

An abstract artwork featuring a textured, stippled background in shades of grey, brown, and blue. A prominent, irregular red shape, resembling a heart or a splash, is located in the upper left quadrant. The overall composition is layered and complex, with various organic and geometric forms emerging from the texture.

onespace

KONSTANTINA

Wumera Nangamay: Muru Walan

11 September – 17 October 2026

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Exhibition Dates: 11 September – 17 October 2026
Opening Event: Saturday 19 September, 5 – 7pm | Artist Talk, 4 – 5pm
Gallery Hours: Tuesday to Friday, 10am – 5pm, Saturday 12pm – 5pm

Drawn to the enduring beauty and significance of Kati Thanda, KONSTANTINA'S latest body of work in *Wumera Nangamay: Muru Walan*, explores the ancient Muru (path or journey) that connects her Gadigal ancestors in the Sydney region with the Arabanoo peoples of the central desert. As climate change alters the rhythms of flooding and reshapes the region's biodiversity, these paintings become both a record of deep cultural connection and a reflection on a changing landscape. These richly layered works invite viewers into deep time, where Country, memory and ancestral knowledge are interwoven.

Artist statement:

I have long been drawn to the natural beauty of Kati Thanda.

The path of the rain that allows this mystical inland sea to come into being happens only once in a generation. With today's increased climate emergency, the time between flooding has shortened and the biodiversity of the region is changing.

As a Gadigal woman, this Muru is one of our long-remembered songlines. One that connects my ancestors from the Sydney region to that of the Arabanoo people in the central desert.

Documenting its changes allows me to document both our deep connection through history and also the contemporary changes the landscape is facing today. Regardless of what you see in this paintings, they are magical. Joyful and spiritual laced imagery that connects us to deep time.



Photo: Courtesy of the artist and Onespace.



Kate Constantine. Photo: 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.

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I meet with KONSTANTINA at the close of a fresh winter's day. She sits within her studio, which lies just beyond the home she shares with her partner and three sons. Surrounded by trees and haloed by a rosy sunset, the studio was built on Constantine's terms with found timber and plenty of salvaged windows. It's a place she feels comfortable to work in broad gestures. Situated on the rise of a hill, one side looks out to Lismore, the other to Brunswick Heads and Mullumbimby. Her bright energy fills the space.

While peaceful in her environment, KONSTANTINA's schedule is anything but. When we speak, she has just returned from Europe after a sold-out solo show at her Paris gallery, Arts d'Australie. Prior to this, she showed work in Switzerland and exhibited at Art Basel. While back for now, she will return for a major project she is undertaking with the British Museum. For more than five years, she has been researching their archive of Aboriginal objects—'treasures', in her words. KONSTANTINA will be the first living Aboriginal artist to stage an exhibition at the British Museum.

For now, the artist is re-grounding herself in the routines of life as a mother and a full-time artist. Her children have a depth of understanding around her practice due to their early involvement. 'For me, there's nothing off-limits in the studio', she says. 'I'm almost trying to replicate a freedom within their Culture in this space.' KONSTANTINA is a proud descendent of the Gadigal people of the Eora nation, and through her practice and ways of living, she advocates for the culture and histories of her people.

Her practice is incremental. She explains, 'This series of works are slow because I start by painting a completely Western landscape. Then, my way of layering dots on top is tiny; it's almost like lacework.' This intentional approach also manifests in the way KONSTANTINA approaches her medium. She shows me tray upon tray of squeezey-bottles in her studio; within each may be any combination of acrylic paint, natural ochre, and fixative. The ochre is predominantly from Gadigal Country, and she takes only what she needs. With permission from Indigenous collaborators and friends, Constantine also trades ochre. 'I'll just get a delivery in my mailbox and it'll be full of rocks!' She laughs. In this way, KONSTANTINA places Country on the canvas directly; the artist diligently tracing where each pigment type of pigment is sourced and placed.

For Onespace, KONSTANTINA's latest series responds to a long-held fascination: Kati Thanda, Lake Eyre. For her, these paintings feel akin to Polaroids; each inspired by a glimpse from above, or from an impression on the ground after rain. 'As a Gadigal woman, this Muru [path] is one of our long-remembered songlines,' she says. 'One that connects my Ancestors from the Warrane/Sydney region to that of the Arabanoo people in the central desert.' KONSTANTINA reflects that 'there is also a special Gadi story of the Garanga [Pelican] that follows breeding cycles between Warrane/Sydney and Kati Thanda.'

