

**2026 CCDP
INDIGENOUS BUSINESS MONTH
EXHIBITION**



E L Y S I A LOVE-ANDERSON

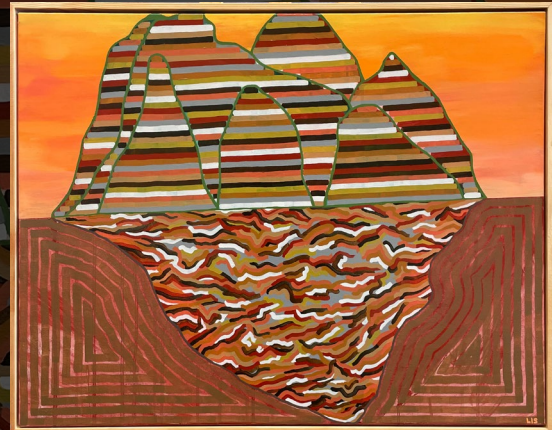
Underneath
2026

Acrylic on Canvas
60 x 70 cm
\$3.5K

"Underneath" was started during a workshop with Birrunga and the CCDP cohort. Within the workshop we used different techniques to get our pieces started; through various shapes, patterns and lines I was able to see mountain figures. Feeling that the mountains were the right way to go, I decided to just commit and let the story come through as time went on. Not long after I could see shape forming below and instantly had the thought of the iceberg theory.

This work represents Blak businesses seen through the mountains, with the underneath half representing the Ancestors. The Ancestors energy and knowledge coming up and into these mountains - where they take this on and stand proudly wearing these matching colours. These layers show the strength and connection while also leaving space for the Ancestors to come through - where what they originally built can be seen. Behind the mountains, a bright sunrise is seen which speaks on a rising up of these businesses.

The piece is framed as I believe it speaks well to how Blak business are stereotyped; It stands for being boxed in. However, I have burned organic squares - using linework around the frame to show we can and are breaking out of these confines and doing what has always been in our blood from our old people.



E L Y S I A LOVE-ANDERSON

Safe
2026

Acrylic on Canvas
76.2 x 101.6 cm
\$2.9k

"Safe" references a crochet blanket, similar to what my nan had at her home - a blanket I grew up with. Surrounded by it's many colours and warmth, I always had this feeling of being safe and very content. This piece is a visual metaphor of having the guidance, support and knowledge from our old people always surrounding us.

The blanket represents Blak business and the comfort and overall safeness I feel when interacting with these businesses. These old crochet blankets, that live long lives through the generations give me a sense of connection and a want to follow as it is a familiar and gratified relationship.

The blanket is made up of many colourful rectangles, which are all unique in there own way - they reference the individual businesses that make up the blanket. On top of the Rectangles are black and white powerlines, these are used to represent the powerful energy coming from the businesses - whilst also seeming to make the blanket look alive as it creases.



AHNA MAREE BARKER

City Vs Country
2026

Acrylic on Canvas
50 x 101 cm
\$950

This piece reflects the changing of lands, development of cities and desire to live on country. The more cities and big developments happen, the more our environment is destroyed, but we will always stay connected, stand up for where we come from and adapt.

If you don't live in a heavily populated city, it can be incredibly difficult to pursue a successful career, particularly within the arts sector. I feel it would be unfortunately very challenging to achieve my goals if I lived remotely, despite feeling deeply connected to my Country and wanting to spend more time there.

The opportunities that cities provide, but the environmental and cultural impacts that come along with them are harsh when entering business as a First Nations Person.



AHNA MAREE BARKER

Women's Business
2026

Acrylic on Canvas
60.9 x 91.4 cm
\$1.1k

Many Indigenous mobs have matriarchal guidance and leadership. They genuinely understood the knowledge our women hold and uplifted them.

I come from a long line of female Dunghutti leaders. Our totem is the praying mantis. For me, the praying mantis represents the strength our women and mob hold. Women endure so much, yet we are incredibly resilient, strong and as capable as anyone else.

