

**KOORIE
ART
SHOW
12**

7 DEC 24 – 23 FEB 25

KHT KOORIE
HERITAGE
TRUST

**THE KOORIE HERITAGE
TRUST ACKNOWLEDGES
AND PAYS RESPECT
TO THE TRADITIONAL
CUSTODIANS OF NARRM,
THE WURUNDJERI
WOIWURRUNG PEOPLES
OF THE GREATER KULIN
NATION, ON WHOSE
LANDS WE OPERATE.**

**WE ALSO PAY RESPECT
TO ALL FIRST PEOPLES
AND CELEBRATE OUR
CONTINUING CULTURE.**

All artists who have entered Koorie Art Show 12 have identified as Aboriginal or Torres Strait Islander.

The artworks in this exhibition and associated artist statements are the expression of each individual artist and do not necessarily represent the views of the KHT. As an open entry exhibition, KHT makes every attempt to work with the exhibiting artists to ensure the correct and respectful use of cultural symbols and iconography, but we do not attempt to censor the artistic expression or the views of the artist. We acknowledge that the ownership of cultural symbols and iconography remains with the community of origin as per the Indigenous Cultural and Intellectual Property protocols.

Aboriginal and Torres Strait Islander readers are warned that this publication contains names and stories of deceased persons.

This publication also contains depictions of themes related to mental health, generational trauma and addiction. Please read with care.



**PLEASE SCAN
HERE TO
PURCHASE
ARTWORK.**

WOMINJEKA (WELCOME)

The Koorie Heritage Trust (KHT) is proud to present Koorie Art Show 12 and Koorie Art Show Young Mob 7, two exhibitions that, together, showcase some of the amazing First Peoples artists who live and create in South-East Australia.

Each year we look forward to celebrating the Koorie Art Show and the variety of art and storytelling artists submit. The act of coming together to share joy, strength, grief, and culture, continues to be an important annual event for participating artists, visiting Aboriginal and Torres Strait Islander communities, and KHT staff.

KHT extends a big Ngoon Godjin (thank you) to all exhibiting artists, whose

creativity and generosity continues to build the success of the Koorie Art Show year after year.

We are proud to run the Koorie Art Show as an open entry, non-acquisitive award exhibition, open to all Aboriginal and Torres Strait Islander artists in Victoria at any stage of their career. The exhibition showcases artworks that have been created over the past 18 months, and features a wide range of mediums, including painting, drawing, weaving, ceramics, carving and digital media.

We are very pleased to present a range of award categories and prizes as part of the Koorie Art Show. We are also

pleased to offer several award categories and prizes for artists entering the Koorie Art Show Young Mob. Congratulations to all award-winning artists!

This year, the judging panel for both the Koorie Art Show and the Koorie Art Show Young Mob includes Belinda Briggs (Yorta Yorta, Wemba Wemba), Jefa Greenaway (Wailwan, Kamilaroi) and Kate Ten Buuren (Taungurung). We would like to extend a warm Ngoon Godjin to the judges for their time, consideration and expertise throughout the judging process.

We also acknowledge our exhibition presenting partners for supporting our vision: Creative Victoria, City of Melbourne, Creative Australia,

Indigenous Visual Arts Industry Support Program and ANZ Bank. We are also grateful for the generous support of our precinct partner, Fed Square.

We are very happy to share these artworks and stories with the community and public, and hope you enjoy this show as much as we have enjoyed presenting it to you.

Tom Mosby,
CEO Koorie Heritage Trust

**NGOON GODJIN
(THANK YOU)**

1. Karen Aitken

Gunditjmara/Dja Dja Wurrung

Uncle Jack, 2023

oil and fur on canvas

610 x 910 x 40 mm

\$1040

There was a great man. He has a message. He left his mark behind, he then became a star. He went on many a long journey. Now he is with the old people where he belongs, in his resting place.

2. Georgia Anne

Arrente

Confirmation of Aboriginality, 2024

raffia, wire

3 parts: 150 x 290 x 60 mm; 180 x 265 x 50 mm;

160 x 280 x 55 mm

installation dimensions variable

\$4,550

Confirmation of Aboriginality (2024) is a raffia-woven sculpture featuring three guns arranged in a triangle, symbolising the criteria for the Confirmation of Aboriginality process: being of Aboriginal descent, self-identifying as Aboriginal, and being accepted by your community.

This piece critiques the lateral violence embedded in the colonial state-imposed process, which requires Aboriginal people to police each other's identity. The three-part test, intended to confirm Aboriginal identity, forces communities to enforce colonial expectations on each other, often resulting in painful exclusion, especially for Stolen Generation members, their descendants, and those separated from their communities. This policing, enforced by Land Councils, perpetuates a cycle of state control over Aboriginal identity.

In the arts, the confirmation process grants access to resources, grants and representation, but often with the burden of proving one's "Aboriginality." This policing divides communities, as people examine each other's appearance and cultural knowledge to decide who qualifies as "Aboriginal enough."

The outward-pointing guns symbolise a call to redirect focus from internal policing to challenging the colonial structures that exploit Aboriginal culture without redistributing its benefits. This work advocates for unity as we challenge the colonial institutions that perpetuate division and exploitation, and then reap the benefits.

3. Jack Anselmi

Yorta Yorta

Bayadherra Shell, 2024

terracotta

35 x 140 x 125 mm

\$156

Long neck turtle totem of the Yorta Yorta people, they live along the Murray Goulburn rivers.

4. Ngalya Atkinson

Yorta Yorta

Patience and Growth, 2024

digital print on canvas

600 x 400 x 30 mm

\$520

This artwork tells a story of growth and healing through trauma and challenging situations, ultimately transforming into something beautiful. This piece represents intergenerational trauma and the varying experiences our people have dealt with. The artwork highlights the repeating cycles of trauma and emphasises the importance of breaking these cycles. Each line distinct colour represents each person's unique experience with intergenerational trauma. The blue line surrounding each community represents healing and support. The people symbols signify protection and the efforts to break these cycles, ensuring they are not repeated.

5. Racquel Austin-Abdullah

Barkindji (Southern)

Kuruka (basket) river reed series #1, 2024

kiln formed glass

85 x 490 x 490 mm

\$1,066

Kuruka is the bakka (river) basket which represents deep time technologies of harvesting, weaving, handling and hospitality. This motivates me to mimic with glass, a material that is functional, durable and is celebrated for its aesthetics of nature, light and beauty. Enjoy Kuruka.

6. Anthea Barry

Kulin Nation

Fibre Of Our Being, 2024

cotton, wool, felt, roving, alpaca fibre, silk, woven

steel, banana silk

1620 x 780 x 100 mm

\$9,750

I drove past eucalyptus branches which had snapped off and they were hanging over the guard rail on the highway. I was intrigued... would it stay white or become dull? Over time, the brighter they became. I imagined, what if I could weave between the branches, to bring something back to life... to give it meaning and vibrancy again?

So, I saved the beautiful branches, and I began searching through Country, looking at the different colours she gives us. I knew the vision I wanted and especially the "feeling". I want it to be layered like the land visually (like looking at a midden), and the colours needed to represent Country, and to be textured.

With each loop, I could feel it all coming together. I could see the loops as DNA that we all carry within us. Sometimes we are tightly wound, sometimes we are loose and free, and sometimes we can all be

joined together (we can also come undone), we can be all different shades with many layers, and we are forever evolving in different directions.

These are all the things that make us unique and "to feel somethings very deeply". This is "Fibre of Our Being".

7. Thelma Beeton

Palawa

Elders That Have Gone To The Dreamtime, 2024

synthetic polymer paint on canvas

1070 x 760 x 40 mm

\$2,808

This painting is all about the Elders that have passed away. They all should be recognised for all their life experiences and knowledge passed on to the community and values they teach us. They are the best role models and I'm thankful for their powerful stories.

8. Melissa Bell

Gunditjmara/Yorta Yorta

The Dreamtime Murray River #6, 2024

synthetic polymer paint on canvas

750 x 610 x 40 mm

\$1,456

Travelling through the Dreamtime Murray River, finding their nesting place among the Dreamtime.

9. Cameron Benson

Arrernte

Black Cockatoo, 2024

synthetic polymer paint on canvas

600 x 600 x 40 mm

\$1,560

10. Gerard Black

Worimi

'Gatjiwuy', meaning "one with the little finger removed", 2023

ochre and synthetic polymer paint on canvas

945 x 1255 x 55 mm

\$6,500

The artwork I created reflects the ancient traditions of the Worimi, focusing on the role of fisherwomen. The black background symbolises our deep connection to the land, water, and unseen forces. At the centre, red ochre represents the Worimi fisherwoman's sacred gesture of dropping her little finger into the Bathu (water), marking her bond with the Makurr (fish) and the natural world. This practice, 'Gatjiwuy', is integral to our cultural identity, where women would sacrifice the first joint of their little finger, ensuring abundance and skill in fishing.

Surrounding the red ochre are white circles of small dots, symbolising the ripples from the fisherwoman's

sacrifice and the interconnectedness of our people across generations. These ripples signify the unbroken chain linking us to the land and the sacred knowledge passed down through time.

The story of 'Gatjiwuy' embodies the resilience and spiritual connection of the Worimi people to nature. It also honours sacred Increase Sites (gayay) where women gave birth, representing life cycles and the strength of women. This artwork is a tribute to our Ancestors, our stories, and the ongoing journey of our people, celebrating the enduring power of culture and connection.

11. Annie Brigdale

Yorta Yorta

Currents of Connection, 2024

earthenware

1460 x 500 x 50 mm

\$1,950

The River Reed Necklace, crafted from clay, captures the essence of friendship, reconnection, and growth. Each bead, moulded with care, tells a story of shared moments and the ties that are shared by the hands of friends, family and community.

