



Teho Ropeyarn & Brian Robinson
Sydney Contemporary 2026

onespace

ONESPACE

Fair Dates: 3 – 6 September 2026

VIP Event: Wednesday 2 September, 2pm – 8pm

Art Night: Thursday 3 September, 5:30pm – 9pm



Image: Sol Studio. Alicia J. Courtesy of the Artist and Onespace.



Image: Sol Studio. Alicia J. Courtesy of the Artist and Onespace.

Fair Hours:

Wednesday 2 September

VIP Preview

VIP Pass and Premium+ Pass only

Thursday 3 September

11am–5pm, Fair Open

5:30pm–9pm, Art Night

Friday 4 September

11am–4pm, Fair Open

4pm–8pm, Friday Night

Saturday 5 September

11am–6pm, Fair Open

Sunday 6 September

11am–5pm, Fair Open

Onespace returns to Sydney Contemporary this year, showcasing two of Australia's leading First Nations printmakers, Teho Ropeyarn and Brian Robinson in Paper Contemporary.

Renowned for pushing the boundaries and scale of printmaking, Ropeyarn and Robinson individually explore Country and landscape as sites of transformation, memory and imagination. Exploring the contrasting realms of earth and cosmos and the ancestral knowledge that connects them, their works traverse the space between the physical and the subconscious. Their stunning, large hand-coloured prints embody spiritual metaphors that resonate with memory and cultural knowledge. They both weave mandalas of Country and ancestral pathways.



Teho Ropeyarn. Photo: Garuwa. Courtesy of the artist and Onespace.

Teho Ropeyarn is an artist and curator from Injinoo, Cape York Peninsula, and is currently based in Cairns, Queensland. Born in Mount Isa in 1988, he holds a Bachelor of Fine Arts from the College of Fine Arts (UNSW) in Sydney. Ropeyarn is descended from the Angkamuthi and Yadhaykana clans from Injinoo on the mainland, Badu, Moa and Murray Island in the Torres Strait; Woppaburra people (Great Keppel Island) and Batchulla people (K'gari). Having lived in Injinoo most of his life, his practice reflects his father's Aboriginal heritage to keep what is remaining alive.

His work focuses on preserving and documenting permitted stories and knowledge passed down from Elders and recognises the four clan groups that make up the Injinoo peoples. His exquisite vinyl cut prints explore several traditional and historical stories including significant events, dreaming sites, totems, and ceremonial body designs encompassing a spiritual connection to Country and community on both land and sea. The rhythm, patterns, and imagery in his work often utilise elements from body markings derived from this region depicted with a contemporary lens. His imagery and stories connect Ropeyarn's spirit of the work to his people and Country.

Teho Ropeyarn's works have been acquired by prestigious institutions and collections including the National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of South Australia and the Queensland Art Gallery | Gallery of Modern Art (QAGOMA). His work has also been curated into major exhibitions across Australia and abroad including: Too Deadly: Ten Years of Tarnanthi, 2025, AGSA; 23rd Biennale of Sydney, 2022; Tarnanthi 2021, Art Gallery of South Australia; Ink Master's 3rd Biennial Print Exhibition, Cairns, 2016; 8th International Printmaking Biennial of Douro, Portugal, 2016; GOMA-Q, Queensland Art Gallery | Gallery of Modern Art, 2015; Primavera 2012, Museum of Contemporary Art, Sydney, 2012; and 11th Nationwide Academies of Fine Arts Printmaking Biennial, Guangzhou Academy of Fine Arts, China, 2012.

He has been the recipient of several grants, prizes and awards, nationally and internationally, including: the Queen Sonja Print Award, Norway, 2022 [Finalist]; National Works on Paper 2022, MPRAG [Acquired]; Geelong Acquisitive Print Award, 2021 [Winner]; Fremantle Print Award Exhibition, Fremantle Art Centre, 2016; National Works on Paper Award, Mornington Peninsular Regional Art, 2014; 30th Telstra NATSIAA Awards, MAGNT, 2013 [Winner - Works on Paper]; 29th Telstra NATSIAA Awards, MAGNT, 2012 [Finalist - Works on Paper]; Wollotuka Acquisitive Art Prize, University of Newcastle, 2012.



Photo: Michael Marizk. Courtesy of the artist and Onespace.

Teho Ropeyarn

a memorial without end... (State II), 2026

Ink, watercolour, vinyl cut print on paper, 168 x 169cm (block), 187 x 189cm (paper), 2AP + Edition of 10 (minor edition variations)

\$17,500 (unframed)

Artist Statement

This work is a wreath untethered from the ground.

A hybrid flower and star, it floats in dark space; suspended between ceremony and cosmos, between here and there. It carries the weight of ongoing loss in First Nations communities, where grief is both sudden and expected, unscheduled yet familiar. Death arrives quietly, then repeatedly. It becomes the elephant in the room. It becomes the roll call. It becomes the question: who's next?

The wreath echoes those laid in public remembrance; strong, circular, symbolic, yet this one drifts. Full of life, almost festive at first glance, it resists celebration. It marks accumulation. It marks the reality.

If health, circumstance, and the conditions of being Blak were different, many of our graves would not exist. Many of our people would still be here; the aunts, uncles, cousins, siblings who held families together. Instead, cemeteries expand as households contract. The living grow smaller while the other side grows full.

This wreath is for them. It is a constellation of absence. A memorial without end. A quiet orbit of those who remain present in spirit but no longer in body, not gone, not here, forever circling.

