, the place our wisdom to discern good and bad, right and wrong is nurtured.”

Olivia Chin

Born 1993, Walumetta land/ Sydney

Lives and works Wurundjeri land/Melbourne

*a future fossil, looking down at
boogie, Mount Macedon 2024*

oil on canvas

Courtesy the artist

\$2,300

“Olivia is often considering the body in space, immersing herself in environments and transcribing those experiences. Her artworks gesture towards the role of the personal (the complexity of the everyday, illness, dreaming, disability, pain, strength, generative creativity, the active body), context and place (culture, belonging to a biosphere, urban and natural environments, memory), and the role of art making (archiving, documenting, embedding narratives).

Olivia’s works feel like diary entries from experiences in the Australian landscape, and the impossibility of dividing Nature from Culture. These explorations archive a deep sense of interconnectedness with our landscape, and how interiors and exteriors are reflected in each other. Olivia is also deeply interested in the mundane, and how it is produced by a mix of the archaic underworld and the refined scientific process.”



MOSMAN
ART
PRIZE 2024

Oscar Nimmo

Born 1993, Eora/Sydney

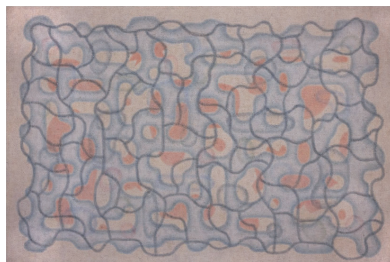
Lives and works Eora/Sydney

Shape Weave 1 2023

synthetic polymer paint on jute

Courtesy the artist and Nasha Gallery, Sydney

NFS



“This painting is part of an ongoing body of work that explores the communicative possibilities of non-representational form. It is based on an iterative drawing process that plays on our pre-existing relationships to shapes and the associations they evoke. Within the composition there may be traces of language, people, objects or memories that arise and contribute to an emotional response. Cognisant modes of thinking are bypassed in favour of an intuitive and subjective reading of the work.”

Kevin McKay

Born 1965, USA

Lives and works Sydney

Pavilion 2023

oil on handmade cotton paper

Courtesy the artist and Flinders Street Gallery, Sydney

\$5,000



“The Oak Park Pavilion houses a public toilet but also serves as an entry point to the beach with change rooms open to the sky and a central chamber framing a view of the expansive sea and distant horizon. It is a threshold, a place of transition, and despite its humble utilitarian function presents like a classical temple in its engagement with light and space. This work is painted on a heavy sheet of handmade paper that I inherited from my late studio partner. The friction between materials and image correlates with the need to find beauty in the midst of the difficult and ordinary.”

Charmaine Davis

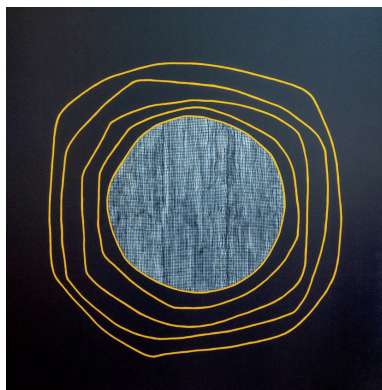
Born 1972, Grafton, NSW
Lives and works Ipswich, QLD

*Smoking Ceremony Family
Connections* 2024

synthetic polymer on canvas

Courtesy the artist and
Curatorial+Co, Sydney

\$6,600



“My family has a smoking ceremony held beside the beautiful Washpool Creek in Northern New South Wales every year. It connects us to country, family and our ancestors. Rejuvenating our minds, body and spirit. This piece that I have created is embedded in my deep respect and spiritual connection to Country and our family gatherings.”

MOSMAN 20
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Simon McGrath

Born 1976, Sydney

Lives and works Sydney

Nightworks Marrickville 2023

oil on board (multiple panels)

Courtesy the artist

NFS



“In my art practice I like to explore the elements that make up the urban scenes around me. I like to construct the essence of a place out of multiple panels, each representing a different element or perspective that interests me about that place, and strengthens the aesthetic appeal of my paintings. Many of my artworks, like this one, feature buildings from where I’ve lived and juxtapose building facades with other ubiquitous elements, such as street signs, road safety signs, and graffiti-covered objects. My work explores the intersection of the themes of ‘place’ and ‘identity’.”

Johnathon World Peace Bush

Born Milikapiti, Melville Island, NT
Lives and works Paluwiyanga/
Andranganoo (Goose Creek)
Language: Tiwi



Taken from Paradise 2023

locally sourced natural earth pigments/ochres on canvas
Courtesy the artist and THIS IS NO FANTASY, Melbourne
\$18,000

“From the past, the memories of those who had been taken and for today's new generation all feel the struggle of what happened. Today now they give us democracy and free speech, but the stolen generation had no say back in the day. Memories of the past, from the lesson of old to the lesson of new the new generation regenerate this Australia we call home.” – Johnathon World Peace Bush

Bush's painting *Taken from Paradise* combines his unique adaption of Jilamara (Tiwi ochre body paint design) to tell the story of Australia's Indigenous stolen generations – a story of children being forcefully being taken from their family and Country. In line with Bush's broader painting practice, he applies earth pigments sourced from the Tiwi Islands to animate and critically engage with the colonial experiences of his people. Without established agriculture on the islands, a significant part of this experience on the Tiwi's derived directly from the establishment of a Catholic Mission on Bathurst Island in 1911.

Kim (KNOWN) Hancock

Born 1984, Sydney

Lives and works Sydney

Don't look away! 2024

synthetic polymer paint on paper

Courtesy the artist

\$3,000



“Ignorance clouds compassion. Dehumanisation and disregard for human life is deplorable, and the ignorance of bystanders, is just as shameful. Instead, more awareness of human diversity should be attained, and compassion should be demonstrated and experienced more extensively. This artwork explores and expresses the destruction caused by ignorance, which parallels an individual’s experience of disregard, attributable to her sexuality, with the current devastation and loss of life in Gaza. The individual takes a stand against ignorance, shines light on the issue, petitions people to pay attention, and wields a ‘cloak of compassion’, imploring for compassion to be exercised, without discrimination, but with dignity.”

Jan Handel

Born 1958, Armidale, NSW

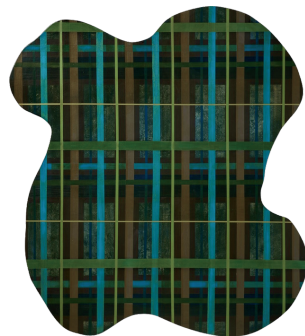
Lives and works Dharug land/Sydney

BUSH WALK (putting things in order) 2024

synthetic polymer paint and varnish on
marine ply

Courtesy the artist

\$5,500



“I like to put things in order.

As all systems (including mine) have a natural tendency towards disorder, organising things by their function, colour, size etc. seems a way of realising some minor control in a chaotic world. The ordering process can be slow and meditative and feels vaguely important.

To the casual viewer, Australia's uncultivated landscape is wild and untamed. Order and nature's planning operate beneath the surface of course, but outwardly the bush appears disorganised and unruly.

Slightly tongue-in-cheek, this painting 'orders' the landscape into a grid of spaces and colours. The soil, water, vegetative undergrowth, sun-dappled trees and sky are catalogued as bands of enmeshed hues signifying a memory of the natural world, organised along the horizontal and vertical axes of the modernist grid. The panel's meandering shape alludes to growth and movement, in contrast to the static stillness of the structure it supports.

Order and calm prevail.”

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Howard Arthur Tweedie

Born 1959, Penang, Malaysia

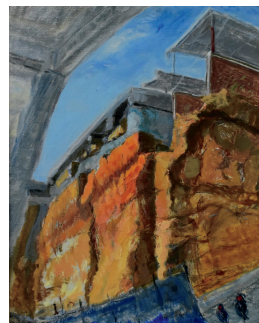
Lives and works Sydney

Wirra Birra 2024

oil and egg tempera on linen on board in
narrow wood box-frame

Courtesy the artist and The Imaginer Gallery, Sydney

\$2,000



“I stumbled across this rock face in a back street of North Sydney, being excavated for a new council park from an old industrial site. I loved the colours of the exposed raw sandstone. You can almost imagine them sinking under the sea millions of years ago. There’s so much life in their massive presence still. I painted this over several plein air morning sunny sessions. It was a challenge with all the fractures to keep a fairly consistent light. Workers and folk passed on the walkway above. Magpies watched. I wanted to show there are still wonders in ancient Sydney, even with modern life.”

