



INDIGENOUS BUSINESS MONTH

**Presented by
The Birrungga Gallery CCDP**



Grace Naveikata

The theme of visibility is a core foundation for the creation of all my works. I strive to create pieces that educate audiences on the hidden elements of Cultural and social history that shape Australian society. The purpose of many of my works is reliant on using a visual narrative to convey hidden truths and realities that otherwise are not represented effectively today. My work challenges the audience to think introspectively and rethink how they may approach their own understanding of Indigenous Culture and visibility.

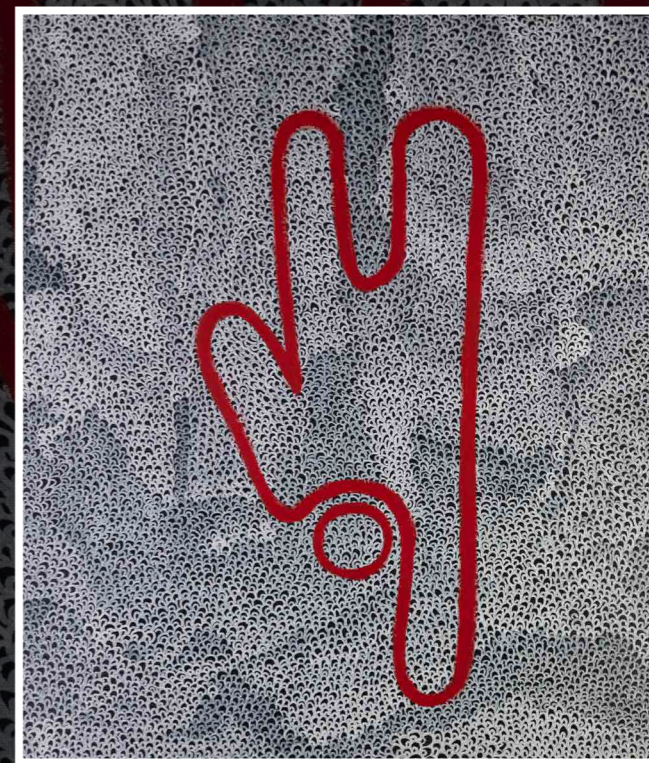
Through my practice I aim to showcase my own gathering of knowledge and understanding, inviting viewers to take a glimpse into my own experience of learning where I come from and how I associate my identity within Aboriginal Culture. Whilst also drawing on what I know of my background currently and drawing on my own experience to shape my artistic viewpoint. Although my work is personal in this way, I aim to encourage viewers to draw their own conclusions in response to my work and reflect on what their own understanding of Indigenous Culture may be or what they may need to learn or understand more.

Utilising motifs and symbols such as traditional patterns or figurative representation of strength and resilience are all integral to the creation of my work and the encouragement of visibility for all Indigenous peoples. I also aim to represent my own identity and my response to my own experiences. I aim to also highlight the importance of safeguarding to ensure that the maintaining of Aboriginal Culture is kept throughout Australian history. Collectively, the purpose of my works is to showcase the importance of Culture and experience and how this is important to the visibility of Indigenous peoples today.

G R A C E N A V E I K A T A

Free Fall
2024
acrylic on canvas
60 x 76cm
\$1,400

In the piece *Free Fall*, Grace Naveikata focuses on her personal reflection of navigating through her Cultural heritage. Drawing inspiration from traditional and contemporary backgrounds, this piece is a combination of both her aim to gain a better understanding of her Indigenous heritage and also her previous reluctance due to outside influences and her own complex feelings. Within the piece there is a figure falling forward towards the traditional pattern covering the canvas. This symbolises the difficult but rewarding experience that comes with understanding and gathering your own comprehension of where you come from. The figure is motivated, even excited with an outreaching arm towards more than just the surface. However, it's still reluctant, staggered or stuck in the middle. Although the piece is personal in inspiration for the artist, the audience is invited to gather their own understanding when observing the piece. The work is an encouragement to look for more than just what you may know and to continue to understand yourself and where you come from more as your life progresses.



G R A C E
N A V E I K A T A

Surface
2024
acrylic on canvas
60 x 91 cm
\$1,100

Surface is a piece created by Grace Naveikata that focuses on the strength that comes from adversity. When initially viewing the piece, it looks like a simple portrait with intersecting yellow and red lines across the canvas. However, upon closer inspection, the "skin" on the face of the portrait is raised, spiked even. This is symbolic of the protective and "thicker skin" that comes from being a person of colour in Australia. The red and yellow lines are symbolic of outside influences such as racism and discrimination, being the painful reasons as to why most people of colour often have to create a metaphorical shield in the form of internal strength and resilience when experiencing adversity. This piece aims to portray that subject matter externally.



