



onespace

Tamika Grant-Iramu

Fragments of Torino

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

Artist residencies take people out of their own environment and community into the unfamiliar. As it is for all travellers, these new places offer artists different perspectives and potential freshness. Yet, artists within a residency have a level of embedding; they spend time, engendering more familiarity. In a residency, an artist is also pushed up against the work—its thinking, doing or both—often amid a level of loneliness and potential hardship that compels self-reflection. It's an experience not for the faint-hearted; it can be lonely and alienating, requiring high levels of self-sufficiency. In the work for this exhibition, Tamika Grant-Iramu makes evident the portability—her 'values and affiliations and friendships' that Pico Iyer describes; wherever she goes, she takes her heritage and perspectives with her. Through *Fragments of Torino*, we experience an exotic place through her eyes, understanding something of what shapes her explorations of landscape and culture within her psyche.

Tamika Grant-Iramu would like to thank Cillín Perera and Giuliana Picco for their generous residency program at Nthspace, Torino and the opportunity to explore her creative practice in Italy.



Tamika Grant-Iramu, *Fragments of Torino: Villa Sambuy gardens (study III)*, 2024.
Photo: Louis Lim. Courtesy of the artist and Onespace.

Tamika Grant-Iramu

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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. Her dedication to her printmaking practice was first recognised in 2018 as a finalist in the Works on Paper Category for the prestigious 35th Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA).

In 2019, Tamika was shortlisted for the Haugesund International Festival for Artistic Relief Print at the Haugesund Art Gallery in Norway, a Onespace feature artist in the 2019 Cairns Indigenous Art Fair where she received the Emerging Artist Award and was an Australia Council Grant Recipient (Aboriginal & Torres Strait Islander Panel), which funded the collaborative development of a new artwork with nationally celebrated artist Brian Robinson. This artwork has since toured to four galleries in Queensland and been acquired by the Queensland Art Gallery | Gallery of Modern Art collection in 2023.

Tamika has undertaken numerous public art commissions, including a major public art project at STARS Herston Hospital completed in 2020, which was shortlisted as a finalist in 2022 for the Rider Levett Bucknall's Award for Best Public Art Project. The STARS commission also led to the development of a collaborative suite of custom designed rugs with Designer Rugs Australia, launched in March 2022.

Her artworks produced in the printmaking medium have also been short listed in the 2020 National Works on Paper Awards, Mornington Peninsular Art Gallery, Victoria, was awarded Highly Commended at the Sunshine Coast Art Prize 2022, and a recipient of the Necia Gilbert Emerging Young Artist award in 2023.

In late 2023, Tamika embarked on a two-month residency in Torino, Italy through Nthspace Torino which has led to the development of this solo show, *Fragments of Torino*.

Tamika Grant-Iramu is represented by Onespace, Brisbane.



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

Tamika Grant-Iramu

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We need sometimes to escape into open solitudes, into aimlessness, into the moral holiday of running some pure hazard, in order to sharpen the edge of life, to taste hardship, and to be compelled to work desperately for a moment at no matter what.

—George Santayana

I am not rooted in a place, I think, so much as in certain values and affiliations and friendships that I carry everywhere I go; my home is both invisible and portable.

—Pico Iyer

Artist residencies take people out of their own environment and community into the unfamiliar. As it is for all travellers, these new places offer artists different perspectives and potential freshness. Yet, artists within a residency have a level of embedding; they spend time, engendering more familiarity. In a residency, an artist is also pushed up against the work—its thinking, doing or both—often amid a level of loneliness and potential hardship that compels self-reflection. It's an experience not for the faint-hearted; it can be lonely and alienating, requiring high levels of self-sufficiency. In the work for this exhibition, Tamika Grant-Iramu makes evident the portability—her 'values and affiliations and friendships' that Pico Iyer describes; wherever she goes, she takes her heritage and perspectives with her. Through *Fragments of Torino*, we experience an exotic place through her eyes, understanding something of what shapes her explorations of landscape and culture within her psyche.

Her *Fragments* series engages with places outside the artist's immediate south-east Queensland environments, bringing the nuance of otherness into her aesthetic. Since her earliest training, Grant-Iramu has channelled an intuitive, self-directed lino-cut aesthetic that, she

discovered, also exists in her heritage. While Grant-Iramu's father was born in Papua New Guinea and has connections to the Torres Strait, she grew up in Brisbane without cultural contact. Nevertheless, what is distinctive in her practice are the linoprint carving techniques she shares with (largely male) TSI artists, and a narrative aesthetic—also visible in that heritage—fused with the Western influences of her training.