Anne Leisner

Born 1957, Sydney
Lives and works Yarrawarrah/
Sutherland Shire NSW

For Lease 2024
oil on canvas
Courtesy the artist
\$1,200



“I am a Sydney-based artist with a passion for capturing the wonders this vibrant city has to offer, from its shadowy back lanes to its beautiful heritage buildings. In one of my many explorations of Sydney, I was drawn to the juxtaposition this lonely vacant block offered to its overshadowing, neighbouring flats and terraces.”

Yvonne East

Born 1977 Ngarrindjeri land/

Meningie, SA

Lives and works Cammeraygal land/

Sydney

Grandmother, Benedicta 2024

oil on canvas

Courtesy the artist

\$12,000



“This work challenges the western paradigm of the ‘grandmother’. It attempts to explore what it feels like to exist in a body that is ageing and well-loved with a mind full of experience, power and vitality.

I met Benedicta teaching life drawing at UNSW. We became friends and have long conversations about the ‘safe space’ for expression that can be created in the life drawing studio. I was moved by her powerful recollection of the first time she took off her clothes to model, she said, “It felt like I was taking off a history of shame, and after that, I never put the shame back on”. Composed on carefully planned grids of the golden section, I painted this portrait to show her power and resilience, what she has overcome, and her protective role as a mother and grandmother.”

Alex Kynaston

Born 1999, Naarm/Melbourne
Lives and works Naarm/Melbourne

Isabella's Garden 2023

oil and synthetic polymer paint on
wood panel

Courtesy the artist

\$1,900



“Isabella's Garden is part of a series called *Isolated Faces*. *Isolated Faces* metaphorically explores anxieties of isolation and belonging. By shadowing the features of loved ones, this project utilises non-traditional portraiture to examine ideations of interconnectedness.

Each work is situated as a projection of my mind's eye, exploring the point between featureless and realistic figuration. By closely studying the faces of my subjects, I challenge anxieties of isolation through the act of making.

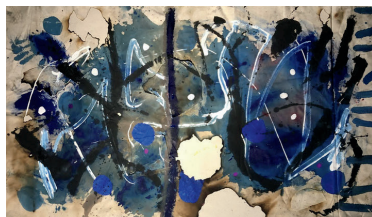
Employing painting's unique ability to express emotive life and bring clarity to abstract experiences, this series seeks to articulate and observe a nuanced view of anxiety caused by 'the unknown'.”

Al Poulet

Born 1990, Sydney

Lives and works Dharawal

Country/Wedderburn, NSW



Untitled (Buried Treasure) 2024

acrylic, spray paint and charcoal on canvas

Courtesy the artist and Wagner Contemporary, Sydney

\$7,700

“Untitled (Buried Treasure) is a pirate map of my time living in the bush on the fringe of Sydney. Moving to Wedderburn I have discovered my fair share of buried treasure. Plenty of pearls amongst the studio of the late Artist Roy Jackson, including the aged and burnt vessel of the paint (map/canvas). *Untitled (Buried Treasure)* embraces the imperfect and plays with the notion of value.”

Julia Gutman

Born 1993, Gadigal land/Sydney
Lives and works Gadigal land/Sydney

She was nothing like the one he had imagined 2024

found textiles and synthetic polymer paint on stretched linen
Courtesy the artist and Sullivan+Strumpf, Sydney
NFS



“Old clothing, sheets and blankets, worn and discarded by friends and family form the basis of my archive. These personal memories are ripped, layered, pinned, sewn, cut and carved in an experimental process, the output of which is oftentimes figurative compositions. I’m interested in intimacy and its limitations, psychological projection, repressed desire and the ways we see ourselves in one another. Garments often become physical artefacts of the past; stand-ins for those we have lost, or relics of who we once were. In this way I am able to work directly with the textures of my own memory.

She was nothing like the one he had imagined is a self-portrait based off of a photograph taken by an ex-love interest. It’s touching on my own fascination with intimacy and its limitations and the farcical pursuit of self-awareness. My flesh has been produced predominantly from slips, bras and singlets of friends, and a dress I wore during the same era of the photograph. My singlet has been painted from transparent, acrylic paint, an artificial injection into the otherwise organic and bodily materials of the works' construction.”

George Cooley

Born 1953, Borroloola, NT

Lives and works Cooper Pedy, SA

Language: Yanyuwa



Opal Country 2024

acrylic on board

Courtesy the artist and APY Gallery Adelaide

NFS

“The area I’ve painted is part of the Stuart Ranges, just north of Coober Pedy,” says George Cooley. ‘This is a place I have visited many times since my early teens. It’s a place where I go camping, hunting and gathering bush tucker, and where opals are found.”

Cooley has worked from memory to paint this location, documenting the landscape and its spectacular mesas, ridges and sloping escarpments. He uses an aerial viewpoint to increase the sense of vastness and builds up rich layers of paint with a palette knife to celebrate the extraordinary beauty of desert colour, form and light. The work also draws from his many years of prospecting for opals on the land.

Cooley began his career as a visual artist in 2021, working through the newly established Umoona Community Art Centre in Coober Pedy.

MOSMAN **20**
ART
PRIZE **24**

Robert Cleworth

Born 1965, Wallaroo, SA
Lives and works Muloobinba,
Newcastle, NSW

*Judith and Holofernes in an
Australian Arcadia* 2024
oil on pawn-shop painting on linen
Courtesy the artist
\$2,000



“Over the past 35 years I have drawn on Baroque and pre-19th century European painting to critique and repurpose this rich history to shed light on contemporary Australian post-colonial narratives.

Judith and Holofernes in an Australian Arcadia reimagines the timeless tale of resistance and justice within a modern and culturally specific context. By overlaying a painted portrait of Harvey Weinstein onto a discarded antique landscape painting, I aim to foreground a post-colonial narrative that continues to run deeply and oppressively through our contemporary Australian consciousness.”

Kirtika Kain

Born 1990, New Delhi, India

Lives and works Darug Country/Sydney

Blue Bloods IV 2023

turmeric, lotus seeds, tulsi beads,
Rosewood beads, bronze pigment,
synthetic polymer paint, wax, varnish

Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

\$12,000



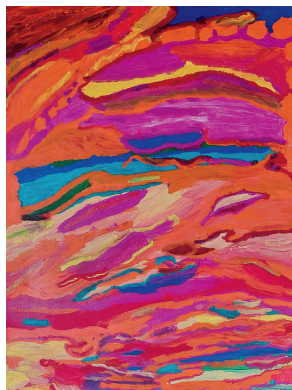
“Kirtika Kain is an early career artist, writer and educator working on Dharug land, Western Sydney. Combining elements of sculpture, experimental printmaking and painting, Kain’s practice draws from her Dalit lineage (formerly called the untouchable caste) and investigates material histories, ancestral memory and the complexities of race and caste in the diaspora. Her work is influenced by historical and family archives, and the legacy of anti-caste literature and song.

Kain’s labour-intensive studio practice utilises materials of ritual, including pigments, waxes and golds, reclaiming their traditional religiosity and challenging notions of purity and impurity. The quality of timeless silence and sacredness that these materials uphold are central in her work. Kirtika’s visual representations tell a story of personal and collective histories, reflecting on the vastness and dimensionality of Dalit being. Kirtika’s current research is around Dalit feminist writings of resistance, ancient cultural practices from Dalit communities and anti-caste organisations in the Indian diaspora.”

Amy Loogatha
Rayarriwarrtharrbayingat

Born 1942, Bentinck Island, QLD
Lives and works Mornington Island, QLD

Dulkawalne — Bentinck Island 2024
synthetic polymer paint on Belgian linen
Courtesy the artist and Cooe Art Leven,
Sydney
\$3,750



"I walked all over this Country — my Country."

