



Image: Easton Dunne. Courtesy of the artist and the Rockhampton Museum of Art. Photograph: Obscura.

# onespace



## ABOUT THE EXHIBITION

Exhibition | 18 October – 16 November 2024

Open Event | 19 October 2024, 4 – 7pm

Onespace Gallery Hours | Tuesday to Friday

10am – 5pm, Saturday 12pm – 5pm

Easton Dunne (they/them) is a queer, transgender and non-binary artist, arts worker and arts educator who lives on Darumbal Country in Rockhampton, Central Queensland. They make work exploring queer visual narratives within rural and regional contexts, often through an autobiographical lens, utilising drawing, collage, sculpture and installation.

With a focus on materiality, symbolism and playful camp aesthetics, Dunne mines the matter of everyday regional life for glimmers of queerness, seeking to reveal, recontextualise, and recode the familiar as queer. Their work resists and reframes the hyper-masculine narrative of their hometown being the self-proclaimed “beef capital of Australia” as offering the potential for an alternate queer utopia in this regional location.

Informed by Rural Queer Studies, Dunne’s work aims to facilitate dialogue and exchange between regional and metropolitan communities around how socio-cultural and geographical factors influence diversity in queer identity work and practices.

Dunne completed a Bachelor of Fine Art at Queensland College of Art in 2012 and a Postgraduate Diploma of Education at Queensland University of Technology in 2014. They have exhibited widely since and their work has won a number of awards.

Their most recent solo exhibition, *Welcome to Paradise*, was held at Rockhampton Museum of Art in 2023. The titular work from the exhibition was selected as the branding inspiration by major Queer festival, *Melt*, and will be displayed at Brisbane Powerhouse as part of *Melt 2024*.

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Gallery Opening Hours:

Tuesday to Friday: 10am – 5pm

Saturday: 12pm – 5pm

25A Bouquet Street, South Brisbane

Q 4101 Australia



Image: *Hail Holy Queen* (Installation), Easton Dunne. Courtesy of the artist and the Rockhampton Museum of Art.

Easton Dunne's *Hail Holy Queen* (2023) applies a queer lens to a childhood time and place where, according to the artist, they "held an acute sense of [their]own queerness and transness but had no language or agency to recognise or express this identity, in part as a result of the conservative influence of religious beliefs on family and community".

The installation recreates aspects of Dunne's paternal grandparents' house, located on a cattle property on Ghungalu Country. It was a location for many family gatherings, often after Sunday church services, in which the artist and their family would say the Rosary together before watching television and sharing meals. Dunne describes the house as follows:

Squatters' chairs lined the verandah and the lounge room was decorated liberally with taxidermised bulls' heads and religious iconography featuring saints and martyrs in variously tortured and ecstatic poses against a backdrop of faux-brick wallpaper. These rural domestic aesthetics—often echoed in other settler-coloniser families' houses in Central Queensland—are perfect examples of campness, because of their earnestness and sincerity, and inherent kitsch-ness and gaudiness.

Taking this inherent campness as a starting point, Dunne exaggerates it further through symbolism and materiality. Objects are rendered in varying shades of bright pink, with the pink faux fur resembling cowhide, a symbol of their family's heritage as settler-coloniser graziers. The television plays an infinitely looping view around the "WELCOME TO ROCKHAMPTON/FAREWELL FROM ROCKHAMPTON" roundabout, its banality conveying the frustration of being 'stuck' or awaiting the fabled 'escape' to a bigger city that many regional LGBTQIAP+ young people find themselves yearning for.

**Emily Wakeling**