



onespace

Selected Paintings; Various Artists

15 – 27 January 2024

Catalogue of Works

**art
money**

Brontë Naylor

Selected Paintings

15 – 27 January 2024



Brontë Naylor

Ruins_001, 2022

Acrylic on canvas, 55 x 44cm

\$1800

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

Bronte Naylor (b. 1993) is an Australian Visual Artist working across exhibitions, public art, installation, research and community engagement. In 2022, she completed a Bachelor of Creative Arts (Honours) Graduating First Class at University of Southern Queensland, Australia. Collaborations with St+ART India, Sea Walls: Artists for Oceans, First Coat International Art Festival and Big Picture Festival have firmly positioned her as a prominent practitioner within the international public art landscape.

Mixing photography and digital illustration, Naylor has established a signature collage aesthetic and methodology. She employs a considered and respectful approach to the creation of site specific public art, working across three stages: initial research including documentative photography, the conceptualisation of design and rationale and then realised through the act of painting in the public sphere.

— Emma McLean (Catalogue Essay Writer)

Brontë Naylor

Selected Paintings

15 – 27 January 2024



Brontë Naylor

Counterweight_002, 2022

Acrylic on canvas, 155 x 145cm

\$5000

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

Brontë Naylor

Selected Paintings

15 – 27 January 2024



Brontë Naylor

Counterweight_003, 2022

Acrylic on canvas, 110 x 110cm

\$3500

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

Brontë Naylor

Selected Paintings

15 – 27 January 2024



Brontë Naylor

Counterweight_001, 2022

Acrylic on canvas, 155 x 145cm

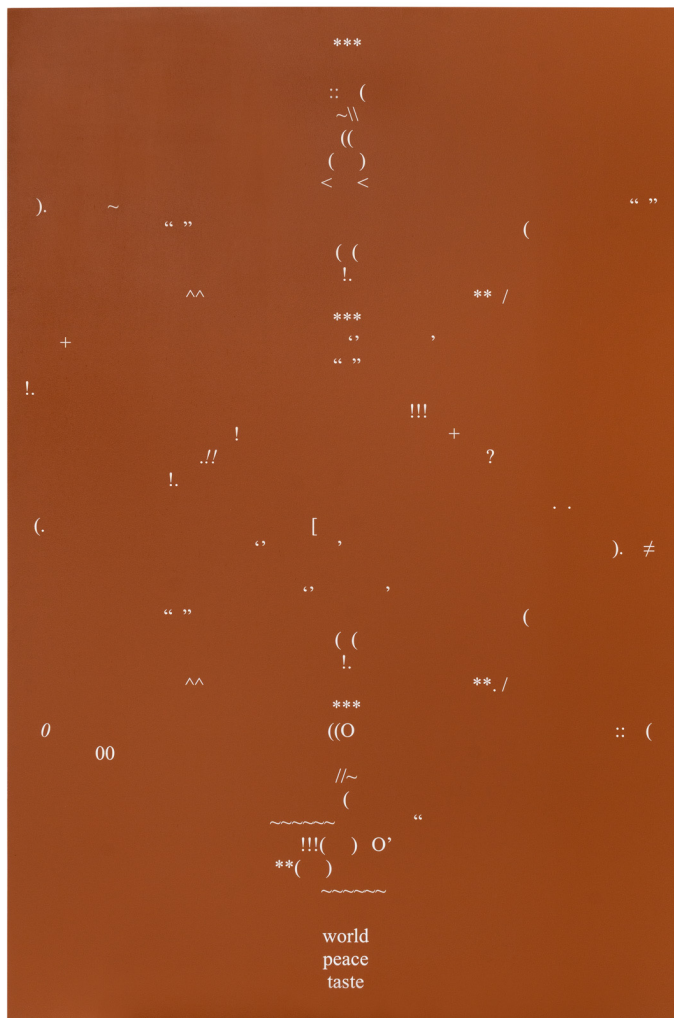
\$5000

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

Sebastian Moody

Selected Paintings

15 – 27 January 2024



Sebastian Moody

Opinion Fatigue (world peace taste), 2022

Acrylic on marine plywood, 180 x 120 x 4cm

\$6000

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

From his solo exhibition, *Opinion Fatigue*, these works mark another turn in the wide-ranging practice of Queensland conceptual artist Sebastian Moody. In this body of work, he fuses his love of modern painting, language, and meaning. These paintings continue in the tradition of 1960s and '70s Australian concrete poetry, which used mechanical and commercial applications of text to expand possibilities for artmaking. Unlike Moody's previous text works where the meaning of the words is central to the concept, each work problematises our logical understanding of language by moving away from poetry and closer towards abstract expressionism.

