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**13TH KOORIE ART SHOW
6 DEC 25 — 22 FEB 26**

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HERITAGE
TRUST** **40**

**THE KOORIE HERITAGE
TRUST ACKNOWLEDGES THE
TRADITIONAL CUSTODIANS
OF NARRM, THE WURUNDJERI
PEOPLE OF THE GREATER
KULIN NATION, ON WHOSE
LANDS WE ARE LOCATED.
WE PAY RESPECT TO
THEIR COMMUNITY, THEIR
ANCESTORS AND THEIR
ELDERS, PAST, AND PRESENT.**

**WE PAY RESPECT TO
EACH OF THE ARTISTS
AND ACKNOWLEDGE THE
CONTINUING CULTURE
OF THEIR PEOPLES.**

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

All artists who have entered 13th Koorie Art Show have identified as Aboriginal and/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 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. All artists have declared their work is original and authentic and does not infringe the copyright or moral rights of another person or group and retain full copyright.

Aboriginal and Torres Strait Islander people should be aware that this exhibition and publication may contain images, voices and names of deceased persons. This publication also contains depictions of themes related to mental health, generational trauma and addiction.



**PLEASE SCAN
HERE TO
PURCHASE
ARTWORK.**

WOMINJEKA (WELCOME)

The Koorie Heritage Trust (KHT) is proud to present the 13th Koorie Art Show and 8th Koorie Art Show Young Mob. Together, these exhibitions celebrate the amazing creative strength of First Peoples artists who live, work and continue culture across South East Australia. Each year, these artists come together in the Birrarung Building to share works that speak to identity, connection, memory and innovation. This year's presentations also completes our celebration marking the 40th Anniversary of the KHT and 10 years in our Birrarung Building at Fed Square.

Since the mid-1980's the KHT's vision has been to ensure the rich cultural heritage, history and knowledge systems of First Peoples are valued, respected and celebrated. The Koorie Art Show and Koorie Art Show Young Mob stand as powerful expressions of this vision, offering a platform for artists of all ages to share their stories. Together the submitted works highlight resilience, empowerment, joy, kinship and the enduring relationship to Country that continues to define and strengthen our communities. For artists, for visiting Aboriginal and Torres Strait Islander peoples,

and for our KHT staff, the Koorie Art Show remains an exciting gathering to celebrate Victorian First Peoples creatives.

The KHT is proud to present the Koorie Art Show as an open entry, non-acquisitive award exhibition, open to all Aboriginal and Torres Strait Islander artists residing in Victoria, at any stage of their career. Featuring works created within the past 18 months, the exhibition spans a wide range of mediums including painting, drawing, weaving, ceramics, carving, textiles and digital media. This diversity reflects the breadth of First Peoples creative practice in the State and the importance of providing a platform where their creative expression can be seen and celebrated.

We are delighted to recognise the artistic excellence of all entries in the Koorie Art Show through a range of award categories.

This year, the judging panels for both exhibitions were comprised of Aunty Glenda Eccles (Wadawurrung), Aunty Patsy Smith (Taungurung) and Dr Christian Thompson AO (Bidjara). We extend our warmest Ngoon Godjin for

their time, insight and deep cultural and artistic expertise throughout the judging process.

We sincerely acknowledge and thank our exhibition presenting partners for their support: Creative Victoria, City of Melbourne, Viva Energy Australia, RMIT University, Lendlease, the Australian Government through Creative Australia, its principal arts investment and advisory body, the Australian Government's Indigenous Visual Arts Industry Support program, ANZ and Fed Square.

Finally, I would like to extend a big Ngoon Godjin to all exhibiting artists. Your creativity, generosity and commitment to culture continue to shape the success and legacy of the Koorie Art Show year after year. We are privileged to once again share your artworks and stories with friends, families and supporters of the KHT.

Tom Mosby
CEO, Koorie Heritage Trust

**NGOON GODJIN
(THANK YOU)**

1. Aalayah (she/her)

Wiradjuri

Water And Land, 2025

synthetic polymer paint on canvas

40 x 58 x 2 cm

\$772

The art explores the beauty of water and land. The connection and the peace we feel when nurturing and protecting it. The trees swaying, the waters sound. This is part of what makes us Aboriginal.

2. Aaron Heffernan

Barkindji

Home Bound, 2025

synthetic polymer paint on canvas

50 x 50 x 2.9 cm

\$715

This piece is a visual journey told through three circles, each burning with its own truth. The dominant red speaks to the intensity of life, pain, passion, bloodline. It's the colour of survival and spirit. Scattered across the canvas are blue, yellow and white dots, representing moments, memories, and the people who walked beside me or watched from afar.

The first circle is the past. It holds the weight of addiction, disconnection, and the struggle to find identity in a world that often forgets where we come from. It's raw, chaotic, and full of lessons carved into my story.

The second is the present. It's quieter, steadier. It marks 21 months of clarity, choosing healing over harm. It's the space where I now sit, reflecting, rebuilding, and reconnecting with my culture, my strength, and my sense of self.

The third circle is the future. It's filled with hope. It points me toward home, toward my children, my mob, and the life I'm walking toward with open hands. It's not perfect, but it's mine. That's the beauty of it. It is sacred.

This artwork is more than paint, it's a declaration: I am still here. I am still becoming.

3. Alan Harrison

Yorta Yorta

Canoeing The Way Home, 2025

clay

3 parts: 13 cm x 30 x 14 cm; 3 x 14 x 13 cm; 3 x 23 x 13.5 cm

I made this piece because each piece is part of my culture the canoe and the animals and the turtle is my totem. I made it at my pottery class at ACES which I love.

4. Alena Landers (she/her)

Djugun

Made, Unmade, Remade, 2025

handmade paper with dried flowers, leaves and seeds

200 x 200 cm (Dimensions variable, each square measures approximately 16 x 16 cm)

\$429

Made, Unmade, Remade reflects the cycles of transformation that occur both in nature and in community. Through eco-paper making, I work with dried raw materials, embracing their different textures, colours, and imperfections. Each sheet is unique, holding the memory of what it once was and what it has now become. This work speaks to the strength of survival and the ways we continue to be remade through connection, identity, and story, creating space for resilience and beauty to coexist.

5. Alisha Fagan (she/her)

Wadawurrung Kulin Nation

Layers of the Mountain, 2025

raffia, emu feathers

60 x 60 x 2 cm

\$429

The yellow ochre and orange colours reflect the colour waves shown on the side of hills. Coming from a background of working in cultural heritage, I would constantly come across different colours of Country especially the ones alongside the hills, where we would gather ochre, the colours provided by nature.

6. Ally Knight (she/her)

Yorta Yorta, Dja Dja Wurrung, and Kamilaroi

Biggarumdjja Woka ('Emu Country' in Yorta Yorta language), 2025

emu egg, emu feathers, raffia and synthetic polymer paint

3 parts: 14.5 x 33 x 32.5 cm; 13.5 x 33 x 33 cm; 13.5 x 33 x 35 cm

\$815

For me, using materials from the land is central to everything I create. This work, *Bigarrumdjja Woka (Emu Country)*, a set of three hand-painted emu eggs, sit cradled in a bed of emu feathers, symbolising the deep and unbreakable connection between land, life, and spirit. The intricate patterns reflect the winding paths of Country, our rivers, songlines, and the stories carried through generations. My work is a tribute to the strength of our Ancestors, the beauty of our lands, and the stories that live on through us.

This work draws inspiration from the emus that roam freely across Yorta Yorta Country, particularly near the Barmah red gum forest and the Cummeragunja mission, a place of rich

history on Yorta Yorta Country. Ally speaks of the joy in watching them run across Country, “they are powerful, graceful, and deeply connected to place.” Yet their presence also carries reminders of disruption. Colonisation and climate change have impacted their ability to breed when needed, and while herds still run wild, their cycles and patterns of life have been disturbed.

Through this piece, Ally wishes to honour the bigarrumdja (emu) as a cultural and spiritual being but also to reflect on the resilience of Yorta Yorta Country and its interconnected systems. Like much of her practice, this work holds memory, celebrates strength, and speaks to the urgent need for cultural and ecological care for Country.

7. Ange Jeffery

Wiradjuri

Ganyi-dha Yirrayirra (Echidna in the Bush), 2025
bush dyed silk, sterling silver, river red gum tree sticks, mana gum bark

45.5 x 35.5 x 3 cm

\$4,290

Ganyi-dha Yirrayirra is a cultural creative response to the increase in racism and hate speech. Grounded in my relationship with Country and Ganyi, this work emerges from a process of experimentation with form, materiality, and the embodied transfer of essence from Ganyi. Through the transformation of Ganyi quills, I explored how cultural knowledge, resilience, and protection can be expressed through material practice. From this process a new Ganyi defence mechanism — a walumarra (protection/a guardian), speaking to both ancestral strength and contemporary resistance.

To honour the work’s connection to Country, the backing frame creates a space that evokes the undergrowth Ganyi moves through while snuffling for food. This space serves as a reminder of the environments that sustain Ganyi, and of the quiet, grounded resilience drawn from these places.

Through *Ganyi-dha Yirrayirra*, I assert the power of cultural expression as a form of protection and strength in the face of hostility.

8. Angela Estcourt

Gunaikurnai

Wurruk - Country, 2024

kangaroo skin

58.5 x 12.5 x 4.5 cm

\$257

My Country and family means everything to me. The design I have burnt on my kangaroo tail is from the Brabralung shield, which is one of the 5 shields of the Gunaikurnai people.

9. Annie Brigdale (she/her)

Yorta Yorta

Thrown, 2025

ceramic

3 parts: 13 x 11 x 11 cm; 10 x 15 x 12 cm; 7 x 13 x 9 cm

\$1,859

This work gathers what is thrown away and what endures, where the urban environment meets the living. A disposable coffee cup, symbol of consumption, is remade in clay, its surface sprouting feathers lifted from the rubbish and hybrid brushes that unfold as leaves.

In this uneasy form, the everyday is unsettled. Clay remembers the earth, feathers whisper of flight and ceremony, and the brushes-as-leaves speak of the idea of progress and renewal. These objects ask what it means to stay with Country when our lives are pressed into concrete and convenience.

10. Anthea Barry (she/her)

Wathaurong, Gunai Kurni

The Spirit Of The Eucalyptus, 2025

clay, synthetic polymer paint

60.5 x 121.5 x 3.5 cm

\$1,144

This artwork carries the spirit of the eucalyptus. Grey speaks of the smoking ceremony, where leaves are burnt to cleanse, welcome, and carry away what no longer serves us while protecting and healing us.

Pale green holds the spirit of medicine generating a quiet strength and resilience to ease the pain that has been endured across the generations. The soft pink of the stem’s threads life between leaf and root, binding past and present in a continual connection to Country and remembering those who endured so much for us to belong. Burgundy tells of budding new growth, the gift of survival carried forward into the future, and just like Bunjil, clay runs through the work like a continual heartbeat of spirituality, grounding it to the earth and the Dreaming.

Where once a scar tree bore its mark, there

is a choice: to remain within the wound of the scar, or to see the strength and growth of this magnificent tree.

The Spirit of the Eucalyptus - resilience, renewal, and belonging.

11. Aunty Jen Armistead

Padthaway Potaruwutj (Yaran)

Wind, 2025

wood, raffia, gumnuts, emu feathers, quandong seeds

115 x 136 x 30 cm

\$1,430

Free gentle Movement when the wind blows

12. Axel Garay (he/him)

Meriam (Eastern Torres Strait)

Untitled, 2024

gold toned, salt gelatine silver prints on Bergger Cot 320 100% cotton archival paper, salvaged antique frame

124 x 98 x 6 cm

\$7,150

The self portrait is printed in the 19th century process using salt and gelatine on 100% cotton paper. I am interested in the ways that imaging technologies are adopted, adapted and discarded in short term corporate life cycles. Salt prints are some of the first photographic processes ever invented and were used to depict First Nation's people in the 19th century colonial period around the world.

