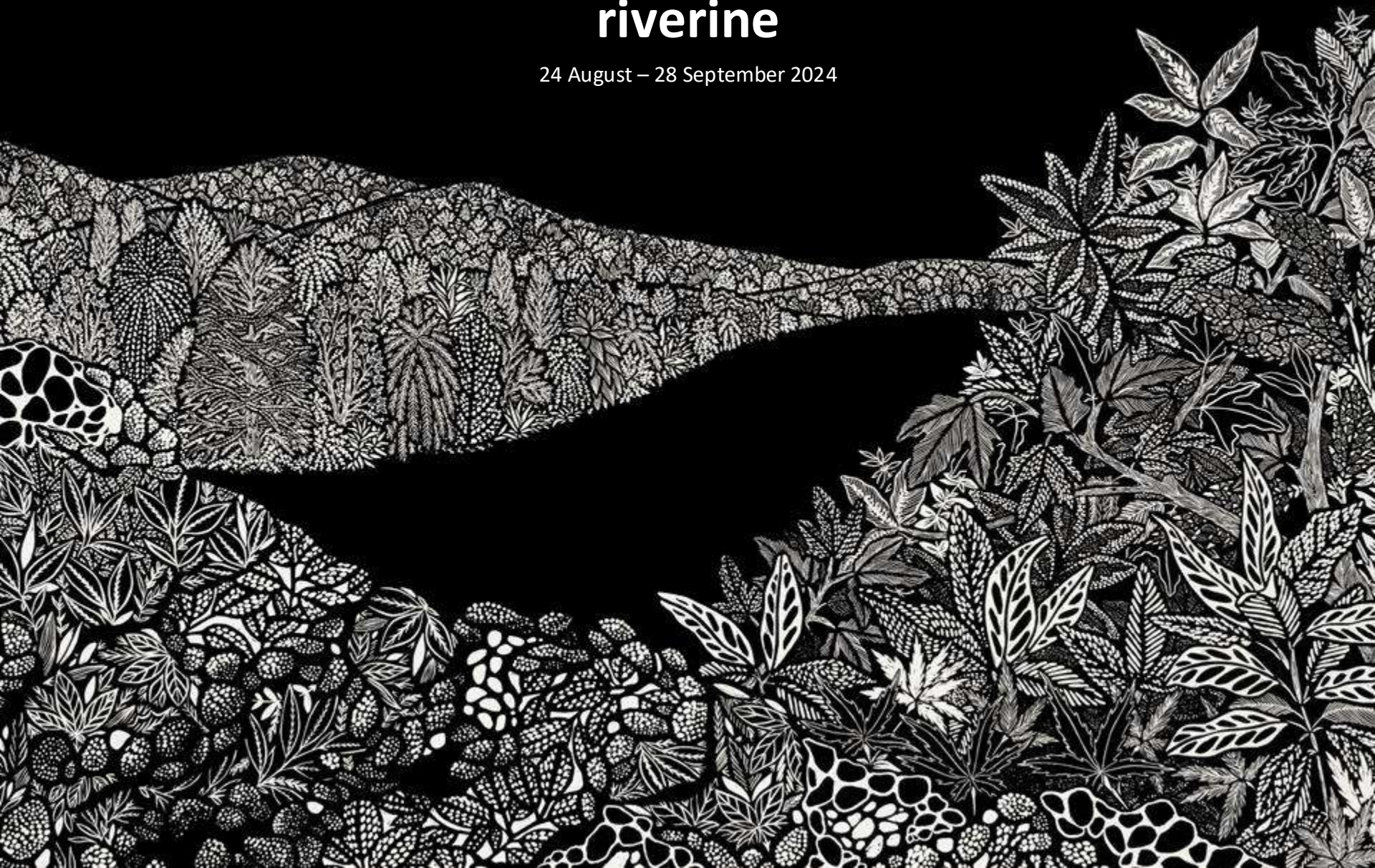


Catalogue of Works

onespace

riverine

24 August – 28 September 2024



ABOUT THE EXHIBITION

riverine

24 August – 28 September 2024

Exhibition Dates | Saturday 24 August – 28 September 2024

Open Day | Saturday 24 August, 10am – 2pm

Open Event | Saturday 24 August, 5pm – 7pm

Onespace Gallery Hours | Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

Thinking with Water

The opening of Riverine is an opportunity to celebrate Onespace's beautiful new site at Kurilpa (the Turrbal word for the lands around South Brisbane, meaning 'the place of water rats') and a chance for audiences to reacquaint themselves with some of the gallery's stable of represented artists. Fittingly, water is central to the work of many of these artists—whether through form, process, culture, or concept—and these overlapping undercurrents invite audiences to shift their focus to the aqueous and to consider the metaphorical potential of thinking with water.

