



CURATORIAL+CO.

MANTLE

André de Vanny

1-18 April 2026



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ANDRÉ DE VANNY (b. 1984, Melbourne, VIC) explores the tension between the abject and the sublime, drawing on the ethereal qualities of early Renaissance painting and the visual language of contemporary abstraction. His practice is deeply physical, incorporating cycles of disintegration and repair that reflect the human experiences of trauma, resilience, and healing. Working outdoors and in direct response to the elements, de Vanny employs a process-driven approach that includes scoring, staining, folding, stitching, sanding, and stapling materials ranging from fine linen to heavy-gauge canvas and reclaimed timber. These layered interventions allow the surface to accumulate traces of time, gesture, and material transformation.

Grounded in a strong drawing practice, he continues to investigate mark-making through dynamic works on paper alongside paintings on heavily treated canvas grounds. His recent turn toward figurative abstraction emerged from time spent working in New York City during an international studio residency, where the intensity and energy of the urban environment informed a new direction in his practice.

Eora/Sydney-based painter and multi-media artist André de Vanny graduated with a Bachelor of Fine Art (Painting, First Class Honours) from the National Art School in 2023, where he was awarded the James Ballem Elsley Memorial Prize for Drawing. Following graduation, de Vanny was selected by the Perth Institute of Contemporary Art (PICA) to represent the National Art School in *Hatched: National Graduate Exhibition 2024*. Since his debut solo exhibition, *The Diving Tree*, at Curatorial+Co. in 2025, his work has been included in a number of group exhibitions across NSW and nationally, as well as a major solo installation at Brookfield Place, Sydney. De Vanny has undertaken residencies at Press West, Queenstown (TAS) and Combustive Arts, Brooklyn (NY), further expanding his interdisciplinary practice.

MANTLE

By André de Vanny

Personal memory, historical knowledge, and ways of remembering take form in André de Vanny's latest body of work, negotiating between the weight of the past and the instability of the present. Both linear and cyclical, *Mantle* unfolds as a repository of memory, storytelling, and iconography through which de Vanny explores how we recall and make sense of our experiences.

Slipping between abstraction and figuration, *Mantle* asserts the body as a vehicle for storytelling, grounded in diverse material approaches and more direct mark-making. Suspended between presence and absence, de Vanny's unidentified figures emerge within fragmented narratives; feverish and half-remembered, aching to be seen and felt, yet never fully realised. His loose compositions echo the unstable sensation of recalling a childhood memory, where detail often gives way to the emotional afterimage of lived experience.

Bodies and symbols collapse across layered chronologies that merge the past and present, a contemporary reference to early Renaissance works of the Trecento—a turning point in which artists embraced a more emotional, humanistic approach to image-making. "This work grew out of an intense period of drawing and painting following a residency in New York City," says de Vanny. "Regular visits to The Metropolitan Museum of Art brought me into close contact with late medieval and early Renaissance paintings, as well as the arms and armour of the period.

"I was struck by the tension between the undeniable beauty of their colour and composition and the violent histories they represent."

Memories of growing up in rural Australia inform a palette dominated by ochres, umbers, and iron-rich reds. "As a child, I spent long hours roaming the bush through dry gullies, abandoned quarries, and old military bunkers, imagining heroic figures moving through those spaces. Those early acts of imaginative play continue to linger in the work," says de Vanny. His layered foundations result from months of washing, staining, and reworking—an accumulation of time and labour that grounds his more painterly, figurative compositions. Variations in speed, rhythm, and intensity of line hold the figure, while tone, colour, depth, and contrast build an affective register within the work.

We tend to view historical and biographical material as part of a continuum, yet de Vanny offers a field of experimentation that draws from collective and individual experiences related to the impacts of violent histories. Many of the canonical subjects of pre-modern art, particularly of the Western canon, were those of suffering, conflict, and destruction. *Mantle* reveals how narratives of heroism and villainism reify violence within the collective memory, moving from legend toward a more empirical, human experience. For de Vanny, historical imagery is filtered through a personal sphere of memory where conflict, myth, and nostalgia intersect. Through his layered surfaces, the architecture of hero, villain, and bystander begins to collapse; valiant figures that once carried the weight of triumph appear vulnerable, mortal, and closer to our own humanness.