I utilise these processes as a defiant act and to explore the soul of these particular chemical compositions when exposed with natural light. I find that using antique processes to explore contemporary issues collapses the past, present, future. In the portrait, I am adorned with both organic and artificial materials, embracing the discards of the wastes of technology. The frame itself is a crumbling relic of a past era, found discarded on the side of the road. Throughout my work, I highlight the very material impacts that new technologies have on our homelands and waterways.

More broadly, I am interested in how we incorporate and encapsulate emerging technologies into our folklores (for better or worse). I explore how our contemporary age is consuming our knowledges in new and more advanced ways e.g. predatory algorithms, theft of language and culture through training of corporate large language models and the impacts of mechanistic thinking on our sense of self.

13. Barbara Catania

Barkindji - Ngiyampaa

The Mimmi Spirit, 2025

synthetic polymer paint on craft wood

35.5 x 27.5 x 1.5 cm

\$358

This piece was inspired by a trip to the Northern Territory where one of the oldest spirits was the Mimmi Spirit which were very mischievous, creating havoc and had elongated bodies and also lived in the cracks of rocks over 50,000 years ago.

14. Barringunn Bulic (she/her)

Darumbal, Kuinmabara

My Two Clans of Darumbal, 2025

raffia

2 parts: 20 x 23 x 20 cm; 24 x 15 x 22 cm

\$572

This body of work explores the cultural significance of Darumbal and my two clans—Kuinmabara and Risteburra—through the creation of these woven baskets. Each basket represents one clan, expressing its unique identity while celebrating the strength and unity found within diversity. Weaving, a practice deeply rooted in cultural knowledge and storytelling, becomes a powerful metaphor for connection—between people, between generations, and between tradition and contemporary expression.

By incorporating elements of fashion and abstraction, I reimagine these traditional forms as wearable, sculptural pieces that challenge how we view both function and identity. Fashion, in this context, becomes a tool for cultural continuation—transforming ancestral knowledge into a living, evolving art form. Abstract shapes and experimental materials are used to reflect how culture is not fixed, but constantly shifting, adapting, and reinterpreted in new contexts.

Each basket is more than a vessel—it is a statement of belonging, a representation of land, kinship, and resilience. Through this work, I aim to honour my nation and my family's clans while pushing the boundaries of cultural expression. The baskets speak to the ongoing dialogue between tradition and innovation, inviting the viewer to consider how identity is carried, shaped, and woven through time.

15. Bek Saltmarsh (they/them)

Connections to Gamilaroi Country
Grief Vessels, 2024-2025
 raffia, foraged fibres
 8 x 3.5 x 3.5 cm
 \$358

Incorporating Romani spiritual practice and Aboriginal coil weaving, these baskets were woven during various funerals, periods of Sorry Business and other times of emotional upheaval and transition, as a way to process grief as it unfolds.

The process of weaving these baskets helps me mark and process these transitions. Once woven, the baskets themselves will transition, as they will be gifted to significant people left behind in their grief.

The finished form is designed as a vessel for the recipient to rest their emotional difficulties in, for a moment of respite. The holes in the weave allow the things that don't need to be kept to filter away.

16. Ben Moodie (he/him)

Gamillaroi/Kamillaroi
Nhurraay, 2024
 synthetic polymer paint on canvas
 71.5 x 56 x 2 cm
 \$5,720

This is a depiction of my totem black snake and the circles depict the ancestors and knowledge passed down throughout time.

The markings on the snake are depicting medicine plants and the circles within the snake are the future children of my mob.

17. Billy Foley

Bundjalung
Poppy's, 2025
 synthetic polymer paint on canvas
 40 x 30 x 2 cm
 \$715

Born in East Melbourne, I am Bundjalung man. Having come from a creative family, my artwork style grew from observations of creating my own artwork and has evolved from there. I am influenced by street and graffiti culture as well as Indigenous culture which has shaped my artwork style, resulting in a new hybrid form of my own. I've been exhibiting and selling my artwork (drawings, paintings, and sculptures) around Melbourne.

18. Blake Miles

Eora/Gadigal
Connecting to Something Bigger, 2025
 synthetic polymer paint on linen
 136 x 95 cm
 \$2,071

This piece kind of came together on its own I didn't plan much, just let my mind wander and followed whatever felt right. It's all layers and colour, no real detail, just a flow of ideas that happened in the moment. I guess it's a bit like Impressionism, but more abstract and intuitive. I was thinking more about what's going on inside imagination, the subconscious, all that stuff that doesn't always make sense but still feels real. There's no specific subject here, but sometimes things start to resemble something, depending on how you look at it. Mostly, I wanted it to feel alive, like it's connecting to something bigger, even if you can't explain it. And honestly, I just wanted to make something that feels good to look at something that adds a bit of colour and positivity to your day.

19. Bonkers

Gunditjmara/Gunaikurnai
Dancing Goannas, 2025
 synthetic polymer paint on canvas
 70 x 52 x 2.5 cm
 \$872

The painting is about two Gunaikurnai women coming together for Women's Business, to look after the tribes. They dance to keep bad spirits away and bring safety and protection to the Gunaikurnai people of the land.

20. Bradley Brown

Gunai/Kunai, Bidwell, Gunditjmara
Healing, 2025
 synthetic polymer paint on redgum, possum skin, basket grass, wood burning
 107 x 120 x 3 cm
 \$27,170

Healing is a visual prayer and heartfelt expression of hope for our communities across this land. It speaks to the deep desire for restoration - for the broken-hearted to be healed and set free from the pain of trauma and hardship. This abstract landscape represents that journey, with the sun shining gently over the land and animals, symbolising resilience, renewal, and the promise of brighter days ahead. For me, this painting is deeply personal. It is symbolic of my own healing and spiritual journey on Country guided and sustained through Jesus. It reflects the peace, strength, and restoration I've found in Him, and my hope is that others may experience the same.

21. Brett Wilson (he/him)

Yorta Yorta

Rain Moth, 2025

synthetic polymer paint on stretched belgian linen

76.5 x 102 x 3.5 cm

\$1,030

This work, *Rain Moth*, reflects Brett Wilson's deep connection to Country and the stories passed down through his Yorta Yorta heritage. Brett says the work draws inspiration from his childhood experiences: "Uncles and I used to go grubbing a lot among the gum leaves under the gumtrees. On the off season there were many rain moths that the grubs evolved into."

Brett expresses his joy for observing the life cycles of insects and the rhythms of the land. The rain moth, which emerges from grubs during the off-season, becomes both a literal and symbolic presence in Brett's painting, a representation of transformation, resilience, and the cycles of life across Yorta Yorta Country.

Brett often paints animals and insects from Country, including moths, frogs, fish, and kangaroos, as a way of preserving the knowledge, memories, and stories of his people. In *Rain Moth*, each mark, colour, and pattern speaks to Country, reflecting the textures of the gum leaves, the changes of the seasons, the movement of the wind, and the hidden life thriving beneath the forest floor.

Brett says: "When I paint, I feel connected to my culture and my Ancestors. The rain moths I watched as a child remind me of the resilience of Country and the knowledge carried through generations. Art allows me to honour these stories and share them with others, keeping culture alive while expressing my own experiences and memories."

22. Bron Holland (she/her)

Jardwadjali

Bunjil, 2025

synthetic polymer paint on canvas

63 x 63 x 2.5 cm

\$586

This is Bunjil, he is our creator. When he comes down to earth, he takes the form of an eagle. He created the land and animals, he created man and speech and the lore we live by.

23. Bronwyn David (she/her)

Trawlwoolway

Eyes of Country, 2025

raffia, synthetic polymer paint

33 x 29 x 12 cm

\$429

This work speaks to the act of seeing and being seen - an ever watchful presence that connects past, present, and future. The eye, painted in bold strokes of blue and black, represents vision, truth, and protection. It's long woven raffia lashes extend outward, embodying the strength and resilience of cultural knowledge that continues to reach across generations.

The use of black raffia, hand woven into lashes, draws from my Trawlwoolway ancestry and honours the weaving practices of my people. Just as my ancestors wove baskets and nets; here the weave extends into the body of the artwork, symbolising continuity, identity, and care for Country.

The piece invites the viewer to reflect on what it means to truly see - to look beyond surface and into the deeper stories held within Country and culture.

24. Cam

Gunaikurnai

Serenity, 2025

synthetic polymer paint on canvas

80 x 60 x 3 cm

\$858

In the land of ancient dreams, a vivid tree stands, its warm leaves embracing the dance of life and death. Rooted in tradition, it witnesses cycles of existence amidst a landscape alive with colour. Here, peace resides where life and death intertwine, reminding us that in every ending there is a serene beginning.

25. Chloe Jones (she/her)

Yorta Yorta, Wemba Wemba

That's not yours, 2025

synthetic polymer paint, river clay and glass beads on canvas

75 x 60 x 2 cm

\$1,216

This work, *That's not yours*, reflects on the impacts of resource extraction on Country, memory, and culture. In this work, I combine acrylic with natural mediums, including River clay collected across Yorta Yorta Country, to anchor the painting in the land itself. Hand-stitched glass beads traverse the surface, representing the environmental and cultural damage caused by mining, particularly sand mining, which continues to disrupt the ecosystems, waterways,

and cultural sites of my Country.

Over this layered surface, I have inscribed an early map, drawn from nineteenth-century texts documenting the villages and land allotments of the Rodney Shire near Tatura and Toolamba, places tied to my family and ancestral connections. By layering historical cartography with natural and symbolic materials, the work situates the contemporary consequences of extractive practices within a broader narrative of colonisation and dispossession.

This work is an attempt to confront the histories of settler extraction and the ongoing impacts of mining on our lands. Through materials, mapping, and storytelling, I aim to make visible what has been taken and assert the resilience and sovereignty of my people and our Country.

That's not yours positions memory, history, and environment in dialogue, articulating the entangled consequences of colonisation and industrial exploitation on Country.

26. Cookie

Dja Dja Wurrung

Turtles, 2025

synthetic polymer paint on canvas

77 x 80 x 2.5 cm

\$1,058

This painting represents the turtle and her babies protecting her from danger.

27. Craig Ivory

Palawan

Mosaic Moieties, 2025

synthetic polymer paint, gel medium,

luminescent paint, wood, paper, canvas

100 x 150 x 2.5 cm

\$7,150

This artwork is a fusion of urban street art and Indigenous styles, illustrating the deep interconnectedness of Country, nature, creatures, and humankind. It weaves together elements of Dreamtime, Tara—Palawa's totem animal, and the creator of man—depicted as part man, part kangaroo in Lutruwita (Tasmania).

The piece highlights the significance of Indigenous symbols such as gathering places, journey lines, songlines, astrological influences, and the concept of moieties. These moieties divide society into two complementary halves, representing a cosmic balance. This duality governs social structures, including marriage, where individuals must marry outside their own moiety.

Moieties are closely linked to totems, which

carry spiritual responsibilities. Each person has a duty to protect their totem, and totems are distributed between moieties to ensure balance in use and conservation. Through this visual narrative, the artwork expresses a profound spiritual and cultural connection, affirming the belief that the universe, including people and nature, is made up of two complementary halves. True understanding comes when these halves are united.