In 2023, Grant-Iramu spent three months in northern Italy's Turin/Torino, a city whose river Po has three tributaries that run through it. Her *Fragments of Torino: A View of Po from Ponte Balbis* (2024) was completed after her return home. Its seductive blackness describes the dominance of the river under a black sky, with hills covered thickly by vegetation. While it is carved out in her distinctive style, Grant-Iramu made technical modifications driven by the Italian landscapes. The inky blackness of the river in the centre of the image evokes an unknowing in this new landscape, coupled with a sense of Grant-Iramu's own portability. Her memories of absorption within this exotic place rise toward the viewer.

The pastel colours used for gardens around her villa were influenced by the old buildings in the cityscape painted in mellow heritage yellow, and the soft green patina visible on aged bronze sculptures. These too emerge from a black background, with flora pressing out against the viewer, leaves like skeletons etched into an exotic environment, a nature/culture continuum that is drawn together to expose historical and ongoing, yet increasingly urgent human and environmental tensions.

Moving through the city without language, she was struck by the graffiti on many of the buildings, finding in its distinctive styles a point

of reference to her own urban experience; here was an aesthetic and impetus she could understand—both personally and art historically. In *Fragments of Torino: An Observation* (2025), she recreates the heritage building and its streetscape, overwriting built culture with nature, different vegetative patterns denoting different surfaces. Within it the graffiti tag is integrated, organic motifs embraced within the leaves and trunks. Grant-Iramu's works see nature overwhelming built culture, accommodating the forces that might push back against centuries' old edifices.

Within the heritage of an Italian city, nature stalks buildings and landscapes alike. These works recall and reconcile Grant-Iramu's location of herself within a landscape and place in a culture far from her own. In the fusion of their influence and Grant-Iramu's aesthetic, we read forces both introspective and external, the reach of her invisible yet portable home toward the embrace of an exotic otherness.

- Louise Martin-Chew

George Santayana, "The Philosophy of Travel," *The Virginia Quarterly Review* 40, no. 1 (1964): page 8.
Angie Brenner, "Global Writer, Heart & Soul – Interview with Pico Iyer," *Wild River Review*, 19 November 2007, <https://www.wildriverreview.com/worldvoices-picoiyer.php/>





Tamika Grant-Iramu

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

Vinyl-cut print on paper, 104 x 160cm (unframed) | 109.5 x 164 x 4cm (framed), 2AP + Edition of 5

\$4,500 (unframed) | \$6,500 (framed with UV70 glass)

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

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Tamika Grant-Iramu

Fragments of Torino: an observation, 2025

Linocut print on paper

85 x 60cm (unframed) | 91.5 x 69.5 x 4cm (framed)

2AP + Edition of 10

\$2,000 (unframed) | \$3,000 (framed with UV70 glass)

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

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Fragments of Torino: a walk at dusk, 2025

Linocut print on paper with hand-coloured watercolours

85 x 60cm (unframed) | 91.5 x 69.5 x 4cm (framed)

2AP + Edition of 10

\$1,500 (unframed) | \$2,500 (framed with UV70 glass)

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

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Fragments of Torino: Ponte Isabella detail, 2025

Linocut print on paper

50 x 40cm (unframed) | 54 x 43.5 x 2cm (framed)

2AP + Edition of 10

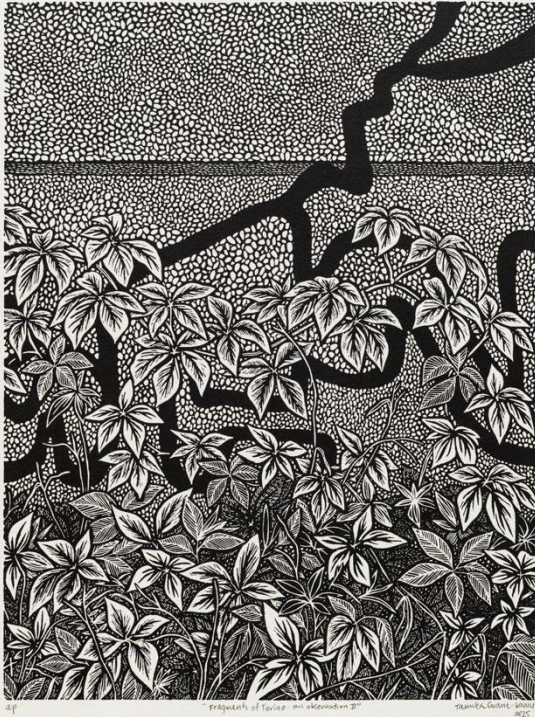
\$600 (unframed) | \$800 (framed)