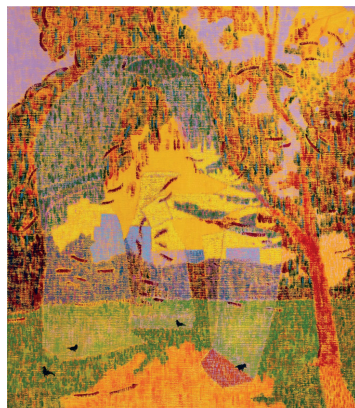
Joel Arthur

Born 1990, Ngunnawal land/
Canberra
Lives and works Gadigal land/
Sydney

Social Structure 2023

oil on linen

Courtesy the artist and THIS IS NO
FANTASY, Melbourne
NFS



“*Social Structure* draws on the urban park as a phenomenon of modernity within the evolving city. The faux-natural green space is a stage for shifting activities; a place where people go for various purposes be it social gatherings, political demonstrations or a brief rest from the pace of urban life. These artificial environments have been made upon land that was very different before it’s western modification, and when this paradoxical nature is translated into painting it starts to become a counter-landscape.”

Nadia Odlum

Born 1991, Sydney

Lives and works Sydney

reorientation (lovers and friends) 2024

synthetic polymer paint, pencil, pigment,
vinyl flags, wire on paper

Courtesy the artist

\$7,500



“My practice invests in the complex relationships formed between bodies and urban environments. This interest is underscored by my own life as a queer person, an experience characterised by playful curiosity and a fluid approach to meaning. Through abstract works I play with the symbols and materials of urban landscapes, creating a personal lexicon of symbols that express shifting, vibrant multiplicity.

reorientation (lovers and friends) uses found/discarded paper, layered pigment, and urban elements such as flags and wire to assemble a playful array of tension and balance, push and pull. These material interplays evoke the collage of queer identity, and the tensions of competing social textures, layers of influence, and attraction and direction both internally and externally devised.”

MOSMAN 20
ART
PRIZE 24

Tonee Messiah

Born 1983, Israel

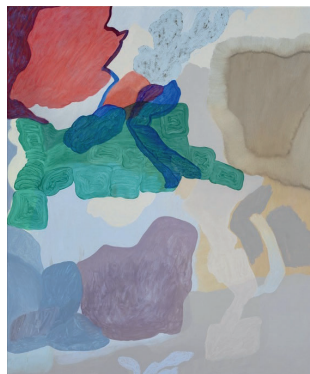
Lives and works Sydney

Channels 2023

oil paint on poly cotton

Courtesy the artist and Nicholas
Thompson Gallery, Melbourne

\$5,500



“*Channels* visualises a location that is held in memory as a schism between place and affect. A translation between what is seen and interpreted through categorisation of likeness, and emotive reactions from memories of in situ experience. Responses are materialised as collaboration between the geography, social context, sense perception, and memory. These blend to form a constructed abstract ‘view’ which broadens the traditional definition of seen space.”

Seabastion Toast

Born 1978, Melbourne
Lives and works Gumbaynggirr land/
Coffs Harbour

We, the dreamers 2023

oil on canvas

Courtesy the artist and Anthea Polson Fine Art, Gold Coast,
QLD
\$6,500



“We, the dreamers, is a canvas where the human form intertwines with the ethereal landscape of dreams. This piece explores the interplay between figure and space. The composition is a playground for experimentation, where shapes and colors guide the viewer's gaze. Each brushstroke blurs the boundaries between the tangible and abstract, inviting viewers into the subconscious realm of imagination.

The six slumbering figures exude serenity amidst the uncertainty of the world they will awaken to, bathed in dappled light, evoking tranquillity and contemplation. Central to my artistic practice is the exploration of light and its effects on the human form. Through the play of light and color, I pay homage to the fleeting beauty of existence, finding solace in observing delicate nuances.

This work stands as a testament to introspection in an era of constant motion, reminding us of the sanctuary where time bends to contemplation. Embracing the fleeting nature of existence, we reclaim our agency to dream and create.”

Remy Faint

Born 1997, Gadigal land/Sydney
Lives and works Gadigal land/Sydney

Turn and Bow 2024

synthetic polymer paint and ink on silk,
laser-cut brackets, stitched fabric,
blanket, canvas, plastic flower
Courtesy the artist
\$3,000



“Engaging with a diverse range of mediums and artistic strategies — including painting, collage, sculpture and assemblage — my practice is motivated by the desire to expand languages of abstraction by examining its global histories. Drawing upon influences from collection-based objects and materials specific to my Chinese-Australian heritage, my work mediates both painterly and sculptural ‘silhouettes’ to reflect on themes surrounding visibility, national identity and folklore. *Turn and Bow* is a silk-based painting that reflects upon notions of time through the layering of materials, painterly gestures and abstracted imagery. Utilising imagery reminiscent of figures, traces and barriers, evidence of linear composition is blurred and compacted. In addition to collaged and assembled painted fabric elements — the transparent properties of the painting surface enables the an architectural characteristic to influence the composition, that gestures towards looking through or beyond a threshold.”

Emma Fielden

Born 1977, Auckland, New Zealand
Lives and works Sydney and
Central Coast, NSW



Somewhere between silver and stone 2024
oil, lapis lazuli, silverpoint and gesso on linen
Courtesy the artist
NFS

“Somewhere between silver and stone contemplates materiality, memory, and transformation. The painting emerges from my ongoing engagement with the legacy and materials of the late Australian artist Margaret West. By working with silver and stone from West’s studio, I connect with the histories embedded in these materials while forging new connections and meanings. As I cast silver to make drawing tools and ground stone to make pigment, oil emerged as a unifying conduit, leading me naturally to oil painting. This painting began with a foundation of twelve layers of hand-applied black gesso on linen, providing a deep, resonant backdrop for the metallic sheen of the silverpoint underdrawing. Over this dark, silvery ground, I applied a translucent glaze of lapis lazuli oil paint. The lapis, which I carved, ground and mixed to make the paint, yields a vibrant and elusive blue that often appears black, only revealing its blue essence in bright, direct or glinting light. This effect occurs due to the interaction of the blue stone particles, the transparent oil and glaze, the dark gesso, and the reflective properties of the silverpoint, transforming these materials into a unified surface of complexity and depth. The shifting hues evoke a sense of transformation, mirroring the metamorphic journey of the materials themselves. Light interacts with the surface, revealing and concealing intricate layers of silver, lapis lazuli and oil. This interplay of light and shadow, translucency and opacity, reflects the fluid nature of memory and the continually shifting, subtle processes of becoming.”

Karla Dickens

Born 1967, Gadigal land/Sydney
Lives and works Bungjalung land,
NSW

AI 1 2023

synthetic polymer paint and found
object on board

Courtesy the artist and STATION Gallery, Melbourne
\$12,800



“AI usually refers to the intelligence of machines or software. In the history of humankind, it is a recent invention, the result of technological advances over the past century. Conversely, Aboriginal Intelligence refers to ancient wisdoms of Indigenous Knowledge and connection to Country and culture. The concept of ‘deep learning’ in AI contrasts with deep listening, which is central to Indigenous Knowledge. This unique take on AI is a celebration of Aboriginal Intelligence.”

Linda Brescia

Born 1962, Sydney

Lives and works Sydney

History of Cunt 2024

pencil, gesso, synthetic polymer

paint on paper

Courtesy the artist

\$4,500



“C**t, so much weight held between a C and a T.

Cunt, the very essence of a woman.

Cunt, an image of contempt.

These text works were made for a video that spoke to the history of cunt from ancient times to the present day. Initially inspired by a 1970's YouTube video of Judy Chicago discussing the importance of women taking control of the 'cunt' image.

So, 50 years later, how far have we come?”