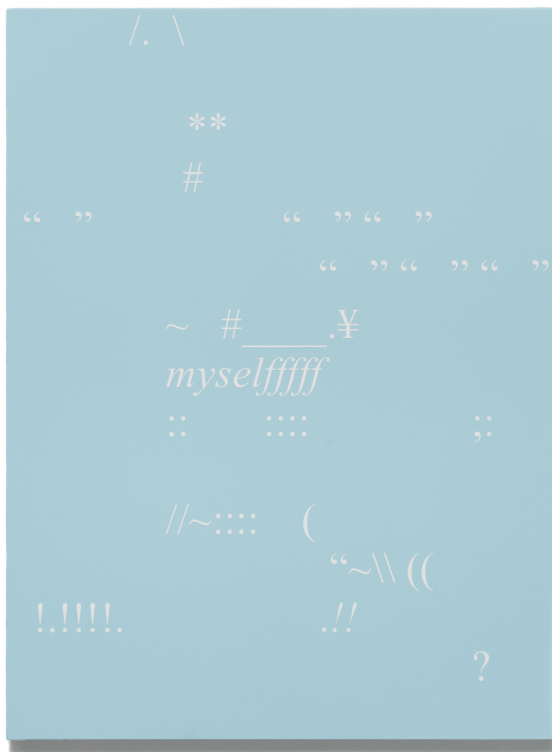
While Moody's paintings clearly reference concrete poetry, they focus less on language and sound, and more on the shapes of the punctuation, letters and clusters that they make. There is a desire to 'read' the paintings by grouping and omitting parts of the text. These clusters or 'constellations' of text that occupy the plane instead of fields of colour and brushstrokes are reminiscent of the sparse gestural scribbles of Antoni Tàpies or Cy Twombly. The paintings also carry something of the strict, rule-based processes of conceptualism. Designed in Microsoft Word, they utilise the inherent flatness and simplicity of the word processing software to expose the finite possibilities of the grid. Each point on the grid is an option to assign—or not assign—a single piece of data. This mechanical gambling aesthetic contradicts the painting's 'expressionism' and, like Fluxus artists tossing coins to make the broken and solid lines of the I Ching, reveals the random esoteric structures of the universe through chance.

— Tara Heffernan (Catalogue Essay Writer)

