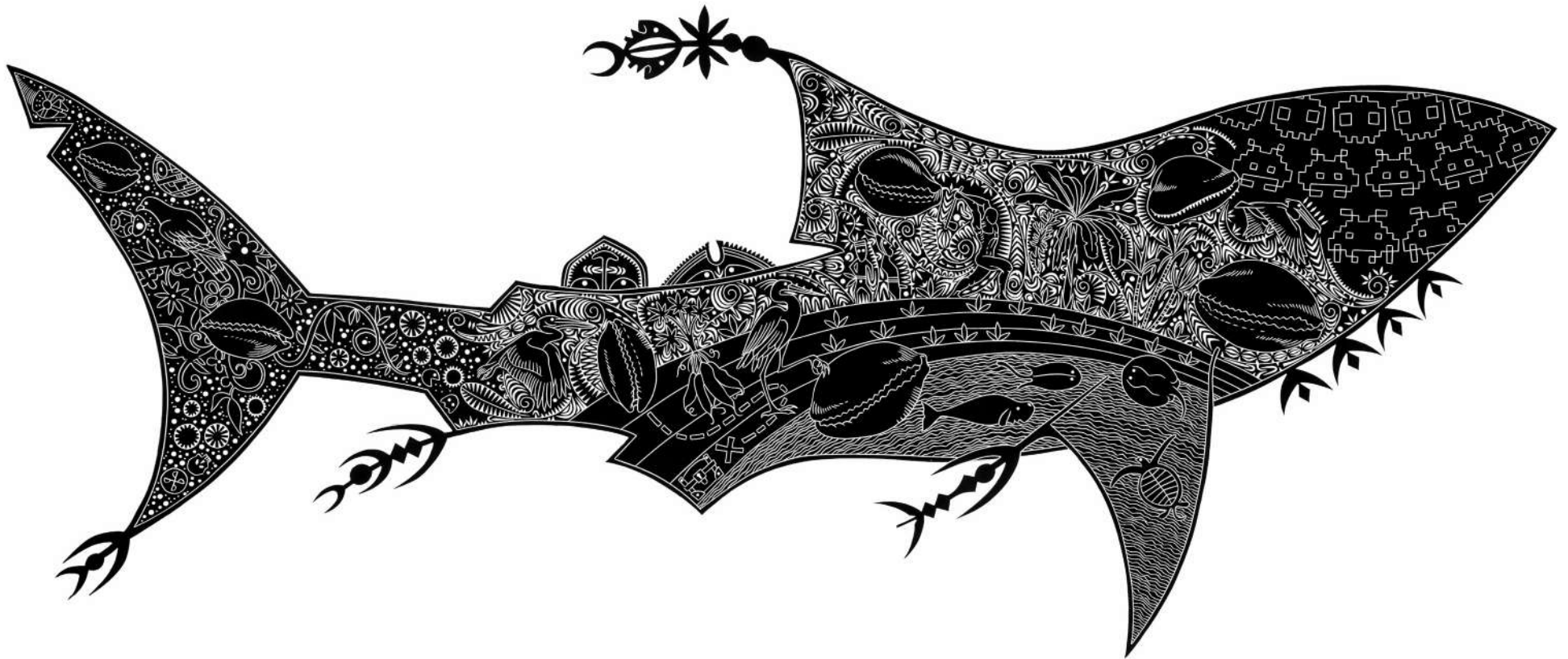



onespace





**Darren Blackman
Sonja Carmichael
Elisa Jane Carmichael
Tamika Grant-Iramu
Brian Robinson
Teho Ropeyarn**

CAIRNS INDIGENOUS ART FAIR | OUR STORY

Onespace operates from a vibrant Brisbane-based commercial gallery. We present contemporary art, including work by Aboriginal and Torres Strait Islander artists. We curate an exhibition program which explores diverse themes and media by early career and established artists, and we deliver specialist public art commissioning services to a diverse range of public, commercial and private clients. Our artist's work informs, stimulates, and challenges, and has been frequently surveyed in national and international exhibitions including the Asia Pacific Triennial of Contemporary Art, the Biennale of Sydney, Busan Biennale, Primavera, The National Aboriginal and Torres Strait Islander Art Awards, The National, Tarnanthi, and the TarraWarra Biennial.

