



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



NAIDOC WEEK

**Presented by
The Birrungga Gallery CCDP**

RELEVANCE NAVEIKATA

Relevance
2025

Acrylic on Wooden Board
40 x 30cm
\$850

"Relevance" is a work inspired by the word "tradition". It explores the enduring significance of Aboriginal cultural heritage in contemporary Australia and reflects on how tradition remains a vital, living force in today's world. The green background of the piece – symbolizing growth and life – is layered with juxtaposing patterns—traditional and contemporary—that weave together to form a sense of continuous movement. This visual rhythm represents the ever-changing nature of cultural identity: dynamic, adaptive, and resilient, the external black motifs highlighting the importance of past, present and future.

By merging old and new elements, "Relevance" challenges the idea that tradition belongs only to the past. Instead, it shows how culture continues to evolve, shaped by both history and present-day realities. The patterns serve as a metaphor for this journey—interconnected, complex, and ongoing.

This work is both a visual reflection and a call to action. It asks viewers to consider their relationship with Aboriginal culture: to respect it, to learn from it, and to help ensure its survival into the future. For me, "Relevance" is a reminder that tradition is not static—it is active, vital, and deeply embedded in who we are.



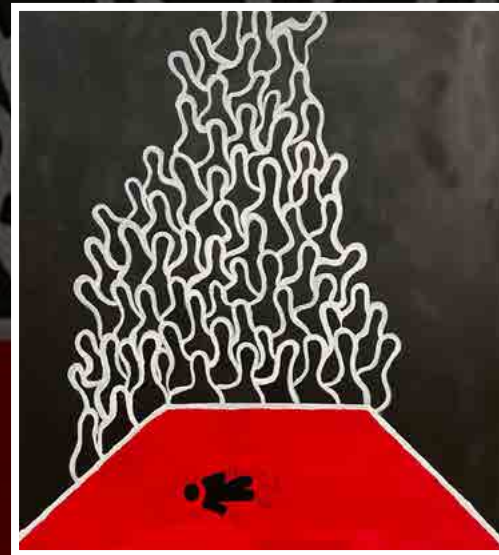
G R A C E N A V E I K A T A

Bystanders
2025
Acrylic on Wooden Board
101 x 101cm
\$950

Bystanders is a response to the discomforting reality of witnessing tragedy from a distance — a feeling that has become more familiar in today's hyper-connected world. Through social media and the internet, we are constantly exposed to pain, injustice, and violence, both globally and here in Australia.

While these platforms can be a force for good — enabling donations, awareness, and action — they also create a space where horror can be passively consumed or even exploited. It's easy to feel helpless, like a spectator in the face of real human suffering.

In this piece, the stark white outlines of the figures represent those who watch — present but detached. They stand over a single red figure: a symbol of tragedy, of real loss and pain. Bystanders confronts the tension between bearing witness and truly engaging. It's about that internal struggle — wanting to help, to do more, while wrestling with the limits of digital empathy.



Entrant for
Sulman Prize

E L Y S I A LOVE-ANDERSON

Our Culture
2025
acrylic on canvas
50.8cm x 60.9cm
\$750

When thinking of the word "chronicle", my mind went straight to the thought of stories. This work came about from an old envelope I was given a few years ago that was my great-Poppy's.

The letter consisted of old pamphlets that contained information on culture, and I like to think he was saving these to share with the next generations of our family. I think this story works well with the Reconciliation Week theme as without the shared knowledge and fight from our Elders and Ancestors, we wouldn't be where we are today.

TO:
THE
NEXT GENERATIONS



E L Y S I A LOVE-ANDERSON

cuppa?
2025
acrylic on canvas
60.9 x 121.8cm
\$2.5k

For my Sulman work, I wanted to show my appreciation to a native reptile of eastern QLD and NSW, in my own contemporary way.

I often see this old, large eastern water dragon when I go to my lunch spot at work, down by the river. It comes out of the shrubbery and sits on the ledge of the bench, right near my arm. When in its presence, I have an overwhelming feeling of peace and through this I am able to find a connection. This connection feels familiar, kind of like sitting down with an elder for a cuppa.

I wanted to depict the connection through the blurring of the background, so the focus is purely on the water-dragon, as this is how it feels when I'm around it. The shrubbery, the light grey for the buildings, bridges, water and then the dark grey, white and blue depicts the concrete/rock bench it sits on; all this blurring/fading out when I am sitting there with it.



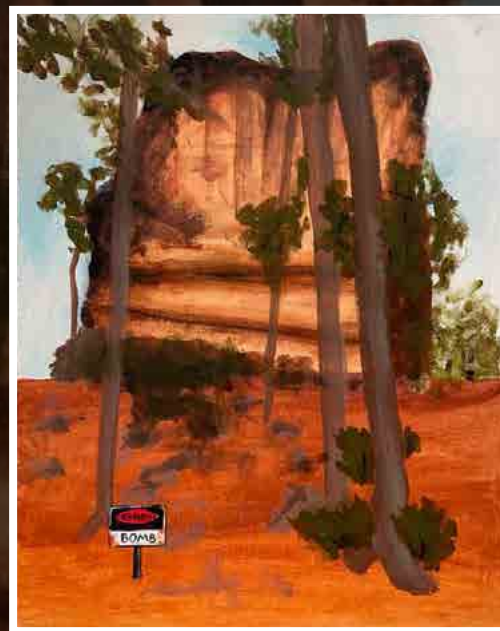
Entrant for
Wynne Prize

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

White Rock
2025
acrylic on canvas
30 x 40cm
\$1.2k

White rock

The place I want to have as my Wynne entry 2025 is white rock. White rock is a culturally significant landmark to Aboriginal people, as the caves and outcroppings were known as spaces to connect country and personal identity and to pass on cultural knowledge. The site is also known culturally as a women's area. However, during World War 2 US troops used white rock as a military training ground, where gun pits and "unexploded ordnance" may still be present. There are fences and warning signs in particular areas around white rock where those potential dangers remain.



Entrant for
Sulman Prize

K A N E B R U N J E S

Old Cypress Pine

2025

acrylic on canvas

91 x 61cm

\$9k

The Cypress pine centre to the middle is an old pine I was shown while at work, probably the oldest tree to knowledge that I've seen. This area has been managed over the years, going back to our Old people so being in this area was quite significant. The area behind the Pine displays a theatre-like feeling, with a dark curtain being pulled from left to right. This signifies the learning of Country, being shown and told things from Countrymen/those with connection to various areas, and seeing a vision of how our Old people lived. This site also had shells throughout and the talk of shell middens came into conversation, represented in the white, chalk looking spaces seen around the piece. The red in the foreground captures a story of fire, highlighting its use in the management of Country.



Entrant for
Sulman Prize

K A N E
B R U N J E S

Kookaburra
2025
acrylic on canvas
91 x 61cm
\$11.9k



Entrant for
Wynne Prize

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

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

This piece represents the protection our Wiradyuri Matriarchy has provided, provides now and will continue to provide in to the future.

I'm only able to represent our Matriarchy in the form of cicada wings. In this piece I'm using the wings as a metaphor for Matriarchal protection, care, nurturing, Lore, Cultural knowledge and wisdom. The wings therefore are wrapped around we Wiradyuri as a whole.

The other aspect of demonstrative metaphor present in this work is the respect we Wiradyuri men have our Matriarchy. In the earthly world, it is the male cicadas that sing. So this piece shows the guidance and protection present in being wrapped in the wings of our Female Ancestors.



Entrant for
Sulman Prize

