

A photograph of a woman with long, white, feathered hair. She is looking upwards with her eyes closed. Her hands are raised towards the sky; the fingers on her right hand are painted a bright red, while the fingers on her left hand are a natural skin tone. The background is a dramatic, cloudy sky with dark, ink-like spots of varying sizes.

onespace

Zoe Porter
Tales from the In-Between
30 January – 28 February 2026

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Exhibition Dates: 30 January – 28 February 2026

Opening Event: Saturday 31 January, 5 – 8pm | Artist Talk, 4 – 5pm

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

Gallery Walk Through: in conversation with Zoe Porter + Emma Gardner

Saturday 7 February 2026, 2 – 4pm | Ticketed event via Humanitix

Collaboration has been at the core of Porter's performance and installation-based practice for over a decade, and this approach continues in her recent hand-painted and stitched photographic series *Rhizomes*, created with collaborator and photographer Billie Wilson-Coffey. For this new body of large-scale photographs, Porter and Wilson-Coffey have collaborated with performance artist, Bridie Hooper to create a newly re-imagined and Surrealist approach to portraiture and the body in the landscape.

The *Rhizomes* (photo series) brings together Wilson-Coffey's light-filled photographs and Porter's hybrid, assemblage-based costumes to present the female form as a living, organic, zoomorphic entity. Porter has stained the large-scale prints with ink washes and subtle watercolour, incorporating fluid, broken stitched line, in an attempt at blurring the boundaries between photography and painting. Stitched and embroidered elements resemble root systems, veins, and capillaries, while antler-like growths protrude from the head and fingers in several images. Porter layers the prints with synthetic hair and faux fur, implying growth, mutation, and transformation—extending the costume elements beyond the two-dimensional photographic plane. Hooper appears against an intense blue sky, surrounded by drifting clouds that seem to emanate from her conical fur hat, evoking an ethereal and otherworldly environment.

This exhibition represents the emergence of a new collaborative venture in its embryonic phase—one full of potential as Porter and Wilson-Coffey continue to explore layered bodies, hybrid forms, and the shifting terrains between mediums and the animal-human, plant-human cross-species form.



Zoe Porter, in collaboration with photographer, Billie Wilson-Coffey. *Rhizomes (Root System)*, 2025. Digital photographs on Rag Aquarelle, ink, embroidery thread, pencil, paint pen, watercolour, synthetic hair and fur, fabric, 137 x 97 x 4cm (framed). Performer/Model: Bridie Hooper. Photo: Courtesy of the artist and On espace.



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

Zoe Porter is a Megandjin/ Meanjin based cross-disciplinary artist working across the areas of drawing, installation, performance, sculpture, site-specific works and video. Her work is largely process-based and playful, frequently depicting animal-human and plant-human hybrid forms reflecting both real and imaginary states, chaos and order. Much of her work presents the human form in a state of continual flux or undergoing transformation, suggestive of the possibilities for other ways of being or existing.

Zoe has continued to expand her interest in our complex human relationships with the non-human and natural world and has produced a series of collaborative and immersive performance events with other artists, performers and musicians to create strange and otherworldly installations. She has most recently produced a body of work based on research into Japanese Ama divers (female free divers) and their relationship to the sea after undertaking a residency to Toba, Japan (2019). Her performance-based work merges art, theatre, sound and dance to highlight the creative processes involved in drawing, as well as merging different disciplinary areas together to promote collaboration and audience participation.

Zoe has produced large scale wall works and murals including QUT Art Museum (2019), Onespacel Gallery (2019), Brisbane Art Design (BAD) Festival (2019), Pilgrim Yoga Studio/Fish Lane (2021) and Brisbane Street Art Festival (2021). She has also created performances for numerous galleries and festivals including Fish Lane Precinct (2023), Benalla Art Gallery, Vic (2021), Prinzessinen Garten, Berlin (2018) and the Brisbane Street Art Festival (2018). She has undertaken a number of international residencies including Burgundy, France (2006), Geidai University, Tokyo (2010) and Crane Arts, Philadelphia (US) (2012) and ARToba Artspace (Toba, Japan) (2019). Her work has been selected as a finalist in several art prizes including, he Libris Prize (2025), Elaine Bermingham National Watercolour Prize (2020 & 2023) and the Brisbane Portrait Prize (2025), was awarded the Performing Arts & Music Award (Brisbane Portrait Prize) in 2023 and a recent grant recipient for funding with Australia Council for the Arts.