The quality of our exhibition programming has been recognised through artwork acquisitions by astute private and corporate collectors, regional and university collections, and distinguished state and national institutions such as the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Queensland Art Gallery | Gallery of Modern Art, The National Gallery of Victoria, the Art Gallery of South Australia, the Art Gallery of New South Wales, the National Gallery of Australia, and The British Museum.

Onespace has had a longstanding relationship with the Cairns Indigenous Art Fair since 2015. Our participation in CIAF enriches our gallery's cultural connections to our local represented artists, the art centres and arts organisations we partner with, and the collectors and curators from across the country who frequent CIAF each year to appreciate, engage and acquire the works from this internationally significant art fair.

Onespace acknowledges the Traditional Custodians of Country throughout Australia and their continuing connection to the land, waters, culture and community. We pay our respects to Elders past and present.

Cover image; Brian Robinson, *A path in the sky*, 2022, Vinyl-cut print on paper from one block, 97 x 202cm, 2AP + Edition of 10. Photo: Michael Marzik. Courtesy of the artist and Onespace. Elisa Jane Carmichael, *Dabiyil Net #2*, 2023, Talwalpin, mangrove dyed talwalpin and driftwood, 58 x 40 x 160cm. Photo: Louis Lim. Courtesy of the artist and Onespace.



DARREN BLACKMAN

b. 1971 | Lives and works Kabi Kabi
Country (Sunshine Coast) and Meanjin
(Brisbane), Queensland

Photo: Ketakii Jewson-Brown. Courtesy of the artist
and Onespace.

BIO

Darren Blackman is a proud Gureng Gureng/Gangalu man from Queensland's central coast with Kanak South Sea Island heritage from Vanuatu. Darren grew up in the Sunshine Coast town of Nambour and has been living and working throughout the Far North and Western Queensland since 1995.

Through this work, Darren speaks to some of the issues at the centre of the Australian Government's Close the Gap campaign, that set intent to achieve health, education and employment equality by 2030 and reduce the seventeen-year life-expectancy gap between Aboriginal and Torres Strait Islander and non-Indigenous peoples.

Touching on oral history from his Elders and reworking those messages, Darren channels personal observations and his lived experience, to witness a wide range of Aboriginal perspectives and mainstream political and media inference.

CAREER HIGHLIGHTS

Darren has experienced quite a career acceleration in the last two years having work acquired by several major institutions including prints collected by the Queensland Children's Hospital, a painting donated by a private collector to QPAC, and a number of Darren's text-based works and textiles acquired by the State Library of Queensland.

Darren was thrilled to be part of the exhibition, *We Are Still Here*, presented by the Cairns Indigenous Art Fair at Parliament House in 2024, and more recently has been curated into a major survey exhibition, *Say Our Name*, opening in August 2024 at the Queensland Museum. Onespace was proud to present his first major solo exhibition, *Language of Intent*, in 2023 during the national conversation and referendum on the Voice to Parliament.

Darren Blackman, *Stolen truth*, 2023, Screen print on Fabriano Artistico Enhance 300gsm paper, 50 x 38 cm, 2AP + Edition of 8. Photo: Louis Lim. Courtesy of the artist and Onespace.





SONJA CARMICHAEL

b. 1958 | Lives and works Minjerribah
(North Stradbroke Island), Queensland

Photo: Louis Lim. Courtesy of the artist and Onespace

BIO

Sonja is a senior Quandamooka weaver. In her practice, she draws inspiration from the many stories connected to traditional Quandamooka weaving and also explores contemporary materials and techniques – in particular, discarded ‘ghost nets’ and fishing lines – that directly respond to concerns about the preservation of the natural environment.