28. Daniel Hills

Yorta Yorta

Between Rock And Hard Place, 2025

synthetic polymer and natural paints,

polyurethane foam, canvas

90 x 120 x 8 cm

\$7,150

My mixed media work explores the evolution and the controversy of Aboriginal art. From ancient rock carvings and paintings to the vibrant dot paintings found today on fabrics, metal, and ceramic surfaces.

The etched or ochre-stained ancient rock art found on the surfaces of caves and rocky outcrops has been preserved for millennia, protected from the elements. These artworks are not only artistic but serve as profound representation of a symbolic language shaped by nature and spirituality. They encode Dreamtime stories, ancestral knowledge, sacred Lores and mapping landscapes through Songlines.

In contrast, dot painting has emerged as a contemporary art form that functions as a visual language through which Aboriginal artists continue cultural traditions in innovative ways. By incorporating modern materials and techniques, it creates a mix of abstraction and cultural continuity, reflecting how contemporary Aboriginal artists, myself included, reinterpret and reimagine our ancestral narratives while implementing our own modern context.

In my work, I have created a textured background that evokes the rugged rock formations commonly found in caves, which have historically served as natural canvases for artistic expression and storytelling for millennia. I have employed natural materials, including ochre and sand, to depict spiritual symbols in a traditional artistic style.

Emerged into the textured background is a patterned surface resembling a brick wall, symbolising a canvas often used by artists for contemporary artistic expression and storytelling. Using colourful acrylic paints, I have created a contemporary interpretation of

Aboriginal art techniques.

The design represents the Rainbow Serpent, our creator, who serves as the connection between our modern community and our ancestral and spiritual beliefs

Is this transition between traditional and contemporary art styles controversial?

Perhaps. Some argue that contemporary Aboriginal art, risks losing its sacredness or cultural significance. But others see it as a powerful way to keep culture alive, where the heart of storytelling, kinship, and connection to Country is simply being adapted to the inevitable process of evolution.

This artwork is not a final statement, but an open question. It challenges viewers to consider how Indigenous art will continue to evolve while maintaining a deep cultural connection to our ancestral Dreamtime?

29. Daniel Mazzone (he/him)

Yorta Yorta

Rainbow Serpent, 2024

synthetic polymer paint on canvas

49.3 x 79 x 2 cm

\$1,287

When I was a young boy my mother told me the story of the rainbow Serpent. This painting I have created represents that story of the rainbow Serpent creating all the rivers, waterways and the beautiful country we live in. This is why this story is special to me

30. Deanne Gilson (she/her)

Wadawurrung

Porronggitj gupma Ngaramilli baa Bunyia

Beenyak under Barri-morrgal - The Brolga

Dancing by the Eel Trap, Under the Moon, 2025

synthetic polymer paint, charcoal from Marlene

Gilson's fire, 23 karat gold, copper leaf, canvas

50 x 195 x 3 cm

\$11,440

Porronggitj, or the Brolga as it is known by in English language, plays an important role in Wadawurrung Songlines for its graceful dancing under the moon. Today, our women perform a dance that calls back the Brolga after it was scared off during the first stages of settlement through mining and people moving into what is now known as the Goldfields of Ballarat. A sensitive bird that our women resonate with as a life force for calm and peace. When the water is altered or dries up, the Brolga leaves and is only just returning now. Pictured next to Yaramlok Yaluk (Yarrowee River) that has a traditional woven eel trap (Buniya Beenyak) nestled in

amongst the rocks and other water birds of Wadawurrung Dja (Country).

31. Dennis Peachey

Ngiyampaa

Weilwan/Wiradjuri/Kamiloroi

Grandmother's Country Warrumbungles Dinawan

in the night sky, 2025

synthetic polymer paint, emu feathers, emu eggs,

opal

182 x 242 x 7 cm

\$7,150

Dennis Peachey's *Grandmother's Country* is a profound visual narrative that intertwines celestial wisdom with the earthly beauty of the Warrumbungle region. This captivating piece marks the first in a planned series of twenty artworks exploring the unique style of the night sky. The painting features a luminous, star-dusted night sky, against which the ethereal outline of the Dinawan (Emu in the Sky constellation) floats, its eye brought to life with a real opal—a shimmering connection to the cosmos.

Below, the majestic Warrumbungle Mountains rise, depicted in rich, earthy brown paint, their arching forms emerging from a vibrant, dot-painted green landscape. This meticulously rendered green expanse, alive with countless green dots, symbolises the abundant flora and fauna of the region. A truly unique, three-dimensional element grounds the artwork: a nest fashioned from authentic emu feathers, cradling genuine emu eggs, rooting the piece in the connection to Country.

Grandmother's Country is a heartfelt tribute to Peachey's heritage, celebrating the enduring spirit of the land and its ancient stories. All imbued with profound cultural significance.

The integration of authentic materials deepens the viewer's connection to this captivating and deeply personal artistic expression.

32. Dominic White (he/him)

Trawoolway

Tar Brush, 2025

wood (Pinus Radiata), bitumen, silver, Maireener shells, kelp, waxed cotton

47 x 28 x 25 cm

\$5,005

"A touch of the tar brush" indicated someone had "Blood" from a non-Anglo group of people. It was a denigration, a way of removing the value of a human's lived experience, thought system, and way of knowing and being. It indicated that they were less than human, a "stain" in a social imperial context. It was a permanent fault that was unwastable, unchangeable, unclean, and in

the blood. This imperial colonial framework has a long history.

This Tar Brush framework intends to degrade all First Nations Art, Philosophy, History, insight, and ways of knowing the world.

For many, it forced the denial of family heritage, identity and history underground. It was safer to go under the radar. In Tasmania, the myth of extinction, the denial of attempted genocide and Aenocide, meant the duality of existing as evidence of survival didn't fit social expectations. A paradoxical absurdity, heritage was a taint that didn't exist.

We all need to negotiate this Tar Brush framework. It is built into the Australian power structure. It is internalised within individuals, it permeates the Mob and between families, and it is externalised in the Anglosphere, often for political purposes. It drives the condescending paternalist, the footy bigot rant, or the fascist booing at a Welcome to Country at ANZAC Day.

What can you see beneath the tar stain?

33. Doyle

Dja Dja Wurrung/Barkindji

Passing the Torch, 2024

synthetic polymer paint on canvas

76 x 50 x 20 cm

\$658

This artwork reflects the timeless practice of Elders passing down knowledge to the younger generations, ensuring that culture, wisdom, and traditions are carried forward. It speaks to the strength of family and the importance of staying connected, both to each other and to Country.

34. Dylan B

Gunaikurnai

Fishing Journeys, 2025

synthetic polymer paint on canvas

49 x 71 x 2.5 cm

\$1,873

This painting tells a story about me and my little Sis. It's about fishing. There's a shallow creek near my grandma's house full of eels. I remembered going to the creek as a kid and feeding the ducks and the eels. It's a secret spot of mine located in the south eastern suburbs of Melbourne - close to home and where I grew up. Anyway, I was in rehab in St Kilda in 2024, and I convinced my sister to go and try catch me one eel, so I could use it for shark bait. I go land-based shark fishing down at Western Port Bay in Victoria for late-night missions. After many nights, she failed. But one night she succeeded; she brought home one small eel and

one massive one. So we went on our mission! I later decided to do a painting of the eel. In the painting is a drawing in the sand of the big eel. The blue faded lines represent the ocean, and the markings on the eel represent different tribal markings that have a connection to the eel. The line drawings in the sands are meeting places and journeys, and spots that we have found. The blue dot work is the pond with the creek running off it, and the five veins in the blue water are all the little creeks and waterways that run off it.

35. Emmy Webbers (they/them)

Gunai/Kurnai

Friendly Neighborhood Blakfulla, 2025

digital print on paper, frame

62 x 44.5 x 3.5 cm

\$429

This digital artwork reimagines First Nations identity through the lens of comic book superhero mythology. The character in this piece embodies a unique power rooted in their community's deep connection to land, spirit, and resilience. In a world where First Nations narratives have often been erased or misunderstood, this work seeks to reclaim and celebrate our strength, sovereignty, and futurism. By placing us in the role of superheroes—guardians of culture, language, and environment—I aim to challenge colonial depictions of passivity and instead spotlight the heroic legacy and living resistance of our peoples. Superpowers are not arbitrary; they are reflections of sacred roles—healers, storytellers, warriors, protectors—rooted in cultural continuity and adaptation.

36. Flick Chafer-Smith (she/her)

Ngarrindjeri

Bunjil's Shelter, 2025

synthetic polymer paint on canvas

119 x 125 x 3 cm

\$3,732

The first time I took my sons on a weekend away was with dear friends from The Torch and we went to the Grampians. Whilst there, we visited Bunjil's Shelter. My boys loved seeing the rock art and climbing on the perfectly formed and placed rocks. It was a very special day that I will never forget. As we were taking it all in, Bunjil, the wedge-tailed eagle, greeted us flying high above with a Mob of friends, whistling kite hawks. This painting is of that day and the sacred site.

37. Frances Castles (she/her)

Kamilaroi

Wiluna Country #1, 2024

synthetic polymer paint on canvas

45 x 60 x 3 cm

\$629

This series depicts my Martu Family. I was honoured to be invited to Wiluna recently. These works were painted on Country. They show the stunning landscape in and around Wiluna. I got to meet my great-grandmother's family there. It truly was an experience that will never be forgotten.

38. Gail Choolburra-Crozier (she/her)

Warragamay, Girramay, GuGu Yalanji, Pitta Pitta

New Beginnings, 2025

synthetic polymer paint on canvas

61 x 91 x 4 cm

\$2,288

New Beginnings it's the beginning of its new life as the adult dragonfly emerges out of the water to begin its journey.

39. Garen Smith

Muriwari

Connection to Country - colonisation way, 2025

synthetic polymer paint on canvas

40 x 122 x 4 cm

\$787

I am a Muriwari man who grew up on Wiradjuri Country in Dubbo, where culture, family, and community have strongly shaped who I am. My journey into art began during the COVID lockdowns, a time when painting became a way for me to cope, slow down, and find some peace in an uncertain world. What started as a simple way to pass the time quickly became an important part of my wellbeing.

Painting allows me to de-stress and switch off from the pressures of everyday life. When I sit down with a canvas, I can zone out from the world around me, often with the radio playing in the background as I work. It's a space where I can breathe, reflect, and express myself freely. I'm especially drawn to bright, bold colours. I love the energy they bring and the way they can instantly lift a mood. I hope that when people look at my work, those colours bring them a sense of joy and light—just as creating them does for me.

Through my art, I aim to share positivity, calm, and a connection to the stories and experiences that shape my life.

40. Georgina Post (she/her)

Wiradjuri

Girrambanha (Feel the fire), 2025

synthetic polymer paint on Belgian linen

51.5 x 76.5 x 3.5 cm

\$801

This work titled *Girrambanha* means "feel the fire" in Wiradjuri. This piece comes from deep within my spirit; it's about the fire that lives inside me. Sometimes it burns bright and fierce, and other times, when anxiety takes hold, it flickers and fades. The lines in the centre represent my struggles with anxiety, how it spirals, spins, and traps me in a space where I feel stuck. The thick black line surrounding it embodies that heaviness, that sense of being boxed in, unable to reach the world around me. In these moments, I miss out on experiences, let people down, and carry the weight of guilt and absence.

Yet beyond that line, the radiating lines are warm, strong, and full of movement. They represent my people, my family, my mob, the love and support that surrounds me even when I feel alone. This work is about the tension between pain and resilience, vulnerability and strength. It is a meditation on endurance, the flickering and reigniting of our inner fire, and the ways connection to community and culture restores us. *Girrambanha* is my story, but it is also a shared story, one of sitting in difficulty, reigniting the fire within, and knowing we never walk through it alone.

