



**THE NEXT
GENERATION:
STRENGTH,
VISION &
LEGACY**
6-13 JULY 2025



NAIDOC WEEK 2025 Exhibition

**Presented by
The Birrungga Gallery CCDP**



Grace Naveikata

“The Next Generation: Strength, Vision & Legacy” speaks to everything I hope my work can hold. It’s a theme that feels personal, grounded in a deep respect for those who came before me, and a strong belief in the generations still rising.

This collection of works is rooted in a desire to honour legacy, speak truth, and contribute to a future shaped by justice and cultural strength. Throughout these pieces, I reflect on the weight of history and the importance of acknowledging the realities we continue to face; while also making space for strength, pride, and possibility.

Across the works, I’ve used symbolism, repetition, and layered materials to reflect complexity, resilience, and continuity. Each piece invites the viewer to sit with the truths that can be difficult, but necessary to face. At the same time, they offer a space to imagine something better, something built on mutual respect, recognition, and care. For me, legacy is not static. It’s carried, lived, and shaped every day. These works are a tribute to that ongoing process, and to the strength of culture that continues to grow, even in the face of hardship.

This body of work is both personal and collective. It’s an offering, a reflection, and a call—to remember, to reckon, and to contribute to a future where truth and justice are at the centre of who we are, together.

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

Immemorial

2025

Acrylic on canvas

40 x 50cm

\$480

"Immemorial" reflects on the ever-changing face of existence—fluid, evolving, and alive—especially within Aboriginal spaces. The white outlined figure stands as a symbol of presence and transformation, framed against a deep blue background that carries both depth and mystery.

Inside, the swirling blues suggest movement a constant flow and change constantly reminding us that evolution is essential, that nothing stays fixed. Yet, this movement rests upon the foundation laid by those who came before us: the progress, the stories, and the resilience that guide us still.

This work is a meditation on the balance between honoring history and embracing change, between remembering and becoming. It invites viewers to reflect on the ongoing journey of identity and culture, one that holds space for growth while standing firmly on inherited strength.

Through Immemorial, I explore how existence is never static. It is a living continuum; dynamic, powerful, and deeply rooted in the legacies that shape us.



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

Founding
2025
Acrylic on canvas
40 x 50cm
\$380

"Founding" is an expression of connection between land, body, culture, and time. Created with warm earth tones drawn from the environment around me, the piece holds a quiet energy. The background stays still, almost timeless - speckled with warm light - while the centre moves with gentle tension. This contrast reflects the way landscapes shift and evolve, even when they appear unchanged.

Nature grounds us. Not only in body, but in culture. The environment is not just something outside of us. It is our teacher, our memory, our future. Founding speaks to that relationship, showing how culture is carried by Country, and how art can become a kind of ceremony—an act of listening, remembering, and responding.

To create is to be in dialogue with land. Through this work, I reflect on how story and place shape one another, how stillness and movement coexist, and how deeply we are held by the world around us.

"Founding" is a reminder that everything is connected. The land does not watch from a distance. It is part of us, shaping our stories, our culture, and our sense of belonging.



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

Generational
2025
Acrylic on canvas
40 x 50cm
\$400

In this piece, the swirling and rotating patterns of deep ochre, golden yellows, rich umber, and warm red ochre are more than just colors — they are the living echoes of generations long passed and those yet to come. Each hue carries its own voice, its own story, distinct and unique, yet never isolated. They move together, intertwining and overlapping, much like the way knowledge, culture, and traditions flow through time, passed from hand to hand, heart to heart.

This work speaks to the sacred process of transmission — the whispered wisdom of elders, the unspoken language of art, and the vibrant energy of storytelling that binds us all. Like the ever-turning wheel of life, these colors spin in harmony, creating warmth and vitality that reflect the strength found in community.

Here, the movement is both gentle and powerful — a reminder that while each generation may hold different experiences, they are connected by an invisible thread woven from shared memory, values, and creative expression. It is through this continuous dance of giving and receiving that culture lives on, shaping who we are, and who we will become.