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

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Fragments of Torino

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Tamika Grant-Iramu

Fragments of Torino: an observation II, 2025

Linocut print on paper

50 x 40cm (unframed) | 54 x 43.5 x 2cm (framed)

2AP + Edition of 10

\$600 (unframed) | \$800 (framed)

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



Tamika Grant-Iramu

Fragments of Torino: Villa Sambuy gardens (study I), 2024

Vinyl-cut print on paper with hand-coloured watercolours

40 x 30cm (unframed) | 43.5 x 33.5 x 2cm (framed)

2AP + Edition of 10

\$450 (unframed) | \$600 (framed)

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



Tamika Grant-Iramu

Fragments of Torino: Villa Sambuy gardens (study II), 2024

Vinyl-cut print on paper with hand-coloured watercolours

40 x 30cm (unframed) | 43.5 x 33.5 x 2cm (framed)

2AP + Edition of 10

\$450 (unframed) | \$600 (framed)

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



Tamika Grant-Iramu

Fragments of Torino: Villa Sambuy gardens (study III), 2024

Vinyl-cut print on paper

40 x 30cm (unframed) | 43.5 x 33.5 x 2cm (framed)

2AP + Edition of 10

\$400 (unframed) | \$550 (framed)

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



Tamika Grant-Iramu

Fragments of Torino: Villa Sambuy gardens (study IV), 2024

Vinyl-cut print on paper with hand-coloured watercolours

30 x 40cm (unframed) | 33.5 x 43.5 x 2cm (framed)

2AP + Edition of 10

\$450 (unframed) | \$600 (framed)

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



Tamika Grant-Iramu

Fragments of Torino: Villa Sambuy gardens (study V), 2024

Vinyl-cut print on paper with hand-coloured watercolours

30 x 40cm (unframed) | 33.5 x 43.5 x 2cm (framed)

2AP + Edition of 10

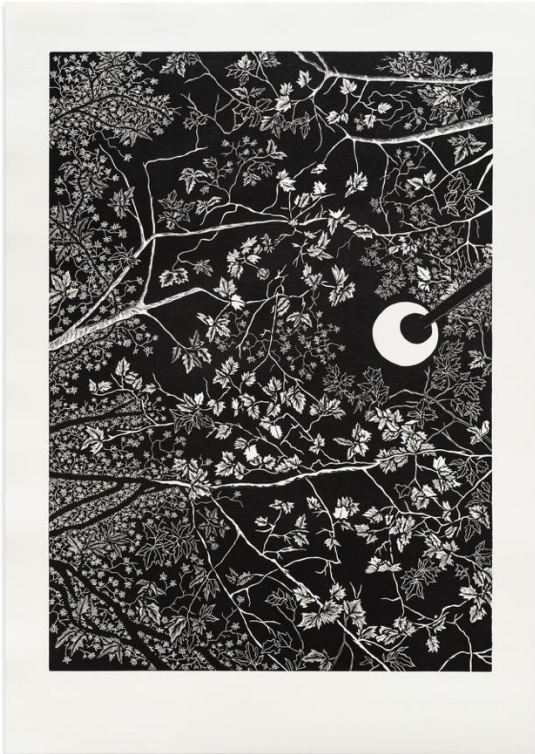
\$450 (unframed) | \$600 (framed)

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

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Fragments of Torino: a walk at dusk (state 2), 2025

Linocut print on paper, 75 x 60cm (unframed)

2AP + Edition of 10

\$1,250 (unframed)

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



Tamika Grant-Iramu

Fragments of Torino: Villa Sambuy gardens (study IV - state 2), 2024

Vinyl-cut print on paper, 30 x 40cm (unframed)

2AP + Edition of 10

\$400 (unframed)

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



Image: *Interior Landscape I*, fabric sample, 2020 (detail), Photo: Louis Lim, Courtesy of the artist and Onespace.

