



2025 EOY Exhibition

**Presented by
The Birrunga Gallery CCDP**



Grace Naveikata

This exhibition presents works shaped by introspection and my evolving creative process as an artist. Each piece reflects moments of internal dialogue, where I confront the pressures and expectations that sometimes make me question whether my work meets an assumed standard or fully represents who I am. At times, my stories feel unfinished, my marks uncertain, and my practice caught between worlds, neither traditional enough nor contemporary enough. Yet these moments of doubt are essential, as they reveal the ongoing journey of searching, experimenting, and striving to articulate something true.

I have been able to navigate these challenges through the support of peers, guidance from mentors, and the gradual growth of my own confidence. Their encouragement allows me to take risks, explore ideas more freely, and continue developing my voice, even in the face of uncertainty. This combination of reflection and support is vital to my process.

These works are not about perfection but about honesty and evolution. They show creativity as something living, vibrant, and constantly shifting. By sharing them, I invite viewers to witness my ongoing journey of vulnerability, resilience and self-discovery. Each piece marks a step toward carving out a space that is authentic, self-defined and deeply rooted in my identity as both an artist and a storyteller.

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

COMPETITOR
2025

Acrylic on canvas
50 x 60cm
\$995

In *Competitor*, bursts of yellow, red, green, and black radiate from the centre of the canvas, creating a vibrant core of energy that seems to pulse outward. Surrounding this explosion of colour, white hands reach inward, interrupting the flow as though trying to shield, grasp, or restrain what's emerging.

These hands represent my own internal barriers. My subconscious hesitation, my resistance to growth, the instinct to hold myself back even when the desire to evolve is strong. They hover between protection and obstruction, revealing the complexity of navigating self-doubt while pursuing creative change.

At the heart of the piece, however, the colour continues to expand. It shifts, blends, and breaks through the grasping hands, symbolizing the creativity within me that never stops moving, no matter how tightly I try to contain it.

Competitor captures the tension between fear and forward motion—the internal contest between hesitation and transformation. It speaks to the difficult powerful reality of artistic evolution. Progress doesn't always come easily, but the creative force pushes forward all the same.



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

APPEAL

2025

Acrylic on canvas

30 x 60cm

\$800

In *Appeal*, dark swirling figures move restlessly within a stark white border, their forms bending, stretching, and curving as if trying to fit into a space that was never designed for them. These figures echo stories that are fluid, dynamic, and alive yet they also resemble creatives who feel pressed to shape themselves according to expectations placed around them.

The white border becomes a symbol of imposed standards; the limitations, definitions, and frameworks that demand conformity in order to be recognized or accepted. The figures' movements express both resistance and negotiation, capturing the tension between staying true to one's own narrative and the pressure to appeal to an external measure of legitimacy.

Appeal reflects the struggle of holding identity, creativity, and authenticity in a world that often asks artists to define themselves within predetermined lines. It invites viewers to consider how stories shift when constrained and how powerful they become when they push back against the borders that seek to contain them.



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

FOREBODING
2025
Acrylic on canvas
50 x 60cm
\$650

In *Foreboding*, a modelling-clay shotgun sight aligns toward stark white targets that stamp the canvas, creating a tense, almost confrontational depth. The targets are clear, solid, unmistakable yet the sight remains soft, imperfect, and vulnerable; its handmade form revealing every hesitation of the hand that shaped it.

This work reflects my personal struggle with story – the persistent feeling of never quite getting it right, even while wanting to. The mark is always there, visible and insistent, emerging toward me with urgency. I aim, I adjust, and still, I miss but the distance narrows. Each attempt carries me closer.

Foreboding lives in that unsettling in-between, the place where confidence meets doubt, where intention strains toward expression. It captures the pressure of wanting to articulate something true, the fear of falling short, and the quiet resilience of trying again. The piece suggests that the story will come. Although slowly and imperfectly, but inevitably as long as I continue to reach for it.



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

CONSTANT

2025

acrylic on canvas

50 x 60cm

\$650

In *Constant*, intersecting lines traverse a deep black background, forming layered pathways that glow with yellow, orange, red, blue, and green. Some lines overlap while others break apart, creating pockets of color that feel suspended, juxtaposing between the stillness and evolution of creativity with the charged quiet intensity of creation. These shapes suggest influences that remain present even when unmoving, forces that hold their place while continuing to radiate.

