



Artist News Clippings

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Jasmine Mansbridge | b. 1978 in Brisbane, Australia

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SUMMARY

English

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Affordable Art Fair

<https://affordableartfair.com/inspiration/meet-the-artist-jasmine-mansbridge/>

Posted 5 Aug 2019

INSPIRE ME

MEET JASMINE MANSBRIDGE

Read up on Jasmine Mansbridge's colourful geometric artworks, whose unique Thought Catcher installation will bring Affordable Art Fair Melbourne to life.



Georgia Huestis
Monday 5 August, 2019



Works by Victoria based artist, **Jasmine Mansbridge**, stands out from the crowd for her colourful geometric and architectural forms – inspired by metaphors that tell the stories of human experience.

During **Affordable Art Fair Melbourne** (5 – 8 September, Royal Exhibition Building), Jasmine will be creating a series of large-scale interactive installations entitled Thought Catchers. Discover more about her practice and plans for the fair in our latest meet the artist interview:

MEET THE ARTIST: JASMINE MANSBRIDGE

Can you tell us a bit about your practise? What does a typical day involve?

I've been painting for a long time, but in the last few years my ideas have flowed over to include large scale artworks (murals) and installations. I have mixed days and my routine varies – at the moment I have a studio in my home in Hamilton, in country Victoria, and another in Geelong. I also travel every month or so to paint my large-scale work. When I'm home I generally do family stuff during the day, cooking and the like, and then I paint at night until late. When I'm away, I work long concentrated hours. It's a juggle and a lot of hard work, but I can't imagine it being any other way.



What inspires your work?

I paint most days and it is a meditative, cathartic, therapeutic and necessary thing for me to do. I tell stories in my work, both my own and one's of general human experience. It's my way of processing how I go through the world and all I have seen, experienced and heard. It's also a way of preserving time and myself as an artist. I am always conscious of the fact that my work will outlive me.

At Affordable Art Fair Melbourne, you're going to be creating large-scale installations, called Thought Catchers – can you tell us more?

The Thought Catchers are a long-standing idea which I had five years ago which then started to take physical form, firstly on a small scale and then slowly getting bigger, until now. They're now also finding their way into my paintings. The idea is a simple one – to catch a thought, and to hold it. The installations are designed to engage a range of viewers (from children to adults) in way that allows them to connect with their place in this world, whilst at the same time temporarily disconnecting them from the reality around them. Physically, they are essentially cubes, with a shape cut out, but the design of the Thought Catcher requires a physical stepping into the space of the cube, this action separating outside and inside in a tangible way.

They sound fantastic! Do you collect art yourself?

Yes, when I've had a few good sales I'll always try to spend a portion of that on an artwork from someone whose work I like. I feel like it is a kind of good karma as I know from personal experience how much it means when people invest in your work! My three big splurges are works by Lilli Waters, Sally Lee Anderson and Stefan Dunlop. I also know that unlike other items such as a sofa, art increases in value over time and it also becomes part of your visual life and can be passed down to the next generation.

Who or what has the biggest impact on you, and why?

I have had major interstate moves, several times in my life, and I travel as much as I can. I love to travel and like nothing better than to see something I have never seen before, or to be somewhere I have never been. I see the brain as a computer, and it sits up and pays attention when you have fresh eyes. It's like a new download of creativity.

With art, I didn't have a formal art education and so I'm still learning and discovering new things. I would once have said once that it was the likes of Jeffrey Smart and Rick Amor (Australia) for the stillness and presence in their work. But more recently I've discovered the work of Josef Albers whose colour theory I felt an affinity to and Al Held whose play with geometry is second to none. There is also Escher I guess, whose iconic stairs have been in my mind since seeing them as a child.



What advice would you give to aspiring artists reading this interview?



To just keep doing and making work regardless of whether or not you are having so-called "success". It takes time to develop your audience and your community. Also, to fail fast, and move through and past disappointment as quickly as you can.

What do you have coming up over the next few months?

I'm currently painting a large-scale artwork in Hackney Wick, London, as part of HACKNEY WICKED festival. I was invited after meeting the team when I painted in Hong Kong. Then I'm really looking forward to getting back to Australia and fine tuning the Thought Catcher installation and finishing up my works for the Fair.