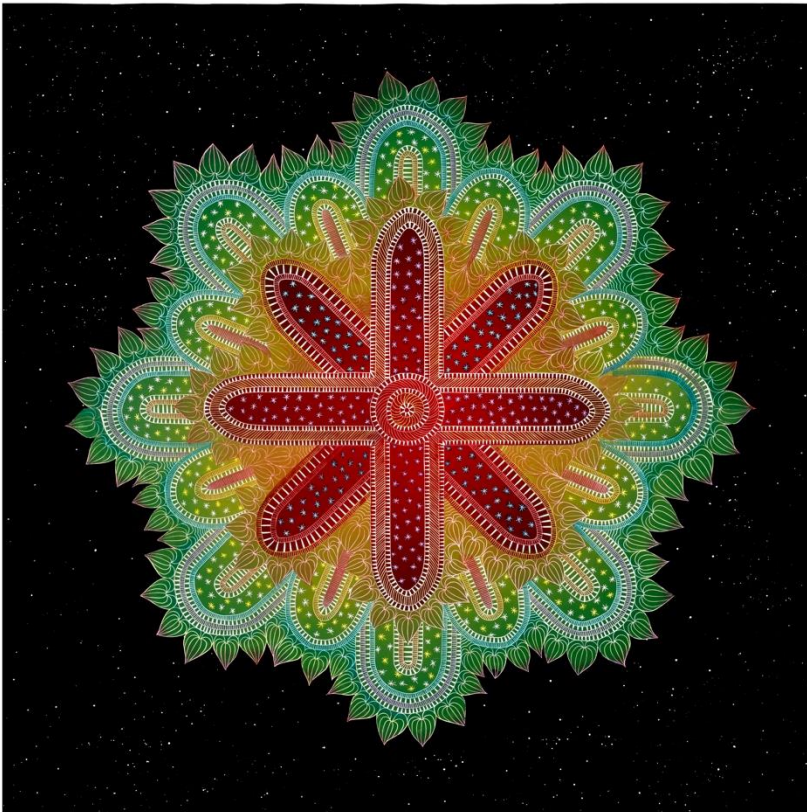


Photo: Michael Marizk. Courtesy of the artist and Onespace.

Teho Ropeyarn

a memorial without end... (State I), 2026

Ink, watercolour, vinyl cut print on paper, 170 x 170cm (block)

187 x 187cm (paper), 2AP + Edition of 5 (minor edition variations)

\$17,500 (unframed)



Teho Ropeyarn and Manjal Brady

Starry Night in Cape York, 2025

Vinyl cut print, 90 x 196cm (block), 107 x 213cm (paper), 2AP + Edition of 5

\$6,500 (unframed) | \$8,500 (framed)

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



Teho Ropeyarn

Cape York, Peninsula Development Road (State I), 2025

Vinyl-cut print, 100 x 160cm (block), 117 x 177cm (paper)

2AP + Edition of 10 (minor edition variations)

\$7,500 (unframed)

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



Teho Ropeyarn

From wet to dry (State II), 2025

Vinyl cut print, 45cm x 74cm (block), 72cm x 101cm (paper)

2AP + Edition of 20 (minor edition variations)

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Teho Ropeyarn

Sunset Country (State III), 2025

Vinyl cut print, 45cm x 74cm (block), 72cm x 101cm (paper)

2AP + Edition of 20 (minor edition variations)

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.