As an Indigenous artist, this piece reflects my ongoing search for where I belong within both my community and the broader art world. The vibrant fields of color represent the stories, teachings, and histories that illuminate my path, while the rigid intersections echo the boundaries, expectations, and moments of uncertainty I navigate. Within this deliberate pause, I explore what it means to evolve while honoring the threads that ground me.

Constant embraces the complexity of that journey. It invites viewers to witness a space where identity, tradition, and contemporary expression meet, overlap, and spark new forms of possibility—proof that even stillness can be alive with movement.



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

SEARCHING

2025

Acrylic on canvas

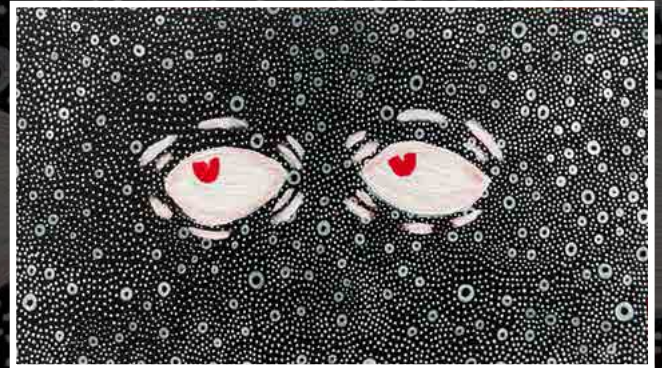
30 x 60cm

\$550

In *Searching*, a pair of stark white eyes hover against a dotted, textured background, their gaze fixed outward yet rooted deep within. The work visualizes the moment when inspiration is not something that arrives gently, but something I seek out both intrusively and deliberately by digging into the layered depths of my own mind.

The eyes act as both witness and tool, representing the physical and mental effort involved in my creative process. Each dot becomes a point of thought, memory, or possibility, forming a field I sift through in order to find direction. This piece is a literal and embodied metaphor for how my ideas surface through searching, probing, and sometimes pushing beyond comfort to uncover what wants to be made.

Searching invites viewers into that internal excavation it is messy, persistent but necessary. Creativity in itself is not passive but actively pursued, one glance and one thought at a time.





Elysia Love-Anderson

Doing these four pieces for this exhibition was a great experience for myself. Unlike other exhibitions, we choose keywords for ourselves.

At first, I was worried as I like to be given my keywords as it's up to chance and feels more organic. However, I persevered and used words that I felt strongly connected to Blak businesses: Support, Respect, Inherited and Reciprocity.

These pieces are greatly in honour of the energy created by our Ancestors. I chose to paint some more contemporary than others. I wanted to show "contemporary" works, that show that Ancestral knowledge in the current generations and the ones to come. We are born with all the right tools to adapt and succeed in any environment.

E L Y S I A
LOVE-ANDERSON

Go Blak!
2025
acrylic on canvas
60.9 x 60.9cm
\$790

Go Blak! Is a play on the infamous symbol of Australian-made products. In this piece, I simply wanted to see the iconic logo used to speak for Blak businesses.

I have used gold paint to give the painting a "royal" feeling and paired with the black paint to speak to mob and the land.



BLAK MADE AND OWNED

E L Y S I A LOVE-ANDERSON

Blak Excellence
2025
acrylic on canvas
60.9 x 152.4cm
\$1.9K

This piece was inspired by the word respect, a contemporary work that shows my take on Blak businesses. I believe they show the way for younger generations, create safe spaces and best of all – show everyone what is possible.

I have depicted a Blak business by referencing the creator, the Rainbow Serpent. Like the way the serpent made the way – I wanted to show how Blak businesses pave the way for younger mob, a bright pathway for them to follow in. The star represents the business itself, staunch and leading the way.



E L Y S I A LOVE-ANDERSON

Within
2025
acrylic on canvas
60.9 x 91.4cm
\$1.5K

My keyword for this work was Inherited. The thought that comes to me is Ancestors and how from them, we receive an inherited want to be better and to the create change that is needed.

To depict the feeling of 'inherited', I have used multiple layers of rectangles for the background to try and show this – it's depth and vastness gives a sense of what it feels like for myself. The layers show that strength of Cultural Lore and Knowledge. The two people represent First Nations peoples – the inherited layers can be seen coming through them. There's layer and layers of knowledge within.



E L Y S I A LOVE-ANDERSON

Cycle

2025

acrylic on wooden board

50.8 x 76.2cm

\$1.5K

'Cycle' was created, considering the keyword reciprocity. I see reciprocity as a cycle - where a relationship is formed and through it comes a continuous cycle that is mutually benefitting for all parties involved.