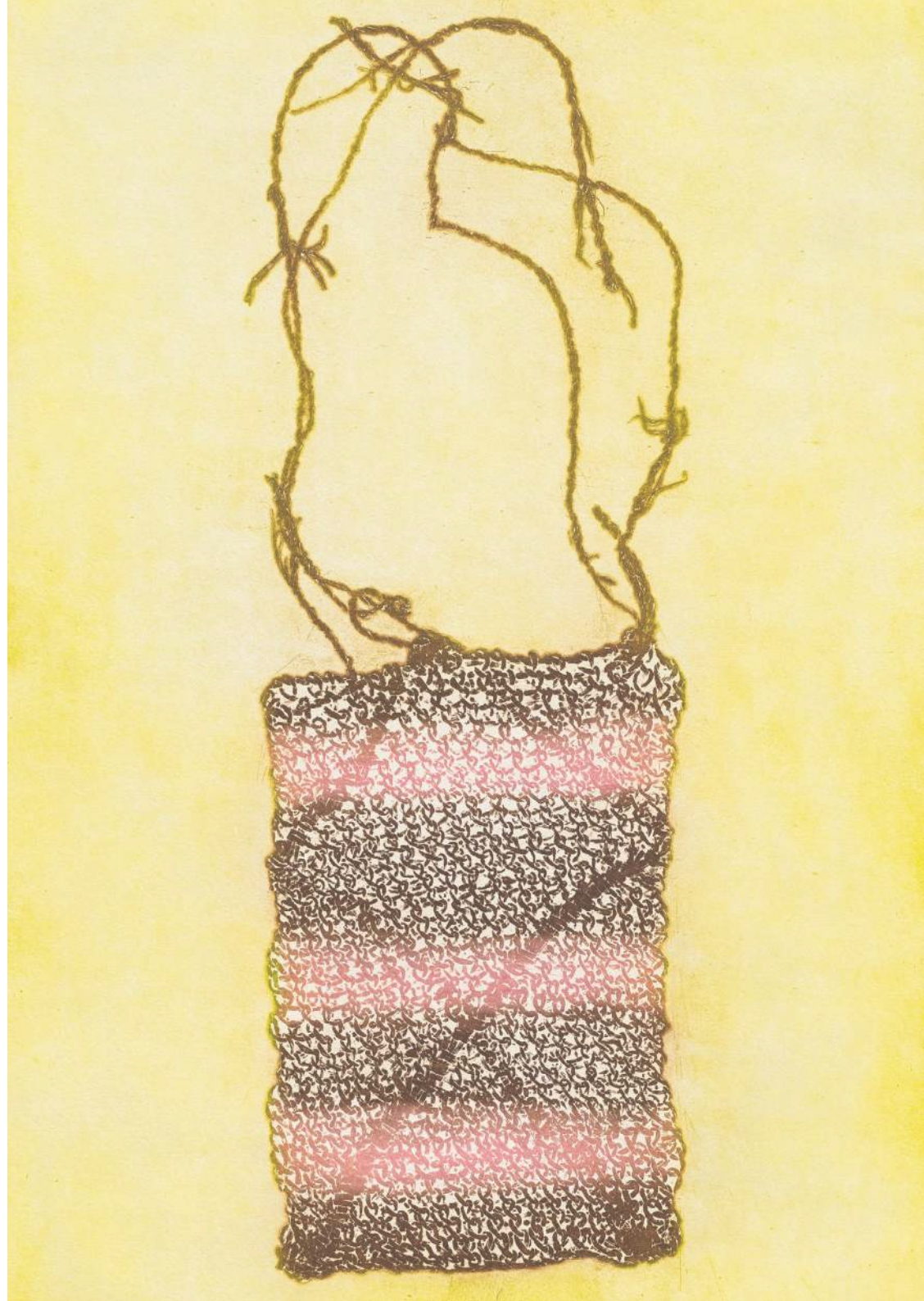
An active member in her community, she is a leader in the regeneration of Quandamooka weaving, passing on cultural knowledge and skills through workshops, exhibitions, and field research.