Zoe Porter

Riding the Edge

Virginia Fur emerges from Leonora Carrington's short story *As They Rode Along the Edge* (1989), anchoring a dreamlike terrain with her otherworldly presence. A wild woman on the fringe of a crumbling village, she rides a wheel attended by fifty black cats; her hair spills in yards, her hands are enormous, her nails dirty. Some might call her deranged or strange, yet the village long abandoned by people embraces her. Virginia lives between creature and human, between the civilised and the uncouth. Her existence is far from ordinary.

This figure becomes a lens through which to view Zoe Porter's recent works for *Tales from the In-Between*. Draped in fur, tassels of fabric, and conical white hats reaching toward the heavens, Porter's women are striking and strong. Their extremities are painted and elaborated with stitching, pigments, and extensions. Across both narratives, a similar resonance hums: otherworldliness coupled with defiance.

Porter's works are not overtly activist, yet they manifest as quiet rebellions. Her muses embody human mythologies and hybridity, entangling with their environments and inviting the viewer into a liminal space where reality and imagination entwine. Like lucid dreaming, this gaze is a conscious surrender to the surreal, where awareness and play coexist. Human creatures, sprites, pulsing chromatic spaces, and a healthy dose of mishap appear across photographs and drawings. Porter asks the viewer to unsettle what they think they know and be seduced, if only for a sweet moment.

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Tales from the In-Between spans photography, video, and an artist book, marking a transition toward considered compositions for the camera while retaining hand-made interventions. Collaboration is central. In the video and photographic series, Porter works with Thomas Oliver and Billie Wilson-Coffey respectively. These synergies yield dynamic meditations on muses Bridie Hooper and Billie Wilson-Coffey. Strong framing draws the eye upward, bringing us into intimate proximity with the figures. Swathing blues of sun-drenched skies bathe the bodies like halos.

Porter's practice converses with a lineage of feminist surrealism that dissolves binaries such as human and animal, reason and instinct, domestic and wild. This lineage extends from Carrington's unruly figures to contemporary practitioners such as Wangeci Mutu and Portia Zvahera, who use hybridity, dream logic, and spiritual currents to reimagine embodiment. Rather than staging hybridity as spectacle, Porter treats it as lived poetics, privileging relationality and play to celebrate interconnectedness and human entanglement.

- Emma Gardner

Emma Gardner is an artist and doctoral candidate at Queensland College of Art and Design. Her practice explores self-portraiture through textiles, drawing, and printmaking, reimagining pagan iconography and ritual with site-responsive methods that interrogate mythic embodiment and cultural narratives.

Carrington, L. (2017). *As They Rode Along the Edge*. In *The Debuntante and Other Stories* (pp. 28–41). London: Silver Press.

Zoe Porter in collaboration with videographer, Thomas Oliver
Metamorph, 2025

Digital video, Duration: 4:20 minutes
2AP + Edition of 5

\$2,500

Produced in collaboration with videographer Thomas Oliver, *Metamorph* situates the female form within a dream-like landscape. Clouds drift past as this nymph-like, insect-animal-human hybrid emerges from her densely layered costume. The costumes in both the photographic and video works draw upon Porter's past live performance-based works, which extend and transform the recognisable body into often strange and monstrous forms, using soft-sculptural prostheses and appendages.

This body of work also connects with her research into Eastern European ritual/costume. The body is swathed in layers of fur, hair extensions and other found materials, acting as a vehicle to suggest other ways of being or existing.

Performer: Billie Wilson-Coffey. Video image still: courtesy of the artist.



Zoe Porter in collaboration with photographer, Billie Wilson-Coffey

Rhizomes (Circulation), 2025

Digital photograph on Rag Aquarelle, ink, embroidery thread, pencil, paint pen, watercolour, synthetic hair, fur and fabric, 97 x 137 x 4cm (framed)

\$5,500 (framed)

Performer/Model: Bridie Hooper. Photo: Louis Lim. Courtesy of the artist and Onespace.



Zoe Porter in collaboration with photographer, Billie Wilson-Coffey

Rhizomes (Sap), 2025

Digital photograph on Rag Aquarelle, ink, embroidery thread, pencil, paint pen, watercolour, synthetic hair, fur and fabric, 97 x 137 x 4cm (framed)

\$5,500 (framed)

Performer/Model: Bridie Hooper. Photo: Louis Lim. Courtesy of the artist and Onespace.