Will Cooke

Born 1989, Sydney

Lives and works Sydney

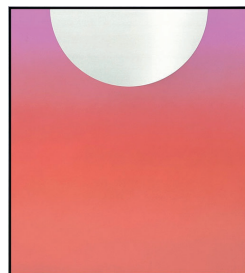
The Pursuit of Happiness, 2024 2024

primer, acrylic on aluminium, lacquered clear

coat, powdercoated aluminium frame

Courtesy the artist

\$6,800



“The Pursuit of Happiness, 2024 is part of a new body of work that explores the link between architecture and the natural world. My painting practice has long investigated the similarities and differences between architecture, colour theory, industrial design and the psychological.

These spray paintings are inverted studies of the sun as it oscillates throughout the day and performs as our overarching light source — both literally and figuratively.

The works are made by spraying fine atomised layers upon layers of colour across a milled aluminium surface, a reflective partition is revealed once the painting process is complete.

For this series of paintings, I’ve looked to the work of Japanese architect Tadao Ando and his poetic use of light within physical space. By partitioning reflected light from the swathes of gradated colour, I’ve borrowed Ando’s philosophy of duality — solid/void, light/dark or stark/serene.”

Biron Valier

Born 1943, West Palm Beach, USA

Lives and works Sydney

Black Dog, Blue Sky 2024

acrylic paint on canvas

Courtesy the artist

\$2,800



“For most of my life my subject has been the built environment, including architecture and the objects in it. The range of architecture has covered historical, modern and allegorical fabrication. *Black Dog, Blue Sky* gives reference and respect to the engraving *Melencolia 1* 1514, by Albrecht Durer. And also to hope, through the ascension to blue skies ahead.”

Simon Glascott

Born 1962, Sydney

Lives and works Sydney

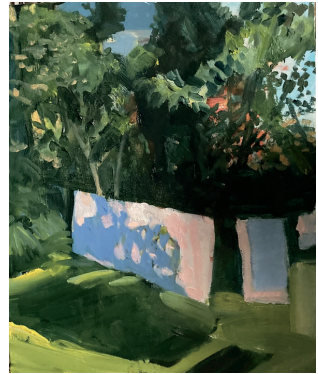
Approaching storm-sheets on the line

2024

oil on board

Courtesy the artist

\$990



“This is my backyard with the sheet still hanging and catching last light before a storm from the west approaches. I was interested in painting this in a metaphysical style similar to de Chirico but with the light emphasised through the sheet, a metaphor for transience and luminance”

Gillian Adamson

Born 1992, Maitland, NSW
Lives and works Awabakal Land/
Newcastle

*A little spirit appears at bath
time* 2024

synthetic polymer paint on ply

Courtesy the artist

\$350



“Inspired by the journey of a loved one with dementia over the last 15 years, this work explores the idea of the spiritual death of a person with the disease. Although their physical being is still present, the spirit is no longer present. I’ve wanted to see this spirit return for so long, I imagine it would appear while I’m not expecting it.”

MOSMAN
ART
PRIZE 2024

Lauren O'Connor

Born 1994, Bowral, NSW

Lives and works Eora/Sydney

Daphne 2024

synthetic polymer paint on board,

framed in Tasmanian oak

Courtesy the artist and Arthouse Gallery, Sydney

\$1,800



“Daphne is a figure from Greek mythology who changed from a woman into a tree to escape the sexual advances of the god Apollo. This painting happened quickly, transforming from initial marks into continuous lines of coral and grey. Sometimes I find myself wishing to change form, like the deities in our collective stories, to shift, evade and transform. Paint certainly has that power.”

Tom Carment

Born 1954, Sydney

Lives and works Sydney

Telegraph Poles and Autumn Tree,
Katoomba 2024

oil on linen

Courtesy the artist and King Street
Gallery on William, Sydney

\$3,600



“The last of autumn in Katoomba. I've been going up there weekly, on the train, carrying my oil paints and panels (and books to read en route) in a backpack and a tartan shopping trolley. I've found good subjects in the quiet streets of West Katoomba, near my friend James's house where I leave my wet paintings and have a cup of tea. He leaves a key in the front door.”

Stephen Bram

Born 1961, Melbourne

Lives and works Naarm/Melbourne

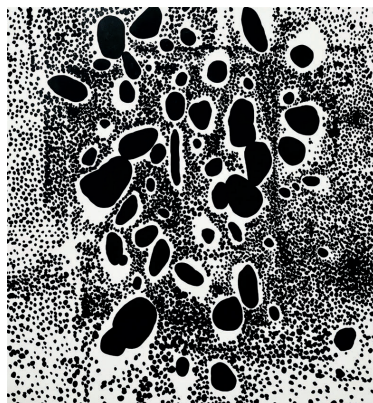
Untitled 2024

synthetic polymer paint on cotton

Courtesy the artist and Anna

Schwartz Gallery, Melbourne

\$40,000



“Space, movement, energy, light, vibration.

All life wants to return to an inorganic state, it seems —
that's just thermodynamics.

The only question is how?”

Nanou Dupuis

Born 1972 Belgium

Lives and works Melbourne

Content 2024

synthetic polymer paint and sumi ink on plastic
stretched over a wooden frame

Courtesy the artist and Alfa Gallery, Miami, New York
\$1,500



“Content surveys the interchangeable boundaries between the sculptural nature of Painting, and the painterly aspect of Sculpture.

Nanou Dupuis combines traditional methods with contemporary processes, to resolve wall abstractions beyond the obvious definition of what a painting should be at first glance. The resulting artwork offers an unconventional inclusive perspective, within the layering process used in painting to capture and translate light and depth.

The artist extrudes the transformative ability of reclaimed industrial building material, to the point of bare recognition. By doing this, the artist seeks an engaged audience, and to widen preconceived values of academic recognition towards the collectability of unconventional experimental, sustainable creative processes.”

MOSMAN
ART
PRIZE 2024

Rachael Robb

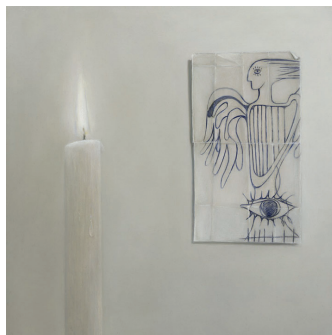
Born 1969, Gunditjmara land/
Warrnambool, VIC
Lives and works Gunditjmara land/
Warrnambool, VIC

*Candle with Koichi's drawing of an
angel* 2023

oil on clayboard

Courtesy the artist

\$2,200



“Within this painting, the real and everyday intersect with the emotional, memorial, or otherworldly. It is a painting of a drawing, created by a dear friend, stuck to a wall with a candle burning nearby. The candle will eventually burn down, serving as a reminder of the brevity of life and the importance of living it well. The angel, with its harp-shaped body perched above an all-seeing eye, is affixed to the wall above my desk. It has been a silent guardian; every time I look at it, I see my friend.”

Rose Espinosa

Born 1995, Sydney

Lives and works Sydney

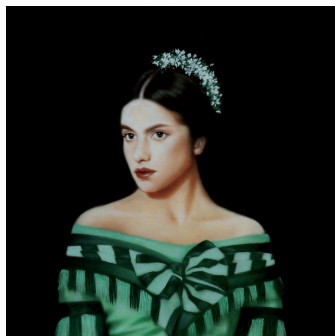
Killing Creature II 2024

oil on board

Courtesy the artist and Martin Browne

Contemporary, Sydney

NFS



“This work was inspired by a story about the use and tragedy of the colour arsenic green. Popular in Victorian times for its vivid hue it was commonly used as fabric dye, yet left behind an invisible and sinister catch. Young women who spun around ballrooms in dresses tinted with the green, also filled the air with poisonous particles that fell off the fabric as they danced. This earned them the name Killing Creature, as within their skirts they carried a deadly amount of poison. I reimagined this phrase into a portrait, of perhaps the moment just before a dance where the danger still silently lies beneath the beauty.”

Morgan Stokes

Born 1990, Darug/GuriNgai land/Sydney
Lives and works Gadigal land/Sydney

Mute Portrait 2024

watercolour on linen

Courtesy the artist and Curatorial+Co,
Sydney

\$3,100



“My practice explores the objecthood of painting. Recently I have begun to explore the potential for blending materiality with representation. For this piece, I wanted to forefront the tooth of the linen whilst creating a portrait that is revealed depending on how the viewer perceives it, a sort of Rorschach Inkblot or Shroud of Turin. In other words, I wanted to create a work that is somehow simultaneously and contradictorily literal, abstract and illusionistic.”