To think with water might mean to collaborate with water, to make with a body or bodies of water as family or kin. Elisa Jane Carmichael's distinctive cyanotypes express this interrelatedness with their delicate impressions of objects and natural ephemera from sites on her Country: in this case, from Pulan (Amity Point) on Minjerribah (Stradbroke Island). Her series Pulan shows traces of what appear to be fibres, branches, grasses, pebbles and other natural ephemera. Scattered throughout are delicately woven coil-shaped nets. These forms might be reminiscent of tiny cobwebs spun between blades of grass, the kind that hold the dew in the early morning. These are the kinds of webs that my children call 'faery trampolines'. But for Carmichael, these woven forms are continuations of ancestral knowledge, tangible connections to Quandamooka lands and seas inspired by the resilience of her family's saltwater identity.



Image (above): Elisa Jane Carmichael, Pulan #1, 2024. Cyanotype on cotton, 210 x 153cm. Photo: Louis Lim. Courtesy of the artist and Onespace.

Conversely, Tamika Grant-Iramu ruminates on water far from home in her relief print *Fragments of Torino: a reflection of Po River*, the result of a two-month residency in Torino, Italy. Wandering around the city by foot, Grant-Iramu was drawn to what she describes as “a verdant landscape that grew from the river and up the mountains”. Compelled by the strength and fluidity of this ecosystem, her marks carved into vinyl function like a record of time spent as a stranger, weaving tentative tracks and traces around unfamiliar waterways, through unfamiliar terrain.

Brian Robinson’s linocuts suggest the adaptability of First Nations cultures through his exploration of fishing in the Torres Strait. In *P. Sherman 42 Wallaby Way Sydney*, a school of uniformly carved fish swim through a current. The title references the name and address written on the plastic diving goggles that sink to the depths of the ocean in the animated movie *Finding Nemo* (2003), a subtle inference to the problem of discarded fishing tackle that pollutes oceans, impacts on marine ecosystems, and affects traditional fishing practices. In *One Fish Two Fish*, however, two fish resembling plastic soy sauce packaging swim across an expanse of traditional patterning, perhaps a tablecloth over a dining table. This subtle juxtaposition highlights the transculturation that has occurred on Thursday Island since the late nineteenth century when Asian divers bound for the pearl shell industry introduced new ingredients and recipes to local communities. Through evocations of various plastic fish in these bold linocuts, Robinson suggests both the everchanging and dynamic nature of living cultures and the forces that threaten their survival.

Hovering over white backgrounds, looping shapes reveal colourful allusions to ambiguous fields or folds beyond in Nicola Scott’s dynamic paintings. Perhaps these forms are twisted sheets, or the limbs of entangled lovers viewed covertly through viewfinders swiped with fingers across condensation on glass. Perhaps these illusions to hidden worlds, these layers of form and feeling, suggest the mystery of the living world and slippages in our ability to grasp or perceive it. Or perhaps, through their sensuality, gestural flow, and palpable sleight of hand, these works bring us firmly into ourselves as bodies of water.

Likewise, in *we are you you are us*, Ross Booker borrows the voice of a river to suggest that as watery beings ourselves, we are inexplicably bound to water in a reciprocal relationship. The use of text here—and elsewhere in the exhibition, for example in *Entire Worlds* by Sebastian Moody and Sai Karlen—suggests the fluidity of language as a system of exchange or currency. The word ‘currency’ derives from the Latin *currere*, meaning ‘to run’ or ‘to flow’, and, in this sense, linguistic expressions could be conceptualised as water running over stones on a creek bed or like tidal currents pushing saltwater upstream along a freshwater estuary. In Ruth Cho’s *New Beginnings*, a bird resembling a White-Crowned Long-Tailed Pheasant hovers above an Eastern Water Dragon against a yellow background of Chinese typography. The hybridity suggested by these simple juxtapositions highlights that cultures and identities are not fixed but are already mixtures of things constantly in a state of flux with one another.

The works in *Riverine* invite audiences to think with and through water while compelling us also to draw our attention to nearby Maiwar (the Turrbal word for the waterway often called Brisbane River). Thinking history with Maiwar in particular might reveal to us a sense of our collective resilience in the face of recurrent turmoil or upheaval. Thinking with Maiwar might provide cognisance of the lasting devastation of dredging for colonial navigation and other purposes. With her loops and bends, coils and crossings, her risings and fallings, her swellings and contractions, Maiwar shows us how to follow other trajectories, how to think in other-than-straight lines, how to meander meaningfully along courses that are poetic, particular, malleable, and regenerative.

