



**2026 CCDP
NAIDOC WEEK EXHIBITION**



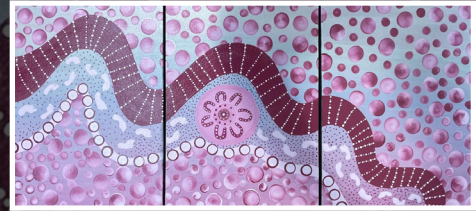
AHNA MAREE BARKER

The Walk to Musgrave
2026

Acrylic on canvas
40.6 x 30.5cm X3

\$1.1k

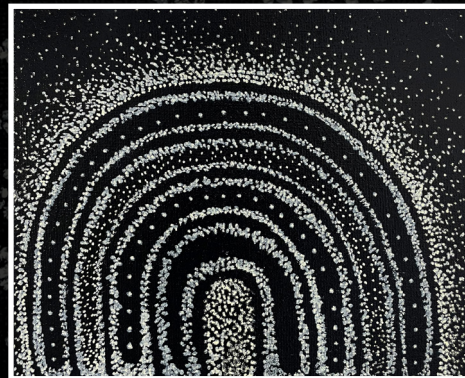
As July approaches my friend and I already know where and when we will be seeing each other. Regardless of how long it's been, we know when NAIDOC comes around, we will be reunited at Musgrave Park alongside thousands of other mob and allies. Nothing warms me as much as seeing a mob come together. This painting expresses the blak joy we radiate during NAIDOC, mob connecting and the celebration of our culture.



AHNA MAREE BARKER

Passed Down
2026
Marker on canvas
20.3 x 25.4cm
\$970

This piece acknowledges our elders, and the knowledge they have passed down to our young mob. Bright within the center, is our young ones, above us are generations of our ancestors and elders. there is five generations represented by the horseshoe shapes, celebrating 50 years of deadly. NAIDOC is a time to celebrate especially what our elders survived, it's our responsibility as young people to ensure we honour them.



AHNA MAREE BARKER

Opportunity
2026
Acrylic on canvas
50.8 x 40.6cm
\$900

"Deadly comes from within, NAIDOC is an opportunity to be proud. To be proud of your mob, to be proud of your identity and to be proud of the oldest continuous culture on earth. This piece conveys the desire to expand NAIDOC to a month-long celebration. I want to encourage more pride for our culture, and I believe that a longer celebration will inspire more pride, participation and a greater acceptance in our expression of culture."



AHNA MAREE BARKER

Disconnected
2026

Acrylic on canvas
25.4 x 20.3cm x 4
\$1.3k

The long-lasting impact of the stolen generations have had a hugely devastating effect on mob. My grandfather was stolen as a child and placed in the care of a foster family. This piece is based on a photo I found of him the 60s with his 'siblings'. In the photo they are sitting on the bonnet of a ford next to each other.

There is a clear gap between my grandfather and the other kids. Relating this to NAIDOC which is celebrating 50 years we still have a long journey ahead of us before First Nations peoples and cultures can be truly healed and embraced.



E L L A M U I R

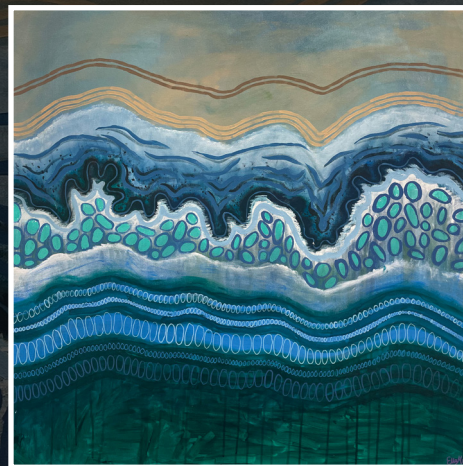
Final Resting Place
2026

Acrylic on canvas
91 × 122 cm
\$1.9k

My great grandmother Mary Thorpe was a part of the Stolen Generation. She was moved from mission to mission while her mother searched for her. After the passing of her mother and partner, and after years of being displaced, she was told that if she did not move to Minjerribah (North Stradbroke Island), all of her money would be taken and she would be left with nothing.

Minjerribah became the final place she was taken, and ultimately her final resting place.