CAREER HIGHLIGHTS

Her work is held in the collections of numerous galleries including the Queensland Art Gallery, Museum of Brisbane, National Gallery of Victoria, National Museum of Australia, Art Gallery of South Australia, and Redland Art Gallery.

She has shown in group exhibitions, including: *Mare Amoris Sea of Love* (2023) Art Museum University of Queensland; *TarraWarra Biennale: ua usi fa'ava'asavili* (2023), Tarrawarra Museum of Art, Victoria; *Gone Fishing* (2023), QAGOMA; *Perspectives of Brisbane* (2023), Museum of Brisbane; *The Space Between Us*, Nuit Blanche, (2022) Toronto; *HEAT* (2022), Redcliffe Art Gallery, Queensland; *Undertow* (2022), Freemantle Arts Centre, Western Australia; *Dabiyil Bajara: Water Footprints* (2022), Tanks Art Centre, Cairns; *Carriers of Memory* (2021), Museum of Brisbane, Queensland; *Open Hands* (2020), Tarnanthi, Art Gallery of South Australia; *Long water: fibre stories* (2020), Institute of Modern Art, national touring venues; *Legacy: Reflections on Mabo* (2019), Umbrella Studio Contemporary Arts and national touring venues; *Australian Art Collection* (2017), Queensland Art Gallery | Gallery of Modern Art, Queensland; and *Gathering Strands* (2016), Redland Art Gallery, Queensland.

Sonja Carmichael and Elisa Jane Carmichael, *Our Gulayi*, 2024, Hahnemuhle 300 gsm Weiss A la poupee soft ground etching, 50 x 33cm, 2 AP + Edition of 20. Photo: Louis Lim. Courtesy of the artist and Onespace.





ELISA JANE CARMICHAEL

b. 1987 | Lives and works Minjerribah
(North Stradbroke Island) and Meanjin
(Brisbane), Queensland

Photo: Courtesy of the artist and Queensland Art
Gallery | Gallery of Modern Art.

BIO

Elisa Jane Carmichael is a Ngugi woman belonging to the Quandamooka People (Moreton Island/Mulgumpin and North Stradbroke Island/Minjerribah, Queensland). Elisa has a Bachelor of Fine Arts, Queensland College of Art, Griffith University; and a Master of Fine Arts, QUT. Her practice visually explores the beauty of nature and surrounding environment, drawing inspiration from her cultural identity and heritage.

Elisa and her mother, Sonja, have collaboratively been at the forefront of gathering knowledge, learning, and experimenting, to revitalise the unique traditional practice of Quandamooka weaving and explore its creative applications to contemporary fibre art. Elisa further develops her practice through both new techniques and materials, acknowledging, nurturing, and protecting her culture and the resources of Quandamooka Country.

CAREER HIGHLIGHTS

Elisa is a third time finalist in the Telstra National Aboriginal and Torres Strait Islander Art Awards (2023, 2021, 2018). Recent group exhibitions include *ua ususi fa ava asavili, is an alagā upu*, Tarrawarra Biennale 2023, *Naadohbi: To Draw Water* at the Winnipeg Art Gallery (2022, Canada), Bunjilaka Aboriginal Cultural Centre, Melbourne Museum (2022-23), and *Pātaka Art + Museum* (2023, New Zealand); the Busan Biennale (2022); *Undertow* at the Fremantle Arts Centre; *Primavera 2021* (Museum of Contemporary Art, Sydney) and *Tarnanthe* (Art Gallery of South Australia 2020).

Elisa's public artworks include the Woolloongabba train station as part of the Cross River Rail Station Art Program (2024), Ozcare Newstead, QLD (2023) *Strings of Waterholes*, Herston Quarter, Brisbane QLD (2022), Maitland Regional Council, Newcastle NSW (2022) and *Water is Life* (2021) at South Bank Parklands, Brisbane, QLD.