- Sally Molloy

Installation

riverine

24 August – 28 September 2024



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

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



riverine

José Roca's 2022 Biennale of Sydney *rivus* didn't just put water on the map, but it reminded us how significant it is to survival in a world obsessed with everything else that flows online. Roca's curatorial essay noted:

Rivers are the sediment of culture. They are givers of life, routes of communication, places of ritual, sewers and mass graves. They are witnesses and archives, our memory. As such, they have also been co-opted as natural avenues for the colonial enterprise, becoming sites of violent conflict driven by greed, exploitation and the thirst to possess. Indeed, the latin root *rivus*, meaning a brook or stream, is also at the origin of the word rivalry.¹

Onespace is now based at Kurilpa, a reach of the river known by Turrbal and Yuggera peoples as the 'place of the water rat'.² Aboriginal people moved around and through this area of Brisbane area for thousands of years prior to European arrival and colonisation. It was known as a place of dense vegetation. As late as 1825, a convict transported from Redcliffe described the lower reaches of Maiwar (Brisbane River) as a "veritable garden of Eden":

Dense vine-clad jungles festooned with blue and purple convolvulus adorned both banks and perfumed salt-water lilies floated on the tidal edges. Around the site of the future Brisbane primeval forests of gums, bloodwood and ironbark clothed the ridges, and the flats nurtured patches of thick pine and figtree. Fish, reptiles, birdlife and mammals abounded.³

Brisbane's evolution is intertwined with its iconic natural attribute Maiwar—"a brown snake-coiled river".⁴ From the lives and stories of the Turrbal and Jagera peoples over millennia to the more recent romantic episodes of 'Johnno' in David Malouf's classic river-city novel, to the creation of the Brisbane (and River) Festival, and of course those epic floods of 1894, 1974 and 2011, Brisbane's history is a flowing, circuitous and tumultuous set of narratives. These narratives are located "in riverine wetlands...".⁵

Over time, our river has been ignored, ill-treated, regained and reimagined. Its endurance, and sometimes hostility, has taught us both respect and innovation. More recently, we have bridged it with dignified and award-winning structures, with even more green bridges planned, and we now embrace it with contemporary rivercraft and innovative ferry terminals. We no longer turn our backs on it. We view it as ours. Its cultural lesson, if anything else, is resilience and inspiration. Peter Denham and Madeleine Hogan observe that "historically the Brisbane River has long been a muse to both local and visiting artists", with Malouf poetically writing "Winding back and forth across Brisbane in a classic meander, making pockets and elbows with high cliffs on one side and mud flats on the other, the River is inescapable. It cuts in and out of every suburb, can be seen from every hill ... I know of no other city like it."⁶

The river has provided this connectedness over time through rupture, stabilisation and re-balancing, with the city ever-evolving—buildings rising and subsiding and rising again. Contemporary artist Samuel Wagon Watson's poetry on the river is haunting:

Never the same this river—Archaic vein, snaking through the land's dreaming cortex—Submerging provinces; the past, present and future—An Aquarelle triptych cultural on every tide... On this transom, the river's dawning skin ... Stand here ... give your breath to the fleeting mist ... Stand here ... in the crimson shadow of Cootha's dusk ... Stand here ... and whisper upon night's canvas, whirlpool eyes, the song-lines of Kurilpa's ghost⁷

The Kurilpa/West End peninsula, post code 4101, has undergone major transformations in the past 40 years. This has coincided with the creation of the state's cultural precinct—Queensland Theatre, the Queensland Art Gallery | Gallery of Modern Art, the State Library of Queensland, Queensland Museum, and the Queensland Performing Arts Centre—and the dramatic and meaningful engagement these cultural facilities and many other local arts and cultural organisations have created with their communities through world-class cultural programming.

ONESPACEDIRECTOR

The peninsula has also seen an acceleration of contemporary urban density—residential accommodation, restaurants and bars, shopping, educational and cultural precincts—from Grey Street through Montague Road and along major arterial roads in the suburbs of West End and South Brisbane. Forgotten places such as Fish Lane⁸ have been reclaimed and reinvented to become the cultural tourism destinations for many interstate and international visitors.

Onespace now enters its third gallery iteration, all three located within post code 4101. We have moved from Highgate Hill to West End, and now South Brisbane, nestled under the Spice Apartments, adjacent to the Go Between Bridge. This apartment block is a very recent part of Brisbane’s new urban density, filling a ‘vacancy’ and adding new narratives to a diverse history on this peninsula. Tim Quinn observes of this area:

Ghosts are all that remain on the vacant block of land to your left between Bouquet St and the Bridge. Once the site of the large, corrugated iron workshop and manufacturing plant of Evans Deakin and Co Pty Ltd, it contained a machine and boiler making shop, and steel fabrication and heavy forging works.⁹

Our first exhibitions in this new riverine location bring together our represented artists and the first of many new voices in the gallery—forging new works that respond to our connection to water, our river, and the stories and ghosts that remain part of us and this place.