MOSMAN
ART
PRIZE 2024

Maddison Wing

Born 1993, Cookwell, NSW

Lives and works Wiradjuri/Gadiga I/Dharug
land/Sydney

The Queen of Sydney 2024

black tea, tobacco, rum, sea water, sepia ink
on paper.

Courtesy the artist

\$6,000



“Cora Gooseberry (c.1777-1852) was known as “The Queen of Sydney”. She was the daughter of clan-leader Mooroo boora (Maroubra) and wife of King Bungaree.

Today, Bungaree is a celebrated historical figure. Yet little is known about Cora, who was one of the most famous Aboriginal women of her time. In 1822 she and Bungaree together guided Robert Scott over the Blue Mountains to Bathurst.

Despite Cora’s significant achievements she was never paid in money — instead she was paid in tobacco, sugar, rum and tea. Most problematic of all, we still do not know Cora’s Aboriginal birth name.

Inspired to retaliate against a dehumanising portrait of her by Charles Rodius, I have created a powerful new portrait which restores Cora’s dignity. I used the ingredients with which Cora was paid (tobacco, sugar, rum and tea) mixed with water from Chowder Bay to paint the background. (Cora was the heir to the land granted by the government to Bungaree — and therefore rightful owner of Borogegal/Mosman.)

Unfortunately colonial ink records and problematic ink sketches of her are the only records we have to work with. So I have used sepia ink to boldly define Cora’s portrait — affirming her strength and her enduring legacy.

Cora was a so called ‘Queen’ yet she was depicted as a drunk, homeless, dishevelled, sexually overt person, smoking a pipe and wearing a government issue blanket. How can one be a proud Queen when you are constantly dragged through the mud? Little has changed for Aboriginal women today.”

Danica Firulovic

Born 1987, Serbia

Lives and works Sydney

Two White Circles within Three Rectangles 2023

oil on Italian linen

Courtesy the artist

\$4,800



“Quiet, restrained, reserved.

While exploring notions of philosophical quietism, *Two White Circles within Three Rectangles*, becomes an inquiry into Minimalism and the preoccupation with reduction, geometry and parallels.

White circles, varying in tone, are framed by subtle internal borders that ground the planes, stopping short of the canvas’ border, exposing a margin of raw linen. The subtleties of white and the responsiveness of white oil paint when layered on linen with a geometric aesthetic, suggests a geometry of the senses at its most tranquil and undisturbed. The complexity of the work lies in its monochromatic simplicity that evokes a controlled sensuality that pulses with a quiet, luminous force. Through the simplicity of form and colour, stillness and void, the work requires slow engagement while offering respite from our fast-paced contemporary life that is saturated with digital imagery.”

MOSMAN ²⁰
ART
PRIZE ²⁴

Yuanzhou Zheng

Born 1985, China

Lives and works Sydney

Man and Dying Iris 2024

oil on canvas

Courtesy the artist

\$3,500



“In *Man and Dying Iris*, I seek to capture the profound interplay between human vulnerability and the inevitable cycle of life and decay. The painting portrays a solitary man seated on a simple wooden chair, his posture conveying a sense of deep introspection and sorrow. The man's face is obscured by his hand, an act that both conceals and reveals his inner turmoil. The hand tightly pressing down on his hair reveals his pain and struggle. The tattoo hints at a life marked by experiences that have left an indelible impression.

The dying iris echos the stooped posture of the man and symbolises the fragility of life and withered emotions. Once vibrant flowers now stand as a poignant reminder of the transient nature of existence. The floor is depicted with strong brushstrokes, conveying a sense of inner chaos. The faded, almost ghostly background emphasizes man's isolation and desperation, and the muted grayish blue evokes a mood of melancholy. And what do those irregular patches of color symbolize? The lingering beautiful memories, or the traces of hope? Or perhaps both.

I deliberately break up the space by applying some suggestive brushstrokes between the background, the figure, and the floor. This adds a layer of uncertainty and ambiguity to the composition.

This painting stands as a meditation on loss, grief, and the quiet moments of despair we all encounter. It invites viewers to reflect on their own experiences with these emotions and to find solace in our shared human condition.”

Sasha Hart

Born 2001, Lismore, NSW

Lives and works Sydney

Strange creatures ashore,

Balmoral 2024

oil on board

Courtesy the artist

\$1,000



“Strange creatures ashore, Balmoral, explores the ecology of beachgoers. The way we interact with our environment, as a place connected to us historically, spiritually and culturally, is ever-evolving, as is our awareness of how we must protect our planet.

Moving to Sydney in early 2023 to attend the National Art School, I gravitated towards Balmoral as a refuge when I was missing home. Growing up in the northern rivers in a small seaside town, the beach has always been home to me.

Strange Creatures is a personal evocation of my defamiliarisation with place. Working on the painting led me to reconnect with nature as a universal concept.”

Oliver Abbott

Born 1988, Sydney

Lives and works Sydney

65.19, 51.86, 02.75 2024

oil on linen

Courtesy the artist

NFS



“Remembering is a creative act.

This work is part of a series of paintings based on a virtual island, which comprises fragments of architecture and spaces from my life.

Collapsing time and space down into a virtual navigable space, I find new aspects to old places, and form new ones.”

MOSMAN
ART
PRIZE 2024

Peter Berner

Born 1963, Singapore
Lives and works Sydney

The Knock 2024
synthetic polymer paint, charcoal
on ply
Courtesy the artist and Project
Gallery 90, Sydney
\$1,350



“My intention in creating a small scale landscape was to find a simple balance that when viewed from a distance offers one reaction but then, upon closer inspection (the small size asks the viewer to move in) there is detail that may not be apparent from a distance. Much in the way one experiences a landscape in real life.”

Heath Minjin Wilson

Born 2001, Darwin

Country: Peppimentarti

Clan: Tyemirri

Language: Nganggi



Peppimenarti 2023

synthetic polymer paint on linen

Courtesy the artist and Kate Owen Gallery, Sydney

NFS

“This painting tells a lot of stories about the old settlement of Peppimenarti that my grandfather helped establish in the 1950s. The blue is the Moyle River where they originally settled, but due to lack of water the settlement is now located upstream.

The painting depicts food that they gathered like turtle, barra and water goanna. The iconic ant pits of Peppimenarti are also depicted at the top.

Also depicted are pandanus trees, which will always help you find waterholes and fresh sources of water. Red and white depicts the dry season and ash from burnoff.

And in the top right I depict Peppimenarti Hill, the site where my grandfather is buried.”

Juan Ford

Born 1973, Melbourne
Lives and works Melbourne

Transformer 2024

oil and ochre on wood

Courtesy the artist and Michael Reid Gallery, Sydney
\$22,000



“Transformer is a work created entirely from observation. First, a sculptural form was made using eucalyptus leaves on a human-shaped structure. Then, over weeks, the painting was drawn by eye, and painted in oil over an ochre ground. I have documented this process.

This hybrid of natural and human forms is one that I’ve been working with for years. It’s based on the conjecture that ultimately there is no separation between the human and the naturally occurring, in spite of us behaving, and often believing, as if there were.

I locate my work at the site of this tension. At first glance, it may seem contradictory, but both states can exist at once. This is best expressed by the notion that we are insignificant before cosmic immensity, while being internally vast and unknowable.

Formally, the work involves a collapse of 3 established painting genres: figuration, landscape and botanical illustration. It is recognisably Australian, while pioneering a new aesthetic.

I mention at the outset that the work is created haptically and from observation. I do this to set myself apart from photorealism, and as a method of consciously combating the encroachment of AI into art. This work is conceived by a human, made by a human body, and observed by human eye.

I believe that an important defence of art from electronic forces lies in exhibiting virtuosity in various art media; in doing what a machine or AI simply cannot ever do. I refuse to submit to a machine.”

