



BIRRUNGA GALLERY

2026 CCDP
Archibald/Wynne/Sulman
Prize Preview

Presented by
The Birrunga Gallery CCDP

Sponsored by
K&L GATES

E L L A
M U I R

Leone
2026

Acrylic on canvas
100 x 76cm
\$1.1k

This painting is a portrait of my boxing coach Sammy Leone. Sammy Leone is a cultural man who owns a boxing gym on the Northside of Brisbane; The Boss Boxing. This piece is a reflection of his influence on my life and many other lives. Sammy is a strong leader who dedicates his life to guiding and mentoring young indigenous youth and athletes. His influence has changed my life; taught me strength and confidence that reflect entirely on my life inside and outside of the gym. The artwork captures his presence, his focus and his energy.



2026 Archibald Prize Entry

Sponsored by
K&L GATES

E M L L A
M U I R

Deebing Creek
2026

Acrylic on canvas
61 x 61cm
\$670

My great grandmother grew up on a mission in Ipswich called Deebing Creek. Upon recent changes, government has and continue to destroy the lands of the mission where my mob once lived. This artwork stands for the injustice of our story and also represents the strength of our mob and culture. Although injustice happens frequently to mob, our strength and culture create new stories of who we are celebrating the past and present.



2026 Sulman Prize Entry

Sponsored by

K&L GATES

E L L A M U I R

What Miss Said
2026

Acrylic on canvas
45 x 91cm
\$750

This painting is about the school system regarding the education of Indigenous culture. I once had a child say to me "oh you are aboriginal. I have learnt about this in class, so do you travel from the woods everyday?" All of the other students thought the same. This changed the way I saw Aboriginal education, they are keeping us stuck in the past and ignoring our evolution as people today and as people tomorrow.



2026 Wynne Prize Entry

Sponsored by
K&L GATES

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

Belief
2026

Acrylic
91 x 121cm
\$2.9k

“Belief” reflects my relationship with religion over the course of my life. As a child, I watched people draw lines between believers and non-believers, using faith as a way to separate themselves from others. I developed an understanding that although religion may be comforting to some, it can also be deeply damaging to others. Over time, I also became aware of how religion can be used beyond personal spirituality. How it has shaped governments, influenced power, and justified the exclusion of those who do not conform. This realization created a sense of resistance within me. The red-clad figures in the work represent a kind of hunger. They search endlessly, reaching for something to claim as truth or divinity, ready to grasp at anything that might affirm their purpose. At the center, a yellow star draws attention. It radiates, but its meaning is uncertain. For me, the glow holds an unresolved tension. It could represent warmth and guidance, the promise often associated with faith. But it could also signal danger, a warning of how belief can intensify into something consuming. I leave that question open, inviting viewers to consider where belief offers light, and where it casts shadows.



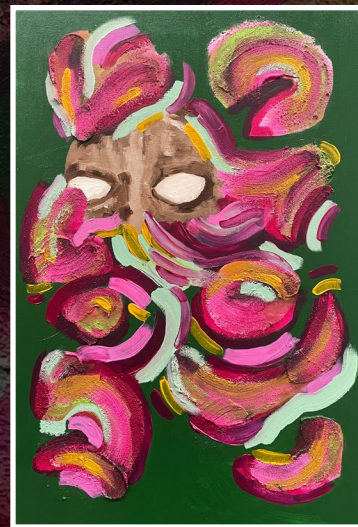
2026 Sulman Prize Entry

Sponsored by
K&L GATES

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

Changeling
2026
Acrylic
60 x 90cm
\$950

“Changeling” is a self-portrait that reflects the shifting way I see myself, both as an artist and as a person. My perception of my own work is constantly evolving, being shaped by new experiences and the way others respond to what I create. This piece captures that sense of ongoing change rather than presenting a fixed image of identity. The vibrant magentas, greens and yellows draw from a range of inspirations that inform my practice. These colours echo cultural, creative, and personal influences that continue to shape the way I think about art and the way I approach making it. Each colour and layer represents fragments of these influences, coming together to form a portrait that feels fluid rather than resolved. While creating this work, I focused on expressing an unstable self-image that shifts depending on time, context, and perspective. As an artist, my understanding of who I am and what my work means is never permanent. It changes as I grow and encounter new ideas. “Changeling” embraces this process of transformation. Instead of presenting a definitive portrait, it reflects the ongoing negotiation between identity, creativity, and self-perception that continues to shape my practice.



