



# *Catalogue of Works*

*Clare Jaque Vasquez*  
*Caroline Gasteen*  
*Arabella Walker*  
*Alisha Kitto*

***rightNOW***  
*1 – 28 March 2024*

**onespace**

## ABOUT THE ARTISTS

**rightNOW**

1 – 28 March 2024

- **Exhibition Dates:** 1 – 28 March 2024
- **Opening Event:** 2 March 2024, 5pm – 7pm. Artist Talk: 4pm - 5pm
- **Onespace Gallery Hours:** Tuesday to Friday 10am – 6pm | Saturday 11am – 5pm

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This is the fourth iteration of rightNOW, an exhibition format that expedites freshly conceived ideas and experiments straight from artists' studios to eager new audiences at Onespace gallery. An immediate sense of contemporaneity is established by the premise that the featured works have been produced 'right now', and indeed, these paintings by Caroline Gasteen, Alisha Kitto, Clare Jaque Vasquez, and Arabella Walker are 'hot off the press'. But this is only one part of their appeal. Between and among them, these paintings toy with tensions between the surface and the illusion of space and depth; innovate against traditional methods of paint application; and level a collective challenge at Isabelle Graw's assertion that "painting has long since departed from its ancestral home—that is, the picture on canvas".<sup>1</sup> Moreover, the works speak subtly to discourse around contemporary painting via their sensitive, almost inward-facing orientation to the world.

For Caroline Gasteen, the process of producing small-scale models from paper scraps and other mundane items has offered the artist a way back to painting following the birth of her first child. These humble sculptural origins can be seen echoing throughout the paintings in repeated references to edges, shadows, peaks, folds, and planes. While associations with abstracted landscapes or modernist interiors might seem logical, these connotations are deftly circumvented by Gasteen's playful and off-beat placement of elements (e.g., the staircase is horizontal and the mountain is upside down). On the one hand, these paintings could be seen to exploit the formal elements of painting (and sculpture) in order to antagonise the distinctions between abstraction and illusion, between picture and object; on the other, they point to something far more experiential, private. Through the perpetual shuffling of tiny moving pieces—much more than a mere practical tool for constructing a painting—

Gasteen captures a sense of the overwhelm, the repetition, and the simplicity (or banality) that can characterise experiences of new parenthood.

Arabella Walker produces paintings that convey her living embodiment of Wulli Wulli and Auburn Hawkwood culture and identity. In the studio, the artist employs her extensive dance background to utilise her body in the service of expressing cultural knowledge and practices. The *Before* (2024) is alive with rhythm, movement, repetition, and dynamics; here, Walker's mark making could almost be read like choreographic notation of a dance sequence viewed from the clouds. In *Flourishing* (2024), dotted lines, tracks, and passageways across the canvas echo songlines running through country or chart a metaphysical journey through non-linear time. Walker suggests that her practice broadly focuses on the challenges associated with being an Aboriginal woman living in the Colony and yet these current paintings seem charged with such joy and resilience. They show how, as Aileen Moreton-Robinson states, Indigenous sovereignty "is carried by the body ... grounded within complex relations derived from the intersubstantiation of ancestral beings, humans and land".<sup>2</sup>

Alisha Kitto's paintings invite the viewer to contemplate the experiences of time and endurance. In *Darkness There Is Life* (2024) features rows upon rows of tiny tally-like marks on a dark background, the effect of which seems to both hide and reveal the surface through a veil of stitches, notches, or cuts. From a distance, these paintings almost take on the effect of shimmering minimalist monochrome paintings, until closer inspection reveals their almost dizzying abundance of visual information. For Kitto, these are the products of a painstaking and time-consuming process during which she covers the surface of the canvas with lines of repeated marks.

Painting in such a way could be understood in David Joselit's terms as "marking time and storing affect, [which] leads to scoring experience".<sup>3</sup> This seems an appropriate way to think about Kitto's paintings which, according to the artist, function something like a visual meditation on the endurance and persistence of trauma.

