

SKIN & STONE
Talitha Kennedy & Mark Young
13 June - 11 July 2026



Opening Saturday 13 June 3.30 - 5.30pm
Artists talk Saturday 27 June 3.30 - 5pm

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"Kennedy's leather forms carry the memory of making. Every stitch remains visible, accumulating into objects that feel at once protective and vulnerable.

Young's porcelain sculptures similarly retain the evidence of the hand. Pinched, pressed and biomorphic, they reject the polished certainty often associated with ceramics. Both artists allow process to remain present within the finished work."

Kylie Lydia Blackley, excerpt from catalogue essay

Working with leather and clay, Talitha Kennedy and Mark Young respond to one another's forms in a dialogue of tactile surfaces and fleshy contours that speak of an intimate approach to natural wonder.

Talitha's soft leather sculptures and intricate ink drawings animate organic forms as skin, transforming trees and their shadows into a felt experience.

Mark's ceramic sculptures serve as a grounded echo in stoneware and porcelain, interpreting the textures of rock pools and mysterious foreshore creatures.

Though practiced in formal craft traditions, both artists push the physical energies of their materials, imbuing the works with a deeply personal resonance that makes them come alive. The exhibited objects invite wonder, revealing meticulous detail and the intuitive touch of the makers' hands.

Mark Young studied under celebrated artisan Hiroshi Seto, in Mashiko Japan, developing maquettes and furthering sculptural ideas for public spaces. Mid-career he founded and ran a multi-design studio appealing to the corporate sector working nationally and internationally. Having turned full circle, the studio beckoned, and his original passion has seen a return to his original love of sculptural form. This is Mark's second exhibition at cbOne Gallery, he has exhibited regularly with Chapman & Bailey over the years.

Talitha Kennedy has shown installations, sculptures and drawings widely throughout Australia with solo shows including Artisan Brisbane, Stockroom Kyneton, Chapman & Bailey Melbourne, MARS Melbourne, Umbrella Townsville and NCCA Darwin. Her work has been curated into survey exhibitions including *Intimacy* Rockhampton Art Museum, *PRICK! Needlework Now* RMIT Gallery Melbourne, *Fresh Material: New Australian Textile Art* Perc Tucker Regional Gallery Townsville, *Fecund: Fertile Worlds* Artback NT Touring Exhibition, and *Legacy: Reflections on Mabo* which toured through Visions Australia (2019 - 2023) to 10 public galleries. Talitha had a solo exhibition at Chapman & Bailey in 2021 and has exhibited in cbOne Gallery staff shows.

