



KONSTANTINA

Mudang Butbut

12 – 20 December 2025 & 12 – 24 January 2026

onespace



Photo: Kate Constantine. Phil Hillyard. Courtesy of the artist and Onespace.

Konstantina is a proud Gadigal woman of the Eora Nation and a contemporary First Nations artist. Her practice reinterprets the traditional visual practices of her people, forging a modern narrative and asserting First Nations perspectives as central to Australia's cultural landscape.

A descendant of the Gadigal people, Konstantina is deeply passionate about her language, culture, and histories—many of which have been lost, displaced, or distorted since colonisation. Her work draws upon the oral histories of her Mob and are enriched by her historical research, merging cultural knowledge with contemporary visual storytelling.

Employing acrylics, ochre, natural pigments, and organic materials sourced from Country, Konstantina's intricate works on paper and canvas emerge through a meticulous and time-intensive process. Residing with her husband and three young children on Bundjalung Country, her practice is deeply shaped by the surrounding landscape and the rhythms of family life. Her paintings materialise stories and histories as powerful living documents that reaffirm and renew her people's connection to Country.

Konstantina states that, "My arts practice is my act of storytelling and reclamation. I like to think my works represent a document in time—connecting both Aboriginal and non-Aboriginal peoples to our rich culture: our past, our present, and our future."

Konstantina is represented by several galleries across Australia and internationally. Over the past decade, her growing international profile has led to major public art commissions and recognition in numerous art awards including most recently, winning the 2025 Calleen Art award. In 2025, her piece, 'Baraba: Scenes of Culture', a 25-metre-long by 3-metre-high artwork has transformed a security fence at the Sydney Metro Trains Facility South in Marrickville into a community asset that honours the culture of the Gadigal people.

Konstantina has also been studying her ancestor's items held in the archives of The British Museum for two years, working towards her latest project, Gadigal: Yilabara Wala (Gadigal: Now and Then). In 2020, she was granted a residency at the Sidney Nolan Trust which has supported her research and art practice. As a partner on the Gadigal: Yilabara Wala project, the Sidney Nolan Trust will support her project through a major exhibition at the Trust's residence, The Rodd in Herefordshire, UK.

Onespace Exhibition Dates | 12 December 2025 + 12 – 24 January 2026 (Please note the gallery will be closed over the Christmas break)

Opening Event | 13 December 2025, 5 – 7pm | Artist Talk 4 – 5pm

Gallery Walk Through | Saturday 24 January 2025, 10am – 12pm and 2pm – 4pm Ticketed event - \$15.00/ticket (30 tickets available per time slot)

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



KONSTANTINA, *Decade Two*, 2025, Acrylic on canvas, 90 x 90cm. Photo: Louis Lim. Courtesy of the artist and Onespace.

Onespace proudly presents KONSTANTINA's *Mudang Butbut* in the Lounge Gallery, beautifully closing our exhibition program for the year. This body of acrylic paintings on linen explores trees as metaphors for the living heart - repositories of memory, connection, and resilience. Through her vibrant mark-making, KONSTANTINA translates the language of tree-growth into a visual meditation on identity, sovereignty, and belonging. Each work becomes a living document, painting traces of the artist's personal and cultural histories while reflecting universal stories of endurance and renewal for First Nations people.

Mudang Butbut invites viewers to reflect on the invisible threads that bind ancestry, land, and the human heart through the enduring resilience of trees.

Bearing witness

Given their longevity, trees bear witness to histories extending well beyond individual human lifespans. Evidence of their sentience, communication systems and intelligence is an emerging science, one that explores poetic and tantalising possibilities. In this first exhibition with Onespace Gallery, KONSTANTINA (Kate Constantine) both affirms the central importance of trees and reframes their cultural power and essential knowledge.

A Gadigal woman, KONSTANTINA now lives in northern New South Wales, where she is physically, emotionally and psychologically invested in the project of revegetating an acreage block. In the paintings for this exhibition, she echoes the resilience and power of the trees she observes, noting their endurance and silent observation as she muses on her own journey, divided by decade.

‘I imagined their stories—the fires, floods and droughts they had seen. That’s where the concept came from. I use these trees as a vehicle to tell my story.’