This artwork reflects the cultural significance that Minjerribah holds for me. It represents my own footsteps on Country, walking beside the ancient pipi shell middens left by our Ancestors and the healing waters that continue to hold our stories. It captures the overwhelming sense of belonging, peace and connection I felt the first time I stood on Country, while honouring the journey my great-grandmother was forced to endure.



E L L A M U I R

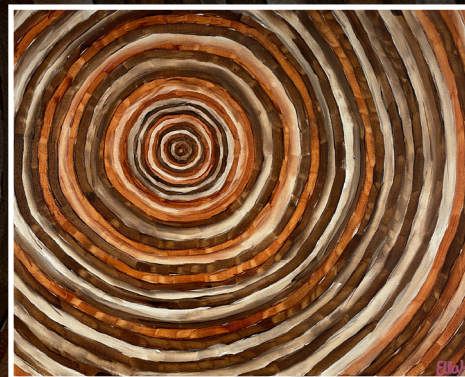
Rings
2026

Acrylic on canvas
41 × 51 cm
\$1.1k

This year's NAIDOC Week celebrates 50 years of recognising and honouring our people. While this milestone is significant, our story stretches back more than 65,000 years.

Imagine cutting through the trunk of an ancient tree and seeing only its final five growth rings. Those rings tell only a fraction of its life. Without the thousands that came before, you cannot understand its true strength or history.

This painting is a tribute to every generation that has carried our culture forward across more than 65,000 years. Each ring represents the passing of knowledge, language, story and cultural practice from one generation to the next. Together they remind us that our resilience today is built upon countless generations who came before us.



E L L A M U I R

Trauma vs Identity
2026
Acrylic on canvas
30 × 41 cm
\$620

Statistics tell us that our mob continues to face significant challenges; intergenerational trauma, systemic disadvantage and the ongoing impacts of colonisation. Too often, these realities become mistaken for our identity.

This painting challenges that misconception. Our culture is not trauma. Our culture and knowledge is carried across more than 65,000 years. The trauma came through colonisation, not through who we are.

The bright blue butterfly represents the resilience, transformation and enduring strength of culture. The red background symbolises the weight of systemic issues and historical trauma that continue to surround our communities. Despite this, culture remains vibrant, resilient and impossible to extinguish.

This work calls for the separation of trauma from identity, reminding viewers that while our history includes profound suffering, it does not define who we are.



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

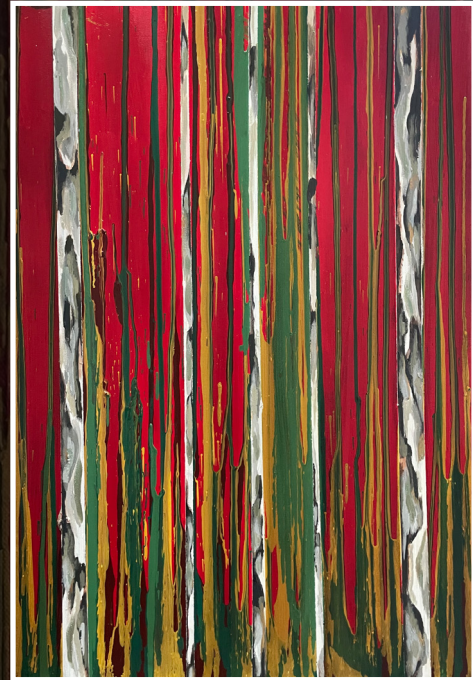
See Me Between the Trees
2026

Acrylic on canvas
60 x 90cm
\$2.7k

"See Me Between the Trees" is a reflection on the importance of observing the landscape and recognising the stories it holds. Beyond its physical presence, the land carries memory, culture and connection that breathes life into the histories that continue to shape communities today.

A vibrant red background envelops the composition, existing simultaneously as earth and sky. This shared space blurs the boundaries between what is below and above, suggesting the interconnected nature of Country, story, and spirit. Rising through this landscape, the trees stand as pillars of contact and continuity. Vibrant and unwavering, they interrupt the background as markers of resilience, bearing witness to the lives, histories and knowledge embedded within the land.

"See Me Between the Trees" invites viewers to look beyond the surface of the landscape and consider what it offers. It is not only shelter and survival but also a living archive of culture, connection and memory.



