

STYLEUP

FASHION,
BEAUTY &
LIFESTYLE

I'm going to say what I feel

Miss Kaninna's
rapid rise inspires
her to be even
more outspoken

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Voice win is one for the people

JOSEPH GUENZLER

Marranunggu rapper Yung Milla has won The Voice Australia 2026, taking out the public vote in Sunday night's Grand Finale.

The Northern Territory artist was crowned the winner of the show's 15th season ahead of fellow finalists Daisha Auda, Tommy Novak and The 60 Four. Yung Milla opened the Grand Finale with Tupac's Changes, a song he connected with because of its message.

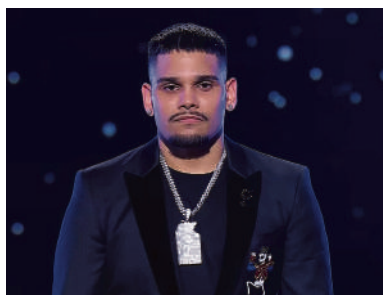
He explained why the track suited what he wanted to represent on the final night.

"That song is what I stand for morally," Yung Milla said.

"It's emotional but it's upbeat — it gets you moving."

Later, Yung Milla joined coach Mel C for a rendition of her 2000 single Never Be The Same Again, originally recorded with the late Lisa "Left Eye" Lopes.

He performed Lopes' rap verses during the duet before



reflecting on the unlikely path that had brought him to the stage.

"I'm a Black boy from Darwin and now I'm on The Voice grand finale singing with Melanie C," he said.

The win capped a run which began with Yung Milla turning all four coaches' chairs during his blind audition before eventually joining Team Mel C.

He performed Gangsta's Paradise during the Knockouts, Pray For Me in the quarterfinal and reworked Men At Work's Down Under for his semifinal performance.

The semifinal performance

combined didgeridoo, a choir, original rap verses and storytelling about his upbringing and family before Mel C selected him for the Grand Finale.

After host Sonia Kruger announced the result, Yung Milla thanked his coach and dedicated the win to his community.

"I can't believe it, I'm so grateful," he said.

"Thank you so much Mel, you've made me stronger as a person, as an artist."

"I'm just so proud and I'm doing it for my people."

Mel C praised the impact Yung Milla had made throughout the competition.

"You've affected me, everybody who's been in a room with you," she said.

Yung Milla's mother, Kylie, said: "To see him up there, to show his talent to the rest of Australia took my breath away. I'm just so proud he's made it this far."

Torres Strait Islander singer Auda also reached the Grand Finale after a competition run which included a four-chair turn, a coach change and a place on Team Kate Miller-Heidke.

The 15-year-old Logan singer performed Janet Jackson's Together Again during the final after becoming the first contestant on The Voice Australia to receive approval to perform one of Jackson's songs.

Jackson had previously declined the use of her songs on the program but approved Together Again after producers

sent her Auda's blind audition tape. Auda later joined Miller-Heidke for a duet of Sarah McLachlan's Angel.

Her Grand Finale appearance followed performances of Lizzo's Cuz I Love You in the blind auditions, At Last in the Knockouts, Janelle Monae's Tightrope in the quarterfinal and Andra Day's Rise Up in the semifinal. She became the first Torres Strait Islander artist to reach The Voice Australia Grand Finale.

New South Wales singer Novak and South Australian group The 60 Four completed the final four.

Yung Milla has received \$100,000 and a Hive Sound Studios recording and development package as the winner of the 2026 season.



Voice 2026 winner Yung Milla during the Grand Finale. Pictures: Seven Network

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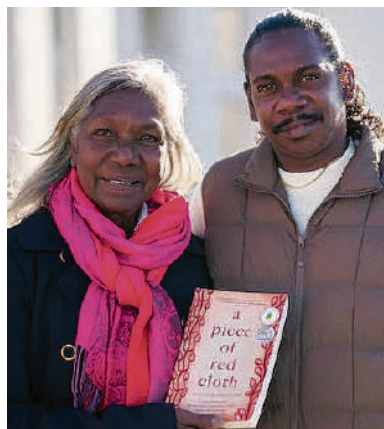
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Merrikiyawuy Ganambarr-Stubbs and Dima Burarrwanga accepted the award in Canberra.

Yolngu tale winner of award for best fiction

GIOVANNI TORRE

A Piece Of Red Cloth, a novel based on the oral history of Yolngu people from north-east Arnhem Land, won the best fiction prize at the Prime Minister's Literary Awards this month.