We can't wait to experience the Thought Catchers installations at the fair, and lose ourselves in Jasmine's mesmeric designs on the Gallery by Fenton and Fenton stand. To do the same, join us at the Royal Exhibition Building, 5 - 8 September for [Affordable Art Fair Melbourne](#) - snap up your tickets using the link below.



The Interiors Addict

<https://theinteriorsaddict.com/artist-jasmine-mansbridge-pours-raw-and-real-story-into-beautiful-new-work>

Posted 20 Apr 2021

Artist Jasmine Mansbridge pours raw and real story into beautiful new work

By **Jen Bishop** •



Jasmine Mansbridge's latest stunning exhibition, *Painting A Perfect World*, is an optimistic one, but it came from a place of deep contemplation. In this frank interview, the artist reveals how the ups and downs of last few years, as well as global events, shaped the work.

"Instead of what is wrong with the world, I wanted to focus on what an ideal world would look like," she says of the exhibition opening in Geelong VIC, this week. "I wanted to touch on various subjects and quietly pose a question about them, leaving room for contemplation and reflection. I wanted to paint pieces that were hopeful, poignant and warm."

The last time we interviewed Jasmine in 2019, she'd just had her 40th birthday and things were tracking the way she'd planned, work wise and in her personal life. "I have five kids aged 24 to six and was dividing my time the best I could between work and home commitments," she said. "I was travelling and painting a lot and did a number of big international trips that year as I had in the years before. I was working really hard, but in hindsight I was also exhausted, burnt out and running on adrenaline."

Then came 2020 and coronavirus. "Like everyone, I was forced to cancel many things, slow down and take stock of my life. Aside from the impact on my ability to work, I had many other personal challenges thrown at me that year. I felt like they just kept coming."

"We also had all the global, social and political things going on, with environmental, gender and racial inequality issues coming to the forefront. It felt for me like *everything* was up for negotiation, both in my personal life and life in general."

Jasmine says this fed into this latest body of work. "It sounds cliché, but I was forced to look closely at myself. To dig deep and ask hard questions about what kind of world I wanted to live in and what kind of person I wanted to be. To look past circumstances and imagine the world as it could be. To do better and be better in the future."

"So, I started looking after myself for the first time in my adult life, prioritising sleep and self care, meditating, doing yoga and slowing down what had previously been my very busy mind." She gave up caffeine and limited alcohol to when she was with friends. "The result of all this is I have learnt to be happy, just because. To choose to be happy regardless of circumstances. To accept life as it is and be in the present far more than I ever was before. This has all filtered into my painting and I have found I am able to be in flow with it far more easily than ever before."

Jasmine wanted to create paintings for this exhibition that were aesthetically beautiful, transportive and dreamy; paintings that bring joy to their surroundings and capture all that is good and hopeful in the world.

"I have alternated between scale with these works, using both a micro and macro focus, zooming out on the details in some of the paintings and coming in close for others. For example, I have taken a bird's eye view in the piece *Painting a Perfect World*. This is a utopian, surreal painting filled with the symbolism I love to tell stories with. It features a *Thought Catcher* and *Three Point Portals* and also a new one for me, the circles or *Air Balls*, these being symbolic of change and the need for acceptance of uncertainty."

"In contrast, I have gone in close on paintings such as *Everything Falls into Place* and *Connect the Dots*. These more abstract paintings were a way for me to deal with the more complex aspects of my personal life, while also being open ended and relating to the many aspects of our shared human experience."



The paintings vary in size, from over two metre works on linen down to pieces on A3 arches paper. In addition to the paintings, the exhibition will also feature several installations and a digital artwork, making it an immersive experience.

***Painting a Perfect World* is at Boom Gallery, Geelong, VIC, from 22 April to 16 May 2021.**

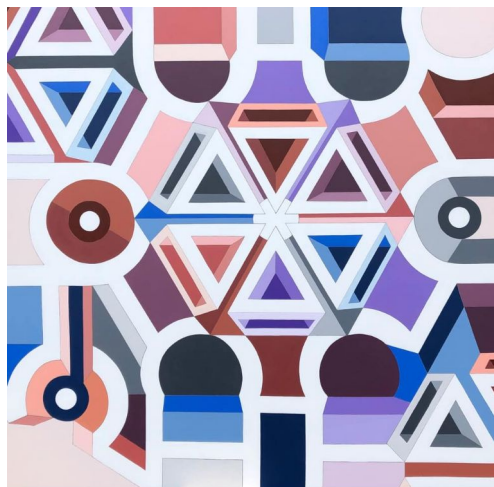
For more information or a catalogue.

