



Mosman Art Gallery



2023 Program

5 January – 5 March
5 January – 5 March
16 March – 23 April
6 May – 4 June
17 June – 10 September
17 June – 10 September
23 September – 29 October
11 November – 4 February

15 March – 28 May
17 June – 10 September
23 September – 3 December
11 December – 18 February

21 November – 12 February
20 February – 14 May
22 May – 13 August
21 August – 12 November
20 November – 11 February

Ernest Edmonds: The Colour in the Code 03
Prisms of Influence: Echoes from the Colour in the Code 04
Artists of Mosman 2088 05
Mosman Youth Art Prize 06
Yasmin Smith: Angophora 07
Khaled Sabsabi: Unseen 08
Mosman Art Prize 09
Imants Tillers 10

The Cube

Thom Roberts (Studio A) with Simon Wheeldon 12
Maddison Gibbs 13
Meng-Yu Yan 14
Jacobus Capone 15

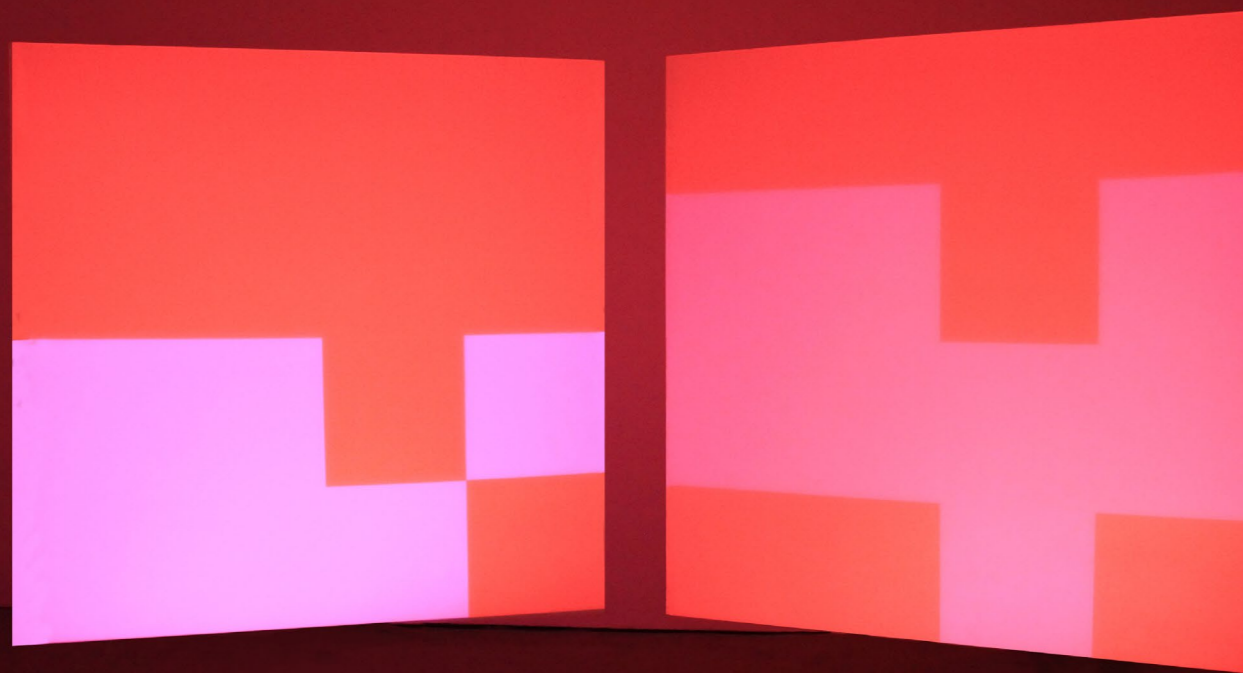
In Profile

Brigiat Maltese 17
Terhi Hakola 17
Chantal Mahoney 17
Sue Gaston 18
Jo Mellor 18

**Ernest Edmonds:
The Colour in the Code**

**Curated by Kelly McDonald
5 January – 5 March
Level 1 Gallery**

This exhibition by award-winning Mosman artist Ernest Edmonds, provides an essay on colour, constructed from systems and computer code, interacting with the audience and evolving over time. It shows recent art and a selection of retrospective works that provide the context. Visitors can explore, play and become 'drenched in glorious, vivid, saturated colour'. Artworks that have been shown around the world are brought together to exemplify and reveal a lifetime's quest to explore the implications of the concept of computer software for art.



