

onespace



Cara-Ann Simpson

Furari Flores (Stealing Flowers)

31 January – 1 March 2025



# Cara-Ann Simpson

# *Furari Flores (Stealing Flowers)*

31 January – 1 March 2025

## ABOUT THE EXHIBITION

Exhibition Dates | 31 January – 1 March 2025

Opening Event | Saturday 1 February, 5pm – 7pm | Artist Talk, 4pm – 5pm

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

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*Furari Flores (Stealing Flowers)* is a multisensory project celebrating the wonder of plants by artist, Cara-Ann Simpson. Filled with botanical magic, this exhibition journeys through deep listening, Earth admiration, and plant love. Combining focus-stacked photography of plants and spectrographs, Cara's still and moving-image artworks celebrate the natural world through sensory immersion. Each still and moving-image work incorporates spectrography, the visual analysis of soundwaves. The spectrograph in each still image features her voice pronouncing the Latin title. Embedded within the moving-image artworks are the landscape's sounds, from where Cara collected each plant specimen. *Furari Flores* is a rich visual display of the Australian landscape and Cara's deep personal connection to it.

*Furari Flores* grew out of Cara's experience with serious illness and a life-changing diagnosis. The Latin title translates to 'stealing flowers', which is a literal and metaphorical interpretation of the project and Cara's story. It also references the continued use of a 'dead' language in medical and botanical taxonomies. This series is Simpson's journey of chronic illness explored as a relationship with plants and places, and a rediscovery of identity.



Photo: Cara-Ann Simpson, *Furari Flores (Stealing flowers)*, 2023. Courtesy of the artist and Onespace.



Photo: Courtesy of the artist and Onespace.

Cara-Ann Simpson is an artist, curator, educator and consultant. Her background encompasses the arts, culture, tourism, festival, and land management sectors. Simpson lives and works on the lands of the Wakka Wakka nation in southern Queensland. Her creative practice spans digital media, photography, sound, olfaction, sculpture and immersive experiences. As an interdisciplinary artist, Simpson's practice engages with sensory perception, deep listening, and environmental interaction. Simpson often draws upon the sonic landscape and its visualisation to create sensory connections to land, plants, and place.

Simpson's lived experience of disability informs her practice, which is reflective in recent work. She has led organisations, provided leadership, and curatorial expertise in Queensland and Victoria. Simpson supports artists through professional development and mentoring, including a focus on regional arts practice. She has received recognition for her art and contribution to the arts and culture sector. Recognitions include Heysen Prize for Landscape 2022, Young Alumnus of the Year 2017 (University of Southern Queensland), University of Ballarat Emerging Artist Award 2012 (Flanagan Art Prize), and the Hobday and Hingston Bursary 2007 (Queensland Art Gallery). Simpson has shown her work in Australia and internationally, including interactive installations produced with technical collaborators. She has received funding from Creative Australia, Arts Queensland, Arts Victoria and the Regional Arts Fund. Her work is held in public and private collections in Australia and internationally, including Hahndorf Academy, Darebin City Council, Toowoomba Regional Council, Albury City Council, and Alroe Solicitors.

## Cara-Ann Simpson

## *Furari Flores (Stealing Flowers)*

31 January – 1 March 2025

Cara Ann Simpson's *Furari Flores (Stealing Flowers)* brings together old and new works that explore the relationship between plants and lived experiences of chronic illness and disability. Following a year-long hospitalisation with a brain infection in 2017 and subsequent diagnoses of multiple sclerosis and neurosarcoidosis (both neurodegenerative), the artist 'stole' a flower. She was emerging out of "living death" (her own words), learning again how to talk and walk, moving slowly through a familiar world made strange, rehabilitating (not healing), but persisting. From the gardens surrounding her health facility, she took a single yellow grevillea, placed the flower in a jar of water and kept it by her bedside. This simple gesture sparked a deep and enduring relationship between the artist and the plants around her, a relationship which now focusses on the plants that live and die on the Wakka Wakka lands where she lives and works.

In particular, Simpson is captivated by certain native plants—the winter flowers—such as purple pea (*hovea lorata*) and Queensland silver wattle (*acacia podalyriifolia*), images of which occur repeatedly throughout the exhibition and feature prominently in the video works. In *narratio regenerationis (the narrative of rebirth)* (2023), sprigs of yellow wattle flowers and milky-green leaves dilate and contract, erupt and dissolve while hot pink beams of light (such as solar flares or linear auroras) dart in and out of a signature jet-black background. In *spiritus terrae leniter et quiete cadit (the spirit of the earth falls gently and quietly)* (2023), mesmerising whorls of purple pea flowers momentarily settle into butterfly- or moth-like formations before radiating outward, revealing an opening, or chalice. In *corpus non sacrificium (the body is not a sacrifice)* (2023), a red bottlebrush (*callistemon*) slowly emerges out of a black expanse like a shuttle returning from outer space or a baby's head crowning during vaginal birth. The red blossoms continue to unfold, unfurl, and expand until the foliage establishes a familiar form: a uterus, fallopian tubes, and ovaries. Before long, the ovaries curl up and the womb folds in on itself, slowly receding, and disappearing into the darkness.