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Talitha Kennedy

Wood Made Flesh (Feral), 2025

Leather, thread, polyester fibre, wire, lead, micro glass beads

40 x 35 x 20 cm

\$ 1,800

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Talitha Kennedy

Wood Made Flesh - Sage, 2025

Leather, thread, polyester fibre, wire, lead, micro glass beads

36 x 22 x 17 cm

\$ 1,800

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Talitha Kennedy

Creature Tree with pouch, 2026

Leather, thread, polyester fibre, wire, lead shot

40 x 23 x 13 cm

SOLD

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Talitha Kennedy

Creature Tree with hole, 2026

Leather, thread, polyester fibre, wire, lead shot

40 x 21 x 13 cm

\$ 1,800

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Talitha Kennedy

Earth Flesh, 2018

Leather, thread, polyester fibre, silica gravel

30 x 20 x 20 cm

\$ 1,800

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Talitha Kennedy

Shadow Skin - Shimmer 1, 2026

Ink on paper, framed

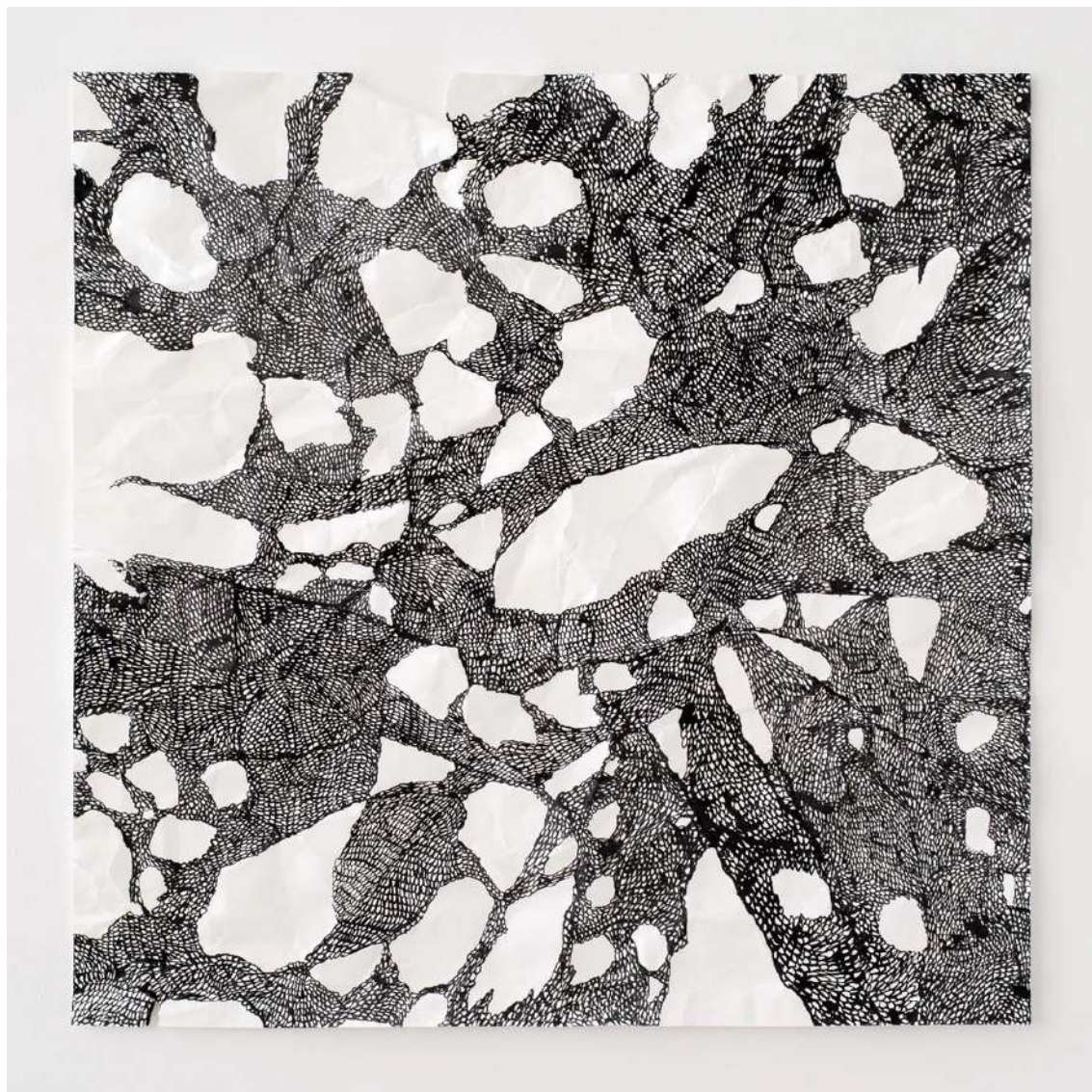
60 x 60 cm

SOLD

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Talitha Kennedy

Shadow Skin - Shimmer 2, 2026

Ink on paper, framed

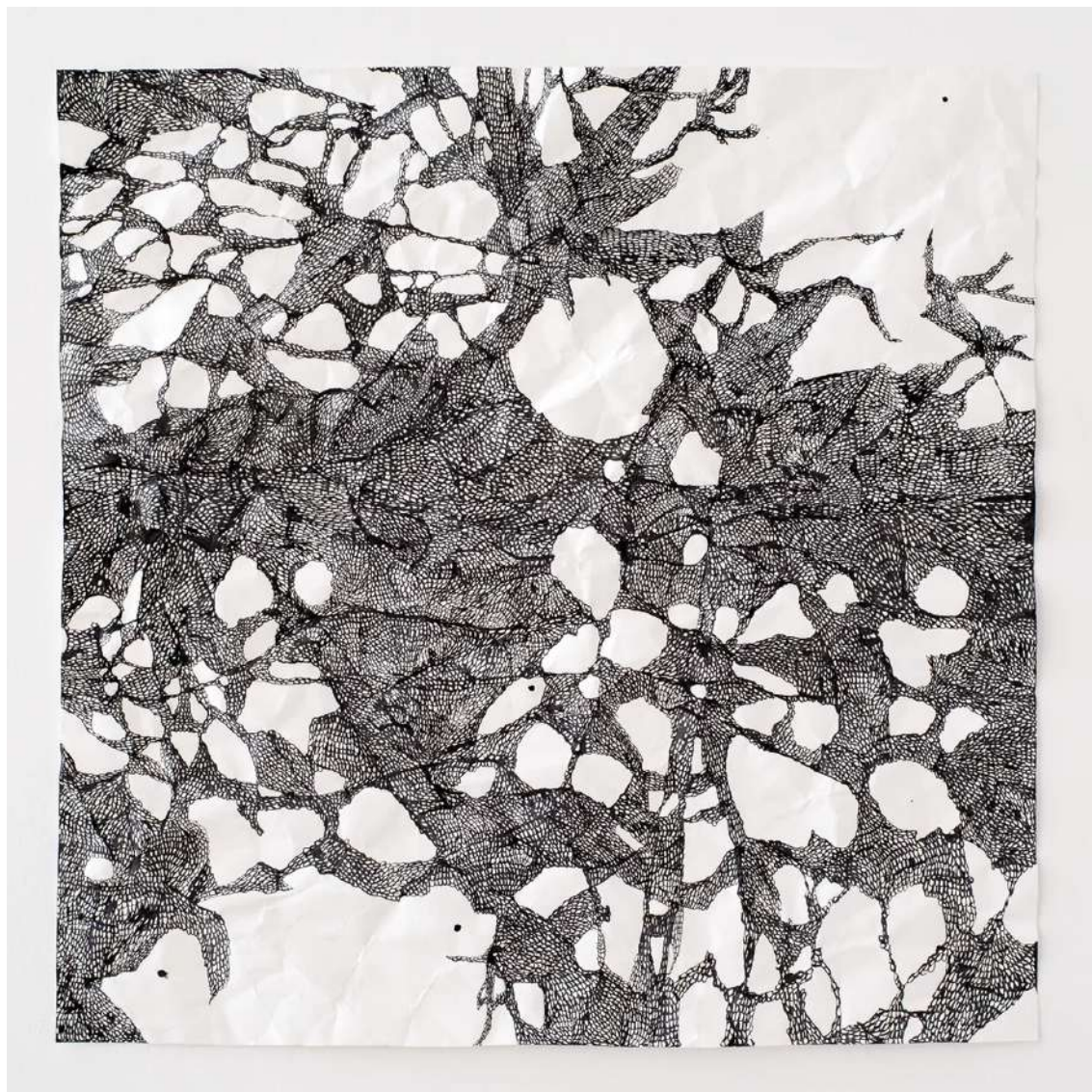
60 x 60 cm

SOLD

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Talitha Kennedy

Shadow Skin - Shimmer 3, 2026

Ink on paper, framed

60 x 60 cm

SOLD

Preference to be acquired as triptych *Shadow Skin - Shimmer 1,2,3*

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Talitha Kennedy

Shadows Drawn - Thicket, 2026

Ink on paper, framed

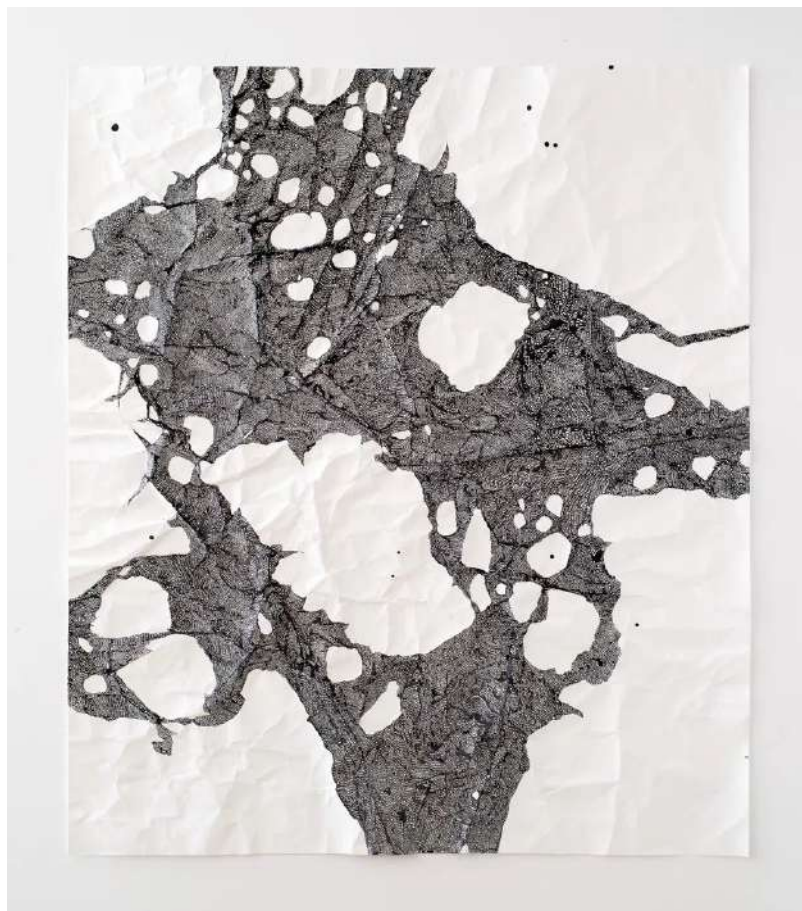
60 x 60 cm

SOLD

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Talitha Kennedy

Shadow Skin - Sinuous, 2026

Ink on paper, framed

120 x 106 cm

\$ 6,000

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Talitha Kennedy

Shadow Skin - Conductor, 2026

Ink on paper, framed