2026 Archibald Prize Entry

Sponsored by
K&L GATES

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

Standalone
2026

Waterbased Oils, Oil Pastel, Acrylic
60 x 121cm
\$1.8k

"Standalone" was created during my time on Macleay Island, inspired by a quiet moment spent walking along the water with my family. During that walk, I came across a single tree standing apart from the others, illuminated by the afternoon sun. Something about its presence immediately drew my attention. I became fascinated by the textures and colours that defined this solitary form. How the greys of the trunk blended into deep black bark that peeled away from the stump and branches, revealing layers of age and resilience. Sunlight filtered through the limbs, catching the edges of the tree and intensifying the blue hues of the sky behind it. In that moment, the tree felt both grounded and luminous, quietly commanding the landscape around it "Standalone" reflects the experience of noticing, the importance of pausing long enough for an ordinary scene to reveal its quiet beauty.



2026 Wynne Prize Entry

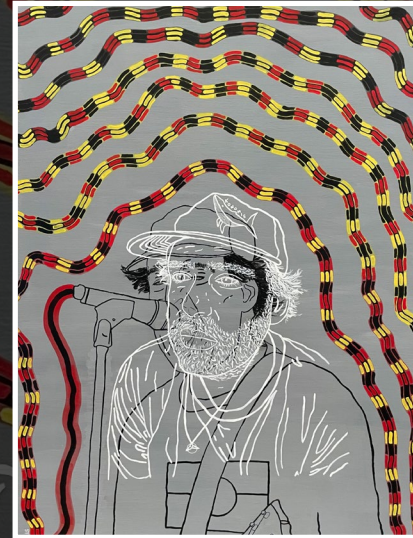
Sponsored by
K&L GATES

E L Y S I A LOVE-ANDERSON

High Octane
2026

Acrylic on canvas
76.2 x 101.6 cm
\$2.9k

For my Archibald entry, I had the pleasure of painting Jackson Van Issum – lead singer and guitarist of Beddy Rays. Jackson is a proud Woppaburra man who openly uses his platform to share and celebrate his culture in many ways. I'm incredibly grateful to Jackson for fitting me into his busy schedule just before heading out on tour, and for trusting me to create this portrait of him. From the beginning, he was open and generous with his time – from the sitting interview in his backyard to thoughtfully answering all the questions I had. During our yarn, I wrote down a list of words that described him in that moment: passionate, calm, proud, kind, real, and energetic. It was important for me to try and bring these qualities into the work, as I wanted the portrait to reflect how I experienced him in that moment. In High Octane, I wanted to capture both Jackson's calm nature and the strong presence he carries on stage. The grey background, paired with the black and white, reflects these two bold qualities. The line work surrounding him represents his culture – the energy he both receives and gives back. I wanted him to be surrounded by this presence as a way of expressing that deep cultural connection and celebrating Blak excellence.



2026 Archibald Prize Entry

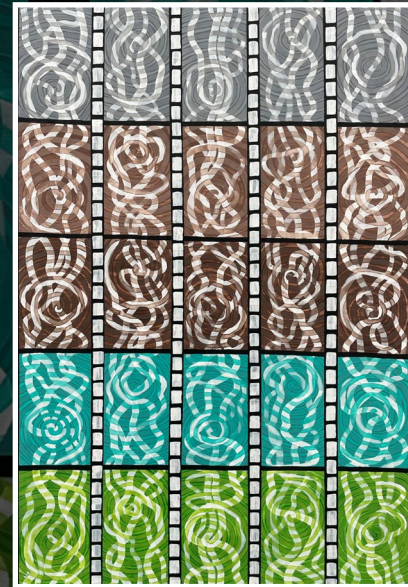
Sponsored by
K&L GATES

E L Y S I A LOVE-ANDERSON

Memories
2026

Acrylic on canvas
60.9 x 91.4 cm
\$1.7k

The piece Memories came about as I was thinking about my everyday life. Being a full-time artist in this period of time and current state of the world can be tricky. I find it hard to find the balance, while being at home. Social media is very addicting and takes up a chunk of my time and it's not really something I enjoy using my time on. The work depicts film strips of "memories." I want to look back on these and have ones of time spent with family, friends and community (grey memories), of creativity and doing my paintings (light brown memories), of gardening (dark brown memories), swimming (blue memories) and of getting out onto the land (green memories). These are layered with hypnotising swirls and on top of those are energy lines, representing living in, and being completely present in these moments. I added another layer of the swirls to show the fulfilment you feel when doing activities that are good for the body and soul.