Set against the luscious sounds of bird song, trees rustling, or water flowing, these videos contain repeated visual references to reproductive organs, openings dilating, or vessels collapsing which together seem to suggest traditional understandings of the cycles of life: birth, flourishing, death, decay, and rebirth, perhaps. But with their surprising, unpredictable, and freeform rhythms, these visual ostinatos carve out space for representations of what might be called non-linear lifecycles, such as those characterised by chronic illness.

Like her videos, Simpson's prints are mesmerising and kaleidoscopic. Take *spirans novam vitam (breathing new life)* (2024), for example, another devotional study of the artist's beloved wattle. In this work, yellow blossoms and dusty leaves appear almost mask-like, clustered around and echoing out from an abstracted focal point. The eye darts in and out of these loops, knottings, links, and crossings, interrupted as before, by thin beams of hot pink. With its void-like central focal point, perfect symmetry, and repeated patterns, this work and others like it, call forth a myriad of associations not limited to: *camera obscura*, Rorschach inkblot test imagery, central core imagery (as seen in the work of Judy Chicago and Miriam Schapiro), disjointed algorithms, or the visual appearance of molecular structures. Indeed, some of the compositional structures favoured by Simpson are based on mathematical principles or concerned directly with the chemical components of the plants under scrutiny. One example of this is *ubi occurrit terra in lacrimas kosmos (where the earth meets the tears of the cosmos)* (2023), a sculptural scent work evoking the fecund fragrance produced by *Streptomyces* bacteria reacting with the iron in the soil of the eucalypt forest in Simpson's backyard.

At times, there is a visual tension in the imagery, a tension that speaks to Simpson's ongoing physical and psychological reality, but also to adjacent issues such as election results, abortion rights, reconciliation, environmental concerns, and fear.