- John Stafford



Image (above): Marian Drew, *Waterfall with two rocks (detail)*, 2009, Unique state digital print on paper, paper size: 404 x 112cm, \$10,000 Cyanotype on cotton, 210 x 153cm. Photo: Louis Lim. Courtesy of the artist and Onespace.

1. See José Roca, Artist ic Director. <https://www.biennaleofsydney.art/biennale/23rd-biennale-of-sydney-2022/>.
2. *Culture of Tumbal Aboriginal Nation*, dakibudtcha.com.au, accessed from the original on 4 March 2020.
3. A convict transported from Redcliffe in 1825, quoted by “an old Brisbaneite” in the *Brisbane Courier*, 22 March 1930, notes of Dr Ros Kidd, Aboriginal History of The Princess Alexandra Hospital Site.
4. Samuel Wagan Watson, “smoke signals”, *Smoke Encrypted Whispers: Samuel Wagan Watson* (St Lucia, QLD: University of Queensland Press, 2004), 147.
5. “riverine”, <https://wetlandinfo.des.qld.gov.au/wetlands/ecology/aquatic-ecosystems-natura/riverine/#citation-reference-4>.
6. David Malouf, cited in Peter Denham and Madeleine Hogan, *A History of Brisbane, The River: A History of Brisbane* (Brisbane: Museum of Brisbane, 2014), 3.
7. Samuel Wagan Watson, “Dreaming River Triptych” and “On the Transom of Ghosts”, Poetry on the pavement, Eleanor Schonell Bridge, Brisbane City Council, cited in Ruth Blair, *Brisbane River Poetry*, UQ eSpace.
8. For more on Fish Lane, see <https://explorefishlane.com.au>.
9. Tim Quinn with assistance from the West End Making History Group (WEMH), *Walking with Water Rats, A Streetwalker’s Guide to West End, A Ghost on a Vacant Lot* (Brisbane: WEMH, 2014), 15.



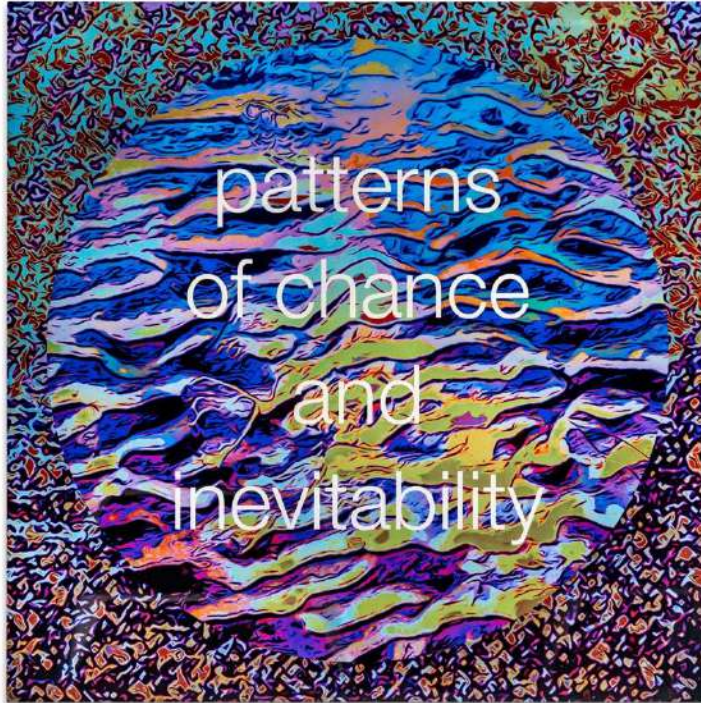
Darren Blackman

Madjimba, 2018

Two plate colour etching on paper, image size: 25 x 30cm, frame
size: 52 x 72cm

\$950 (framed)