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Interior Landscape I, 2020

4-block vinyl-cut print on paper

75 x 83cm (unframed) | 82.5 x 90 x 4cm (framed)

2AP + Edition of 5

\$800 (unframed) | \$1,500 (framed with UV70 glass)

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

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Fragments of Torino

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Tamika Grant-Iramu

Interior Landscape II, 2020

4-block vinyl-cut print on paper

75 x 83cm (unframed) | 82.5 x 90 x 4cm (framed)

2AP + Edition of 5

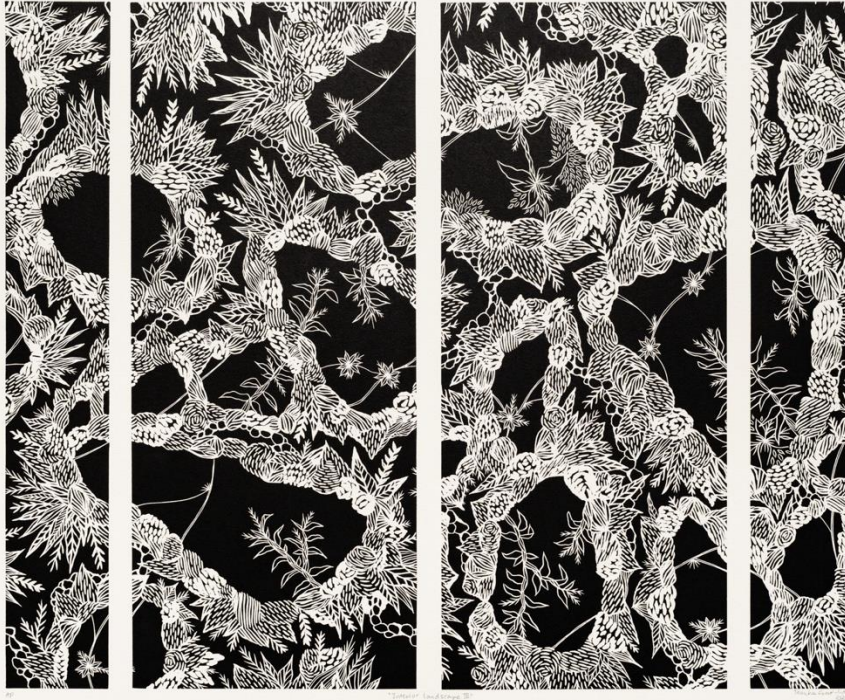
\$800 (unframed) | \$1,500 (framed with UV70 glass)

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

Tamika Grant-Iramu

Fragments of Torino

20 June – 19 July 2025



Tamika Grant-Iramu

Interior Landscape III, 2020

4-block vinyl-cut print on paper

75 x 83cm (unframed) | 82.5 x 90 x 4cm (framed)