G R A C E
N A V E I K A T A

The Inspiration
2024
acrylic on canvas
60 x 91 cm
\$1,900

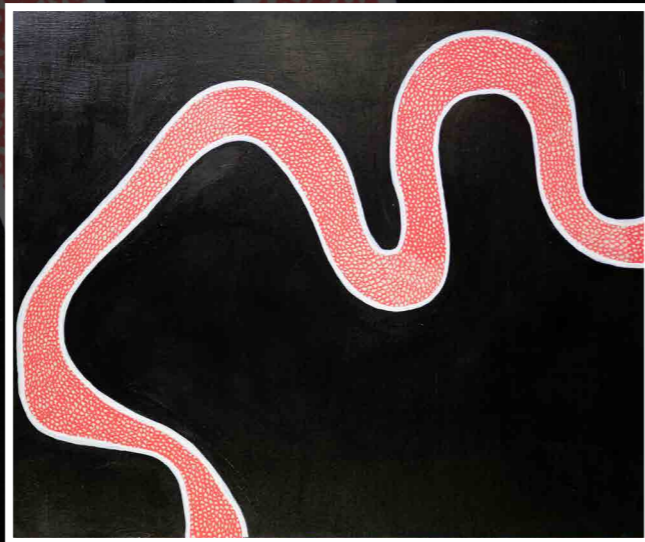
The Inspiration is a contemporary piece that explores the question, "Why do you make what you make?". Inspired by the statement "Knowing Your Why", Grace Naveikata reflected on what personally motivates her to create the work that she does; this primarily being an influence from ancestors and an appreciation for the importance of storytelling through art. The piece consists of a black background and silhouette with a glowing orange halo adorned on the top of its head. The figure itself resembles the artist, leaning towards the glowing light of influence and meaning, with a desire to create and communicate. When making this piece Naveikata drew inspiration from both traditional and contemporary influences to communicate her message to the audience. Although the context is personal, the viewer is invited to gather their own understanding of the work and ask the question "Why do I do what I do?".



G R A C E
N A V E I K A T A

The Snake
2024
acrylic on canvas
60 x 91cm
\$740

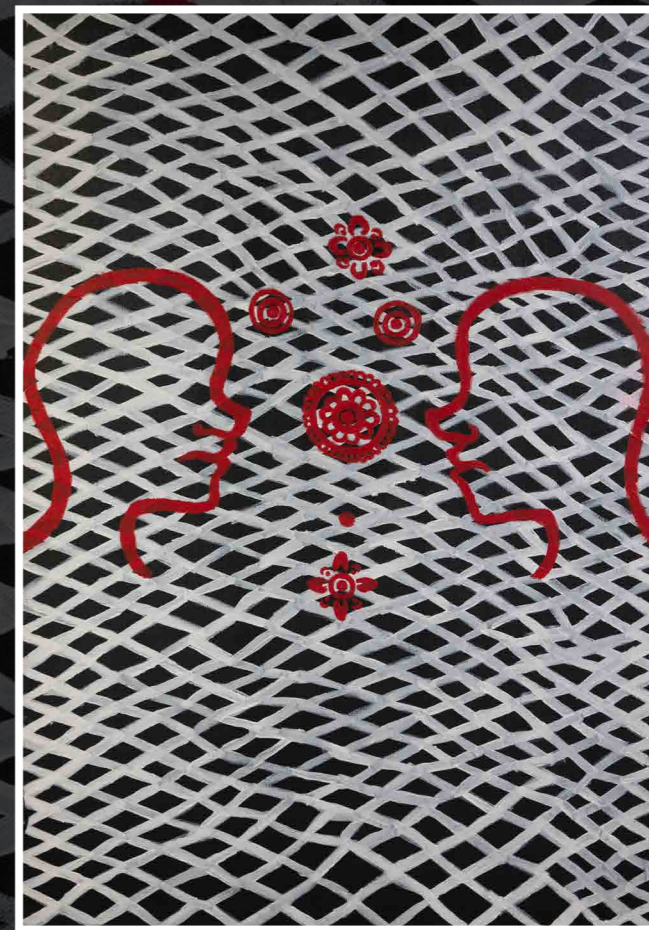
The Snake is a piece created by Grace Naveikata and is reflective of the inspiration that comes from living in Meanjin/Brisbane. When reflecting on the word "resource", Naveikata realised that the river that runs through the city of Brisbane has always been a form of inspiration. The winding line across the piece is representative of the Brisbane River, a place that has personally been the fuel for creative inspiration for the artist. Historically, Maiwar, the Brisbane River is highly significant to the social and Cultural background of the identity of the city of Brisbane and has been a subject for many artists creatively over the years. Audiences are invited to view the work and reflect on what inspires them creatively and observe how their surroundings are influential in their own personal or creative lives.



G R A C E
N A V E I K A T A

Talkers
2024
acrylic on canvas
61 x 90cm
\$1,300

Talkers is a piece based on the artist's understanding of communication and connection between people. Using the word "beautiful" as inspiration, Grace Naveikata reflected on the real beauty in the simplicity of connection and conversation through the medium of painting. When creating this piece, the artist wanted to ensure that the two heads depicted would lack identity to express to audiences that communication and connection between any two people regardless of gender, race, ethnicity or age can be beautiful. The black and white lines intersecting in the background provides a serious contrast between the heads, symbolising the pathways in which communication is founded between intersecting communities. The harsh red lines highlight the heads from the background drawing attention to them and making them both the focal point of the artwork. The floral designs surrounding them, symbolises the beauty in their connection.