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



Ross Booker

Patterns of chance and inevitability, 2023

Dye sublimation print on brushed Aluminium, 91.44 x 91.44cm

Edition of 5

\$4,000

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



Ross Booker

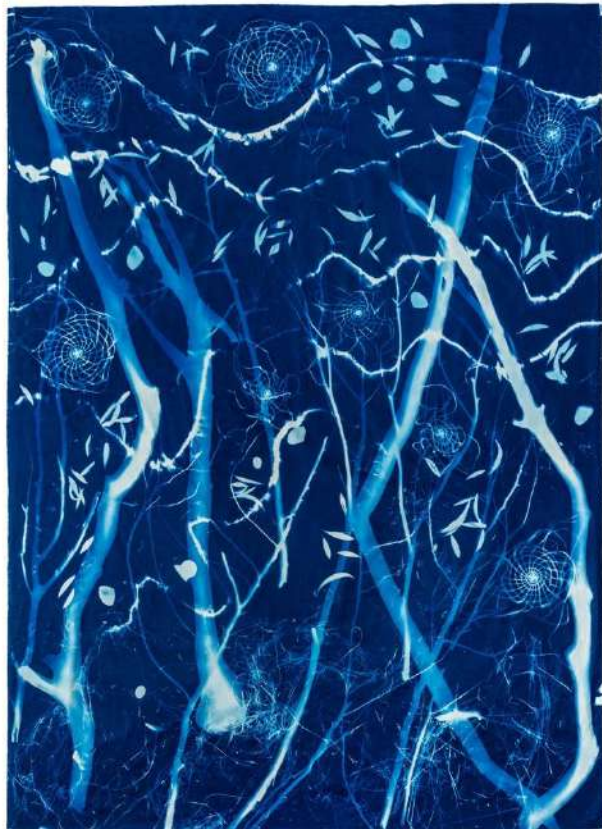
We are you you are us, 2023

Dye sublimation print on brushed Aluminium, 91.44 x 91.44cm

Edition of 5

\$4,000

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



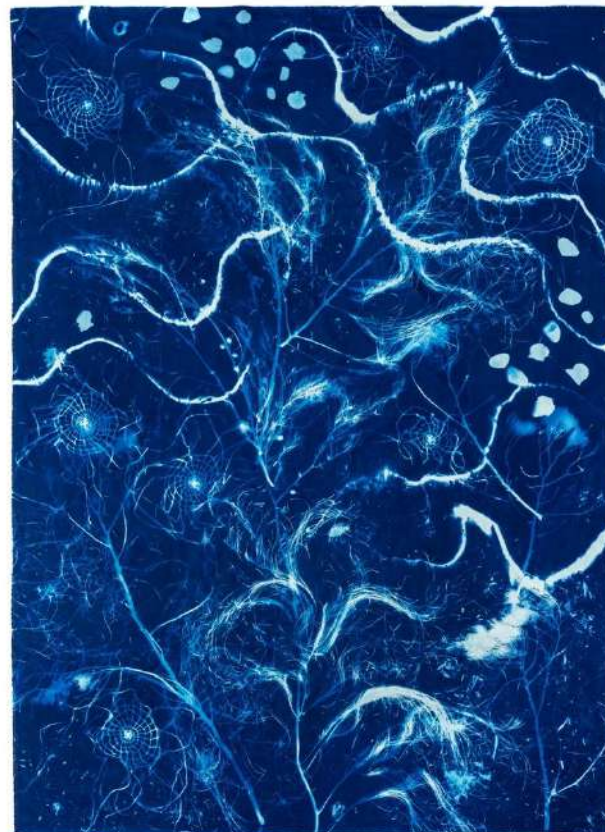
Elisa Jane Carmichael

Pulan #1, 2023

Cyanotype on cotton, 210 x 153cm

\$6,500

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



Elisa Jane Carmichael

Pulan #2, 2023

Cyanotype on cotton, 210 x 153cm

\$6,500

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



Sonja Carmichael

Yagabili gulayi wunjayi (making dilly bag today), 2024

Ungaire, 35 x 22cm

\$5,500

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



Sonja Carmichael & Elisa Jane Carmichael

Ungaire reeds growing in swamp land, 2024

Hahnemuhle 300gsm Weiss A la poupee soft ground etching on paper,

Image size: 50 x 50cm, paper size: 61 x 60cm, 2AP + Edition of 20

\$1,500 (unframed) | \$1,850 (framed)

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



Sonja Carmichael & Elisa Jane Carmichael

Sunlight, 2024

Hahnemuhle 300gsm Weiss A la poupee soft ground etching on paper, Image size: 50 x 50cm, paper size: 61 x 60cm, 2AP + Edition of 20

\$1,500 (unframed) | \$1,850 (framed)

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



Ruth Cho

New beginning, 2021

Linocut print on paper, image size: 40 x 40cm, frame size: 55.5cm x 45cm,

2AP + Edition of 3,

\$750 (unframed), \$1,100 (framed)

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



Sebastian Di Mauro

Memoir in Ultramarine series: Between oceans, 2023

Watercolour on arches paper (framed), 25 x 21.5 x 2cm

\$1,350

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

Marian Drew

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Marian Drew

Waterfall with two rocks, 2009

Unique state digital print on paper, paper size: 404 x 112cm,
\$10,000

Photo: Louis Lim. Courtesy of the artist.