Like a river's gentle current, friendships adapt and endure, bending with moments of change yet remaining rooted in connection. The organic shapes, uneven and imperfect evoke nature's simplicity, a reminder of the beauty found in imperfection and the importance of these connections.

12. Amy Briggs

Yorta Yorta

Totems, 2023

synthetic polymer paint on canvas

405 x 505 x 15 mm

\$650

Bayadherra, totem of Yorta Yorta people.

13. Bradley Brown

Gunai/Kurnai, Gunditjmara, Bidwell

Jubilee, 2024

synthetic polymer paint on wood

1485 x 540 x 35 mm

\$65,000

This artwork is an abstract artwork in nature on a vertical slab of a piece of redgum timber which adds an organic texture to the composition.

The artwork has a deep, rich appearance densely layered with a myriad of colours which is symbolic with everything I know in life, my relationship with God and the landscape of my Country.

The application of the paint to the surface is erratic and energetic, scattered across the canvas giving it a sense of spontaneity which is a deliberate application symbolic of freedom in a chaotic world.

The overall affect is both vibrant and textured as the colours interact creating this complex artwork.

The title and inspiration of this artwork is called *Jubilee*, which means to celebrate a special anniversary or notable public event. It also represents a time where slaves would be set free and all debts cancelled and the return of their land.

14. Uncle Eric Brown

Kamilaroi / Gomeri

From Country, 2024

ochre and charcoal on canvas

700 x 1400 x 30 mm

\$3,900

This painting is about ceremony on Country, the ochres are representing the paints that are used to paint body for ceremony on Country and the black is the charcoal from the trees in the area which are used for the fire, in which all pigments that are used come *From Country*.

15. Barringgung Bulic

Darumbal and Kuinmabara (clan)

Stitches, 2024

gouache, collage and embroidery on paper

500 x 375 x 40 mm

\$637

My art doesn't have a distinct meaning, it changes like seasons, with my art I like to experiment, go out of my comfort zone to create a piece and see what else I can add or what I can fix. I do come up with distinct ideas in my head and start off with that idea, but I then change my mind throughout the making process. This piece shows the steps of my thoughts and feelings in a way, what was I feeling in that moment of that painting, was I sad, happy, confused. The start of this work was to create 4 vintage style women with bright bold colours and crazy patterns in the hair, I was starting off with that. Until I came across a part that didn't make me happy, so I decided to use scrap paper and paint a rabbit, the rabbit represents my insecurity. It represents the fear of me not being good enough, in most of my works the stitching represents bondage and stability. The fox above represents my confidence as it's on the top being secured by embroidery, it represents the fight between the rabbit (insecurity) and the fox (confidence). The women represent my mood, the red for happiness, pink for anxiety and blue for depression. The embroidered patterns in the hair are connections to each other like neurons in the brain.

16. Fiona Burns

Yorta Yorta, Wiradjuri

Aboriginal flag eel net, 2023 - 2024

natural and dyed raffia

610 x 1230 x 580 mm

\$6,500

I started this project in May 2023 and completed

it in February 2024. I had to take a break whilst making this for Sorry Business. I wanted to create an eel net as I wanted to create a larger project than my previous baskets I had weaved. Adding the Aboriginal flag to the design puts a modern twist on the traditional eel net and signifies the pride I feel as an Aboriginal woman, pride for my culture, my family and my Ancestors.

17. Alfred Carter

Gunaikurnai

Emu Finding His Path, 2023

synthetic polymer paint on canvas

770 x 600 x 20 mm

\$871

The emu has now grown up a bit. He is looking around Country at night for a partner to settle down with.

18. Frances Castles

Kamilaroi

Gran's Bag #2, 2024

cotton string

820 x 330 x 25 mm

\$520

My Grandmother used to make bags like this years ago, for the women when they were out gathering bush fruits and they would use them to carry their goods home.

19. Flick Chafer-Smith

Ngarrindjeri

On the Lookout, 2024

synthetic polymer paint on canvas

610 x 450 x 25 mm

\$1,105

When travelling across Australia, when I was a little girl with my Mum, we stopped to sleep at night and emptied the esky we travelled with from the car. When we woke in the morning there were scorpions in the esky!

20. Dylan Charles

Yorta Yorta

Old River, Ochre Mines, 2024

synthetic polymer paint on linen

1020 x 1520 x 35 mm

\$2,600

28,000 years ago, the Cadell Fault happened, a major earthquake on Yorta Yorta Country. The Earth rose 200ft high, pushing all the water out of the rivers and flooding the Country. The Old People needed to move the water, so they got their digging sticks and dug out a section of the sandy banks to let the water flow through. This changed the course of the river. Originally, the river ran through the Ochre Mines. When it rains the ochre mixes together, creating the

colours of the Rainbow Serpent. This painting shows the traditional pattern of the river, the zigzag lined design, and the colourful ochre mixing together in the background. This is the old river.

21. Matty Chilly

Wiradjuri, Wemba Wemba, Mutti Mutti, Yorta Yorta, Barapa Barapa, Nari Nari, Yithi Yithi, Latji Latji, Dadi Dadi and Gubbi Gubbi people with ties to Vanuatu (South Sea Islands) and the Māori Iwi's of Aotearoa, New Zealand

Duna Wamadaman Woka, 2024

emu feathers, white-tailed black cockatoo feathers, raffia and black kurrajong pods (*Brachychiton populneus*)

510 x 500 x 150 mm

\$760.50

I am a Multi-Clans artist from the North-West Kulin Nations, now living and working in Boon-Wurrung and Wurrundjeri [Wurundjeri] Country. My neckpiece depicts ancestral cultural regalia - it tells the story of merging tradition and culture into a modern wearable piece. I do this by creating a neckpiece base with Emu feathers and White-Tailed Black Cockatoo feathers, then bringing Black kurrajong seed pods as the statement of the neckpiece. It's a celebration of our rich culture and heritage that can be worn, noticed and exudes pride.

The neckpiece is made of Emu, and White-Tailed Black Cockatoo feathers, raffia and black kurrajong pods (*Brachychiton populneus*), from an evergreen tree of the Malvaceae, subfamily Sterculioideae. These pods contain highly nutritious yellow seeds, which contain around 18% protein and 25% fat, and high levels of magnesium and zinc. To eat the seeds you first must remove toxic yellow hairs surrounding them. They can be eaten raw and roasted, and have a pleasantly nutty flavour. The young roots of this tree also make an excellent food source and can provide water.

22. Daniel Church

Darug

Ancestors Wisdom #2, 2024

pokerwork, abalone shells, mussel shells and synthetic polymer paint on native cypress wood

2000 x 170 x 160 mm

\$3,120

This carving of the owl represents the light in the dark for me and my family. Owls are our protectors, our guardians, our Ancestors, and have given me and my family light in the darkest of places. They have guided us through the good times and the bad, and at the same time have kept me connected to my culture through my art. My art has always been my guide and my light in life, keeping me on the straight and narrow.

23. Ella Clarke-King

Kirrae Whurrong Eastern Marr Nation

Blak Magik, 2024

synthetic polymer paint and charcoal on canvas

900 x 900 x 15 mm

\$585

Our deadly power as Blak forces and creatives. A painting that captures confidence and pride within Indigenous culture. A faceless body in which any woman or person can see a glimpse of themselves. For me, it was the part of my spirit that is what motivates me, my willingness to stand tall and prideful of who I am.

24. Darlene (Nicholls) Cunningham

Yorta Yorta, Waddi Waddi, Ngarrindjeri

Dad's Haystack Roo, 2024

ochre, synthetic polymer paint, spray varnish on canvas

1000 x 800 x 40 mm

\$1,300

When I was younger we lived on a farm. Dad befriended a large Kangaroo which came to eat hay morning and evening. Dad would call out to us to come and see. I was amazed that this Roo kept coming back each day. My artwork is based on that Roo.

25. Sarah Cvk

Wiradjuri

Did you forget? The trees have bark!, 2024

digital print on canvas

800 x 800 x 2 mm

\$910

Something ancient lingers — a quiet readiness in the women, their bark more than just sound or skin, a presence felt. The tree's bark, like theirs, carries an attitude, a language worn by time. Their skin, painted green, suggests a new growth — fresh after the shedding of old layers, embodying renewal and resilience.

Possum skin skirts and digging sticks hint at cycles of care, work, and resistance. Ancestors glow softly, barely seen, but always there. The trees still have bark, but are we forgetting to hear their voices?

Created digitally, starting with a single shade of green to represent new growth after shedding. Photo reference of eucalyptus bark provided by Ash Firebrace (Wurundjeri Woi Wurrung Narrap Rangers), capturing the bark as both witness and voice.

26. Crystal Daily

Gunaikurnai

Crystal Visions, 2024

synthetic polymer paint on canvas

915 x 915 x 35 mm

\$4,550

The piece started off with base layers in various colours and shapes until eventually the forms took on a life of their own.

The creation of this piece, like most of my art comes together with a certain flow and intuition. Rarely is there ever any sort of pre-planning or ideas. I let the art take me where I feel called and let the colours and shapes guide my hands. For me it is a reminder of the constant state of fluidity and flux in life, constantly shifting, taking shape and dissolving. It also reflects the way our experiences ripple into one another - co-creating a tapestry of vivid dreams and realities blended in one.

27. Dante Dante

Gamilaraay, Wadi Wadi

Yes, 2024

synthetic polymer paint on canvas

1220 x 1015 x 35 mm

\$1,560

The basis of most of my works is inspired by something that is a stark reality for me, but unseen by most human eyes. Ever since I was a child I have seen unfathomable creatures that wander through different dimensions and realities, seeming to transcend space and time, occasionally visiting earth to observe, and give insight and guidance.