G R A C E N A V E I K A T A

Livestock
2024
acrylic on canvas
61 x 91cm
\$830

Livestock is a piece created by Grace Naveikata that explores how the introduction of farming by British invaders deeply impacted and reinforced the dispossession of Aboriginal Australian communities. She's done this through using a contemporary take on the portrait, using the head of a sheep instead of a person. After the invasion of Australia in 1788, colonialists began using stolen land to farm and produce livestock, leading to the continued dispossession of Aboriginal people from their land and the desecrating of natural resources that had existed for centuries prior. The sheep's head depicted in the centre of the piece is painted to resemble a mugshot, representative of criminal injustices that lead to Indigenous dispossession. This work aims to draw recognition to an element of Australia's dark colonial past and encourages the audience to understand and reflect on this.



Elysia Love-Anderson

As this was my first time creating works for an exhibition, I found it hard to get started on my six pieces and figure out how they fit with the theme of the exhibition: visibility. However, after completing the first, I was feeling much more confident. The works I have created from the keywords, showed themselves to me during the painting process, and the stories started to shift into something more meaningful with how they link to visibility. The six works I created tell stories of life – family, Culture, connection, colonisation and hurt. This has been a huge learning opportunity for me and I'm excited to see where my works go from here.

E L Y S I A
LOVE-ANDERSON

Spirit Bird
2024
acrylic on canvas
60 x 91 cm
\$2,300

As a child, there was a kookaburra that would sit on my fence and fly into the glass window of my house. I wasn't sure if there was something he could see he wanted, but I felt like he had a message to share. He seemed almost as if he was in a trance, trying to get inside. After completing the work, I saw him differently - because of the elongated body, he looks like a 'wadjina' (spirit) or even as a "god" like ancestor. This ties in with the strong, spiritual connections that mob have to Native animals.



E L Y S I A
LOVE-ANDERSON

BLAK
2024
acrylic on canvas
91 x 91 cm
\$1,900

For this piece I wanted the focus to be on the shame that I have felt all my life. About being "too blak for the white kids but also too white for the blak kids." About navigating two completely different worlds. I may be fairer than some mob, but I am still in tune with and strong in Culture. I wanted there to be a distinct visual difference between both my blak and white "sides." The black side represents the Cultures I feel most connected to. It surrounds me and never lets me forget where I come from.

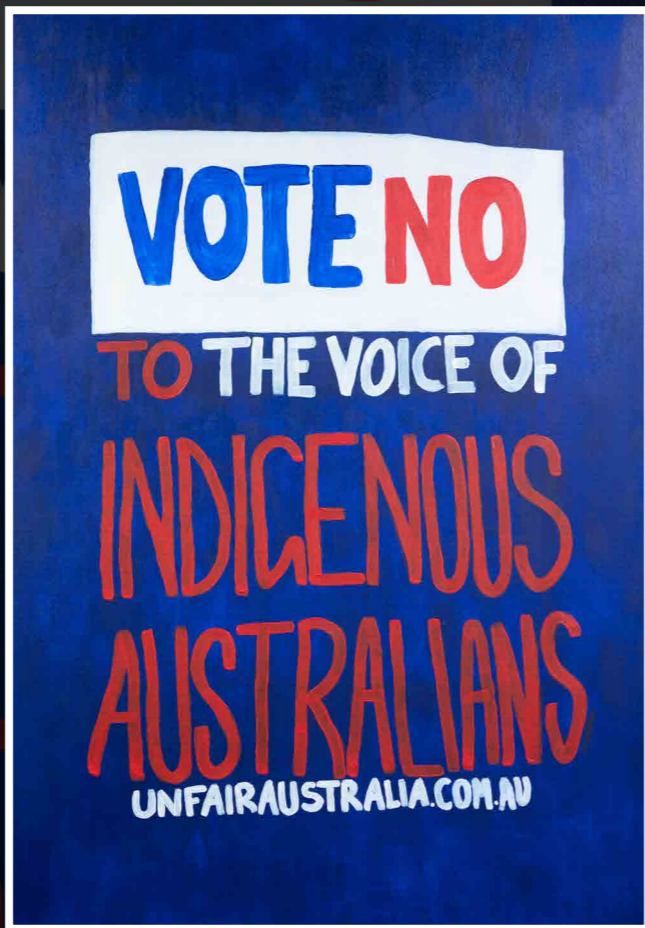


E L Y S I A
LOVE-ANDERSON

(UN)FAIR AUSTRALIA
2024
acrylic on canvas
60 x 91cm
\$1,100

This is my representation of a Fair Australia campaign poster from the referendum of 2023. This is how I viewed the many signs that polluted the streets for those long months. I wanted this piece to look half-strung-together, almost dodgy, to show how little care and thought was put into this toxic campaign.

