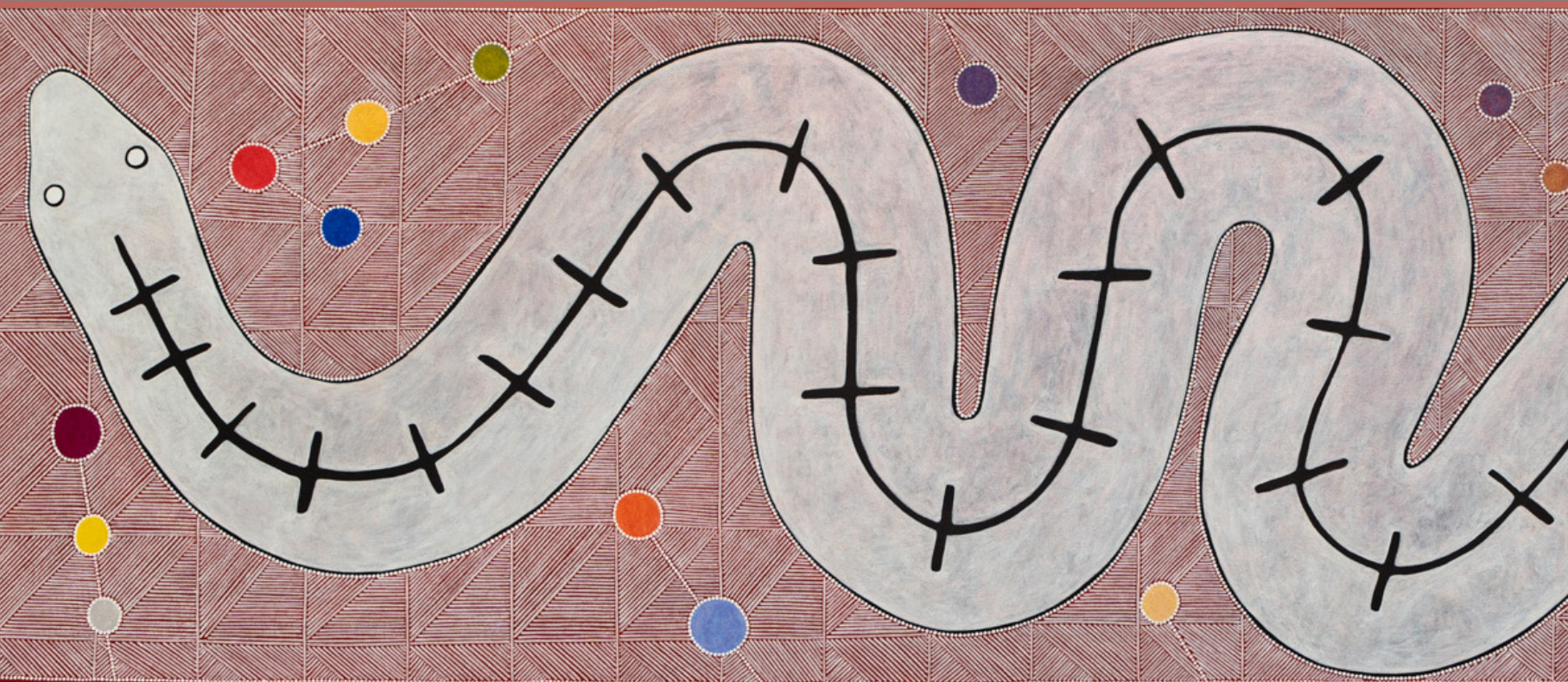


onespace

rightNOW: place and belonging

Ricky Emmerton, Prita Tina Yeganeh and Matilda Nona

4 November - 3 December 2022



ABOUT THE EXHIBITION

- **Exhibition Dates:** 3 November - 3 December 2022
- **Opening Event:** 6 - 8pm, Thursday 3 November 2022
- Exhibition Essay Text by Louise Martin-Chew
- **Onespace Gallery Hours:** Tuesday to Friday 10am – 6pm and Saturday 11am – 5pm
- **Gallery Contact:** (07) 3846 0642 or info@onespacegallery.com.au

November sees the third iteration of our *rightNOW* model, which fast tracks very recently completed works straight from artists' studios to our gallery walls. This allows very fresh ideas and experimentation to gain an audience much earlier than solo shows. *rightNOW* presents works to collectors and curators in a more immediate way and provides the opportunity for some artists to show in Brisbane for the first time, even if they have had considerable careers elsewhere. We are delighted to present **Ricky Emmerton**, a Kalkatungu man, who has recently completed his Master of Philosophy in Creative Arts at James Cook University together with **Prita Tina Yeganeh**, an emerging multidisciplinary artist whose cultural self-exploration has led her to ancient Iranian dyeing practices and **Matilda Nona**, a talented multimedia artist from the Argan clan of Badu Island.