**Prisms of Influence:
Echoes from the Colour in the Code**

**Curated by Deborah Turnbull-Tillman
5 January – 5 March
Level 2 Gallery**

**Stephen Bell, Andrew Bluff, David
Clarkson, Sean Clark, Brigid Costello,
Pip Greasley, Andrew Johnston,
Mike Leggett, Jennifer Seevnik,
Stephen Scrivener, Esther Rolinson
and Susan Tebby**



As prisms reflect original light and echoes reverberate original sound, the artists represented in PRISMS have created works in relation to aesthetics honed by Ernest Edmonds. Whether working closely with Edmonds in a studio or research space, in a partnership or collaboration, his style can be seen like a trace, like an extension of the unseen; something experienced after the fact, reflected on and extended from the original, something akin to influence.

In *PRISMS*, invited artists have been asked to select works; either made when in close contact with Edmonds, or at a later stage in their process. Sources of influence could be social, material, or medium-based and connections can be made across light, sound, and networks. These artists were selected with Edmonds to demonstrate a cohort of practice that spans 6 decades (1969–present), bringing together artists from Australia and the UK. Paintings, digital and responsive works, and documented performances trace a shift in materiality as the traditional observer becomes an intrigued participant.

Artists of Mosman 2088

16 March – 23 April
Level 1 & 2 Galleries

Mosman has been the home of artists for tens of thousands of years. The exceptional natural beauty of the area has inspired artists of the Borogegal and Carmmeraigal People, then those who formed the Curlew Artist Camps at Sirius Cove in the late 19th century, and countless artists since.

Artists of Mosman 2088 presents a survey exhibition of the region's thriving artistic community and includes works created by Mosman residents as well as Friends and Volunteers of Mosman Art Gallery and incorporates painting, drawing, printmaking, textiles, photography, sculpture and ceramics.



Mosman Youth Art Prize

6 May – 4 June
Level 1 & 2 Galleries

Mosman Art Gallery is excited to foster the next generation of artists through the Mosman Youth Art Prize. Each year hundreds of budding artists submit their drawings, paintings, photographs, videos, prints, sculpture and ceramics that form this overview of the artists of the future.

Since its foundation in 1988 by local artist Ken Done AM, numerous artists have started their careers by winning the Mosman Youth Art Prize including Alex Seeton, Natasha Walsh and JD Reforma. Entries are open for artists aged 12–21.



Yasmin Smith: Angophora

Curated by Kelly McDonald
17 June – 10 September
Level 1 Gallery



Angophora features newly commissioned works by Sydney-based artist Yasmin Smith. Her artworks are a visual manifestation of the combined environmental and human history of a particular site. Made through the collection of organic materials from the headland angophora (eucalypt) forests of Mosman's Bradley's Head, *Angophora* is made by casting fallen angophora branches in ceramic, with the ashes of burnt branches forming the glaze, the colour of which is determined by the chemical composition of the fallen tree.

Also featuring a new artwork that focuses on the endangered sea kelp of Mosman's harbour bays, Yasmin's exhibition tells the stories of Mosman's landscape, looking at shoreline habitats and the nutrient cycles between marine and terrestrial plants within these zones, and how people intertwine and contribute to the ecological narratives of these spaces.

Khaled Sabsabi: Unseen

Curated by Khaled Sabsabi and
Kelly McDonald
17 June – 10 September
Level 2 Gallery



For Khaled Sabsabi, it is in art that we find spaces for an aesthetic resistance against the way things are, a constant movement towards pushing limits and challenging perceptions of who and what we are. On these fringes is where true discourse begins. *Unseen* will go deep into the heart of emotional substance by extending beyond the philosophical as a way to gaze and seek within the ever changing temporary by considering social complexities for making art that is underscored by a politics of fearlessness.

Unseen examines the complexity between emotions of the inner Self and the representational outer Self. In an attempt to question the Self and how we see and engage with the ideas of the 'other' in this time and space. Khaled presents an immersive artwork utilising the evocative scents of coffee, which covers the floor of the Gallery, amidst a series of portraits that are anonymised and veiled through the addition of a layer of coffee wash.

Mosman Art Prize

23 September – 29 October
Level 1 & 2 Galleries

Margaret Olley was awarded the first Mosman Art Prize in 1947 and since then artists including Guy Warren, Grace Cossington Smith, Nancy Borlase, Lloyd Rees, Elisabeth Cummins, Guan Wei, Noel McKenna, Adam Cullen, James Powditch, Michael Zavros, Natasha Walsh and Salote Tawale have all won the Mosman Art Prize. In 2022 Jacobus Capone won for his vibrant work *Spring 2021*, made from collected wattle seed that has fallen from the trees and salt water, each gathered on daily walks.