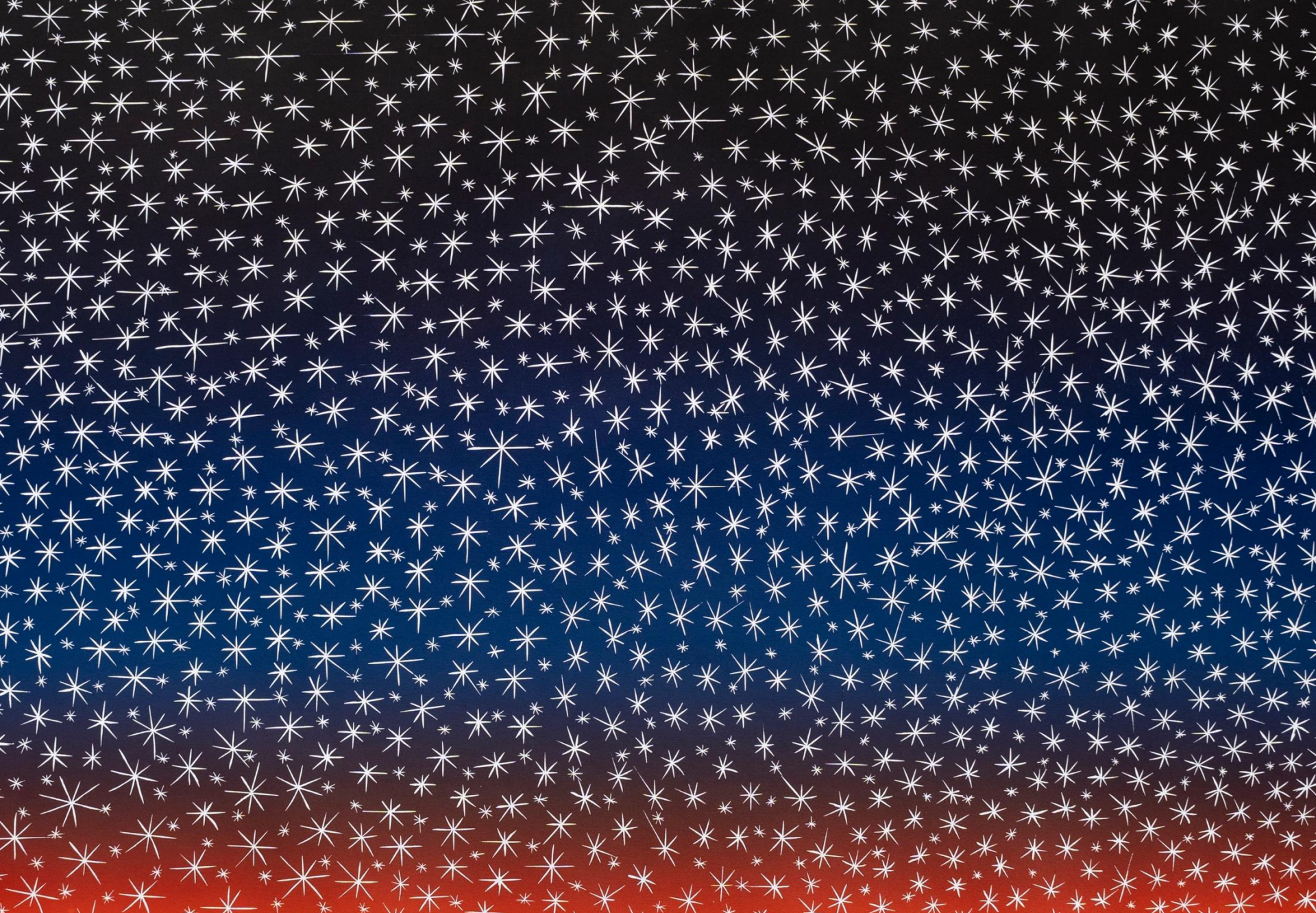


Image: Sol Studio. Alicia J. Courtesy of the Artist and Onespace.

Theo Tremblay is a pioneer of collaborative printmaking and publishing, mentoring Aboriginal and Zenadh Kes (Torres Strait) artists in a range of print mediums. He specializes in etching, lithography, relief printing, mono-print and screen-printing.

Many of the works created in the Editions Tremblay workshop have been acquired by major galleries and museums in Australia and internationally.

Essay writer Shoane Hobson states: 'Ropeyarn has worked in printmaking since 2010, continually expanding his technical and conceptual approach into various formats. For this series, he collaborated with master printmaker Theo Tremblay, exploring the possibilities of ink and pressure to create complex tonal variations and atmospheric shifts that animate each print.'





Brian Robinson. Photo: Marince Kodjanovski. Courtesy of the artist and the Australian National Maritime Museum.

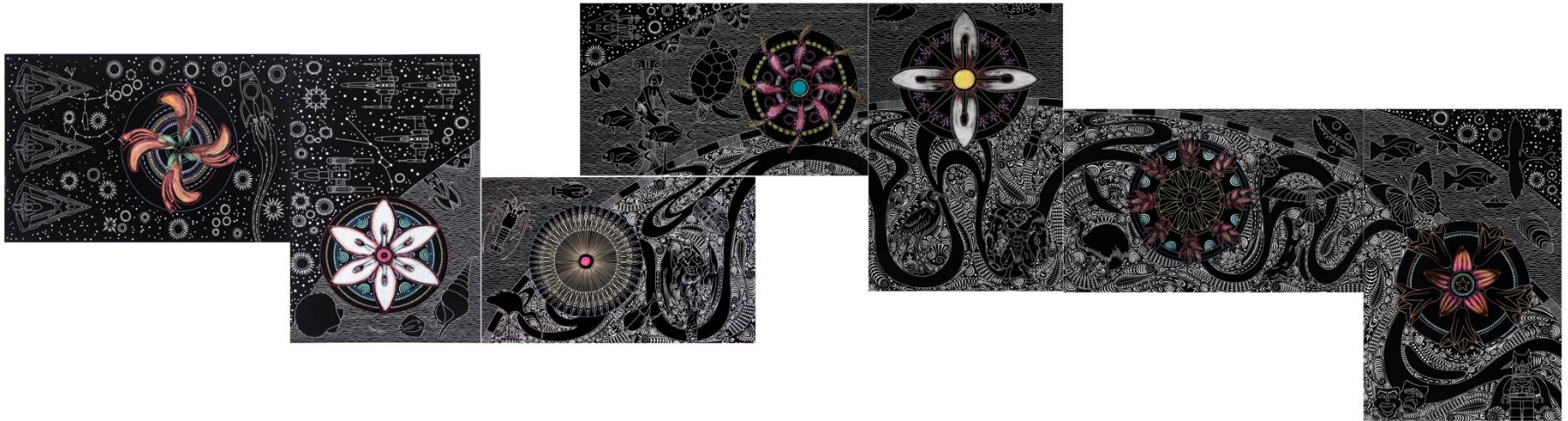
Brian Robinson grew up on Waiben, Thursday Island, a place where horizons are fluid and the boundaries between sea, sky, and spirit dissolve. It is here, in this meeting place of currents and cultures, that his story begins—layered, expansive, and deeply interconnected. His lineage unfolds like a living map: he is a Maluyilgal man of the Western Torres Strait, a Wuthathi man of the shimmering silica sands of Shelburne Bay, a descendant of the Dayak peoples of Sarawak and the Villaflor family of the Philippines and carrying also the ancestral echoes of Scotland and England. Within him, these diverse inheritances do not rest quietly—they move, converge, and resonate, forming a dynamic cultural constellation that informs every aspect of his creative life.

Robinson's work inhabits a space where memory, mythology and lived experience converge. The sea, its creatures and the rhythms of Island life provide a rich visual language through which he explores identity, place and cultural continuity. Ancestral beings, marine life and celestial references move fluidly through his compositions, creating works that are at once deeply personal and universally resonant. Through intricate patterning, bold forms and inventive storytelling, he transforms cultural knowledge into dynamic contemporary expressions.

A significant contributor to the cultural landscape of the continent, Robinson is perhaps best known for his major public artworks, including the monumental stainless-steel Woven fish (2003) and Reef guardian (2017) installed along the Cairns Esplanade. These landmark works have become enduring symbols of the region, reflecting both innovation and connection to Country.

Over a career spanning more than three decades, Robinson has exhibited extensively throughout Australia and internationally, including exhibitions in Berlin, Nouméa, Washington DC and New York. His work is held in numerous prestigious collections, including the National Gallery of Australia, National Gallery of Victoria, National Museum of Australia, Queensland Art Gallery | Gallery of Modern Art, Tjibaou Cultural Centre (New Caledonia), Australian National Maritime Museum, and the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia, USA.

Mossenson Galleries is Brian Robinson's representative gallery, excluding public art projects which are managed by Onespace. Onespace makes available a selection of artworks by Brian Robinson and those directly designed from public art commissions.