Sebastian Moody

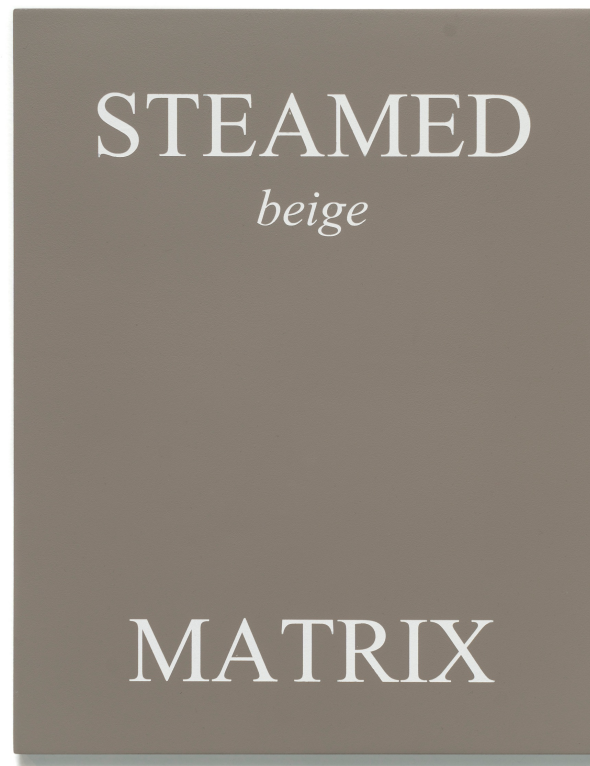
Selected Paintings

15 – 27 January 2024



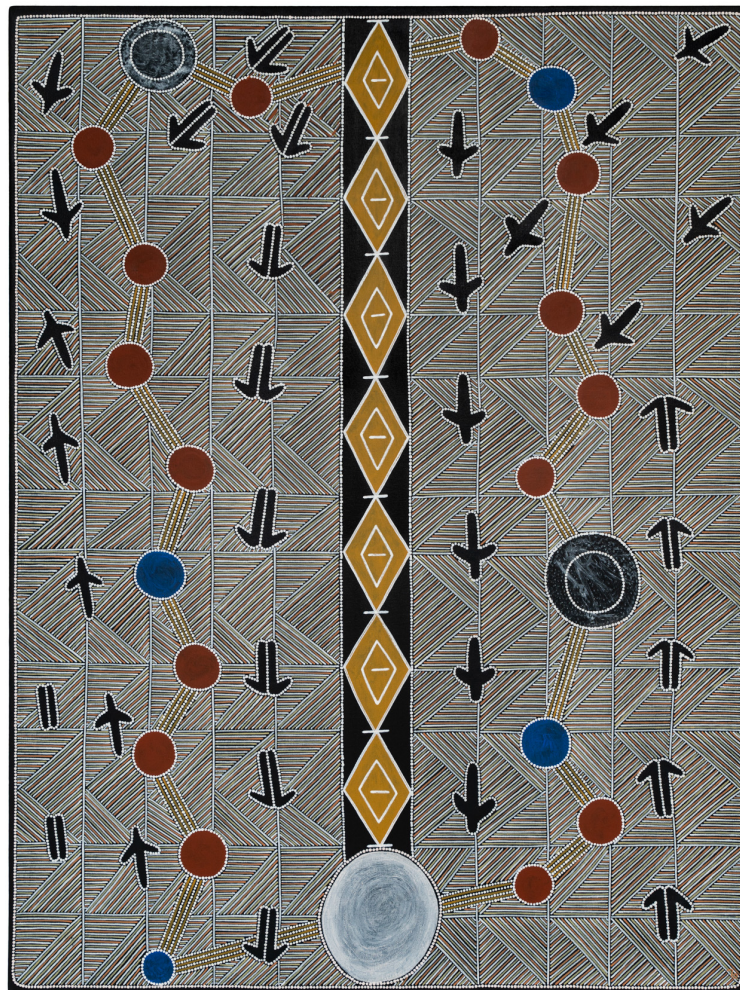
Sebastian Moody
Opinion Fatigue (myselffffff), 2022
Acrylic on board, 60 x 45cm
\$1500

Image: Joe Ruckli. Courtesy of the artist and Onespace Gallery.



Sebastian Moody
Beige Matrix, 2022
Acrylic on board, 51 x 40cm
\$1100

Image: Joe Ruckli. Courtesy of the artist and Onespace Gallery.



Ricky Emmerton

Utjan Ritjinguthinha (Fire Dreaming), 2021

Acrylic on canvas, 121.5 x 91.5cm

\$4000

Image: Joe Ruckli. Courtesy of the artist and Onespace Gallery.

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 Mpaa (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 e spiritual power of Ritjinguthinha by enhancing my paintings with a shimmering "flash" of brilliance.

— Dr. Louis Martin-Chew (Catalogue Essay Writer)



Elisa Jane Carmichael

Do we see our swamp reeds move with the wind the same way?,
2018

Synthetic polymer on canvas, 120 x 160cm
\$6500

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

Elisa Jane Carmichael's second solo exhibition builds on the regenerative spirit of her 2017 body of work but amplifies the sense of moving back and forth through time. In her poem titled 'Ngayigany, Ngayiganya, Ngayigawa (Saw, seeing, will see)', written to accompany the exhibition, the artist describes spiritual connections with her Quandamooka ancestors and homeland as '*Woven through the sands and waves of time*'. Words, images and sculptures overlap as lines of verse become titles of artworks and share a 'time travel' conversation between artist, ancestors, and country. We, the viewers, are embraced by the exchange. Art that is so deeply invested in sharing and connecting is infectiously inclusive. It celebrates one of humankind's most utterly precious qualities: togetherness. Even the most isolated souls must struggle to resist this spiritual vortex of people, place and time.