For more information on Jasmine

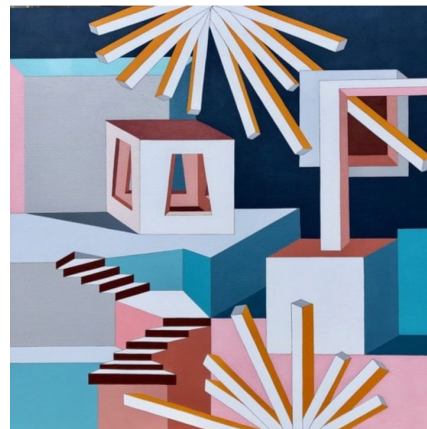
Photography: Armelle Habib



Painting a Perfect World



Connect the Dots



The Golden Shower



Open the Gates





The Interiors Addict

<https://theinteriorsaddict.com/artist-jasmine-mansbridges-latest-work-was-born-in-france>

Posted 8 April 2022

Artist Jasmine Mansbridge's latest work was born in France

By Jen Bishop ·



Jasmine Mansbridge is gearing up for her first Sydney exhibition since 2018 next month, with a body of work she began creating last year during a residency at the Chateau Orquevaux in rural France.

"I took the partially completed paintings home to my studio in country Victoria to add the colour and finish them," she says. "I have always loved to travel and create work in new environments because of the way my subconscious absorbs and then produces new elements within my practice as a result."

Jasmine says she can see the visual influence of French architecture and decoration in the latest works. "The show title and concept, *Poetry Buried in Geometry*, emerged as a means to explain an overarching idea that our ways of being can be divided into two parts: our poetry and our geometry. If the geometry is the fixed point in our lives: the structure, the unchangeable immovable part, then the poetry is the emotion, the feelings, the soft and the flowing. The juxtaposition of these elements feels like a warm and poetic approach to an ever more complex world."

The artist, who has been painting for more than 20 years, has become increasingly interested in using her practice as a way to draw attention to and explore the philosophical and metaphysical aspects of lives. "I am curious about the worlds that exist within us and outside of us. The things that we don't quite have all the answers for. The universe and the celestial systems, dreams, religious ideas, consciousness, serendipity, fate, luck, science and love. All subjects that have captivated me throughout my life and can be looked at via the *Poetry Buried in Geometry*' lens."



Her paintings always start with a pencil drawing on stretched raw linen. She then fills the space around this with white gesso and adds the colour last. "This preserves my original mark and the energy of the idea. It is a very meditative process that requires time and concentration," she adds.

"All my life I have been drawn to colour and within my practice I am always wanting to push this as far as I can. To not stay within my comfort zone. This sees me continually mixing paint to get the particular shade I want and is one of the reasons it is easier to bring work back to my home studio for this part of the process."

Jasmine says every painting in the exhibition will resonate differently with each individual. "This is the beauty of art I know. As an artist, I aim for every piece to be aesthetically pleasing before going out into the world, to then be layered with new meaning and significance assigned via its collector."

Poetry Buried in Geometry opens on 4 May 2024 from 2-to-4 pm at the Micheal Reid Northern Beaches gallery at 2/358 Barrenjoey Road Newport NSW 2106. For all enquiries or to register for the catalogue.





ARTS & CULTURE

Jasmine Mansbridge

Conjuring mystic, surrealist worlds that play with geometry and architecture, Jasmine Mansbridge's colourful artworks are a blend of storytelling and escapism.

Words: Emma-Kate Wilson | **Photography:** Armelle Habib

Australian artist Jasmine Mansbridge has been creating art for over twenty years; in that time, raising her family of five children and moving around Australia. Today, the art is a full-time career with exhibitions at Koskela, Curatorial & Co, BOOM Gallery, and Van Rensburg Galleries — extending from paintings to murals, sculptures, installations, and digital animations.

‘It has been an unconventional and winding path to here, but I am so incredibly grateful for all of it. The highs and lows included. I have travelled and painted and had many adventures because of my art,’ the artist muses. ‘I am grateful for my childhood and the curiosity and desire for freedom my parents instilled in me.’

Based in a small regional Victorian town, Hamilton, Jasmine grew up moving around Australia with trips to the outback, jumping between several Queensland towns. Her family settled in Katherine in the Northern Territory, and she lived here until she was 26.