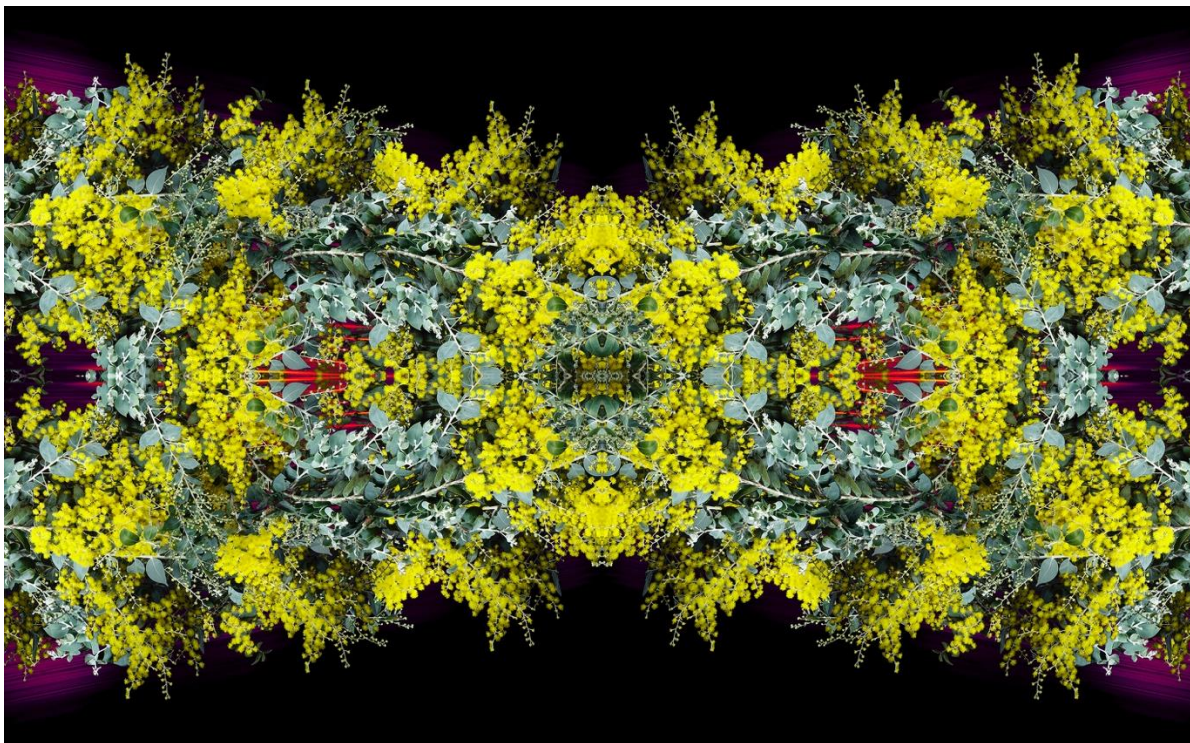
## Cara-Ann Simpson

## *Furari Flores (Stealing Flowers)*

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Among these is also a quiet discomfort, an awareness of the complexities of living on stolen-never-ceded Aboriginal lands in a non-indigenous migrant/settler body. Borrowing from the teachings of Aunty Karen Hall, a Butchulla elder, Simpson explains that her process involves asking the plant for permission to take, only taking what is needed, and giving thanks. In this way, her interactions with the plants are like exchanges, dialogues, and indeed, the artist conceptualises them in this way. “I interview the plants, but they can’t speak back to me”, Simpson explains, “so it’s about my psyche, [almost like] my characteristics have been transferred onto them, but I take on some of their traits too”. This statement reveals part of Simpson’s complex creative process, but also reflects the expansive notions of kinship informing her practice. *Furari Flores (Stealing Flowers)* began with a single pilfered flower and grew into a vital, reciprocal cross-species entanglement that sustains both the artist’s life and practice.

Sally Molloy



Cara-Ann Simpson

*spirans novam vitam (breathing new life)*, 2024

dye-sublimation on aluminium, this edition 120 x 194cm

120 x 194cm | 2AP + Edition of 3 | \$9,500 (unframed) | \$11,000 (framed)

76 x 123 | 2AP + Edition of 5 | \$6,500 (unframed) | \$7,500 (framed)

40 x 65cm | 2AP + Edition of 10 | \$3,000 (unframed) | \$3,500 (framed)

Specimen: *Acacia podalyriifolia* (Queensland silver wattle)

Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson

## *Furari Flores (Stealing Flowers)*

31 January – 1 March 2025



Cara-Ann Simpson

*Furari Flores (Stealing Flowers)*, 2023

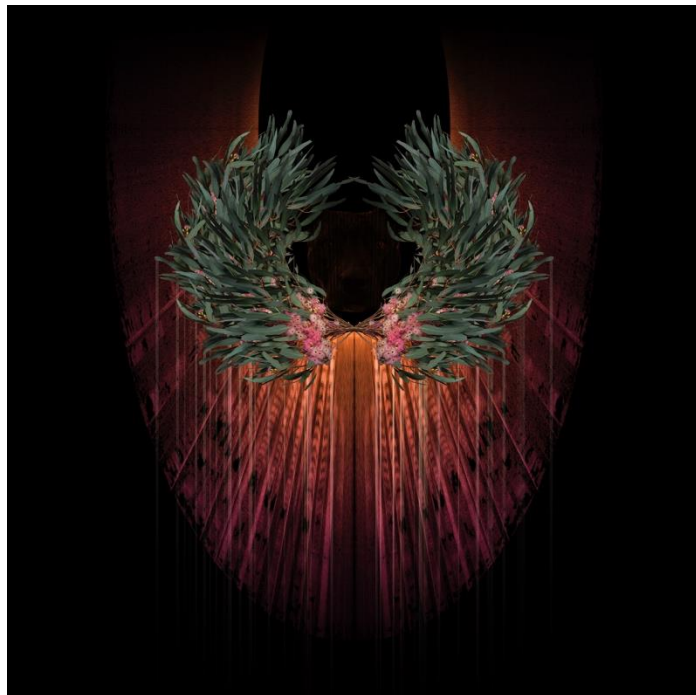
Dye-sublimation on aluminium, 2AP + Edition of 3

140 x 100cm | 2AP + Edition of 3 | \$5,000 (unframed) | \$6,500 (framed)

91 x 65cm | 2AP + Edition of 3 | \$4,000 (unframed) | \$5,000 (framed)

Image: Courtesy of the artist and Onespace.

## Cara-Ann Simpson



Cara-Ann Simpson

*scuto protectoris nostri coronati (nam Eddie) [crowned with the shield of our protector (for Eddie)], 2022*

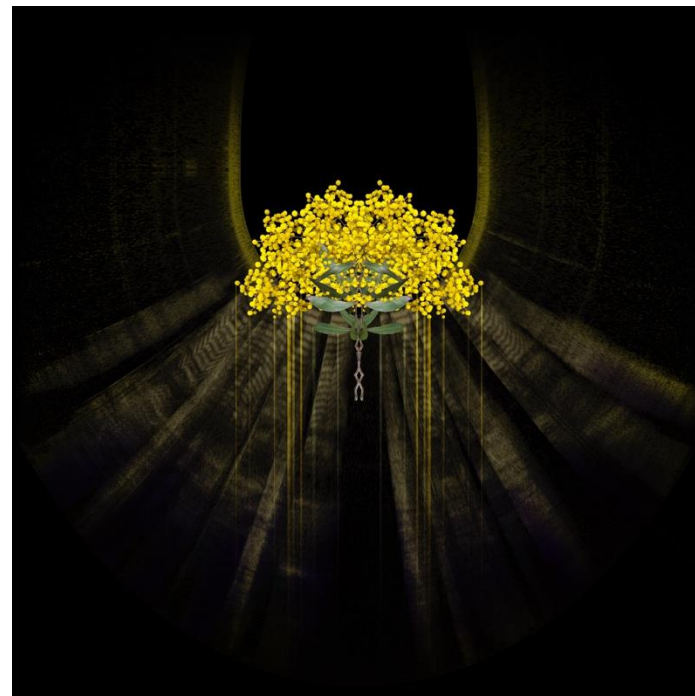
pigment print on Canson baryta photographic rag, this edition 120 x 120cm