These creatures communicate with me - sometimes through telepathy, and other times through speech, a distorted alien accent speaking an unknown language that my brain somehow translates with ease - sometimes they bestow great wisdom, and sometimes it is pure depravity unfit for human ears. When these creatures appear before me, they radiate light and colour like nothing I've ever seen. They radiate every inch of the colour spectrum, and other colours that are completely inexplicable. My use of repeating lines, usually in four, six, or seven different colours, is an attempt at communicating the explosion of colour and vibrancy in a way that human eyes can easily process.

I use repeating motifs and symbols in my art that have great significance to me and/or the creatures, and are relevant to my experiences with these creatures, and my own spiritual journey. Some examples of this are runes, ---- and two small dots that appear on a lot of my creatures heads - a large red dot, representative of passion and energy, and a smaller purple dot, which symbolises spiritual insight. Numbers appear in my works as well - if not in their alphanumeric form, I will place symbols in groups of 3, 7, and 9; 3 for unity, 7 for luck, and 9 for spirituality. I use typography to communicate brief concepts and ideas that are related to things that the creatures have said to me.

The creature in this artwork is named "Dü", I didn't name him (or any of the creatures), he introduced himself to me. When I saw him he was crying and when I asked him why, he told me they were tears of joy and that he'd become overwhelmed with love for all living things - "Oh yes, yes yes yes!"

28. Tarsha Davis

Kuku Yalanji, Pyemairrenerpairrener

Spring Warbling, 2024

charcoal, ash, acrylic primer on paper

740 x 550 x 25 mm

\$650

Young magpies warble as the land wakes slowly;
Kurburrubun says spring is here.
Accept today, tolerate delay -
new beginnings are always near.

Not all is black and white, not even for us.
Grey skies hold promises, but also warnings.
Dance in the rain or take cover;
either way, the storm will pass over.

Spring sings the song of seeds already sown,
of stillness and standing strong.
Watching, waiting, and warbling on,
finding passage where patience meets purpose.

29. karen davis brooks

Kuku Yalanji, Dyriralngan

temporal wake, 2024

synthetic polymer paint on wood

340 x 340 x 45 mm

\$520

This piece reflects on the passage of time and the many stories and marks that have gone before and that are yet to occur. While this artwork references Country in its design, events, actions, or words occur across the spectrum of life and can emerge years later to influence or impact.

30. Tahnee Day

Gunditjmara, Wemba Wemba

Passing Knowledge, 2024

synthetic polymer paint on linen

1010 x 765 x 35 mm

\$1,560

I love relaxing by the lake watching the turtles and feeding them. There's something peaceful about it.

31. Josh Deane

Palawa

Nelson Baker, 2024

synthetic polymer paint on board

1220 x 810 x 4 mm

\$10,400

In 2020, prior to the implementation of lockdown measures, I had aspirations of establishing a clothing brand. I organised my inaugural solo runway event, featuring 8 models showcasing hand-painted upcycled designs, Nelson Baker being one of the models. However, the onset of the lockdown significantly impacted life in Melbourne, leading to a temporary standstill. Determined not to let the lockdown stifle my creativity, I dedicated the time

to painting, envisioning hosting an independent painting exhibition post-lockdown. Subsequently, I successfully realised this ambition by presenting my debut solo art exhibition at the Blak Dot Gallery.

This particular artwork holds great significance for me, as both Nelson Baker and I have since redirected our focus and objectives since 2020. Presently, I concentrate more on painting, while Nelson Baker, a proud Nyikina man, has transitioned into a professional actor, model, and poet. He has showcased his talents at various venues, festivals, and intercultural gatherings throughout Australia. Motivated by the lockdown experiences, he reshaped his life path, now actively participating in television shows. These shifts stand as a testament to our resilience as Indigenous people, showcasing our ability to adapt and persist in forging our own unique journeys in the world.

32. Michael Doidge

Dja Dja Wurrung

forever grounded through culture, 2024

synthetic polymer paint on canvas

900 x 1 135 x 30 mm

\$3,900

Being removed and growing up in the system, being guided by good and bad voices, always finding a way back to culture to stay grounded.

33. Tayla Donaczy

Mutthi Mutthi

KIKI "Altogether", 2024

synthetic polymer paint on canvas

1 700 x 1 250 x 30 mm

\$8,970

Inspired by my beautiful Mum who brought me up to love my neighbours, and lend a hand when it's needed. To pick up a person who is down and work together to create a better culture, whether that's at work, in your personal life or in the community.

This is a story about community and all the different gatherings that occur within. Building friendships, sharing stories and sharing the love!

34. Kadeyn Duggan

Wiradjuri

Determined, 2024

synthetic polymer paint on linen

510 x 510 x 30 mm

\$455

Big yabby has tunnelled into the mud, hiding away during the Winter. Old Cod sniffs him out and is determined for a feed. He is too smart for big yabby. He will wait for him to surface a limb and take it from him.

35. Aaron Eastment

Wiradjuri, Mabuiaig Island

Waru Dreaming, 2024

synthetic polymer paint on canvas

760 x 1020 x 40 mm

\$3,250

This painting is to represent my family and culture and our connection to the Waru (turtle). I wanted to include the coral reefs and jellyfish that are closely tied to the ecosystem.

36. Ronald Edwards Pepper

Gunnai

My first award, recognised 2008 and Japan 2010, 2024

synthetic polymer paint and collage on canvas

1020 x 1700 x 35 mm

\$1,066

This artwork is about Ronald's achievements in his artistic practice. By incorporating collage elements that highlight selected accomplishments, he has merged his current aesthetic and approach to art making with his past awards and achievements. Ronald's use of acrylics, combined with non-traditional materials highlights his innovative approach to storytelling. This fusion of techniques underscores his commitment to honouring his cultural connections while engaging with modern artistic practices.

37. J Ellis

Yorta Yorta

Loved Ones Near & Far, 2024

synthetic polymer paint on canvas

630 x 495 x 22 mm

\$585

Capturing some of the vibrant colours of our land, this painting tells a story of friends and family holding close bonds even when they are separated by distance and live all over the Country.

38. Gurrenrah Foley

Bundjalung

Intermediate, 2024

synthetic polymer paint on canvas

815 x 1015 x 20 mm

\$585

This piece represents the peak of my hybrid art style I've been working on for over a year now and is a snake made with a combination of oil and spray paints. I like snakes and they have become a repeated theme within my artwork.

39. Jack Forbes-Walker

Biripi / Gathang

bimay-bangay-gubawugi (yesterday-today-tomorrow), 2024

synthetic polymer paint on canvas

915 x 915 x 40 mm

\$845

bimay-bangay-gubawugi, translates to yesterday-today-tomorrow in Gathang language. This piece of work explores the bond between siblings who are physically distant but culturally intertwined. This piece visually represents the enduring connection that transcends geographical separation, capturing both the spiritual and cultural connection yesterday, today and tomorrow between me and my siblings. The artwork employs a rich tapestry of colours and textures to symbolise the shared experiences and memories that bind me and my siblings together despite physical distance. The centre symbol depicts me and three siblings. The three connected circles represent the location of my siblings living together and the separate circles represents myself separated by location. This work serves as a tribute to the resilience of sibling relationships, celebrating the ways in which love and connection can persist and flourish, even when separated by great distances.

40. Tiffany Garvie

Gunggari

Kookaburra and Magpie in Conversation, 2024

photographic print on lustre, reclaimed eucalyptus frame with cooked oak spline joinery, art glass and mirror sidewalls

840 x 620 x 35 mm

\$3,250

In Kalorama, I watched a young kookaburra trying to stand his ground against an adult magpie as they foraged for grubs around a fallen tree in the forest. The magpie kept moving the young kookaburra on until, eventually, he climbed to the top of the log and stopped. An angry conversation then started with the magpie telling the younger bird who's boss, while the kookaburra bravely and cheekily answered back. The interplay between the generations of birds reminded me of our own young people as they also push back against boundaries, standing strong to establish their own positions in life with family, peers, community and society.

41. Jack George

Wurrundjeri, Dja Dja Wurrung

garrañ, 2024

charcoal on canvas

760 x 1015 x 25 mm

\$1,202.50

For this piece I made charcoal by burning firewood from home. After crushing, grinding, and mixing with water, I used my hands and a chopstick to spread it across calico laid canvas.

This artwork began as a small sketch in my notebook, conceived as a solution to a classification problem I encountered while trying to describe interconnected Indigenous themes such as Songlines, The Dreaming, Ceremony, and Connection to Country. The challenge was that explaining any one of these concepts required referencing all the others, as their meanings are interdependent.

The central cycle represents The Dreaming, a state where all knowledge and matter are interwoven in a continuous loop, without beginning or end.

The branches emerging from The Dreaming symbolise the distinctions we make through categorisation. They grow from the same source, the separations arise only when we begin to define and communicate them.

These distinctions are the result of converting understanding into language, and while necessary, you need to remember that they are choices. Where the lines are drawn influences how we perceive the world and act within it.

42. Karen Gibbs

Jardwadjali

Calming reflection, 2024

raffia, emu feathers

660 x 760 x 10 mm

\$520

This is a weaved wall hanging I've called *Calming reflection*. It's been a pleasure to make and weaving is such a calming feeling, it helps ground me.

43. Deanne Gilson

Wadawurrung

Ba-gurrrk Beenyak baa Ngarrwalabil - Women's Baskets of Knowledge, 2024

charcoal, 22 Karat gold leaf and synthetic polymer paint on canvas

1300 x 1500 x 35 mm

\$16,900

Woven baskets are placed around a camp fire, represented here as a metaphor for the body, skin, kin and the cultural knowledge they hold. Holding the traditional knowledges from my matriarchal women and ancestors, as well as my own life experiences. The background has been created using black charcoal from my mum Marlene Gilson's fire, her story embedded within. The painting takes on a ceremonial aspect with smoke still present in the smell of the painting, Country is seen and felt. Along with natural ochre pigments I have sourced on Wadawurrung Dja, as well as 22 Karat gold leaf, representing the gold fields where I live, alongside the knowledge and people as the true gold. The hovering birds are messengers taken from my Creation Story and are the keepers of their own stories, with the Corella being the keeper of the fire. Through the hands of the women weaving grasses, gathering bush foods and healing plants as they go about their

daily life, culture is passed down to their children and continued.