ESSAY

Even if most of us remain unaware of it, artists weave the threads that bind us; they tell the stories that explain who we are ... it is they who venture far beyond the conventions of the day and return cradling sparks of inspiration.

—Quentin Sprague, 'Artist by Artist', *The Monthly*, October 2022

The *rightNOW* model, we might now claim, is 'established', given that 2022 marks its third iteration. Predicated on bringing art from the studios of emerging artists outside the gallery stable directly to an audience, this exhibition comes without the gestation period of intermediary time and rumination that may culminate in a solo exhibition. In doing so, it captures what drives each of these artists right now. Their selection may also suggest developments visible in the contemporary ether—although, as Sprague asserts, artists are not predictable; their interests often lie "beyond the conventions of the day".

In this year's grouping of Ricky Emmerton, Matilda Nona and Prita Tina Yeganeh, we find an antidote for the freneticism of 2022, a year in which the pent-up demands of pandemic-driven years released a pressure cooker of travel, events, activity, launches and stimulation. Curator Alicia Hollier suggests that these artworks are characterised by elements that slow the audience down: "they determine the pace at which you absorb their stories". In terms of connections between the artists, each works toward a sense of their own place or landscape, mediated differently by heritage, background and aesthetic concerns.

Ricky Emmerton (born 1974) is a Kalkatungu (Kalkadoon) man whose art has evolved through a search for cultural integrity, documenting knowledge available through Elders and family. His paintings are from a body of work titled *Puthurraka Mpa* (*Proper Talk*), which explore Kalkatungu rock art, body art and artefact decoration, informed by Emmerton's formal study in art theory. Kalkatungu narratives are central, with each painting's motifs backgrounded by a mintja thuuthuu (shiny-line pattern), referring to Kalkatungu body art traditions of 'blood-feathering'. Their stories unfold over these sumptuously patterned backgrounds. As Emmerton explains:

These are balls of feather down coloured with ochre and adhered with blood to the bodies of men during a warrma (corroboree). The mintja thuuthuu, the designs, colours and dots all signify the spiritual power of Ritjinguthinha by enhancing my paintings with a shimmering "flash" of brilliance.

In contrast, Matilda Nona (born 1974) lives and works on Badu Island in the Torres Strait. Her work vested in maternal ceremonies and imagery drawn from the land and sea, in this case through prints. *Ithay* and *Ithay II* are based on women's business, describing the rites of passage from girl to woman, with the ithay (spider shell) representing the strong senior women and the kabar (trochus shell) the young girls. Entwined leaves evoke the interactions between the two groups, but also the soil and the sea, source of all sustenance in this place. The shadowy connections between the shapes on the canvas reflect the sensitivity of these relationships and their poignant expression. *Ghost net* and *Ghost net II* incorporate marine creatures and the floating nets (cut adrift by trawler fishermen) in the Torres Strait and Cape York that entrap animals, backgrounded by patterns that suggest the power of the sea currents.

In the multi-printed silks by Prita Tina Yeganeh, the artist explores ancestral connections to Iran through traditional textile traditions, reinvented through family narrative, research and her contemporary experience. Relationships between people and place are depicted through an Iranian hand-dyeing ritual called Kāḡad-e Abrī. Within this body of work titled *The Sanctum of Qanāt*, she conjures an underground watery landscape that refers to an ancient and ongoing Iranian tradition of collecting and preserving desert water. She comments: "I interpret how my ancestors once weaved themselves into the nature of the deserts through an intimate knowledge of landscape, geology, and territory to find and collect hidden water." Printed on silk using water mono-printing techniques, they flow, as though within the sinuous lines of the water channels, to define a landscape known from within and without. This work allows Yeganeh to "return to home from afar, to the soils and sandscapes I am yet to walk on".

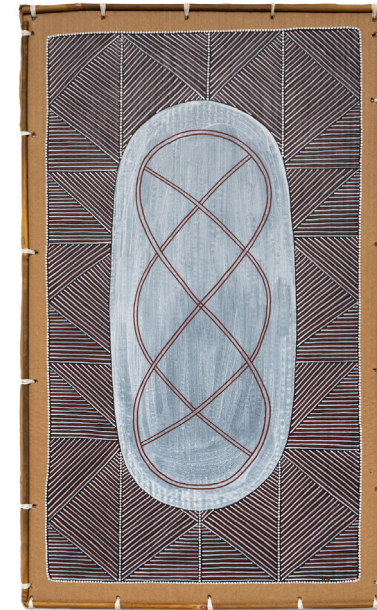
What holds these artists and their work together in *rightNOW* speaks to the universal importance of place and belonging, and the imperative of story to anchor experience in a particular time and place. The artists lay bare their own threads of connection to share 'sparks of inspiration'. Within their imagery and processes, we may better intuit 'the threads that bind us'.