148 x 148cm | 2AP + Edition of 3 | \$6,750 (unframed) | \$9,500 (framed)  
120 x 120cm | 2AP + Edition of 5 | \$4,000 (unframed) | \$6,000 (framed)  
76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

Specimen: Eucalyptus sideroxylon Rosea (pink-flowering iron bark)  
Image: Courtesy of the artist and Onespace.

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31 January – 1 March 2025



Cara-Ann Simpson

*regeneratio spei sub floribus aureis (a rebirth of hope under golden flowers), 2022*

pigment print on Canson baryta photographic rag, this edition 120 x 120cm

148 x 148cm | 2AP + Edition of 3 | \$6,750 (unframed) | \$9,500 (framed)  
120 x 120cm | 2AP + Edition of 5 | \$4,000 (unframed) | \$6,000 (framed)  
76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

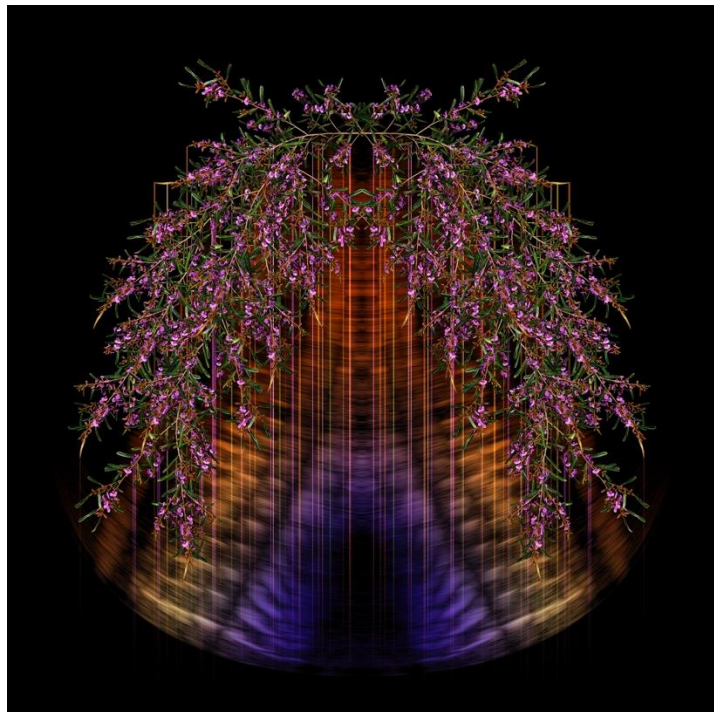
Specimen: Acacia macradenia (zigzag wattle)  
Image: Courtesy of the artist and Onespace.



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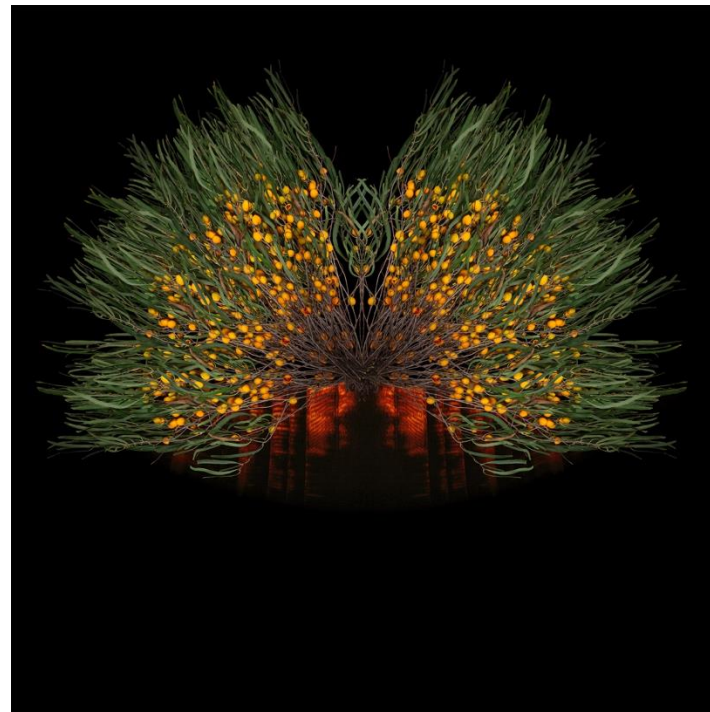
*spiritus terrae II (breath of the earth II)*, 2023

pigment print on Canson baryta photographique rag, this edition 120 x 120cm

148 x 148cm | 2AP + Edition of 3 | \$6,750 (unframed) | \$9,500 (framed)  
120 x 120cm | 2AP + Edition of 5 | \$4,000 (unframed) | \$6,000 (framed)  
76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