120 x 106 cm

\$ 6,000

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Talitha Kennedy

In the limb of a tree, 2023

Leather, thread, wire and polyester fibre

176 x 100 x 15 cm

\$ 3,000

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Mark Young

Sea Wash, 2026

Ceramic stoneware with porcelain engobe with mixed media

68 x 35 x 20 cm

\$ 3,800

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Mark Young

Coastal, 2026

Ceramic stoneware with porcelain engobe with mixed media

68 x 35 x 21 cm

\$ 3,800

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Mark Young

Barnacle, 2026

Ceramic stoneware with porcelain engobe with mixed media

47 x 27 x 13 cm

SOLD

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Mark Young

Erode, 2026

Ceramic stoneware with porcelain engobe with mixed media

47 x 27 x 13 cm

\$ 2,800

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Mark Young

Windswept, 2026

Ceramic stoneware with porcelain engobe with mixed media

45 x 18 x 14 cm

\$ 2,400

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Mark Young

Sea Sponge, 2026

Ceramic stoneware with porcelain engobe with mixed media

43 x 23 x 18 cm

\$ 2,400

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Mark Young

Coral, 2026

Ceramic stoneware with porcelain engobe with mixed media

33 x 16 x 16 cm

\$ 1,800

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Mark Young

Tidal Wash 1, 2026

Ceramic stoneware with porcelain engobe with mixed media

16 x 40 x 35 cm

\$ 2,600

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Mark Young

Tidal Wash 2, 2026

Ceramic stoneware with porcelain engobe with mixed media, blackwood stand

18 x 34 x 27 cm

\$ 2,200

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Mark Young

Tidal Wash 3, 2026

Ceramic stoneware with porcelain engobe, Blackwood stand

20 x 36 x 30 cm

\$ 2,300

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Mark Young