Memories and experiences of home on her Gomeroi/Kamilaroi Country inform the work of Clare Jaque Vasquez. In these paintings, figments of black soil, thunderstorms, green flats, and hills are overlaid with passages of meticulously sculpted fibres and strings of paint which take the appearance of woven nets or as swathes of loosely knotted fabric. Having honed this method over some time, the artist now utilises unconventional and natural painting tools together with a secret mixture of acrylic paints and mediums, to weave with paint. This ability to innovate and adapt traditional cultural practices reflects what Ian McLean refers to as the "endless cycle of performative Indigeneity—that is, tangible reconfigurations of ancestral knowledge and cultural practices for the altered context of modern Australia".

rightNOW brings together new works by four artists, each creating at a pivotal moment in their respective careers whether recently graduated, in the midst of moving to a new community, or navigating the demands of emergent matrescence. Through various means and modes, the artists demonstrate both a commitment to painting and a critique of its conventions. They reflect recent categorisations of painting as "a form of production of signs that is experienced as highly personalised". In this, more than their recent production, the paintings in this exhibition reveal their true contemporaneity.

### ***Written by Sally Molloy***

<sup>1</sup> Isabelle Graw, "The Value of Painting: Notes on Unspecificity, Indexicality, and Highly Valuable Quasi-Persons," in *Reflexivity and Agency Beyond the Canvas*, ed. Isabelle Graw, Daniel Birnbaum, and Nikolaus Hirsch (Berlin: Sternberg Press, 2012), 45.

<sup>2</sup> Aileen Moreton-Robinson, "Introduction," in *Sovereign Subjects: Indigenous Sovereignty Matters*, ed. Aileen Moreton-Robinson (Sydney: Allen & Unwin, 2007), 142.

<sup>3</sup> David Joselit, "Making, Scoring, Storing, and Speculating (on Time)," in *Painting Beyond itself: The Medium in the Post-Medium Condition*, ed. Isabelle Graw and Ewa Lajer-Burcharth (Berlin: Sternberg Press, 2016), 15.

<sup>4</sup> Ian McLean, *Rattling Spears: A History of Indigenous Australian Art* (London: Reaktion Books Ltd, 2016), 22.

<sup>5</sup> Graw, "The Value of Painting", 45.

## Clare Jaque Vasquez

**rightNOW**

1 – 28 March 2024



Clare Jaque Vasquez is an emerging Indigenous artist from Gomerroi/Kamilaroi Nation. She grew up in Sydney, then moved back on Country to a community in a small town near Tamworth. Clare now has a studio based on Bindal Country and transverses across Gurambilbarra (Wulgurukaba Country) in North Queensland.

Clare works in layers, painting or ‘weaving’ a subtle palette of acrylic paint and textural mediums into diverse motifs that dance across the canvas. Her style implies etching and scarring, yet is guided and navigated by Cultural stories, weaving practices and often contorted topographical map lines. She uses a range of art tools to weave and apply her uniquely concocted mediums. These tools include natural brushes, branches, sticks and palm tree fibres, which are specifically used to connect the works with Country.

Clare’s methodology is time-consuming, taking up to 12 weeks to complete. This slow process of layering showcases her gentle, resilient nature, carefully turning a two-dimensional canvas into a sculptural painting. Her deliberate approach to creating art also protects and embeds her Cultural stories into the works.

Clare’s first solo exhibition, *Weaving with Paint*, specifically captured her stories and memories of being surrounded by three generations of Gomerroi/Kamilaroi women, navigating the complexities and journey of the modern world. *Weaving with Paint* takes viewers through a timeline of diverse memories and moments– including experiencing the effects of the multinational fast-food industry on Country and the roles of women as they traverse from community to cities. Clare gently encourages the viewer to think about the shifting roles between contemporary society and First Nations practices and how traditional practices have evolved to occur in the modern world.

## Caroline Gasteen

**rightNOW**

1 – 28 March 2024



Caroline Gasteen is a Meanjin/Brisbane based artist whose practice is process-led. She uses collage, photography and paint to generate work. She is particularly interested in colour relationships and dimensionality. Her recent works particularly focus on the concept of three-dimensional space that permits both illusion and depth as well as light and shadow.

Since graduating from RMIT's art school in 2014, Gasteen has participated in groups shows across Melbourne, Sydney and Brisbane. She had her first solo show at QCA's Grey St Gallery in 2019.

Gasteen has been a finalist in the Port Lincoln Art Prize and The Ravenswood Women's Art Prize, for which her 2022 entry won a highly commended. In 2018, she was the overall winner of the Churchie National Emerging Art Prize.

