



**Caroline Gasteen**

*Cut the Line*

29 May – 4 July 2026

**onespace**

# Cut the Line

29 May – 4 July 2026

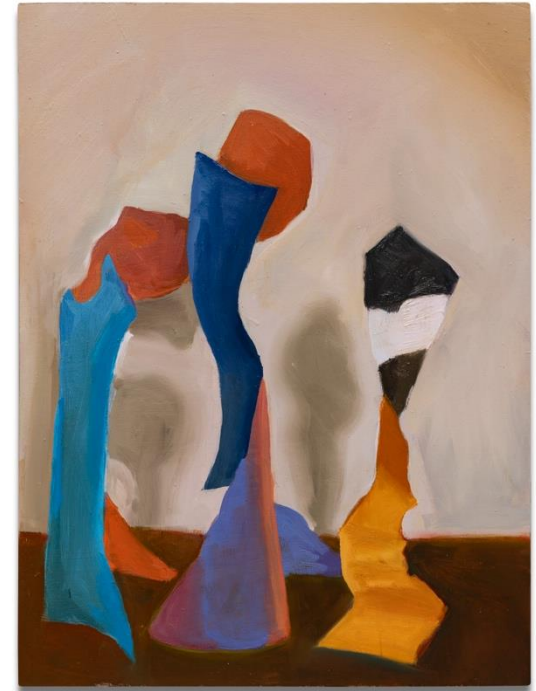
**Exhibition Dates:** 29 May – 4 July 2026  
**Opening Event:** Saturday 30 May, 5 – 7pm | Artist Talk, 4 – 5pm  
**Gallery Hours:** Tuesday to Friday, 10am – 5pm, Saturday 12pm – 5pm

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*Cut the Line* is a series of oil paintings derived from provisional maquettes. Made from store-bought aluminium, small sculptural models attempt to create a sense of self-sufficiency in unstable conditions beyond individual control.

Developed during a period of living without infrastructure on a rural site, the maquettes emerged from efforts to establish habitability that withstands physically demanding, unresolved environments. Using readily available materials, they register the necessity to keep acting on a human scale under the constraints of my daily life—childcare, cost of living, and the conditions for liveable work. These circumstances are situated against broader pressures of climate instability and an ongoing sense of emergency.

The paintings document each maquette yet depart from clear transcription. Oil paint intensifies and isolates each figure through colour and shadow. Compositions are informed by repeatedly moving the maquettes, where they return arranged in pairs or small clusters—sometimes overlapping, sometimes estranged. These transitory groupings are suggestive of a holding pattern rather than a resolution. They describe a practice shaped by constraint, where the impulse to keep going persists despite uncertainty, and where small gestures are set against forces that exceed them.



Caroline Gasteem, *Boom Times*, 2025-26. Oil on board, 50 x 30 x 2.5cm.  
Image: Louis Lim. Courtesy of the artist and Onespace.



Photo: Joe Ruckli. Courtesy of the artist and Onespace.

Caroline Gasteen is a Meanjin/Brisbane based artist whose practice is process-led. She uses collage, photography and paint to generate work. She is particularly interested in colour relationships and dimensionality. Her recent works particularly focus on the concept of three-dimensional space that permits both illusion and depth as well as light and shadow.

Since graduating from RMIT's art school in 2014, Gasteen has participated in groups shows across Melbourne, Sydney and Brisbane. She had her first solo show at QCA's Grey St Gallery in 2019.

Gasteen has been a finalist in the Port Lincoln Art Prize and The Ravenswood Women's Art Prize, for which her 2022 entry won a highly commended. In 2018, she was the overall winner of the Churchie National Emerging Art Prize.

Her recent exhibitions include *Yoke* (2025) in Brisbane at QCA Galleries; *RightNOW* (2024) at Onespace Gallery; *Cheap Tricks* (2024), a solo exhibition at Webb Gallery; *Block Show* (2023) at Vacant Assembly; *Suburban Abstract* (2023) at KEPK Gallery in Brisbane; *Unseen* (2023) at Grey St Gallery in Brisbane; *RMXTV x Brisbane Art and Design Biennale* (2021) in Brisbane; *I Came To See..* (2021) and *Funny Paper* (2019) at Grey St Gallery in Brisbane.

## *Agency in a Time of Precarity*

Looking at Caroline Gasteen’s paintings is an exercise similar to watching the uncertain world of today unfold around us. Uncanny and blurred, familiar forms seem to shapeshift with every glance. In Gasteen’s new solo exhibition, *Cut the Line*, oil paintings of self-sufficient maquettes ask how we are to preserve autonomy among precarious conditions where little control seems to be in our reach.