My mental health and the health of many other mob were hugely affected during this time, I wanted to make visible, quite frankly what they were really getting at.



E L Y S I A
LOVE-ANDERSON

Bully Beef
2024
acrylic on canvas
61 x 91cm
\$950

I took the given key word for this piece, 'Bully' literally, as Bully has always been in my life and a favourite of mine and my families. Bully beef is eaten by many blackfellas across the Pacific nations. It was introduced back in the early 19th century during war times. In Australia, it started as a product from the colonisation era, Blackfellas have reclaimed it, and it is a very popular ingredient in many dishes for us. However, like many introduced items to us it has terrible health effects as it is highly processed tin meat.



E L Y S I A LOVE-ANDERSON

Chasing Wind
2024
acrylic on canvas
61 x 91cm
\$2,500

People chase different things through life, and sometimes these make you lose sight of the important people and things in your life. This life is beautiful; to chase wind is never-ending, Don't be blinded by the wind. I wanted to show how colourful life can be, how of course there is always dark times, but we don't always have to be chasing something better.

I feel for mob especially we, have to try to go that extra mile to be seen as our non-Indigenous peers are; or we feel the need to be more successful because of the pressures and stereotypes from society. Our lives of course have so much dark because of the past and the current times, however we have support from mob all around and do truly have beautiful/ magical lives. We don't always have to be trying to prove ourselves.



E L Y S I A LOVE-ANDERSON

Their Energy
2024
acrylic and paint pen on canvas
40 x 50cm
\$1,300

This piece is about my four matriarchs: my nan, grandma, mum and aunty. They have shared their knowledge and given me their strength, have always protected and provided for me, and now I've learnt how to live and protect myself thanks to them. Each of their colours have been mixed to get the colour that represents myself, which is the orange-ochre colour in the middle.

On the corners I've honoured my matriarchal ancestors, whose energy I can't see but I feel often.





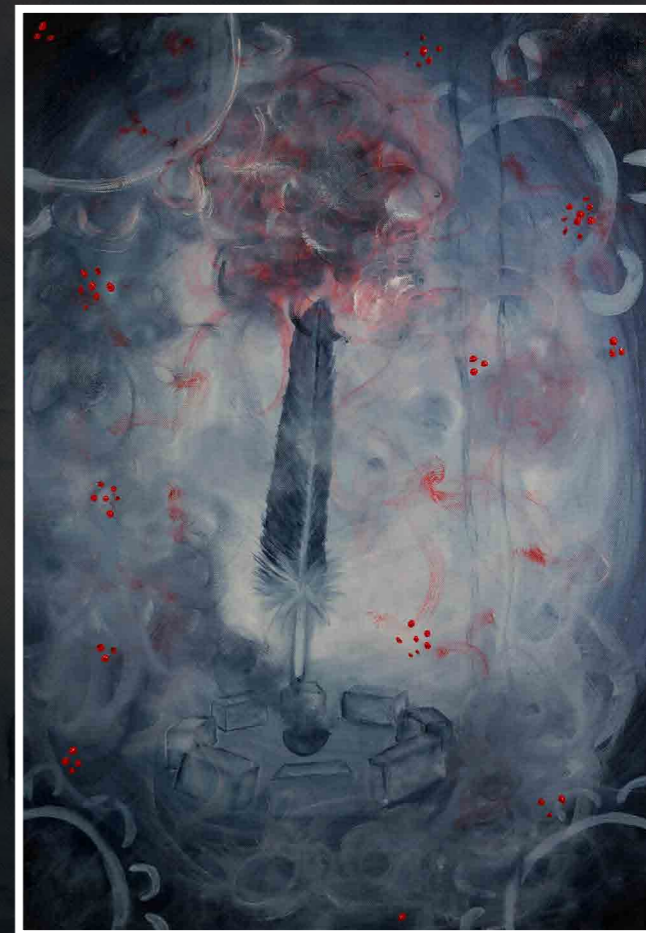
Jemma Stewart

In this past year, I have been able to connect with Culture more than I ever have. I have learnt lots and communicated with family that I have never met. My focus for the 2024 indigenous business month exhibition is my Cultural growth and the incredible experiences I have been through this year.

J E M M A
S T E W A R T

CULTURE
2024
acrylic on canvas
50 x 76cm
\$1,450

This painting titled Culture depicts a yarnning circle, and a feather veiled in a thick layer of smoke. The painting tells the story of 2024 NAIDOC week smoking ceremony that took place at my school, and on Yagura land. The smoking ceremony was done by Alec Doomadgee, and before it began, he asked me for permission to do the ceremony as I am a yagura woman. This was the beginning of my involvement in the ceremony. Before the ceremony, I marked each person in the yarnning circle with red ochre and handed out eagle feathers, which I earlier learnt was Alec Doomadgee's totem, and I am now using it as a symbol used in this painting to represent my experience.