Renunciation of Worldly Goods, 2026
acrylic on canvas
216 x 196 cm
AUD 8,500



Vigil, 2026
acrylic on canvas
202 x 278 cm
AUD 9,600



Pavise, 2026
acrylic on canvas
80 x 91 cm
AUD 3,500



Sunder I, 2026
oil on canvas
165 x 122 cm
AUD 5,600



Sunder II, 2026
oil on canvas
165 x 112 cm
AUD 5,600



Passage, 2026
mixed media on board
42 x 42 cm
AUD 1,000





Livestock, 2026
acrylic, pastel on paper
180 x 265 cm
AUD 7,500



Hymn, 2026
acrylic on canvas
216 x 196 cm
AUD 8,500



Frogmouth, 2026
acrylic on board
43 x 22 cm
AUD 1,000



Ursa, 2026
acrylic on board
43 x 18 cm
AUD 1,000



Boobook, 2026
acrylic on board
43 x 22 cm
AUD 1,000



Hunting for Teeth, 2026
acrylic on canvas
123 x 147 cm
float framed in espresso behind Artglass
AUD 6,800



Fable, 2026
acrylic on canvas
216 x 196 cm
AUD 8,500



Concertina I, 2026

charcoal, chalk pastel on paper

35.5 x 77 x 6 cm

float framed in espresso box frame behind Artglass

AUD 2,200



Concertina II, 2026

charcoal, chalk pastel on paper

35.5 x 77 x 6 cm

float framed in espresso box frame behind Artglass

AUD 2,200



Blue Dawn, 2026
acrylic on canvas
102 x 91 cm
AUD 3,900



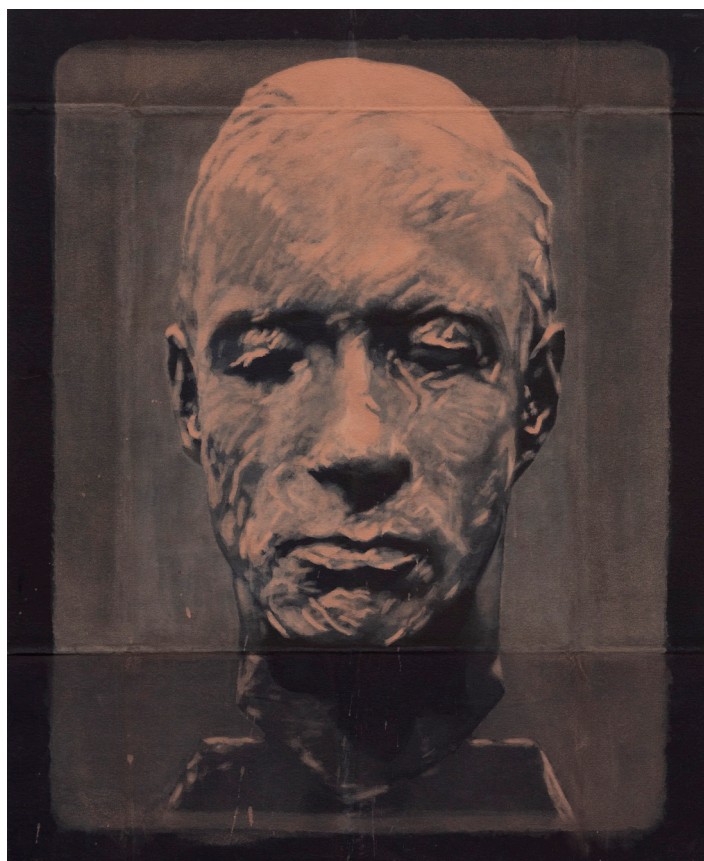
Lodestar, 2026
mixed media on canvas
91 x 71 cm
AUD 3,200



Communion, 2026
acrylic on Belgian linen
155 x 130 cm
AUD 5,700



Resusci Anne, 2026
acrylic on canvas
101 x 76 cm
AUD 3,500



Polermo, 2026
acrylic on canvas
101 x 91 cm
AUD 3,500



Hallowed, 2026
acrylic on canvas
160 x 130 cm
AUD 5,800



Flesh and Blood, 2026
acrylic on canvas
155 x 130 cm
AUD 5,700



Ossuary, 2026
acrylic on canvas
155 x 130 cm
AUD 5,700



Alchemy I, 2026
acrylic on canvas
101 x 91 cm
AUD 3,900

Alchemy II, 2026
acrylic on canvas
101 x 91 cm
AUD 3,900



Saint Reparata, 2025
Charcoal, chalk pastel on paper
134 x 186 cm
float framed in espresso behind Perspex
AUD 7,900



Cheval, 2026
acrylic on canvas, American walnut
190 x 180 cm
fixed with hardwood clamp designed to be suspended
AUD 7,400





Sound River, 2026
resin, pigment, driftwood
22 x 24 cm
AUD 1,400



Reliquary, 2026
resin, pigment, aluminium
30 x 25 cm
AUD 1,400

Iron Fire, 2026
resin, pigment, steel
20 x 16 cm
AUD 1,400



Lorica, 2026
resin, pigment, iron
71 x 67 cm
AUD 4,200



Crusade, 2026
resin, pigment, concrete, bronze
18 x 27 cm
AUD 1,400



CURATORIAL+CO.

ART GALLERY + CONSULTANCY

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Portrait + artwork photography by Simon Hewson

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