

NATIONAL RECONCILIATION WEEK 2026

27 MAY – 3 JUNE



# ALL IN

**FOR RECONCILIATION**



# AHNA MAREE BARKER

Care For Country  
2026  
Acrylic on canvas  
52 x 41cm  
\$500

**This painting highlights that Reconciliation is an action towards the environment, waters, lands and sky. Not just people in workplaces.**

**Reconciliation must be an effort to preserve and heal our lands. Staying connected with our Country is so important it's an essential part of our Culture. An all in effort towards reconciliation must include advocating for the environment.**



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# AHNA MAREE BARKER

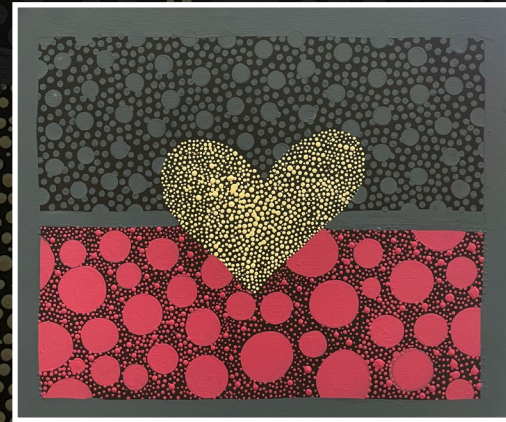
Big Lub  
2026

Acrylic on canvas  
51 x 61cm  
\$550

**Big Lub for mob is about all Australians embracing First Nations people, Culture and Lore.**

**Cherishing the oldest continuous culture in the world and having love for each other. This painting is an interpretation of the Aboriginal flag but replacing the sun is a heart.**

**Recently it feels there has been a huge increase in public racism towards mob but love is stronger than racism and if we lead with our hearts, we can work together to achieve reconciliation and harmonious coexistence.**



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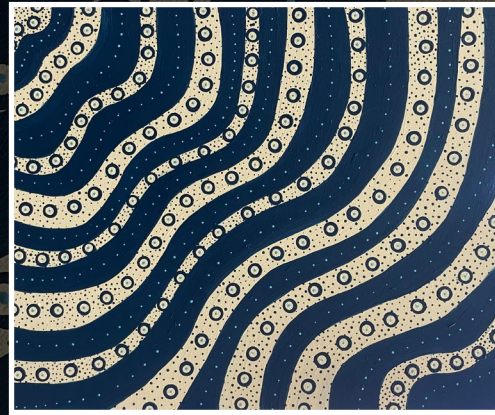
AHNA MAREE  
BARKER

Dreaming Of Home  
2026  
Acrylic on canvas  
52 x 61cm  
\$550

**This painting expresses the desire to return home after colonial displacement.**

**My mob is located near the water, and I yearn to visit what was my peoples home for thousands of years.**

**Returning displaced mob back to our homes is an incredibly important step towards reconciliation. Everyone deserves to know where they come from and even more the right to return there. Learning from elders**



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# AHNA MAREE BARKER

REPEALED  
2026

Acrylic on canvas  
41 x 51cm  
\$850

This painting shares the pain of having the Queensland Path to Treaty repealed.

On the 29th of November 2024 the Queensland Government repealed the path to treaty. We were so close to achieving a huge step forward for mob, it even previously had bipartisan support which was unfortunately not genuine. On that same day was the Eric Deeral Indigenous Youth Parliament. The Eric Deeral Indigenous Youth Parliament was named in honour of Eric Deeral who was the first Aboriginal in Australia to be elected to a state parliament which specifically happened in Queensland.

The Eric Deeral youth Parliament is an opportunity for young mob participating in the Queensland Indigenous Youth Leadership Program to visit QLD parliament, deliver a speech and debate a mock bill.

On the 29th of November 2024 there was around 30 young mob there who witnessed our treaty process come to a complete stop. The heartbreak caused from this putrid action is unfortunately so much bigger than just that moment. Mob have been working towards a treaty for decades although we have had much progress within Victoria, Queensland is so far behind.



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# AHNA MAREE BARKER

TREATY  
2026

Acrylic on canvas  
52 x 61cm  
\$790

One year after the QLD Path to Treaty Act was repealed on the same date of the 2024 Eric Deeral Indigenous Youth Parliament, I was a participant in the 2025 Eric Deeral Indigenous Youth Parliament.

We had an election which decided who will be the youth premier and youth leader of the opposition. I was elected youth leader of the opposition and witnessed a full circle moment when the youth premier's speech answered the question. 'If you were the premier for a day, what would you do'. She wanted a treaty. We need a treaty as a necessary part of reconciliation.