J E M M A
S T E W A R T

Dendrobium Bigibbum
2024
acrylic on canvas
91 x 91cm
\$1,300



The overall message of "Dendrobium Bigibbum" is both to communicate sorrow, and freedom. It was developed because the known name of my primary source is called the Cooktown orchid. I wanted to use the name as an opportunity to represent colonisation through symbolism and codes. Though the flower represents colonisation in this piece, I also wanted to use the flower to represent the beginning of a new era, where aboriginal people are moving out of the darkness of colonisation and feeling the freedom that they longed for. I used water drops as symbolism of the end of a rainstorm, the remnants of which is left drying on the flower. I also wanted to make it appear that the flower is glowing to symbolise light and freedom. Finally, I used yarning circles in the background of the piece to represent aboriginal communities and the importance of the Dendrobium Bigibbum the scientific name of the cooktown orchid to them.

J E M M A
S T E W A R T

Out of Touch
2024
acrylic on canvas
50 x 76cm
\$1,350



This painting represents the feeling of being disconnected from Culture and communities. The woman depicted in the piece is shown looking longingly at the sky where there are yarning circles, this is representative of my search for Cultural connection when I was younger and the feeling of being disconnected from aboriginal family and knowledge. This search was eventually answered with the community I am now surrounded with.

J E M M A
S T E W A R T

Sacred Land
2024
acrylic on canvas
50 x 76cm
\$1,280

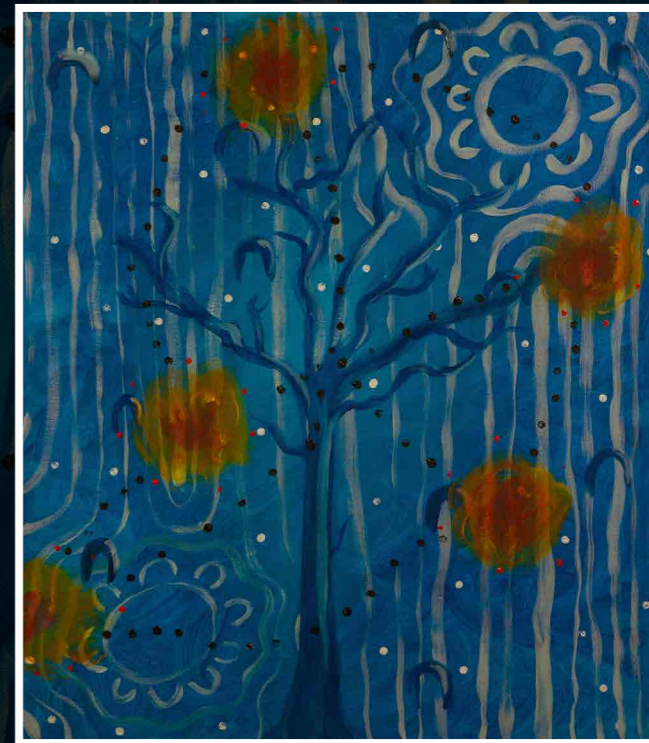
This painting depicts Uluru, an important Cultural landmark for aboriginal people. Uluru is an example of sacred land that was used as a tourist destination after colonisation, later allowing people to climb on the landmark. In this piece it is used as representation of resilience, stories, and the land that aboriginal people have fought to protect.



J E M M A
S T E W A R T

Family
2024
acrylic on canvas
51 x 51cm
\$950

A lot of my indigenous family are scattered all around Australia, and lots of them I have never met before. Earlier this year I had the opportunity to meet a lot of my aboriginal family, and this painting represents our connections and our ancestors. The tree represents all the branches of my large family, and the symbols scattered around the canvas represent ancestors.





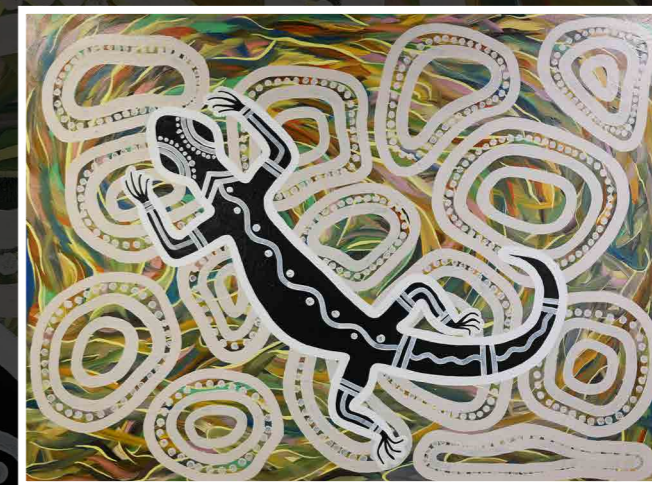
Tiesha Martin

The theme of this exhibition has been really eye opening and exciting for me. I love to talk about country, family, and connections and that is what this exhibition is about. It has given me the opportunity to dive deep into my family's history and our country's history. The artworks took me into a spiral, our history is dark. We lost many traditions, lore, country and family to colonisation and the impacts are ongoing. This exhibition is truth-telling, our stories as Aboriginal People. Listen to our stories and learn about our history, you will not regret it.