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

Just Us?
2025
acrylic on canvas
40 x 50cm
\$550

Just Us? is a question, one that lingers, challenging us to examine the meaning of reparations, justice, and collective responsibility. Painted in deep red, the work speaks to urgency, to the rawness of history still felt today. A maze, carved into the canvas with black paint, represents the complex and often entangled path toward healing and recognition.

At the center of the maze, a small white figure climbs, leaving a trail behind it—a subtle reminder of the progress made, but also the struggle that continues. The figure's journey is a reflection of both individual and collective perseverance, navigating the ways in which power, history, and society intersect.

I ask the audience: is it truly just us—those directly affected—or are we all implicated in this story? Just Us? calls for introspection, urging viewers to consider their role in the ongoing conversation about reparations and the future of Aboriginal peoples. It's not just about looking back, but about moving forward together, with responsibility, honesty, and urgency.

This work is an invitation to reflect, to engage, and to take action in the face of injustice.



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

Legacy
2025
Acrylic on canvas
40 x 50cm
\$400

Legacy is my way of honouring the strength and continuation of story. It's a reflection on what has been carried forward; through land, through family, through the quiet power of cultural memory.

This work doesn't focus on what's been lost, but on what still pulses—alive, vibrant, and held with care. The colours I've chosen are deliberate: a bold magenta background that holds vibrant blue and green forms, lit with warm yellow tones. These shapes and hues are not just aesthetic choices; they are echoes of Country, of spirit, of the legacy I walk within.

This work highlights what, in my mind, Legacy truly is about. It's about presence, continuity, and the beauty of resilience. It's about listening to what has always been here, even when it was silenced.

Legacy is both a tribute and a thread pulled forward. Through it, I hold space for the past, while standing firmly in the present; part of an ongoing story that is still being told, still being made, in full colour.





Elysia Love-Anderson

When first receiving my keywords for the NAIDOC Week exhibition, I worked out quite quickly what I'd like to do for Community, Mirror and Resilience. However, for Pressure and Lens it took a much greater amount of time to come to me and changed much from what I originally thought I was trying to show.

When thinking of the theme of NAIDOC, I wanted to base my works off of Strength, Vision and Legacy. All five works can be seen as interconnected with these three words – I wanted to strongly represent the Ancestors in all that they did and still do.

There was a personal battle I had when trying to complete Pressure – there was something missing which I couldn't figure out, then something that just pushed me to change the piece. After doing this at random and last minute, I was surprised to hear Birrunga comment on how the black line work looks like fences. This gave me goosebumps as this is what it can feel like in my head, like I'm fenced out when I get the overpowering feelings from generations before. By sitting in the discomfort through this process, I was able to find a deeper meaning to this story.

E L Y S I A LOVE-ANDERSON

Pressure
2025
acrylic on canvas
30 x 30cm
\$1.5k

The word I received for this work was "pressure" and after considering the pressures I face in my own life, intergeneration trauma really stood out to me.

The pressure it places on our peoples is heartbreaking. For me personally, it can be so overwhelming and makes me feel not welcome or out of place. Through this work, I've tried to depict the feeling I get. The black circle represents myself and the black line work represents the "pressure" that surrounds me and feels endless.



E L Y S I A LOVE-ANDERSON

Can you feel it?
2025
acrylic on canvas
30.5 x 40.6cm
\$850

This piece is based off the word "mirror" and when creating this work, I had the idea of "mirroring" the fight of our Ancestors. There are two identical spirits, an Ancestor and mine. I am connected to something greater than myself. The lines of the Ancestor that connect to my spirit depict the sharing of knowledge, strength and everything in-between.