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AHNA MAREE  
BARKER

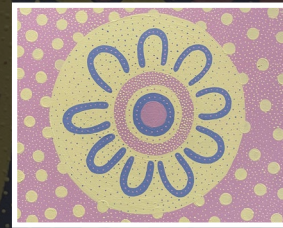
Together  
2026

Acrylic on canvas  
(41 x 51cm) - (76 x 102cm) - (41 x 51cm)  
\$1.2k

Together shares the strength between community coming together for reconciliation.

Within the centre is everyone in solidarity together for reconciliation, on both sides of the main painting are two smaller paintings which represent mob and non-Indigenous Australians.

When we stand together, we are strong and glow.



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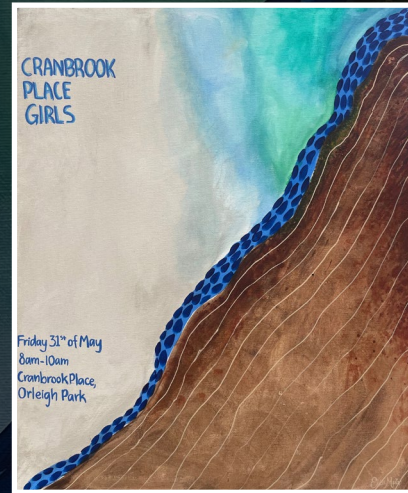
E L L A  
M U I R

Place  
2026

Acrylic on canvas  
76 x 60cm  
\$650

This work reflects on my great grandmother's connection to Cranbrook Place in West End, Brisbane. Using fragments of memory and place, the piece explores the feeling of Black history still existing quietly within the city landscape.

Living in Brisbane generations later, I wanted to create something that sits between past and present acknowledging the stories, people, and presence that remain connected to this Country.



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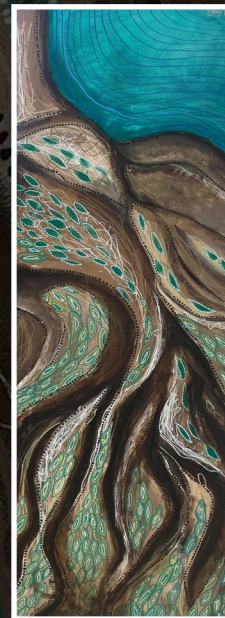
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E L L A  
M U I R

roots  
2026

Acrylic on canvas  
120 x 40cm  
\$950

**Roots speaks to the importance of family within communities, our connection to culture, identity, and belonging. Inspired by my experiences working within residential care, the work reflects the ongoing impacts of colonisation on Aboriginal children and families, particularly the pain of disconnection and growing up in care. Although acknowledging the broken systems within modern society, the piece represents the need for healing across generations**



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E M L L A  
M U I R

Proud  
2026

Acrylic on canvas  
60 x 76cm  
\$1.1k

**Proud reflects the quiet shift carried across generations, from concealment to visibility, from shame to pride. Where many Aboriginal people once had to hide parts of themselves to survive, younger generations are reclaiming identity, culture, and belonging with openness and strength.**



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E L L A  
M U I R

Grounding  
2026

Acrylic on canvas  
60 x 90cm  
\$1.2k

Grounding reflects my need to remain close to myself, my culture, and the parts of my identity that continue to hold me steady. The work speaks to the understanding that culture is not something distant or lost, but something carried within me, shaping the way I move, think, connect, and exist within the world. For me, the piece is about returning to what feels true. In times of pressure, uncertainty, or disconnection, culture becomes a place of grounding, reminding me who I am, where I come from, and the importance of staying connected to myself, community, and Country.



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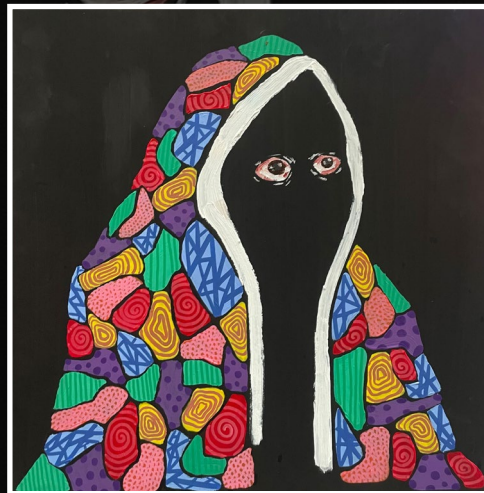
# G R A C E N A V E I K A T A

Tapestry  
2026

Acrylic on canvas  
30.4 x 30.4cm  
\$2.5k

“Tapestry” explores the layered histories and lived experiences woven through Aboriginal Australia. The hooded black figure, wrapped in a vibrant quilt of colour and pattern, symbolises the many voices, truths and stories that coexist within the nation’s past and present. Each fragment of the quilt represents memory, resilience, joy, pain, and survival, carefully stitched together to acknowledge both collective and personal histories.

