

STYLE GROUP

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ALSO INSIDE

Tarnanthi takes
tour of country
PAGE 10

Sound of The Ghan
sparks rock single
PAGE 11

Inkabee celebrates
birthday with mixtape
PAGE 15

Narrative reshaped

Reclamation event
turns the tide on fashion
system built on erasure

PAGES 12-13

Tarnanthi takes tour of country

PHOEBE BLOGG

The Art Gallery of South Australia's renowned Tarnanthi program will embark on a nationwide tour from 2026-28, from Boorloo/Perth to Rockhampton, with a showcase of ground-breaking works by contemporary Aboriginal and Torres Strait Islander artists.

The touring exhibition, Tarnanthi On Tour: Too Deadly, features more than 30 works from previous Tarnanthi Festivals, many never seen outside of Adelaide, including paintings, installations and moving image works.

After the major exhibition Too Deadly: Ten Years Of Tarnanthi, presented at the Art Gallery of South Australia last year to mark the 10th anniversary of Tarnanthi, this touring exhibition will include significant works featured in festivals from the past decade

that reflect the creative diversity, innovation and cultural depth of contemporary Aboriginal and Torres Strait Islander art.

Too Deadly features landmark works by celebrated First Nations artists, from satirical chronicles of Australian identity to works from the perspective of Aboriginal stockmen and women on the pastoral frontier, to large-scale collaborative paintings that express enduring connections to Country.

Tarnanthi On Tour: Too Deadly will travel to six venues across four States.

It launches on July 25 at Rockhampton Museum of Art (Qld) before heading to Maitland Regional Art Gallery (NSW), Ngununggula (NSW), Caboolture Art Gallery (Qld), Geelong Gallery (Vic), and the Lawrence Wilson Art Gallery (WA).

"For more than a decade, Adelaide and Tarnanthi have



Australia: Mix It All Up by Walmajarri artist John Prince Siddon.

been a nexus for First Nations artists from across Australia," AGSA director Jason Smith said.

"Now, AGSA will celebrate 10 years of Tarnanthi by taking their stories on the road, connecting audiences around Australia with Tarnanthi's nation-leading approach as a platform for conversations, deep listening and important cultural sharing."

South Australian Minister for Arts Kyam Maher said the Tarnanthi Festival had grown in stature.

"Over the last 10 years, the Tarnanthi Festival has become a mainstay of South Australia's cultural calendar and an important celebration of First Nations creativity, community

and cultural continuity," he said.

"Tarnanthi On Tour: Too Deadly offers a unique chance for audiences outside of South Australia to experience Tarnanthi and engage with the scale, detail and deep histories of significant works drawn from the festival's first decade."

Too Deadly features major installations and works by artists including Tony Albert, Byron Brooks, Kunmanara Carroll, Sammy Dodd, Karen Mills, Reko Rennie, Ian Rictor, Kunmanara (Roy) Underwood, Lennard Walker, and Mumu Mike Williams.

Since 2015, Tarnanthi has established itself as a nation leader in presenting the

nuanced complexity and ingenuity of contemporary First Nations art.

More than 2.2 million people have visited Tarnanthi exhibitions and events, and more than 10,000 First Nations artists have presented their works of art, building understanding of Aboriginal and Torres Strait Islander art and culture for audiences in Australia and around the world.

The word tarnanthi (pronounced TAR-nan-dee) comes from the language of the Kurna people, the traditional owners of the Adelaide Plains.

It means to spring forth or appear, like the sun and the first emergence of light.



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Rapper BARKAA's take on an Amyl And The Sniffers hit shook the audience into life.

Incredible year of songcraft

PHOEBE BLOGG

Folk-pop singer Emily Wurramara has been honoured as emerging songwriter of the year at the 2026 APRA Music Awards for her incredible body of work over the past year.

The winners of the awards were announced at a star-studded centenary celebration at Sydney's Hordern Pavilion on April 29.