Co-authors Djawundil Maymuru, Merrikiyawuy Ganambarr-Stubbs, Djawa Burarrwanga and Leonie Norrington won the \$80,000 prize for the work, which tells the story of a grandmother's quest to protect her granddaughter from Macassan trepang fishermen during the 17th century.

The awards judges described the novel as a "landmark achievement in fiction" and "an urgent example of intercultural work, setting a high benchmark for collaboration between Aboriginal and non-Aboriginal writers".

"It is a profound work of remembrance and re-imagining, fusing oral history, novelistic technique and deep cultural knowledge," they said.

Ganambarr-Stubbs previously told Radio National *A Piece Of Red Cloth* explored cultural traditions that were still apparent in modern communities while re-telling the story of how Yolngu people had been trading with countries overseas for centuries.

"We still live like this, like what's happening in the book today," she told the program in 2025.

"Even if we are modern people, we still go out bush, we still dig for the yams, for those roots, get it up, oysters, still live it, still eat it."

Dr Norrington told the ABC winning the award was a "recognition of history" and she hoped the book could be a driving force for action.

"Our history has been read by the Prime Minister of Australia, and now things can change," she said.

Another Northern Territory work, Kate Wild's *The Red House*, about the fatal shooting of Kumanjayi Walker in Yuendumu and the murder trial of police officer Zachary Rolfe, received the non-fiction Award.



Elizabeth Ngwarrae Bonney works on her VCAA winning work, *My Grandmother's Country*. Picture: Courtesy of Artists of Ampilatwatja

Country central theme of award-winning work

GIOVANNI TORRE

Elizabeth Ngwarrae Bonney of Artists of Ampilatwatja won the prestigious \$10,000 Vincent Lingiari Art Award this month, celebrating the 50th anniversary of the Aboriginal Land Rights Act with her painting *My Grandmother's Country*.

For many years the traditional healer painted with her mother Eileen Bonney, one of the founders of Artists of Ampilatwatja and the last of the original claimants of the Wakaya Alyawarre land claim that was returned to Traditional Owners in 2025.

"My mother has been fighting for this land for 40 years, one of the longest-standing land claims in the Northern Territory, and now she is passing it over. So, we can pass it over to our children," Bonney said.

"My mother had to fight because this was her mother's country. My great-grandfather's country is Arlenkw. My grandfather's mother's country is Titjambara. My great-grandmother's country is Arene."

The winning landscape painting depicts country about 325km north-east of Mparntwe (Alice Springs) that holds stories and memories



Joseph Williams Jungarrayi's *Three Brothers*. Picture: Fiona Morrison, courtesy of Desart.

for the artist. "When I was young, I would go to this country with my mother," she said.

"I take my daughter and grandchildren to this country.

"This land holds stories and when we are there, we feel them.

"I paint to keep my country alive, so we can know and teach our young ones, our grandchildren."

This is the fourth time the Central Land Council and Desart have joined forces to present the award, and the first time two judges chose the winner among a record 56 entries.

Museum and Art Galleries of the Northern Territory curator Rebekah Raymond and the Strehlow Research Centre's Joel Liddle had the tough task of deciding which

entry best responded to this year's theme, *Our country, our culture: 50 years of land rights*.

"We chose the winning work because it so beautifully reflects a deep connection to country, a connection that is timeless and ever present," the judges said.

"We talked about how it felt like we could walk right into the artwork; the artist made it feel so true and that we could be there standing with them in their beautiful desert country.

"We were also moved by the story shared by the artist of how the fight for their land was intergenerational.

"The artist honoured their Elders — their grandmother and their mother who began the fight for their lands, which took 40 long years to succeed.

"This long-held fight for land, for culture, for our families, is one that so many of us know, and so many are still fighting."

Vincent Lingiari's granddaughter Rosie Smiler travelled to the opening of the Desert Mob event to announce the award winner.

In August she joined elected members of the Central Land Council at Kalkaringi as they voted for the \$2000 CLC delegates choice award, received by Tennant Creek's Joseph Williams Jungarrayi, a

cultural leader and Warumungu translator who works for the Nyinkka Nyunyu Art and Culture Centre, for his work *Three Brothers*.

The artist called his work "a reflection on country, memory and ancestral presence, expressed through the surface of a colonial mine map".

