

MITCHELL CAPONAS

Artist Catalogue
Gadigal/Sydney-Based

Mitchell Caponas (b. 2002) is a Gadigal/Sydney-based artist whose practice weaves painterly abstraction with figuration, grounded in an exploration of colour – its intensity, its playfulness and its performance. Caponas majored in painting at The National Art School, Sydney, graduating with a Bachelor of Fine Arts in 2024. He exhibited at the NAS Graduate Art Show, 2024, selling two of his works and at Goodspace Gallery, Sydney in Fluctuate 2025, a group exhibition. Caponas also has worked at the Australian Bronze Company as a bronze castor on major projects including bronze sculptures to be installed at the Sydney Fish Markets, Glebe Point Road and the Sydney Metro. These projects cultivated Caponas's current study of a Bachelor of Civil Engineering at UTS. Alongside being an artist, Caponas is a dedicated and disciplined rower, winning over the decade 12 national medals and 5 national championships in Australia.

This catalogue Acknowledges the Traditional Owners and Custodians of this land, as well as Aboriginal and Torres Strait Islander Peoples throughout all of Australia. Sovereignty was never ceded, and extend our deepest respects to Aboriginal Elders, past and present.

ARTIST STATEMENT

Mitchell Caponas is a Gadigal/Sydney-based artist whose practice weaves painterly abstraction with figuration, grounded in an exploration of colour – its intensity, its playfulness and its performance. The subject matter, form or object, emerges after Caponas begins with the most vivid element of his paintings: colour. Through figurative elements of bodies, interiors and objects to colour-field abstractions, his paintings stimulate the subjective experience of how colours interact and combine. Caponas rarely begins with a white canvas unless starting entirely from ground zero. Beneath each painting lies the amalgamation of another idea, another painting, another layer of subject, object, or form, living and transformed beneath the final artwork. This process of creation stems from Caponas's desire to indulge into the unknown possibilities of a single work that may contain a corridor of unwritten mastery adjacent to what exists, waiting to be explored in future endeavours.

Caponas's artistic journey is unconventional, leaning towards a new generation of Australians artists and what it means to be one. His dedication and discipline over a decade in competitive rowing – the relentless hours of repetitive movement between arms, body, and legs and then its reverse: legs, body, and arms – mirror the psychological exertion of the labour, thought and process behind large-scale works that Caponas finds exhilarating: the oil paint, the mess and the smell. Caponas knows that each competitive race will push his threshold to its limit. The repetitive refinement of technique within training is perfected within the largely predictable environment of the boat and the water. Beneath the surface lies a connection between rowing's receptiveness and the endless possibilities contained within a single canvas. The psychological exertion of painting, its limitless possibility for experimentation with colour and the way each layer can redirect the trajectory of an artwork, connects to the threshold and refinement demanded by his rowing.

Core to his artistic influence is abstract expressionism where the materiality and formalism is evident in his works with textural gestures and exploration of colour. This movement inspires his approach to unveil a manifestation of the non-referential imagination: the inward, true and raw brought outward, controlled and authentic. The balance between composition, colour, line and form is a battle not won but ever contesting against one another. It can only ever be reimagined and not refined. There is no solution to abstract expressionism, unlike other forms of art that strive for precision, once achieved the battle of pursuit is over, leaving a conclusion. However, in an expressionistic manner continued reimagination, leaves no end to the contest.

Caponas's artistic language emerges through the act of overpainting, a process that reflects his battle between what has been left behind and what remains unexplored. Rather than forcing an idea, Caponas reimagines, refines, and reworks it, cultivating a dialogue with the viewer in the artistic process. Through this amalgamation of process, he invites us to sense what once existed beneath the surface and to engage with the intensity, playfulness, and performative qualities of colour that define his practice.