Louise Martin-Chew



Ricky Emmerton
Ingki-Ingki (Dilly Bag), 2021
Acrylic on cardboard, 110 x 70cm
\$3000

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Ricky Emmerton
Yampurru (Shield), 2021
Acrylic on cardboard, 80 x 50cm
\$2500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



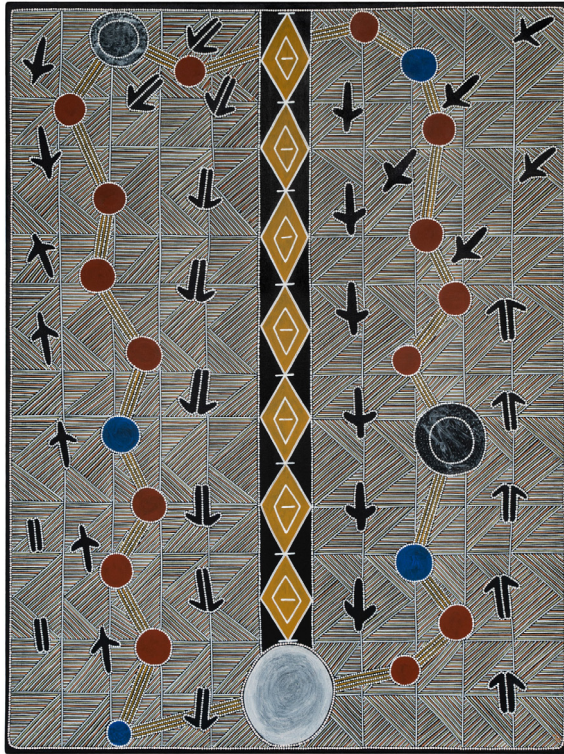
Ricky Emmerton
Munuthangu Yurru (Dingo Man), 2022
Acrylic on canvas, 112 x 66cm
\$3500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Ricky Emmerton
Kurrikurri Thuku (Red Dog), 2021
Acrylic on canvas, 66 x 112cm
\$3500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Ricky Emmerton
Utjan Ritjinguthinha (Fire Dreaming), 2021