Brian Robinson

Abundance of Country Series, 2025-2026

7 prints in the total suite. Vinyl-cut printed in black ink from 7 blocks with hand colouring.

Installation dimensions: 136 x 512cm

2AP + Edition of 5 (unframed) | \$20,000

Photo: Michael Marzik. Courtesy of the artist and Onespace.

Abundance of Country

Abundance of Country, a series of seven vinyl cut prints, unfolds as a living constellation, with each anchored by a flowering presence that carries the voice of its place. The blooms of Kurrajong, Milk Maid, Batwing Coral, Spotted Emu Bush, Sally Wattle, Lemon Aspen, and Cape York Lily rise as markers of time, place, and ancestral continuity. Each plant is not simply depicted but invoked—held within a lineage of knowledge that binds land, water, and sky into a single, breathing system.

Across Queensland's seven culturally significant river systems, these floriate forms drift and gather, mapping a quiet choreography of movement. Like the rivers themselves, they weave across Country, carrying memory in their petals and meaning in their seasonal return.

At the heart of the work, the flower radiates outward—symmetrical, luminous, almost celestial—with its form echoing both botanical life and a cosmic diagram. It becomes a meeting point: a mandala of Country, where knowledge is encoded through pattern, repetition, and rhythm. Surrounding it, fields of stars scatter across a dark expanse, while constellations trace ancestral pathways through the sky. Interwoven among them are forms reminiscent of spacecraft. These references to contemporary mythologies remind us that the act of looking upward, of navigating by stars, continues across time—from ancestral voyaging to imagined futures.

Below and beside this celestial field, shells, seeds, and flowing linework evoke the shoreline and the currents of Sea Country. These elements ground the work, reminding us that the cosmos is not distant; it is reflected in the tide, in the curve of a shell, in the spiral of growth. The terrestrial and the celestial fold into one another.

These flowering plants are also sources of sustenance—quiet providers woven into daily life. Their nectars, seeds, fruits, and roots have long nourished local Aboriginal communities, offering seasonal cues for harvesting and gathering. In their blossoming, they signal not only beauty but also abundance: a time to collect, to share, to sustain. Food, in this sense, is inseparable from story. In this ongoing dialogue with Country, knowledge of when and how to gather is as vital as the nourishment itself.

They hold within them an ancient pharmacopeia as well. Sap, bark, leaves, and roots become vessels of care through practices of ashing, burning, heating, and drying: transformations guided by intimate ecological knowledge.

Yet, the blooms also gesture toward the unseen. They are thresholds—places where spirits pause, where journeys between worlds briefly settle within colour and form. Suspended between the patterned ground and the star-filled sky, the central flower becomes both portal and resting place—a point where spirit, sustenance, and story converge.

Rendered through the tactile precision of vinyl cut, *Abundance of Country* is both map and memory—a layered cosmology where flora, constellations, and contemporary symbols coexist. It is an offering that honours the quiet, persistent flourishing of life, where every petal carries a story, every star holds direction, and every flowering marks the enduring presence of Country.



Brian Robinson

Abundance of Country: Batwing Coral, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 60 x 98, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



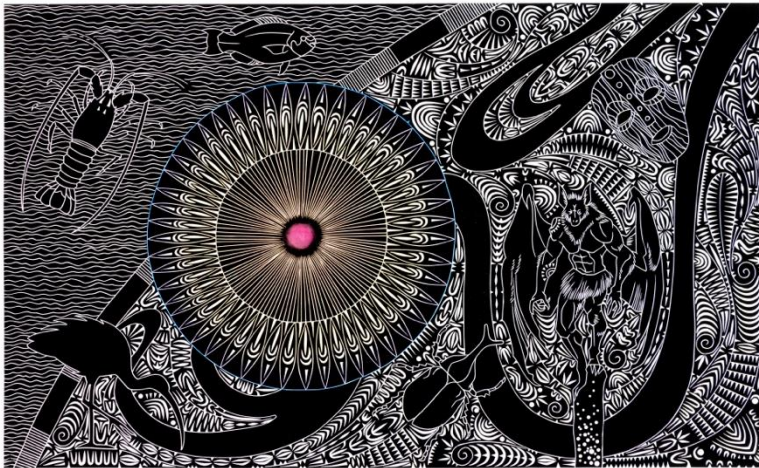
Brian Robinson

Abundance of Country: Milk Maid, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 98 x 60cm, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



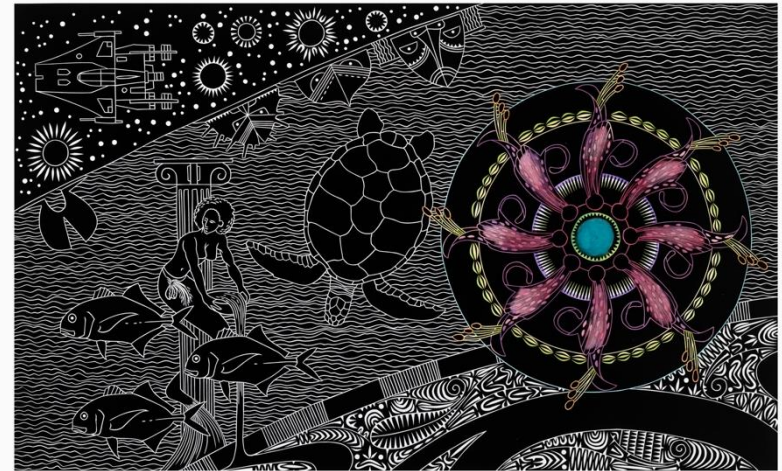
Brian Robinson

Abundance of country: Sally Wattle, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 60 x 98cm, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