44. Tammy Gilson

Wadawurrung

Bal-yep - Mistletoe, 2024

mistletoe wood, eucalyptus wood, raffia, wire, feathers, hair, black-anther flax-lily, wax thread and grass tree resin

1780 x 600 x 500 mm

\$4,160

The bal-yep/mistletoe as I'm referring to the forest in the sky, grown by the mistletoe bird from pooping out a sticky seed high in the canopy, this is also known as snotty gobbles. The seed germinates into a mini forest creating habitat for birds, koalas, possums, butterflies and insects but also the seed is a sweet food and important medicine. Bal-yep rely on a host tree and often seen as a semi parasitic threat that harms the tree, but in actual fact holds many uses.

Whilst out on Country earlier this year doing cultural fire mapping, I was presented with a branch and was fascinated by the knowledge of mistletoe and decided to create this piece and explore the purpose of bal-yep. I acknowledge the importance of the plant and mistletoe bird hold for Culture and the mistletoe bird reminds me of fire with the red feathers. The Wadawurrung word bal-yep refers to the process of eating mistletoe seeds, bal to pound and yep to eat.

45. Jenine Godwin-Thompson

Yaggerah

BLOOMING BUSHFLOWERS, 2024

synthetic polymer paint on canvas

1830 x 915 x 40 mm

\$2,600

BLOOMING BUSHFLOWERS on Country is a vision of rustic harmony in our harsh landscapes their beauty bursting in colour a feast for the senses a symphony

As Country looks after us; we need to care for the health of Country health is wellbeing being well in Aboriginal self it's intertwining, intergenerational it's the social, emotional and cultural wellbeing of our community's health

BLOOMING BUSHFLOWERS nurtures hope, as the fire regenerates life from the flames in wild silence medicine from the bush Country is a place that gives and receives life heals and sustains

For us, we are walking in two worlds
The original, Aboriginal inhabitants
knowledge holders and the caretaker of our Country

of that, we are adamant

... for our children's children

46. William Harris

Gundiṯjmarra, Gunaikurnai

Spirit Turtles, 2024

synthetic polymer paint on canvas

490 x 685 x 20 mm

\$845

This painting represents the river turtles in Gunaikurnai waters. Gunaikurnai people would eat the river turtles and use their shells for other uses, including as tools. The diamonds on the shells in this painting represent Kurnai people (Gippsland) tribes. The five meeting place circles represent the five main rivers in Gippsland — Thompson River, Snowy River, Mitchell River, Tambo River and Avon River.

47. Indigo Harrison

Wadawurrung

karung murnong - place of yam daisy, 2024

synthetic polymer paint on canvas

305 x 310 x 38 mm

\$520

The flowers yellow in colour are beautiful to look at and they are a reminder of healthy Country when I see them.

I love the name murnong as the murn meaning hand and the roots when harvested look like our fingers. They taste delicious like parsnip as I learnt whilst visiting 'Yumbarra' where I had the opportunity to eat them in a curry.

Kalk is Wadawurrung wurru (language) for digging stick used to harvest the root at the right time. I am very fond of this plant as I collect the seed and grow them at the Wadawurrung nursery where I work to gobata (take care) of Country.

48. Daniel Hills

Yorta Yorta

Land In Hand, 2024

synthetic polymer paint and photo collage on canvas

1000 x 1500 x 25 mm

\$4,550

Experiencing the landscape as the wedge-tailed eagle does offers a unique opportunity to appreciate the vivid colors and textures our terrain has to offer.

Back in the Dreamtime, our Ancestors crafted stories and visual mappings of the land, serving as guides to help our people navigate the Country for resources and spiritual guidance, referred to as Songlines.

In our culture, Songlines have been passed over generations, acknowledging us as the oldest living culture that exists today. Sadly, our traditional methods that defined our sustainable existence on

this land for millennia have mostly disappeared.

I believe it is crucial to recognise that we are all custodians of this land, which is why we should reconnect with our Ancestors' Songlines to ensure a sustainable future for our land and its breathtaking beauty.

We are all custodians of this land. Let's acknowledge and collaborate.

Land In Hand! A mixed media of acrylic-painted Indigenous designs representing community, connection, and Songlines.

Photographs capturing Australia's landscapes from a topographical perspective are each crafted into hands, symbolising connection with the land and each other.

49. James Honeysett

Wiradjuri

Didgeridoo, Boomerang and Clap Sticks, 2024

synthetic polymer paint on mallee wood (Didgeridoo), synthetic polymer paint on ply (Boomerang), synthetic polymer paint on blackwood (Clap Sticks)

4 parts: 1340 x 90 x 80 mm; 195 x 425 x 8 mm; 278 x 40 x 20 mm; 278 x 42 x 23

installation dimensions variable

\$1,950

Made and painted by myself. Didgeridoo is a key c2, 1.34m long and made out of mallee wood from the NSW bushland from Wiradjuri Country, painted with acrylic paint with a high quality varnished finish. Tells the story of the Rainbow Serpent with Bunjil and our native animals on a path back to Bunjil the creator.

50. Renee Howell

Arrernte

Protector Bunjil, 2024

wood, resin

600 x 600 x 20 mm

\$1,170

Protector Bunjil - Creator Bunjil the wedge tail eagle protecting the Wurdi Youang stone arrangement, waterways, animals, people and You Yangs.

51. Jacob Hunt

Ngarrindjeri / Kukabrak

Natuniyuru of the Kurangk #5, 2024

synthetic polymer paint on canvas

800 x 900 x 20 mm

\$2,145

In the creation of this painting and series, I wanted to recreate the peace I found back on Country and do it justice with the greens, blues and sandy colours. Each bit of line work to me represents the waves of the waters, the sands and hills created by wind and

rain and the sharp inclines of the land.

Blessed Country, storied, wild. Featured in the Storm Boy movies. We the Ngarrindjeri are so fortunate to have such a bountiful and beautiful stretch of land like the Coorong. The sandhills (natuniyuru) of the Coorong, squished between the ocean and the Coorong channel, are full of drama, serenity, beauty, and everything in between. Never felt peace like I have when down there.

52. T J

Yorta Yorta

Seasons of the Land, 2024

synthetic polymer paint on canvas

425 x 595 x 22 mm

\$962

This painting shows that every season, in its own way, shapes the land. Each season brings something unique whether it's growth, change in colour or renewal.

53. Ange Jeffery

Wiradjuri

Gunal Yuyang - gunanggunang bir, 2023

upcycled silk, natural raffia

115 x 1800 x 5 mm

\$2,600

Gunal Yuyang - gunanggunang bir was made as part of a fashion collaboration. *Gunal Yuyang - gunanggunang bir* is a belt representing the distinctive yellow marked feathers of the female South Eastern Red Tailed Black Cockatoo. This species is an important totemic species to Aboriginal Traditional Owners of Southwest Victoria and was listed as Endangered on 16 July 2000 under the Australian Government Environment Protection and Biodiversity Conservation Act 1999 (the EPBC Act). Six years after the endangered listing a National Recover Plan was released in 2006, but no review has been undertaken since. Although, the species was included in the 'Priority Birds' listing outlining 'key actions needed for the species to be on track in 2027 for an improved trajectory by 2032'.

54. Hollie Johnson

Gunaikurnai, Monero Ngarigo

Lineage, 2023

painted aluminum sheet, copper, nylon

1950 x 615 x 915 mm

\$3,250

Using the concept of a family tree and seeing our Ancestors as our guiding light. The gum leaves depict the bloodline of tradition that is coursing through our body, through immediate and extended family members. Always learning and always continuing the knowledge that will be passed on. With my Grandparents in the middle carrying the most wisdom that branches out to their children and their children's children, we are thankful to have learned

what they were willing to teach us as we are one family that holds knowledge and wisdom.

55. Kylie Johnson

Pitjantjatjara

Living Layers, 2023

synthetic polymer paint on canvas

840 x 640 x 55 mm

\$1,560

This work is a painting showing a close look of the many spaces in our garden. Based on a photograph I captured, the painting showcases the layers and hidden world in and under the plants. It is about stopping and observing the tiniest areas in the garden.

The Macedon Ranges has been our home for 20 years, where we live on the doorstep of Mount Macedon. Holding a special place in my heart, this piece is to showcase the beauty of our place.

56. Lucinda Johnson-Cornes

Pitjantjatjara

We know we must move, 2024

hand-dyed linen with cotton thread

1120 x 1830 x 30 mm

\$1,300

The purpose of *We know we must move* was to explore the space in my mind where memories, questions and thoughts about my heritage lay. A vastness echoing of joy, pain and strength.

I wanted to explore this through my textiles and creative practice. In my experience, there is no better way than to feed the thoughts from my mind, through my hands and into my work. The material process being as impactful as the outcome itself.

Using my textile knowledge and skillset, I wanted to create something resemblant of the land and Country. Rust dye colours speaking to me intensely, showing me the desert landscapes of a place I've never been. Hand-sewn intuitively, stringing together the resemblance of a map. A map of what was, what could have been and what will always be.

My understanding of my Pitjantjatjara descent has been pieced together through the years. Listening to my family. Tales of Stolen Generation, removal from community, loss of family. I would be wrong to say there is not a thread of deep sadness that runs through us. Yet the other thing that runs true is our strength and resilience, and that's the one thing I cannot forget.

Creating this project has been the most bittersweet exercise in delving into memory, family, and community. It has cemented to me, the importance of our relationship between creating art and our personal storytelling.