T I E S H A
M A R T I N

Bundjalung Park
2024
acrylic on canvas
91 x 122cm
\$3,500

This piece is about the different ecosystems you can find in Bundjalung Country. In Bundjalung, you can find rainforests, deserts, bush lands, swamplands and coast lands in such a small area. The Goanna, Dirawong, is the creator of these lands. Dirawong is the protector of Bundjalung and guides us through the right paths.



T I E S H A
M A R T I N

Deadly Legacy
2024
acrylic on canvas
51 x 61cm
\$3,800

In Baryulgil, from 1953 until 1979 an asbestos mine was operated in Baryulgil by James Hardie. Majority of the workers were Bundjalung men working within the mine. The community has continuing chronic illnesses that still till this day affects the community from decades of exposure to asbestos.



T I E S H A
M A R T I N

Hooves
2024
acrylic on canvas
61 x 91cm
\$2,500

Before colonisation, there were no hoofed animals in Australia. This made the lands soils soft, and grew tucker like no where else in the world. The introduction of hoofed animals turned soil hard and made it difficult for tucker to grow. We have lost a lot of food sources due to colonisation. The lives we lived before colonisation was prosperous.



T I E S H A M A R T I N

Generational Trauma
2024
acrylic on canvas
91 x 121cm
\$5,600

This piece is about generational trauma. Generational trauma is an ongoing problem in our people. We prosper through strength, knowledge, and connections. The rings in the centre represent the mind and the layers of protection our ancestors protect. The outside is the trauma, racism, and experiences we have had as Blak fullas. We continue to be guided and protected by our ancestors.



Jessica Skeen

Visibility is at the core of my work, as I strive to bring to light the hidden truths and forgotten histories that have shaped our collective identity. My art serves as both a reflection and a call to action—inviting viewers to engage with what has been deliberately obscured and to acknowledge the layers of knowledge and Cultural resilience that lie just beneath the surface.

Through my practice, I focus on the effort required to uncover these concealed truths, understanding that many were never meant to be discovered. My work challenges the audience to confront what has been kept invisible, while celebrating the visibility of Cultural wisdom, survival, and leadership passed down through generations.

Symbols from the natural world and Indigenous traditions play a central role in this journey. Whether through the enduring strength of warriors, the guiding vision of the eagle, or the scars etched into trees that tell stories of survival, each piece works to make the invisible visible. These elements highlight the resilience of Indigenous peoples and the importance of safeguarding our knowledge and connection to land.

Collectively, my works create a space where the unseen becomes seen, inviting us to reflect on our shared past while ensuring that the wisdom and strength of our ancestors remain visible for future generations.

J E S S I C A
S K E E N

Echoes of the Warrior
2024
acrylic on canvas
61 x 183cm
\$5,600

This artwork was born from reflecting on the word "warrior." When I think of our ancestors, I picture them moving through their daily lives—hunting and gathering with the natural tools provided by Mother Nature.

The spear grass tree remains as a powerful symbol of this vision. As the land's colours shift from sunrise to dusk, the silhouette of the 'black boy tree' stands under the moonlight, with the Milky Way above. Even though our old way of life is quickly changing, the black boy tree reminds us of our people's ancient ways, encouraging us to slow down and reconnect with the rhythm of the land, just as our old warriors once did.



J E S S I C A
S K E E N

Timeless Vessels: The Legacy of Scarred Trees
2024
acrylic on canvas
60 x 182cm
\$6,900

This piece is inspired by reflections on the word 'Boats' and the enduring legacy of our ancient canoes. Though the canoes themselves may be hard to come by, the towering living scar trees from which they were crafted stand as tangible evidence of our ancestors' resourcefulness. These humble vessels, carved for survival and caretaking of this land, are remembered through the scars left on these trees. Each tree is unique, radiating its own beauty and connection to a way of life that once blessed this country, a silent witness to the ingenuity and respect with which we cared for this land.



J E S S I C A
S K E E N

Wedge Tailed Eagle: Guide of Leadership
2024
acrylic on canvas
91 x 121cm
\$7,900

At the centre of this piece is the Wedge-Tailed Eagle, a revered symbol of leadership and protection in our Culture. Known for its soaring vision and strength, this majestic bird embodies the qualities of a guiding leader—focused, vigilant, and wise. For our ancestors, the Wedge-Tailed Eagle was more than a guardian; it was a messenger, sharing news, giving direction, and ensuring the safety of the people when danger was near.

Like the wedge tailed eagle, a great leader keeps watch over their people, guiding them with insight and care, even in moments of uncertainty, always ready to act on the next right move forward.

This artwork tells the story of my Nan's resilience during the time of the Stolen Generations. Guided and protected by the Wedge-Tailed Eagle, she navigated the land for several months, remaining safe and untouched until her journey ended at Musgrave Station in Queensland. The background of the piece features a map of the exact location where her journey concluded, with the rivers carefully mapped to reflect this place. This piece honours her courage and strength, highlighting the enduring ancestral connection and guidance that helped her through this dark chapter in our history.