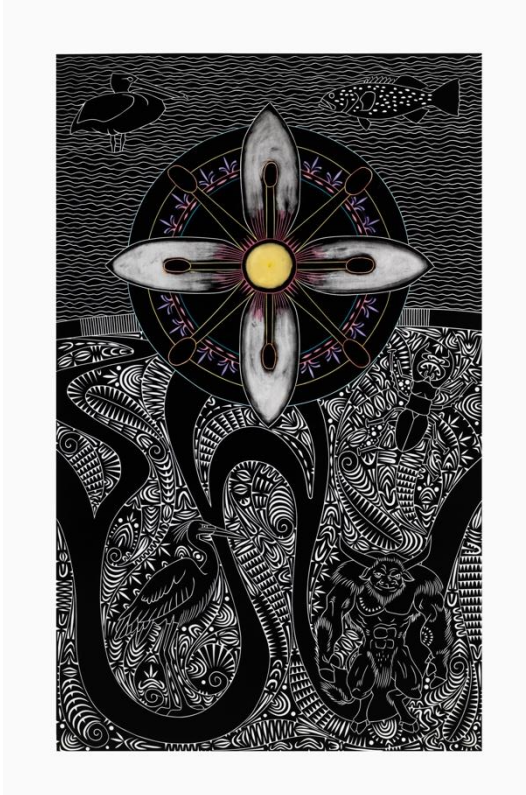
Brian Robinson

Abundance of Country: Spotted Emu, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 60 x 98cm, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



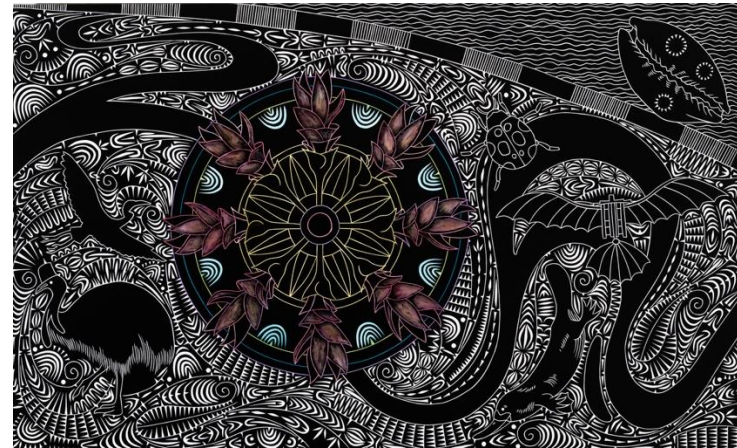
Brian Robinson

Abundance of country: Lemon Aspen, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 98 x 60cm, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Brian Robinson

Abundance of Country: Cape York Lily, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 60 x 98cm, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



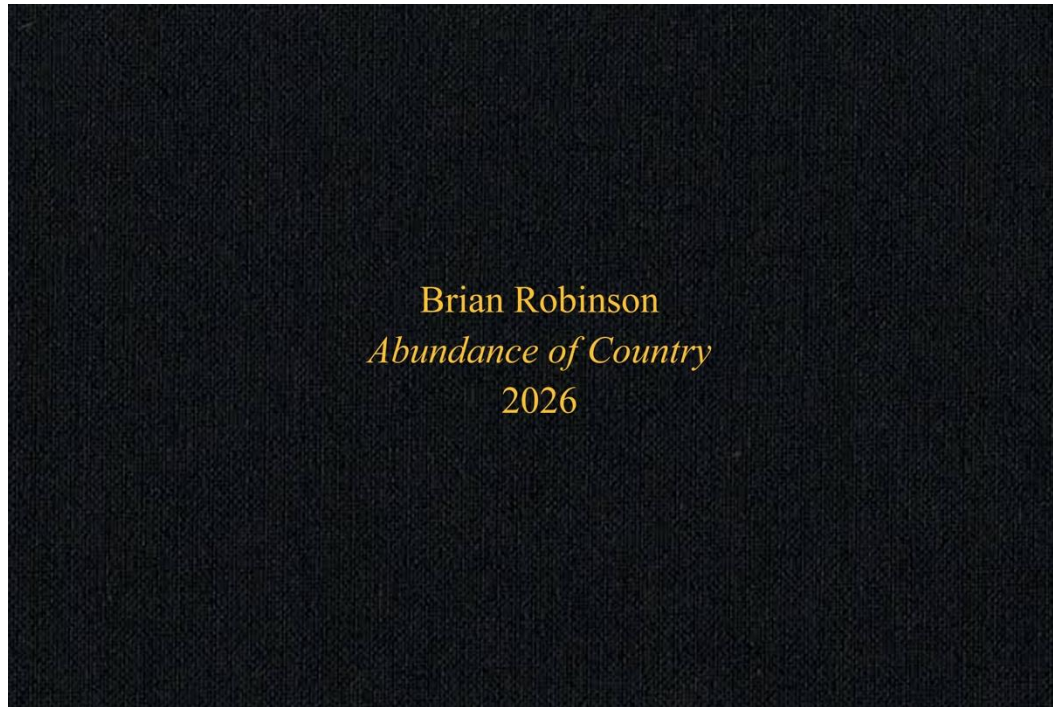
Brian Robinson

Abundance of country: Kurrajong, 2025-2026

Vinyl-cut printed in black ink from 7 blocks with hand colouring, 98 x 60cm, 2AP + Edition of 15

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



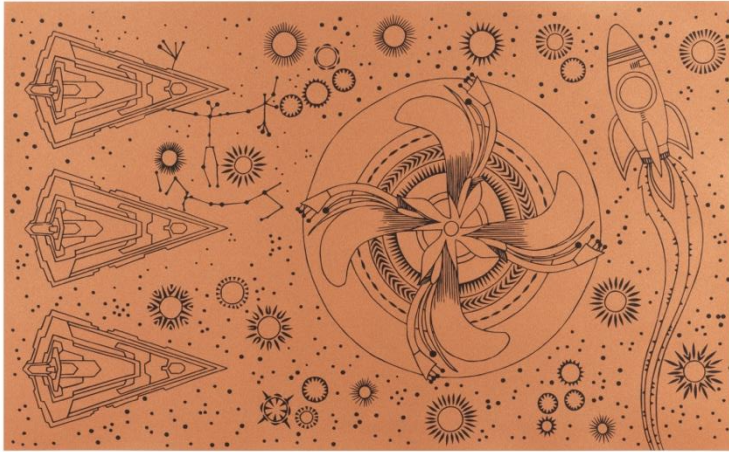
Brian Robinson

Abundance of Country Solander Box (Bronze Editions), 2025-2026

Two-colour screen print on Somerset white cotton paper, second iteration derived from original relief print installation

2AP + Edition of 5 | \$15,000

Photo: Michael Marzik. Courtesy of the artist and Onespace.