The figure’s upward gaze reflects hope and inspiration; a vision for a future shaped by understanding rather than silence. This work responds to the ongoing conversation surrounding reconciliation in Australia, emphasising the importance of listening to and respecting every story with care and honesty. “Tapestry” suggests that ignoring the truths of the past and not acknowledging the present, risks repeating harm and limiting the possibility of a united future.



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

Spoke  
2026

Acrylic on canvas  
22 x 30.4cm  
\$950

“Spoke” reflects on the power of communication within community and the role of oral storytelling as one of humanity’s earliest forms of record keeping. The work invites audiences to peer into an open mouth, symbolising the act of passing knowledge from one generation to the next. Within the mouth are layered textures and colours, greens and yellows woven through deep red ochres, representing the richness of culture, memory, and shared history.

These colours and forms echo stories that have existed for centuries, carried through voices rather than written pages. “Spoke” acknowledges the importance of listening as much as speaking, recognising that stories survive when they are shared with care and respect. This piece celebrates oral traditions as living archives of culture and identity. Reminding viewers that communication is not simply conversation, but a way of preserving history, strengthening community, and ensuring knowledge continues into the future.



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

Unending  
2026

Acrylic on canvas  
22.8 x 22.8cm  
\$600

“Unending” is both a literal and metaphorical interpretation of reconciliation. The work reflects the understanding that true reconciliation is not simple or easily achieved. Through flowing forms and layered colour, the piece explores the ongoing nature of healing, understanding and collective responsibility.

Deep purple and magenta hues illuminate the path toward true reconciliation, symbolising reflection, transformation and hope. This movement is interrupted by clouds of dark blue, representing the obstacles, pain and uncertainty that continue to challenge progress. The contrast between light and dark within the composition suggests that reconciliation is not a straightforward journey, but one shaped by both advancement and resistance.

“Unending” acknowledges that progress cannot occur without recognising the complexities of the past and the responsibilities carried into the future. The work encourages viewers to consider reconciliation as an active and enduring process; one that must continue through conversation, respect and shared commitment.



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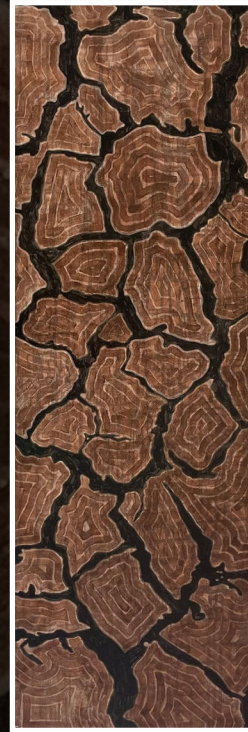
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E L Y S I A  
LOVE-ANDERSON

Together  
2026

Acrylic on canvas  
40.6 x 121.8cm  
\$3.8k

**“Together” represents cracks in the ground. This made me think of reconciliation, as like cracks in the ground there is a fix needed which I think can be started through reconciliation. It reminds me of how we all need help to heal.**



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# E L Y S I A LOVE-ANDERSON

Like The Sun  
2026

Acrylic on canvas

(40.6 x 50.8 cm) - (40.6 x 50.8 cm) - (50.8 x 76.2 cm) - (40.6 x 50.8 cm)

\$4.1k

My idea for 'Like the sun' came from a feeling of hope, more so a direction of which way we are heading. There is the past, present and future which represents our old culture that has gone on through many generations. There is a long history of connection with this land and the sun - the original giver of life, its rays span across all generations.



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# E L Y S I A LOVE-ANDERSON

Till The End  
2026

Acrylic on canvas  
101.6 x 101.6cm  
\$4k

**'Till the end' was inspired by the recent NASA trip around the moon, specifically the photograph the astronauts took of earth with Australia mostly visible. When seeing this photo it put life into perspective for me; we are all just on this tiny ball floating in a vastness of black. Why can't we all choose to understand, respect and share? There's not much else out there.**



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

Equity  
2026

Acrylic on canvas  
70 x 50cm  
\$1.35k

I always hear people complaining about the “benefits” Aboriginal peoples get from the government. But they always deny the purpose of these benefits. The effects of the stolen generation and mistreatment of Aboriginal peoples is still being seen today. Generational trauma exists leading to mental health issues that are disregarded and ignored every day by the same people who call Indigenous Australians addiction prone and lazy. Poor mental health leads to a plethora of issues including addiction and is debilitating when kept unchecked. Racists deny the existence of these problems because they want to paint Aboriginal peoples in a certain light. Putting focus on bettering the general mental health of Indigenous Australians includes exposing corruption in systems that fail Aboriginal peoples and acknowledge the importance of equity.



