



onespace

Elisa Jane Carmichael
floating with mangrove kin

20 June – 19 July 2025

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ABOUT THE EXHIBITION

Exhibition Dates | 20 June - 19 July 2025

Opening Event | Saturday 21 June, 4pm – 6pm

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

Delicately placed within Elisa Jane Carmichael's exhibition *floating with mangrove kin* are moments of radical care of self and of Country. The exhibition warmly embraces prints, woven forms, and textiles that represent Carmichael's relationship with Country and the way it nurtures human and non-human kin. Made on Minjerribah, Quandamooka Country, and Jagera and Turrbal Country, the works were created throughout times of recovery, healing, a gathering of strength, as well as the moments of intense joy and love that come with motherhood and family life. In this season of life, the artist ground herself and these works alongside the trees of Quandamooka, thinking of their guardianship over Country for thousands of years and appreciating their strength and grand beauty.



Elisa Jane Carmicheal, *Strong like the trees*, 2025, Ungaire, dimensions variable, 7 in total. Image: Louis Lim. Courtesy of the artist and Onespace.

Elisa Jane Carmichael

floating with mangrove kin

20 June – 19 July 2025



Elisa Jane Carmichael. Courtesy of the artist and the Queensland Art Gallery | Gallery of Modern Art.

Elisa Jane Carmichael is a Ngugi woman of 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.

As an artist, her practice draws on Ancestral knowledge, matrilineal connections, memories of place and relationships with Country. 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. Her regular inclusion in national survey exhibitions and major prizes demonstrates her conceptual explorations through weaving, sculptural materials, cyanotypes and now printmaking.

Elisa is a fourth time finalist in the Telstra National Aboriginal and Torres Strait Islander Art Awards (2025, 2023, 2021, 2018) and a recent recipient of The Highly Commended Ruth Amery Award for the Wangaratta Contemporary Textile Award (2025). Recent group exhibitions include *Under The Big Blue Sky*, Casula Powerhouse (2025); *Deep Blue*, Pine Rivers Art Gallery (2024); *Photo 2024 Melbourne* (2024), *CREATE EXCHANGE: Ngumpi*, Redlands Art Gallery (2023); *ua ususi fa'ava'asavili, is an alagā'upu*, Tarrawarra Biennale 2023; *Naadohbii: 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 Tarnanthi (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.

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Imagining what the trees have seen over their lifespan and how they have provided shelter, food, fibre to generations of Carmichael's Ancestors, the artist deeply connects with the trees. Now as a mother of young children, Carmichael guides her sons Ira and Maali to connect with these trees too, as she did as a child, and to introduce them to their ancestral inheritance. Carmichael looks to the trees as great markers of time passing, reflecting on their stillness and humble presence as they reach towards light, deepen roots into the earth, holding the memory of those who have passed within their leaves, and making shade for generations to come.

Working with trees, Carmichael created eco-dyed textiles and prints that give a distinctive hue to the exhibition. Using mangroves, scribbly gum, eucalyptus, and melaleuca trees, Carmichael showcases their bark pigments and intertwines its material properties with works made by her hand. For example, *feet sink below* (2025) features warm pink and brown hues created by mangrove bark, which highlight this abundant environment and its importance as a place that shelters marine life and where Ancestors gathered food. Working with mangroves, Carmichael enacts custodianship of the sand and saltwater environments to which she belongs.

Strong like the trees (2025) draws upon Quandamooka weaving practices, where the labour of hands working with fibre to create strong loops and weaves connects the artist to the hands of her Ancestors, who have done so before her. With the distinctive diagonal line, the small baskets of woven ungaire can be held in the palm of a hand; their intimate size allows one to draw them in close. These forms are a physical embodiment of Carmichael's strong connection to her Ancestors and to Country, and they gracefully carry important knowledge within their fibres.

Spread across the walls in shades of ochre, pink and brown, *deep roots* (2025) are delicate woven forms embedded into eco-dyed fabric. This work offers hand-cultivated snapshots of completed bags, weavings in progress, and varying patterns and styles that speak to the array of woven forms. Carmichael worked on the dyed fabrics around the time Maali was born; the repetitive motifs connected the artist with the healing nature of Country from afar while nursing new life and her own spirit this period. Some of the snapshots are presented in progress and some are completed; however, they outline a process and method that isn't about final form but about resilience and the journey towards this point.

floating with mangrove kin includes a special collaboration with Ira, who is three and who now makes his mark with his Ancestors and kin, like his mother has. Bringing her kin to Country to create and remember Ancestors under the trees that watched over them is a restorative action for Carmichael and is a significant milestone for Ira as he grows up learning and knowing the ways of Country. The beautiful connection between mother and son emanates through the exhibition as a marker of this special time of life. Most importantly, in this exhibition, Carmichael bestows the ways of Country to the next generation, who no doubt will bestow this to their children for many generations to come.