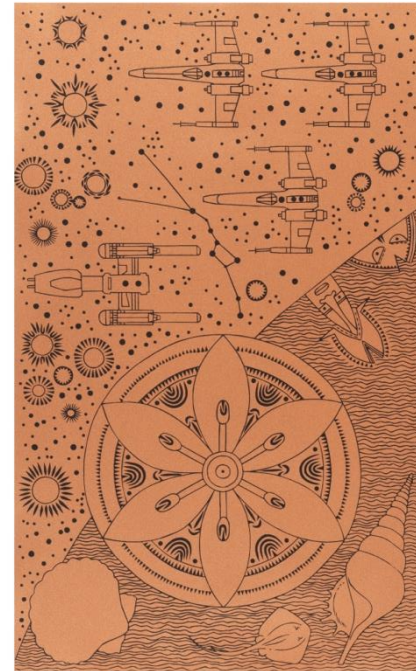
Brian Robinson

Abundance of Country: Batwing Coral (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper,
second iteration derived from original relief print installation,
46 x 75cm 2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.



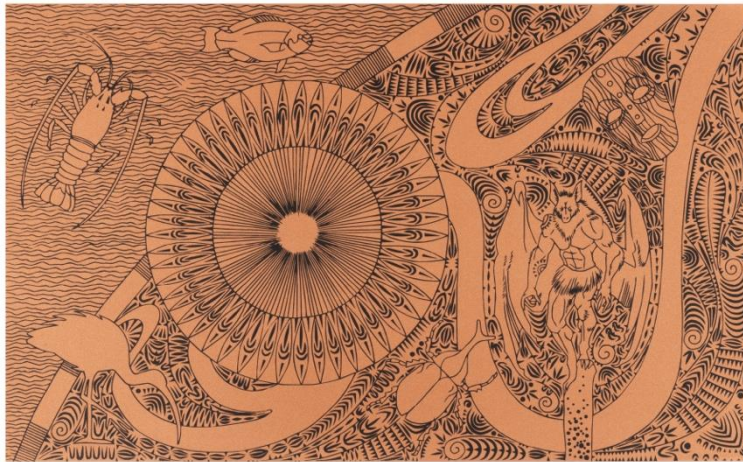
Brian Robinson

Abundance of Country: Milk Maid (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper,
second iteration derived from original relief print
installation, 46 x 75cm 2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.



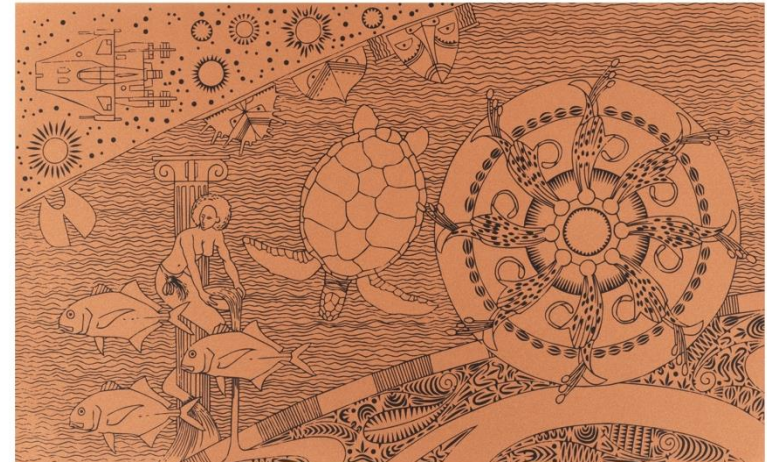
Brian Robinson

Abundance of country: Sally Wattle (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper,
second iteration derived from original relief print installation,
46 x 75cm 2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.



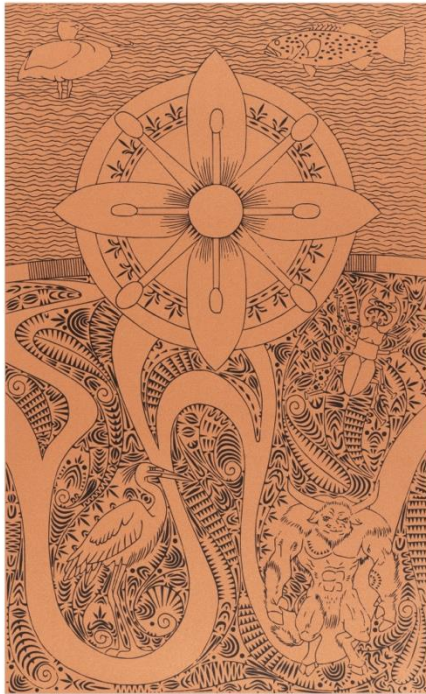
Brian Robinson

Abundance of Country: Spotted Emu (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper,
second iteration derived from original relief print
installation, 46 x 75cm 2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Brian Robinson

Abundance of country: Lemon Aspen (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper,
second iteration derived from original relief print installation,
46 x 75cm 2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.