To showcase the area's dynamism, her palette is full of contrasts: dusty pinks and greyish-purples, inky black and shocks of orange. Then, there are suggestions of pools, banks, cracking ground and salt rising to the surface.

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Her infusion of ochre ensures the surface of her paintings shimmer, imbuing the works with magic. While mesmerising, the series also combines her love of research and experiencing Country first-hand. Kati Thanda only floods once in a generation; however, climactic changes are compromising the area's biodiversity and shortening its floods. Here, Constantine draws focus to the fragility of the region and its many guises: 'Documenting its changes allows me to document both our deep connection through history and the contemporary changes it faces today.'

As the light begins to fade in her studio, the artist shows me her works in progress. There are arcing shapes, meandering patchworks, splashes of hue, and effervescent dots dancing across each surface. As KONSTANTINA explains, 'Regardless of what you see in these paintings, they are joyful and spiritual-laced imagery that connects us to deep time.' Time is a felt presence in these paintings, reflecting the endless moods, shifts and mysteries of Kati Thanda, the inland sea.

Emma McLean

KONSTANTINA

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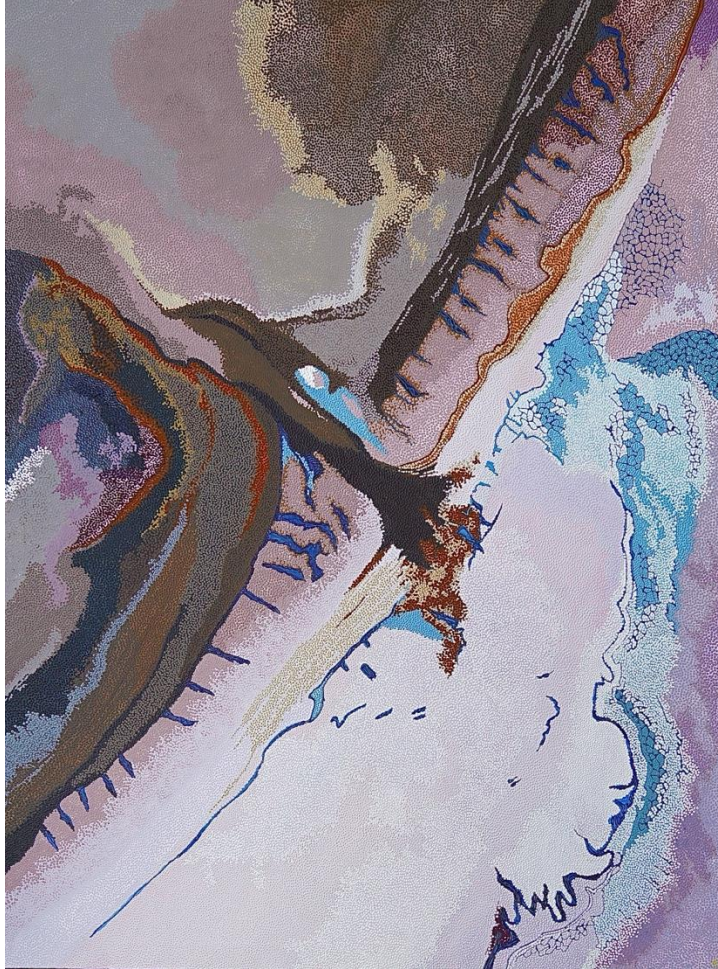
Wumera Nangamay: Magical, 2026

Acrylic paint on linen, 140 x 140cm

\$15,000

Photo: Courtesy of the artist and Onespace Gallery.