Jocelyn Flynn

Elisa Jane Carmichael

Memories with trees

*glistening stars in the bay
floating with mangrove kin*

*sand between toes
shells woven through fingers*

*changing tides sing
for generations to come*

*carrying ungaire
from hand to hand*

*holding memories
holding place*

*deep roots
whispering breezes*

*standing tall
strong like the trees*

*our feet sink below
with Ancestral footprints*

*remembering
imagining*

*spirits dancing
weaving seasons*

*country makes forever
djara yagabili gubagulabu*

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Elisa Jane Carmichael

Standing Tall #1, 2025

Eco dyed cotton and Talwalpin, 69.5 x 34 x 5.5cm (framed)

\$2,500 (framed)

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



Elisa Jane Carmichael

Standing Tall #2, 2025

Eco dyed cotton and Talwalpin, 69.5 x 34 x 5.5cm (framed)

\$2,500 (framed)

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

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Elisa Jane Carmicheal and Ira Biram Carmichael

Floating with mangrove kin #1, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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



Elisa Jane Carmicheal and Ira Biram Carmichael

Floating with mangrove kin #2, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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



Elisa Jane Carmicheal and Ira Biram Carmichael

Floating with mangrove kin #3, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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

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Elisa Jane Carmicheal and Ira Biram Carmichael

Floating with mangrove kin #4, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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



Elisa Jane Carmicheal and Ira Biram Carmichael

Floating with mangrove kin #5, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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



Elisa Jane Carmicheal and Ira Biram Carmichael

Floating with mangrove kin #6, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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

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Elisa Jane Carmicheal and Ira Biram Carmichael
Floating with mangrove kin #7, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 45 x
35cm, fabric: approx. 32 x 26cm

\$550

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



Elisa Jane Carmicheal and Ira Biram Carmichael
Floating with mangrove kin #8, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 82 x
46cm, fabric: approx. 32 x 26cm

\$650

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



Elisa Jane Carmicheal and Ira Biram Carmichael
Floating with mangrove kin #9, 2025

Talwalpin, mud pigment, mangrove dyed fabric
on archival mount board, mountboard: 82 x
46cm, fabric: approx. 32 x 26cm