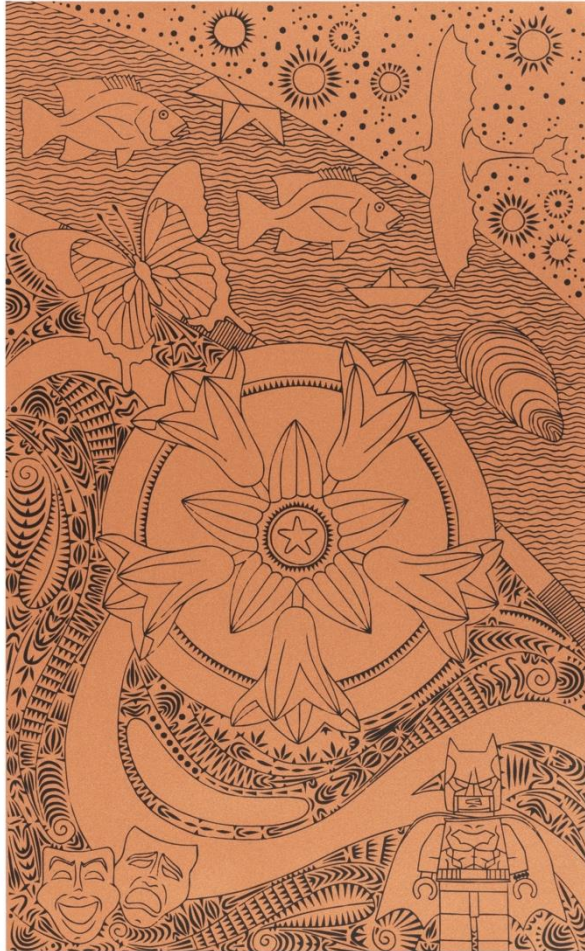
Brian Robinson

Abundance of Country: Cape York Lily (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper,
second iteration derived from original relief print installation,
46 x 75cm 2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Brian Robinson

Abundance of country: Kurrajong (Bronze), 2025-2026

Two-colour screen print on Somerset white cotton paper, second iteration derived from original relief print installation, 46 x 75cm
2AP + Edition of 10

\$2,500

Photo: Michael Marzik. Courtesy of the artist and Onespace.

Stargate 1 - 3

Ever wonder about the stars above—the circling satellites, the fleeting shadows that slip across the vast black body of space? In the Stargate series, the sky is not distant; it is a threshold, an opening, a passage between realms of knowing. It is both memory and map, a living archive inscribed with the movements of ancestors and the rhythms of Sea Country.

Beneath a canopy of trembling light, across countless cycles of the moon, the people of Zenadth Kes (Torres Strait Islands) endure a presence that is ancient, continuous, and ever-renewing. The Milky Way unfurls not as abstraction but as story; meteors become messages; the phases of the moon mark the pulse of existence. Here, astronomy is not separate from life—it is life, encoded in the heavens and echoed upon the earth and sea below.

For the islanders of Zenadth Kes, the night sky is a guide and a guardian. It charts journeys across shifting tides, reads the breath of the winds, and foretells the turning of seasons. Stars align with currents; constellations mirror the movement of marine life; celestial patterns ripple through ecological cycles. This knowledge, refined over millennia, is not written in books but is carried in bodies—sung, danced, carved, and remembered.

Stargate 1–3 position these cosmologies as both portal and continuum: a way of entering ancestral time while remaining anchored in the present. The works invite the viewer to stand at the threshold where sky meets sea, where reflection becomes revelation. In this space, the ground may transform into the cosmos, and the cosmos into a reflective plane of return—an inversion that echoes the interconnectedness of all things.

The Stargate series draws upon this vast system of collective memory. Symbol and pattern—iconographies of stars, currents, and spirit beings—become vessels of transmission, carrying forward the knowledge of those who understood the universe not as something to conquer, but as something to belong to. These motifs are not merely decorative; they are mnemonic, activating stories of creation, navigation, and transformation.

In *Stargate 1–3*, the celestial is not remote. It is intimate. It is embodied. It is a living doorway through which ancestral knowledge continues to pass—guiding, shaping, and illuminating pathways across time.



Brian Robinson

Stargate 1, 2025-2026

Screenprint over digital print, 85 x 127.5cm,
2AP + Edition of 5

\$5,500 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Mossenson Galleries.



Brian Robinson

Stargate 2, 2025-2026

Screenprint over digital print, 85 x 153cm,
2AP + Edition of 5

\$6,500 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Mossenson Galleries.



