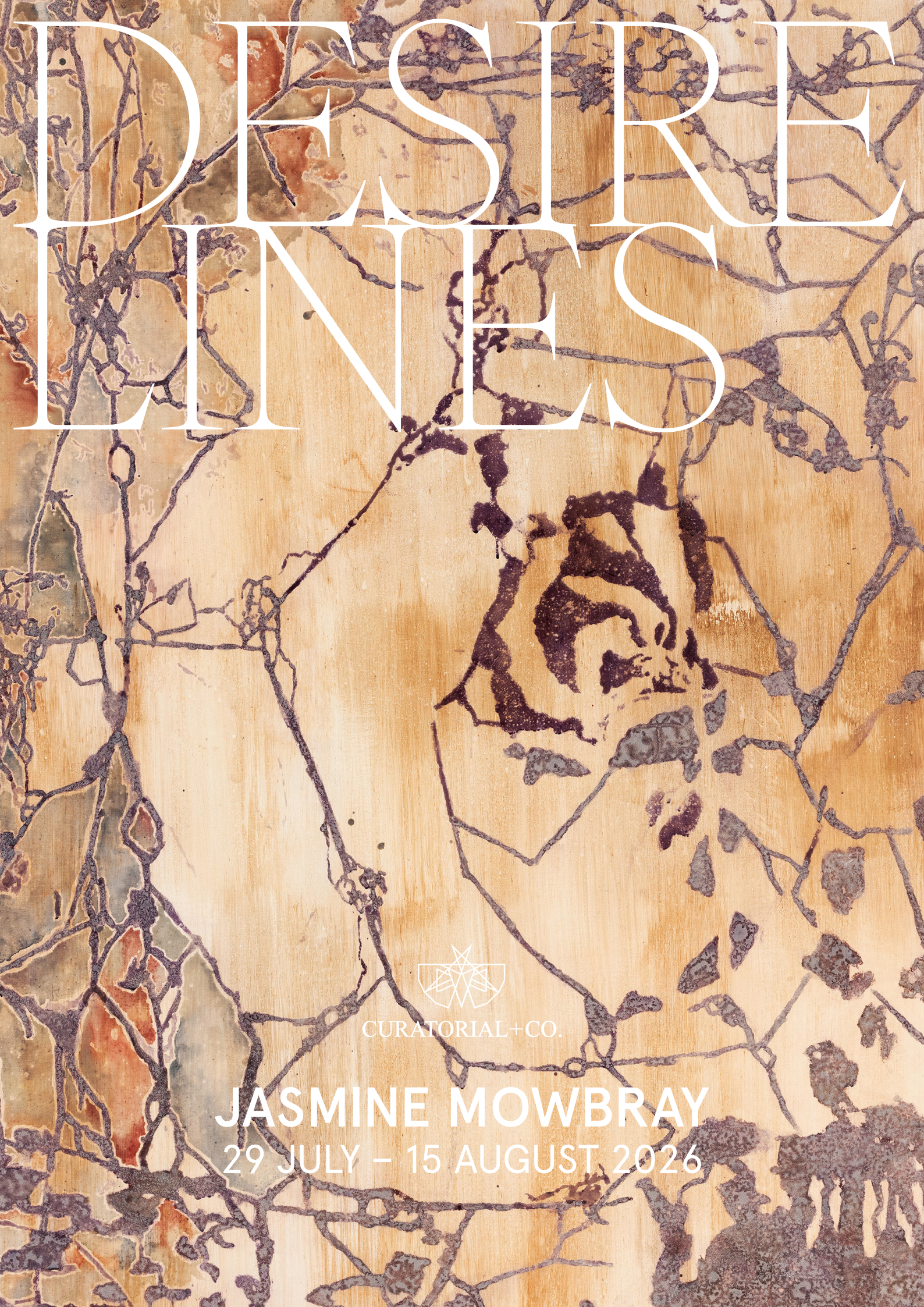




DESSERT LINES



CURATORIAL+CO.

JASMINE MOWBRAY

29 JULY – 15 AUGUST 2026

JASMINE MOWBRAY



Jasmine Mowbray's imagined landscapes are built from fractured memory and empirical experience within the natural and built world. Fascinated by reflections in water and the act of moving through her surroundings, Mowbray transforms these encounters into alternate spaces—mirrors that expose hidden complexities within familiar settings. She subverts the conventions of landscape painting, altering compositional ratios to prioritise the foreground as the dominant element on the artwork's surface. Suspending gravity and collapsing sky, water and vegetation into a single plane, Mowbray disorients the viewer, constructing an imagined cosmological experience within a dismantled chronology of time.