41. Glenn Loughrey (he/him)

Wiradjuri

Yoorook Truth Telling - A Personal Story, 2025

synthetic polymer paint on canvas

86 x 66 x 2.5 cm

\$3,575

This continues the series honour our women who have woven and continue to weave stories. It is painted by stick on a canvas rolled with paint left over from a previous canvas with a very dirty roller. This creates a texture that adds to the painting and creates additional story.

In the grey section moving right to left you will see the colonial story needing to do truth telling -- the church, institutions, children and a mother, the queen and in the far left an Elder with children. There are also several settler buildings dotted across this space.

In the river below is a portrait of me (which came out of the roller application) representing the cleansing of truth like water when it flows through Country.

42. Gurrenah Foley

Bundjalung

Wander, 2025

synthetic polymer paint on canvas

81 x 81 x 2 cm

\$2,145

Wander is a painting I did when I was wandering around Melbourne. I originally did it for another art show. Wandering is what I have been doing for this past year. I've been going from place to place trying to figure out what is happening in my life and with my art practice. This painting and this particular art style have been in the works for two years. This painting means a lot to me as an artist and as a person. That's where the name *Wander* comes from. Because at the time I was wandering around doing this painting, in a time when I'm still trying to figure out who I am as a person and as an artist.

43. Hayzel Laguerre (she/her)

Unique to mob, 2025

synthetic polymer paint on canvas

51 x 41 x 2 cm

\$215

This piece is to remind us that like our unique flowers, so are our mobs. And with them we will always have a connection to home

44. Hollie Johnson (she/her)

Gunaikurnai, Monero Ngarigo

Given Space, 2025

photographic print on paper, audio

69 x 94 cm

\$1430

Given Space looks at the time we forget to take for ourselves when so much is going on in our community. It allows you to get back to Country when your world won't allow you to escape. To step into this piece and surround yourself with the sound of somewhere else, somewhere that your body may be in the need. To be right here, right now you are given this space.

45. Iluka Sax-Williams (he/him)

Taungurung of the Kulin Nation & Tibrean of

Zenadth Kes

Gunnawarra – The Black Swan, 2025

kangaroo skin, pyrography

190 x 95 x 3 cm

\$21,449

One very hot day, Gunnawarra was out looking for a waterhole she could bathe in, as the heat of the day was almost upon her. Gunnawarra rushed through the forest, flying past all the other animals in a desperate search for water.

She then spotted a clear, lush watering hole glistening in the distance. Without hesitation, Gunnawarra quickly swooped down into the water, splashing around and washing herself off with relief.

High above, Bundjil the Wedge-tailed Eagle and Creator Spirit, was soaring through the sky, scanning over his land when he spotted an unfamiliar white swan splashing around in his watering hole. This made Bundjil furious, as all the animals across the land knew to stay out of Bundjil's watering hole.

In a flash, Bundjil instantly plunged out of the sky, fury blazing in his eyes. He launched an all-out attack, swooping, slashing, cutting, and piercing the white swan. Gunnawarra cried out but there was no escape. Bloodied and broken, she was left in the shallows, the water around her turning red.

Bundjil swiftly lifted into the air, leaving the white swan behind to send a brutal warning to not to defy Bundjil's rules and lore.

Out of nowhere, Waa the Crow and Protector spirit, descended from high up in the treetops. He had secretly been watching everything unfold from afar. In a quick effort to save Gunnawarra, Waa began dancing around him, shaking the earth and pulling out his feathers. Waa danced and danced, placing each feather he pulled out into the fallen swan. Mysteriously, Waa's ancient magic began to spark energy within Gunnawarra, vibrantly swirling his feathers all over the swan, raising her up out of the shallows.

Suddenly, Gunnawarra's head shot back up with eyes full of life, her wings stretched wide, revealing her dark black feathers and fierce blazing red beak.

"This is the story of how the white swan became black. You can still today see the blood on her beak from when Bundjil attacked Gunnawarra that day long ago."

46. Indigo Harrison (she/her)

Wadawurrung

Kawirr Beenyak, 2025

synthetic polymer paint on canvas

31 x 31 x 3 cm

\$644

Kawirr Beenyak translating to emu basket is an example of a Wadawurrung basket that represents different aspects of Country, including the emu and the plants. I chose the emu because I have just started learning more of Wadawurrung wurru – language and this word kawirr is the first word that has stuck with me. I have a love for emu's and wanted to acknowledge how beautiful they are by adorning the basket with feathers.

47. J Ellis (she/her)

Yorta Yorta

Sunset, 2025

synthetic polymer paint on canvas

52 x 75 x 2.5 cm

\$744

In this painting, I have used colours, shapes, and symbols to represent loved ones coming together at the end of the day and the journey each of them takes individually.

48. J. Harro

Gunaikurnai

Dragonfly, 2025

synthetic polymer paint on canvas

43 x 63 x 2.5 cm

\$558

All to do with mental health - overcoming life goals.

49. Jack Forbes-Walker (he/him)

Biripi (Gathang Language)

ban ban 'path', 2025

synthetic polymer paint on canvas

91 x 91 x 40 cm

\$1,716

Ban ban, which translates to "path" in the Gathang language, explores the intimate connection between memory, place, and family. The painting maps the area where I grew up, with streets depicted in white and surrounding colours outlining the property blocks. Kangaroo prints trace the path I walked each morning from my home to my mother's café before school, a ritual that shaped my daily life. Through this visual journey, the work reflects the deep bond with my mother and the strength I drew from this connection, guiding me to face each day with purpose and resilience. By mapping memory onto the landscape, the painting becomes both a personal narrative and an homage to the

formative paths that shape us.

50. James H

Wiradjuri

The Rainbow Serpent and Baimai and the Emu Chase, 2025

synthetic polymer paint on wood

166.5 x 8 x 8.5 cm

\$1,716

The Rainbow Serpent crawling along the landscape while Baimai and the emu chase takes place.

51. James Vickery (he/him)

Gunditjmara

Turtle and Kangaroo Tables, 2025

synthetic polymer paint on wood

2 parts: 56 x 56 x 1 cm (each)

\$715

Uncle Jimmy worked on his two table tops during his social support group at ACES (Aboriginal Community Elders Services). Uncle Jimmy loves painting snakes, turtles and koalas just to name a few.

52. Jamie Lawrence

Wongaibon

untitled (self-portrait with flag and serpent), 2024

synthetic polymer paint and found objects on paper

93.2 x 63.2 x 2 cm

\$1,244

My work comes from the personal and the universal. I use what is around me, what I notice, what I pick up or record. My thoughts and my memories.

This painting is a self-portrait that incorporates found objects including an inverted Australian flag. I am exploring the notion of sovereignty and governance of a place where my ancestors and future descendants call home. To whom does it belong? – where do I belong?

I have placed my hands up in defiance and to make my mark on this world while baring my imperfect teeth in a pseudo smile. I am wearing a halo; though I am not divine - I have a spirit.

The serpent represents danger and change, while linking to the very land in question through its creative and destructive forces.

53. Janet Bromley (she/her)

Yorta Yorta

Nitel, ganda, lupa - Gather make and carry, 2025

recycled textile

35 x 35 x 24.5 cm

\$1,430

Recycling materials has been the basis of my art work for the last 10 years.

The idea of making handbags came when I hurt my back and not able to work as much weaving as usual. The first bag was made in a loom process on the side of a cardboard box. I like the end result so I made this one and was able to sort out some issues that I had with the first bag. This bag was made in the same way on a picture frame. The materials were left over from a recycling workshop.

Recycling materials is a way for me to open conversations with people about being more mindful of what they buy. All tags, buttons etc stay on the work to remind people that these are made straight from clothing from the op shop.

54. Jared Guy

Dja Dja Wurrung

River of life, 2025

synthetic polymer paint on canvas

90 x 60 x 3 cm

\$3146

This piece of artwork resembles my time as a youth living on the Murray River

55. Jasmine-Skye Marinos (she/her)

Arrernte, Luritja, Pitjantjatjara, Kaytej,

Warumungu, Pitta Pitta

Wanampi Rainbow Serpent, 2025

raffia

16 x 182 x 2 cm

\$3,575

Wanampi means Rainbow Serpent in Pitjantjatjara language. This artwork is created from lots of handwoven coils using dyed raffia. It represents my Return to Country earlier this year and my connection to land, family, and the stories of my ancestors.

The weaving process reflects my personal journey across the Central Desert, seeking to understand the deep connection I have always felt to Country and my longing to hear the true story of my family.

I have lived on Wadawurrung Country for more than 14 years, where our creator spirit Bunjil has always watched over me. When I returned to the Northern Territory, I felt the presence of both

Bunjil and Wanampi guiding me and my family. Eagles flew above me throughout the journey, and I witnessed the beauty of the land shaped by Wanampi. Recent rains had brought the Country to life, filling it with vibrant colours, reminding me of the enduring strength and spirit of our creation stories.

56. Jason Bates (he/him)

Yuin

Black Deaths in Custody, 2025

synthetic polymer paint on canvas

50.5 x 75 x 0.5 cm

\$2,145

This painting is a painting representing Aboriginal deaths in Custody. The larger circles surrounded by grey and blue dots represent the prisons and black dots and lines within represent the individual deaths and their spirits. The grey lines represent the yards in prisons and the different dots and colours within there represent the different races and people in the system. The footprints represent the Aboriginal people being escorted to different prisons, their sporadic splashes of red paint throughout the painting representing the bloodshed.

57. Jay

Gunditjmarra

Life, 2025

synthetic polymer paint on canvas

62 x 72 x 2 cm

\$1,244

No matter where we are in Australia, rivers are life. Just as animals mean everything to us - totems, food, warmth - they are part of us and we will always need them for life.

58. Jemma Rose (she/her)

Wiradjuri

Coranderk Aboriginal Station Healesville, Victoria, 2024

photographs on paper, framed

4 parts: 57 x 47 x 2.5cm; 47 x 57 x 2.5cm; 47 x

57 x 2.5cm; 47 x 57 x 2.5cm; 47 x 57 x 2.5cm

\$2,145

Descriptions and photographs taken in collaboration with Wandooon Estate Aboriginal Corporation.

Historical Context – Coranderk Aboriginal Station opened in 1863 and became home to Aboriginal people from across Victoria whose lands had been stolen from them. Coranderk is located on Wurundjeri land, and Wandooon Estate Aboriginal Corporation (WEAC) are its custodians and managers. At its largest, the station covered 4,850 acres, stretching from the Yarra River to the foothills of Mt Riddell.

Top Photograph – Within the Coranderrk property, you can cast your gaze towards the Mt St Leonard mountain range and discover an array of old-growth eucalyptus trees.

Bottom Left Photograph – The Coranderrk Visitor Centre stands as the original dairy, preserving its original concrete floor, walls, and tin roof dating back to 1863. The centre includes many photographs and treasured pieces from Coranderrk's past.

Bottom Middle Photograph – Large, towering eucalyptus trees are spotted across the Coranderrk property. This tree is located near the confluence of the Birrarung (Yarra River) and Coranderrk Creek (Badger Creek).

Bottom Right Photograph – A billabong nestled within the Coranderrk property lies adjacent to the confluence of the Birrarung and Coranderrk Creek.

59. Jenine Godwin-Thompson

Yaggera

Weaving Languages, 2025

synthetic polymer paint on canvas

90 x 90 x 2 cm

\$4,576

This painting portrays weaving as a living narrative of Aboriginal knowledge and identity. Each strand represents the diversity of Aboriginal people, languages, and communities across Australia. Together they form a strong and interconnected whole, holding stories of survival, resilience, and belonging.