The evening featured special performances for APRA's centenary including an opening performance by Christine Anu, Ngulmiya and Rob Ruha.

Barkaa kicked things off with a bang with her electrifying rendition of Amyl and The Sniffers' Jerkin'.

Wurramara expressed her joy in an Instagram post after the win.

"I am honoured to be the FIRST Indigenous woman to receive this award



Emily Wurramara at the APRA Music Awards. Pic: Lucinda Goodwin

in this category," she wrote. "Songwriting is more than words, it's storytelling, it's capturing feelings, creating worlds, casting spells, it's past, present, future, it reflects the times and the moments, the truth, burns the lies, gives people hope, feel compassion, feel empathy, it inspires and empowers.

"Songwriting is standing in your most vulnerable truth and honouring your honesty with integrity and pride, it's learning to let go of more than just your words. It is walking with courage to dig deep and pull out parts of you that make you wanna run and hide.

"This is more than just an emerging award for me, it's a solid nod that my truth is being heard, that my stories

matter, that my people's stories matter.

"This is something that has been passed down from Generation to generation for over 65,000+ it is ancient. It is sacred. With that being said, I honour my ancestors with love and deep respect."

Wurramara sent out "a big thank you" to "everyone who has supported me throughout the years, and continues to show up in this space".

"It can be damn hard being out there, but I don't give up, I push through because I know my community is the final boss," she said.

"I'm also honoured to have received this award in front of my Gagu @ngulmiya, love you Gagu made me so proud to see you on that stage. When one of us wins, we all do."

Sound of The Ghan sparks glam rock single

JOSEPH GUENZLER

Akaye glam-rock outfit Mulga Bore Hard Rock released new single Big Train this month ahead of their debut album Sweet Home Mulga Bore, out on Friday May 29 through Community Music.

The new track was released on May 1 with an accompanying video.

Big Train opens with the distant sound of a train before building into the band's hard rock sound, led by heavy guitars, fast-paced drums and Alvin Manfong's vocals.

The song centres on the dream of leaving home to travel with the band and family, while still carrying a connection to community and Country.

Manfong said the track was shaped by a dream of travel and the sound of The Ghan near home.

"This song is about my dream to travel the world with my band and my family," he said.

"When we're home in our community, we can hear the Big Train coming down the tracks, that's The Ghan.

"That's my dream, to jump on that Big Train and see the world."

The single follows the band's recent track Stay, which received rotation on Double J, FBi Radio and RTR FM, and

coverage including from Rolling Stone Australia and ABC Indigenous.

The band were named triple j Unearthed's feature artist Isdy September.

Sweet Home Mulga Bore will feature previously released singles including Stay, Young Men, Heavy Rain, and Sweet Home Mulga Bore.

The eight-track record was made with producers Dave Walker and Craig Harneth at Harneth's Hothouse Audio in St Kilda.

Songs of love, dreams of faraway places and the importance of carrying Country with them feature on the album, which draws on the band's upbringing in Mulga Bore.

The project was made with support from Sharp Film Productions, Songlines Aboriginal Music Corporation, the Bush Music Fund and Bright Moon Trust.

The six-piece previously supported KISS on the Australian leg of their End Of The Road Tour.

They have also appeared at Bigsound and SXSW Sydney, where they drew attention from Australian music media and industry figures.

Big Train is now available on all major streaming platforms.



Mulga Bore Hard Rock. Picture: James Caswell

Book aims to help kids navigate uncertainty

PHOEBE BLOGG

Wiradjuri man Jake Gablonski will release Brave Like Bunji, a children's book exploring identity, belonging and self-understanding, on June 2 ahead of National Reconciliation Week.

The book, published by Allen & Unwin, draws on his experience growing up navigating spaces where different parts of his identity were not always equally accepted.

Raised in Katherine in the Northern Territory, Gablonski said those early experiences shaped how he learnt to navigate identity from a young age.