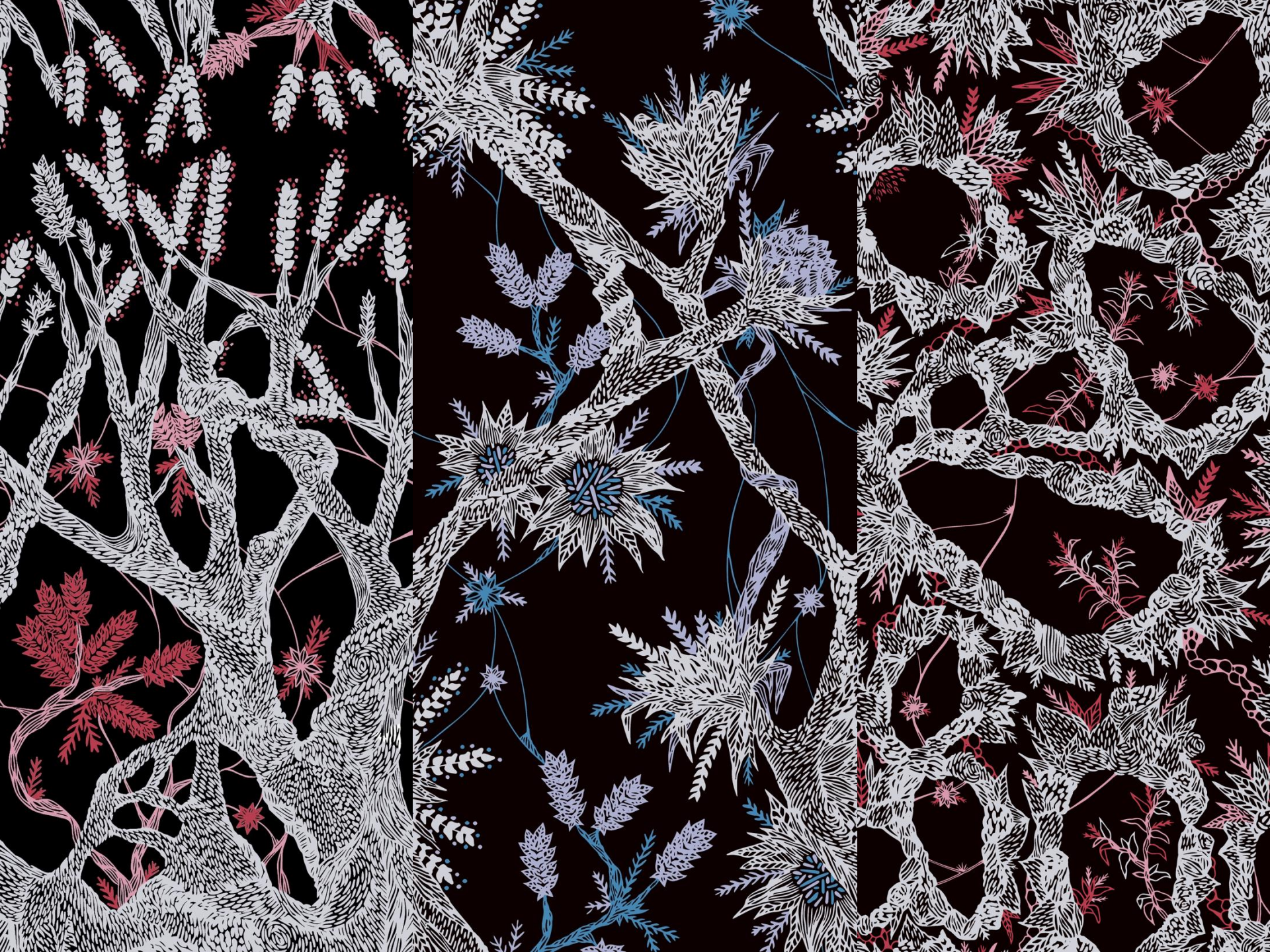
2AP + Edition of 5

\$800 (unframed) | \$1,500 (framed with UV70 glass)

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



Image: Lounge Space, Mah Jong Couch installation shot, Torino, Italy. Photo: Cillin Perera. Courtesy of the artist and Nthspace.



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

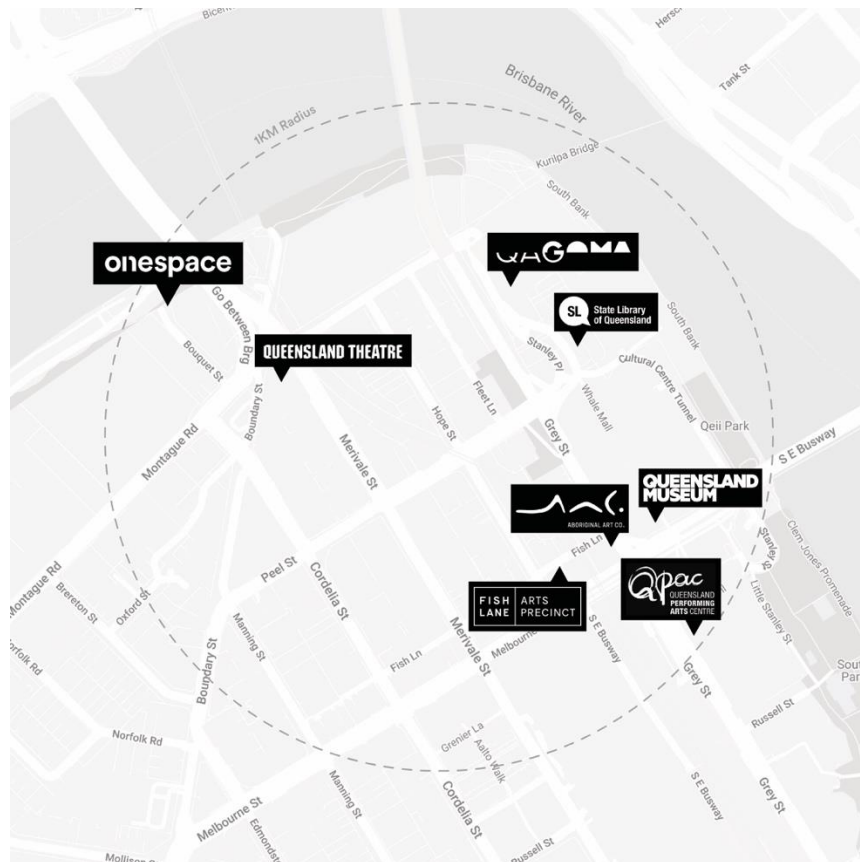
onespace.com.au

[@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.