Specimen: *Hovea lorata* (hovea/purple pea bush)

Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson

*medicinae crescente de terra I (medicine growing from our earth I)*, 2021

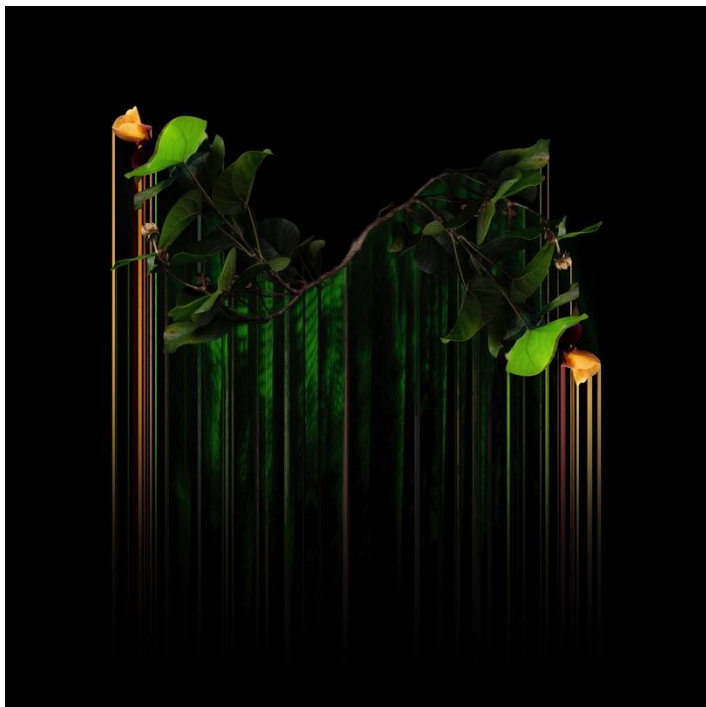
pigment print on Canson baryta photographique rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

Specimen: *Pittosporum angustifolium* (gumbi gumbi)

Image: Courtesy of the artist and Onespace.

## Cara-Ann Simpson



Cara-Ann Simpson

*auris repleti bombacio: de realis fantasy quaerimum II (ears filled with cotton: seeking the real fantasy II)*, 2020

pigment print on Canson baryta photographique rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)

40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

Specimen: *Hibiscus tiliaceus* Rubra (red cottonwood tree)

Image: Courtesy of the artist and Onespace.

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*vita, ut flores, revertetur ad terram (life, like flowers, return to earth)*, 2020

pigment print on Ilford gold fibre gloss rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)

40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

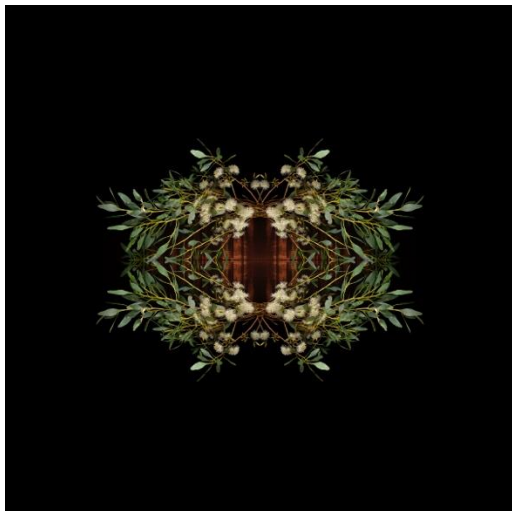
Specimen: *Calodendrum capense* (cape chestnut)

Image: Courtesy of the artist and Onespace.

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31 January – 1 March 2025



Cara-Ann Simpson  
*mutantur narrationis exsequitur, tua veritas I*  
(*changing the narrative, into your truth I*), 2021  
pigment print on Canson baryta  
photographique rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed)  
| \$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed)  
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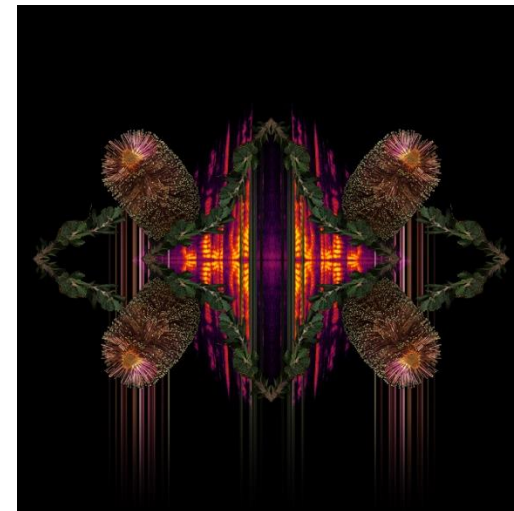
Specimen: Eucalyptus sp. (mallee gum)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson  
*ubi aqua vita - colligentes Lotophagos* (*where there  
is water there is life - Lotophagi gather*), 2020  
pigment print on Canson baryta photographique  
rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: Nymphaea caerulea (sacred blue lotus)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson  
*carpe omnia, sed relinquo nihil* (*seize everything, but  
leave nothing*), 2020  
pigment print on Ilford gold fibre gloss rag, this  
edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: Banksia praemorsa (cut leaf banksia)  
Image: Courtesy of the artist and Onespace.