The weave flows across the canvas as a visual dialogue—an echo of deep listening, the Aboriginal way of living in harmony with Country—moving in rhythm. Colours and patterns carry meaning.

This artwork reminds us that weaving is more than material—it is narrative, our worldview. When strands remain strong and bound together, they hold culture and keep knowledge alive. If strands fray or break, it depicts the fracture of worldview, the loss of connection. Yet when the weave is whole, it embodies continuity—our capacity to adapt, to care for Country, and to sustain the social, emotional, cultural, and spiritual worldviews of Aboriginal life, keeping culture strong.

60. Jenny Rawson (she/her)

Murri

Nature Beauty, 2025

synthetic polymer paint on canvas

30 x 40 x 2 cm

\$572

This artwork represents parts of nature and the colours and beauty. I find peace and serenity in nature. Painting helps me to be calm gives a good mindset and patience.

61. Jessie Walton (he/him)

Gunai Kurnai

Gullipalli, 2025

synthetic polymer paint on canvas

60 x 90 x 1 cm

\$5,291

Capturing the intensity of David Gulpilil's gaze, this portrait blends realism with a pop of colour. His expression tells a story of strength and resilience. The vibrant hair represents a fusion of tradition and modernity, reflecting the dynamic spirit of Australian Aboriginal culture.

62. Josephine Kay

Gunditjmara

Born from Country, 2025

raffia, New Zealand possum skin

17 x 48 x 36 cm

\$1,859

This work was inspired by a historic image of an Aboriginal baby resting in a hand-woven grass carrier. I wanted to honour that deep connection between birth, Country, and community. The basket holds space for new life, protection, and belonging, while the textures of fur and fibre speak to the strength and gentleness of culture carried forward.

I created this piece while travelling with my family to Barham, on Wemba-Wemba Country. The journey itself became part of the making — a reminder that art is not separate from lived experience, family, or Country, but is woven through it.

This work acknowledges the resilience of Aboriginal traditions and the ways in which we continue to nurture identity and belonging across generations.

63. Joyce Vickery

Gunditjmara

Complete, 2025

wood, corflute, diamond art

50 x 77.5 x 2 cm

\$143

Figures from my culture. Left over art materials.
Diamond art.

64. Kayleen Joy Barber (she/her)

Bunurong

Aboriginal...Life must go on, 2025

synthetic polymer paint and collage on canvas

44.5 x 62 x 3.5 cm

\$572

I like doing different things and using different materials. I used emu feathers, paint and material to produce this artwork. I loved doing this as it reminds me that my ancestors are always looking out for me.

65. Kerry O'Connor (she/her)

Yorta Yorta

Moments With Dad, 2025

synthetic polymer paint on canvas

41 x 70 x 2.5 cm

\$701

This painting is inspired by memories of my dad and the times we spent fishing together on the Murray River. I can still picture the calm water, the sound of nature around us, and the excitement of catching cod. These moments were more than just fishing trips - they were about connection, learning, and feeling close to my family and Country. Through this artwork, I honour those memories and the special bond we shared, keeping them alive in colour and pattern.

66. Kevin Williams

Waradjuri

Pieces Of Waradjuri, 2024-2025

oil on canvas

120 x 100 x 3.5 cm

\$7,150

Pieces Of Waradjuri is a abstraction of what is Waradjuri with our markings and artifacts and the meeting places of the Waradjuri our Bora Grounds and Bandahar - Waradjuri for Kangaroo.

It is about how does my artwork become intertwined between what is sacred with our carving, artefacts markings and the meaning this has today. As you look closely at the artwork it will tell you what you want to see.

67. Kiri Tawhai (she/her)

Whadjuk Noongar

Birdak, 2025

synthetic polymer paint on canvas

91.5 x 76 x 4 cm

\$1,216

The Noongar word for bottlebrush.

This artwork, *Birdak*, captures the vibrant spirit of the bottlebrush. Its fiery red blooms burst forth in warm spring, leaving the colder days behind. It represents the sweet tasting cordial, a recipe that connects me to my Ancestors.

Birdak is about embracing the rhythm of seasons and the stories that flow through the land. The painting is a celebration of nature's pulse, the warmth of Kamberang sunlight, and the enduring beauty of life flourishing in harmony with the earth.

In *Birdak*, the bottlebrush is more than a flower— it is a living thread to the Dreaming, weaving together past, present, and future under the endless southern sky.

68. Kirralea Sheppard (they/them)

Walangama

Finding home, 2025

synthetic polymer paint on vegan leather Dr Marten boots (size 37)

2 pairs: 23 x 26 x 10cm (each)

\$286

I loved finding culture in the artwork that I painted on the boots.

69. Kirstine Wallis (she/her)

Palawa / Bangarang - Yorta Yorta ancestry

Djirri Djirri return to the Darebin Confluence, 2025

watercolour and matte gel acrylic medium on cotton paper, timber frame

38.5 x 38.5 x 4.5 cm

\$3,718

Djirri Djirri return to the Darebin Confluence depicts Wurundjeri women walking through the floodplain at the meeting place of the Birrarung (Yarra River) and Darebin Creek—a site of deep cultural significance and women's business. For countless generations, Wurundjeri women gathered at these confluences until colonisation interrupted these traditions and the resources needed to sustain them.

On 23 March 2024, Djirri Djirri women returned to this sacred confluence as part of the Open House - Open Floodplain event, performing ceremony in private beneath the shelter of trees and the riparian landscape. From this place

of renewal, their footsteps, dances, and yarns carried across the floodplain, moving toward the Darebin parklands.

This watercolour was created to honour that moment. The medium was chosen for its fluidity and layering, echoing the flows of river and creek, the weaving of people through the altered landscape, to the rhythms of continuity and repair.

The work reflects themes of cultural and ecological renewal, celebrating the living spirit of the Birrarung, the strength of women's presence, and the power of returning to Country in ceremony and community.

70. Kursty Colemane (she/her)

Baramadagal of the Darug nation
Baramadagal River Dreaming at Sunset, 2025
acrylic paint, raffia, emu feathers, quandong seeds, synthetic polymer paint
80 x 80 x 3.5 cm
\$5,005

Barramatta, the place where the eels lie down, the intertwined journey of the eels and the Baramadagal, an unbroken circle with no beginning or end.

The eels from the mountains to the sea, as are the people! Our family gather along the banks of the river in groups yarnning and being sustained by the eel, yet also protecting them to live on.

The journey from fresh water to the sea and the return to the place where the eels lie down, the balanced relationship of sustainability and community to time immemorial and the warmth of the continued existence woven together.

I have painted warm hues of summer. The colours of the heart, a circular piece with woven intentions binding the people and the eels together. The emu feathers for emu sky stories and the binding of the grasses at the rivers edges. The painting of the eels and the fish in their continued existence, we rely on them, they rely on us and the circle continues...

The community gathers in groups at sunset to yarn and to be sustained both physically and spiritually.

71. Kylie Johnson-Cornes (she/her)

Pitjantjatjara
The Memory of Earth and Sky, 2025
synthetic polymer paint on canvas
79 x 79 x 5.5 cm
\$2,288

Camel's Hump is a favourite walk for me and my family, it is close to our home in the Macedon Ranges. Mount Macedon stands strong and tall, it is a grounding presence looking over our town. When away it is a recognisable silhouette that can be seen for miles, like an old friend calling us home.

I created *The Memory of Earth and Sky* trying to capture a glimpse in time of its ancient stored memories. Of its stone and moss, warm light through the snow gums and expansive vertical connection to sky.

This is my peaceful place.

72. Kylie Colemane (she/her)

Baramadagal of the Darug speaking nation
Warada | Beautiful, 2025
raffia
76 x 75 x 5 cm
\$372

Warada is the Darug language word for Beautiful or seen from afar.

The Waratah flower derives its name from this word and is appropriate for such striking beauty. When you stand back from a distance you will see a wall hanging which is bright and contemporary in style and what appears to be a central flower.

Upon close inspection you will notice many fine threads of raffia which are generally off cuts which I have worked into the piece. Less waste & a more sustainable way of weaving. The leaf is fashioned using a macrame method. Eco friendly glitter made from recycled materials is used as a modern accent. The varied sections of colour reference plants and the different shades. The purple reminds me of Dianella with its purple blue vibrancy, yellow for the Midyini - Yam Daisies and the cream green tones representing the flannel flowers growing on country. Mariong - emu (feathers) connecting it to the emu constellation in the sky and significant in Darug artworks as a way of passing on cultural knowledge and dream time stories

Warada, Beauty in the small processes and weaved of good intentions.

73. Kyra Allen (she/her)

Dja Dja Wurrung

Journey Within, 2025

synthetic polymer paint on canvas

75 x 60 x 2 cm

\$1,144

The warm hues of the land pulsed beneath Marli as she sat cross-legged, her body bathed in the soft glow of dawn. She closed her eyes, feeling the ancient rhythms of her ancestors coursing through her veins. The Dreaming whispered in the wind, guiding her back to herself.

For years, Marli had wandered away from her roots, lost in the noise of a world that moved too fast. But today, she returned to Country, to the stories woven into the ochre earth. She traced the songlines with her breath, her spirit reconnecting with the sacred energy around her. White dots and lines appeared in her mind's eye, symbols of her people's wisdom. The sun, her guardian, shone above, warming her heart. The rivers of her lineage flowed strong, cleansing her pain, making space for new beginnings. She exhaled. The journey to healing had begun.

74. Leni Wheaton (she/her)

Wotjobaluk/Dja Dja Wurrung

fresh wings within, 2024

synthetic polymer paint on canvas

46 x 61 x 3.5 cm

\$6,435

this work encompasses the internal birthing of fresh, fearless and forever thoughts, their ability to lift us to soar and the power of enrichment through three separate pods of knowledge. the blue which depicts bones which pays sincere homage and deepest respect to those who have come before us and carry us onwards with ages of unfathomable spirit and strength. the yellow which holds stones that embed us with our connection to endless love and longing for Country. keeping us secure in our sense of self and others while relating all importance to our immense natural space and place. the green pod shows 'leni language', a depiction of my personal and unique cipher for past, present and all to become. making nonsense characters that hold sensible and spiritual speak from my soul. there are golden pods reflecting the priceless and powerful seeds that spread across this continent to bring to light regeneration and rejuvenation. there are shoots and stalks coming up from below that show ongoing and endless growth that this Country gifts us. in us all there are fresh wings within.

75. Lorraine Pierson

Banjaram

The Hunter, 2025

charcoal and pencil on laminated paper

42.5 x 30.5 x 0.1 cm

\$143

I felt the desire to draw a strong Aboriginal man caring for his mob.

76. Luke Moodie

Boon Wurrung

Kolety ~ 'Kol-etch' (Edward River), 2025

ochre and synthetic polymer paint on canvas

76 x 102 x 4 cm

\$429

Geographical painting to scale displaying the Kolety River flowing from Deniliquin in Southern NSW (right to left). The Yellow ochre is the river, the white ochre represents all aspects country and the brown ochre represents Mother Earth.

77. Lyn Thorpe

Yorta Yorta, Wamba Wemba. Wurundjeri

Nanyak Yenbenal Wokayin Murrangurrang, 2025

ochre and synthetic polymer paint on canvas

162.5 x 151 x 2.5 cm

\$3,289

Nanyak Yenbenal Wokayin Murrangurrang is my version of a cultural visual map that celebrates our Yorta Yorta people's connection to Ancestral Country and to each other; our significant places; our ways of Being; our memories; stories; language and ways of knowing; seeing; listening; hearing; sharing; respecting and most importantly remembering who we are and where we come from.