## Arabella Walker

**rightNOW**

1 – 28 March 2024



Arabella Walker is from a maternal line of Wulli Wulli, Auburn Hawkwood people. She is an emerging female contemporary Aboriginal artist. Walker's practice conveys significant topics of First Nations histories with a focus on the challenge of being an Aboriginal woman living in the Colony. Walker deals with this challenge by weaving Indigenous ways of knowing and being into knowledges of culture and protocols, connections, and traditions, through a variety of media. The body is activated to express ideas, cultural knowledge, histories, stories and cultural connections. Media, such as acrylic paints, video projections, and installations form an interdisciplinary dialogue. Walker's creative process communicates a cultural intent in ways that words can't.

Emerging from a dance background, Walker incorporates multidisciplinary, interdisciplinary, and transdisciplinary practices. Walker achieves this by using explosions of colour and energetic mark making that wash over her. Dance is used to connect traditions of ritual and ceremony as a form of contemporary expression. Analysis of research methodologies and data collection extend and strengthen Walker's creative art practice in all its forms. Walker seeks research connected to personal history; further development of creative self; community connection; academia; and First Nations culture.

Walker has a range of experiences as a First Nation Artist. She has undertaken numerous residencies as well as solo and collaborative exhibitions. Walker's artistic ability and experience includes dance, visual art, digital art and performance.

## Alisha Kitto

**rightNOW**

1 – 28 March 2024



Alisha Kitto (b.1998) is an emerging abstract artist living in Brisbane, Australia. Her practice includes painting and printmaking. She creates sensitive and emotionally charged monochromatic paintings on canvas by layering repetitive mark making on top of dense fields of color, and large prints on paper using a blind embossing technique. The marks are subtle from a distance but once close their effect is profound. Her work serves as a record of her internal state of being and speaks to the lasting imprint of trauma.

While completing her Bachelor of Fine Art at Queensland College of Art and Design, Kitto has been included in numerous local group exhibitions. Most noteworthy being a collaborative exhibition with fellow emerging artist Mia Gribbin, *Body and Presence*, curated by Australian/Chinese abstract artist Dr Paul Bai who also generously wrote a two-page essay to accompany the show. She was also awarded a three-month residency and dual exhibition by Impress Printmakers Gallery, “For artworks realized through outstanding and adventurous printmaking practice.”