J E S S I C A
S K E E N

Preserving Lore Across Generations
2024
acrylic on canvas
91 x 121cm
\$6,500

This piece pays tribute to the vast journey our lore and customs have taken, passed down through many generations as far back as we can trace, and continuing forward despite the absence of a written language.

Just as turtles instinctively navigate to the destination that ensures the survival of their species with pinpoint accuracy, the patterns in this piece embody the enduring way our Cultural knowledge is preserved and passed on, ensuring future generations will flourish.



J E S S I C A
S K E E N

X Marks the Truth
2024
acrylic on canvas
76 x 115cm
\$5,600



This artwork draws inspiration from the word 'covert' -something concealed, hidden beneath the surface. Reflecting on our shared history, I am reminded of the countless truths that remain buried, untold, or deliberately hidden. Many of these truths were never meant to be discovered, concealed with great care to keep them from the light. Unearthing them requires effort, persistence, and a willingness to confront uncomfortable realities. In this search, "X" becomes a symbol, guiding us to the places where we must dig deeper, knowing that the journey is neither easy nor straightforward. What truths have been hidden, and what will it take to uncover them?



Kane Brunjes

Being given the word 'Border' to respond to for this exhibition I considered the idea of border lines, which can be seen in the influence of the many lines in the work, but also exploring what could be an unseen border, or that of the intangible. The artwork shares stories of intangible aspects such as how the 'magic of life' could be represented and brings a visual experience of what this might look like to the viewer. Flowing on and into what this exhibition showcase touches on; the magic of Indigenous Businesses.

K A N E
B R U N J E S

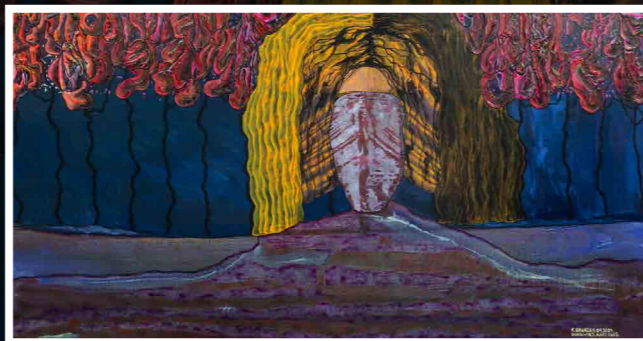
Magic of Life
2024
acrylic on canvas
61 x 121cm
\$7,400

This piece captures aspects of the practice of painting a coffin for someone who has passed on. A sense of capturing a story that celebrates a person's life and creating a work that honours the funeral procession.

My experience with painting a coffin is a feeling of clarity, often you're left alone and have a few days to paint in a quiet area so you start quiet quickly and get as many hours of the day you can until the work is complete. The attention is on the story and creating a piece that will compliment the coffin. The visuals of this painting also show some of the other feelings/experiences that are around during this time.

The figure of a body seen to the bottom right of the canvas, surrounded by a glow of purple represents a resting place in Country and the mourning of a loved one. The central portrait represents the Old People/Ancestors and their guidance between Spirit and here.

The red brings with it passion and strength, the yellow representing Joy and happiness, and the purple representing the magic of life.



Birrunnga Wiradyuri

For me the term 'Visibility' carries the subtext of 'perspective'. In the context of this show, I'm inspired by the young artists of the CCDP in how they've so beautifully considered the subject matter and offered perspective. When this is done well, opportunities for understanding shared values, developing respect, understanding, rapport and empathy emerge between the artists and the audience resulting in emotional as well as intellectual responses. Paths of inquiry and compassion are then primed and ready to explore. This is a great example of Cultural Responsibility embodied by a cohort of extraordinary young Story Tellers. I'm humbled to be included in their journeys and am really very pleased with the collective energy of this show.

B I R R U N G A W I R A D Y U R I

Gulbanha (Knowing)
2024
acrylic on canvas
48 x 36cm
POA

The word I was assigned for this piece was 'Knowledge'.

One of my strongest learnings around knowledge began in 1969 when I produced a self portrait as a 6yo Gr 1 student at Buderim Primary School as an entry in a whole of school art competition. I was awarded 1st Prize and presented with \$1.00. In 1969 a 6yo having \$1.00 is around the same as a 6yo having \$100.00 nowadays. When I was dropped home and showed my parents what I'd won, I was accused of stealing it. Regardless of my telling the truth I was not believed and ended up being brutalised as punishment. The truth came out eventually but the damage of the violence inflicted precluded me from engaging in any type of art from there on in.

Around 41years passed and whilst I'd not engaged in art again during that time, the memory of the success remained and would resurface occasionally. It came as a surprise then when I found myself standing in front of a canvas on an easel in Nth NSW with some brushes, some paint and some muddy water from the river in a game of chicken with the canvas. Safe to say I blinked first and that was to beginning of my practice that I still inhabit to this day of producing visual Cultural narratives in line with my Family Lore of Story Telling.