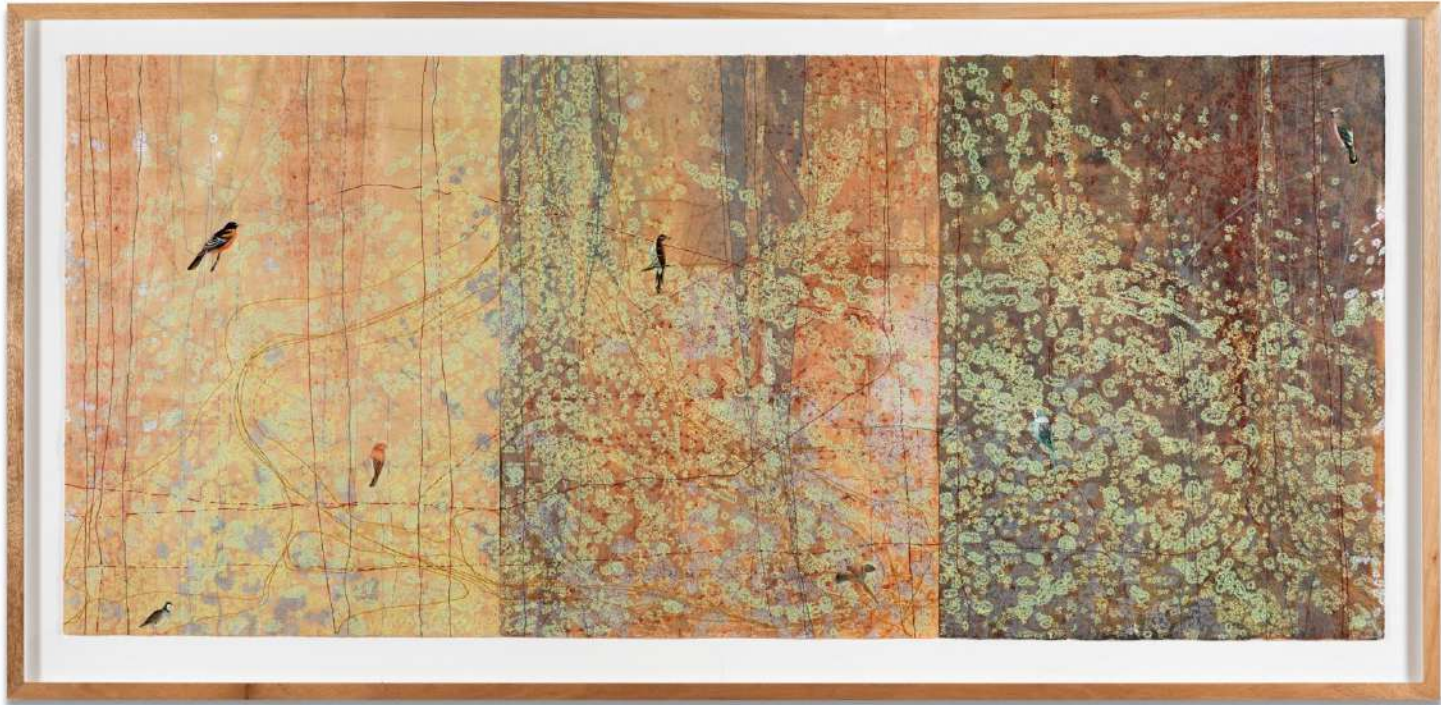


Tamika Grant-Iramu

Fragments of Torino: a view of Po from Ponte Balbis, 2024

Vinyl-cut print on paper, paper size: 105.5 x 160cm, framed size: 112 x 164 x 4cm, 2AP + Edition of 5
\$4,500 (unframed) | \$6,500 (framed with UV70 glass)

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



Jo Lankester

Anthraquinone Lichen - What bird is that?, 2024

Multi-colour plate intaglio with hand stitching and collage, image size: 98 x 223cm, frame size: 118 x 241cm

\$12,500 (framed with Perspex)

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



Jo Lankester

Anthraquinone Lichen - What bird is that? IV, 2024

Multi-colour plate intaglio with hand stitching and collage, image size: 70 x 149.5cm, frame size: 89 x 167cm

\$7,500 (framed with UV70 glass)