"As a kid, you start to notice what feels safe and what doesn't. Sometimes one part of you might be welcome in a space, but another isn't," he said.

As a gay First Nations man, that awareness followed him into adulthood, and he found himself

adjusting how much of himself he brought into environments, from school through to later roles in on-the-ground community work and community radio.

"I showed up as two different people depending on where I was," he said. "Over time, you realise that comes at a cost."

Brave Like Bunji began as the story Gablonski wished he had growing up.

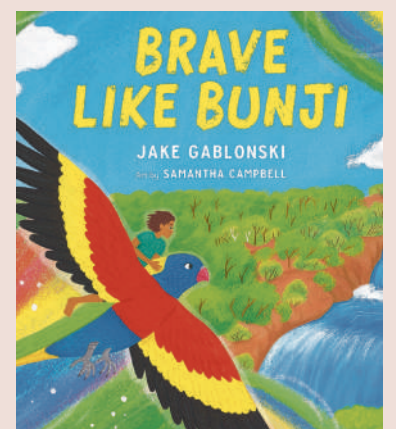
"I wanted to write something

gentle," he said. "Something that reassures young people they don't have to do it alone, and they don't have to rush figuring things out."

The book follows Bunji, a young boy navigating uncertainty, grounded by the people and environment around him.

"Seeing yourself reflected can make a real difference," Gablonski said.

"It can reduce self-doubt before it has a chance to take hold."



Picture: Allen & Unwin

Reclamation a statement of

PHOEBE BLOGG

On the eve of Australian Fashion Week this month, First Nations Fashion + Design Runway: Reclamation delivered a platform for Indigenous designers and creatives as powerful as it was engaging.

Presented as an independent First Nations-led platform created by mob, for mob, Reclamation stood as a rejection of a fashion system historically built on exclusion, extraction and the erasure of First Nations authorship.

Reclamation repositioned First Nations fashion at the centre of the national conversation, not as a moment of inclusion but as a demonstration of cultural authority and self-determination.

Presented at Artspace Woolloomooloo, FNFD brought together six First Nations designers:

Tjarlirli & Kaltukatjara Arts, Nungala Creative, MumRed, Merrepen Arts, KingKing Creative and Grace Lillian Lee.

“The opportunity to work with FNFD came through shared values around celebrating and elevating First Nations creativity, storytelling, and innovation,” KingKing Creative designer Tarisee King said.

“We’ve always admired the work FNFD does to create spaces for Blak designers and artists to be seen and celebrated, so being invited to showcase as part of the

Reclamation runway felt like a natural and meaningful collaboration. We’re proud to stand alongside such talented designers and artists who are all contributing to the growth and visibility of Blak excellence within the fashion industry.”

Shining a light on First Nations designers, organisations and art centres, the runway welcomed emerging and established creatives.

Nungala Creative founder and proud Warumungu, Wombaya woman Jessica Johnson reflected on the power that comes from First Nations runways, and the advocacy it creates for mob. “Being involved in the FNFD runway ahead of Australian Fashion Week was epic,” she said

“Black-led runways are a vibe. We don’t get to celebrate each other in this collective space enough.

“Just seeing mob elevated, all the beauty, pride serving looks off and on the runway. No bias, we’re stunning — not in a Eurocentric way either, all the shapes and colour — we glow.”

The Reclamation runway was presented in partnership with RUSSH Magazine, with

executive fashion director Hannah Cooper and fashion assistant Koby Dulac-Daley providing mentorship to two First Nations fashion students from the University of Technology Sydney, who styled the runway presentation alongside the FNFD creative team.

“At RUSSH, storytelling has always been at the centre of how we understand fashion,



KingKing Creative.

culture and identity, which is why partnering with First Nations Fashion + Design feels both deeply meaningful and entirely natural,” publisher and editor-in-chief Jess Blanch said.