Drew Connor Holland

Born 1994, Sydney

Lives and works Sydney

Flower studies ii 2024

synthetic polymer paint, ink, graphite,
archival varnish, gilt on canvas. Bespoke
birch frame

Courtesy the artist, Jan Murphy Gallery, Brisbane and Nasha
Gallery, Sydney

\$3,600



“I consider these works as forgeries — a word which carries a double-meaning. On one hand the implication of hollowness: a fascimilie with value incomparable to the original thing. On the other hand they are forged in alchemic sense: a digital object made tactile in the same way a rock becomes a sword. A screenshot of a meditative floral arrangement video game simulator has been transferred onto a canvas offcut, painted over and distressed; un-finished into something you could find in an attic or a cellar. This un-finishedness becomes a memento mori (a reminder of the inevitability of death) with a mortality implied in its half life. A virtual object corroded into an analogue thing.”

Christopher Zanko

Born 1992 Wollongong, NSW

Lives and works Wollongong

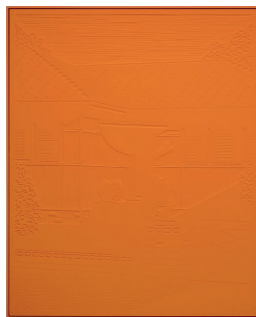
Midday Fibro 2023

flashe on carved woodblock

Courtesy the artist and Edwina Corlette,

Brisbane

\$11,500



“When I was a teenager I sustained a pretty serious eye injury causing my pupil not to constrict as efficiently. Sometimes on really bright days the imprint of sunlit surfaces on red brick or fibro houses can linger in my retina for a few moments as I close my eyes and look away. This work responds to the built environment I grew up in and around, familiarity and my sense of place in the the outer and regional suburbs.”

Blak Douglas

Born 1970 Bungarrabee/Dharug Country
Lives and works Dabee/Wiradjuri country/
Rylstone, NSW



Smuggle Pot & Wonder Why 2024

synthetic polymer paint on linen

Courtesy the artist and Art Atrium, Sydney

POA

“I’m on a mission (no pun intended) to colloquially rewrite much of Straya’s illustrated his-story. Well in this instance... her-story. Recalling being raised in an era when many Aboriginal citizens still feigned being ‘Indian’. An era whence the closest the lay — Aussie came to First Nations art was the framed Albert Namatjira print on Nannas lounge room wall. Conversely, thank goodness for Brownie Downing’s clinical & instantaneous kitsch coverage of Aboriginal children. Sadly, like Norman Lindsay, it seems May Gibbs got caught in the ‘drift net’ of universal segregation / apartheid amidst the archaic establishment of modern Straya.

Yandi (Koori Creole for Cannabis) has become a staple amongst black communities both domestically and abroad. Prior to the introduction of the narcotic on this continent, there were of course innumerable plant types whereby hallucinogenic effects may have been sourced. Enter the stiffness of British colonial imposition and its patriarchal self anointment of pompous conservativeness, thus preventing cultural traditions of spiritual wholistic connectedness. So... let us imagine these two little cuties are off to a local Mosman school. One of them is smuggling a substance that is known to appease the side effects of societies negative side effects. The big P.C./non-profiling question here is... which one?”

Louise Zhang

Born 1991, Sydney

Lives and works Bidjigal and Gadigal
land/Sydney



Upon Seeing 2024

synthetic polymer paint on canvas & timber and
wax oil frame

Courtesy the artist and N.Smith Gallery, Sydney
\$12,500

“Louise Zhang was inspired to record her experiences of sitting by the lotus pond in Sydney’s Royal Botanic Garden, located on Gadigal land. The work stems from a practice of ‘slowing down and simply being,’ Zhang explains, with the act of painting offering an opportunity for reflection and providing solace. Found at the harbour end of the gardens, the pond is a site that Zhang has enjoyed since childhood.

In this painting, Zhang imbues the ancient Chinese symbol of the lotus with a pop sensibility. Flourishes of purple-pink coalesce around a focal point that frames a blossoming lotus — a flower traditionally associated with elegance, longevity and other virtues.

‘I’ve reflected deeply on the concept of an ‘Australian landscape’,’ Zhang says. ‘My artwork has been interpreted in this context before but was never fully recognised as ‘Australian’, like me. I see my experiences with our landscape as inherently ‘Australian’ and intertwined with my Chinese –Australian heritage.’”

Michelle Teear

Born 1984, Sydney

Lives and works Lake Macquarie, NSW

Cathedral 2023

egg tempera on plywood

Courtesy the artist and Straitjacket, Newcastle,
NSW

\$5,000



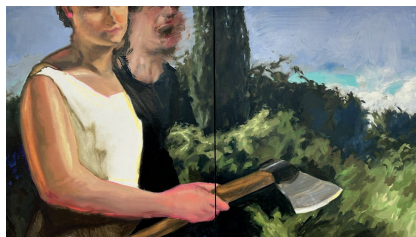
“This past year has seen me pivot in both my approach to making work and my personal trajectory. Increasingly working from memory and tapping into emotions embedded in my unconscious, my paintings have over time revealed identities before I came to know them. Whilst staying true to the legacy of landscape my painting has also dived deeper to embrace an unbiased sense of self embedded into the natural world.’

In 2020 Michelle engaged with the landscape of Arthur Boyd’s home via a residency at Bundanon on the NSW South Coast. She engaged with the natural bush, river and rural landscape of the homestead site. She connected with Boyd’s approach to landscape as an internalised backdrop for his own interior sphere where he wrote the essence of himself into the natural world.

Michelle grasps this thread of enquiry in the work *Cathedral*, that embodies the landscape as a platform for personal interior enquiry. The dark brooding natural rock amphitheatre (‘Cathedral’) of Bundanon becomes a safe space in which she could honour herself. It has the theatricality of a cathedral, the soaring height, the warm glow of light filtering through the trees from above the large rocks. Yet it is also contained, and represents a space in which something very important can be honoured. The work documents the beginning of her process of queer self-rediscovery. Through painting, Michelle documented reopening personal narratives. It is a testament to embracing oneself with a deep authentic love.”

Marion Abraham

Born 1987, Lutruwita/Tasmania
Lives and works Molesworth,
Lutruwita/Tasmania



Reap, Sow, Repeat 2024

oil on linen

Courtesy the artist and Sullivan+Strumpf, Sydney

NFS

“For every thing there is a season, a time for every purpose. I often examine my life through painting archaic nature allegories: the idealised countryside, the bush, the hills, the paddocks. They are places that give me energy and empowerment. The advice often is ‘paint what you know’, and I know that I am as loose and untethered as I was when I was five years old in this land of speculative painting fiction. I am both the serene axe-woman, and the elated, joy-riding terror.”

MOSMAN 20
ART
PRIZE 24

Amelia Carroll

Born 1993 Sydney

Lives and works Sydney

Road-3 2023

oil on canvas

Courtesy the artist and Liverpool

Street Gallery, Sydney

\$10,000



“Road-3 is a painting from my latest body of work capturing the landscapes of Northern Africa. I’ve always been captivated by the shifting light and colour of evening time and how it can change the feeling of a place. Shadows create mystery and ignite the imagination whilst the softening pink haze is deeply calming. The reference photo used for this work was taken whilst travelling in Morocco, a country that commands all the senses and therefore creates potent memories. I’ve used scale and composition to create an intimate space for the viewer to step into the scene. The photographic nature is blurred to capture the intangible essence of a moment, something in between reality and memory.”

Chloe Coles

Born 1994, Sydney

Lives and works Tasmania

Eberhardt 2023

synthetic polymer on canvas

Courtesy the artist

\$3,300



“My name means young green shoot. I have always felt myself to be tender and naive. I think we search for things that define us and cling to them. In this picture I see a woman who is afraid and a baby who trusts her. She makes me want to be myself.”