I have used boomerangs to represent reciprocity, as boomerangs also have a cycle when doing what they were made for. I have used bright colours in this piece to speak on all the good reciprocity can bring to the table - it is a great way to create changes, big or small. The black line work shows the relationship work that has been put in and areas still being worked on.





Tiesha Martin

I am originally from Grafton NSW in Bundjalung Country from Baryulgil. I moved to the Gold Coast when I was 2 years old. My art is based around country and family. The Northern Rivers country has the most beautiful landscape in Australia, the terraces, rivers, and beaches, all these areas hold a lot of stories and scaredness. I am proud of the country I was born on and that it holds so much story everywhere you look. I try to stay connected to home as much as I can being quite far from it, painting helps me stay connected.

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

Where Spirit Begins
2025
acrylic on canvas
\$3.5K

This painting tells the story of conception guided by Girawong, the creator of the Bundjalung people. It represents two people from different places coming together to create new life through spirit and connection to Country.

During my pregnancy, a goanna visited a women's place in Wooli, unknowingly marking this sacred moment. Later understood as a spiritual sign, Goanna appears as messenger and protector, symbolising guidance, strength, and safe passage between worlds.

The flowing lines show spirit pathways and journeys across Country, while the circles represent women's sites, gathering places, and nurturing waters. The central figure reflects transformation — the moment spirit enters physical form and a new story begins.

This artwork honours creation, ancestral guidance, and the deep connection between people, spirit, and land.



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

Dream Protector
2025
acrylic on canvas
\$1.9K

This artwork was inspired by a figure that appeared in my dream, covered in long moss beside a quiet lake. The presence brought a deep sense of comfort and calm, felt as a spiritual protector watching over me.

The central figure represents guardian spirit and connection to Country, while the surrounding symbols reflect unseen energies, ancestors, and protective forces moving through the dream space. The circular patterns show rhythms of spirit and the timeless flow between the physical and spiritual worlds.

This painting honours the messages given through dreams — where comfort, protection, and guidance are revealed by spirit.





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

Cool embers
2025
acrylic on canvas
\$14.5K

Framed as a landscape piece, this painting questions the idea of a good fire, and what a good fire might look like. This highlights the use of fire for various reasons. For example one fire might be used to bring health back into country by assisting in the growth of native flora, while another's objective would be to burn the existing fuel load covering more surface area to reduce the hazard of an out of control fire. The greater visibility also allows the opportunity for artefacts or cultural sites to be seen. This is represented by the orange, rectangle lines, existing as an entry point alluding to the idea of suggestion, and the consideration of the many benefits of 'a good fire'.



K A N E B R U N J E S

Trauma, Love, Fire
2021
acrylic on canvas
101 x 152cm
\$11K

Topic: Trauma

When thinking of trauma I thought about the death of my mother, of which I still feel the hurt of her passing.

Centre is me, the person I am today with my hands resting below my chest, as this is something I hold close to my heart.

Seen also as a shadow or another person standing there, represents the presence of my Old People/Ancestors, while the radiating pink and red tones depict a guided healing.

The outer surrounding area shows the past and ongoing support from Family and Friends.





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

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.

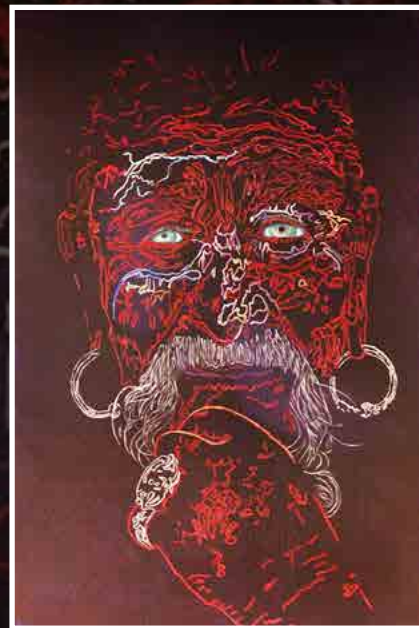


B I R R U N G A W I R A D Y U R I

Wayne Weaver
2017
acrylic on canvas
183 x 122cm
POA

"Get the eyes right and the rest will fall into place'. I wanted to push that a bit with this portrait of Wayne by using minimal detail. The different colours on his nose and face refer to the scars he received when wounded serving in Vietnam. The turquoise line across one side of his forehead refers to the intense deposit of artistic activity residing in the right side of Wayne's mind and is reflected in the colour of his eyes. Once you see through artist's eyes there is no going back."