57. Chloe Jones

Yorta Yorta

The children came back, 2024

synthetic polymer paint on linen

1020 x 1020 x 30 mm

\$1,170

This piece builds on my previous works addressing the stolen generations and other truths of our nation's history. Inspired by the song "The Children Came Back", which I played while painting, this artwork is a nod to the resilience and determination of Aboriginal and Torres Strait Islander peoples.

The creation of this piece has been a journey spanning several years, gaining momentum after last year's referendum. It embodies my drive to share and produce work that not only fuels my spirit, but also contributes to crucial conversations about colonisation and the systematic issues my people continue to face.

58. Josephine Kay

Gunditjmara

The Mother, 2023

possum fur, wool, herbs, crystals, wood

200 x 160 x 150 mm

\$325

The Mother spirit dolls represent love and protection, safety and acceptance. She stands strong and is a proud Indigenous woman caring and providing for her babies and Country.

59. Rebecca Kenny

Dunghutti

Old uncle 'T', 2024

synthetic polymer paint on canvas

910 x 910 x 35 mm

\$1,040

Artwork is a story depicting myself meeting Uncle Brian (a massive community influence for me). Uncle Brian's totem is a turtle, we met through Uncle Tony Dennison, who taught me how to paint. The turtle in the picture represents Uncle Brian, however 'Old Uncle T' represents Uncle Tony who sadly passed in 2022. The story is where we are headed in the future.

60. Tina King

Awabakal

Land and water, 2024

emu egg, wood, LED light

170 x 120 x 160 mm

\$195

Carved emu egg depicting the water in and surrounding our lands and the lands that keep us connected as community, and continue to strengthen and ground us as a people.

61. Ally Knight

Yorta Yorta, Dja Dja Wurrung, Kamilaroi

Woka - Country, 2024

raffia and quandong seed

290 x 280 x 20 mm

\$247

This woven piece represents connection to Country. Connection to Country represents a deep spiritual and cultural bond between Aboriginal people and the land. It encompasses a profound sense of belonging, respect, and responsibility towards the land, its natural resources, and the ancestral spirits that reside within it. It's about nurturing and preserving the land, passing down cultural knowledge, and maintaining a harmonious relationship with the environment. Connection to Country is a fundamental part of our identity, shaping traditions, values, and the overall well-being of the community. It's a beautiful and sacred connection that is deeply cherished and celebrated.

62. Kelly Koumalatsos

Wergaia, Wamba Wamba

Jair, Tea Tree - Wergaia, 2023

pastel on paper

1140 x 900 x 2 mm

\$2,860

I lived in Queenscliff at the end of the Ballarine (Peninsula) on Wadawurrung Country for 17 years. These delkuk (beautiful - Wergaia) jair kept me company on my walks.

63. Susan Kuhl

Yorta Yorta, Wiradjuri

My Journey, 2024

synthetic polymer paint on canvas

1225 x 910 x 15 mm

\$1,950

Self portrait depicting my life as an Indigenous woman growing up in white society. My journey, traumas and now my strengths. It shows how after 55 years of pain I'm now emerging proud of who I am.

64. Teagan Kuhl

Yorta Yorta, Ulupna, Wiradjuri

Fire spirit, 2024

synthetic polymer paint on canvas

495 x 600 x 15 mm

\$260

Inspired by this year's NAIDOC theme *Keep the Fire Burning*, I had a vision of Aboriginal Elders dancing around a camp fire with Australian animals watching them.

65. William Lancaster

Bundjalung

Jacko, 2024

smoke and ink on paper

1170 x 880 x 20 mm

\$4,550

Western photographers would regularly portray Aboriginal people as savages and force subjects to engage in pantomime like displays of savageness. The original photograph was taken by Thomas Bevan in the 1860's and despite being brought to a position where he needed (or was forced) to pose, it is impossible to ignore the strength within this man as he is forced to leave his traditional way of life and have western culture imposed upon him - I use smoke in my works to represent the fragile and diminishing nature of traditional knowledge. The red ink represents the blood of the nameless First Nations people captured in photos and black ink the sorrow that these people must feel as their world comes to an end.

66. Cassie Leatham

Daungwurrung, Dja Dja Wurrung

Bundjil Calling, 2024

native plant fibre, gumnuts, found wedge-tailed

eagle feathers

625 x 330 x 280 mm

\$1,430

Bundjil Calling represents the reserve that my great grandfather once owned but placed in a trust with the national parks for environmental protection and wildlife conservation. Here at this place has a huge Wedge Tailed eagle nest we have had the privilege to sight but know to not go too close for the habitat we must protect and keep our distance. I take my teaching of cultural knowledge and pass down knowledge of Country and wildlife conservation to my grandson and my nephew, my two bushtukka boys that I share important messages about Bundjil our creator and pass down skills in survival and reading of animal tracks and the Country we walk upon. This piece is woven with native fibres bushdyed in the colours of the grass lands, swamps, muddy grounds, that lead us to this magnificent nest that two have created a third. The found feathers we have found represent the connection to our creator but the large is myself and the smaller ones the two boys who will continue my legacy in keeping Country protected and advocate for protection of wildlife habitat and climate action needed for a better future. Bundjil calls us together to walk on Country as one.

67. Keira Long

Wiradjuri, Kurnai

Leslie Raymond Campbell, 2024

synthetic polymer paint on canvas

1015 x 760 x 15 mm

\$13,000

Here is an artwork that depicts a male with short

black hair wearing a black & white suit surrounded by red roses & white dot-work on a red background. The male in this piece represents my Uncle Leslie Raymond Campbell. I've incorporated his favourite colours; red, which you can see within the background flowers, and black, which you can see in his name up the top of the piece. These colours were also incorporated as Les went for the bombers. I've also included the number 4, which my little cousin Dokato wanted because she met her Dad when she was 4. I have also incorporated the sun up the top as Les would sing you are my sunshine to his daughter all the time & the sun in this piece is symbolic to Dokato always being Les's Sunshine. Surrounding Les in this piece is Aboriginal dot-work which resembles Les watching from heaven and joining the Elders in Dreamtime.

68. Shantelle Lucas-Baillie

Gamilaraay

Home on the horizon, 2024

synthetic polymer paint on canvas

410 x 305 x 17 mm

\$910

We come together and we are home.

69. Georgia MacGuire

First Nations (Stolen Generations)

Protecting the Sacred, 2024

echidna quills on board

270 x 270 x 70 mm

\$13,650

This piece, *Protecting the Sacred*, is a profound homage to the echidna, a venerable guardian of sacred knowledge and history within Australian Indigenous culture. Composed of over 1000 echidna quills, the artwork encapsulates the essence of this ancient being, one of Australia's oldest living origin species.

The echidna is more than just an animal; it is a spiritual Elder and a keeper of stories that have traversed millennia. Known to travel over 50 kilometres each season, retracing the same Songlines, the echidna's journey is a testament to the enduring connection between the land, its history, and its people. These Songlines are not mere paths but are imbued with the songs, stories, and teachings of the Ancestors, a rich tapestry of cultural heritage that the echidna helps to preserve and protect.

In creating this artwork, I sought to honour the echidna's role as a spiritual teacher and protector. Each quill represents a fragment of the ancient wisdom it carries, collectively forming a powerful symbol of resilience, continuity, and sacred duty. The heart shape, adorned with these quills, signifies the love and reverence we hold for this remarkable creature, as well as the protective embrace it offers to the sacred knowledge it safeguards.

Protecting the Sacred is not only a tribute to the

echidna but also a reminder of the profound respect and care we must extend to our spiritual Elders and the wisdom they embody. It calls upon us to recognise and honour the deep connections between our natural world and our cultural heritage, to walk gently on the land, and to protect the sacred knowledge that guides and shapes our journey.

70. Jasmine-Skye Marinos

Arrernte

Emu Feather Dress, 2023 - 2024

raffia and emu feathers

800 x 600 x 500 mm

\$2,860

This *Emu Feather Dress* is hand woven with natural raffia and hand gathered emu feathers. I designed this dress for 'We the Makers: Sustainable Fashion Prize 2023' and was a top 20 finalist.

Included with the dress is a hand woven emu feather necklace, dilly bag and handmade spotted red gum clap sticks.

I designed this outfit using only traditional techniques, to pay respect to my Ancestors that lived off the land for thousands of years.

71. Rickie Martin

Palawa Nation, Yorta Yorta

Young David, 2024

stained glass, wood frame, LED light

510 x 510 x 100 mm

\$1,950

David Gulpilil was an inspirational person, he raised awareness of the ongoing struggles of First Nations people from an early age. His acting and performing career highlighted many of the issues and difficulties of First Nations people from the early 1970's and he continued this throughout his life and career.

Rickie is also an inspirational activist for First Nations struggles and human rights for all and uses his art to raise awareness, to comment on issues and to inspire all to work together to create a better future.

David's work as an activist and his strong inspirational spirit impacted Rickie from an early age and this artwork in glass is Rickie's tribute to the powerful work and spirit of David Gulpilil.

72. Luke McNally

Wulgurukaba

Southern Songlines #6, 2024

synthetic polymer paint on canvas

710 x 810 x 2 mm

\$1,950

Songlines are ways that information is passed between tribes and generations. They can be dance, music, stories or artwork. Songlines teach us love and law. They enable us to navigate the land, teach

us creation stories, and give important information relating to custodianship, seasonal hunting and gathering, and the right time to burn the land. This series of paintings is my interpretation of Songlines.

73. Men's Wellness Foundation

Maar meereeng, 2024

synthetic polymer paint on canvas

8 parts: 305 x 255 x 18 mm (each)

\$65,000

"We have all come from various communities around the country but we have all come together to share culture and knowledge and the collaborative piece shows our diversity within diversity, showing that Aboriginal and Torres Strait Islander people are not one big humongous group of people."