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



Sebastian Moody & Sai Karlen

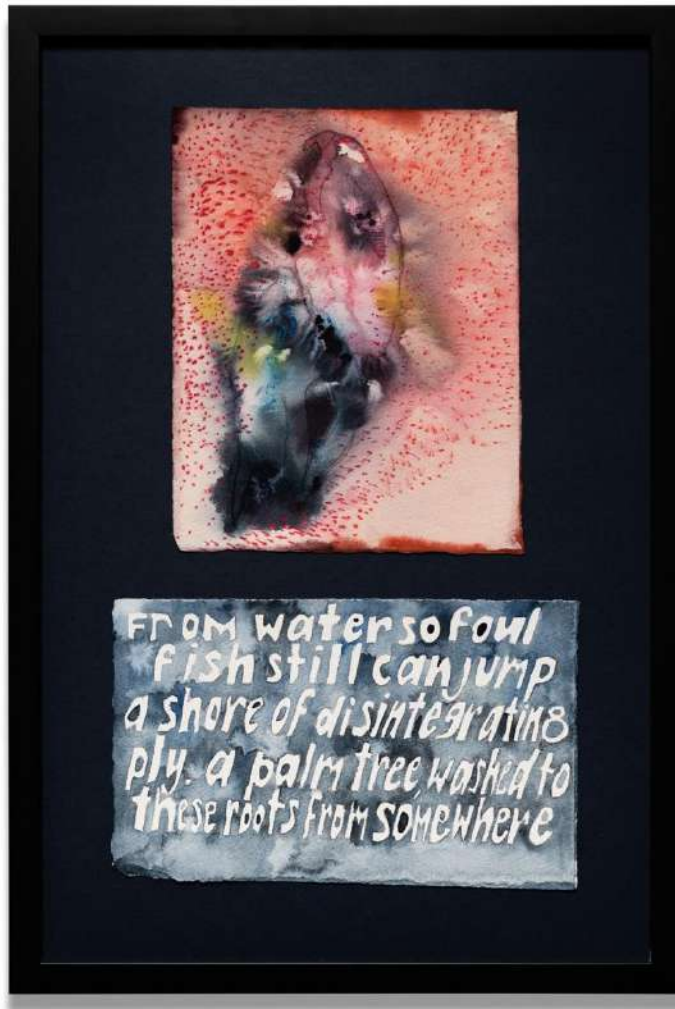
Entire Worlds, 2023

Video (loop) in acrylic frame, dimensions variable

AP + Edition of 5

\$5,000

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



Zoe Porter

Disintegrated Lungfish, 2024

Watercolour, aquarelle pencil and salt on paper, diptych

64 x 44 x 2cm

\$1,100 (framed with UV70 glass)

Poem by Laurence Duggan

'Louvres', from Mangroves, UQP 2003.

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



Brian Robinson

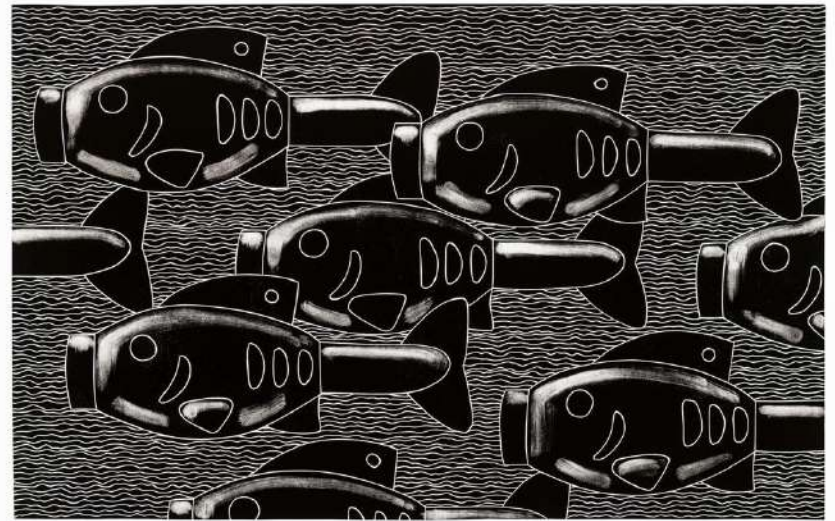
One fish, two fish, 2024

Vinyl-cut print on paper, paper size: 50 x 79cm, frame size:

2AP + Edition of 15

\$2,800 (unframed) | \$3,300 (framed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Brian Robinson