“As an independent publication and a community for creative minds, we acknowledge First Nations people are this country’s original storytellers — carrying knowledge, creativity and connection through generations with an integrity and perspective that continues to shape contemporary Australian culture. This partnership is about creating space for those voices to be

seen, heard and celebrated on their own terms.”

FNFD founder Grace Lillian Lee spoke on the two businesses’ partnership.

“True partnership begins with listening, trust and a willingness to shift power,” she said.

“What RUSSH understood from the beginning was that this could not simply be about representation, it had to be about authorship, agency and creating a platform where First Nations creatives could



Charvanie Walsh wearing Nungala Creative.



Bianca Hunt in Mum Red.

sovereignty



lead the narrative entirely on our own terms. What is happening now is not the emergence of First Nations fashion, but the industry finally recognising the depth, sophistication and sovereignty that has always existed here.

"Having young First Nations fashion students involved in styling the runway was especially important to me because this work is not only about the present moment—it is about building legacy, pathways and infrastructure for the next generation.

"Reclamation was never designed to fit comfortably within the existing fashion system. It was designed to challenge it, expand it, and ensure that our voices are not invited in temporarily, but embedded permanently

within the future of Australian fashion."

The evening also featured performances by William Barton and ARIA-winning rapper Barkaa, as well as a runway appearance from Bianca Hunt.

The show's program included exclusive costume works from Lillian Lee's collaboration for Flora, presented by The Australian Ballet in partnership with Bangarra Dance Theatre, recontextualised within a sovereign First Nations framework.

"Reclamation was never about visibility within existing systems," Lillian Lee said.

"It was about dismantling those systems and rebuilding them on our terms. Our culture is not a trend, a reference point, or a resource. It is sovereign."

Aavaisha Cockatoo-Collins wearing Tjarlirli and Kaltukatjara Art. Far left: Barkaa performs at the Reclamation Runway. Centre: Merrepen Arts. Right: Mum Red. Pictures: Wendell Teodoro/Lucas Dawson



CREDITS: Beauty was created in partnership with AVEDA, led by hair director Darren Summers, and make-up was in partnership with The Ordinary, led by make-up director Isabella Schmid. Reclamation was presented with support from Orange & Sardine, Indigenous Capital Limited, Creative Australia, Artspace, RUSSH Magazine, AVEDA, The Ordinary, EPSON, BONDS, IndiGrow, Usher Tinkler Wines, Beer Farm, and DAZIE footwear provided by the ICONIC.



KingKing Creative.



Zanthe Evans wearing Grace Lillian Lee.



Rio Tinto

into Caring for Country

Jacqueline Keppel, Winchanam clan

This National Reconciliation Week, we recognise the importance of working together.

Indigital and Rio Tinto are partnering with communities in Weipa, Aurukun, Napranum and Mapoon on a co-designed Caring for Country initiative. Blending cultural knowledge with digital technology, the program supports communities to strengthen language, share knowledge and build skills for a sustainable future.



Learn more at www.indigital.net.au

Minerva Decommissioning and Field Management Environment Plans (Commonwealth and State)

Woodside has led the development of the LNG industry in Australia and today aims to thrive through the global energy transition. Woodside consults with relevant persons to gather feedback to inform its Commonwealth and State Environment Plans.

Minerva Decommissioning and Field Management Environment Plans

Woodside is planning to undertake Campaign 2 of decommissioning activities for the Minerva Field, which includes the removal of the Minerva pipeline bundle and stabilisation mattresses in Commonwealth and State waters. Woodside is consulting relevant persons on two Environment Plans regarding the proposed activities:

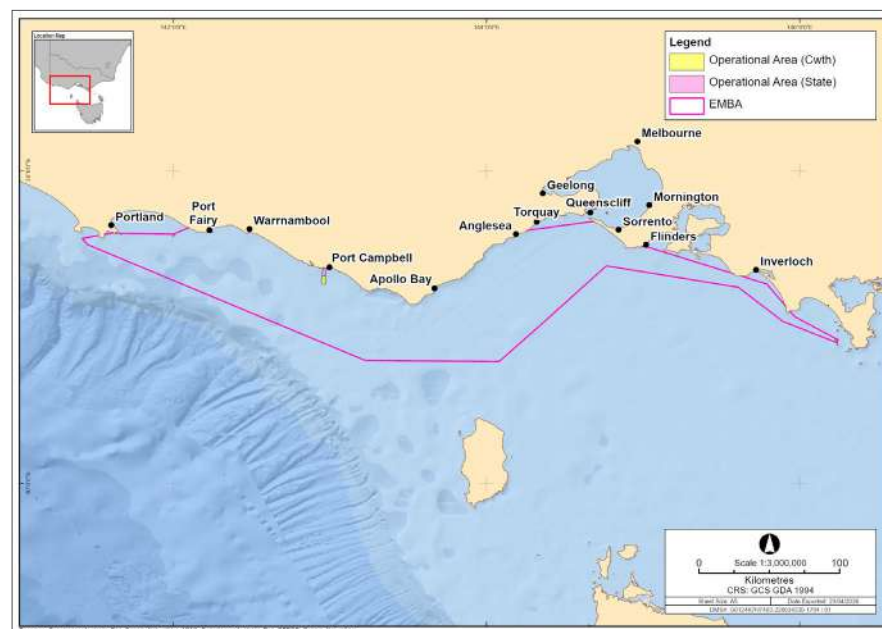
- Minerva Decommissioning and Field Management Environment Plan (Commonwealth)
- Minerva Decommissioning and Field Management Environment Plan (State)

Environment that May Be Affected (EMBA)

The EMBA is the largest geographic area where an unplanned event could potentially have an environmental consequence. In the highly unlikely event a hydrocarbon release does occur, the whole EMBA would not be affected.

We would like to hear from you

If you are an individual, organisation or community group and believe your functions, interests or activities may be affected by the activities under these Environment Plans, we would like to hear from you by **12 June 2026**.



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To find out more go to: www.woodside.com/what-we-do/consultation-activities
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Vibrant line-up for Vivid Live

PHOEBE BLOGG

Running until June 13 during Vivid Sydney, Vivid Live has brought more than 50 international and Australian artists to play at Sydney Opera House.

The yearly centrepiece of the venue's contemporary music program, is being curated for the 11th time by the opera house's Ben Marshall.

The line-up spans global icons, local trailblazers and emerging voices, with world and Australian exclusives and premieres, one-off collaborations, anniversaries, studio parties and a curated cinema program alongside the spectacular Lighting of the Sails.

Among those taking to the Vivid Live stage this year are First Nations musicians Miles Nautu, King Stingray, Beddy Rays, Jem Cassar-Daley, Zipporah & Mi-kaisha, and Drifting Clouds.

Sydney Opera House head of First Nations programming Michael Hutchings shared his excitement about the diverse First Nations talent featured.

"The artists on the line-up demonstrate the depth and breadth of First Nations talent across genres and are from urban, regional and remote country," Hutchings told Style Up.

"We put a focus first up on exciting emerging talent that is on the verge of commercial breakthrough, including Zipporah, Jem Cassar-Daley, Mi-kaisha, Miles Nautu, and Drifting Clouds, as the Vivid Live at Sydney Opera House stage will give them an important launch



Jem Cassar-Daley
Pictures: Vivid Sydney

platform for future success.

"We also celebrate artists that are currently launching into successful music careers across Australia and the world like King Stingray and Beddy Rays.

"What excites me is that First Nations contemporary music is no longer an add-on or token inclusion.

"It is becoming an important

and potent part of the contemporary music and cultural landscape, as it should be."

Hutchings noted music played a key role in keeping First Nations culture and storytelling alive.

"Music has been vital to the continuation of the oral storytelling tradition that helps keep culture alive," he

said. "In times of forced institutionalised displacement from country as well as racism, poverty and abuse, music has acted as a vital lifeline to tell stories from country, create new stories, keep hope alive, tell the truth, and also entertain, have a good time and dance.