Brian Robinson

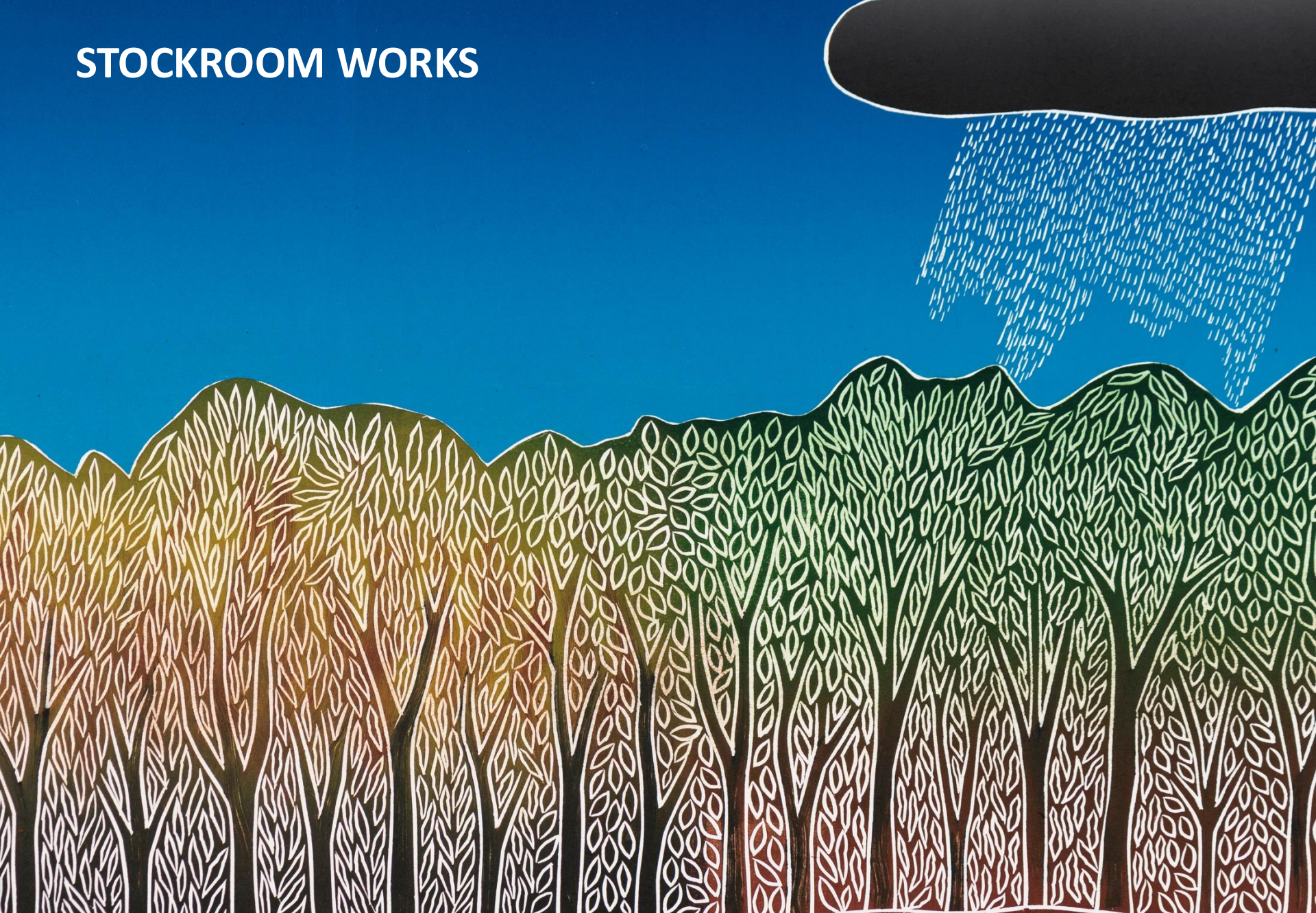
Stargate 3, 2025-2026

Screenprint over digital print, 85 x 212.5cm, 2AP + Edition of 5

\$8,500 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Mossenson Galleries.

STOCKROOM WORKS





Teho Ropeyarn

Cape York, Peninsula Development Road - Burnt Country (State II), 2025

Vinyl-cut print, 100cm x 160cm (block), 117cm x 177cm (paper)

2AP + Edition of 10 (minor edition variations)

\$7,500 (unframed)

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



Teho Ropeyarn

Cape York, Peninsula Development Road - Night-Time Drive (State III),
2025

Vinyl-cut print, 100cm x 160cm (block), 117cm x 177cm (paper)

2AP + Edition of 10 (minor edition variations)

\$7,500 (unframed)

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



Teho Ropeyarn

Cape York, Peninsula Development Road – Dusty Road (State IV), 2025

Vinyl-cut print, 100 x 160cm (block), 117 x 177cm (paper)

2AP + Edition of 10 (minor edition variations)

\$7,500 (unframed)

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



Teho Ropeyarn

Rain cloud blue sky (State I), 2025

Vinyl-cut print, 45cm x 74cm (block), 72cm x 101cm (paper)

2AP + Edition of 20

\$3,000 (unframed)

Photo: Michael Marzik. Courtesy of the artist and Onespace.



Teho Ropeyarn

Sunrise Country (State IV), 2025

Vinyl-cut print, 45cm x 74cm (block), 72cm x 101cm (paper)

2AP + Edition of 20

\$3,000 (unframed)

Photo: Michael Marzik. 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) on Magandjin / Meanjin country 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

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

Gallery Assistant, Poppy Saines: poppy@onespace.com.au

Project Manager & Artist Liaison, Tamika Grant-Iramu: tamika@onespace.com.au

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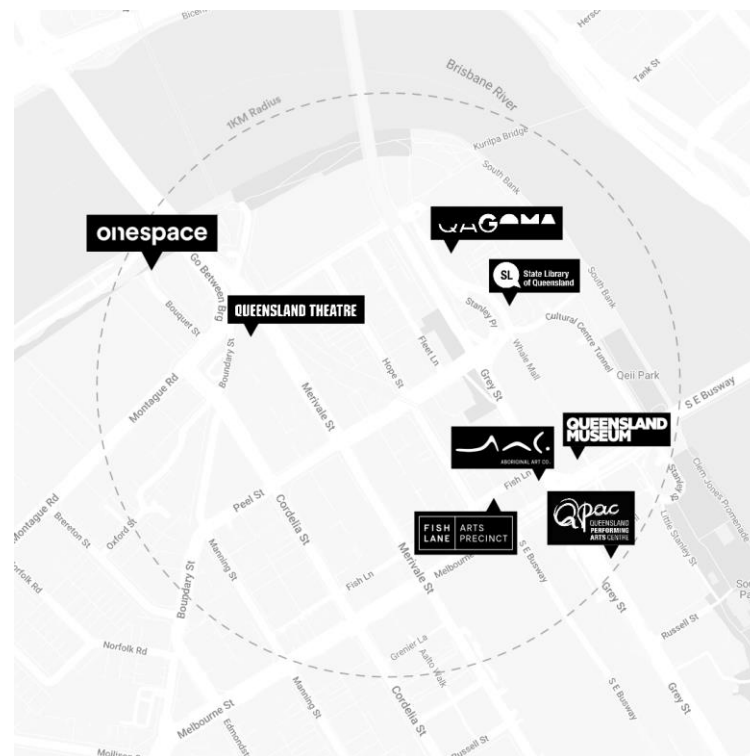
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info@onespace.com.au

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.

Onespace also acknowledges Brian's representative gallery, Mossenson Galleries, Subiaco / Noongar boodjar.