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

Storykeepers
2026

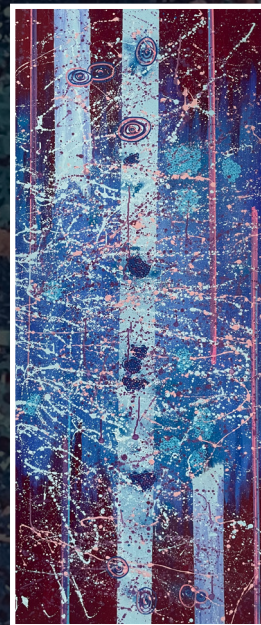
Acrylic on canvas
60 x 121cm
3.5K

"Storykeepers" acknowledges the generations of Elders, organisers, activists and allies whose collective efforts have sustained and advanced the recognition and celebration of Aboriginal and Torres Strait Islander cultures.

The title reflects the coming together of voices, actions and histories that have shaped the movement behind NAIDOC. Through resistance, advocacy, and community leadership, First Nations peoples and their allies have worked collectively to create lasting change. The markings and symbols interwoven throughout the canvas represent these shared journeys, connections and moments of solidarity.

Vibrant splashes of pink, blue and purple move across the surface as expressions of community voices and influential spokespeople whose impact continues to resonate across generations. The intersecting forms suggest the meeting of ideas, experiences and aspirations that have strengthened First Nations visibility, self-determination, and cultural pride.

"Storykeepers" serves as both a tribute and a reminder that NAIDOC Week exists because of countless acts of courage, perseverance and collective action. It honours those who laid the foundations of the movement, those who carried it forward through challenging times and those who continue to advocate for recognition, justice and celebration today.



E L Y S I A LOVE-ANDERSON

Always was, always will be (deadly)!

2026

Acrylic on canvas

45.7cm x 91.4cm

\$2.9k

This piece celebrates all of us - Aboriginals and Torres Strait Islanders. We are represented by multiple stars, we shine brighter together and take up space. Above the many smaller, I've put seven big stars which are used to represent our flag colours. On top of these are a continuous circle, speaking to the elders who built this movement and bring us mob together annually. Always was, always will be (deadly)!



E L Y S I A LOVE-ANDERSON

Staunch
2026

Acrylic on canvas
60.9cm x 152.4cm
\$3.8k

"Staunch" was originally going to be painted on a smaller canvas however, after thinking of the story of the piece and conceiving the title, I knew it needed to be much bigger. This is because the shield is a representation of the strength and protection from our ancestors and past generations that refused to stay silent. On the shield there are five diamond-like shapes, which speak to the theme of "50 Years of Deadly." As Birrunge said to us in a meeting recently, we have been deadly for well over 50 years, which gave me the idea of continuing the line work around the shield.



N A O M I G R E E N

Before Me
2023
acrylic on canvas
102 x 102cm
\$2.1k

**In this artwork I explored our cultural connection to place.
The many figures leading off into the distance represent the
many generations that came before us, and their crouched
stance pays respect to country and ancestors of all forms:
human, animal and plant.**



N A O M I G R E E N

Act Now, Apologise Later
2022

acrylic on canvas
70 x 100cm
\$1.5k

This painting represents the destruction of the Juukan caves by Rio Tinto. The Juukan Caves were a sacred site to the Puutu Kunti Kurrama and Pinikura (Binigura) people. They were also the only inland site to contain evidence of human occupation since the last ice age- approximately 46,000 years. To put that in context, the connection between these Aboriginal people and the Juukan caves, and the archeological evidence contained in them, pre-dates the construction of the Egyptian pyramids.

Yet, despite their incredible cultural and historic importance, the caves were destroyed, to allow for mining in the area. The destruction of a sacred site of priceless cultural and historic value for the profit of a few.

Here, I have portrayed the caves as stacks of books, on fire. I used books to communicate the immense cultural and historic importance of the caves. Additionally, historically, the burning of books is associated with tactics to silence and obliterating particular groups and to rewrite or control the portrayal of history.

The books are being eaten by three non-Australian predators- a wolf, an eagle and a bear. These animals represent Rio Tinto, the WA parliament, and the Australian legal system- the three systems which allowed this tragedy to occur. The dragon tail in the bottom symbolises the hoarding of wealth by the rich and powerful.

The destruction of the Juukan caves took place in May 2020, just a few short weeks before Reconciliation week of that year; this highlights the superficiality of Reconciliation week. True efforts for Reconciliation must respect and preserve Aboriginal people's connection to country and culture.