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Cara-Ann Simpson  
*ut audiat vocem dei terrae I (listening to the voice of the earth I)*, 2021  
pigment print on Canson baryta photographique rag,  
this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Parsonsia eucalyptophylla* (gargaloo)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson  
*toxicus ossa (toxic bones)*, 2023  
pigment print on Canson baryta photographique rag,  
this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Lycium ferocissimum* (African boxthorn)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson  
*audite abyssi I (listen to the deep I)*, 2021  
pigment print on Canson baryta photographique rag,  
this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Mansoa alliaceum* (garlic vine)  
Image: Courtesy of the artist and Onespace.

# Cara-Ann Simpson

# Furari Flores (*Stealing Flowers*)

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Cara-Ann Simpson  
*spatia in inter - silentium est I (in the spaces between -  
silence is found I)*, 2020  
pigment print on Canson baryta photographique rag,  
this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Datura stramonium* (datura/devil's snare)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson  
*hoc est pulchritudinem - ac interitus et exitium (this is  
the beauty - their destruction and decay)*, 2020  
pigment print on Ilford gold fibre gloss rag, this  
edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Rosa* sp. (pink rose)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson  
*fragili vanitatem mortis (the fragile vanity of death)*,  
2020  
pigment print on Ilford gold fibre gloss rag, this  
edition 76 x 76cm

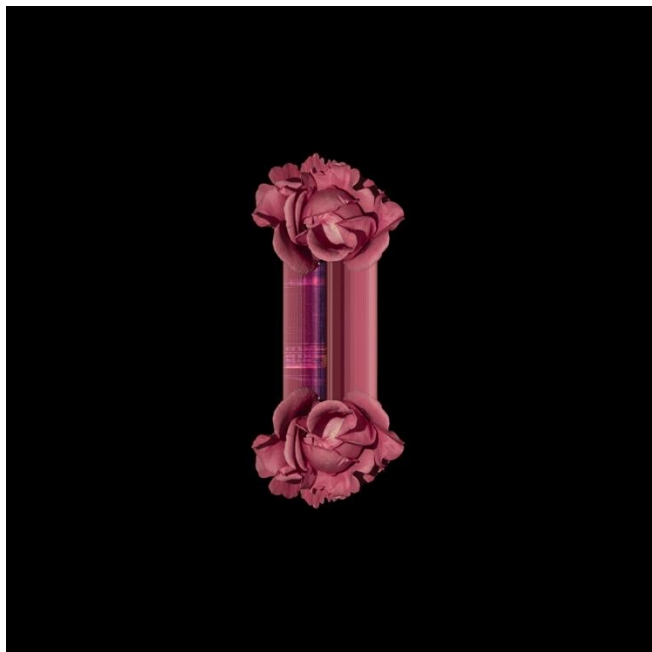
76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Grevillea* sp. (yellow grevillea)  
Image: Courtesy of the artist and Onespace.

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31 January – 1 March 2025



Cara-Ann Simpson

*summa prospectum ex inferno itur (the view from the top is the path to hell)*, 2019

pigment print on Canson baryta photographique rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)

40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

Specimen: *Rosa* sp. (pink rose)

Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson

*societatem ab intus putrescit (society rots from the inside)*, 2019

pigment print on Canson baryta photographique rag, this edition 76 x 76cm

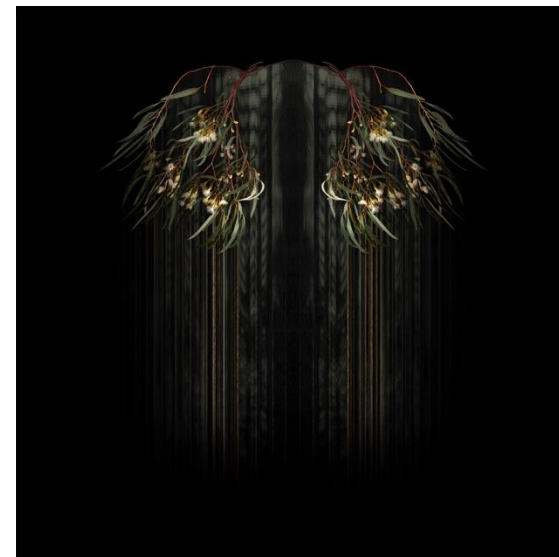
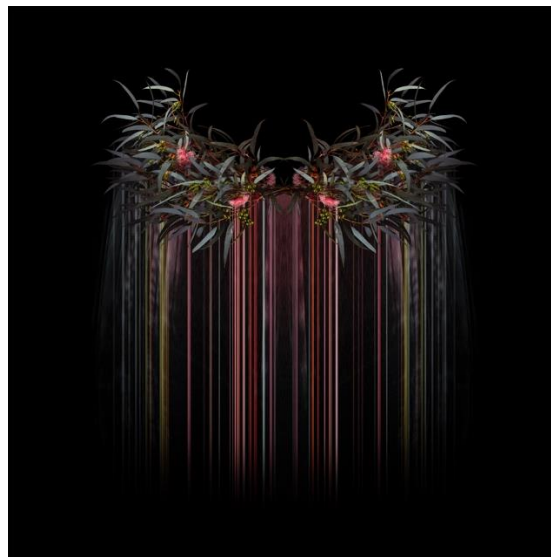
76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) | \$3,300 (framed)