\$650

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

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Weaving seasons, 2023

Ungaie, lomandra, talwalpin, 34 x 34cm, 70cm diameter

\$4,000

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

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Gulayi #1, 2023

Ungaire, 35 x 22cm

\$5,000

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

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Strong like the trees, 2025

Ungaire, dimensions variable, 7 in total

\$400 per piece | \$2,500 total

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

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Elisa Jane Carmicheal

Feet sink below, 2025

Eco dyed cotton, 66 x 48cm

\$1,000

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

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Elisa Jane Carmicheal

Mangrove bark vessel 2, 2022

Mangrove bark dyed cotton, oyster shells and ungaire, 85 x 22cm

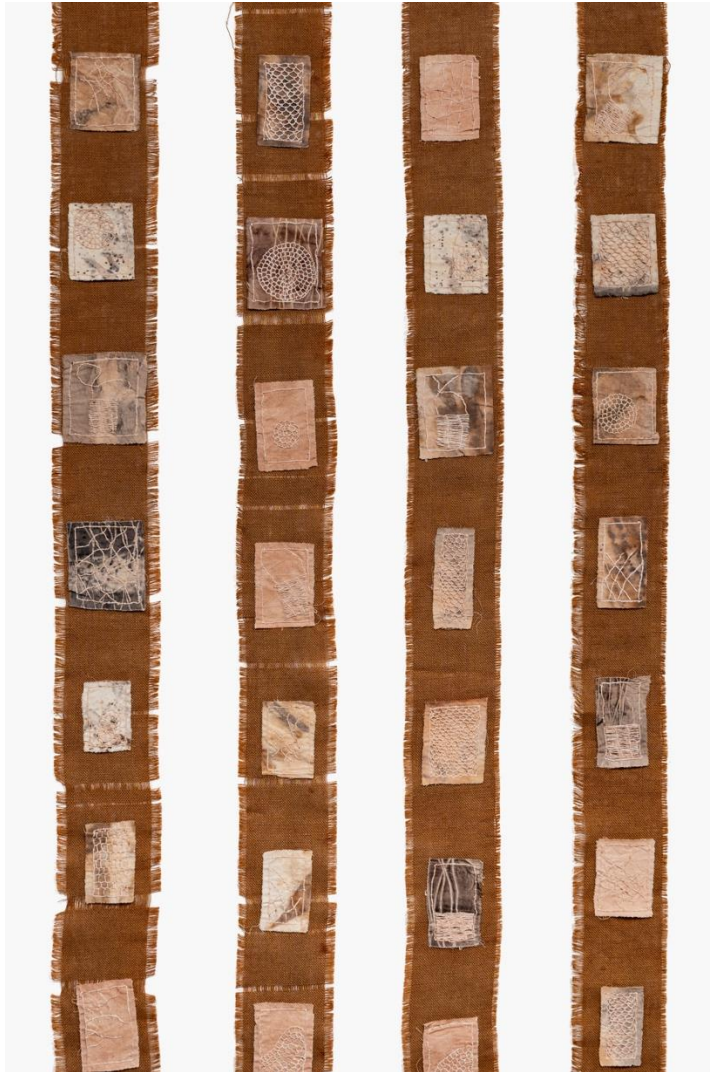
\$3,000

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

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Elisa Jane Carmichael

Deep roots (detail), 2025

Eco dyed hessian, cotton and thread, 14 pieces, approx 240cm in length each

\$8,500

Photo: Louis Lim. 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.

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

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

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

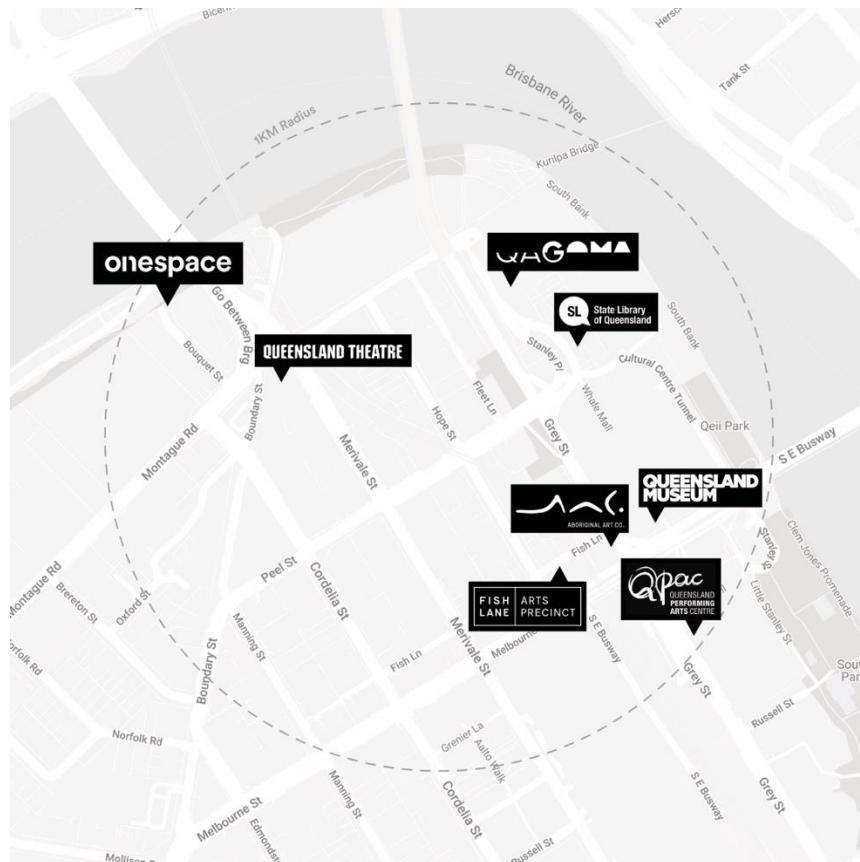
onespace.com.au

[@onespace.au](https://www.instagram.com/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.