Archy Obradovic

Born 1996, Sydney

Lives and works Sydney

Fleeting reflections 2024

oil on canvas

Courtesy the artist

NFS



“When still and surrounded by movement, I feel harmony. The trees, stars, water, air and people are beautiful in motion. This painting reflects these fleeting moments, ever-changing, and constantly in flux. The work explores and moves through the every-when; by holding spring-boarded ideas off historical figures, catching glimpses of the moment and giving direction towards the future. The paintings also give me a chance to find nostalgic fragments, lost while alienated in the chaos of the contemporary.”

MOSMAN 20
ART
PRIZE 24

Peter Alwast

Born 1951, Melbourne
Lives and works Brisbane

Guards 2024
oil and oil stick on linen
Courtesy the artist and Gallery9,
Sydney
\$4,000



“This painting presents a turbid landscape demarcated by a large illuminated wall which is presided over by two menacing forms. Combining imagery and abstraction, *Guards* reflects contemporary issues related to social division, war and the constant sense of unidentified threat.”

Tina Havelock Stevens

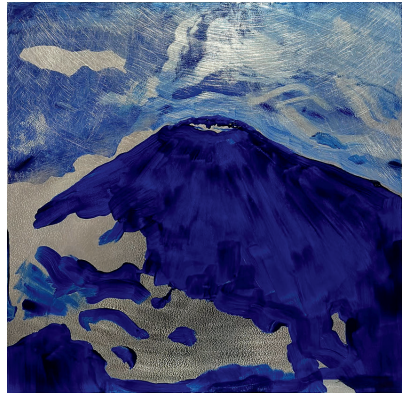
Born 1967, Sydney

Lives and works Sydney

Venting Vulcanicity 2024
synthetic polymer paint on
aluminum

Courtesy the artist

\$5,900



“Venting Vulcanicity is one of a series of monochromatic paintings of volcanoes on aluminium.

Pushing out of the earth’s crust, they are one way tickets to the core.

I’ve scratched into the background vista with sandpaper to separate a shrill sky from the solidity of the conical vent.

The use of blue is for infinitude and indifference and in consideration of the relationship we have with ourselves, each other and this earth.”

Gemma Smith

Born 1978, Sydney

Lives and works Sydney

Pollen Prism 2023

synthetic polymer paint on linen

Courtesy the artist and Sullivan+Strumpf,
Sydney

NFS



"Pollen Prism was made through the accumulation of many single layers — each applied daily. I start by mixing a colour in response to what I can see in front of me on the canvas. I extend and enhance the translucent and glossy properties of the paint by adding additional acrylic binder. Using a large, raspy, haggard brush I cover a vast area of the painting in a single gestural layer. I give myself mere moments to decide whether I immediately wash off the whole plane of colour and go again with a slightly different approach, or I leave it as is — deal or no deal — the faster the decision, the more intuitive the response. The following day, repeat, and so on. The process is strangely rigorous and methodical, it's also about staying with the work of painting and trying to avoid making judgements about each composition as it evolves.

Pollen Prism was made in response to my time at Art Omi: Artists residency program, where the expansive lush green of the New York rural summer around the studio was overwhelming. Here the methodology was complicated by the local conditions in my open, airy studio known as the Corn Crib — a place that corn was once hung to air dry. The heat and humidity of high summer meant the paint would tack up quickly, but would ultimately be slow to dry. The resident carpenter bees in the ceiling shared their bright yellow pollen (and occasional leg) with the painting."

Lisa Farmer

Born 1953, Tennant Creek, NT
Lives and works Sydney

*Inside Mammoth Cave III, Margaret
River region, Western Australia 2023*

Synthetic polymer paint on canvas

Courtesy the artist

\$780



“I was surprised that Caves Road in the Margaret River region was named after four caves. I was impressed and inspired by Mammoth Cave and did three paintings. There were no mammoths within, just a reference to the size of the cave. I have Indigenous heritage and love painting stone, caves and rocky outcrops. I sometimes imagine I am descended from a cave painter.”

Loralee Jade

Born 1993, Canada

Lives and works Central Coast, Tasmania



Looking ahead 2024

pigment on 100% silk

Courtesy the artist and HAKE house of art, Sydney

\$3,762

“There is no clear-cut sentence I can write to explain what *Looking Ahead* is about. It’s much more nuanced than I could possibly depict through words. All I can say is that the creation of this work shared space with the tenderness of resurfacing after a mental breakdown, the pure joy and excitement with the news that I am becoming a mother for the first time, the heartache of family fall outs, the grief of change and the magic of simple summer days.

On one hand everything is simple, with clear edges and boundaries. Contents held in one place, spilling at a minimal, and if present containable. And on the other it is so complex and multifaceted, the forms move and hover in all directions. The colours almost vibrate off of each other in a rhythmic dance of compromise and leaps of faith. There is immediacy and pouring over, clean cut and murkiness — all hold truth in this moment. Various cogs are turning, some have never been in service before (in this lifetime), some are worn out and creviced. These parts are clumsily learning to work together. One constant is movement, some slow and measured, others wild and erratic.

I feel exactly like that. Full of shifting colours that simultaneously contrast and compliment each other, the tension and tenderness of transitions, when you’re no longer who you once were and have yet to arrive at who you’re becoming.”

Emily Galicek

Born 1995, Cammeraygal land/Sydney

Lives and works Gadigal and Bidjigal land/Sydney

Encaustic and Majolica I 2023

synthetic polymer paint on canvas

Courtesy the artist

\$2,900



“My paintings begin as digital collages pieced together from fragments of historical images. These are translated onto canvas by hand, underpinned by the knowledge that translation is an inherently imprecise methodology. This imperfect act of translation from screen to painting becomes a metaphor for the mutability of history and memory, and creates space for dialogue between past and present.

My current research and practice engages with the concept of the decorative: specifically historical domestic interiors such as wallpapers, tiles and textiles. I am interested in the way that these decorative elements, often overlooked as art forms, act as complex socio-historical documents, and the way that they can be reactivated through painting. This research has come about through a reflection on my paternal family's journey as refugees from the then Czechoslovakia to Australia in the 1970s. This reflection has been enacted through the researching of historical domestic interiors from the various places that my family lived in on their way to settling in Australia as a way to piece together parts of stories and memories.

Encaustic and Majolica I is comprised of pictorial elements from late 19th century tile trade catalogues, sourced through the Caroline Simpson Research Library. This composition builds and erases. It layers colour, form and pattern, and it liquifies, warps, expands and contracts. Most significantly, this painting suggests a revitalised and playful approach to traditional notions of ‘the decorative’ as something superfluous or excessive.”

Holly Anderson

Born 1995, Trinidad, Trinidad and Tobago
Lives and works Brisbane

The Graph 2024

oil on panel

Courtesy the artist and N.Smith Gallery,
Sydney

NFS



“In *The Graph*, a curtain’s stripes map the journey of the sun between midday and afternoon. These bursts of sunlight appear as circles of white negative space in the painting, creating an odd spatial dynamic where the sun could seem both inside and outside the room. The dense patternation of the curtain creates a scintillating effect, echoing the effects of bright sunlight on vision. Stripes and grids are used across Anderson’s work to systematise space and observe the ways fleeting light phenomena threaten coherent spatial logic. This project is an approach to landscape painting, an attempt to develop a pictorial language for the perceptual puzzles, illusions and strangeness of the lit up world.”

MOSMAN 20
ART
PRIZE 24

Tara McIntosh

Born 1999, Port Macquarie NSW

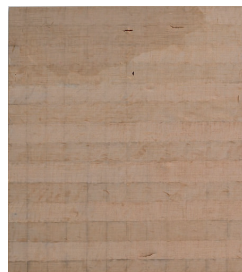
Lives and works Sydney

Boys 2024

synthetic polymer paint, pencil on jute with
aluminium frame

Courtesy the artist and Syrup Contemporary, Sydney

\$2,300



“In my practice, painting serves as a threshold between human gesture and the studio environment. My work absorbs the various processes conducted in the studio, transitioning seamlessly between artworks while carrying a rich history of action. Nothing is wasted; every material becomes a foundation for future works.

Boys emerges from the process of sanding lines into jute hessian with an angle grinder, inspired by watching early morning football matches with my partner. The lines represent the spacing within a football field through repetitive action. These marks are then removed and reapplied, using an acrylic medium to hold the surface together, additionally the work is accompanied with an aluminum frame to act as a scaffold. The work is a metaphor for the labor inherent in painting.”