Acrylic on canvas, 121.5 x 91.5cm

\$4000

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

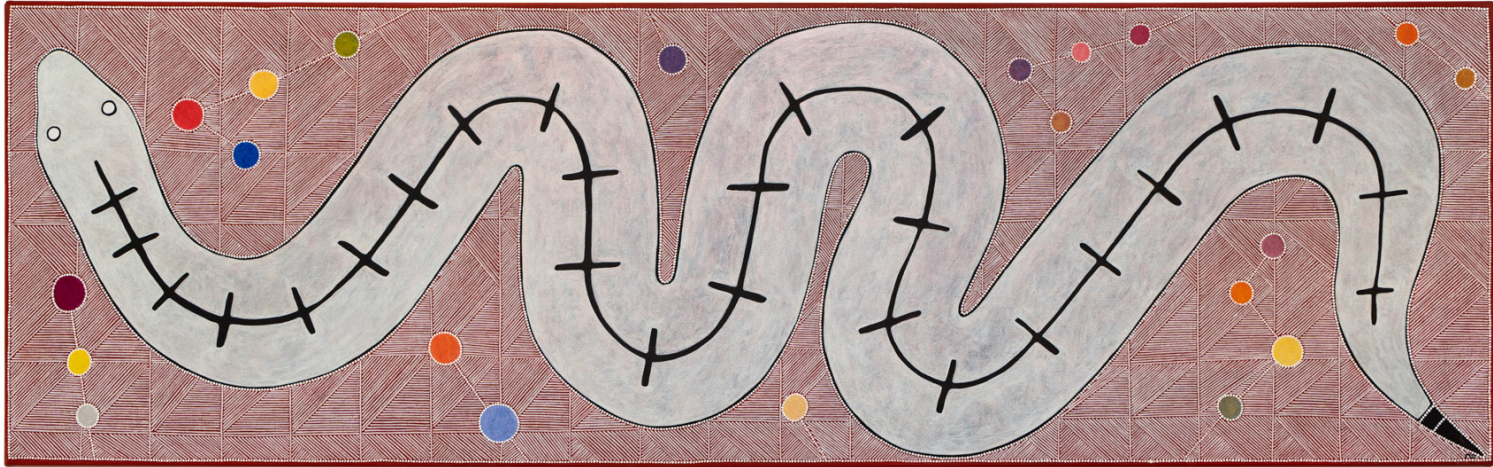


Ricky Emmerton
Tharrapatha (Leichhardt River), 2022

Acrylic on canvas, 112 x 66cm

\$3500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

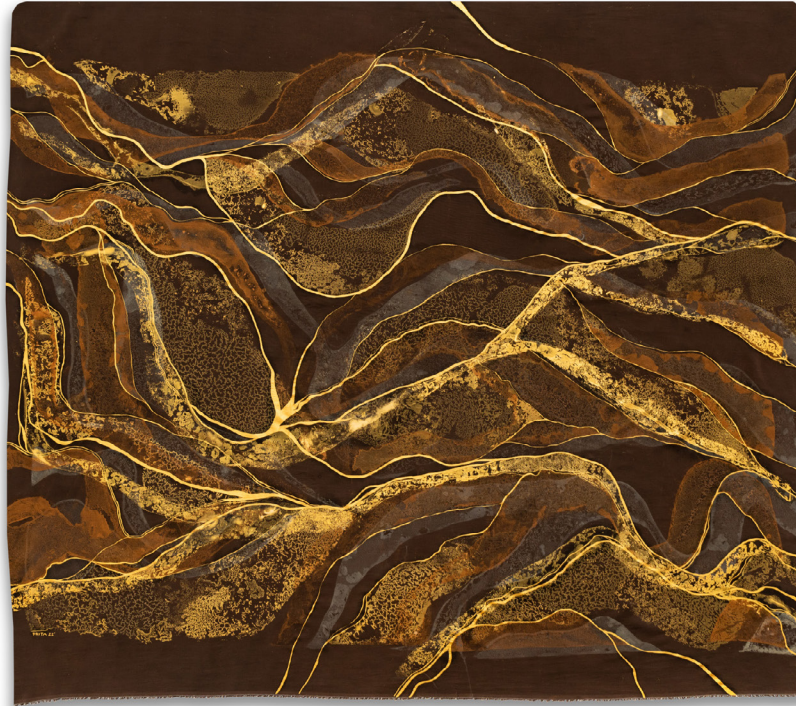


Ricky Emmerton
Kuathuat (The Rainbow Serpent), 2022

Acrylic on canvas, 66 x 224cm

\$5000

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Prita Tina Yeganeh

The Sanctum of Qanāt 1, 2022

Kāgād-e Abri complex multi-print on silk, 137 x 170cm

\$3500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Prita Tina Yeganeh

The Sanctum of Qanāt 2, 2022

Kāgād-e Abri complex multi-print on silk, 137 x 170cm

\$3500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Prita Tina Yeganeh
The Sanctum of Qanāt 3, 2022
Kāḡaḡ-e Abri complex multi-print on silk, 137 x 200cm
\$4500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Prita Tina Yeganeh

The Sanctum of Qanāt 4, 2022

Kāgāḍ-e Abri complex multi-print on silk, 137 x 170cm

\$3500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Prita Tina Yeganeh
The Making of Mohammadi, 2022
Kāgaḍ-e Abri complex multi-print on silk, 115 x 115cm
\$2500

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Matilda Nona
Ithay, 2022

Multi-colour monprint - framed in a Tasmanian Oak frame
with UV70 (non-reflective glass), 82 x 102cm (framed)

\$1850 (framed)

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Matilda Nona
Ithay II, 2022

Multi-colour monprint - framed in a Tasmanian Oak frame
with UV70 (non-reflective glass), 102 x 82cm (framed))

\$1850 (framed)

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Matilda Nona
***Kuthay*, 2022**

Multi-colour monoprint - framed in a Tasmanian Oak frame
with UV70 (non-reflective glass), 90 x 59cm (framed)

\$1100 (framed)

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Matilda Nona
***Ghost Net I*, 2022**

Multi-colour monoprint - framed in a Tasmanian Oak frame
with UV70 (non-reflective glass), 59 x 90cm (framed)

\$1100 (framed) SOLD

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.



Matilda Nona
Ghost Net II, 2022

Multi-colour monoprint - framed in a Tasmanian Oak frame with
UV70 (non-reflective glass), 59 x 90cm (framed)

\$1100 (framed) SOLD

Image: Louis Lim. Courtesy of the artist and Onespace Gallery.

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