"I have learnt that music acts on two levels for First

King Stingray.

Nations artists; one is that it speaks for and to First Nations communities first up, and the other is that many artists now want to take their music and stories beyond here and to the world.

"Both are valid and important avenues of expression."

Marshall said this year's Vivid Live program would spotlight and showcase a diverse range of talent.

"Vivid Live at Sydney Opera House is a unique moment when the gold standard of live music fills every corner of this building — itself a testament to the transformative power of art — while Vivid Sydney pulses energy through the city," he said.

Vivid Sydney is owned, managed and produced by the NSW Government's tourism and major events agency, Destination NSW.

Festival to showcase wide range of movies

PHOEBE BLOGG

The Sydney Film Festival will feature several First Nations films from June 3-14, showcasing storytelling and culture.

The festival will present 248 films from 81 countries in total, including 19 world premieres, three international premieres and 140 Australian premieres, with screenings at the State Theatre,

Sydney Opera House, and cinemas across the city.

First Nations films to be screened include: Yumburra, Lomu, ARRU, Powwow People, At The Place Of Ghosts, Wrong Husband, Nika & Madison, Aanikoobijigan, and Sukundimi Walks Before Me.

Attendees will also be able to connect with fellow filmgoers and filmmakers, participate

in special events and exclusive talks, or grab a drink and a bite to eat at The Hub at Lower Town Hall.

"We want to invite you to join us at SFF this year, where each moment offers an opportunity for discovery and empathy," Sydney Film Festival director Nashen Moodley said.

"Art and cinema help us make sense of the world, take us into the

lives of people far away from us, and remind us to remain vigilant about our own rights and freedoms.

"And we can't forget, they're also an enormous source of joy."

The festival is supported by the NSW Government through Screen NSW and Destination NSW; the Federal Government through Screen Australia; and the City of Sydney.

Inkabee celebrates birthday with mix

JOSEPH GUENZLER

Noongar Wongi artist Inkabee dropped his debut mixtape Chapter 14 this month, with the release arriving on his 14th birthday.

Released via First Nations Focus, the project brings together tracks from across Inkabee's catalogue and frames them as a time capsule of music written and recorded between the ages of 10 and 13.

The mixtape documents his evolution as an artist and a young person, blending his hip-hop foundations with a stronger RnB influence, a more melodic sound, interludes, archival audio and newer

material that points towards his next chapter.

Inkabee said the mixtape captures how much his sound had changed over time.

"When I listen back, I can hear such a change in my voice, the sound, and even just my confidence," he said.

"It's like the earlier tracks were the foundation, and now I'm closer to the true sound of my artistry."

Chapter 14 includes his debut single Beat The Odds, two versions of Rabbit Proof Fence recorded at ages 10 and 13, and newer material including Vibe and On The Move, which signal sonic and personal growth.

Inkabee said releasing the

project on his birthday felt like the right way to mark that shift.

"Time's gone so fast, it's mad, and dropping this on my birthday just felt right," he said.

"Closing one chapter and starting the next."

The mixtape also serves as a scrapbook of the moments that have shaped Inkabee's rise.

From Boorloo/Perth, Inkabee first broke through at 10 years old with Beat The Odds and has since built a profile as one of Australia's emerging young voices, while continuing to shape his own identity.

His career has included a widely shared viral

performance for Chance the Rapper, becoming the youngest artist to perform on triple j's Like A Version with a rendition of Where Is The Love by Black Eyed Peas, and millions of views of viral performances including his triple j Bars Of Steel appearance with We Dat Good. He was also recognised as triple j's feature artist in 2024.

His performances have taken him to America's Got Talent, SXSW Sydney and Austin, the International Indigenous Music Summit, and New York's Central Park.

Chapter 14 is out now and available to hear on all streaming platforms.



Inkabee Picture: Jenna Elson



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