**Clare Jaque Vasquez**

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1 – 28 March 2024



**Clare Jaque Vasquez**

*Singy's song*, 2024

Acrylic and impasto on canvas, 200 x 200cm

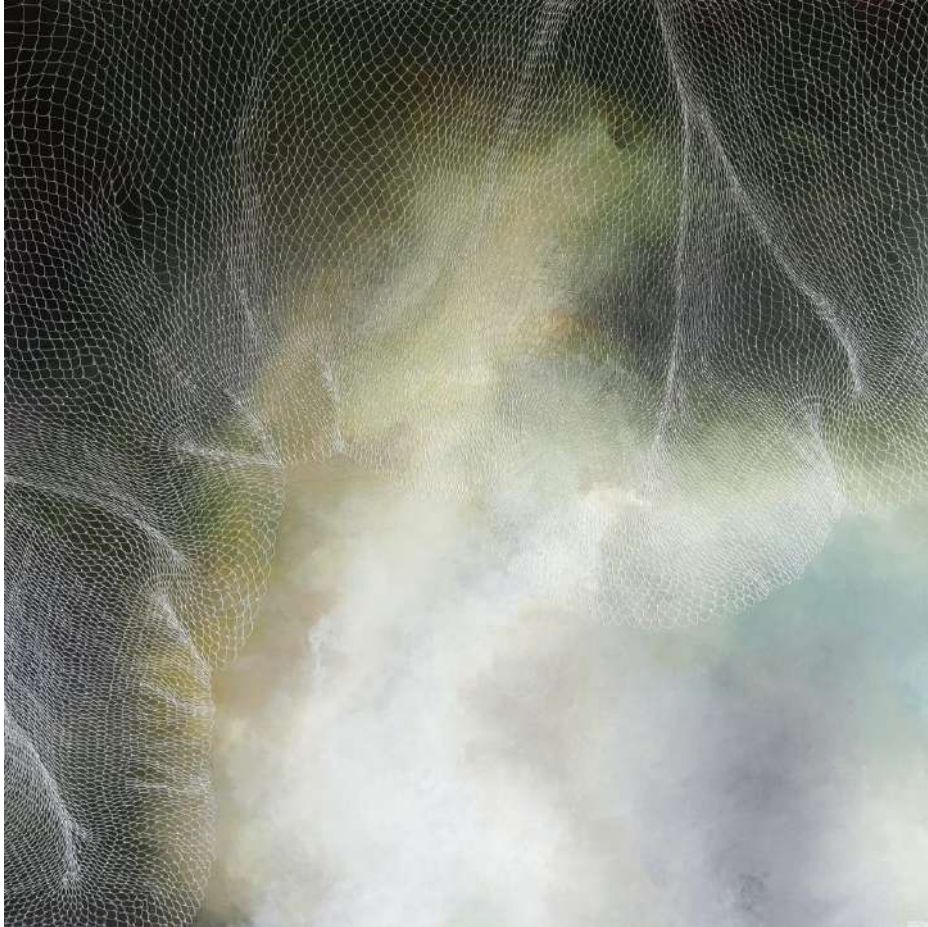
\$8,800

Image: Amanda Galea. Courtesy of the artist and Onespace.



**Clare Jaque Vasquez**

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1 – 28 March 2024



**Clare Jaque Vasquez**

*Bag of tricks*, 2024

Acrylic and impasto on canvas, 200 x 200cm

\$8,800

Image: Amanda Galea. Courtesy of the artist and Onespace.

**Clare Jaque Vasquez**

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1 – 28 March 2024



**Clare Jaque Vasquez**

*Sky interior, 2024*

Acrylic and impasto on canvas, 101.2 x 101.2cm

\$4,400

Image: Amanda Galea. Courtesy of the artist and Onespace.

## Clare Jaque Vasquez

**rightNOW**

1 – 28 March 2024



**Clare Jaque Vasquez**

*Edge of reality, 2024*

Acrylic and impasto on canvas, 101.2 x 101.2cm

\$4,400

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



**Clare Jaque Vasquez**

*Firmament, 2024*

Acrylic and impasto on canvas, 50.5 x 50.5cm

\$2,200

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

**Clare Jaque Vasquez**

**rightNOW**

1 – 28 March 2024



**Clare Jaque Vasquez**  
*Stitch in time, 2024*

Acrylic and impasto on canvas, 50.5 x 50.5cm  
\$2,200

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



**Clare Jaque Vasquez**  
*All that glitters, 2024*

Acrylic and impasto on canvas, 30.5 x 30.5cm  
\$660

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

## Clare Jaque Vasquez

**rightNOW**

1 – 28 March 2024



**Clare Jaque Vasquez**

*The grass is greener, 2024*

Acrylic and impasto on canvas, 40 x 30cm

\$880

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



**Clare Jaque Vasquez**

*Fractured fibres, 2024*

Acrylic and impasto on canvas, 20.5 x 20.5cm

\$440

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

## Caroline Gasteen

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**Caroline Gasteen**  
*Morris Moon*, 2023  
Oil on canvas, 61 x 61cm  
\$2,500

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



**Caroline Gasteen**  
*Ette*, 2023  
Oil on canvas, 61 x 61cm  
\$2,500

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

**Caroline Gasteen**

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1 – 28 March 2024



**Caroline Gasteen**  
*Else*, 2023  
Oil on canvas, 61 x 61cm  
\$2,500

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



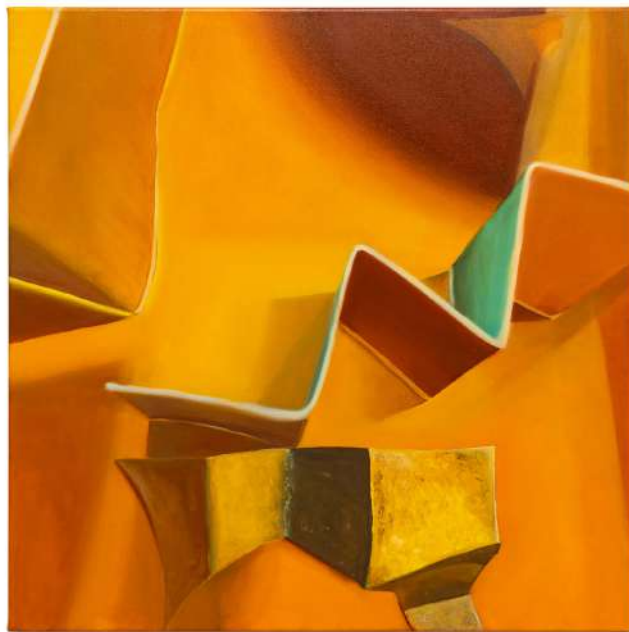
**Caroline Gasteen**  
*Esse*, 2023  
Oil on canvas, 61 x 61cm  
\$2,500