Though Jasmine didn't study art formally or finish secondary school, she found herself inspired by the rich Aboriginal history in the NT — engaging with the cohort of artists, family, and friends, and artworks filled with symbolism and stories.

As a result, Jasmine has also found her own language of symbols. ‘I use [them to] tell my own stories, and that of our shared humanity. This was never something I intended to do,’ she says. ‘But I see now that I observed the use of symbols, circles, lines and shapes to tell stories and that this shaped my own ideas on what art could be and the potential for work to be not only aesthetically pleasing, but for it to be embedded with meaning and personal narrative.’

Today, the artist includes several forms repetitively in her work, a Thought Catcher (Cube), a Five Point Portal (Pyramid), Dream Gazebo (Hexagon) and Three Point Portals (Triangle). Through these motifs, Jasmine seeks out inspiration from history, Greek mythology, mysticism, the afterlife, philosophy, and the experience of being human — consuming audiobooks while she works.

Also drawn to the aesthetics of architecture as a small child, Jasmine was inspired by the patterns and designs in stained glass windows of churches, mosaics and more. ‘My brain has always loved structure, line, shadow, and form. I love industrial areas, docks and ports, cities, shapes and often think of how this contrasts with the organic and natural form of our human lives.’

“I am a big observer of life; I write a lot of verse which inspires ideas for work. I equally like to be alone with my thoughts and then to be with people I can bounce them off. I’ve been making art for so long now that there is a flow that I can step into.”

— JASMINE MANSBRIDGE



Yet, predominately, the artworks stem from Jasmine's vivid dreams. 'I am someone who dreams very vividly and frequently; over the years, these utopian dream worlds and the essence of this is something I seek to capture.'

Working between her Hamilton studio and one in Geelong, Jasmine jumps between paintings and her large-scale installations. The physicality of making the art is engrained into her practice. Each of her works are embedded with her distinct approach to life — she hopes they are a joy for those who see them.

After dropping her children at school, Jasmine heads up to a peak in the Grampians, setting her up for a productive day in the Hamilton studio. For her Geelong days, she often wakes early to walk the Barwon River or swim in the ocean.

'Exercise is crucial to my overall well-being and helps me physically with the practical aspect of making my art,' says Jasmine. 'The Geelong studio is like a residency space for me and allows me to deep dive into my work and helps me to be able to devote the time needed to make the work in a more focused way.'

This year is set to be a busy one, with a painting and NFT in a group show at the newly launched JEFA GALLERY, Byron Bay, in April. In addition, one of her sculptures will be exhibited at Swell Sculpture Festival in September, and an NFT piece has recently been accepted onto Superrare. Later in the year, Jasmine travels to Tunisia for a residency and exhibition in Tunisia, followed by an exciting trip to Frieze, London, in 2023.

With a practice that combines both an intuitive and relaxed approach, the artist concludes, 'I want to make work which is a blend of storytelling and escapism, capturing a kind of innocence and simplicity which is in contrast to our day to day lives.'



'My approach to making art has always been very intuitive, and I am very informal and relaxed about every aspect of my practice,' says [Jasmine Mansbridge](#). Photo: [Armelle Habib](#)



'I start on a high, the middle feels long and arduous as my work is so detailed, and then I am on a high again when it's complete,' says [Jasmine Mansbridge](#). Photo: [Armelle Habib](#)



'I believe something of the artist is embedded in every brushstroke, and so with my work, I wish for it to bring joy and meditative contemplation into all the spaces it occupies,' says [Jasmine](#)



Hay

<https://hayshop.com.au/blogs/news/mural-hay-melbourne-jasmine-mansbridge>

Posted 18 Nov 2022

Curated through an Australian design lens, the new HAY Melbourne store features a vibrant exterior mural by local artist Jasmine Mansbridge. Read on for a behind-the-scenes look at the mural being painted.

Curated through an Australian design lens, the new HAY Melbourne store features a vibrant exterior mural by local artist Jasmine Mansbridge.

Jasmine is a professional practicing artist whose work is best described as the meeting of exploration and refinement. Jasmine has taken her art to a number of mediums – sculpture, large-scale public works and intimate paintings for private collection. She is not afraid to venture outside an established comfort zone. Whatever her choice of art form, Mansbridge brings a refined and meticulous hand to the work; her deliberation and contemplation are evident at all times. The work provokes thought and wonder and gives the viewer the chance to apply their personal storytelling, as they unpack the geometry and portals of Mansbridge's imagined world.