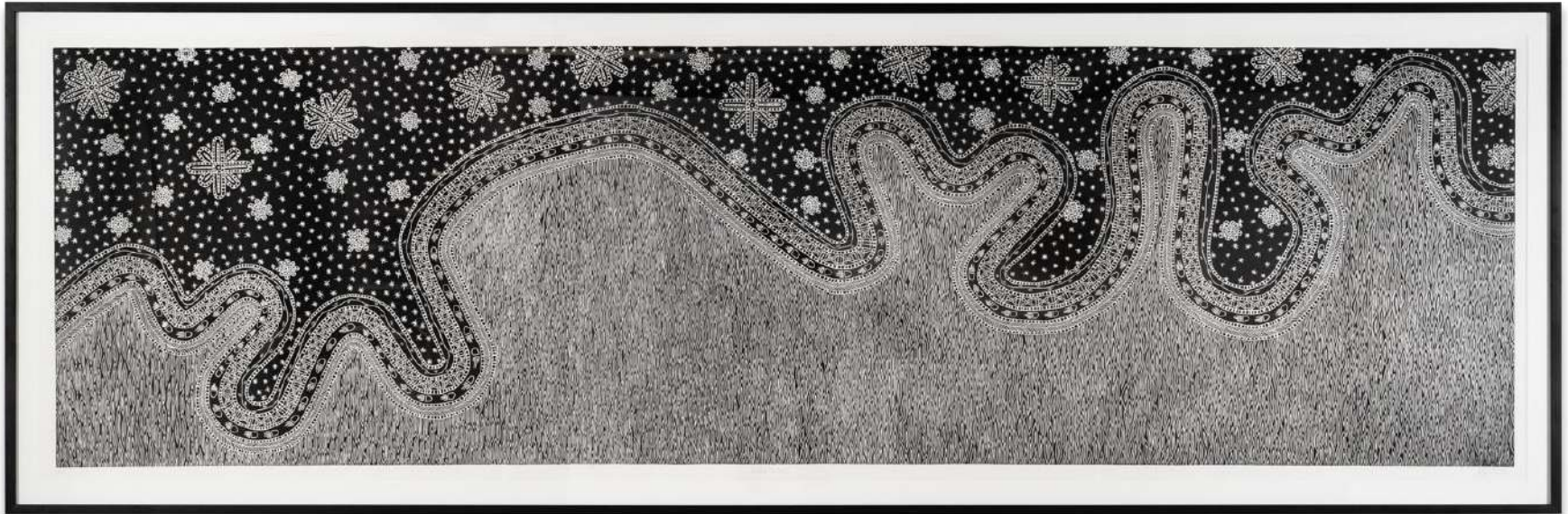
P. Sherman 42 Wallaby Way Sydney, 2024

Vinyl-cut print on paper, paper size: 50 x 79cm, frame size:

2AP + Edition of 15

\$2,800 (unframed) | \$3,300 (framed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Teho Ropeyan

Atagu Ulumu (State 1), 2022

Vinyl-cut print on paper, image size: 80 x 279.5cm, paper size: 100 x 300cm, frame size:

2AP+ Edition of 5

\$8,500 (unframed) | \$10,250 (framed with Perspex)

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



Jackie Ryan

Duck!, 2024

Digital print on Hahnemuhle , paper size: 85 x 110cm, image size: 63 x 85cm

1AP + Edition of 10

\$750 (unframed)

Photo: Courtesy of the artist and Onespace.

Nicola Scott

riverine

24 August – 28 September 2024



Nicola Scott

Biomorph, 2024

Acrylic and oil on canvas, 137 x 122cm

\$5,000

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

Nicola Scott

riverine

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Nicola Scott

Voidform, 2024

Acrylic and oil on canvas, 71 x 56cm

\$1,200

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



Sam Tupou

Swim to the sky (pink), 2024

Serigraph on paper, paper size: 35 x 50, frame size: 53 x 73cm

2AP + Edition of 3

\$850 (unframed) | \$1,100 (framed with UV70 glass) | \$4,000 (framed set of four)

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



Sam Tupou

Swim to the earth (pink), 2024

Serigraph on paper, paper size: 35 x 50, frame size: 53 x 73cm

2AP + Edition of 3

\$850 (unframed) | \$1,100 (framed with UV70 glass) | \$4,000 (framed set of four)

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



Sam Tupou

Swim to the sky (blue), 2024

Serigraph on paper, paper size: 35 x 50, frame size: 53 x 73cm

2AP + Edition of 3

\$850 (unframed) | \$1,100 (framed with UV70 glass) | \$4,000 (framed set of four)

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



Sam Tupou

Swim to the earth (blue), 2024

Serigraph on paper, paper size: 35 x 50, frame size: 53 x 73cm

2AP + Edition of 3

\$850 (unframed) | \$1,100 (framed with UV70 glass) | \$4,000 (framed set of four)

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

Video Works



Ross Booker

Flux, 2023

Video, dimensions variable, Edition of 1, duration: 11:25 minutes

\$2,500

Video still: Courtesy of the artist.

Video Works

riverine

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Zoe Porter in collaboration with Frankie Jaiyeola (dance), Michael Medicott and Tom Hinchcliffe (sound), Jac Bates (video production)

Fish Lane Performance, 2023

Video, dimensions variable, duration: 2 min

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

Kindly supported by



Onespace is a Brisbane based 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, showcasing emerging, mid-career and established artists whose works inform, stimulate and challenge. Onespace welcomes you to engage with the artists and artworks we exhibit.

Onespace is uniquely located adjacent to Maiwar beneath the Spice Apartments near the Go Between Bridge in South Brisbane. We are proudly surrounded by the dynamic buzz of the Queensland cultural precinct that is significant to this area of Brisbane.

Director, John Stafford: john@onespace.com.au

Director, Jodie Cox: jodie@onespace.com.au

Exhibitions Manager, Demi Conrad: demi@onespace.com.au

onespace.com.au

[@onespace_au](#)

Gallery Opening Hours:

Tuesday to Friday: 10am – 5pm | Saturday: 12pm – 5pm

25A Bouquet Street, South Brisbane Q 4101 Australia

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.