Drudge, 2024, oil on canvas, 150x160 cm



Midnight Escapee, 2024, oil on canvas, 160x200cm



Bull in Desert, 2025, oil on canvas, 140x110



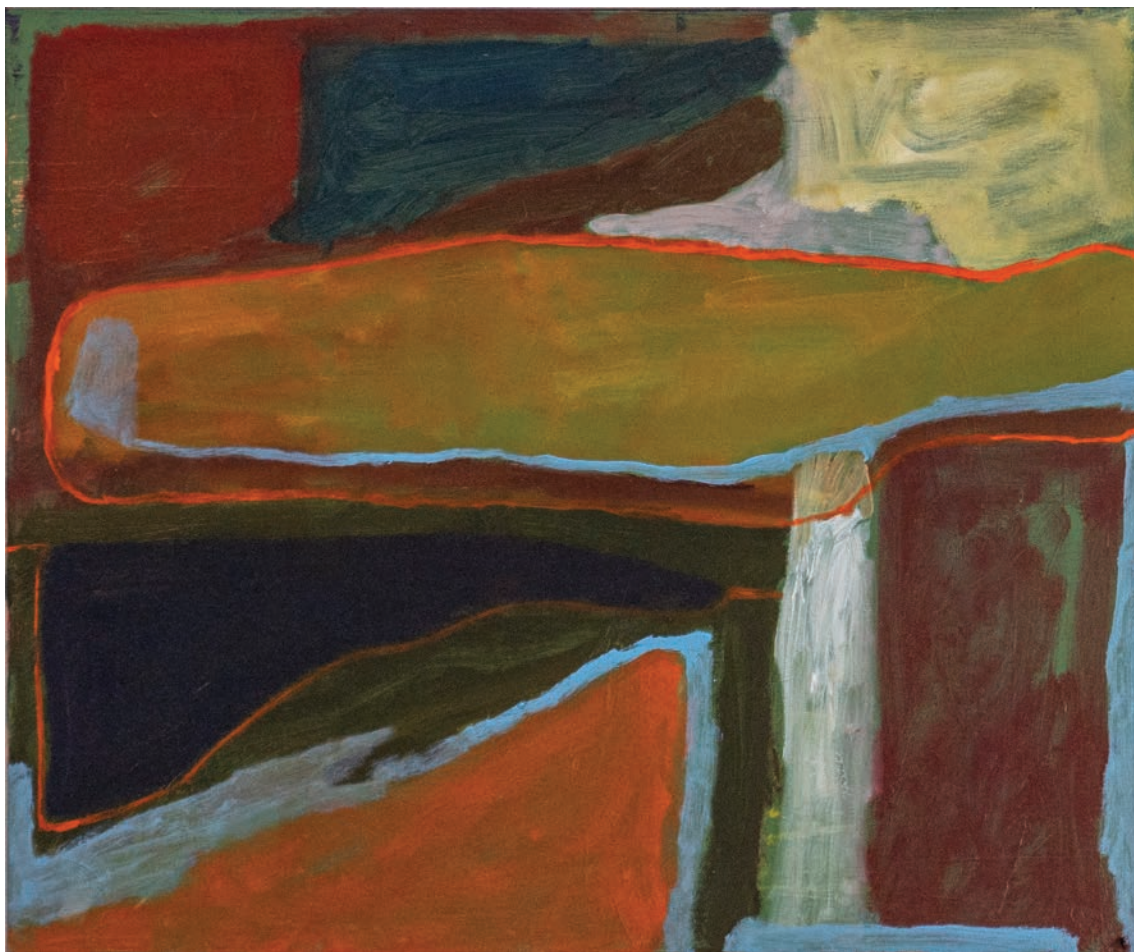
Colour Study no.3, 2025, oil on canvas, 140x100cm