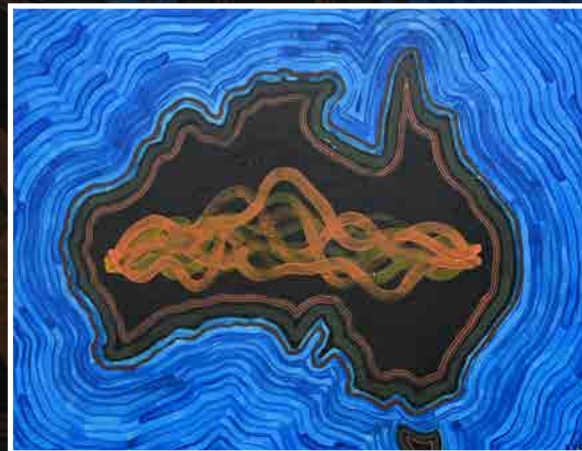


E L Y S I A LOVE-ANDERSON

Blak Land
2025
acrylic on wooden board
30.5 x 40.6cm
\$750

When I was given the word “resilience”, I thought firstly of culture and the Ancestors and Elders who have been through countless atrocities since the beginning of colonial times. I also think about the resilience of this land – much like First Nation peoples, this land was also dispossessed.

The land and First Nations people go hand in hand. I believe that for our people to be able to be so resilient, is thanks to the land and in turn, the land was resilient as it was cared for expertly. This piece tells the story of the Blak land, “Australia”, in black to represent our First peoples.



E L Y S I A LOVE-ANDERSON

Look Here

2025

acrylic on wooden board

40.6 x 50.8cm

\$1.2k

After receiving the word of "lens", immediately a camera lens came to mind, and this led me to think about my family and culture. Leaning into that cultural lens, I wanted to depict what a Blak lens looks like in my perspective.

The inner circle is the Blak lens and bursting from that is black, yellow and red to represent culture – spreading out over the dull, blurred background. Surrounding are three warped circles, to reference the many different lenses that you can look through. However, I believe focussing your lens on a cultural scope is life-enhancing and much more fulfilling, and I left them blank and lifeless to show this.



E L Y S I A LOVE-ANDERSON

Mob

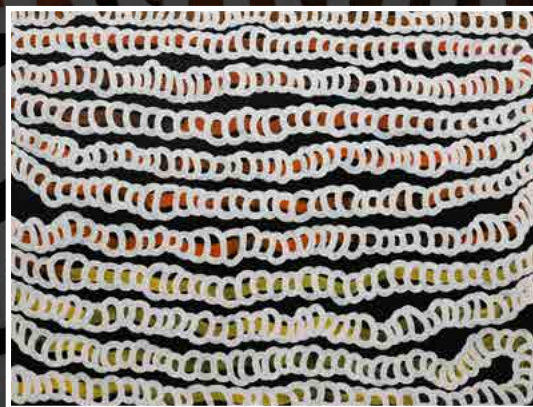
2025

Oil paint and acrylic paint pen on canvas

91.4 x 121.8cm

\$1k

After considering my given word of "community", I wanted to dedicate this piece to the original communities of this Blak land. I decided to depict this with a chain; linked together we're stronger and unbreakable – fluid and able to 'bend' to adapt to the circumstances. I have used a solid ochre line throughout to represent the Ancestors and following in their footsteps and the inherent connection passed through generations.





Tiesha Martin

My name is Tiesha Martin-King, a proud Bundjalung and Dunghutti women. My work is deeply rooted in culture, storytelling, and the strength of our old people and our future generations.

This year's NAIDOC theme speaks to our ongoing fight for justice, truth, and sovereignty. My piece is a reflection of the intergenerational resistance and beauty of being Blak in so-called Australia. It celebrates the survival and thriving of our culture despite ongoing systems of colonisation.

Through this work, I honour my Elders, my community, and my own healing journey.

I hope viewers take away a deeper sense of respect, responsibility, and recognition of our unbroken cultural strength.