Circular (non-linear) time is a powerful feature of Australia's Aboriginal and Torres Strait Island art, but there is something special in witnessing it re-emerge in cultural practices such as weaving that have been, in Elisa's words, 'resting since mission times'.

— Sally Butler (Catalogue Essay Writer)

Nicola Scott

Selected Paintings

15 – 27 January 2024



Nicola Scott

Chimera #2, 2022

Oil on linen, 91.5 x 91.5cm

\$2500

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

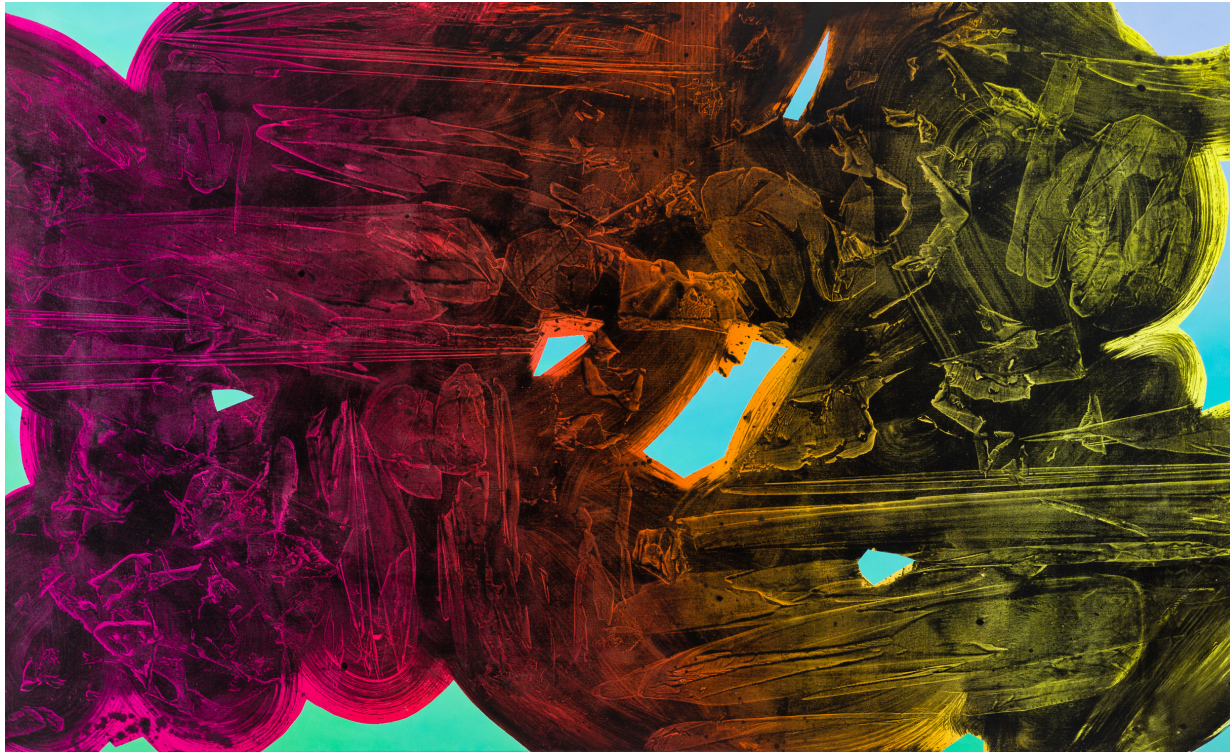
Informed by her studies in both Fine Arts and Psychology, Nicola Scott's Solo Exhibition, *Impossible Depth* (2022), questions the embodied and psychological processes through which we see and make sense of our world. Exploiting paint's unique capacity to blur, blend, and layer, Scott points to the similarly complex nature of our own visual interpretations.