Ildiko Kovacs

Born 1962, Sydney

Lives and works Bundeena/Sydney

Shine 2023

oil on plywood

Courtesy the artist and Martin

Browne Contemporary, Sydney

\$15,000



“Painting for me often develop through other paintings, existing ones laying around my studio. I might see a colour that catches my eye then stays in my mind and engages me, it might get cancelled further into my process but it’s the point of engagement that allows the flow of connection where the painting happens.

This painting *Shine* was built up in this way through dull tones reaching towards light. It was during a period when the days were grey and cloudy and rain seemed endless. Shine came through this and shone in my studio.”

Annalisa Ferraris

Born 1989, Sydney

Lives and works Sydney

And if there was sunshine 2024

acrylic, marine ply, resin

Courtesy the artist and James Makin

Gallery, Melbourne

\$3,800



“Annalisa Ferraris has been working as a hard edge minimalist artist for eight years.

Ferraris has recently pushed her practice with the materials she’s been working with.

Challenging the hard edge minimalism and pushing the abstraction.

And if there was sunshine alludes to the hard edge works of her foundation whilst pushing the obscure with the use of resin. These works invite you in, and make you question what’s beneath the surface.”

Jen Hsieh

Born 1980, Taiwan

Lives and works Sydney and Toronto, Canada

None of It Happened But It is All True 2024

synthetic polymer paint on layers of chiffon

Courtesy the artist

\$1,200



“None of It Happened but It is All True invites the viewers to question ‘what happened?’ while recalling in the aftermath. This painting captures the paradox of memory and perception. It depicts a Victorian coastline featuring a wooden staircase weaving through rugged coastal vegetation, leading to an unclear destination. The misty background and the sun-lit foreground play with light and shadow, adding a dreamlike quality to the scene.

Memories are often fragmented, subjective, and influenced by emotions. Much like the left-behind red ribbon marking what has been, memories are often tangled, intertwined, and sometimes leading nowhere. In an interview on memories in her books, author Ann Patchett remarked, ‘none of it happened but it is all true.’ This resonates with the painting's theme on how memories shape our understanding of reality, even if they are not entirely accurate. The ethereal quality of the scene emphasizes the hazy nature of memory, reminding us that what we remember is as much a creation of the mind as it is a reflection of the past.

The use of two layers of translucent chiffon adds depth and complexity to the piece. This technique creates a layered visual experience, where elements of the image shift and change depending on the viewer's angle — mimicking the fluid and dynamic nature of memories. This interplay of translucency and perspective enhances the viewer's engagement, making the act of seeing the painting a personal journey through layers of remembrance and perception.”

Uncle Owen Carriage & Sammy Hawker

Uncle Owen Carriage: Born 1953, Walbunja land/Milton NSW

Lives and works Walbunja land/Kioloa NSW

Sammy Hawker: Born 1990, Cootamundra, NSW

Lives and works Ngunawal, Ngunnawal, Ngambri Country / Canberra



Walking Murramarang #1 2024

synthetic polymer paints on canvas, original chromatograms (created from silver nitrate, sodium hydroxide, spotted gum, bottlebrush, soil from artefact scatter site, sand, cuttlefish bone and rainwater pooled in a grinding stone on filter paper)

Courtesy the artists

\$3,800

“This artwork is a collaboration between Walbunja Elder Uncle Owen Carriage and visual artist Sammy Hawker.

The works Uncle Owen and Sammy create map the walks they make together on Walbunja Country. These works include a series of original chromatograms made from significant landmarks they encounter upon their walks. In this artwork the chromatograms are made from a spotted gumtree, a bottlebrush, soil from an artefact scatter site, sand, a cuttlefish bone and from rainwater pooled in a grinding stone.

Chromatography is a scientific process used to understand the chemical makeup of organic matter. The hues and patterns that form cannot be manipulated or controlled and the process can be thought of as facilitating the visual expression of Country.

It was Uncle Owen’s idea to incorporate Sammy’s chromatograms into his paintings. Owen’s paintings also give voice to Country because through him Country speaks. Uncle Owen was born on Walbunja Country. It was here he learnt how to fish lobsters through feeling their horns with his feet. It was Country who hid him when the white cars pulled up to try take him and his siblings away from their family. Uncle Owen continues to actively care for his Country today as Chair of the NSW South Coast Elders Council.

Sammy and Uncle Owen share a cross-cultural, intergenerational friendship, formed through a shared respect and love for Country. They hope their work together encourages the spirit of reciprocity, a world where we all listen and care for Country.”

Jacquie Meng

Born 1998, Hangzhou, China

Lives and works Sydney

playing pool 2024

oil on canvas

Courtesy the artist and Stanley Street
Gallery, Sydney

\$4,600



“Playing pool explores identity and self-portraiture through unconventional means; such as the migration of objects through time and space, and the body, and traditions of mapping. I am interested in the way mythologies and traditions interact with landscapes, both real and imagined. I am inspired by my lived experiences: patterns and tiles I’ve encountered, objects I’ve inherited or come across, thoughts and scenarios I have imagined. I am especially inspired by idiosyncrasies of day-to-day life: such as playing a game of pool at the pub, i-ching coin designs (seen in the grass on the pool table), incense in mandarins from toombsweeping practices, invented jade sculptures, the act of looking out of train windows. These ideas run concurrent with experiences of diaspora and migration. My work is about redefining diasporic identities beyond national and geographical specificities, seeing it as unfixed, embodied, and entangled. I paint in a form of self portraiture that thinks about breaking down binaries of ‘East’ and ‘West’, real and imagined, human and non-human. I assert that experiences of diaspora and self-conceptualised identity do not always appear as fixed images or traits, but as an accumulation of practices and relations. This painting also considers the aesthetics of kitsch and cuteness, for their abilities to break down hierarchies of thinking, as well as their association with my personal identity as a young Asian woman.”

Rachel Mackay

Born 1988, London

Lives and works Eora/Sydney

Between body and world 2023

oil stick and synthetic polymer paint on canvas

Courtesy the artist and HAKE House of Art, Sydney

\$2,500



“This work explores the boundaries of the human body through a feminist conceptual framework, viewing the body as a vessel of memory, transformation, and evolving cultural narratives.

In my art practice, I continually unravel what it means to live within a body and how we, as bodies, permeate and interact with the spaces we inhabit. In creating this piece, I traced around my own figure with my eyes closed, engaging in a performative act of claiming space both literally and metaphorically. The body's outline represents the boundary of the self, marking the border between the individual and the world.

The work simultaneously draws on and transcends traditional representations of the human form, particularly those from the Renaissance period. By investigating the embodiment of cultural myths, personal histories, and broader social narratives, it seeks to blur the boundaries between the individual and the collective body.”

Nick Santoro

Born 1994, Dharawal land/Wollongong
Lives and works Dharawal land/Wollongong

5G Panel 2024

synthetic polymer paint on board and aluminium
Courtesy the artist and Nanda\Hobbs, Sydney
\$4,900



“5G Panel was inspired by speculation surrounding the rollout of fifth-generation mobile network technology and the uproar that ensued in some circles. The upgrade to the mobile network was designed to enhance the speed, capacity, and responsiveness of wireless networks. However, some observers were concerned that exposure to the electromagnetic fields produced by the technology could be used for population/mind control, destruction of the environment, surveillance, and spreading COVID-19, among other things.

The paintings in this artwork were created from photos taken on my phone of towers around Wollongong. Over the years, I noticed a few ‘STOP 5G’ signs graffitied around where I live and was curious. The more I photographed the towers, the more I seemed to notice them.

The aesthetics of mysterious phenomena that might sometimes lead one to wear a tin foil hat fascinate me.

I am thankful to my dear friend Phanos Proestos, whose design and fabrication skills brought *5G Panel* to life.”

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**Pink box: is an
indication of the
spacing between the
artists name and bio
info**



**Red box: indication
of the spacing
between the price
and the artist
statement**