2026 Sulman Prize Entry

Sponsored by
K&L GATES

E L Y S I A LOVE-ANDERSON

Youth
2026

Acrylic

45.7 x 91.4 cm

\$1.7k

Youth is a painting of a part of Slacks Creek that is a short walk from my house. I have many fond memories of heading down to the creek to play for hours. My favourite times were when I'd go with my cousin, down a small track through the bush onto the creek bed when it was low tide and semi-dry. We would borrow our uncle's small prawn pot to chuck in and see what fish we could find. It felt like my first sense of freedom being down there and I was always drawn back to that area of the creek. Through my eyes as a kid, this forest felt like a calming, green space in this busy world. Playing in this creek is my first memory of feeling connected to the land, my first thoughts of wondering who lived here first. It felt like a truly soothing spot in this now, very suburban area. I learnt to give the land the respect it gave me by providing me with these special moments years ago. The bright green seen throughout the background speaks on the way it was seen by myself as a child - a lush, small green space compared to the infrastructure it was surrounded by. The drips shown on top of the clouds are a representation of the enhanced imagination and childlike lens I once saw many things through.



2026 Wynne Prize Entry

Sponsored by
K&L GATES

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

Jemma Stewart- Self Portrait
2026

Acrylic on canvas
61 x 51cm
\$850

I've recently been very focused on improving myself for the better. I hold a lot of doubt within and have been on a journey to love myself again. I used to struggle to fully embrace my Aboriginal heritage in public spaces. Not because of shame but fear of other people's opinions of my pale skin. Others love denying the Aboriginal blood in me because I don't "look" the part. These people do not know me, or my family, or my history. Yet they deny my place in spaces they are not a part of. My family's history is one of lost story's and an attempt to erase us. I will not be a result of this. I will not allow them to call me a success. It is now my responsibility to honour my ancestors and be proud of who I am. I hope to one day inspire my younger brothers and sisters to do the same. And educate those who do not understand or are simply ignorant.



2026 Archibald Prize Entry

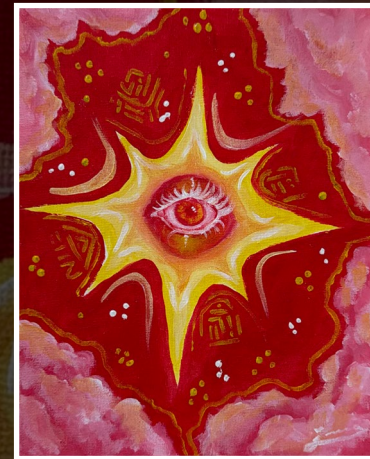
Sponsored by
K&L GATES

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

Sacred Art
2026

Acrylic on Canvas
26 x 22cm
\$875

I have been asked many times in the past “what do you want to do with your life” and when my response was “I want to be an artist” I was often criticised. People would say “but what do you really want to do” or “don’t you want to do something more important”. In the time we live in now, with AI and social media, people have lost touch with art and forgotten how truly important it is. The idea that art isn’t important in society is disproven with one look into history. Art in all its forms plays beautiful roles in cultures all around the world. For Aboriginal people, art tells stories. Passed down information for generations. And to say this is not important is close minded and ignorant. Every person who uses their hands and tools to create something meaningful is doing something sacred. It doesn’t matter the focus or context. The level of severity, or if it’s a little silly. It’s all just as important as each other. Art brings people together while also expressing contradicting opinions. It makes people laugh and helps people heal. It comforts people and confronts people. There are no doubts that what I will do with my life, is going to make a change and I will never entertain the ideas of people who say otherwise.



2026 Sulman Prize Entry

Sponsored by
K&L GATES

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

Self Love
2026

Acrylic on canvas
71 x 50cm
\$1250

I have been spending lots of time near the water recently, specifically the Wynnum and manly areas. My time spent there is used to meditate and relax and has reinstated to me the importance of connection to land and nature. The act of existing in nature is refreshing and healing. Looking out between the breaks in the mangroves watching the water rise and fall as time passes is a peaceful and essential experience for me. In a time where it feels almost impossible to be vulnerable I can exist however I want. I have naturally built a relationship with this area. It's inspired me to put my phone away and exist in silence comfortably. Visually I intended this painting to express my relationship with this space. By trying new techniques and experimenting with shape, colour and composition I created a scene that depicted the beauty in nature, and the emotions it provokes within me represented by the colours and shapes in the painting.