In 'Women's Business', I wanted the praying mantis to look strong and ready to tackle anything. It's surrounded by intensity, but it's still ready to fight... October isn't just Indigenous Business Month. It's also Sexual Violence Awareness Month. Sexual violence was used against First Nations peoples during colonisation, and it still disproportionately impacts many of us today.

My piece honours the legacy of the staunch women who came before me.



AHNA MAREE BARKER

The Chains We Still Hold Ourselves In
2026

Acrylic on Canvas
60.9 x 76.2 cm
\$1.9k

In the background, the gold represents mob standing in solidarity to challenge systemic oppression, and the genuine efforts of ongoing advocacy shining through.

In other marginalised groups, lateral violence is experienced and sometimes called horizontal hostility. This inspired me to include vertical lines of red on top of the gold, representing the action of lateral violence towards each other.

Lateral Violence is an ongoing action and lasting impact of colonisation. I feel we as First Nations People don't get to define to society what it means to be First Nations. Instead of uniting to challenge systemic oppression, we can internalise negative stereotypes we are fed and project them onto each other, especially in business, leadership, and within a system that was built to exclude us.

Colonisation separated us, creating a system that makes us hold each other back before we can even address the original cause. The chains I've painted across the piece reflect this.

I feel the chains constantly as someone who engages frequently with politics and government. Whenever I experience lateral violence, I remind myself it's not the individual, but a huge issue designed to exist within the system. The gaps reflect the need to break the chains.



AHNA MAREE BARKER

Making our mark since first sunrise
2026

Acrylic on Canvas
122 x 40 cm
\$1.1k

When I thought about what Indigenous Business Month means to me, the first thing I thought was, 'What actually is business?'. Business has such a broad definition, but First Nations business has been around since the start and heavily shapes my current perspective of business.

I wanted this piece to acknowledge the survival of our business, traditions and knowledge.



AHNA MAREE BARKER

Craving to Cleanse
2026

Acrylic on Canvas
60.9 x 91 cm
\$750

This piece conveys the importance of following cultural practices, lore and respecting the custodians of the land's traditions. When I'm invited onto another person's land/country,

I will go through a smoking ceremony or be thankful to experience each mob's unique welcome to country. Having permission to work, travel and live on Indigenous peoples' country must be done correctly. If I'm not invited or don't seek permission, I feel I'm disturbing the local mob, spirits and ancestors. You can't do business without respecting each individual mob.

There has been a rise in direct disrespect towards the Welcome to Country. I believe this stems from ignorance and a lack of understanding. You aren't being welcomed to white Australia; you're being welcomed to be where people have lived, protected and cared for the land for thousands of years before it even became "Australia".



AHNA MAREE BARKER

Self Portrait
2026

Acrylic on Canvas
50 x 40 cm
\$550

This piece makes fun of the use of AI within artwork, especially the AI profile photos lots of people are using at the moment.

My ancestors have led me to who I am today. My mob survived and endured so much; they worked hard to hand down our creative practices. Feeling that my creative talents are viewed less because of the rise of generative AI is insulting towards my culture. I don't believe anything produced using AI is truly art.

The progress made by First Nations leaders who have come before us has created a better future for everyone; we can't be replaced or let this hold us back.

My smile reflects how I owe it to my ancestors to remain proud after what they have been through, grateful for what they have provided and resilient.



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

Collective
2026

Acrylic on Canvas
91 x 121cm
\$1.9k

"Collective" is a self-portrait that reflects the communities that have shaped me. Growing up within the diverse cultural landscape of Australia, I have come to understand my identity not as something singular but as something woven from many histories, voices and traditions.

The intricate white pattern flowing across the black background symbolises the enduring and interconnected influence of Black, Brown and Aboriginal peoples on Australia. The face, modelled after my own, resembles a mask, its features intentionally reduced to suggest that identity extends beyond appearance. It speaks to the quiet ways culture, memory and community leave their mark.

Through "Collective", I reflect on my place within the shared story of our country, while honouring those whose resilience, presence and contributions continue to shape who I am.