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

## Caroline Gasteen

**rightNOW**

1 – 28 March 2024



**Caroline Gasteen**

*The More Things Come Together, the More They Fall Apart*, 2023, Oil on canvas, 61 x 61cm  
\$2,500

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



**Caroline Gasteen**

*Ix*, 2023  
Oil on canvas, 61 x 61cm  
\$2,500

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



**Arabella Walker**

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1 – 28 March 2024



**Arabella Walker**  
*The before mini*, 2024  
Acrylic on canvas, 71 x 55.5cm  
\$990

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



**Arabella Walker**  
*Wattle at sunset*, 2024  
Acrylic on canvas, 76 x 51cm  
\$990

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

## Arabella Walker

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1 – 28 March 2024



**Arabella Walker**  
*The Before*, 2024  
Acrylic on canvas, 100 x 180cm  
\$4,500

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



**Arabella Walker**  
*In The Midst Of It*, 2024  
Acrylic on canvas, 100 x 180cm  
\$4,500

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

**Arabella Walker**

**rightNOW**  
1 – 28 March 2024

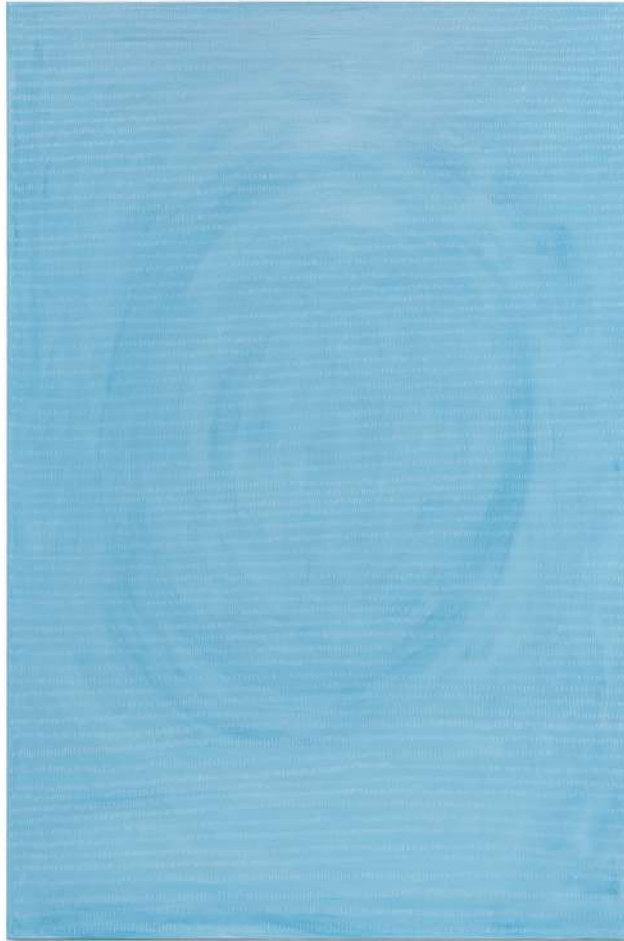


**Arabella Walker**  
*Flourishing, 2024*  
Acrylic on canvas, 100 x 180cm  
\$4,500

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

**Alisha Kitto**

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1 – 28 March 2024



(Artwork Detail)

**Alisha Kitto**

*Let The Light In, 2024*

Oil on canvas, 152.4 x 122cm

\$3,500

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

*Alisha Kitto*

**rightNOW**  
1 – 28 March 2024



(Artwork Detail)