Scott's oeuvre draws from both geometric and organic traditions of abstract art, as well as makes reference to aspects of visual languages found in ubiquitous contemporary online and digital realms. Smooth gradients and sharp edges jostle with bright hues and negative space within her works, encouraging the viewer's eye to fixate and roam. In the studio, Scott pursues strategy and chance in equal measure, initially experimenting with a multitude of paint applications, shapes and tones to reach a compelling formula. A sense of depth and motion then emerges in her works through the accumulation of each layer, until areas of the finished compositions appear to jump forward or recede.

— Julia Scott Green (Catalogue Essay Writer)

Nicola Scott

Selected Paintings
15 – 27 January 2024



Nicola Scott
Dark Matter, 2021
Oil on linen, 112.5 x 183.5cm
\$5500

Image: Joe Ruckli. Courtesy of the artist and Onespace Gallery.

Nicola Scott

Selected Paintings
15 – 25 January 2024



Nicola Scott
Push-pull, 2021
Oil on linen, 137.5 x 137.5cm
\$5000

Image: Joe Ruckli. Courtesy of the artist and Onespace Gallery.

Nicola Scott

Selected Paintings

15 – 27 January 2024



Nicola Scott

Parallax, 2020

Oil on polycotton, 198 x 198cm

\$10,000

Image: Marc Pricop. Courtesy of the artist and Onespace Gallery.

Scott's *Ocular Drift* works employ the illusory qualities of paint in order to toy with the potential of colour, creating images that prompt contemplation on the nature of understanding.

The experience of looking at Scott's work is that of an optical conundrum. As we gaze through the layers of these paintings, trying to rationalise the depth of their images, visual riddles beg to be worked out. A tongue twister for the eye, they don't give away their tricks readily.

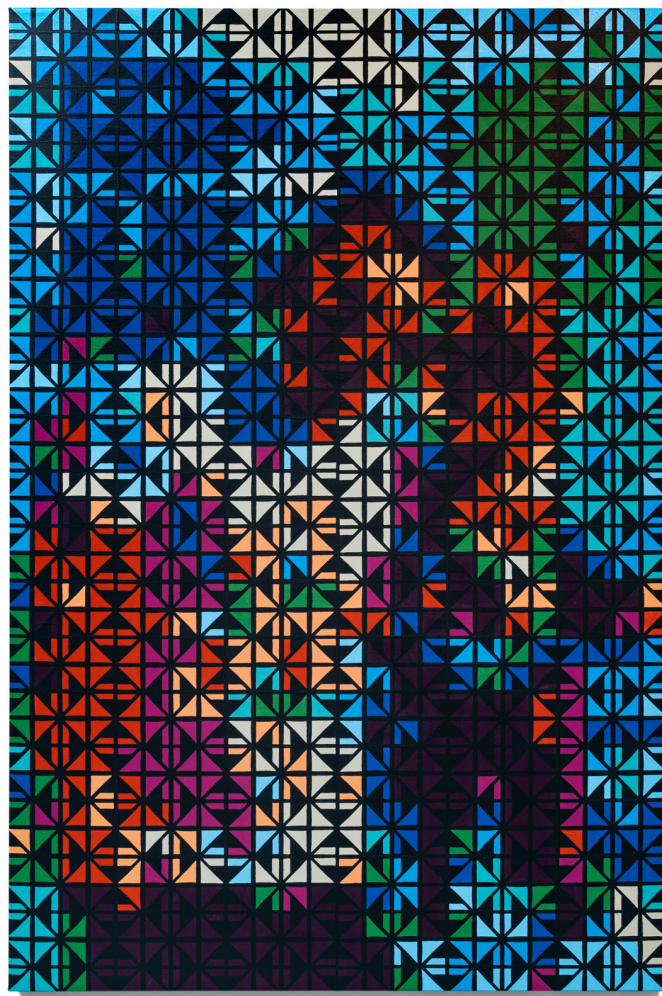
Opaque and translucent floating shapes block and reveal one another, and are further fragmented by overlapping membranes, collectively forming a complex web of voids and solids.