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Wumera Nangamay: Ebb, 2026

Acrylic paint on linen, 121 x 91cm

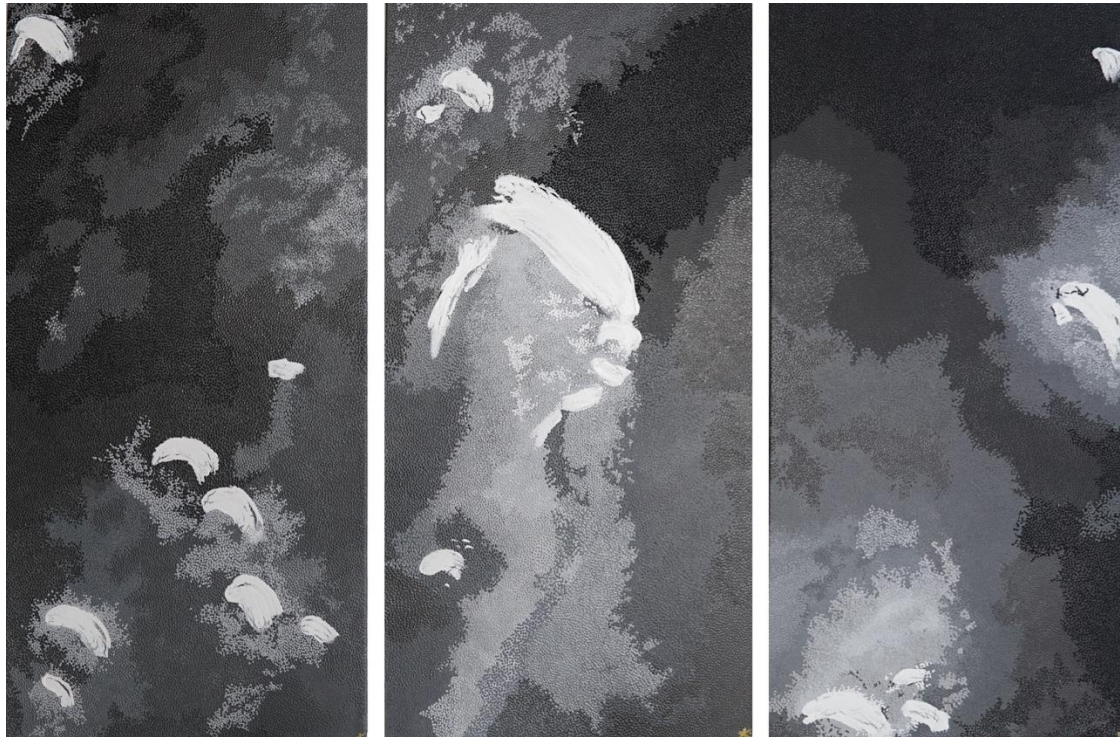
\$8,500

Photo: Courtesy of the artist and Onespace Gallery.

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Wumera Nangamay: Moon Pools (triptych), 2026

Acrylic on linen, 80 x 120cm

\$7,500

Photo: Courtesy of the artist and Onespace Gallery.

KONSTANTINA



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Wumera Nangamay: Cracked Clay, 2026

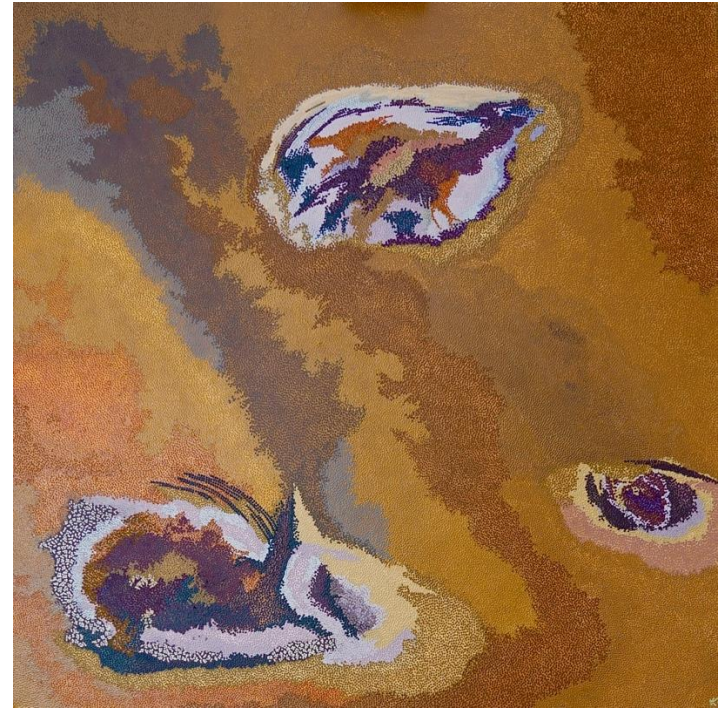
Acrylic and natural earth pigments on linen, 101 x 101cm

\$7,500

Photo: Courtesy of the artist and Onespace Gallery.

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KONSTANTINA

Wumera Nangamay: Desert, 2026

Acrylic paint on linen, 101 x 101cm

\$7,500

Photo: Courtesy of the artist and Onespace Gallery.