40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) | \$2,000 (framed)

Specimen: *Rosa* sp. (yellow rose)

Image: Courtesy of the artist and Onespace.





Cara-Ann Simpson  
*et saporem amarum I (the bitter taste I)*, 2021  
pigment print on Canson baryta photographique  
rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Flindersia xanthoxyla* (yellowwood ash)  
Image: Courtesy of the artist and Onespace.

Cara-Ann Simpson  
*cadere in amore cum anima terrae III (to fall in  
love with the soul of the earth III)*, 2021  
pigment print on Canson baryta photographique  
rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Eucalyptus torquata* (coral gum)  
Image: Courtesy of the artist and Onespace.

Cara-Ann Simpson  
*intra corpus putre ruina vitae I (inside the body's  
crumbling ruin on life I)*, 2021  
pigment print on Canson baryta photographique  
rag, this edition 76 x 76cm

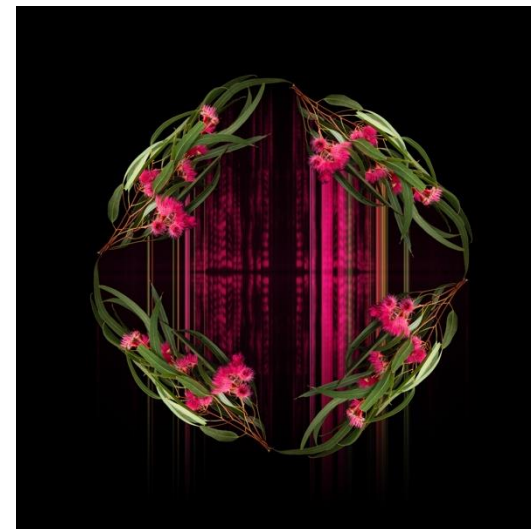
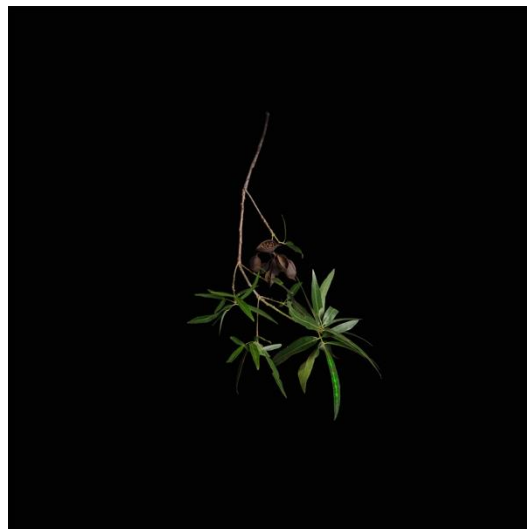
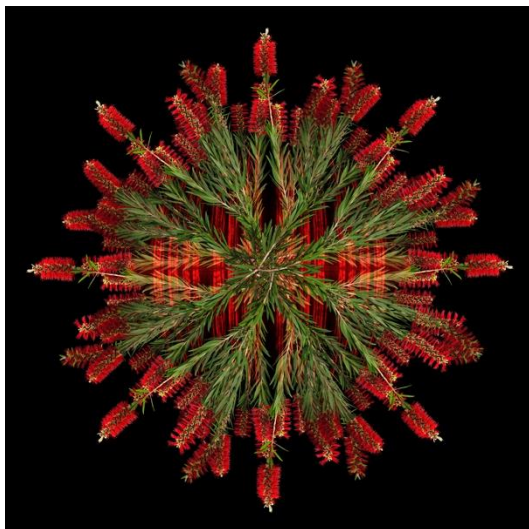
76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Eucalyptus* sp. (cream flowering ironbark)  
Image: Courtesy of the artist and Onespace.

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Cara-Ann Simpson  
*consummatio et restitutio - exolvuntur sine fine*  
(*consumption and restoration - an endless cycle*), 2020  
pigment print on Canson baryta photographique rag,  
this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Callistemon viminalis* (weeping red bottlebrush)  
Image: Courtesy of the artist and Onespace.