- Tim Stares, Men's Wellness Foundation

74. Blake Miles

Eora/Gadigal

Mirage, 2024

synthetic polymer paint on canvas

2020 x 1650 x 20 mm

\$5,616

Heat creates a blur causing a mirage to be seen as water or a trick.

75. Sean Miller

Gamilaroi

Birrubirruu, 2024

ceramic

840 x 450 x 420 mm

\$18,200

Flash of colour through the sky
Birrubirruu swooping by
Snatching insects in mid flight
Perching to devour its delight
Rainbow hues like magic
Tail like a Clever Man's stick
Ancient lands amongst the trees
Feeds on dragonflies, moths and bees
Burrows a nest beneath the ground
Many nations they are found
Cold winter seasons migrate north
Large distances travelled back and forth
This is my story of the Birrubirruu
A spiritual bird, this is true

76. Teena Moffatt

Yorta Yorta, Gunaikurnai, Gunditjmarra

My Dreaming, 2024

synthetic polymer paint on canvas

400 x 400 x 25 mm

\$1,560

This place is a combination of my memories and important things within my life; ceremony and healing, cultural and traditional practices, memories of different people within my line both before and

after, that keep the culture burning within us and for the generations to come. Whilst it is a simplified layout, it also has so much depth and story within it. The people within the painting represent my daughter dancing, my son throwing boomerang, my Ancestor grandmother many generations above Maria at Maloga sitting with possum skin cloak, great great grandfather Foster Moffatt on his bark canoe at Lake Bunga. All of these memories and those yet to be made are important in the telling of our history. As are the animals of this place, the biggarumja/burumul/kapping/emu that have such an important role in the health of Country, we wear their feathers in ceremony and dance, use their meat and eggs to provide nutrients in our diets, and we respect them and adore them. The kangaroo/jirrah/gaimarr/marloo that is present reminding us to always keep going forward, eternal strength and wisdom. I have named my last son after him and this is where his presence is important to this painting. The other animals and symbols are to remind us of our purpose to care for Country and all those we share it with, animals, plants, and peoples.

77. Chris Mongta

Yuin, Monero/Ngarigo, Gunnai Kurnai

Ngarigo Platypus Shield, 2024

pokerwork on wood

580 x 250 x 60 mm

\$13,000

The border is the pebbles and rocks from under where it lives, where the journey flows through the grain of the timber into each deep pool it swims throughout the mountains.

78. Luke Moodie

Boon Wurrung

Birrarung (The river of mists), 2024

ochre on canvas

910 x 1220 x 40 mm

\$650

This piece tells a story of Nairn (Port Phillip Bay) and the communities of the Kulin Nation people. Many years ago, the biik (land) we now call greater Melbourne extended right out to the warreeny (sea). Nairn was then a large flat grassy plain. The Yarra River, as it is known today, flowed out across this flat plain into the warreeny. For the Boon Wurrung, this wurneet (river) was known as Birrarung (the river of mists). One day - many, many years ago - there came a time of chaos and crisis. The Boon Wurrung and the other Kulin Nations were in conflict. They argued and fought. They neglected their biik, the native murnong and the animals were over killed and not always eaten. As this chaos grew the warreeny became angry and began to rise. The wurneet became flooded and eventually the whole flat plain was covered in baany (water). It threatened to flood their whole barerarerungar (Country). The baany never subsided and stayed to create a large bay that the Boon Wurrung called Nairn. Today it is known as Port Phillip Bay.

79. Jennifer Mullett

Gunai/Monero

The Crow and the Sister Hawks (Gwur-na-marroo), 2024

pen, pencil and collage on paper

475 x 490 x 20 mm

\$1,274

There was once a crow who was the husband of two sisters of the hawk. This was in accordance with the laws of the various tribes. The hawk was very young and required to be kept by the crow who was his Jambi (brother-in-law). The crow did not care to support the young hawk as he ate food which could help support his own children, so he made it very uncomfortable for him, even though his wives implored him to be kind to their brother. At length, getting exasperated, the crow threw some hot ashes over the hawk, and ordered him off. The little fellow went away to seek his own living. It appears he subsisted on snakes, and their fat acted as a good ointment for his sores. By this means the pain of his burns disappeared. He used to roast the snakes on a very big fire. One day, seeing many snakes in a cave he began, in his usual way, to kill them, when one fastened upon him and would have strangled him, only he got the head between his hands and managed to kill it before it had time to do him an injury. However, it left its mark upon him, which may be seen upon the hawk to this day.

As the hawk found there were more snakes than he could manage to kill, he set fire to the cave, and in burning out the snakes he set fire to the whole Country. The hawk was now well grown, and he thought of vengeance upon his brother-in-law, so he armed himself and went in search of the family camp. The brother-in-law saw him coming, and fearing he was seeking revenge for the injuries he had received, tried to coax him into good humour, by offering him food. The hawk kept silent, but when he was near enough threw his boomerang, which the crow skilfully avoided then coming to close quarters, the hawk knocked the crow down with his wooden club and dragged him through the bush, which, having just been burnt, made the crow so black that he has remained so ever since.

80. Lorraine Nelson

Yorta Yorta, Djajawurung

Mother Father Baby Long-Neck Turtles, 2024

hessian, sequins, shells, wool, toothpicks, stones, gum leaves, gum nuts, fabric flowers

4 parts: 825 x 575 x 60 mm (overall)

\$1,950

I collected the pieces and elements for this canvas from nature and recycled materials from around my home. I like to use recycled materials when creating art. The leaves and flowers are from bushland, and the shells are from the beach. This is my way of using abstract art as a form of recycling and crafting beauty from current resources.

My artworks mostly focus on animals, as that's what I love creating. It's an eye-catching piece, as I love hues of blue, and have a cultural connection to the water and the Murray River. In my mid-twenties, I came back to the Cummeragunja Mission and the Murray River to connect with my family. My artwork is of my Yorta Yorta totem - the long-necked turtle. It's of a family in the Murray River; a mother, a father and their four babies.

For me, art is a form of self-determination, as a path to healing, and a way to connect to my Country home.

81. Glenda Nicholls

Yorta Yorta, Wadi Wadi, Ngarindjeri

Feather Flowers in Woven Vase, 2024

raffia, chicken and emu feathers, cotton, wire and florist tape

400 x 300 x 340 mm

\$650

After losing my mother a couple of years ago I have learnt to appreciate just being able to continue my mother's journey which is now my journey following in the footsteps of my mothers mothers craft of weaving and feather flower making.

I feel privileged to be able to continue the family generational craft to keep it in that living space.

82. Shandelle Nolan

Wadawurrung

Not in the shock, 2024

yarn, foam and metal frame

1320 x 570 x 970 mm

\$2,593.50

By transforming yarn into the silhouette of the cassowary, I aim to challenge perceptions of crochet as a purely decorative medium.

83. Aunty Irene Norman

Wailwan, Dja Dja wurrung

Mother Of Everything, 2024

natural raffia and natural paper chord

480 x 380 x 220 mm

\$325

The sculpture describes the symbol of Land, Sky, Waterways, all Animals and all Humanity. She is the mother of everything, and she looks after us if we listen and look to her.

84. Tarn Parker

Wiradjuri

'How Aboriginal Are You?' Pt.2, 2024

synthetic polymer paint on linen

765 x 1015 x 35 mm

\$1,560

On land of blood red sands and ancient lore,
Echoes linger of an ancient yore.
Questioned: my heritage, doubts arise,
A light skinned Indigenous, navigating ties.

Children torn from loving arms, stolen away,
Their laughter silenced; their spirits dismayed.
Taken from Mothers, Fathers and Kin,
In the name of a misguided, cruel sin.

Through shadowed valleys and whispering trees,
Wandering lost with shattered dreams.
Stripped of identity, culture denied,
Language forbidden and souls defied.

Yet within me, their blood flows strong,
A legacy endured, amidst the wrong.
In each heartbeat, their stories thrive,
Resilience, courage, against the strive.

With every step, I reclaim our past,
Despite the doubts, the questions cast.
I am the children you stole.
I am the water you poisoned.
My voice echoes, my spirit emboldened.

85. Rochelle Patten

Yorta Yorta
Sunset At Yelima, 2023
charcoal on canvas
1016 x 762 x 35 mm
\$1,885

An amazing sunset at Yelima in the Barmah Forest.

86. Miah Pearce

Wiradjuri
Beginnings, 2024
synthetic polymer paint on canvas
915 x 915 x 40 mm
\$598

This painting depicts loved ones in the Dreamtime and them watching and waiting for us down on the land. It shows their journey from beginning to end and the new journeys being made from those of us on the land now. It shows gatherings of families and friends coming together to celebrate them and their new beginnings and the ending of the past. It shows how the past journeys teach and guide future generations to learn and express their culture.

87. Bobbie Pepper

Gunaikurnai, Wotjobaluk
Emu Country, 2024
raffia, emu feathers and recycled cardboard
700 x 920 x 90 mm
\$598

This woven art piece is a tribute to the emu, a creature of resilience and grace, deeply rooted in the land of my ancestors. Each stitch in the weaving represents the timeless connection between the emu

and its Country, reflecting the vast, sweeping plains they roam.

The textures created by the weaving and placement of the feathers add depth and layers, much like the layers of history and stories embedded in this Country, with the emu as a silent witness and guide through time.

In this piece, the emu is portrayed as both present and elusive, embodying the spirit of the land—ancient, untamed, and ever-watchful. This artwork is not just a representation of the emu but a reflection of my deep connection and admiration for these creatures. It's a homage to their quiet strength and a celebration of their role in the natural rhythm of the place I call home.

88. Stacie Piper

Woiwurrung/Wurundjeri, Dja Dja Wurrung, Ngurui
Illum Wurrung
Kangaroo Drum Healing, 2024
kangaroo skin, willow tree frame, emu feathers
840 x 410 x 100 mm
\$3,250

I recently completed my Masters in Social Change Leadership at Melbourne University as a part of the Atlantic Fellows for Social Equity.