Zoe Porter in collaboration with photographer, Billie Wilson-Coffey

Rhizomes (Air), 2025

Digital photograph on Rag Aquarelle, ink, embroidery thread, pencil, paint pen, watercolour, synthetic hair, metal fabric zip, fur and fabric, 97 x 117 x 4cm (framed)

\$5,500 (framed)

Performer/Model: Bridie Hooper. Photo: Louis Lim. Courtesy of the artist and Onespace.

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Zoe Porter in collaboration with photographer, Billie Wilson-Coffey
Rhizomes (Capillaries), 2025

Digital photograph on Rag Aquerelle, ink, embroidery thread, pencil, paint pen, watercolour, synthetic hair, fur and fabric, 117x 97 x 4cm (framed)

\$5,500 (framed)

Performer/Model: Bridie Hooper. Photo: Louis Lim. Courtesy of the artist and Onespace.



Zoe Porter in collaboration with photographer, Billie Wilson-Coffey
Rhizomes (Root System), 2025

Digital photograph on Rag Aquerelle, ink, embroidery thread, pencil, paint pen, watercolour, synthetic hair, fur and fabric, 137 x 97 x 4cm (framed)

\$5,500 (framed)

Performer/Model: Bridie Hooper. Photo: Louis Lim. Courtesy of the artist and Onespace.



Zoe Porter

Tales from the In-Between, 2025

Leather bound artist book with watercolour, gouache, ink and rock salt on paper, comprising 44 pages

Artist book (closed): 34 x 59 x 6cm, (open): 34 x 117 x 6cm

Individual page: 29.5 x 54.5cm, Double page: 29.5 x 109cm

\$8,500

Porter's artist book *Tales from the In-Between* extends this world further. Comprising large-scale watercolour, ink and gouache paintings, the book references Wilson-Coffey's photographs of Hooper, alongside imagery from past performances and found imagery. It unfolds as a narrative of misplaced, cross-species forms that interact to create a familiar yet uncanny storyline—an oscillation between the real and the imaginary, chaos and order.

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

Zoe Porter

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Image (detail – page 1): Zoe Porter. *Tales from the In-Between*, 2025. Artist book comprising of 44 pages, watercolour, gouache and ink on paper. Photo: Louis Lim. Courtesy of the artist and Onespac

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Image detail (above: page 5-6, below: page 16-17): Zoe Porter. *Tales from the In-Between*, 2025. Artist book comprising of 44 pages, watercolour, gouache and ink on paper. Photo: Louis Lim. Courtesy of the artist and Onespace.

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Image detail (page 18): Zoe Porter. *Tales from the In-Between*, 2025. Artist book comprising of 44 pages, watercolour, gouache and ink on paper. Photo: Louis Lim. Courtesy of the artist and OneSpace.

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Zoe Porter

Day Dreaming, 2025

Watercolour, ink and rock salt on Arches Paper, 80 x 110.5 x 4cm (framed)

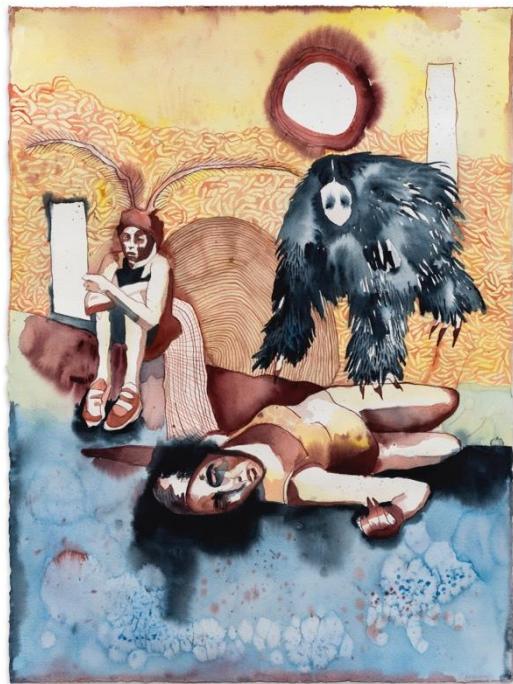
\$2,100 (framed)