2026 Wynne Prize Entry

Sponsored by
K&L GATES

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

Feeling of land
2026

Acrylic on canvas
76 x 60cm
\$2.3k

This painting is a map of Country alive with movement. Ancestors, animals, and people travel along winding pathways across vibrant land. Along the journey there are places where people gather, share stories, and connect. The animals watch and move through the same spaces, reminding us that the land is shared. Growth continues, life spreads, and the spirit of Country remains strong and colourful.



2026 Wynne Prize Entry

Sponsored by
K&L GATES

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

Home
2026

Acrylic on canvas
41 x 50cm
\$2.3k

This painting explores the connection between home and womanhood. The kookaburra is a symbol of motherhood, representing protection, nurturing, and the quiet strength carried by women through generations. Moving between Dreamtime and the present, the kookaburra carries stories of ancestors, journeys, and the continuity of life. It reflects the way women hold culture, family, and home together across time.



2026 Sulman Prize Entry

Sponsored by

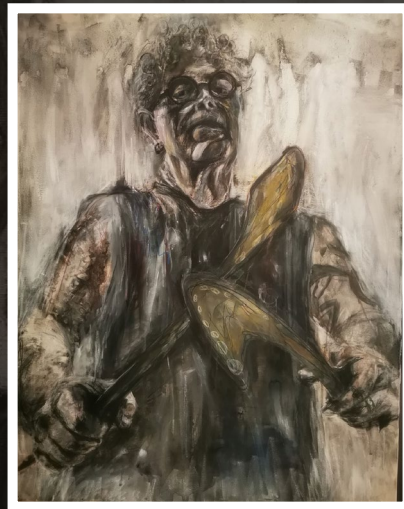
K&L GATES

N A O M I
G R E E N

Birrunga
2024

Acrylic on canvas
100 x 80cm
\$4.7k

With thought to the name Murdering Creek at Lake Weyba, the reference to a group of crows states a murder with blood flowing in the water below seeing of the massacre that happened around this area.



2026 Archibald Prize Entry

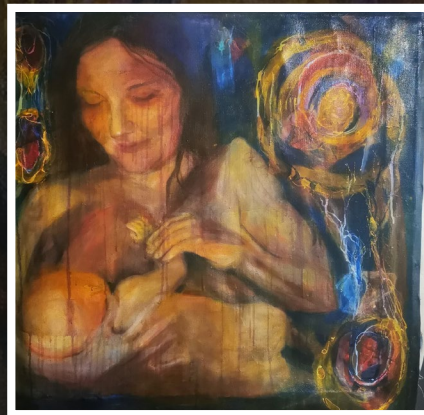
Sponsored by
K&L GATES

N A O M I
G R E E N

MOTHER
2024

Mixed media on canvas
80 x 80cm
\$4.7k

This painting is a love poem to my children, to my mother and to each of my maternal ancestors. When I painted this, I had recently given birth to my second son and was overwhelmed by love for my children and in awe of women's bodies and their ability to create life. The love and bond between a mother and her child is boundless and incomparable. For nine months we carry that baby inside our own body, it listens to our breath and our heartbeat, and we feel it move, kick, roll and hiccup inside us. Then, when it is born, it continues to be fed, nourished and protected by our body and breasts- as dependent on us after birth as it is from within the womb. Birth is the first sacred ritual, and death- its antithesis, the last. They are the only universal experiences and yet no one can recall either.



2026 Sulman Prize Entry

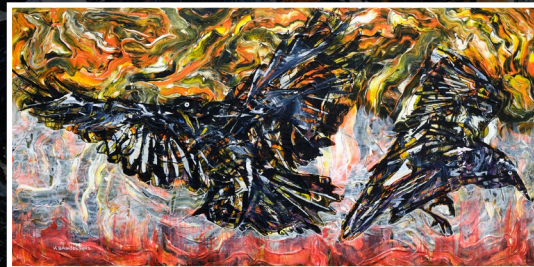
Sponsored by
K&L GATES

K A N E
B R U N J E S

Murdering creek
2021

Acrylic on canvas
91 x 112cm
\$6.8k

With thought to the name Murdering Creek at Lake Weyba, the reference to a group of crows states a murder with blood flowing in the water below seeing of the massacre that happened around this area.