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

Breathing Land
2026

Acrylic on Canvas
101 x 152.4cm
\$4.7k

Breathing Land as a whole is representative of the beauty of the Australian landscape and my personal belief that the land surrounding us is integral to what makes Australia so special. This artwork explores the idea of the landscape being personified by living, breathing entities, with each canvas representing different elements of the natural environment.

On one canvas, the deep ochre tones are reminiscent of rich earth, rocky mountains and the Australian bush. These warm, grounded colours are contrasted against the deep greens and blue hues of the opposite canvas, inspired by our oceans, rivers and reservoirs. Together, these landscapes reflect the diversity and interconnectedness of the Australian environment.

Through this work, I explore our relationship with the land and the ways in which the landscape shapes our sense of identity, belonging and community. Breathing Land invites viewers to see the landscape not simply as a backdrop to our lives, but as something living that sustains, connects and influences us.



EMULIR

Ways of being
2026
Acrylic on Canvas
61 x 76cm
\$1.2k

Painted surrounding European ceramic patterns (blue willow) is one of my totems; the carpet snake. The snake hold my cultural identity and my journey as a proud Wakka Wakka woman, in today's age surrounded by whitefellas watching our culture and ways on being like a performance.

The painting came about recalling a time lookers described our mob as 'exotic'. Exotic, as in from a place far away, on our very own country.



E M U L I R

Amity
2026

Acrylic on Canvas
46 x 92cm
\$1.1k

Blak businesses have been apart of our mobs stories for generations. Women on Amity point would extract the oil from dugongs and sell it while the fellas were out fishing.

The focal line work represents the place marker of the sea eagle; the seasonal marker of fishing, behind the country at sunset, stained by the stories of our woman in business.



E M U L I R

Middens
2026

Acrylic on Canvas

46 x 92cm

\$950

Shell mounds remain standing at Myora Springs, a tangible marker of our mobs way of doing and living. The artwork uses linework to capture the layers of years, layers of business underneath our ways of doing today underneath tea tree water and black sand. The top linework is built through the layers underneath, we are built through our ways of our ancestors.



E M L A M U I R

Moongalba
2026

Acrylic on Canvas
40 x 50cm
\$1k

Within the piece, hold a woman, my great grandmother on Moongalba. This references my mob and my family that have passed on. Moongalba was the mission that Mary was last placed on.

When I first saw the photo of her, she didnt catch my eye, each element of the county, of the place held value. I captured the references belonging through light painting, creating her within the country, not against.



E L L A
M U I R

Observe, listen
2026

Acrylic on Canvas
101 x 76cm
\$2.5k

When the stingray floats past, you observe, you listen. You listen to the sounds of the water rushing past, you watch the water ripple and reflect against it, you pay attention to the moment, not past or present. Moments of attention and moments of knowledge from county and elders; moments that shape journey and stories only when you observe, listen.