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

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Zoe Porter

Collapse, 2025

Watercolour, ink and rock salt on Arches Paper, 76.5 x 56.5cm

\$850 (unframed)

Photo: Louis Lim. Courtesy of the artist and Onespac



Zoe Porter

In a desert, 2025

Watercolour, ink and rock salt on Arches Paper, 56.5 x 76.5cm

\$850 (unframed)

Photo: Louis Lim. Courtesy of the artist and Onespac



Zoe Porter

Rhizomes (Circulation), 2025

Digital print on paper with hand stitching, 38 x 46cm
2AP + Edition of 10

\$450 (unframed)



Zoe Porter

Rhizomes (Sap), 2025

Digital print on paper with hand stitching, 38 x 46cm
2AP + Edition of 10

\$450 (unframed)



Zoe Porter

Rhizomes (Air), 2025

Digital print on paper with hand stitching, 38 x 46cm
2AP + Edition of 10

\$450 (unframed)



Zoe Porter

Rhizomes (Root Systems), 2025

Digital print on paper with hand stitching, 46 x 38cm
2AP + Edition of 10

\$450 (unframed)



Zoe Porter

Rhizomes (Capillaries), 2025

Digital print on paper with hand stitching, 46 x 38cm
2AP + Edition of 10

\$450 (unframed)

Photos: Louis Lim. Courtesy of the artist and Onespac.

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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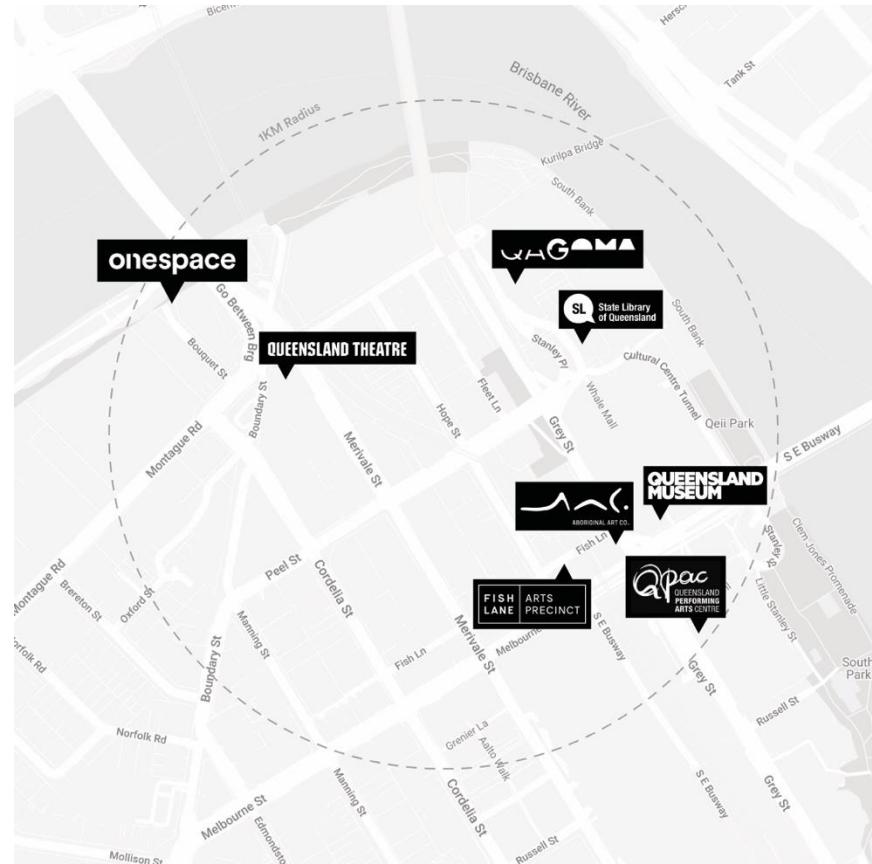
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Onespace Gallery Hours:

Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

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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.

Zoe Porter would like to thank Billie Wilson-Coffey, Bridie Hooper, Thomas Oliver, Sunny Verma, Emma Gardner, Louis Lim (Loupè Imaging), Martin Barry (Brisbane Digital Images), Laurie Duggan, Vicki Bishop, Ian Friend, Pat Hoffie, Burl by Design (Framing), Joseph Burgess/KEPK, the Onespace team and her family for all their support.

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