Typically, as an artist’s practice evolves across years, their output becomes progressively ‘resolved’. However, like the winding materials abstracted in Gasteen’s paintings, her practice exceeds being pinpointed. When Gasteen first exhibited at Onespace in the 2024 show *Right NOW*, her paintings were permeated by slick lines emphasised by deep tonal contrast. While adhering to expansive abstraction and vivid colour, her new body of work suggests that she has begun to relinquish control over the paint brush. By giving way to increasingly ambiguous forms, Gasteen imbues her subjects with a newfound sense of agency.

When the body of work first arrived in the gallery, I tried to decipher Gasteen’s visual references. Was the luminous cobalt blue set against black-and-white stripes in *Passenger Beside Me* reminiscent of a vase, or perhaps even a tropical fish? However, in looking at Gasteen’s works, one must suppress this innate human instinct to categorise. Rather than a forthright description of objects, the maquettes become their own subjects. With shadows creeping behind each figure and lines that reach beyond the canvas, *Even the Good Ones’ Aren’t That Good* gestures towards fluidity and movement. Rather than being staged by Gasteen, the maquettes seem to have somehow relocated themselves.

For Caroline, there is always a “disconnect between idea and output” in her practice.<sup>1</sup> Although her artmaking is a therapeutic exercise of autonomy—bringing to scale objects in a world where everything seems larger than us—she does not predetermine artistic outcomes. In each painting that comprises *Cut the Line*, blurred strokes of oil paint create the impression that maquettes are seemingly caught in the act, pictured quickly moving across an out of focus lens. We can never catch them, and perhaps we are never meant to.

Mae Stanton

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<sup>1</sup> Caroline Gasteen, interview with the author, 24 March 2026

Caroline Gasteen

***Cut the Line***

29 May – 4 July 2026



Caroline Gasteen

*Gnawing at the Cord (For Amy)*, 2026

Oil on board, 200 x 120 x 5cm

**\$9,000**

Photo: Courtesy of the artist and Onespace



Caroline Gasteen  
*Cirde The Drain*, 2025-26  
Oil on board, 91 x 61 x 4cm

\$3,500

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



Caroline Gasteen  
*Even the 'Good Ones' Aren't That Good*, 2025-26  
Oil on board, 91 x 61 x 4cm