Pinch 1, 2026

Ceramic stoneware with porcelain engobe, Blackwood stand

24 x 13 x 13 cm

\$ 1,980

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Mark Young

Pinch 2, 2026

Ceramic stoneware with porcelain engobe, Blackwood stand

11 x 22 x 11 cm

SOLD

SKIN & STONE

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Mark Young

Pinch 3, 2026

Ceramic stoneware with porcelain engobe, Blackwood stand

10 x 22 x 10 cm

\$ 1,980

SKIN & STONE

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Mark Young

Pinch 4, 2026

Ceramic stoneware with porcelain engobe, Blackwood stand

10 x 21 x 11 cm

\$ 1,980

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Mark Young

Pinch 5, 2026

Ceramic stoneware with porcelain engobe, Blackwood stand

10 x 20 x 10 cm

\$ 1,980

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At first glance, *Skin & Stone* may appear to be an exercise in contrast between Talitha Kennedy and Mark Young. Kennedy's sculptures are soft, black and stitched by hand from leather. Young's are brittle, white and pinched from porcelain. Both evoke the body and interiority, that is more from nature yet somehow very human. While one suggests skin and armature the other suggests bone and geological time.

The pairing *Skin & Stone* reveals a deeper common ground than contrast.

Both artists' lives have been shaped by an all-encompassing relationship with art, rather than a career in art. Their practices emerge from lives led looking, collecting, trying, learning, listening- keeping atavistic interest in the world around them. Both have lived immersed in culture, connecting with people and places to learn, feel and carry intuitive knowledge. The kind of knowledge that articulates itself through making. Both practices carry a humour that feels close to nature itself. Refined, but indifferent to polish.