Richard Munao, Cult's founder and director, shares: "We wanted to localise the store and reflect Melbourne's street culture in the design. We started with the idea of graffiti and thought Jasmine's architectural and colourful style would work well for a design store. We worked on the design together, referencing the HAY colour palette and design shapes."





Artist profile

Jasmine Mansbridge

ABSTRACT ACRYLIC PAINTING EXPRESSIONISM MIXED MEDIA
OIL PAINTING STREET ART

Jasmine is a professional practicing artist whose work is best described as the meeting of exploration and refinement. Jasmine has taken her art to a number of mediums – sculpture, large-scale public works and intimate paintings for private collection, and more recently film and animation. She is not afraid to venture outside an established comfort zone. Whatever her choice of art form, Mansbridge brings a refined and meticulous hand to the work; her deliberation and contemplation are evident at all times. The work provokes thought and wonder and gives the viewer the chance to apply their personal storytelling, as they unpack the geometry and portals of Mansbridge's imagined world.

Share Profile



How does your artwork get from initial concept to exhibition stage?

I am forever drawing and then when it comes to creating painted or exhibition work I rely on all of this free flow output to come through in larger scale paintings. I often begin with an idea in mind and then create something entirely different. It is the intention and the heart felt message that always wins. Essentially I want people to feel lifted and elevated by my offerings, to have something that lasts lifetimes and captures an essence of something meaningful and important.

Can you tell us a little more about your creative working environment/studio?

I am currently based in regional Victoria, approximately three and a half hours out of Melbourne, my studio practice there is intertwined with the regular climbing of nearby Mountains and the domestic concerns associated with the raising of my children. I do however, like to travel as much as I can and paint in new locations. I have also had studios in other places at various points in time. I feel this helps to keep the work fresh and with an immediacy only new surroundings can bring.

Most recently I spent time at a residency in rural France, there I began a series of paintings before then bringing them home to my Australia to complete. My process of underpainting the outlines of the work with gesso, preserving the original drawing prior to adding colour works well for me to be able to paint outside of the studio environment.

I spent a large majority of my life until I was 26 living in Katherine in the remote Northern Territory. I was influenced by the way the indigenous artists around me approached making art. This was to make rather intuitively and instinctively and in and amongst family and day to day life, without the specific need for solitude or a separate artistic identity. So, much of my creative output unfolds like this, as an expression and a reflection of what I am myself experiencing and what feels relevant to the world around me. I am forever trying to make sense of the human experience and use narrative and metaphor and a means for my own story telling and that of the larger collective.

I have been painting since I was 17 and it has become a language all of it's own, one I hope will connect people to their own emotions and experiences, the ones where words don't suffice and simply experiencing art will connect people to all they feel, on not just a conscious but a subconscious level.

Artist Interview

What medium do you work with, and why have you chosen them?

I work across several genres including sculpture, installation and film, for my painting however, I have largely always worked using acrylic mediums and linen. The quick drying of the acrylic and the control over the surface has always appealed to me. The ability to store and stop and start with acrylic and the way I block and build colour is very compatible with my process. It is in simpatico with my family and travel life. I love the way my work is so flat and precise it could be mistaken for digital or computer generated work, however it is all entirely and meticulously hand drawn and painted.



ARTISTS

Jasmine Mansbridge: Postcards from Another Realm

Within the intricate geometry of Jasmine Mansbridge's paintings, there is a whisper of something ancient, something celestial—and something deeply, achingly human.

By Sophie Heatley | 29 Apr 2025  SHARE

Her works do not clamour for attention through spectacle or volume; instead, they beckon with a quiet magnetism, inviting the viewer into contemplative spaces where form and feeling coalesce. They are portals into “imagined worlds” and “inner landscapes”.

Painting from her Hamilton studio in Australia, Mansbridge's process is both rigorous and reverent. She begins with delicate pencil lines drawn directly onto linen—an intentional nod to the material traditions of Indigenous artists among whom she was raised. These faint marks remain visible beneath layers of white gesso and paint, preserving the fragile essence of the human hand. Mansbridge speaks to the almost mythic tension between artist and artwork—what is gained and what is sacrificed when the tool meets the surface, when creation begins to separate from its creator. “There is something actually quite painful about covering up these marks,” she reflects. “So I wanted to preserve the line; I wanted to preserve the human mark.”