With pride, love and respect in our hearts, we remember our Nanyak, our dreaming, our past, present and future generations.

We remember our connections to Country, People and Place and sharing the load to carry on the legacies, obligations and responsibilities of our ancestors; those before us...our beautiful country, our rivers, creeks and important heart felt places of significance old and new. We gather together and connect through common ground, love and respect for our people and country to celebrate the essence of what Aboriginal people, country, cultural practices, ceremonies and knowledge bring to us as a people. We also recognise the value of what our sharing and generosity brings to our allies and broader communities for the benefit of all. This is our cultural medicine!

The essence behind my creative cultural work

and process is relational and often evolves through many shapes and forms. Aboriginal ways of working and learning through creation and connection is very close to my heart and always has been for as long as I can remember.

78. Lynette Fagan (she/her)

Wadawurrung

Mullahwilla Wetlands, 2025

synthetic polymer paint on canvas

91.5 x 122 x 2 cm

\$5,720

This piece is of a water hole on Wadawurrung land near Ballarat and it brought me a great feeling of peace to sit among the reeds and wildlife to feel the earth and balance the stress of a busy life. I felt the need I had to capture this day on canvas. I hope others enjoy this as much as I did and they can imagine the noises of the guinea fowl coming from the other side of the reeds. This site is also very precious to my mob for harvesting reeds for baskets, hunting food, coming together for sharing.

79. Madi Mercer (she/her/they)

Wadawurrung

How I See You: Kunuwarra & Swan, 2025

raffia

15 x 35 x 20 cm

\$21,450

How I See You: Kunuwarra & Swan are the centrepiece pair from the body of work created for her first solo show held this year; *How I See You*.

Through these works, Madi explores identity, reflection, family and Country - highlighting the inextricable connections First Peoples share with the Land, Waterways, Sky and beyond.

Madi created these works through instinctual, sculptural weaving, creating a collective of 10 intricately woven animals that each represent a dedicated member of Madi's family, as well as how they are reflected in Country - within Madi's interpretation.

The Kunuwarra & Swan represent herself and her partner, and talk to the deep love and knowing that link people together - no matter their background, gender or upbringing. It highlights the importance of looking beyond identity and vessel, and accepting connections to others from our roots, and allowing spirit in, and unconditional love to blossom.

80. Maximilian Deutscher (he/him)

Wadawurrung

CHANGE THE., 2025

digital print on metal, framed

107.5 x 76.5 x 3.8 cm

\$4,290

The message I'm trying to convey in this piece is not of happiness nor sadness, as you will see a stream of interwoven dates marking the most crucial changes to our Indigenous culture in the last 250 years. A strong remark to change.

A lone figure can be seen as a symbol that the road ahead for our 70,000-year-old culture's reconciliation is going to be long. Beside him, a possum navigates these stairs. One animal our culture has thrived off and lived in coexistence with for millennia has since been pushed to the city, like us. The possum embodies the fierce demand for positive change. His future intrinsically linked with our cries for change.

Casting a shadow on the piece is the level face of an ancestral spirit. With his gaze, he has observed our culture and world suffer through some good yet some profoundly bad changes. With the looming high-voltage sign, it feels we are always on edge living in this world. We need change. Our culture needs change. Our possum demands change, or we may never see him climb back up those stairs.

81. Michelle Charvat (she/her)

Palawa, Pairrebeenne-Trawlwoolway

Blak Women's Business, 2025

beads

39 x 26 x 1 cm

\$3,575

Blak Women's Business is a bead embroidered piece that is inspired by the traditional roles, responsibilities and practices of Aboriginal Women in traditional communities and society before colonisation and the ongoing strength and resilience within Aboriginal Women today. This piece reflects on my own connection to my culture as a proud Palawa Woman and honours the cellular memory that guided me to my culture in a time of disconnection. While creating this piece and reflecting on my story, I wondered can deep healing be achieved for Blak Women through reconnection to intuition and feminine energy? In the same way we understand intergenerational trauma, can we consider intergenerational strength? And if we found a way to achieve this, how would it impact us?

82. Narnz

Gunaiakurnai/Barkindji/Wurundjeri/Bundjalung
Freedom With Support, 2024
synthetic polymer paint on canvas
67 x 69 x 2.5 cm
\$815

This painting represents getting out of jail and having positive supports so they have your back, front, and side to be successful in community.

83. Nicho De Blasis (he/him)

Yorta Yorta
Yorta Yorta man, 2024
synthetic polymer paint on canvas, terracotta clay, glaze
2 parts: 25.5 x 20.5 x 2 cm; 6 x 12 x 14 cm
\$1,430

My artworks are bold and colourful and communicate the pride I have in my Aboriginal culture and heritage. It also tells people something about me and how I think. I enjoy using different art materials to tell my stories and will work hard to find a way to get a result that I am happy with. At first, I struggled to make the neck of the long necked-turtle strong and stable but with patience and determination, I succeeded. The canvas painting shows my eyes looking straight out at everyone, standing strong and proud protecting our flag, our culture, our heritage.

84. Nicholas Smith (he/him)

Bundjalung
Shared Nature, 2025
pen on paper
38.5 x 30.5 x 3 cm
\$2,860

This sketch represents the summation of many of my previous sketches, and depicts my thinking and understanding about the world. Through this process, I realised that it can be easy to forget about the natural origins of the people and environment around us. Perhaps our minds might grow in a similar way of a plant, with each person being a new leaf. Thus, it is important that our roots are in nature, otherwise we can forget that we are not separate it. To disconnect ourselves from it is to disconnect from reality, which forms the hyperreality we live in.

85. Njarala Paton (she/her)

Ngarigo Monero, Gunai and Gunditjmara
Yangan booolooha Wurruk (To walk over Country), 2025
synthetic polymer paint on canvas
95 x 186 x 6.5 cm
\$2,145

My artwork is bold and bright, with colours and a style that reflect the way I see and experience the world around me. It tells the story of my journey—young, and my deep connections at the same time—through my culture, the places I am connected to and my experiences with them.

The strong black lines represent paths I have travelled, some actual and some symbolic. The spaces they create provides the places I can share my connections and experiences, expressed through my view and experience of them.

The spaces created in my artwork are filled with bold base colours and layered with fine linework. The fineness of the linework detail draws you in and invites you to connect to your own feelings of connection and experience.

There is one space that is not painted. It doesn't show experience, or connection. I am only young. I do not know what is next for me, or lies in my future. This is for then.

86. Olivia Smailes (she/her)

Wonnarua
Healing, 2025
synthetic polymer paint on canvas
76 x 76 x 4 cm
\$787

The piece represents a healing journey. The lines and the dots on the piece represent "the journey" itself with the footsteps surrounding it going in both directions to represent healing as both moving backwards and forwards. The larger circles with people around it represent community and leaning on people to help on this journey, with each group being connected together. I made this piece as a way to start my own healing after an event that happened in my life.

87. Patricia McKean (she/her/they)

Gunditjmara/Boon Wurrung

Remember Us, 2025

digital print on paper, framed

63 x 88 x 2.5 cm

\$286

This artwork is a digital painting of an Indigenous character of mine named Tamboorra. Based in an alternate fictional world that has been aligned with spirits. Tammy is tasked to be a protector. Protecting the spirits of this world, from humans that only like to steal from the spirits. Her Grandma beside her and many other Indigenous spirits she meets surround her in full support. They all tell her "Remember Us, we will be right here with you".

This piece is about remembering where we came from, our roots. What our ancestors went through to get to where we are today. Some of the characters in this piece were around the time of brutal racism, which is still VERY prominent today. So with this piece I wanted to show how strong we are when we are all together, even in spirit. That we should be proud of who we are as Blak people.

I hope to create and expand more on Tammy's story in form of a production in the future.

88. Patricia Pittman (she/her)

Yuin

Bring Them Back, 2025

synthetic polymer paint and paint marker pen on canvas

76 x 90.5 x 4 cm

\$4,290

The waterways in Victoria are being cleared and cleaned so our precious platypus can breed again. Like before, it's nearly impossible to get a glimpse of this beautiful animal, projects are being done to get wildlife, vegetation and waterways, rivers etc back.

89. Peta Duncan (she/her)

Meriam

Reverent Rains, 2025

photographic and cyanotype print on Hahnemuhle bamboo paper, framed

75 x 99 x 2 cm

\$3,718

This work layers a medium-format photograph with a cyanotype print, bringing together two moments from separate visits to my village in 2022 and 2025. In one, two young boys venture out onto the reef in the rain, hoping to catch fish. In another, a haul of fish lies side by side on the grill, awaiting the fire. Layered together, these images converge in dialogue.

This piece reflects the gentle balance of care between ocean and people. As the rain softens the boundaries between sea and sky, between past and present, and between ancestors and us. My work is an ode to the quiet poetry of everyday life on Mer Island and the reverence of ancestral presence in the simple acts of carrying a spear, walking the reef and preparing a meal.

90. Peter Waples-Crowe (he/they)

Ngarigu

Ngangkari, 2025

watercolour on paper

26.5 x 20 x 3.5 cm

\$715

Ngangkari is about ancient healing and my personal experience.

91. Pierra Van Sparkes (they/them/baal)

Pibbulman Noongar

nyorn, 2025

video and audio

14 minutes, 31 seconds

(installation dimensions variable)

\$1,430

love u mob.

92. Pitcha Makin Fellas

Gunditjmara

Roundup, 2025

synthetic polymer paint on PVC foam board

3 parts: 51 x 53.5 x 1 cm; 86 x 95.5 x 1 cm; 80 x

110 x 1 cm

\$1,716

This is one of the ways the bloody Europeans treated the Aboriginal people after they arrived here. They kept many of us aside to use for their own advantage and there are true stories of horsemen rounding up our Mob driving them off cliffs. A bloody story.

93. Priscilla Indichnavon (she/her)

Yued, Nyoongar

Manatj, 2025

synthetic polymer paint on canvas

41 x 41 x 4 cm

\$501

The Manatj (Cockatoo - munn-arch) is important to the Nyoongar people. They have a connection to our Nyoongar ancestors and symbolise protection.

I have placed the Manatj settling down on a bush at a beach that I went to many times in my life when living on Yamatji Country. I have incorporated plants that grow in Makuru into the wings and body. Makuru is the Nyoongar season of fertility and is the coldest and wettest part of

the year but is also around the time that I was born.

The bush (Horney Hop Bush) that grows near the beach is a tangled ground cover that thrives in Jambinu country. The irregular lines depict a tangle of leaves but also some kind of structure that supports the Manitj.

The Karla (Camp) represents my brothers, sister and Mum.

94. Putecharung

Kamu

Six Degrees of Separation, 2025

synthetic polymer paint on canvas

52 x 68 x 2.5 cm

\$1,001

This painting represents the power of networks and finding new avenues in life. It's a meaningful reminder of the new opportunities that will come during the lead up of my release from prison.

95. Rebecca Kenny (she/her)

Dunghutti

King GA:NI, 2025

synthetic polymer paint on canvas

91.5 x 95.1 x 3.5 cm

\$3,861

King GA:NI is a tribute piece to the Frilled neck lizard and all they represent. I am one of 9 children and my brother is one of my most constant & closest siblings. His personal totem being this beautiful lizard, sums him up as a person. He is calm, calculated in daily life, he can be misunderstood, he is completely hilarious however he is fierce and protective when absolutely necessary.

I hope to capture all these different aspects of The King of Lizards on canvas so others can also see the strength and wisdom it possesses.