Colour Study, 2025, Conty on Board, 20x20cm



Alexander the Great, 2024, Oil on Canvas, 20x12cm



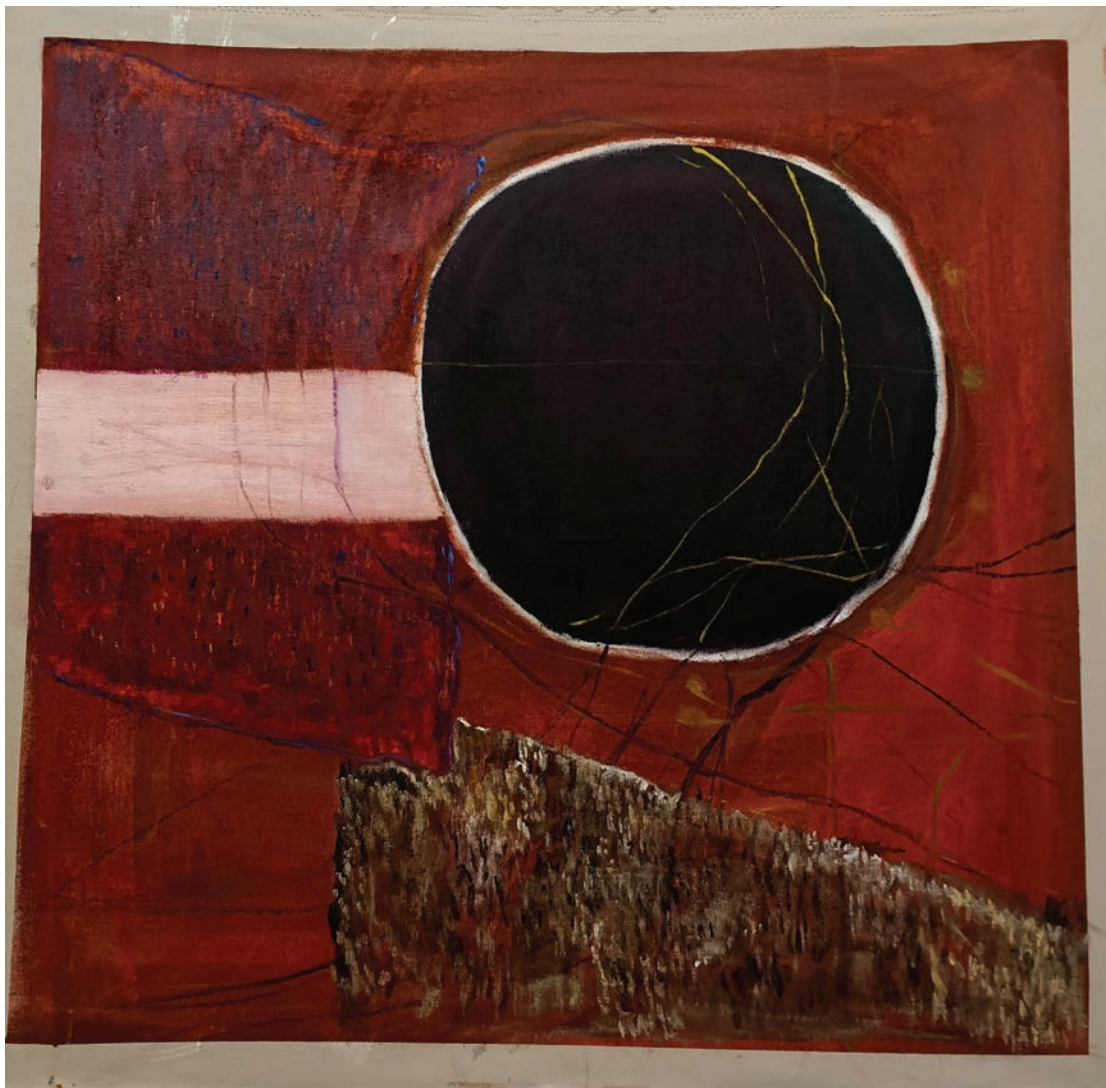
Colour Study, 2025, oil on canvas, 30x40cm



Tango, 2025, Oil on canvas, 15 x 15cm



Van Gogh Portrait, 2021, Oil on canvas, 25x15cm,



Colour Study, 2023, oil on canvas, 50x50cm



Road Kill no.2, 2024, oil on canvas, 40x140cm



Road Kill, 2024, oil on canvas, 170x150 cm



Kermit, 2025, oil on canvas, 200x160 cm



Pedal Vase, 2025, oil on canvas, 150x140 cm



Apple Tree, 2025, Enamle on Canvas, 50x60 cm



Rose Room, 2024, Oil on canvas, 185x140 cm



the Old House, 2024, oil on canvas, 195x185 cm



Agean Fleet, 2023, oil on canvas, 160x150 cm



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