Rather than working towards a fixed image, Mowbray treats the studio as a space to be worked through, joining forces with her materials rather than imposing a plan onto them. Her paintings propose alternate spaces that reveal hidden complexities within familiar settings, each artwork a portal that transforms fleeting moments into enduring visual experiences, underscoring her relationship with the shared environment. Integral to Mowbray's painting process is the practice of restraint and consideration as she applies and removes paint to articulate the positive and negative space. Her paintings often resemble techniques used in drawing and printmaking, by which oil and water-based mediums are used to stain, scrape, repel, and absorb the pigment into the surface, creating an illusion of spatial depth.

Mowbray lives and works on Gadigal land in Sydney, Australia. She graduated with a Bachelor of Fine Art from the National Art School in 2024. She has been a finalist in several significant art prizes, including the Sir John Sulman Art Prize (2025) at the Art Gallery of New South Wales, the winner of the People's Choice Award and the Mayor's Pick Award in the Waverley Art Prize (2024), and the winner of the People's Choice Award in the Macquarie Group Emerging Artist Prize (2024). Her work has been exhibited across Sydney in several public and private art institutions, including at the Art Gallery of NSW and Hurstville Museum and Gallery.

DESIRE LINES

Desire lines are the trodden paths chosen and created by the collective, both human and animal alike; an indent in urban or country space that archives the small, unplanned choices of many. They often diverge from the planned architectural design of a space, tracing instead the path of least resistance; a record of movement improvised rather than prescribed, and often more interesting than the predetermined route.

Jasmine Mowbray recognises the same instinct in her own way of working. Rather than beginning from a fixed image and working towards its completion, she creates the conditions for different processes to emerge — synthesising, distilling, splitting apart. She joins forces with her materials, engaging with them to follow or diverge from her existing plans.

This body of work was painted in her Marrickville studio, and grew directly out of the surrounding streets she came to love after moving there; the warehouses and car repair yards, the pigeons swarming outside the bread factory, the spindly weeds pushing up through pavements and cracked concrete. “I photographed vacant lots barricaded by construction fences. I enjoyed how the grid of the fence in the foreground interacted with the plots of ungroomed weeds in the background, also acting as supports for tangly weeds to grow up and around,” describes Mowbray.

“I collected thistle weeds which had dried up during their attempt to grow through the cracked concrete. The fence geometries and their vertical rectangular grids started to appear in my work along with my plant samples and shapes,” she says. These fence geometries and plant forms began to move into the work which, removed from their original context, gradually transformed into an ongoing, self-generating visual language that emerged by working within an unfolding process. She continues, “The studio became a kind of magnifying glass where I was constantly moving between the works, enlarging passages, borrowing colour relationships, mirroring silhouettes, and inverting compositions.”

Materially, the paintings are built through slow acts of layering, scraping, staining, and removal. Oil, acrylic, pumice, and mixed media absorb into or resist the surface, producing subtle shifts in sheen that change as the viewer moves; positive and negative space continually exchange roles, refusing to settle. This process echoes the very landscapes that first inspired it. Construction grids become supports for climbing weeds. Plant structures weave through geometric frameworks. Reflections collapse sky and earth onto a single surface. Water, mineral deposits, stained-glass sensibilities, and mosaic-like fragments produce spaces where foreground and distance, interior and exterior, memory and observation remain in continual negotiation.

Many of the forms that surfaced did so through pareidolia — the mind’s tendency to find images within ambiguity — arising not from any preconceived end, but from the process itself. Rather than referencing a particular place, the paintings construct landscapes assembled from experience, imagination, and accumulated looking. The paintings, like paths, remain less a finished route than a record of the many small decisions that shaped them, and, in this way, encountering these works becomes akin to observing desire lines.



Rising Mist, 2026
oil, acrylic on canvas
170 x 125 cm
framed in Tasmanian oak
SOLD



Lost in Translation, 2026
oil, acrylic on canvas
170.5 x 135 cm
framed in Tasmanian oak
AUD 5,600



Castor and Pollux, 2026

oil, acrylic on canvas

170 x 125 cm

framed in Tasmanian oak, stained wenge

AUD 5,600



Disappearing Act, 2026
 acrylic, pumice powder on on canvas
 79.2 x 84.2 cm
 framed in Tasmanian oak
 AUD 2,900

If Moss Could Grow on Sand, 2026
 oil, acrylic on canvas
 79.2 x 84.2 cm
 framed in Tasmanian oak
 AUD 2,900