KONSTANTINA



KONSTANTINA

Wumera Nangamay: Kati Thanda South, 2026

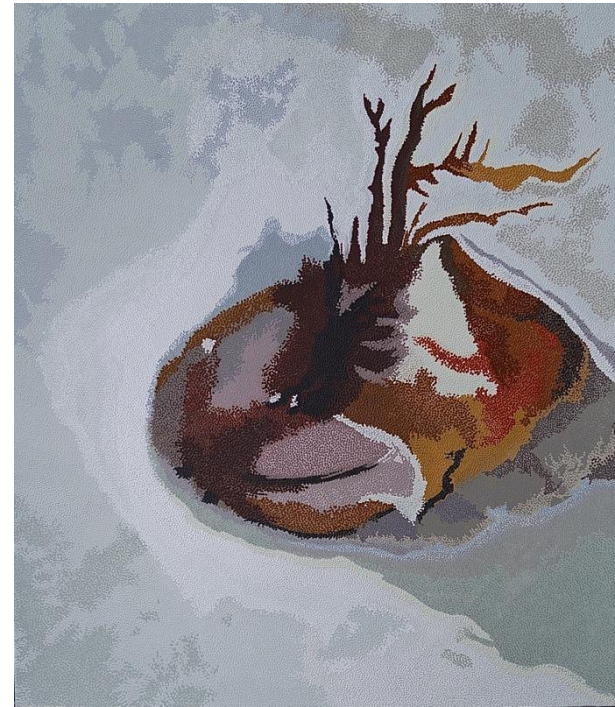
Acrylic and ochre on linen, 94 x 81cm

\$6,000

Photo: Courtesy of the artist and Onespace Gallery.

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KONSTANTINA

Wumera Nangamay: Bloom, 2026

Acrylic paint on linen, 95 x 82cm

\$6,000

Photo: Courtesy of the artist and Onespace Gallery.

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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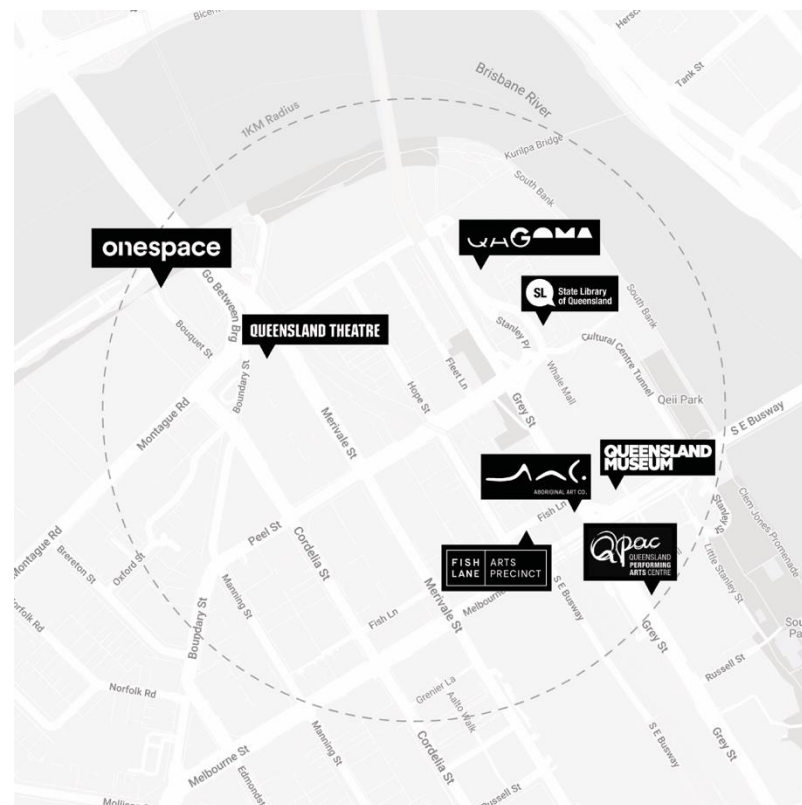
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Onespace Gallery Hours:

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

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.

Emma McLean is a writer and editor based on Gadigal land in Sydney. She is currently Submissions Coordinator at Urban Art Projects. Prior to this, she was deputy editor of Look, the membership magazine of the Art Gallery of New South Wales. McLean held curatorial positions at the Museum of Brisbane and The University of Queensland Art Museum. She grew up on Turrbal land in north Brisbane.