This fidelity to origin infuses her architectural geometries with an unexpected tenderness. Her works, though meticulously constructed, never lose the pulse of the human spirit. Though her visual language is rooted in sacred design, mathematical principles, and the desire to carefully birth order from chaos, her paintings are far from austere. They are meditative, organic, and quietly radiant. In Mansbridge's hands, geometry becomes redemptive rather than rigid. “Humans are soft structures,” she explains, “but everything around us is underpinned by mathematical, geometric systems. For instance, even the energy field around us is structured and gridded.” Painting, for Mansbridge, is a method of harmonising these dualities: the organic and the constructed, the visible and the unseen, the rational and the intuitive.

A profoundly personal and spiritual artist, her practice is anchored in ritual, mindfulness, and a deep curiosity for the unseen. Her works emerge not solely from imagination but from dreams—transmissions from some “inner cosmos” made visible through hours of deliberate labour and a Surrealist desire to explore the unconscious. Time, for Mansbridge, is both a medium and a material. Her compositions evolve gradually, often over many weeks, and once begun, cannot be reworked. “The design is one go,” she says. “There's not much room for a mistake.” This high-stakes precision is tempered by a philosophy of presence: to show up, to allow what needs to emerge, and to release attachment. “This work supports my life, and my life supports my work. If I look after the work, the work will take care of me.”



Her latest series for Rise Art, shaped by a recent journey to India, emerges as “a constellation of contemplative spaces”. “*Postcards* came from India. This country is just so dense and colourful and impactful,” she recalls. “Everything is always organically unfolding.” These works evoke the echo of ancient observatories or sacred architecture, structures designed not only to house the human body, but to gesture skywards, towards the infinite.

It is perhaps significant that Mansbridge’s father was a minister. In an age where the term “spiritual” is frequently diluted or commodified, Mansbridge offers something more rooted, more embodied. Influenced by her father’s belief that “all we cannot see is equal in value to all we can,” she approaches her practice with reverence—for mystery, for process, and for the unseen dimensions of life. Even the rise of artificial intelligence does not escape her curiosity. “My work is a question rather than an answer,” she says. It invites stillness, introspection, and a re-centring of the self. “To think more presently about their movements in life... I want people to ask: Who *are* you? And where are you going?”

Also interesting to note is Mansbridge’s nomadic upbringing; as a child, she moved around a lot and often stayed in households with minimal possessions. She specifically recalls not having access to a television, and having to seek other forms of stimulation to spark her imagination. Some of her most vivid memories are of lying on a couch, gazing into paintings by her grandmother. “My grandmother was a talented painter,” she tells me. “It was her works that survived our frequent moves and are deeply etched in my memory to this day.” These artworks, scenes from distant places like Hong Kong, were like postcards from other worlds. The works themselves and the act of quiet observation played a formative role in her imagination, serving as a visual dialogue and a catalyst to her ability to pull entirely new realms from the recesses of her mind.

The idea of remaining open to new paths and discoveries is not merely a theme in Mansbridge’s work, but a way of being. She describes herself as a “vessel”: open, porous, and devoted to the act of making. “I’m just a conduit,” she says, “for people to connect with their own stories and their own presence.” Her art becomes an offering—a quiet gesture of presence, care, and communion. It is shaped by a longing to create emotional refuge, rooted in her own experiences of grief and loss, yet always outward-reaching. “My ultimate intention is to make work that is soothing and speaks to the shared, often unspoken, emotional currents that bind us.”



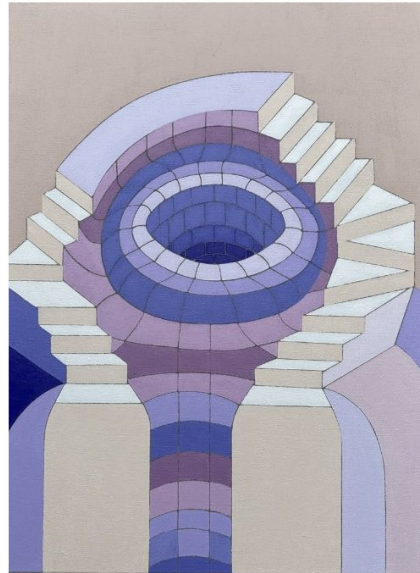
Rather than seeking resolution, her work invites viewers to embrace the mystery and the process itself—a rare and powerful stance in a world increasingly fixated on immediate answers and gratification. And, perhaps this is her most profound gift: to gently remind us that there is always something beyond what we can see: within the chaos of all things, there is still space for wonder.



