

A SIP FROM STAINED GLASS



MITCHELL CHEESMAN
11-26 September 2026



CURATORIAL+CO.

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Still life is Mitchell Cheesman's enduring subject. Painting in thick impasto oil, he treats the genre as a structure capable of holding almost anything: landscape, interior, object, place. A wooden table becomes an open field; a candle stands in for a lamppost; a narrow wall reads as a vase. The traditional arrangement of objects is exaggerated and reconfigured until its meaning shifts, familiar things rearranged into forms not seen before.

The work is less a record of what was observed than an impression of it – objects gathered from daily life and recomposed on the canvas according to the artist's own internal logic and way of seeing the world. Colour and texture carry as much weight as the objects themselves, each surface built up in dense, tactile layers of paint. Underlying this process is a belief in painting as a form of observation akin to poetry: collecting, distilling, and reordering the world rather than simply depicting it.

Mitchell Cheesman (b. 1999) lives and works in Melbourne, Australia. Born in Brisbane and raised on the Sunshine Coast, Queensland, he is self-taught, working in oil paint to create impasto still life paintings through a process that is intrinsic and emotional, drawing on a wide range of contemporary and historical influences spanning poetry, music, and film. A finalist in The Bentley's 40 Under 40 Art Exhibition & Art Prize (2021), he has presented numerous solo exhibitions, including *Seasons Stain The Vein* at The G Contemporary (2025), *From My Chair* at Curatorial+Co. (2023), *Under Stilts* at The G Contemporary (2023), and *Solitude in Berlin* at Curatorial+Co. (2022). His works are held in private collections across Australia, USA, Hong Kong, Singapore, New Zealand, and the UK.

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To see the world faithfully is not necessarily to see it truthfully – Mitchell Cheesman works within the latter. As Vauxcelles observed: “Our young landscapists see truthfully because they see decoratively. The site is for them a pretext, a decor in which the figures are to be enclosed by arabesques.” Cheesman treats his source material the same way – as a pretext rather than a subject to record.

This is visible in the artist’s deliberate disruption of compositional order. A New York speakeasy is obscured just enough to disorient; a Melbourne pub, anchored by a single barstool, holds its surrounding objects in a poetry of chaos. Conventional perspective and scale are disrupted across a single plane, foreground collapsing into background, abstracted enough to move past the pictorial and toward something more truthful.

Accumulation happens out in the world, and transformation occurs in the studio. Fragments of experience, travel, and memory are pieced into a second life. Light filtered through colour becomes a way of seeing that is atmospheric rather than descriptive. Colour, shapes, impressions, and fragments are arranged not to depict a scene but to elicit a feeling.

Says Cheesman: “For a long time, I’ve wanted my paintings to appear somewhere between a stained-glass window and a melted candle. Never did I think I’d actually start painting the subjects themselves – it was more about how they might appear from a distance or really close up through the texture of the painting and the use of bold contrasting colours side by side.”

“Everything within these works feels like it’s being seen through colour as though from within a new sanctuary,” he continues. “For me, the stained-glass represents that outlook in its most honest form; small fragments of glass can make up a shape with light-filtered beauty introducing curves and rectangles of blues, pinks, and greens. The small fragments I collect out on the street when I’m walking around become those moments on the canvas, placing them around the surface in an array similar to how a stained-glass window is made.”

The recurring motif of a venus fly trap completes the analogy – opening to gather what it needs and then closing to work in private. Of this, Cheesman says, “The venus fly trap is purely a representation of myself, opening up to the world until I get what I need and then closing off to the cold Melbourne studio to paint – always at the ready to open up again.”



Palazzo Chupi, 2026
oil, graphite, string on canvas
210 × 160 cm
AUD 15,400



A Long Tie, Carpet, 2026
oil on canvas
152 x 122 cm
AUD 10,200



Terrace Still Life Drawing on Stained Glass Quilt (I), 2026

oil on canvas

153 × 101 cm

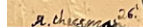
AUD 9,000



Terrace Still Life Drawing on Stained Glass Quilt (II), 2026
oil on canvas
153 × 101 cm
AUD 9,000



Terrace Still Life Drawing on Stained Glass Quilt (III), 2026
oil on canvas
153 × 101 cm
AUD 9,000



AUD 9,000



Rare Books, Rearranged, 2026
oil on canvas
140 x 110 cm
AUD 9,000



Big Mussels, Napier, 2026
oil on canvas
122 x 152 cm
AUD 10,200



Where the Sponge Falls From, the Chair and the Red Mirror is in Your Sullen Stare, 2026
oil, wax on canvas
122 x 92 cm
AUD 6,600





Across From Roast, 2026
oil on canvas
122 x 101 cm
AUD 6,900



Two Worlds and Every Prayer in Between, 2026
oil, wax on canvas
122 x 91 cm
AUD 6,600



The Front Room's Store Room, Under the Clock, 2026
oil on canvas
102 x 76 cm
AUD 4,400



Wally with Irises, 2026
oil, wax on canvas
102 x 76 cm
AUD 4,400



From the Shelf I Could See Through the Car Window, 2026
oil on canvas
100 x 76 cm
AUD 4,400



Still Life in Quarters, 2026
 oil on canvas
 76 x 61 cm
 AUD 3,300



The Missing Cat Against Sonny's Pinstripes, 2026
 oil on canvas
 76 x 61 cm
 AUD 3,300



Cooked Meats, Papers, Sweets, 2026
oil on canvas
92 x 60 cm
AUD 3,850



Lady-Leg Lamps Become the Pinnacle of Any Wine, Dine and Irish Stein, 2026
oil on canvas
92 x 76 cm
AUD 4,200



The Rags and Roses of the Studio, 2026
oil on canvas
92 x 76 cm
AUD 4,200



Green Bottle, Pink Cloth, Gold Hook, 2026
oil on canvas
92 x 76 cm
AUD 4,200



The Smiling Glass Vase and Egyptian Golfer, 2026
oil on canvas
92 x 76 cm
AUD 4,200



Starving, Eaten, Welcome to the Opening of the Close, 2026
oil, metal fragment from palette knife on canvas
92 x 76 cm
AUD 4,200



In the Hand of a Dali Dream, 2026
oil, collage on canvas
76 x 61 cm
AUD 3,300





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Photography courtesy of the artist.

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.