The result is a succinct group of six paintings that each trace a decade. They show a tree trunk replicated in cross section, with painstaking detail of the wood grain and colour used to evoke life stages. The background of *Decade One* is blood pink, and the lines around the central shape suggest strong movement. *Decade Two* is more expansive—bright yellow on dark blue; it shows a healthy outreach of growth and development. *Decade Three*—white on new growth green—sees chunks missing from the trunk, an adjustment required to fit into less comfortable places. *Decade Four*, a stained blue on bright orange, sees a deep fissure in the trunk’s centre, with scar tissue forming in new areas. *Decade Five* (Kate’s current decade) shows a dark background, with a mellow rich red trunk that dominates the canvas. Small cracks appear stable, evoking a place of greater certainty and direction. In *Decade Six*, the trunk is rendered in black on a white background, speculating about an unknown future. Here there is growth, as the tree overwrites the background completely. It’s also the largest of the canvases, assuming developing wisdom and resilience.

Each of these works is beautifully rendered, with KONSTANTINA’S precision and care expressing a sense of the artist’s memories, nature and culture through the immersive and meditative process she employs.

Although art-making has been lifelong, KONSTANTINA shifted into making art full time ten years ago after an illness spurred her to do so. Since then, opportunities and support have galvanised her work across public art, exhibitions, and design, both in Australia and overseas. She has been described as a ‘neo-contemporary’ artist, a term that for her evokes an approach that she identifies as ‘a truly contemporary reimagining of Aboriginal painting, a visual language that is unique to me alone... I paint what I find hard to say in words. Traditionally, our language took only two forms — oral and art—so I feel like it makes sense for me to represent what I am feeling artistically.’

KONSTANTINA has forged a path in a realm with many invisible barriers. What is most important, she believes, is ‘permission, for me and women like me, to be safe, to create. There’s politics around Aboriginality, and there’s politics in art. That becomes challenging for women who may have other competing priorities, with family and health two of the biggest.’

She works across a broad spectrum. This first exhibition in Queensland, which sees her echo and parallel the growth, fecundity and scar tissue of the tree in her own life, is a powerful and succinct distillation that compels both the eye and the imagination.

As the artist comments: ‘Art needs to be able to tell its story so that other people can find themselves in it. That’s the power of art, when it can engage with another soul. Just as a singer expresses big emotions through song and lyricism, [so] I paint my big emotions. It’s personal. Art-making allows me to make sense of my world and my identity within that world.’

Louise Martin-Chew

All quotes from the artist are from a conversation with the author, 11 November 2025.

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KONSTANTINA

Decade One, 2025

Acrylic on canvas, 90 x 90cm

\$5,500

Photo: Rhianna Phillips. Courtesy of the artist and Onespace.



KONSTANTINA

Decade Two, 2025

Acrylic on canvas, 90 x 90cm

\$5,500

Photo: Rhianna Phillips. Courtesy of the artist and Onespace.

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KONSTANTINA

Decade Three, 2025

Acrylic on canvas, 90 x 90cm

\$5,500

Photo: Rhianna Phillips. Courtesy of the artist and Onespace.



KONSTANTINA

Decade Four, 2025

Acrylic on canvas, 90 x 90cm

\$5,500

Photo: Rhianna Phillips. Courtesy of the artist and Onespace.