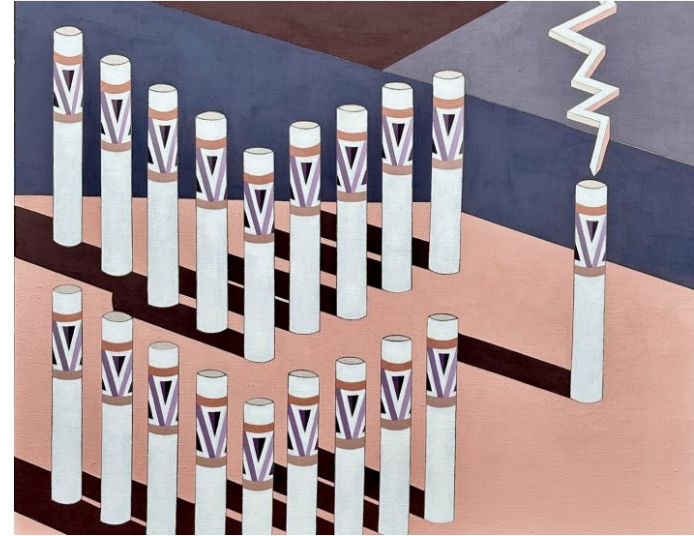
Jasmine Mansbridge in her studio | ©Armelle Habib



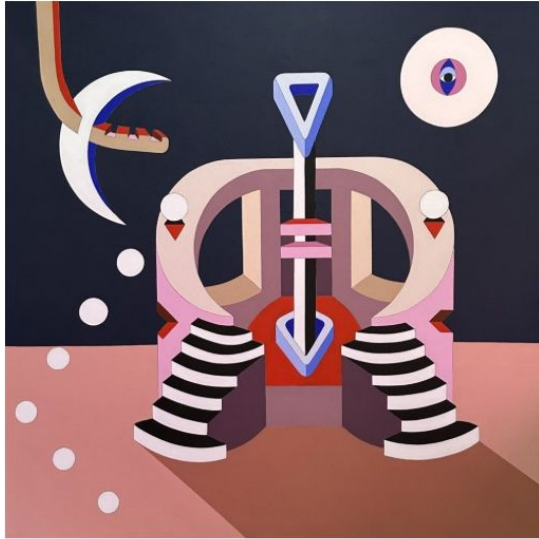
Jasmine Mansbridge, HERE BETWEEN POINT A AND B (2025, Acrylic painting, 70 x 53 x 4 cm)



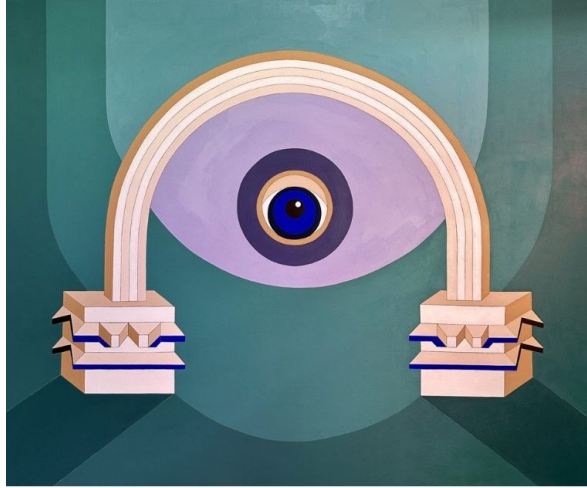
Jasmine Mansbridge, PATH TO THE HEART PORTAL (2025, Acrylic painting, 70 x 53 x 4 cm)



Jasmine Mansbridge, STRUCK BY YOU - STRAIGHT TO THE HEART (2024, Acrylic painting, 80 x 100 x 4 cm)



Jasmine Mansbridge, STATE OF THE WISE (2024, Acrylic painting, 160 x 160 cm)



Jasmine Mansbridge, HELD BY THE EVERLASTING EYE (2024, Acrylic painting, 180 x 220 x 4 cm)





The End

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