"By working directly on to this map, I reclaim it, transforming a document that once marked extraction and disruption into one that carries culture, story and identity," he said.

"Fifty years on from land rights, this work speaks to reclamation — of land, of narrative and of identity.

"It honours the enduring presence of ancestors and recognises that our stories are still embedded in country, no matter how it has been mapped, divided or used."

CLC chair Warren Williams congratulated the winners and thanked all the artists from across Central Australia and beyond who entered works.

"Our land rights and our art movements have challenged and changed this country for the better," he said.

The Vincent Lingiari Art Award exhibition at the Araluen Arts Centre in Mparntwe runs until October 18.

Miss Kaninna is only going



JOSEPH GUENZLER

The rise of music sensation Miss Kaninna has, in barely three years, already taken her from lutruwita/Tasmania to sold-out shows and festival stages across Australia, Europe and the UK.

The proud Yorta Yorta, Dja Dja Wurrung, Kalkadoon and Yirendali Aboriginal sovereign woman was raised in lutruwita and is now based in Naarm (Melbourne), where she has built a career around music that does not separate identity from expression.

Before releasing music, Miss Kaninna was posting covers, performing around Tasmania and appearing on festival bills,

before her 2023 debut single *Blak Britney* established the voice and attitude that would shape what followed.

Independence has remained central to that approach.

"Being an independent artist means that I don't have anybody above me to tell me what I can and can't," Miss Kaninna said.

"But for me, I will release anything that I feel like it.

"F... it, I'm just going to say what I feel."

That attitude now sits at the centre of *BLACKPRINT*, her six-track debut mixtape released in August through Soul Has No Tempo and AWAL Recordings.

Built largely from freestyles,

the project moves through old-school hip-hop, funk, soul, R&B, rock, punk and club music, with appearances from Kobie Dee and Jamahl Yami.

MOB TIES and *HANDOUT* carry its hip-hop foundation, while *STOLEN WAGES* and the title track push further into rock and punk.

Miss Kaninna has described the project as both personal and collective.

"*BLACKPRINT* has been on my mind for a long time; it feels like a blueprint for my life," Miss Kaninna said.

"I feel Aboriginal people are the blueprint and have been robbed of that, that is the reality of my existence.

"Over time *BLACKPRINT*

g to get louder



On stage in Magandjin / Brisbane.
Pictures: Joseph Guenzler



became a vehicle to express anger and frustration."

The mixtape adds to a run that includes six ARIA Award nominations, two AIR Award wins, a J Award nomination for Live Act of the Year and a 2026 National Indigenous Music Awards nomination for Artist of the Year.

She has also appeared on billboards in Times Square and been named an Amazon Global Artist To Watch.

Her live show has become just as important to that rise.

At The Brightside in Magandjin (Brisbane) earlier this month, Miss Kaninna played what was then the biggest show of the BLACKPRINT tour, moving

between rapping, singing and high-energy performance while keeping control of the room.

Between songs, she spoke about the stories behind the music and what it means to move through the industry as a proud Black woman in Australia.

The response to the new era has been clear from the stage.

"And I mean, I'm enjoying the music, and I enjoy playing it live," Miss Kaninna said.

"The shows so far have been really energetic and people are really down for the theme and this new era."

Her audience has also taken her overseas, including touring with Kneecap and appearances at Feile an Phobail in Belfast,

Sziget Festival and Boomtown in the UK, as well as a show before 80,000 people at Scotland's OVO Hydro. Miss Kaninna has said those experiences gave her confidence to take more risks.

For an artist still early in her recording career, the scale of that growth is significant, but the through-line remains the same: Miss Kaninna knows who she wants to be.

She has also spoken about resisting pressure to change as her profile grows.

"I want to be the artist that I made up for myself when I was a little girl in the mirror of the bathroom. I want to be that person and nobody is going to f...ing stop me from being that."



Picture:
Ellie Phan



Picture: @JAYYYSLAYS-43

Collections on the catwalk

Anna Reynolds shows off the Dadikwakwa-kwa Collection. Picture: Dylan Buckee



PHOEBE BLOGG

A thriving hub of creativity spanning the Groote Archipelago in the Gulf of Carpentaria, Anindilyakwa Arts is renowned nationally and around the world for its talented artists, who explore creative avenues through "old and new ways", drawing on deep knowledge of traditional practice and experimenting with contemporary art disciplines.

"The art centre brings a healthy kinship amongst us and is a safe place for us," lead art and culture officer Noeleen Lalara said.