- Birrunga



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

Silent W

2022

acrylic on framed canvas

121 x 91cm

\$29K

Reconciliation Action Plans (RAPs) inherently favour tokenism / box ticking over genuine engagement leading to relationship based initiatives driven by, informed and underpinned by a capital investment in supporting the target demographic to articulation the matters truly at hand. Blak deaths in custody. Trails of Blaks by all white juries. Blak Child removals. Stolen Land. Financial exclusion by black-cladding. Cultural criminalisation / apartheid. Racist political policy. Ongoing colonial genocidal hostilities et al. All of which is messy, not super RAP optics friendly, negative ROI and lets face it, burdensome. So box ticking it is, or put another way, wrapping up aspirant waffle to generate optics that encourage acceptance without question of any tangible, veracity, validity and/or valuable outcomes to the target demographic. In this case, closer scrutiny of the boxes beyond the glossy aesthetic reveals they are coffins with gold ticks on the lid of each casket.

The coffins are uniformly presented hiding the diversity of the causal factors contributing to the deaths of the target demographic within as well as the age, gender, standing, story of same. In each individual case the body is wrapped in a shroud of subterfuge, misrepresenting the reality of their lives and of course, of their deaths.



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

Silent E

2022

acrylic on framed canvas

121 x 152cm

\$29K

Of the many overlooked or whitewashed realities unattended too in considering what warrants acknowledgement, attention, accountability is the wholesale rape, criminalisation and abuse of our Blak Women is paramount.

The entire colonial population profits off of, inhabits privilege because of and exhibits wholesale arrogant entitlement in refusing to engage in any useful process of atonement that would be imbedded with genuine remorse, contrition, commitment to redress and justice. Our Mothers, Grandmothers, Aunts, Daughters, Nieces, current and this we are descended from deserve to be afforded justice and a cessation of hostilities in keeping with their sacred position of life givers, nurturers and holders of wisdom. For the better part, particularly on the eastern part of the continent, we are Matriarchal. Perhaps the criminalisation, profiling, targeting and rape of our women is not without consideration.

This piece is posed as a snapshot, looking down onto to Mother Country from above where the impact of each instance of rape is presented as weaponised assaults with the impacts radiating out from ground zero in each and every case.



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

Because of Her we can
2020
acrylic on canvas
61 x 91cm
POA

There was a ceremony on our Sacred Mountain Wahluu where our female Ancestors were singing loudly and where once a certain part of that Ceremony occurred, their singing ceased immediately.

I painted that Ceremony with the permission and consultation with my Elders in 2019.

I asked for counsel around painting the story 'Because of Her we can' from my Elders and I was given permission to paint the story and to use a symbol to honour our Female Ancestors that is not a women's symbol.

The symbol I have been given is Cicada wings in the late afternoon sky.

This is a composition that combines a few very important Women's places on Wiradyuri Country. Mandaang Guwu to all our Ngyagyamillang Aunties, Grandmothers, Mothers, Wives, Sisters, Nieces, Daughters and Ancestors for your level headed wisdom, care of us and for us, patience, understanding and for setting us straight when we need it. For giving us the miracle of life.

That and so much more beyond words.

We honour you, love you, respect you, value you, thank you and care about you with all our hearts.



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

Dumbaldhaany (director, one that shows)
2024
acrylic on canvas
100 x 60cm

The focus of this work is about offering long established Cultural knowledge in a benign form, a form that is familiar to the colonial construct, with the hope of triggering pause and consideration regarding the long term health of Country by employing the tacit authority that inhabits traffic lights. In essence this is a model of combined Cultural and colonial engagement for the long game we have ahead of us.



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

Bun Ngan Bundi Nya Balubuwulin Ngulung Bang
2017
acrylic on canvas
183 x 122cm
POA

After viewing some 'Indigenous' paintings from the early 1900's a particular painting in traditional Aboriginal style made me think of waterfalls. Hence this painting of a waterfall of significance to my people because of the massacre there, came to be.

The massacre was contentious in the eyes of some contemporary colonists and was informally called the 'Bells Falls Gorge Massacre' of my people, the Wiradjuri, who were shot and herded off of cliffs, a common practice by colonists employed to brutally claim land as their own (Bathurst Massacres).