As part of my Masters I developed a social change project which delved into the importance of cultural ceremony as healing and pedagogy and centres this work around the revival and evolution of the possum drum making and playing of Wurundjeri women.

The aim of this work is to place the making and playing of possum skin drums back into the hands of our women of the Wurundjeri community and represents a valuable effort to preserve and celebrate the rich cultural traditions of the community through an installation of ceremony and celebration of Wurundjeri Women as makers and players of these powerful instruments.

Traditionally we would stretch the possum skin across our knees, this process I feel needs to remain as a sacred practise for women in ceremony - the evolving of this instrument is to bring it into the world where we can drum and sing and practise it in the open spaces, sharing with the public the healing sounds of generations.

I made this drum under the guidance of a Shaman over two days in ceremony on top of the Wurundjeri mountains of Corhanwarrabal. The ceremony involved meeting the Kangaroo spirit, honouring my Ancestors, honouring my birthing story, measuring, cutting, water ceremony and crafting across 20 hours. It was a birthing of this drum and a rebirthing of my 'self'.

89. Patricia Pittman

Yuin

Borun, 2024

synthetic polymer paint and ink on paper

740 x 980 x 20 mm

\$2,600

90. Wayne Quilliam

Palawa

Destruction is Imminent, 2024

mixed media, digital print on canvas and corflute

1815 x 490 x 220 mm

\$15,600

In his artistic universe, Quilliam defers to knowledge and teaching of the Ancestors as he embraces modernity by guiding society towards other dimensions of consciousness by way of the decelerated rhythm of his strict aesthetic, making use of striking images, movement and dynamic interplay of light and darkness.

"The perception of creation, the belief in a divine entity is an eon old debate," Wayne shares. "Reality, we are born of the earth, we walk the earth, and we return to the earth. The creation of 'Country', by the spirits is an exploration of mysticism, of fact, of myth, a contemporary view of ancient beliefs cultivated by our Ancestors, will our lands survive with the world at war, or is *Destruction Imminent*?"

This artwork is a symbolic combination of true stories and mythical representations that have merged artistic conjecture with a universal need to understand the concept of existence. This artwork is a foundation to challenge the perception of truth by constructing realities from the artist subconscious; do they represent a believable truth that questions the practicalities of a physical existence compared to one of enlightenment.

91. Bushka R

Baranbinja

Hunters and Gatherers Brewarrina #6, 2024

synthetic polymer paint on canvas

740 x 980 x 20 mm

\$533

This hunting is based on the gathering of witchetty grubs, a traditional bush tucker.

92. Steven Rhall

Taungurung

'Better Call Rhall' artist services, 2024

digital video, sound

1 min 39 sec

\$19,500

'Better Call Rhall' artist services continues my ongoing exploration of art by First Nations people in relation to cultural and economic capital. This body of work reflects my varied experiences as an artist navigating

commonly accepted pathways to building an art career, a journey that has led me to a growing cynicism toward the art market and its entanglement with capitalism and consumerism.

These dominant forces shape many of our aspirations and behaviours, influencing the concepts of an 'art career' and the notion of the 'artist' itself. I am particularly interested in how First Nations art practices are impacted by the art market and public institutions, which, while seemingly celebrating the cultural significance of our work, often approach it in a quantitative manner. In my view, this can sometimes reduce the artists and their work to mere commodities.

93. Jaye Richardson

Gunaikurnai

Coming Together #2, 2023

synthetic polymer paint on canvas

770 x 650 x 20 mm

\$1,066

Five clans of the Gunaikurnai are coming together by the river. We burn gum leaves to welcome the people, to get rid of the bad spirits, and to heal. The diamonds are people coming together and the two big ones are the Elders. Blue Wrens are totems.

94. Adrian Rigney

Wotjobaluk, Ngarrindjeri

The Bram Bram bult brothers, 2024

oil on canvas

350 x 450 x 38 mm

\$1,157

The 2 mythical brothers of the western Victoria region, gave language and law and naming of all living things around, they're also part of creation stories of Gariwerd they speared and killed the giant emu Tchingal, fed on the egg with the wattle bird, then split the feathers in 2 piles to create the emu we see today, a downsized version. I put the brothers on water in a landscape with Tchingals head in a cloud formation.

It's good to put the brothers out there in a realism way of art. I remember hearing and reading about them in the 1990s, I like how mega fauna Dreamtime stories connect today, the English and European only heard of them after palaeontology was thought of.

95. N'Dene Riley

Parradarrama Pungenna and Six Rivers

Amongst it all - My first landscape..., 2024

synthetic polymer paint, ink and glitter on canvas

610 x 760 x 15 mm

\$2,431

This artwork was started with intent for another in commission but they ran out of money! Gratefully, I continued with it, changed it to the moments I felt and really loved the process of discovering those

memories of the gardens visited as a child.

Each Aunt and Uncle seemed to throw together a beautiful garden of food, flavour and eye-catching beauty.

It started an insightful reflection that created more love for our natural environment. The more I painted and remembered the more I found myself going into new gardens. It was the confidence it gave to paint my banksias, kangaroo paws and wattle. What a wonderful experience.

96. Georgina Riseley

Palawa

Thriving & Still Surviving, 2024

mixed media, raffia and synthetic polymer paint on canvas

1010 x 760 x 25 mm

\$7,540

My art is an aerial view to show how my people survived and still thriving even though removed from our natural Country. We lived by night when travelling guided by stars (Pulana) to remain undetected by invaders, were resilient withstood the whitewash of our culture. My people practiced Culture, lore and Songlines, which have been revived and taught to our Palawa children. I was lucky to be raised with my culture identity, knew my Mob. I continue to share culture through story telling in art.

This piece shows my Ancestors guiding spirit, the dolphins would show us where the fish (Pinungana) were. Sea (Nirripa) turtles migration of laying eggs also guided us when we entered the sea through their nesting grounds. Emu (rraykana) existed on our Country pre-invasion and the Grey kangaroo (Tara). We also ate animals like mutton bird and freshwater fish. My people survived using river reeds and plants to weave fishing nets and dilly bags for collecting bush food, fauna to make bush medicine we lived within our own land trading with fellow tribes.

Great grandmother Wortabowigee used to make the well known maireener shell necklaces and used animal skins for warmth. It is amazing the foundations our mob paved to keep our culture strong. We are now the living culture of this Country, still thriving, connecting our stolen back to culture, identity & Country.

97. Kella Robinson

Wemba Wemba

Moir Lake, 2023

watercolour on canvas

305 x 405 x 15 mm

\$390

Looking out at the amazing Moira Lake.

98. Laurel Robinson

Yorta Yorta, Wurundjeri

Emu Family, 2023

synthetic polymer paint on paper

785 x 660 x 40 mm

\$1,040

This painting depicts a family of emus.

99. David Roe

Warumungu/Yawuru

My Two Tribes, 2023

synthetic polymer paint on canvas

630 x 830 x 20 mm

\$1,209

This is a painting of my two tribal groups. All the different coloured dots represents the elements on my Country.

100. Jedda Rose

Wiradjuri

Breaking Through and Rising from the Ashes, 2024

synthetic polymer paint on wood

2 parts: 125 x 610 x 160 mm; 220 x 520 x 110 mm

installation dimensions variable

\$3,900

The wood represents the old, the sturdy, the familiar. Just like trees rooted into the ground for decades and decades. Providing a constant of always being.

The colours are breaking through the wood, coming out and weaving their way into something new. Representing becoming free from what bounds us.

Many people will find themselves in the ashes after a traumatic time in their life. What's not talked about is many are constantly in the ashes. Can live their whole lives in black with little embers, glimpses of hope that keep them going. Sometimes the little embers can slowly become alight and grow larger and larger till it sweeps through and new little seedlings sprout like after a fire burning through the bush. A phoenix rises.

101. Savi Ross

African American, Torres Strait Islander

Down 4.6% Since Last Month, 2024

digital print on paper

730 x 530 x 40 mm

\$1,300

I've been dreaming about my grandparents old house since they sold it in 2020. At least once a week.

This illustration was made as part of a zine about my recurring dreams; usually old places I've been, maze shopping malls, the mountains, sometimes even looking to a possible future.

This illustration has been printed four times; this one, one for my grandparents, and one for me to keep.

I'm wondering if it'll be strange to send the last copy to the house's current owners, a teacher couple who my grandma assures me are very nice. The wife uses my grandma's old pottery room as her own art studio now.

Maybe they'll love my drawing, won't find it strange at all. Maybe they'll write me into their will. Maybe I'll buy the house back. Maybe I'll wake up one day and the house will be the same; grandma harvesting her cherry tomato bush, trying to keep the turkeys away; grandad walking through the overgrown backyard rainforest to buy his newspaper every morning, then miraculously finding another renovation job around the house; and me there, too.

... I'll send the print I think.
They might like it, just like me.

102. Revir Ruhtra

Palawa

Connection to Country, 2024

ochre, synthetic polymer paint and resin on board
604 x 604 x 20 mm
\$715

My connection to Country.

Connected through my Island home which is deeply unique, with spectacular landscapes. Our homes are surrounded by bushland, wilderness, mountain ranges and beaches. This is represented through the ochre which I able to source and bring to life.

103. Marbukk Russell

Yorta Yorta, Wemba Wemba

Older Lady Turtle, 2023

synthetic polymer paint on canvas
915 x 910 x 20 mm
\$1,378

The older lady turtle is on her way back to Northern Australia to lay her eggs. The female turtles will always lay their eggs wherever they were born. The amazing fact about them is that they have an in-built navigation system so, no matter where they are, they will always find their way back.

104. Holly Ryan

Where I've been, where I'll go, 2024

synthetic polymer paint on canvas
910 x 910 x 35 mm
\$1,625

This piece is about my story. My different experiences through various landscapes of my life, since I started my art/healing/learning journey.