2026 Sulman Prize Entry

Sponsored by

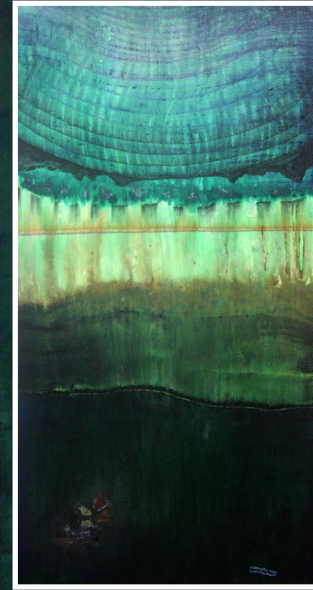
K&L GATES

K A N E
B R U N J E S

Stones
2022

Acrylic on canvas
122 x 61cm
\$9.9k

This is a place in country where Ancestors are strong in their presence alongside stone artifacts. Worked stones lay towards the bottom of the canvas, with Ancestors seen in the center and a stone axe positioned at the top. These stones are also seen as seeds, a time of new beginnings and renewal. Spirit is with these stones and Country. The caution is to respect these places, as disturbing/taking artifacts without proper blessings could result in you taking on other issues/challenges. The dark green is associated with ambition and greed; a warning for claiming things not rightfully yours. Waves of different feelings flow throughout, like waves crashing on ocean sands with the piece in a state of harmony.



2026 Wynne Prize Entry

Sponsored by
K&L GATES

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

Boorloo giyaldhaany
2026

Acrylic on canvas
60 x 90cm
\$25k

Boorloo (Perth) was the choice for my Wynne Prize entry this year. The choice was made for me as the site of a terrorist act on January 26th 2026 when a non-first nations male threw a bomb into a crowd of some 2000 people gathered together for the 2026 Invasion Day rally. The landmark chosen in the Perth Bell Tower for its striking architectural presence and metaphorically along the lines of 'for whom the bell tolls'. The bomb is depicted in scant relief, with incomplete lines to speak to the (thankfully) failure of the bomb to detonate as well as to the watered down reporting of the incident by mainstream media. The bomb and the bell tower are in white purposely and the Australian flag is emblazoned on the bomb as a comment on the animus insinuations of Australia Day. The background composition indicates the continued presence of First Nations Cultures on this continent and the bomb isolated over the golden orb of the giver of life, the Sun as a comment on the intention of the bomber to extinguish life.



2026 Wynne Prize Entry

Sponsored by
K&L GATES

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

Bev
2026

Acrylic on canvas
150 x 100cm
\$25k

I've known Bev for quite some time. She is many things, nurse, healer, educator, Elder, Stolen Generation survivor, Grandmother, Mother, Sister, Aunt but the main thing that's always struck me about Bev is her kindness and natural generosity of inclusion. It is for those and many other reasons I choose this scenario to produce the piece. It's a memory of Bev's unbridled joy and humour when she hosted one of her famous annual Christmas 'Tiddas' get together in West End. Bev included a really diverse range of women in her events and I recall the laughter and deep affection of all involved. There's also an a sadness in Bev's eyes every now and then which is what I've aimed for in this piece in a bid to offer an insight that further deepens the value of her kindnesses.



2026 Archibald Prize Entry

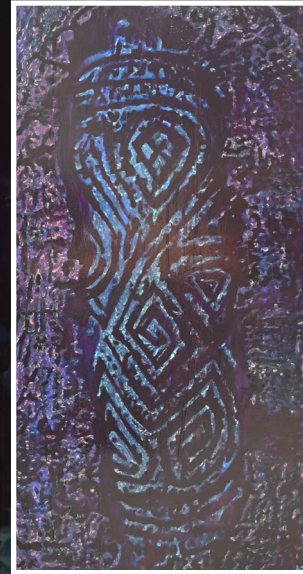
Sponsored by
K&L GATES

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

We are non linear.
Our before, Our now, Our what is to come is Our becoming.
We are timeless.



2026 Sulman Prize Entry

Sponsored by
K&L GATES