Both artists have earned a wide knowledge about Aboriginal art, shaped not only by sustained looking but by immersion. Over many years they have lived with artworks, shared meals and conversations with artists, collectors and fellow enthusiasts, and built enduring relationships. Their knowledge is visceral, relational and deeply personal. For Young, that relationship began as a child, buying a painting with paper-route money at nine years old. For Kennedy, years living and working with artists in Darwin fostered relationships and understanding.

The influence is not stylistic. Instead, both speak of a profound respect and envy of the directness and authority that comes from a genuine connection to culture and Country. It is a quality they recognise but cannot claim as their own. They work honestly from lived experience, through materials they know intimately.

That commitment to material knowledge is evident throughout the exhibition. Kennedy's leather forms carry the memory of making. Every stitch remains visible, accumulating into objects that feel at once protective and vulnerable. Young's porcelain sculptures similarly retain the evidence of the hand. Pinched, pressed and biomorphic, they reject the polished certainty often associated with ceramics. Both artists allow process to remain present within the finished work.

Relationships are equally central. Neither practice has developed in isolation. Collectors, fellow artists and long-time supporters have played significant roles in sustaining the conditions under which this work could emerge. Like a shared meal, or a conversation, the exhibition reflects a network extending far beyond the studio. In each practice there is an understanding that making is relational: an act of generosity, attention and exchange.

For Kennedy and Young, art is not separate from life but is woven through it. Their works are visceral in form and responsive to touch.

Kylie Lydia Blackley 2026