The canvas is filled with blank "channels" some of which fold over themselves. These represent the failures, hardships and grief that have shaped me into who I am today. These channels may not continue to ascend to more success, knowing more

about my family heritage or improving my own mental health, but everything I have experienced throughout these channels has helped me connect to who I am supposed to be, a culture and community I have been deprived of.

The main channel continues off the page in a diagonal, representing my future and the unknown positive and negative experiences I am yet to face, and the different ways I will change as a person.

Symbols for "family" and "person" are placed throughout this piece to appreciate the people I have met since focusing on my art and my culture. The people that have helped me learn, grow, and heal.

The best is yet to come.

105. Emma Salmon

Nyikina

I dream I wove a fishing net (print), 2023

screenprint
565 x 760 x 2 mm
\$325

This work is a screenprint of string I made from paper I slept on. Before I went on Country this year, I had a dream I was up there and made a fishing net. Waking up from this dream and going about my day made me think about this subconscious, perhaps distorted, false or ancestral memory. I decided to make a piece of string to reconcile my feelings of disconnection from Country and cultural practice. To me, stringmaking represents Continuum and potential. String can be as long as you like and woven into many forms. I decided to do a screenprint of this to form a 2-dimensional memory or imprint of this dream, and to metaphorically 'weave' the string into a new form on the page. I pay my respects to Kulin Nation custodians of string and netmaking practice, including Tiriki Onus who taught me how to make string, along with guidance from Rosa Flynn-Smith and Navida Scatman-Morgan in he making of this work.

106. Alexavier Sigurdur

Jaadwa

Fire And Flood, 2024

synthetic polymer paint on canvas
200 x 400 x 15 mm
\$390

Fire.

As a young child living in Mansfield on Taungurong Country, the Black Saturday bush fires of 2009, greatly impacted Taiga's early life.

While he considers himself lucky to not have been directly impacted by the rampant blazes that surrounded his home town, many of his family, friends and school mates lost their homes and their lives.

These events have stayed with him into his adult life, and Taiga is a strong supporter of educating people on fire safety, especially in learning the ways our

Indigenous ancestors prevented bushfires and took care of the land we live on.

Flood.

In 2022 Taiga witnessed first hand the devastation of the floods that impacted Country Victoria when a family member [name and relation not to be published] passed away in the flood waters of October.

Taiga also knew many other families and farms who lost property and animals in these floods.

Two very different weather events, with the same devastating results.

107. Sonia Singh

Torres Strait Islander

The FIRST, 2024

raffia, shell and beads

100 x 590 x 580 mm

\$780

This basket represents the beginnings of new life, surrounded by family.

108. Amanda Smith

Wiradjuri

Women's gathering, 2024

emu feathers, raffia and pebbles on canvas

760 x 610 x 70 mm

\$650

The inspirational for this piece of art is from my Women's Group.

Weaving is such an important part of my culture and it's something that I do at Women's Group. We get together, weave and just have a yarn.

Being part of a Women's Group is a great place to learn your culture but also to be able to listen and help other women.

109. Garen Smith

Murrwarri

Ant colony, 2024

synthetic polymer paint on canvas

1020 x 760 x 50 mm

\$455

The painting represents an ant colony running wild in groups of three.

110. Melinda Solomon

Girramay, Kuku Yalanji

Stories + Flames, 2023

crochet cotton, metal frame and raw raffia

630 x 400 x 30 mm

\$910

To me, this year's NAIDOC theme, *Keep the Fire*

Burning, means carrying on the flame of our culture by passing on the stories of our Elders.

I made the shape of this piece a circle to symbolise a meeting place. The centre of the circle represents my grandparents as well as Uncle and Aunties from far North Queensland. When they used to catch-up, they would all come together for a cuppa. My Nan and Aunties would have a dilly bag, each carrying a different item, whether that be tea, milk, jam, or damper. Meanwhile, my Pop and Uncles would light the fire for them before going to the pub for a beer. Hanging from the centrepiece of this artwork are mini dilly bags, representing my nan and Aunties and they sense of community these small catchups, fostered.

All these stories, we must pass onto our children, so that we can Keep the Fire Burning.

111. Emma Stenhouse

Ngarrindjeri

Yarluwar, 2024

synthetic polymer paint on canvas

790 x 790 x 50.5 mm

\$1,950

Our *Yarluwar* (Ocean), connected to us by a stunning coastline, a place to wander and explore, to cleanse and be still, just watching and listening, being soothed by the movement. Always captivating.

112. Lyn Thorpe

Yorta Yorta, Wamba Wemba, Wurundjeri

Dhamala Woka - Grandfather Country [Yorta Yorta Language], 2024

charcoal, ink and ochre on canvas

1500 x 1500 x 35 mm

\$2,535

Dhamala Woka is about my Grandfather's Yorta Yorta Country, through my Mum's side. This work is about a special place on Country where both my Grandfathers were born and where they grew up. This work pays homage to my Grandfathers Country and people, our Yorta Yorta Ancestors and this special place.

113. Samantha Trist

Taungurung

Symbols of Sky Country, 2024

digital print on canvas

540 x 740 x 40 mm

\$1,040

I often imagine what did the Country look like to my ancestors, I also think about my moieties and how my Ancestors saw them when they looked up at the sky. This artwork is my imagination of looking through the eyes of my Ancestors as they were looking at sky Country.

114. William Trist

Taungurung

Body of water, 2024

oil on canvas

600 x 450 x 15 mm

\$390

The art work is called *Body of water*. It's a body that contains life but, just like our own bodies, it can get sick. I wanted to show how we pollute our waterways and lakes from blue/green algae and micro plastics and what that means for the next generation of life in our waters. The painting is meant to grab the viewer's attention with happy bright colours forcing them to see what we do to our waterways.

115. Peter Waples-Crowe

Ngarigo

Under a colonial sky: gently healing, 2024

mixed media on canvas

150 x 150 x 20 mm

\$650

Under a colonial sky: gently healing is about confronting the trauma of colonisation and being gentle with ourselves as we try to heal our wounds.

116. Emmy Webbers

Gunai/Kurnai

A Moment of Connection, 2024

synthetic polymer paint on wood

3 parts: 470 x 320 x 50 mm; 290 x 220 x 55 mm; 110 x 450 x 40 mm

installation dimensions variable

\$1,950

This wooden sculpture of two koalas and a gumleaf is such a loved piece to me, inspired by my love of family dynamics in the wild. When I made these koalas, I wanted to capture a moment of connection—a mother and baby or perhaps two siblings, huddled together as they often are in the wild, trusting each other and their surroundings. Each stroke of the paint brush was a meditation on the softness of their fur and the gentle love for each other.

The gumleaf is a nod to the eucalyptus trees they depend on, shaped to cradle the koalas just as nature does. The natural grain of the wood was chosen deliberately to enhance this connection to the earth, as if the koalas are emerging from the tree itself. This piece is a tribute not just to these iconic animals but to the bond we all share with nature—a reminder to care for what's fragile and precious.

117. Dominic White

Trawoolway

Taking my spears for a walk, 2024

Hazel pomaderris (*Pomaderris aspera*) sapling, wax polish, artificial sinew, charcoal, narrow leaf peppermint gum (*Eucalyptus radiata*)

2250 x 400 x 180 mm

\$3,900

I can not protect and defend my Country. I can not carry a spear in public. My severed spears are worn around my neck and remind me of the "cut" from Country and my responsibility to protect.

118. Kevin Williams

Waradjuri

Balgabgar - Leader, 2023

oil on French linen

1225 x 1050 x 50 mm

\$32,500

The Wedge Tail eagle has always been a strong powerful symbol of strength and a spiritual and cultural connection to the Waradjuri. The Waradjuri call him Maylan and in this painting I have painted Maylan how I see him - as *Balgabgar - Leader*.

119. Tyrhys Wilson

Mirriwong

Journey of the kangaroo, 2024

digital print on aluminium composite board

900 x 600 x 5 mm

\$1,300

Journey of the kangaroo represents and is a reflection of the people, as we are always able to adapt and overcome any challenges we face. we may face times of hardship, struggle and darkness, and all that mother nature may throw at us we always find a way through it all and become stronger.

120. Tracy Wise

Barkindji Ngiyampaa Maligundidj

Illumination, 2024

digital print on paper

450 x 660 x 1 mm

\$1,950

In *Illumination*, Old Man Pelican embodies wisdom and connection. Old Man Pelican, known as Borun on GunaiKurnai Country, became a guiding force. Our meetings at the Millewa Murray River revealed his gentle nature and humour. His wet feathers, vibrant beak, and soft eyes felt familiar, while his grunts and movements seemed like communication.

The artwork captures the pelican under the moonlight, highlighting life's interconnectedness. In a whimsical moment, the pelican humorously takes a crap on a log, playfully nodding to life's unexpected and light-hearted aspects. *Illumination* reflects how culture is experienced and shared through art.

It's a journey of learning, guided by creators and Ancestors, where illumination comes from embracing humour and wisdom in our creative practice.

121. Richard Young

Gunditjmarra, Gunnai, Yorta Yorta, Boon

Wurrung

Gunditjmarra Marking, 2024

synthetic polymer paint on canvas

1220 x 980 x 25 mm

\$11,830

My piece is to be referred to as Gunditjmarra art, not Aboriginal art. I reject the imposed colonial artistic narratives and the self-serving authority of those who claim expertise over our culture without respect and depth of understanding.

Gunditjmarra markings are much older than the dot art forms on canvas which have long been dictated as what is "authentic" through a white-dominated lens.

The 1872 Gunditjmarra possum skin is an expression of Gunditjmarra data sovereignty. I've recreated one marking on this canvas, but its meaning belongs to the wearer, reflecting just one story in our cultural tapestry.



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