**Alisha Kitto**

*In The Darkness There is Life, 2024*

Oil on canvas, 122 x 102cm

\$2,500

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



**Alisha Kitto**  
*Wash Over Me, 2024*  
Oil on canvas, 122 x 102cm  
\$2,500

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



**Alisha Kitto**  
*The Space Between The Waves, 2024*  
Oil on canvas, 101 x 76cm  
\$1,500

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

**Alisha Kitto**

**rightNOW**  
1 – 28 March 2024



**Alisha Kitto**  
*Unending Blue, 2024*  
Oil on canvas, 122 x 102cm  
\$2,500

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

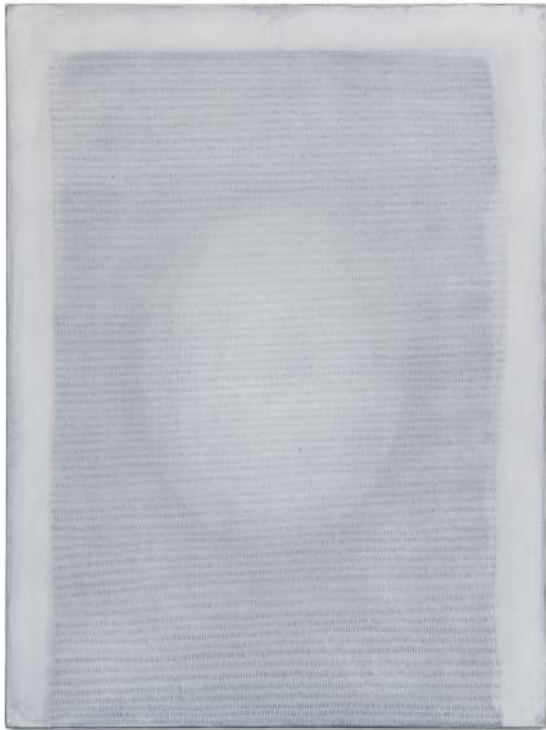


**Alisha Kitto**  
*It Comes in Waves, 2024*  
Oil on canvas, 122 x 102cm  
\$2,500

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

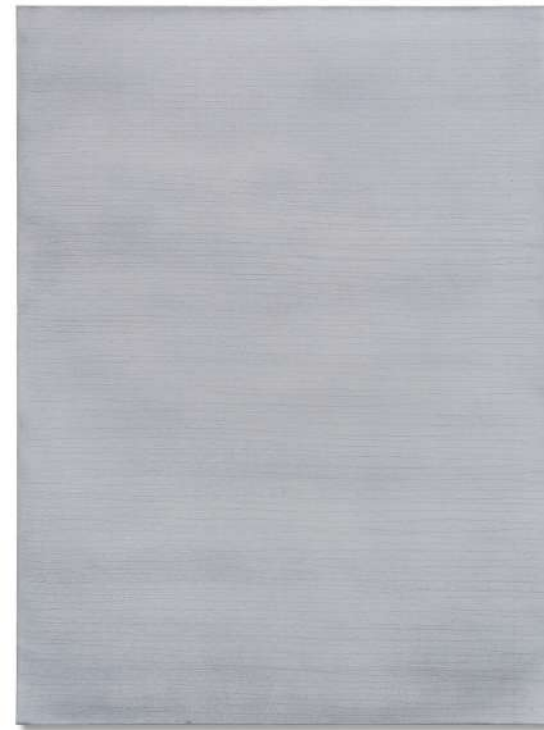
**Alisha Kitto**

**rightNOW**  
1 – 28 March 2024



**Alisha Kitto**  
*The Ghost of Me Remembers*, 2024  
Acrylic and graphite on canvas, 101 x 76cm  
\$1,500

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



**Alisha Kitto**  
*It's a Fine Line*, 2024  
Acrylic and graphite on canvas, 101 x 76cm  
\$1,500

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



*Director, John Stafford: john@onespace.com.au*  
*Director, Jodie Cox: jodie@onespace.com.au*  
*Gallery Assistant, Demi Conrad: demi@onespace.com.au*

*Onespace Gallery Hours: Tuesday to Friday 10am – 5pm | Saturday 12pm – 4pm*

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*Kindly supported by*



*Onespace Gallery is a Brisbane gallery that presents and sells contemporary art, including work by Aboriginal and Torres Strait Islander artists.*

*We curate an exhibition program exploring diverse themes and media. We show emerging, mid-career and established artists whose works inform, stimulate and challenge. Onespace welcomes you to engage with the artists and artworks we exhibit.*

*Located in Brisbane's West End, we are surrounded by the dynamic buzz of the river end of the West End peninsula. This area is a thriving artistic axis stretching from QAGOMA along Montague Road.*