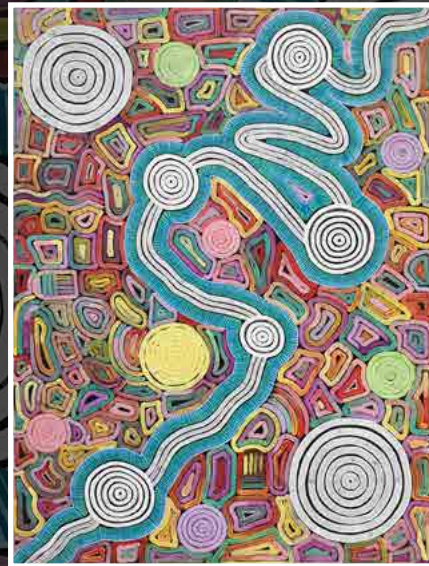
T I E S H A M A R T I N

Boorimbah
2025
acrylic on canvas
91 x 121cm
\$2.1k

Bundjalung is alive with vibrancy, the land speaks its own stories. Our connections with the rivers and beaches along the Northern Rivers are strong. For our people, returning to Country is our greatest healing.

We come to the water to heal and remember, giving us connection to the past, feeling of protection and belonging. This painting symbolises our waterways and the great connections we share with the water and lands.

Our rivers both divide and unite us, carrying the deep stories and wisdom of our land, ancestors, and culture. I have painted Boorimbah, the Clarence River, which has shaped my upbringing. Boorimbah is a constant reminder of where I belong and connects me to my Country.





Kane Brunjes

Kane Brunjes is a Gunggari, Kabi Kabi man practicing in both public and gallery realms. Through his art practice Brunjes aims to solidify and represent a visual portrayal of how he views and reacts to the environment surrounding him with consideration to history and story.

Working exclusively with and represented by Birrunga Gallery he continues to develop these core foundations with a guided lens of expertise. Kane is the inaugural inductee (2019) and graduate (2022) of Birrunga Gallery's 3-year Cultural Creative Development Program (CCDP).

As an artist with CCDP, Kane's work reflects a deep connection to his cultural heritage, exploring themes of identity, storytelling, and the intricate relationship between nature and humanity.

Kane's pieces are a testament to his skill in combining traditional techniques with modern artistic sensibilities.

K A N E B R U N J E S

Looking through the window

2025

acrylic on canvas

92 x 122cm

\$13,75k

Displayed is the start of a small fire in the bush, one part of the process to a controlled burn. The flames/fire are depicted in the dense areas of white in the bottom half of the canvas, and in the colours of the background.

Recently I've completed fire training that allows me to attend burn's, something I'm quite interested in although have little knowledge of. Both the fire in this piece and my current involvement with burning are at the beginning stages.

When starting a new endeavor I often find just the act of showing up to be half the battle, with it sometimes feeling more difficult to do then the learning itself. This piece encourages showing up to do the things we're passionate about and continuing this into the future.



K A N E B R U N J E S

Gunggari scar
2025
acrylic on canvas
152 x 76cm
\$13.5k

This work references a scarred tree from Gunggari Country. It was seen while on a trip with family where we were fortunate to have been told about the significance of this area.

The inspiration for this artwork has come from the word 'settled'. It highlights that Country was never 'settled' but rather invaded. This is seen in the darkness of the background.

The feeling of being 'settled' in the sense of safety for me though has come from learning the stories of my family, and learning of our culture, while also having the privilege to travel and view the country of my Old People. This is represented with the white paint of the Scar tree in the foreground.





Birrunnga Wiradyuri

Birrunnga Wiradyuri, is the founder and principal artist of Birrunnga Gallery. He is dedicated to fulfilling his Cultural responsibilities, following, and practicing the central Wiradyuri Lore of Yindyamarra: to do something slowly, to respect, to be gentle, to be polite, to honour. A path he readily acknowledges which challenge him to grow daily.

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

Gulgandara yandhul giira
2025
acrylic on canvas
150cm x 61cm
\$29k

Story: We are non linear

Our before Our now Our what is to come is Our becoming

We are timeless



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

Wiiny

2023

acrylic on canvas

68 x 56cm

\$25k

This piece tells the story of fire and regrowth and was inspired by the word Growth. In the context of colonisation, I've presented the difference between the eurocentric perspective of fire as damaging and/or negative whereas we embrace fire as a key element of the health of Country, of the germination of native species and of ceremony.