Elisa's works are held in private and public collections across Australia, including The British Museum, Museum of Contemporary Art (Australia), Art Gallery of South Australia, National Gallery of Victoria, Queensland Art Gallery | Gallery of Modern Art, Art Gallery of Western Australia, University of Queensland Art Museum, Griffith University Art Museum, QUT Art Museum, Queensland Museum, and Bendigo Art Gallery.

Sonja Carmichael and Elisa Jane Carmichael, *Ungaire reeds growing in swamp lands*, 2024, Hahnemühle 300 gsm Weiss A la poupee soft ground etching, 50 x 50cm, 2 AP + Edition of 20. Photo: Louis Lim. Courtesy of the artist and Onespace.





TAMIKA GRANT-IRAMU

b. 1995 | Lives and works Meanjin
(Brisbane), Queensland

Photo: Jared Vethaak. Courtesy of the artist and Lendlease.

BIO

Since graduating from Queensland College of Art in 2017 with a Bachelor of Fine Arts (majoring in Interdisciplinary Print Media), Tamika Grant-Iramu has continued to develop her practice in relief printmaking. Inspired by the environment of her immediate natural surroundings, Tamika's practice focuses on the minute areas of native and introduced flora, bringing into focus these aspects that often go unnoticed.

The connection she has to place and the physicality of relief-print carving intertwine as she explores her cultural identity, using her creative practice to find ways of connecting with the different threads of her Papua New Guinean, European and Torres Strait Islander heritage. The carving techniques and storytelling aesthetics of Torres Strait Islander and Papua New Guinean culture combined with the Western influences of her upbringing converge in her practice as she explores and grows her own story. Informed by techniques and conceptual approaches of her printmaking practice, Tamika also translates her artworks into new mediums such as textiles, interior furnishings, and public art.

CAREER HIGHLIGHTS

Tamika's prominence has risen considerably in recent years. She was the recipient of the Necia Gilbert Emerging Young Artist Award (2023), was shortlisted for the 2020 National Works on Paper Awards, Mornington Peninsula Art Gallery, and was awarded Highly Commended at the Sunshine Coast Art Prize (2022). She was the CIAF Emerging Artist Award winner in 2019.

Tamika's public art commissions include the Boggo Road Station, Cross River Rail (Brisbane), opening 2026; *Water Walls* Mural Commission, Gold Coast City Council; Queensland State Archives Public Art Commission; Acute Admissions Unit, Townsville University Hospital; Art Wall, Artspace Mackay; and Surgical Treatment and Rehabilitation Service (STARS), Herston Quarters, Brisbane. Tamika released a suite of custom designed rugs with Designer Rugs Australia, in March 2022. She is collected by the Australian Institute of Aboriginal and Torres Strait Islander Studies, QAGOMA, Queensland Children's Hospital, and several Australian regional and university galleries.

Tamika Grant-Iramu, *Complex Ecologies: Summer Haze III*, 2023, Vinyl-cut on Hahnemuhle paper with hand coloured watercolour, 42 x 38.5cm, 2AP + Edition of 10. Photo: Louis Lim. Courtesy of the artist and Onespace.





BRIAN ROBINSON

b. 1973 | Lives and works Gimuy (Cairns), Queensland

Photo: Joe Ruckli. Courtesy of the artist and One-space.

BIO

Brian Robinson is of the Kala Lagaw Ya and Wuthathi language groups of the Torres Strait. Born on Waiben (Thursday Island) and now Cairns-based, Brian is nationally for his printmaking and public sculptures in which he uses a variety of techniques to produce bold, innovative and distinctive works.