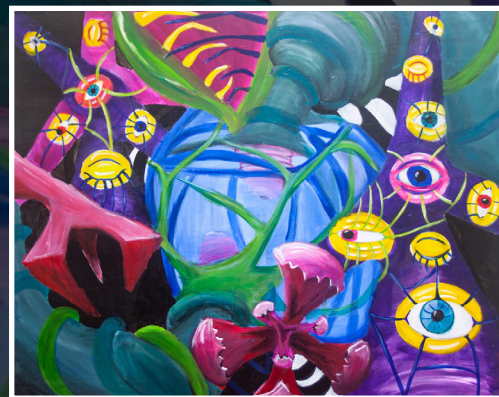


N A O M I G R E E N

"Self"-Determination
2022
acrylic on canvas
80 x 100cm
\$1.8k

This painting represents the many social, political, and economic systems which work against First Nations people (and other marginalised groups) which mean that the idea of self-determination – is a lie.

The blue cage in the centre represents both a physical prison in a society where economic disadvantage and a biased legal system mean that Aboriginal people remain "the most incarcerated people on the planet"¹. Metaphorically, it also refers to disempowerment due to economic disadvantage resulting from the intergenerational effects of slavery and stolen land. The eyes in this work portray racism, judgement and stereotypes and the resulting extra surveillance experienced by Indigenous people.



N A O M I G R E E N

Luna
2023

acrylic and alcohol inks on canvas
61 x 76cm
\$1.9k

This painting is inspired by the resilience of our maternal ancestors, who. Like the sun and the moon, which continue to rise and set every day and night, kept our peoples, traditions, stories and cultures alive.

In many Aboriginal cultures, the sun is often seen as female and the moon - which follows in pursuit of the sun- as male. The moon often represents fertility because both the lunar cycle and a woman's menstrual cycle are approximately 28 days, and because the moon plays a part in the reproductive cycle of other plants and animals. In this painting, the red on the top and left of the artwork symbolise a woman's menstrual cycle, while the moon and lunar cycles are represented by the blue to the right and bottom of the artwork. The blue shapes leading into the centre of the painting reference the pull of the tide, controlled by the moon. This is also mirrored in the red shapes above.



K A N E B R U N J E S

Deadly Things
2026

Acrylic on canvas
51cm x 70cm
\$4.7k

'Deadly Things' is a response to seeing the negative comments on online platforms when any Aboriginal related stories are shared. The boomerang central to the piece represents the many deadly Black stories shared online, while the triangles represent the continuous hatred and disregard for Black Cultures. The inspiration for the triangles come from painting walls with a roller. The application of rolling walls pictured in a motion from left to right leaves small triangles behind if you take the time to look at the paint while wet. The white highlights this story too, with the notion of trying to white wash what is know as Australia, a common ideology I see in Australian politics. Like politicians and the general public are trying to paint all of this continent with a white brush.

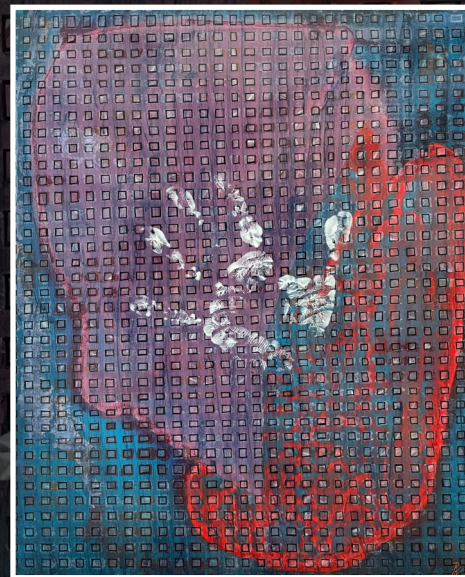


B I R R U N G A

guway
2026
Acrylic on canvas
51cm x 40cm
\$35k

In responding to the theme '50 Years Of Deadly' when I first considered it, my first thought was 'we've always been deadly' not just in that tiny block of time. From there I considered how to employ the compartmentalisation inherent in the theme to illustrate the full picture. I've used the box shape favoured by statistical examination with each box shape representing 50 years. The colour of the box shapes tell the story from there.

The space between the box shapes tell many other stories of our always being. If the box shapes only are counted this piece represents over 79,000 years. The box shapes continue from the face of the canvas to the side and then to the back of the canvas to represent depth. The canvas is deliberately small to make a quiet cultural statement in contrast to the overt campaign that carries the '50 Years Of Deadly' theme.





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