Each year over 800 artists submit their work to be judged by artists, curators or gallery directors such as Margaret Preston, John Olsen, Tim Storrier, Jenny Sages, Edmund Capon or Rhana Devenport.



Imants Tillers

11 November – 4 February
Leve 1 & 2 Galleries



Place is central to the work of Imants Tillers. Through his work he acknowledges the artists who have gone before him, and his landscapes draw inspiration from poets, philosophers and he brings these disparate ideas together to tell stories of belonging and displacement, people and place.

Mosman has been a home to Imants Tillers and he has documented its landscape and artistic history. This survey of over forty years of Tillers' practice features *Factum 1*, 2021, the first artwork acquired by Mosman Art Gallery's new Acquisition Fund, and one of many that are situated in Mosman.

The Cube



The Cube is a contemporary exhibition space featuring experimental and media work.

**The Cube:
Thom Roberts (Studio A)
with Simon Wheeldon**

**Curated by Kelly McDonald
15 March – 28 May**



Thom Roberts sees the world through a kaleidoscope lens. People, transport and infrastructure systems are interpreted as colourful multiples.

A tangarra train is named Kylie and also perceived as the Gold Coast Tower. Thom himself identifies as the Country Link Express train and the Burj Khalifa tower in Dubai. Thom's unique perception of identities are also read through the equally particular channel of people's 'crowns' (the spiral of hair on the top of a person's head). Thom loves to peer into people's crowns. There he finds millipedes, collie dogs and cows bodies. Using all this information Thom ceremoniously bestows people with new identities, and translates them, enigmatically, in painting.

Thom works across painting, drawing, installation, animation and performance, and is an awarded and recognized contemporary Australian artist. In 2021 he was a finalist in the Archibald Prize and his portrait of Studio A Chairman Shane Simpson was selected to hang as the primary exhibition banner on the AGNSW facade. Thom has been curated into some of Australia's most prestigious exhibitions – The National 2019, Salon des Refusés (2018), Sydney Contemporary (2017), CEMENTA (2017),

The Big Anxiety Festival (2017) and 20/20 Shared Visions: 40 Years of Collecting Australian Art (2020) – and has undertaken important residencies both here and abroad, at Carriageworks, Bundanoon Trust and Societas Raffaello Sanzio (Cesana, Italy) with celebrated theatre maker Chiara Guidi. He has received major public and private commissions from the City of Sydney, Westpac and Artbank, and worked with a number of esteemed Australian artists and designers including Mud Australia, One Another and Erth Physical and Visual Theatre Inc. Thom's work is held in numerous public and private collections, including Artbank.

**The Cube:
Maddison Gibbs**

**Curated by Kelly McDonald
and Althea Kuzman
17 June – 10 September**



Maddison Gibbs is a proud Gunu Baakandji woman who grew up in Dubbo, NSW. She currently lives and works between Sydney and Kandos, NSW. Both artist and activist, Maddison Gibbs practice examines dual histories – focusing on stories of past and present Aboriginal societies and spirit. A multidisciplinary artist, Gibbs works across a wide spectrum of cultural praxis, utilising many methods and ideologies. A current thematic of Gibbs' work focuses on the intergenerational stories of contemporary Aboriginal affairs – with a focus on telling women's narratives.

My artworks are based on my culture, people and surroundings, they tell stories of past and present by using contemporary methods and ideologies. My works include political statements and educational information regarding Aboriginal issues, a subject which I am extremely passionate about. I use different mediums for my works including drawing, ceramics, printmaking and animation.

Maddison Gibbs

Maddison Gibbs, *The Host*, 2022. Sculptural and acrylic paint installation. *Sallivage (Rowan Savage)*, *Janyang/Gawal (in my tongue)*, 2022. Multi-channel soundscape. *Nura: Deep Listening* exhibition, curated by Dennis Golding. Commissioned by Cement Fondu. Photo: Jessica Maurer.

**The Cube:
Meng-Yu Yan**

**Curated by Althea Kuzman
23 September – 3 December**



Meng-Yu Yan is a photomedia artist based in Sydney, best known for their creation of mystical dreamscapes and haunting self-portraits. Expanding upon their photographic background, their work encompasses a variety of mediums including video, installation, aquaria, performance, sculpture, and projection. Yan seeks to challenge the idea of the photograph existing only in two-dimensions, breaking down boundaries between image and reality. The work is characterised by an obsession with mirrors and the superstitions that surround them. As a result, Yan's work is animated by reflections, doppelgangers, and parallel realities.