This piece then tells that story and puts forward the reality that in a Cultural sense, knowledge is always with us, it is a matter of timing as to when we access it. It's much the same as sitting at traffic light with your turn indicators on, watching them slowly come into momentary synch with the car in front before drifting off into different timing. The Blue, Yellow, Red and White 5 band crosshatch at the bottom left and right refer to Country as well as reflecting the 5 aspects of our Wiradyuri Central Lore Yindyamarra. The White 5 sided Diamond crosshatch refers to our Wiradyuri Men's Diamond Lore.

The touquoise 5 band crosshatch on the left side of the piece refers to the Cultural knowledge ready for when the time was right for me to begin engaging in the flow of knowledge. The crosshatch is purposely uneven and discordant to reflect my immaturity and inability to engage with let alone understand the knowledge available.

Where the Songline begins at the lower left represents the moment that the blinkers came into synch, where I unconsciously tapped into the Cultural flow of knowledge and had the experience of winning that prize. It also represents the beginning of the time lapsed where I needed to experience the rest of what life had in store for me to begin to become able to engage with the knowledge.

The dark blue space in the centre of the piece is the passing of time over the 41year it took for me to experience enough to be able to reenter the flow of Cultural Knowledge and to begin the next part of my education. The black crosshatch to the left of the Songline shows the passage of time but also shows the knowledge remained present albeit in the undisciplined form of a novice.

The black crosshatch to the right of the Songline shows the passage of time but also shows the knowledge remained present but had begun to alter format to match me in the process of my becoming. Where the Songline reaches the top right marks a moment of time where the blinkers synched again after 41years. That moment when the canvas won the standoff and I blinked.

The touquoise crosshatch at the right hand side of the piece represents the meshing between myself and the knowledge itself. The crosshatch shows flow and whilst more complex, multi layered and complete, the knowledge remains basically the same as when the blinkers first synched in 1969. I've just grown to the point where I'm become able to mesh with the knowledge and step into my Cultural Responsibilities including Ceremony and Lore.

My Ancestors knew I would never have been able to handle the attention and/or responsibility of success at an early age, requiring me to go through 41years of growth before I came to the point where I could begin to manage the knowledge responsibly.

The Songline continues as does my process of Becoming. The key responsibility of Lore is to agree to pass it on in a responsible manner while we are here in the physical works so that when we go home to the Ancestors we will be able to look them in the eye and be welcomed.

That makes the responsibility of knowledge critical. Fortunately we are embraced and supported in the process of becoming by our Ancestors.





BIRRUNGA GALLERY

NEW CATERING MENU



SERVICES WE PROVIDE

Corporate Catering
Venue Hire
Art Installations
Equipment & Staff Hire
Event Hosting
Cultural Immersions
Artist Talks
& Much More!

WHAT'S NEW?



LUNCH

Our new lunch selections are perfect for anytime of the day!

Salad or burger, we have you covered.

MORNING TEA & LIGHT SNACKS

Feed the masses without the mess.

Our new platters come in a variety of sizes to cater any occasion.

Some notable additions include our Crocodile Bahn mi (pictured left), Native sliders and more!



CANAPES & PLATTERS SELECTION



Your old favourites are returning!

Parma Twist, Katsu Croc, Barramundi Skordalia, Poke Bowls and new additions.

Delivery available!



INDIGENOUS BUSINESS MONTH BIRRUNGA GALLERY AT THE SHED

OCTOBER 15TH - 31ST

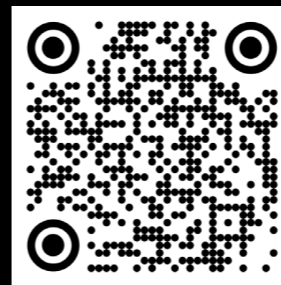
We are holding events at The Shed, Northshore, including a Exhibition Opening, Walking Breakfast, Panel Lunch & more during October.

LIMITED SPOTS AVAILABLE GRAB TICKETS OR BOOK THIS SPACE

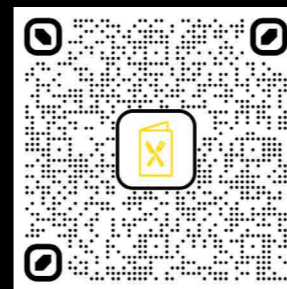
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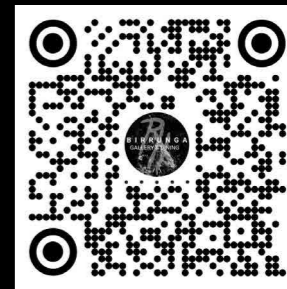
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THESE CULTURAL WORKS ARE PROUDLY PRESENTED BY BIRRUNGA GALLERY.

All works are produced by the cohort of Indigenous Australian artists who make up Birrung Gallery's Cultural Creative Development Program, now in it's 5th year.

We practice Cultural Story Telling; All works communicate Cultural Narratives. We encourage you to consider and immerse yourself in the powerful stories and symbolisms behind each piece.

The artworks displayed are available to purchase through our online shop.



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