— Lisa Bryan-Brown (Catalogue Essay Writer)

Samuel Tupou

Selected Paintings

15 – 27 January 2024



Samuel Tupou

Silver Day Trip, 2022

Serigraph and acrylic on board, 107 x 71.5cm

\$3000

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

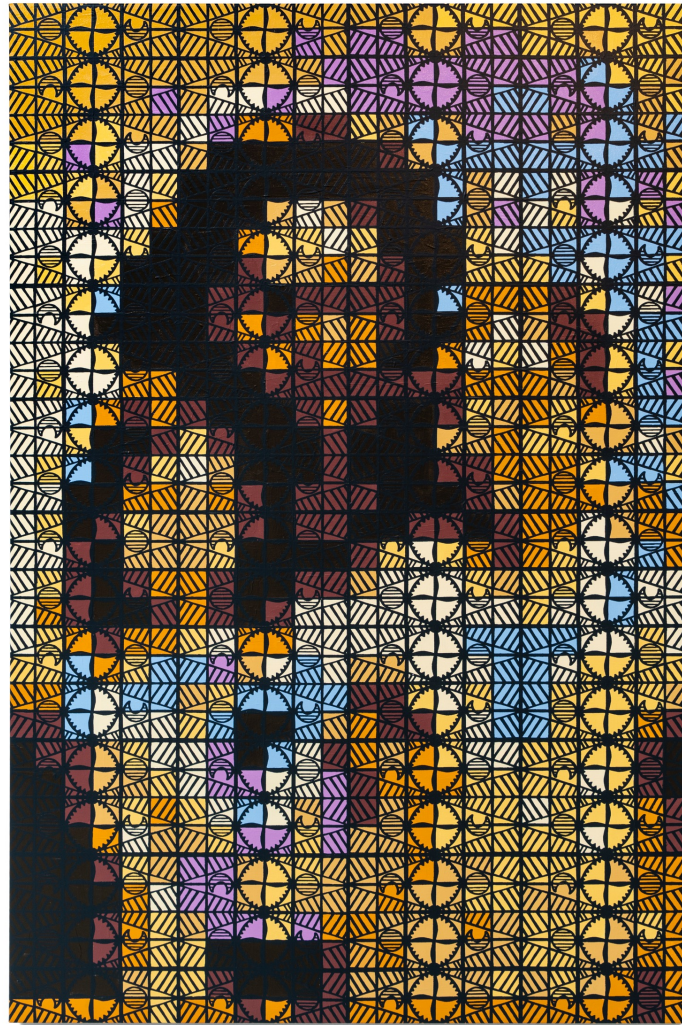
Samuel Tupou is a Brisbane based artist specialising in screen-printing. He creates artworks that respond to his Tongan and Polynesian heritage, incorporating patterns derived from and inspired by traditional Pacific Island Tapa cloth design. His recent works draw inspiration from mathematical geometry and 80's video game imagery as well as Pacific Island Tapa cloth design and fine mat weaving.

He often uses colour photographs from family photo albums as a starting point to evoke a strong sense of time and place. Colour segments act as oversized pixels that combine to form a recurring pattern and an overall image which is shrouded by pixilation. The photograph's original details and subtleties are removed leaving the viewer with a series of colour structures which when pieced together allude to the original image. The works use proximity and distance to alter the viewers perception. Up close, the works appear to be an abstract assemblage of geometric shapes and colours, whilst at a distance an 8-bit halftone image takes shape.

Samuel Tupou

Selected Paintings

15 – 27 January 2024



Samuel Tupou

Daughters, 2022

Serigraph and acrylic on board, 107 x 71.5cm

\$3000

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

When considering Sam Tupou's work, I am reminded of Susan Sontag's assertion in *On Photography* that photographs are "not so much an instrument of memory as an invention of it, or a replacement"¹. Tupou transforms photographs: he digitally manipulates original images², overlays the with patterns, reinterpreting them using pixels, colour, emotion and memory. Finally, he screen-prints them onto canvas. When viewed up close, the surface of his paintings is abstract; as you move back, the image may resolve into a blurry approximation that can be traced back to the original. Through the process, Tupou captures much of what Sontag describes about the integral qualities of photography.

— Dr. Louis Martin-Chew (Catalogue Essay Writer)

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