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KONSTANTINA

Decade Five, 2025

Acrylic on canvas, 90 x 90cm

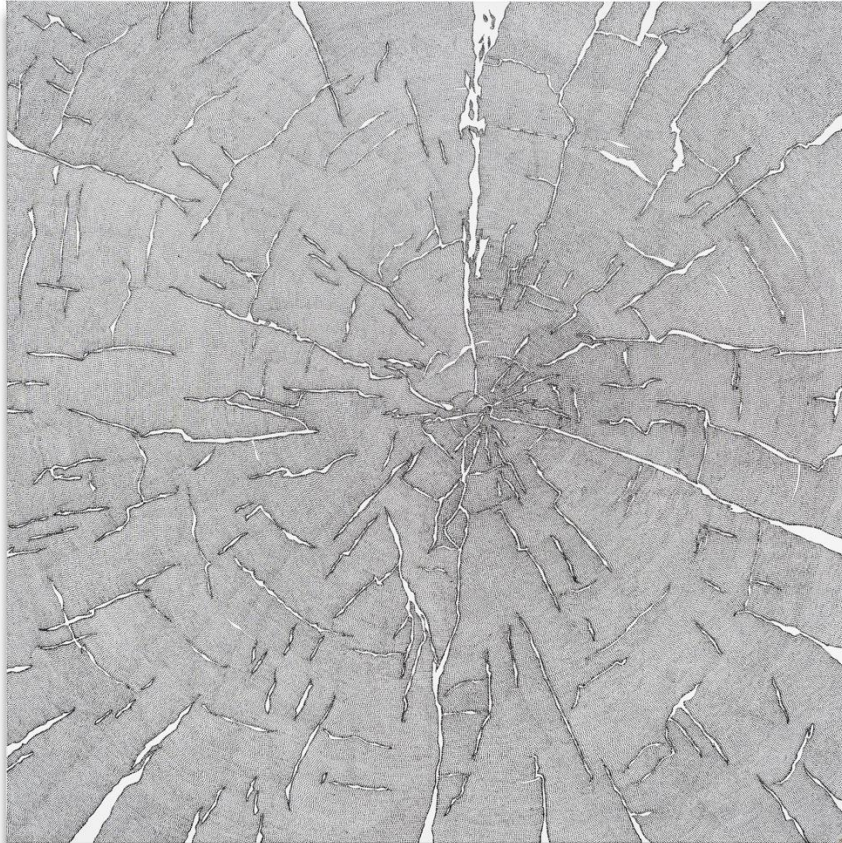
\$5,500

Photo: Rhianna Phillips. Courtesy of the artist and Onespace.

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KONSTANTINA

Decade Six, 2025

Acrylic on canvas, 140 x 140cm

\$14,000

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.

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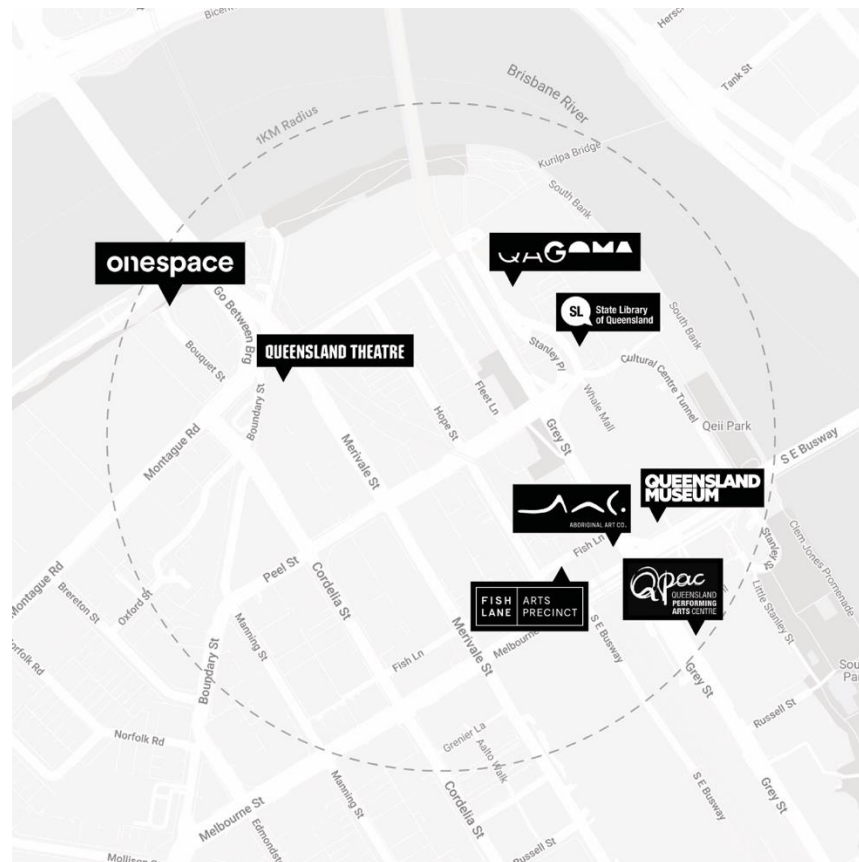
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Onespace Gallery Hours:

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.