Desire Lines, 2026
acrylic, pumice powder on canvas
155.5 x 125 cm
framed in Tasmanian oak
SOLD



Lace Curtain, 2026
oil, acrylic on canvas
155.5 x 125 cm
framed in Tasmanian oak
AUD 4,900





Cosmos, 2026
oil, acrylic, mixed media on canvas
156 x 184 cm
framed in Tasmanian oak
AUD 5,800



Chimera, 2026
oil, acrylic, wax on canvas
155.5 x 125 cm
framed in Tasmanian oak
AUD 4,900



Sagittarius, 2026

oil, acrylic, pumice powder, wax crayon on canvas

155.5 x 125 cm

framed in Tasmanian oak

SOLD





Chandelier, 2026
oil, acrylic, pigment, pumice powder on canvas
153 x 123 cm
framed in Tasmanian oak, stained wenge
AUD 4,900



Fable, 2026
oil, acrylic, pumice powder on canvas
155.5 x 125 cm
framed in Tasmanian oak
SOLD



Snow Dome, 2026
oil, acrylic on canvas
63 x 53 cm
framed in Tasmanian oak
AUD 2,200



Moon Garden, 2026
oil, acrylic on canvas
63 x 53 cm
framed in Tasmanian oak
AUD 2,200



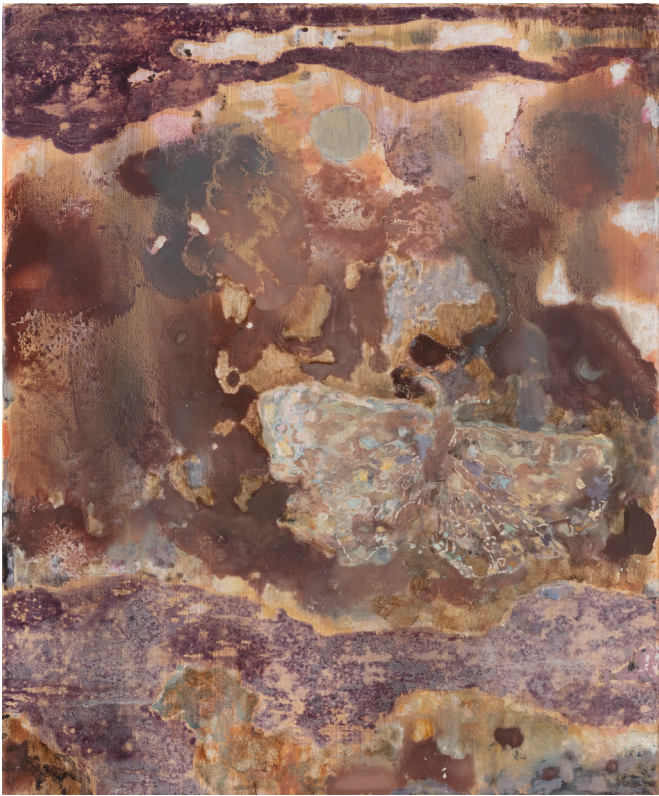
Mirage, 2026
oil, acrylic on canvas
125 x 104.5 cm
framed in Tasmanian oak
AUD 4,200



Glassine, 2026
acrylic on canvas
125 x 104.5 cm
framed in Tasmanian oak
AUD 4,200



Florence, 2026
acrylic on canvas
84.2 x 79.2 cm
framed in Tasmanian oak
AUD 2,800



Immortal Moth, 2026
oil, acrylic, mixed media on canvas
63 x 53 cm
framed in Tasmanian oak
AUD 2,200



Moths at Degas' Volcano, 2026
acrylic on canvas
63 x 53 cm
framed in Tasmanian oak
AUD 2,200



Desire Lines II, 2026
acrylic, pumice powder on on canvas
63 x 53 cm
framed in Tasmanian oak
SOLD



Phoenix Flower, 2026
oil, acrylic, wax on canvas
63 x 53 cm
framed in Tasmanian oak
AUD 2,200



Moon Flower, 2026

oil, acrylic, mixed media on canvas

63 x 53 cm

framed in Tasmanian oak, stained wenge

AUD 2,200



Nocturne I, 2025
oil, acrylic on board
43.5 x 33.5 cm
framed in Tasmanian oak, stained wenge
AUD 1,300

Nocturne II, 2025
oil, acrylic on board
43.5 x 33.5 cm
framed in Tasmanian oak, stained wenge
AUD 1,300



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ART GALLERY + CONSULTANCY

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Artist portraits by Erin Neville
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.