Cara-Ann Simpson  
*societatum - repercussio est amoris personalis*  
*interitus II (society - a reflection of personal*  
*destruction II)*, 2020  
pigment print on Canson baryta photographique  
rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Brachychiton* sp. (bottle tree)  
Image: Courtesy of the artist and Onespace.

Cara-Ann Simpson  
*stultitia repetita replicationem II (the folly of*  
*repetitive replication II)*, 2020  
pigment print on Canson baryta photographique  
rag, this edition 76 x 76cm

76 x 76cm | 2AP + Edition of 10 | \$2,500 (unframed) |  
\$3,300 (framed)  
40 x 40cm | 2AP + Edition of 10 | \$1,300 (unframed) |  
\$2,000 (framed)

Specimen: *Eucalyptus leucoxylon* var *rosea* (pink  
flowering gum)  
Image: Courtesy of the artist and Onespace.



Cara-Ann Simpson

*ubi occurrit terra in lacrimas kosmos (where the earth meets the tears of the cosmos), 2023*

custom-made scent, nebuliser, rustable magnetic iron PLA filament, clay PLA filament, red gravel rocks, dimensions variable

\$7,500

Scent: petrichor on iron-rich red earth under a eucalyptus forest

Image: Indicative imagery. Courtesy of David Martinelli – DC Imaging and Onespace.



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Cara-Ann Simpson  
*corpus non sacrificium (the body is not a sacrifice)*,  
2024  
single-channel video with stereo sound, duration: 5  
minutes, 10 seconds

2AP + Edition of 3 | \$5,000

Specimen: *Callistemon viminalis* (weeping red bottlebrush)  
Image: Courtesy of the artist and Onespace.

Cara-Ann Simpson  
*narratio regenerationis (the narrative of  
rebirth)*, 2022  
single-channel video with stereo sound,  
duration: 5 minutes, 48 seconds

2AP + Edition of 3 | \$5,000

Specimen: *Acacia podalyriifolia* (Queensland silver  
wattle)  
Image: Courtesy of the artist and Onespace.

Cara-Ann Simpson  
*spiritus terrae leniter et quiete cadit (the spirit  
of the earth falls gently and quietly)*, 2023  
single-channel video with stereo sound,  
duration: 6 minutes, 2 seconds

2AP + Edition of 3 | \$5,000

Specimen: *Hovea lorata* (hovea/purple pea bush)  
Image: Courtesy of the artist and Onespace.

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 (Brisbane river) 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.

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

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

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

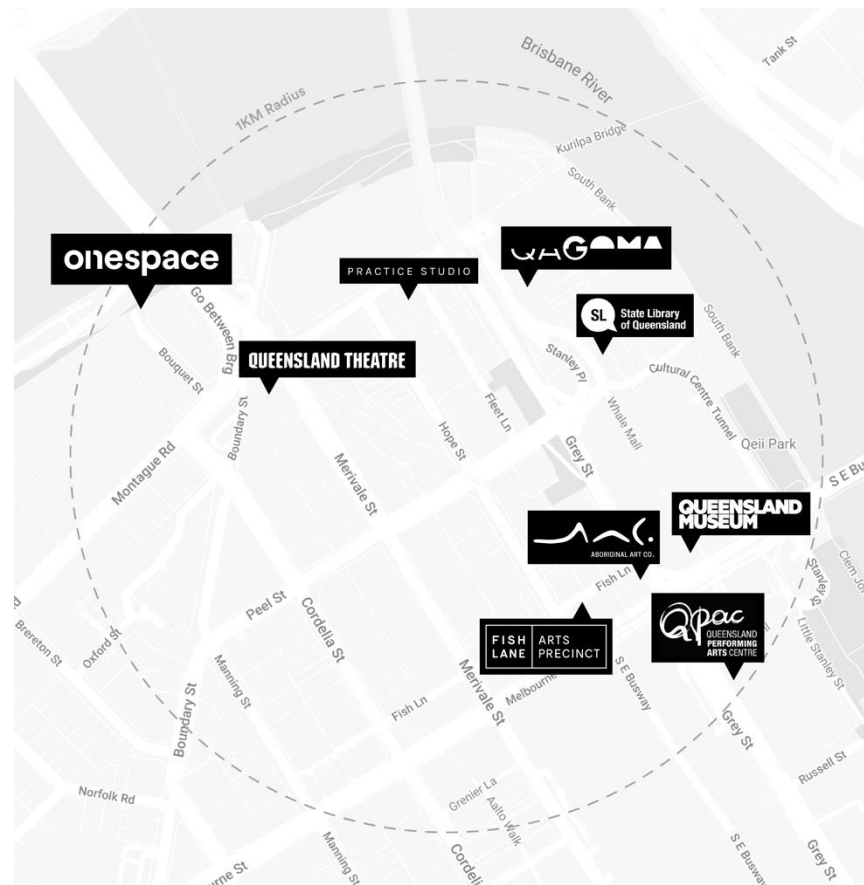
onespace.com.au

@onespace.au

Onespace Gallery Hours:

Wednesday 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.