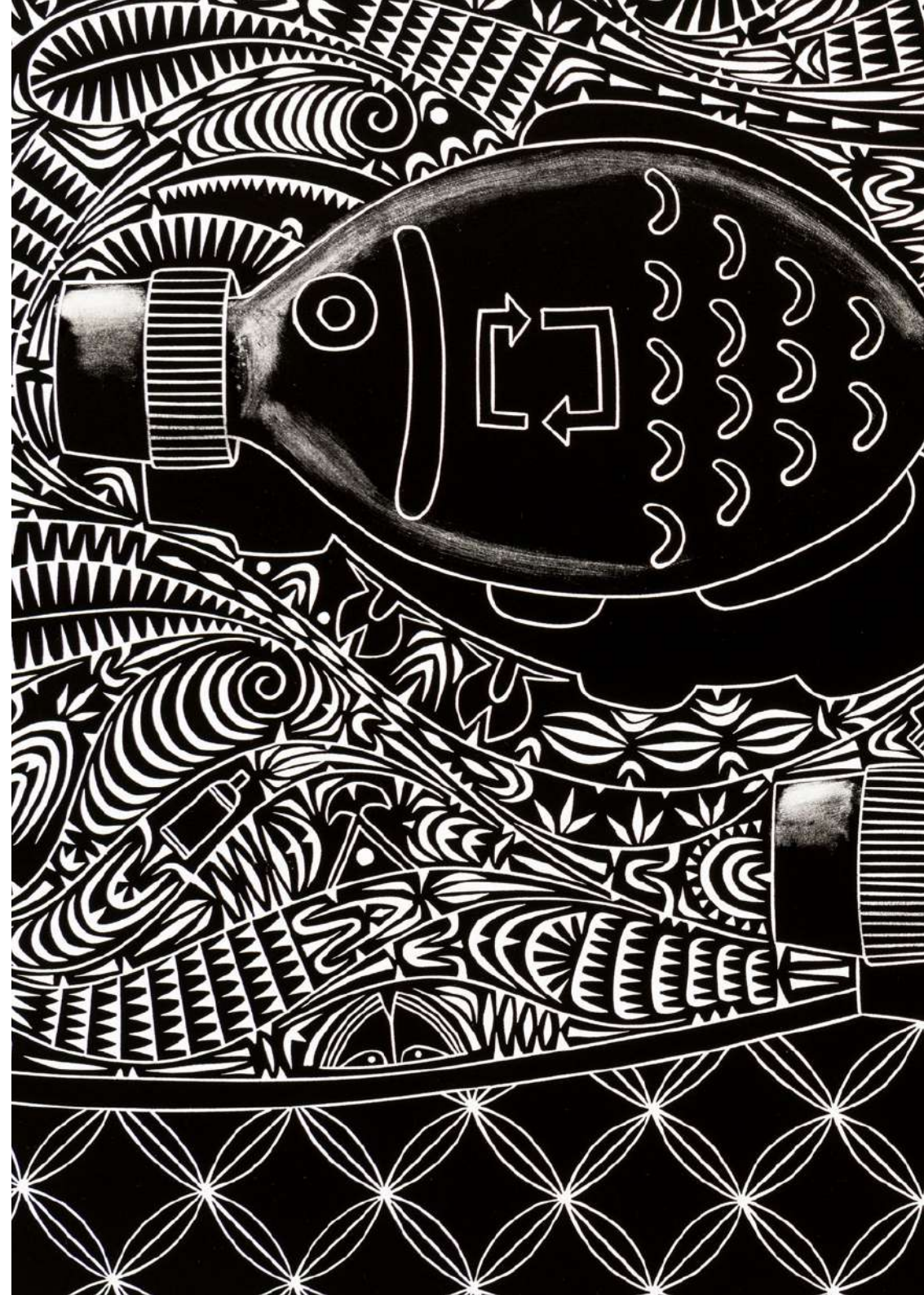
Brian's work has contributed significantly to his home environs of Cairns through a number of major public art installations including his monumental and iconic stainless steel sculptures installed on the Cairns Esplanade in 2003. Over 1 billion people worldwide saw his artwork design for the Powrade Track for the opening ceremony of the 2018 Commonwealth Games.