96. Renee Gray (she/her)

Dja Dja Wurrung

Change, 2025

synthetic polymer paint on canvas

170 x 136 x 2.5 cm

\$5,405

We all go through changes: relationships end, places shift, and sometimes we're not even the same person we were yesterday. This piece reflects the beauty and strength found in letting go of fear and allowing yourself to grow. Change isn't always easy; it can be messy and uncomfortable. But it's also powerful—it clears out the old to make space for something new.

In my life, I've witnessed change bring both pain

and healing, wisdom, and strength. This work is a reminder that transformation is part of our journey. Whether it's shifting who we love, where we live, or how we see ourselves, change is not something to fear; it's something to honour.

This is my story of shedding old skin and stepping into something new with courage.

97. Renee Howell (she/her)

Arrernte

Ages of time, 2025

wood, resin, wood burning

60 x 60 x 2 cm

\$1,430

The artwork I am completing represents circles of life. Ever changing, always growing like the rings in our trees. Each layer speaks to who we are, where we have come from and where we are today. The rings in trees mark growth and the passing of time.

98. Revir Ruhtra (she/her)

Palawa

Arthur River, 2025

synthetic polymer paint, ochre and pigment on canvas

76 x 101 x 4 cm

\$1,716

This piece represents my connection to Country. I draw from the cultural memory and ancestral knowledge of the Palawa people, whose relationship with the land, rivers, and sky has shaped Lutruwita/Tasmania for tens of thousands of years.

The Arthur River flows through the heart of the Tarkine—a sacred boundary, a source of sustenance, and a spiritual pathway. It carries stories held in shell middens, hut depressions, and sacred sites—traces of life that refuse erasure.

Through installation, natural materials, and site-responsive processes, I explore the endurance of cultural connection despite colonisation and displacement. My work aims to make visible what has been buried: the spiritual presence of land, the intelligence of water, and the continuity of cultural practice that lives on through care, resistance, and renewal.

I see art as a way to listen—slowly, carefully—to the land's memory. In doing so, I honour the ongoing custodianship of my Palawa community, and contribute to the long arc of reconnection between people and place.

99. Richard Young (Dhadyan)

Gunditjmarra / Gunnai - Multi Clan
Lake Condah, 2024
synthetic polymer paint on canvas
175.5 x 131 x 2.5 cm
\$25,740

This Lake Condah possum skin marking brings joy to me as it reminds me of my Pop Nansen Young. A Kerrupjmarra man who embodied the threads of resilience and heritage throughout his life and left a legacy that was not properly understood by me until long after his death.

Pop's life story, which was marked by the hardship of orphanhood and the stern governance of the Victorian Aborigines Protection Board. He is a powerful testament to survival and resistance. Despite many challenges, my Pop was a figure of strength and courage, qualities he carried into his service as a sniper in Papua New Guinea during the Second World War.

The possum skin cloak marking carries a deeper resonance against the backdrop of Pop's experiences and serve as a record of personal and family histories. The winding pattern, highlighted prominently in this artwork, symbolises the journey of resilience and survival, to mirror Pop's path through tumultuous times.

I hope that through this piece many others can find a voice and explore the profound connections between history, hardship, and the enduring strength of the human spirit. In closing my Pop brought a lot of joy into my life and when I look at the way the markings move I can see my Pop close up and from a distance.

100. Robby Wirramanda

Wergaia/Wotjobaluk
Walpa Winaka (To Burn & Leave) #21, 2024
synthetic polymer paint on linen
119 x 205 x 20 cm
\$12,870

Burning the land removes toxins and growth inhibitors, which in turn allows our Country to regenerate and remain healthy.

We can use the same method in our lives, like a seasonal burn, to achieve the same outcome.

Burning off in our mind and our lives will see the loss of possessions, relationships, and sometimes even family members. However, in time, they will be replaced with something healthier.

101. Robert Pressnelp (he/him)

Palawa
Father and son #1, 2024-2025
synthetic polymer paint on canvas
68 x 66 x 2.5 cm
\$715

This was one of my favourite pieces of art to paint so far this piece should be hung with pride as it screams a lot of emotion.

102. Rochelle Patten

Yorta Yorta
Don't Fence Me In! 2025
synthetic polymer paint on belgian linen, framed
51.5 x 76.5 x 3.5 cm
\$644

My painting is a protest piece symbolising the growing number of fences imposed on the natural habitat & homes of our native animals, including our Yorta Yorta Totem, Bayadherra long-neck tortoise.

103. Ronald Edwards Pepper (he/him)

Gunnai
Terra Aliquis. 'Somebody's land', 2024
synthetic polymer paint on linen
102 x 170.5 x 3.5 cm
\$2,574

Created with different types of colours of Australia in plants and flowers, and all part of Aboriginal culture.

104. Samantha Lord (she/her)

The Budjiti Tribe
Camping and Hunting with the N.T. Honey Ants, 2024
synthetic polymer paint on linen
31 x 41 x 0.5 cm
\$572

My painting was made for an exhibition at Sol Gallery for Fringe last year, collaboration with Indian artists about Immigration here.

The Budjiti Tribe comes from Southern Queensland, right of Cunna Mulla, but I grew up in Alice Springs.

My proud Dad and Family took us camping lots, to most sacred sites, hunting, swimming in the waterholes, teaching survival skills and trying any bush food and where to get it. I even had a pet kangaroo. It was a great fun upbringing in the 1980's, great music.

My Grandmother, Aunty and now cousins dot paint. I learnt all about it and the symbolism from Nana as we sat painting at the table with Mum chatting. There's two levels in my painting,

above and below. The ancient honey ant nests, hustling and bustling with life at different stages. Above starting on the left in a circle, emu walks, women dig up ants with digging sticks and coolamons, 2 men hunt and kill a kangaroo, there's bush tomatoes to eat, water wells or jokes and a big family camping around a big beautiful camp fire. I wanted to keep it traditional, warm and all dotted traditionally with sticks!! Enjoy.

105. Sarah VanDillen (she/her)

Yorta Yorta
Wind, earth and fire, 2025
card, leaves, bark, flowers
17.5 x 57 x 2 cm
\$107

Reengaging with nature is vital by using imaginative skills with what nature supplies to unlock its full potential.

106. Scott Anderson (he/him)

Barapa Barapa
Game of Thrones Diamond Art, 2025
diamond art, canvas, framed
87 x 62 x 3.5 cm
\$429

I am Scott Anderson, I have Aboriginal connections in New South Wales and Victoria, I am also connected to mobs in Melbourne. I started this piece 6 months ago; it is from one of my most favourite TV series *Game of Thrones*. This piece is a diamond art painting of Daenerys Targaryen/Khaleesi Mother of Dragons with one of her dragons. I had lots of fun finishing this piece and it is one of the biggest pieces I have done to date. Now I am buying later ones which I will be doing later down the track. I hope that it is liked as much as I liked doing it. Thank you!

107. Shandelle Nolan (she/her)

Wadawurrung
Korrak, 2025
raffia, wire frame, kelp, shells, emu feathers
180 x 45 x 45 cm
\$4,290

This piece is a love letter to the Boonwurrung coastline — to the tides that change daily, to the debris left behind like small offerings, to the way light finds its way through rough waters. When illuminated, the piece becomes many different shades: soft, grounded, and alive with memory.

108. Skeye Perry (she/her)

Walbundja, Gunaikurnai, Bungjulung, Wiradjiri
Family, 2025
synthetic polymer paint on canvas
40 x 40 x 2 cm
\$143

This represents my family and the purple dots represent me and the blue dots represent my son.

109. Sonya Dunbar Sheppard

Bunwurrung
Sea Life, 2025
synthetic polymer paint on canvas
60 x 90 x 4 cm
\$501

I am a Bunwurrung Woman
A Mother of 7
I enjoy doing art and spending time in Country

This work includes sea creatures which are an important part of Bunwurrung life.

110. Steven M

Wiradjuri
The Season of the Emu, 2025
synthetic polymer paint on canvas
73.5 x 52 x 2.5 cm
\$1,073

When you see the emu in the Milky Way, you know it is time for the emu eggs on the ground to be collected. If you attempt to collect too early, be prepared for the dangers of the male emu.

111. Sue Charles

Wemba Wemba, Mutthi Mutthi, Dja Dja Wurrung
Honouring our MoonahCullah Matriachs, 2025
organic hemp twine, jute, white cockatoo feathers, cotton, nylon
66 x 22 x 8 cm
\$5,005

This bag was inspired by me to make it with my twist which was the white cockatoo feather strands attached to the side of the bag, I have made full feather flower headdresses, necklet and arm bands and I have made about 7 twined bags in the past. My inspiration for this piece was a twined bags I've seen from the Northern Territory to Tasmania to which I have Tasmanian Heritage and I challenged myself to continue another weaving method. This bag is meant to be worn around your neck and using it to harvest bush foods to fill it or clapsticks for ceremony. Also this beautiful twined Bag pays homage to my MoonahCullah Matriachs because without them I wouldn't be weaving and making feather flowers to keep our Culture and ongoing traditions alive.

112. Susan Kuhl

Yorta Yorta, Wiradjuri
Our culture, our future., 2025
 synthetic polymer paint on canvas
 100 x 150 x 2 cm
 \$2,860

Young children dancing. In order for our culture to continue we must teach our children and grandchildren. We have to enable them to be proud of who they are and their culture.

113. Tahnee Day (she/her)

Gunditjmara, Wemba Wemba, Yorta Yorta
Clashing of seasons, 2025
 synthetic polymer paint and gold leaf on canvas
 90 x 60 x 3.5 cm
 \$1,073

This work titled *Clashing of Seasons* reflects Tahnee Day's deep observation of the natural world and its vulnerability to environmental change. In this painting, she explores how shifting seasons affect the flora, fauna, and the lives of animals across Country. The work embodies her ongoing engagement with Country, portraying its landscapes and inhabitants with precision, care, and cultural awareness.

Tahnee often depicts animals and Country in detailed forms, using them as conduits to explore the relationships between people, place, and the cycles of nature. In *Clashing of Seasons*, her signature style, intricate line work, patterned textures, and blocked forms—creates a rhythm across the canvas, reflecting both the harmony and tension present in the natural environment. Each line and form is intentional, revealing the interconnections between plants, animals, and the shifting seasons that sustain life.

Tahnee says: "This painting is about the clashing of seasons and how that has affected not only the flora and fauna but also the animals. It is a way for me to honour Country and all its beings, to show the delicate balance and resilience of life, and to reflect on how changes to our environment impact everything around us."

Through her meticulous detailing and expressive forms of gold, *Clashing of Seasons* celebrates the beauty, fragility, and continued spirit of Country, its creatures, and its cycles.

114. Tamara Beck (she/her)

Palawa
The Weight of Safety, 2025
 synthetic polymer paint
 76 x 61 x 4 cm
 \$3,575

This painting tells the story of a mother and her two children who chose freedom from violence — yet have spent the last ten years living as prisoners of a system that promised protection but delivered failure. She left their father to keep them safe, followed every order, turned to police, courts, and services — and was let down at every step. Each failure fed the monster who knew there would be no punishment or accountability, and the abuse escalated.

The bright central rings represent the courage and unity of the mother and children who stand together every day against the harm. The dark forms pressing in symbolise both the perpetrator and the institutions that enable him.

The Weight of Safety is a statement of survival, a tribute to the strength it takes to keep fighting for safety — and a call to Victoria's justice system: enough slogans. Make perpetrators accountable so families can truly be free.

115. Tammy Gilson (she/her)

Wadawurrung
Waima - to carry, 2025
 sterling silver, jewel beetle wings
 41 x 8 x 3.5 cm
 \$930

Reminded by childhood memory and Christmas, being my birthday! I remember seeing lots of beetles coming into the Christmas period. They loved the lights on and would always try and get inside at night when the door was open. Last year I saw only one and to me this is an indicator of their decline and environmental climate change.