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

Acknowledgment and celebration  
2026

Acrylic on canvas  
50 x 70cm  
\$950

The purpose of reconciliation week is for the Indigenous and non Indigenous Australians to come together as a community and work towards reconciliation. For some reason I feel like that's not what actually happens during this celebratory week. When I look into comment sections on social media all I see is complaining, unapologetic racism, and negativity. Why is it that there is so many awful things to be said about a joyous occasion. Simply put it's because of ignorance and a lack of acknowledgment. In order to celebrate, it's important to recognise that this divide is exactly why we need this day. If we as a majority truly reconcile, racists will be outnumbered and we can finally shut them down. Bystanders to racism is becoming more and more regular, and the reason these racists run rampant behind their screens is because they think it's acceptable in society. And it absolutely is not. We need to proudly celebrate each other, and build strong beautiful bonds so we can shut down negativity.



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

Ignorance  
2026

Acrylic on canvas  
90 x 60cm  
\$1.25k

**Ignorance is frustratingly common when it comes to the history of Australia and what happened/ is currently happening to Indigenous peoples. Ignorance is an extremely prevalent issue right next to arrogance, when it comes to the unjust persecution of Indigenous Australians. The assumption that addiction and high incarceration rates in Indigenous communities is because they are bad people is a ridiculous and uneducated take. When in reality it's because of the systematic oppression, and systems put in place to intentionally put down Indigenous Australians. Personally I believe it is extremely important to show up and educate our communities on the reality of these situations. Teach the unspoken history in schools. Otherwise we will keep experiencing generations of people that can't wrap their heads around empathy.**



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

Motherline  
2026

Acrylic on canvas  
90 x 90cm  
\$2.9k

This piece grew out of my experience of becoming a mother to my daughter and learning how layered, emotional and beautiful that connection can be. The kookaburra sits in the centre almost like a guardian strong, watchful and gentle all at once surrounded by movement, colour and chaos that reflects the constant flow of motherhood.

The circular dot work represents connection, protection and the invisible bond between mother and child. Around it, the leaves, flowing lines and scattered marks mirror the messy, changing rhythm of raising a daughter the softness, the overstimulation, the joy and the moments of stillness all existing together.

I wanted the painting to feel playful and nurturing while still carrying depth and emotion. The bright colours and layered textures reflect how motherhood has changed the way I see the world: louder, softer, fuller and more alive than before.

At its heart, this piece is about love, protection and growing alongside your child while trying to create a safe and beautiful world around them



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# K A N E B R U N J E S

All In  
2026

Acrylic on canvas  
25cm x 25cm  
\$4.9k

The central figure of this piece represents a person's physical being, while the three standing behind, and to the sides represents their ancestors.

Inspiration for this piece came from thinking about a different version of myself, in the future with thought to where/who I want to be.

From this I saw the hopes I wish to have unraveled with the guidance of my old people/Ancestors.



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

guwunggan  
2026

Acrylic on canvas  
152cm x 122cm  
\$47k

The way I see it white Australia has absolutely no idea what the landscape would look like if 'reconciliation' was actually put into practice as a committed process. The landscape is awash with the impacts of colonisation. Those impacts create an illusion of a level playing field. Not unlike the surface of a serene lake. However, underneath the surface is where everyone in the white Oz camp is scared to go. And what remains hidden beneath that surface is a mixture of benefit and liability, much like navigating unsounded waters. So, if reconciliation was going to actually happen and the landscape of reality realised there'd need to be a series of 'issues' attended to. Colonisation started in the east and headed west / all points elsewhere.

So I'm suggesting that we look at the lines across the bottom as a series of 'issues' for the 'all in for reconciliation' crowd to work on. So each dark vertical line is an issue.

Land Rights  
Stolen Children  
Inequity/ies  
Criminalisation of culture etc.

As each issue is attended to moving east the landscape of reconciliation begins to reveal itself. The challenge then is for the audience to name the 'issues' and see who really is all in for reconciliation. The landscape to the right after the issues are sorted would be something none of us have ever seen.

The piece is in my Lore colour, looking down from above.



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