**The Cube:
Jacobus Capone**

**Curated by Kelly McDonald
11 December – 18 February**

Demarcation is considered Act 4 in the context of an ongoing project titled Forewarning instigated by Jacobus in 2018. Accumulatively the project operates as a series of reconciliations and farewells unfolding within specific environments that have become inherently fragile through time and human undoing, and consequently have both a real and imbued hostility.

Demarcation unfolds directly at the base of, and sometimes beneath, an unstable glacial face in Norway.

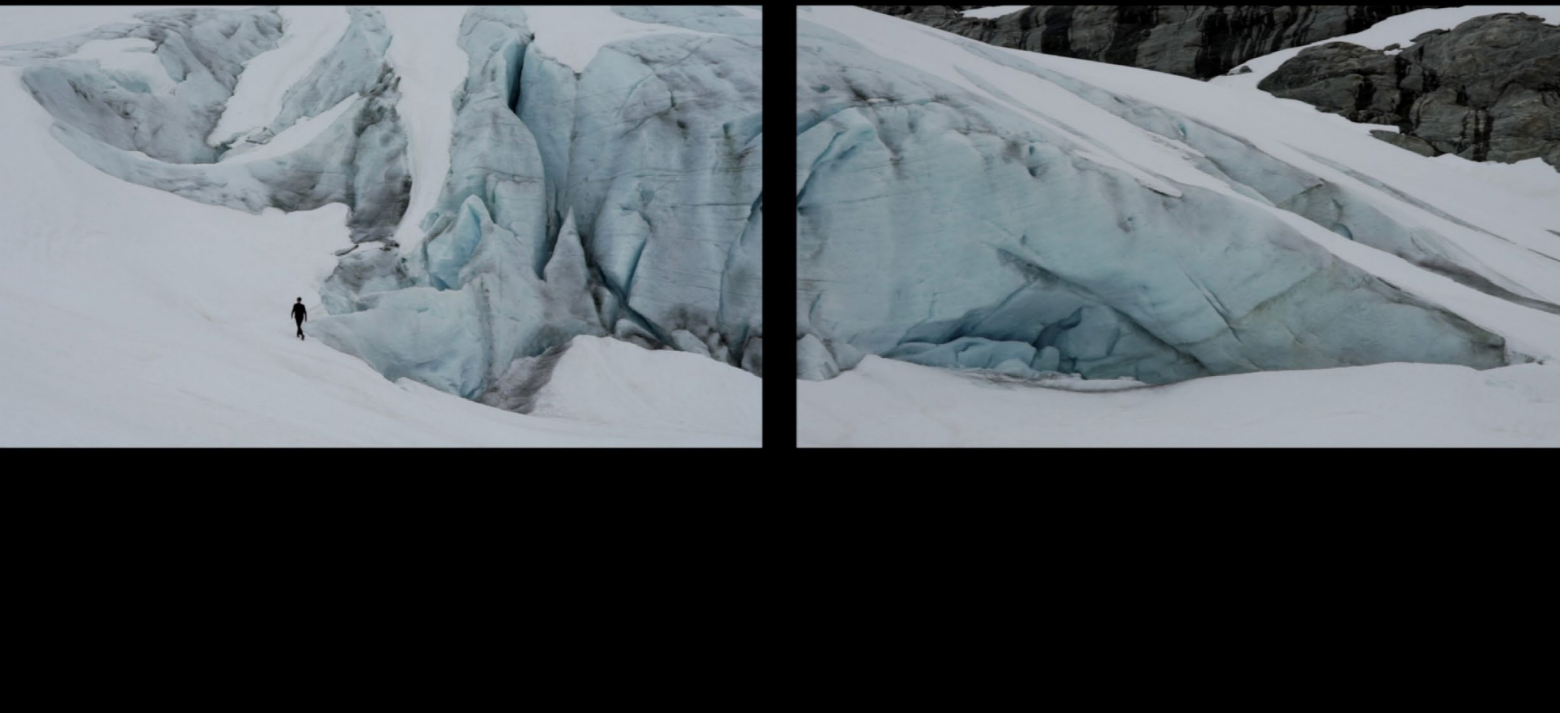
A path is tentatively made along a precipice of snowpack at the glaciers terminal end, tracing its length on foot, underneath which is a river resulting from the glacier melting.

The precarious nature of the route made is amplified by the hazardous location, which becomes evidently clear in the hesitant movements of the featured body traversing the terrain.

The sombre tones of the glaciers slight movements captured in the audio become a haunting ache. Combined with the sound of water melting and flowing underneath the snowpack, the volatile nature of the environment is foregrounded.

A dividing line is drawn by the human figure and the footsteps left behind. On one side of this line: the melting and calving end point of a glacier. On the other side: humanity, the activities of which being the root cause of the glaciers rapid decline.