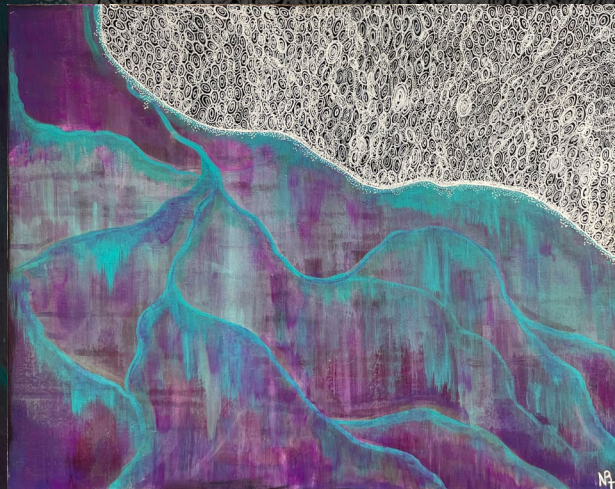


NATASHA THATCHER

Ancestral roots
2026

Acrylic on Canvas
50 x 40cm
\$700

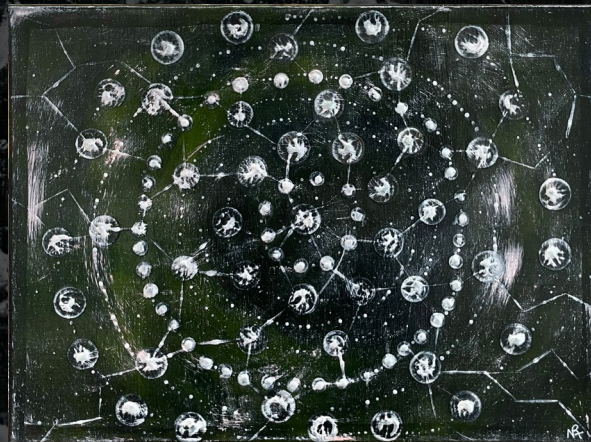
Ancestral roots ground us and connect us to our ancestors.



NATASHA THATCHER

Constellation
2026
Acrylic on Canvas
30 x 40cm
\$750

Constellation speaks to our connection with ancestors. Like stars across the night sky, our ancestors remain connected to us, guiding our path and reminding us of where we come from.



NATASHA THATCHER

Coastal connections
2026

Acrylic on Canvas
30 x 40cm
\$750

Coastal Connection speaks to our connection to Mob across Country. From coast to coast, we are connected through culture, story, family and our shared relationship to Country. Though our communities may be separated by distance, these connections remain strong, carried through generations.



NATASHA THATCHER

Sea breeze
2026

Acrylic on Canvas
30 x 40cm
\$750

Sea Breeze speaks to the stories shared and carried through generations. Like the breeze that moves gently across Country from sea, these stories travel through time, carrying the voices, knowledge, memories and teachings of those who came before us.



NATASHA THATCHER

Shadow gum
2026

Acrylic on Canvas
90 x 122cm
\$990

Shadow Gum represents the dark and light within every story. Like the gum tree, which stands strong through changing seasons and shifting light, our stories hold both strength and struggle, joy and sorrow, loss and resilience.



NATASHA THATCHER

woven womb
2026

Raffia, quandong seed, emu feathers.
30 x 80cm
\$1.1k

Woven Womb represents the sacred connection between a mother, her daughter, and the generations carried within her.

When a woman is pregnant with a daughter, she is not only carrying her daughter she is also carrying her future grandchildren. In this way, three generations are connected within the womb: grandmother, mother and daughter.

The blue represents the blood within the womb, symbolising life, ancestry and the sacred beginnings of family.



B I R R U N G A

Ancestral Integrity durrurdurrurbuwulin

2026

Acrylic on Canvas

183 x 129 cm

\$65k

This piece presents the endless line of intangible aspects of who I am Culturally as a Wiradyuri man of Lore. The pallet reflects my patriarchal line, the colours of Country, ceremony, ochres, embers, smoke, sky, water, blood, crystals, sun/moon/starlight, Cultural responsibilities and of walking in Lore. We are Matriarchal. Our Women's Lore colour is deep red. Our Men's Lore colour is a deep blue. My Personal Lore colour is turquoise/sky blue.

It speaks to the long game nature of our Culture, drawing from 9 generations past and punching forward 9 generations. It speaks to the non-linear time of Culture in terms of what we bring to the present is borne of countless generations past, existing in the present and will continue to be.

It is a qualitative as well as quantitative study of what informs and underpins Lore based Cultural practice in the contemporary paradigm made manifest.

It is vulnerability and strength. It is to do slowly so actions are considered rather than reactive, it isn't to be polite, it is to be gentle, it is honour and be honourable, it is to respect to be respectful. It is Yindyamarra.

It is not able to be replicated, counterfeited, plagiarized, corrupted or hijacked. It is constantly in flux.

It is a microsecond snapshot of a Lore based Cultural framework of practice.



B I R R U N G A

Gurray

2026

Acrylic on Canvas

183 x 129cm

POA

Women's men's community's Country sky water lores coming together in a moment of great change on Country engaging in significant Cultural businesses in 2026.