I've shown fire and airborne embers as a feature of the background as well as scars which represent other aspects of growth Culturally. There is also the 'ordeal by fire' aspect in regard to the ongoing impacts of colonisation. The little figure in the foreground is new shoots of bracken coming up through the ashes after a fire.

This represents the resilience, determination of us as Indigenous Peoples, continuing to adapt and represent in the face of the impacts of colonisation. It also represents our continued connection to Country and commitment to protect Country.

We continue to be the new shoots of bracken that resurface renewed after each wave of the firestorm Wiiny of colonisation.



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

murru wahluu
2025
acrylic on canvas
100cm x 80cm
\$33k

This piece represents the first instance of our Cultural practice 'murru' on Wahluu to mark the ceremonies of a senior Lore Man's passing since colonisation.

The inclusion of the fencing around the site is a metaphor around colonial preclusion of our Cultural presence on Wahluu in the historic and contemporary paradigms



BIRRUNGA WIRADYURI

Gulbanha (Knowing)
2024
acrylic on canvas
48 x 36cm
\$34k

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 41 years 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 41 years 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 41 years. That moment when the canvas won the standoff and I blinked.

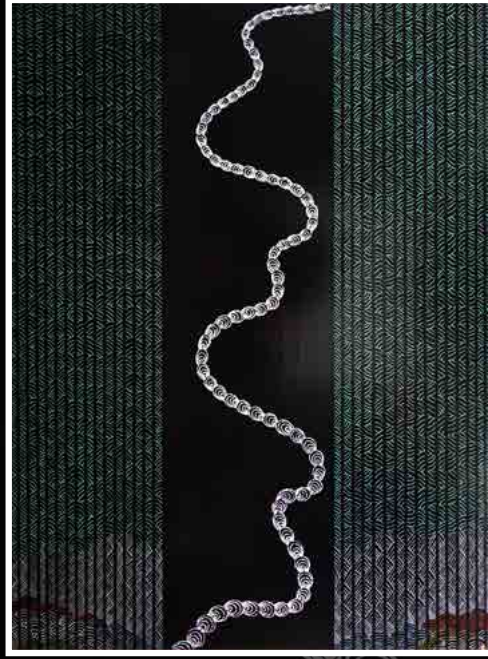
The touquoise crosshatch at the right hand side of the piece represents the meshing between myself and the knowledge itself. The crosshatch shows flow and whilst more complex, multi layered and complete, the knowledge remains basically the same as when the blinkers first synched in 1969. I've just grown 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 41 years 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.

There are a few 'mistakes' in this piece. They are there to honour the pain of learning, of initiation, the beauty of imperfection and the importance of the human experience in a spiritual/Cultural life.



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

Ganhaan (shallow, not deep

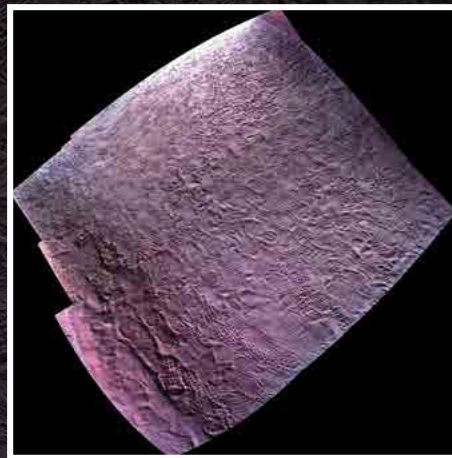
2013

Photograph

80cm x 79cm

\$3.5k

This piece was developed from a series of shots taken at Uluru in 2013. The basic premise is that colonials and First Nations Peoples walk this continent differently. This is a shot of tourists footprints at an intersection of walkways on the desert floor.



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

Yirgarra (Exhausted)

2022

Photograph

80cm x 100cm

\$3.5k

A moment of respite during the duresses of NAIDOC Week.

Winter 2022

Lobby 1 Gasworks Newstead