Brian's art reflects the tropical marine environment surrounding Waiben (Thursday Island), in the Torres Strait, and the inhabitants of that environment. It is an essential part of his life and culture, imbued with the customs, traditions and lifestyles of the Torres Strait Islander peoples. The animals from ancestral stories and their presence today are also an integral feature of Brian's work.

CAREER HIGHLIGHTS

Brian has experienced many career highlights in recent years, including major public art commissions underway at the New Performing Arts Venue at QPAC (Brisbane) opening in 2025, and the Cross River Rail project (Brisbane) opening in 2026. Brian has been curated into major group exhibitions such as *Gone Fishing*, QAGOMA (2023); *Seeds and Sovereignty*, QAGOMA (2024); and *Shadow Spirit* (Melbourne), as part of the RISING Festival. His work has featured in many exhibitions nationally and overseas, including in Berlin, Noumea, Washington DC and New York City. Brian's work is held in major collections including National Gallery of Australia; National Gallery of Victoria; National Museum of Australia; the Queensland Art Gallery | Gallery of Modern Art; Tjibaou Cultural Centre, Noumea, New Caledonia; the Australian National Maritime Museum; and the Kluge-Ruhe Aboriginal Art Collection, Virginia, USA. Brian's next solo exhibition will be in Onespace (Brisbane) in November 2024.

Brian Robinson, *One fish two fish*, 2024, vinyl-cut print on paper, 50 x 79cm, 2AP + Edition of 10. Photo: Michael Marzik. Courtesy of Brian Robinson and Mossenson Galleries.





TEHO ROPEYARN

b. 1988 | Lives and works Gimuy
(Cairns), Queensland

Photo: Ben Searcy. Courtesy of the artist and the Art
Gallery of South Australia

BIO

Teho Ropeyarn is an artist and curator from Injinoo, Cape York Peninsula, Queensland. Born in Mount Isa in 1988, he holds a Bachelor of Fine Arts from the College of Fine Arts (UNSW) in Sydney and is currently based in Cairns, Queensland.

Teho is descended from the Angkamuthi and Yadhaykuna clans from Injinoo on the mainland, Badu, Moa and Murray Island in the Torres Strait; Woppaburra people (Great Keppel Island) and Batchullape people (Fraser Island). His practice is focussed on his father's people's heritage. Having lived in Injinoo most of his life, he focuses on his Aboriginal heritage to keep what is remaining, alive.

The narratives in his work explore several traditional and historical stories including significant events, dreaming sites, totems, the four clan groups that make up the Injinoo peoples and ceremonial body designs encompassing spiritual connection to Country and community on both land and sea.

CAREER HIGHLIGHTS

Teho's major exhibition highlights include: *The National 4*, (2023); 23rd Biennale of Sydney (2022); *Nuit Blanche 2022*, Toronto; *Tarnanthi 2021*, AGSA; InkMaster's 3rd Biennial Print Exhibition, Cairns (2016); 8th International Printmaking Biennial of Douro, Portugal (2016); GOMA-Q, QAGOMA (2015); and Primavera 2012, MCA, Sydney (2012).

Teho's significant prizes and awards include: Queen Sonja Print Award, Sweden (2023); National Works on Paper 2022 [acquired], Mornington Peninsula Regional Art Gallery; Geelong Acquisitive Print Award (2019); Fremantle Print Award Exhibition, Fremantle Art Centre (2016); National Works on Paper Award, Mornington Peninsula Regional Art (2014); Wollotuka Acquisitive Art Prize, University of Newcastle (2012) and finalist in the 29th and 30th Telstra National Aboriginal and Torres Strait Islander Art Award at MAGNT.

His works have been acquired by: the National Gallery of Australia, AGSA, AGNSW, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), MAGNT, University of NSW, and several Australian Regional Galleries.

Teho Ropeyarn, *Ataga Ulumu (State 1)*, 2022, Vinyl-cut print on paper, Hahnemuhle Weiss 350gsm, 100 x 300cm, 2AP + Edition of 5. Image: Courtesy of the artist and Onespace.