\$3,500

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



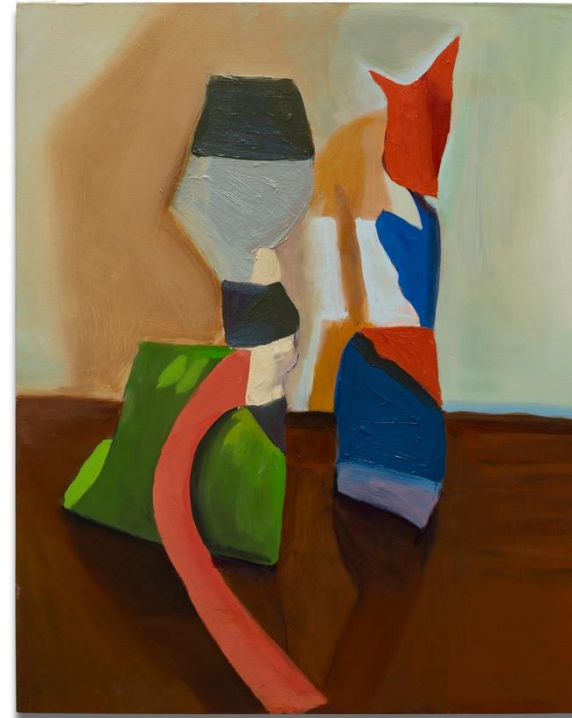
Caroline Gasteen

*Once I Rode a Black horse, 2025-26*

Oil on board, 91 x 61 x 4cm

\$3,500

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



Caroline Gasteen

*Bark At The Moon, 2025-26*

Oil on board, 51 x 41 x 2cm

\$1,500

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



Caroline Gasteen  
*Passenger Beside Me*, 2025-26  
Oil on board, 51 x 41 x 2 cm

\$1,500

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



Caroline Gasteen  
*Overkill*, 2025-26  
Oil on board, 51 x 41 x 2 cm

\$1,500

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



Caroline Gasteen  
*Boom Times*, 2025-26  
Oil on board, 40 x 30 x 2cm

\$1,000

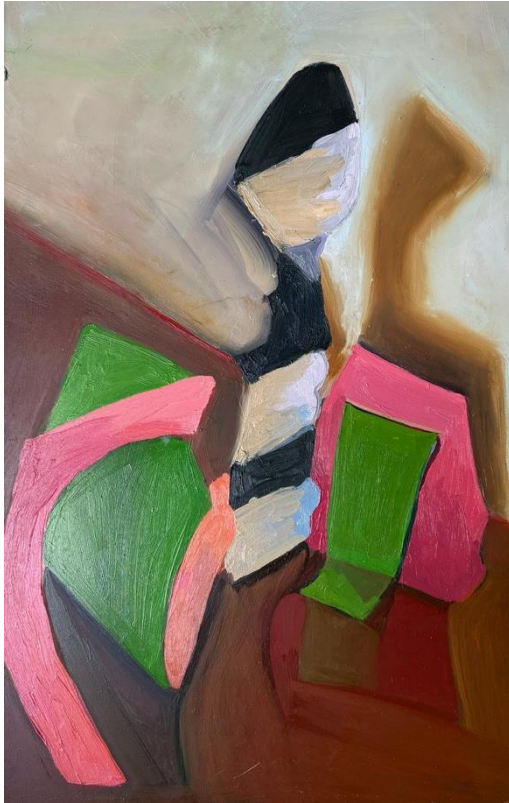
Photo: Louis Lim. Courtesy of the artist and Onespace.



Caroline Gasteen  
*Cut The Line*, 2025-26  
Oil on board, 40 x 30 x 2cm

\$1,000

Photo: Louis Lim. Courtesy of the artist and Onespace



Caroline Gasteen

*Bark at The Moon 2, 2026*

Oil on aluminum panel, 53 x 38cm

**\$1,000**

Photo: 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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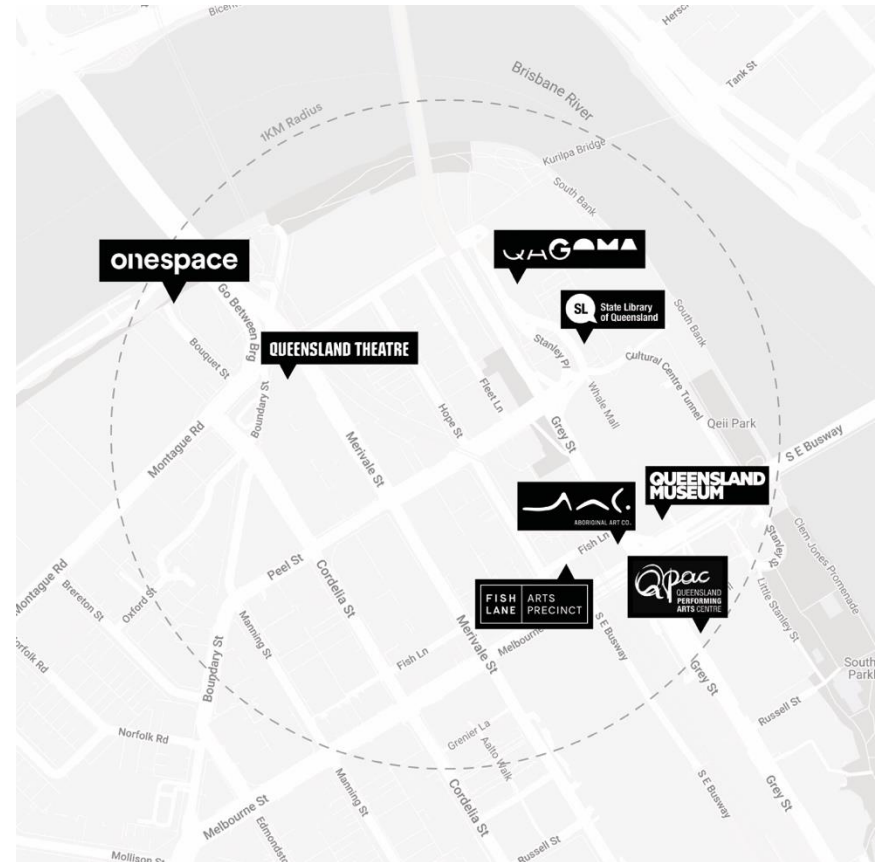
[onespace.com.au](http://onespace.com.au)

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

Onespace Gallery Hours:

Tuesday 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.