The vision for this body of work with the purpose of bridging past and present is to reference Christmas beetle wings. Although these are not the exact beetle wings the example implies to a cultural woman's adornment worn upon the body when 'morrngalyu' evening falls. Dancing with campfire light the iridescent shimmer from the Christmas beetle winged adornment would glow.

Christmas beetles belong to the Scarab beetle family and hold distinctive ceremony purpose.

This contemporary piece intertwines the timeless cadence of traditional storytelling with the dynamic textures of modern existence.

"I wonder if they have found a new home!"

116. Tania Banfield

Yamatji/Noongar
Bunjil's Hotel, 2025
synthetic polymer paint on canvas
31 x 41 x 3.5 cm
\$429

dead tree/bird hotel - found in paddocks on westernport hwy/glasscocks rd, with red sunset background and Bunjil soaring between trees

117. Tanya Alvoen

Wakaman
Reflections, 2025
Black Wattle timber, clay
7 x 30 x 34 cm
\$2,860

Reflections are my stories I recall from my Grandmother, and Aunties and stories shared over a lifetime.

Our way of life was spent camping, fishing, swimming in freshwater creeks and hunting us kids back then, we were always told when looking around and playing that we weren't to take too many of the shell, rocks or bits and pieces we collected on our travel. Forever learning their ways and listening to our Elders as not all creatures and plants were safe to catch or play around with.

One afternoon we were shown after watching this group of Red Tail Black Cockatoos that we to could eat the beach almond nut they were eating and shown how to. My Grandmother said often on our travel we were being greeted by these birds flying over as we came into town they were welcoming us, I still remember that feeling, as to me it was special as Nan smiled and watched them go by.

My Grandmother and Aunties shared many stories of our Great Grandmother Rosie Thomas and Great Grandfather Albert Thomas and how they lived and where they lived and how they moved around with Grandma and her siblings, all stories shared while out and about on their Country listening as they reflected on how it was for them.

This is my story I share with you from the clay to the beautiful piece of Black Wattle it's reassessed into.

118. Tasha Lacco (she/her)

Minang
Worawa, 2025
synthetic polymer paint on canvas
46 x 63 x 3 cm
\$715

This painting shows the Yarra River flowing through the heart of my home in Healesville. The river is a lifeline, carrying stories and memories as it winds its way through the land. On either side sits my home, a place filled with connection, belonging, and the comfort of Country. The flowing water represents both movement and grounding—it always returns, just as I return to the place that shaped me. The colours and shapes reflect the beauty of Healesville's landscape, where the river, mountains, and community come together as one.

119. Teagan Kuhl (she/her)

Yorta Yorta, Ulupna, Wiradjuri
The beauty of the dark, 2025
pencil and synthetic polymer paint on paper, framed
28 x 22.5 x 1.5 cm
\$572

The beauty in the dark - I created this picture in the waiting room before having a procedure this year as a reminder that even though we have dark times there is always beauty in every situation, the galah symbolises community as they are always flying together in a flock. I received some very hard news this year and it was my community's love and support (the beauty) that got me through such a tough time and they always keep me positive for the future. I drew the galah in grey to represent my health not being the best and the border is painted with the brighter colours of the galah to represent my community surrounding me.

120. Tracy Wise

Barkindji Ngiyampaa Maligundidj (Wotjobaluk)
Thulka Thulka, 2025
native freshwater grass (related to South Australian Spiny Sedge, *Cyperus Gymnocaulos*)
17.5 x 10.5 x 3.5 cm
\$715

I'm nearing the end of a 5-year journey to become an artist, a spiritual journey filled with travelling and walking on Country with ancestors, mob and reading what was written about my people. I have a process I've tested over the year to understand why I'm driven to learn about my people and their culture. This process I call the three T's: Teacher, Theory and Text. My teachers are my Elders, my theories come from ancestors teaching me and text comes from what's written, drawn and painted about my people and

Country. This method of learning has me placing 65,000 pieces of a puzzle back together. The puzzle pieces have a vague yet clear image for me to see, I just have to put that puzzled piece into its rightful place. Place is important, and when I found that place, the puzzle piece fits, then another piece is presented to me because that image wasn't right, the place wasn't either. I found out that the weaving materials I was searching for wasn't the right plant for me to be using and my spiritual instincts was correct because it didn't feel right in my maras (hands). For five long years of searching for my native plant to weave with I was searching in all the wrong places, however that isn't a negative thing it helped me understand how weeds have spread across country threatening our biodiversity. The day I found my native weaving grass was so profound that it gave me goosebumps and a sense of peace all at once. I not only found my weaving grass but I was shown by ancestors a massive birthing tree and playground/nursery for children. It was as if I was given access to see and hear ancestors women and their children running around playing, and collecting grasses laughing and singing. Then instantly I was schooled on how to collect the grass, what to take and what to leave. I had walked into their world for a few short minutes, and came out with so much knowledge and peace within. The learning didn't stop there. When I came home after collecting the grass I had a sense of urgency, a rush, it's was important to prepare the grass for Thulka. In the Barkindji language dictionary by Luise A. Hercus, (1926), Thulka means Sew. To me it's the same as weaving so I named my basket *Thulka Thulka* to communicate that I wove this piece. I reclaim Thulka and the native grass for our people. I open up the relationships in a positive way for mob (like that of our ancestors), to come back together, all mobs along the rivers to the Barka and Millwea junction. Especially our neighbouring and long distance visitors to the junction for trade and family connections. Let this small one hand gestured basket be the catalyst for reclamation of our culture, creative skills and knowledge including the seeds and biodiversity that it thrives in for our future generations.

121. Trevor

Barkindji

Passing Through Country #1, 2024

synthetic polymer paint on canvas

25 x 20 x 2 cm

\$343

Reconnecting to Country and learning the ways of our culture.

122. Tupun Wultatinyeri (he/him)

Ngarrindjeri/Kukabrak

Mulkani Shield #1, 2025

synthetic polymer paint on canvas

87 x 97 x 2.5 cm

\$2,374

As I paint and develop my practice, I often go back to the original markings and art on my peoples' artefacts and their ceremonial paint, to find inspiration. This reflection is to ensure I am honouring that design the Kukabrak (Ngarrindjeri) marked long before me.

One striking and varying style of carving and painting found was that on the Mulkani shield. Mulkani was made of either she-oak or myrtle wood and was a battle-ready shield. Narrower than the Wakali (bark) shield, the Mulkani was still very much preferred due to being stronger. Honouring those conventional patterns, I set out on this canvas to give my representation, as if I was sat with my ancestors, marking the Mulkani on the shores of the lakes on Country.

123. Tye C (he/him)

Palawa

Fleeing the Fire, 2025

synthetic polymer paint on canvas

50 x 54 x 2.5 cm

\$629

I have a connection to Kangaroos, always have. This is my first painting. These kangaroos are escaping their home as a bush fire rips through.

124. Tyler Airey

Aboriginal

Art in space, 2025

synthetic polymer paint on paper

50.5 x 63.2 x 0.1 cm

\$715

Art in space is about learning to paint in a space that facilitates natural curiosity. I would love for you all to interpret this piece from your own perspective.

My perspective on this piece is a beautiful baby blue identity (inside and out) separated but belonging to a royal purple, across land and sky, and united in a flag-like togetherness.

125. Uncle Col (Marra) Clark (he/him)

Barkindji, Ngiyampaa
My Red Country, 2025
synthetic polymer paint and lacquer on Red
Mallee wood
8 x 35 x 32 cm
\$572

The red Country is so fertile. There is a lot of red in my Country around Wilcannia, Barkindji Country. The red desert pea grows there in the fertile red lands. The story behind this bowl is showing off the parts of Country I grew up on. It looks like it isn't fertile, but that couldn't be further from the truth. There are so many animals and foods. The red Mallee wood, the leopard wood and the Mulga all grow there.

126. Uncle Eric Brown (he/him)

Gomerioi
The River Runs #2, 2024
charcoal on paper
58.2 x 88.6 x 2 cm
\$715

The title of this artwork is *The River Runs #2*. Ceremony along the River.

The zig-zag represents the river cutting through the Country of Gomerioi.

The charcoal represents the fire (ceremonial) and the white represents the white ochre painted on the body.

127. Valerie Korp

Taungurung
Snakes Alive, 2025
cotton
159 x 154 x 1 cm
\$429

Flag represents Val's heritage. Rainbow serpent. Spiritual symbol fertility, forces of the water and cyclical native of land and life. Cut out by hand sewn on machine pattern is self designed.

128. Worm Pazder (he/him)

Barkindji
The Australian, 2025
synthetic polymer paint on canvas
73 x 53 x 3 cm
\$572

When you see me; do you see a Northman or an Aboriginal Australian? When you hear me speak; do you hear a countryman or a Saxon? When you find out I am part the other, does your perception change? Do you treat me differently? I am not homogeneous. I am a blend of cultures.

The Australian is a spiritual self portrait of that

depicts both my Aboriginal and European cultural ancestry, both of which have had an influence on who I am today. In this piece I've aimed to challenge the complexity around personal cultural identity, social perceptions and assumptions, as well as what it is to be Australian.

129. Xantia Stavelly (she/her)

Kamilaroi
Cabrini Women's Business, 2025
digital print on paper, framed
36 x 49 x 2 cm
\$143

This contemporary digital dot painting is inspired by my time at Cabrini Lisa Thurin's Women's Mental Health service, specifically by the group program "The Connection".

It tells a story of our journey and struggles coming into the unit, what lead us here. In the centre of the painting is a meeting place of us women, sharing connection, learning and healing together, as well as the nurses and specialists who guide and teach us. Surrounded by fruits and plants, which represent skills and strategies we've learnt, thoughts and epiphanies, beautiful conversations we've shared. Some of these fruits represent the traumas and stories. The sun and rain representing the duality of our good and bad times, stars, resting places to sit and ground, to regulate the nervous system. Kangaroo, emu, and possum footprints which also represent journeys taken by different people. On the outside of the painting is the outside world and community, our friends and families and the other hundreds of connections we have that keep us strong and supported, and the opportunity to make hundreds more connections. Everyone is connected, everyone is welcome and everyone belongs.

This is almost 9 hours of work with over 27,000 brush strokes.

130. Zoe Gadd (she/her)

Bidjara/Mandandanji
Who am I?, 2025
collage on paper, frame
85 x 60.5 x 3 cm
\$1,001

Who am I? presents a collection of collages that weave together images of family members with layers of texture and symbolism. The unity of the work shows how fragments of memory and history can be brought together into a cohesive story.

Each collage is created on paper using found family photographs, stories, newspaper articles,

meaningful song lyrics, handwritten letters, forms and certificates, land deeds, family trees, and maps of the missions where my family was placed. Through these materials, my artworks explore the deep truths of Australia's history by drawing on the memories and experiences of my own family, as an emerging First Nations Bidjara artist. The works reflect my journey of self-discovery while also contributing to the broader national conversation around truth-telling and recognition of First Nations voices.

The use of black, white, and sepia tones conveys the passing of time, linking personal memory with collective history. Painted motifs create a contemporary layer that unifies the archival fragments. I also experimented with layering photocopied images at different scales to shift the viewer's focus between personal memory and collective experience.

My process has been informed by First Nations artists who use archival imagery to explore cultural identity, such as Peter Waples-Crowe, whose work I studied in Unit 3. I adapted this strategy by combining personal family photographs with historical text, creating a dialogue between individual and shared histories.

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