Jacobus Capone (b. 1986) has an expansive and multi-disciplined practice where work often stems from self-initiated pilgrimages and performances that incorporate durational activity, measures of time or a sense of episodic memorial. His determination to seek connections with place and to pay homage to human and ecological fragilities instils a tenor in his work that is paradoxically elegiacal and uplifting.



In Profile

In Profile is an exhibition space featuring works by selected local artists working in a variety of media.



**In Profile:
Brigiat Maltese**

21 November – 12 February

Local artist Brigiat Maltese shares her artist's diaries with Mosman Art Gallery. These small, intimate paper objects carry her painterly view of the natural world. They are a visual meditation of her observations, and feelings of the landscape. Featuring subjects from far and near, Brigiat's works are embedded with a sense of wonder and respect for the natural environment. They show hidden spots in Balmoral, and the vast and sublime landscapes of inland NSW such as Broken Hill. Portraying both barren land and flood-soaked terrain, the works evoke that shimmer of awe when a majestic view greets your eyes.



Brigiat Maltese, *Central West Flood*, 2022, concertina book, Biro pen, watercolour and gouache on paper. Courtesy the artist © the artist.

**In Profile:
Terhi Hakola**

20 February – 14 May

Terhi Hakola's practice involves exploring the tensions between the mundane and the extraordinary, the known and the ineffable, the familiar and the terrifying; here impermanence and perpetual change plays central questions. Using symbolism, Scandinavian mythology and narratives, Hakola works between installation, video, animation and painting. Her main objective with art is to develop works which reflect the shared human experience and create a place for connection and possibility.



Terhi Hakola, *lament (still)*, 2021, single channel video. Courtesy the artist © the artist.

**In Profile:
Chantal Mahoney**

22 May – 13 August

Chantal Mahoney's work calls to attention the underlying issues of a seam line. The world, our life, is full of seams. Seams that split and bind, open and stitch gaps, they can mend tears. They are a border, borders that are transient, enduring, expanding and ever-changing. Seams can be ripped, resewn in a new composition, ripped yet again and then remade. Mahoney's work explores her interest in the natural world, history and processes, combining them with a purposeful direction in her material choices.



Chantal Mahoney, *Intermittences*, 2021, natural elements, synthetic polymer paint, pigments, oil and wax on board

**In Profile:
Sue Gaston**

21 August – 12 November

Sue Gaston captures the whimsical charm of everyday life around her. From curious cats, buzzing bees and magnificent magnolias. Sue's work imbues these daily Mosman sightings with the magic of coloured pencil on paper, making the 2D renderings spring to life.

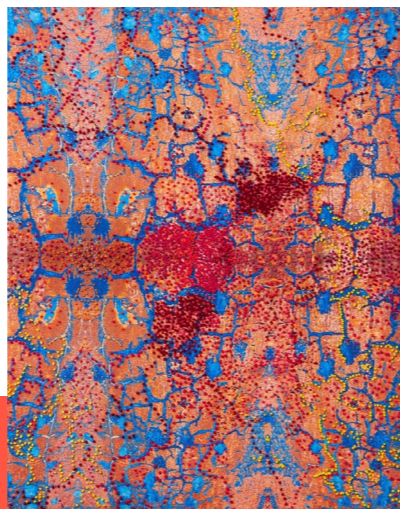


Sue Gaston, *Magnolias Fairfax Rd 1*, 2021, colour pencil on paper.

**In Profile:
Jo Mellor**

20 November – 11 February

Jo Mellor explores the plethora of environmental challenges that define our contemporary existence through the environmental degradation found in and around the mining town of Broken Hill, NSW. This body of work demonstrates the need to honour Country and to repair and care for our natural world. Mellor's art practice sits at the nexus of digital imagery, landscape painting and textile art. Her textile artworks are a transformative nexus between the digital homogeneity of the printed fabric and the domestic task of hand sewing and embroidery. The hand sewn artworks are analogous to care and repair of Country.



Jo Mellor, *Burst of sun through the clouds on a Broken Hill Morning*, 2019, digital fabric print on linen, hand sewn with wool and embroidery cotton thread

Mosman Art Gallery

1 Art Gallery Way
Mosman 2088 Australia

mosmanartgallery.org.au
gallery@mosman.nsw.gov.au
+61 2 9978 4178

10am – 4pm daily
(closed on public holidays)

Free admission
Wheelchair accessible

MOSMAN
ART
GALLERY

Mosman
COUNCIL



RPG
NSW



MOSMAN ART
& FRAMING