"We are proud to be a part of the art centre. Here we can teach the young ones through our art so they can keep our culture strong into the future."

Anindilyakwa Arts has had several collections showcased at Country to Couture. The artists initially began developing their fashion and textile practice through the bush dye program, with their first collection presented at Country to Couture in 2017.

Since then, Anindilyakwa Arts has returned to the runway several times, using fashion to share their culture, stories and innovative textile practices with other people.

After a successful runway on the 2026 Country to Couture runway, Style Up caught up with the artists.

"This isn't my first time, I have done this before with Anna Reynolds a few times at the Country to Couture," senior

artist and arts and cultural officer from Angurugu Community, Annabell Amagula said.

"I have walked the runway before as well. I am here guiding Bernadette and Sylvia. I am proud to be here."

"I am happy we are here together for Anindilyakwa Arts."

Amagula explained: "Our Story and collection is from the Dadikwakwa-kwa story and when our family went to the Manchester to bring back the Dadikwakwa-kwa to Groote Eylandt."

"We remember the old lady E Mamarika and all the stories she used to tell us. We are proud to share this story and of our designs, it was powerful and we were very proud," she said.

The collection was inspired by the return of cultural material from Manchester Museum in 2023, including 70 Dadikwakwa-kwa. Their return helped revitalise the practice of making Dadikwakwa-kwa across the Angurugu and Umbakumba art centres.

The artists wanted to create a fashion collection honouring Dadikwakwa-kwa and its revitalisation.

The artists worked with Reynolds on the collection, where they experimented with new bush dye techniques, coming up with something that they termed "Black line".

Black line is made from bush dye, using plants to prepare the fabric so the artists can paint designs on the material with brushes.

Griffin Decommissioning and Field Management Environment Plan

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 Environment Plans.

Griffin Decommissioning and Field Management Environment Plan (EP)

Woodside is planning to undertake the following decommissioning activities under a revision of the in-force Griffin Decommissioning and Field Management EP:

- Removal of ~ 33.4 km of subsea flexible flowlines and associated infrastructure, and management of residual contents within the flexible flowlines (via controlled flushing or controlled release).
- Field management activities including inspection, monitoring, sampling and environmental surveys during and following the removal activities.
- Assessment and management of iron ore ballast materials, including potential recovery and leave in situ activities.

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 will not be affected.

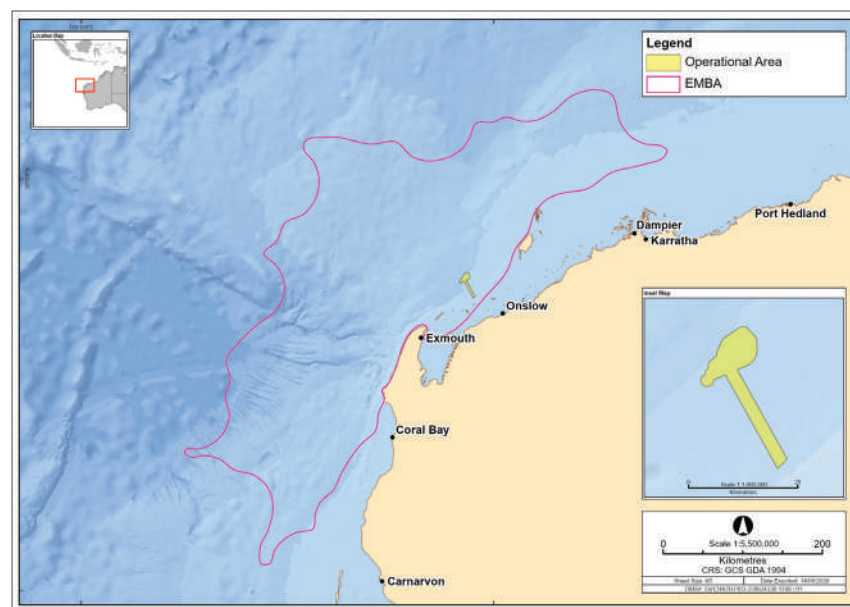
We would like to hear from you

If you are an individual, organisation or community group and believe your functions, interests or activities may be affected by the activities under this Environment Plan, we would like to hear from you by **30 October 2026**.

To find out more go to:

www.woodside.com/what-we-do/consultation-activities

You can also subscribe via our website to receive future information on proposed activities.



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Art show explores heritage



An untitled work by Daniel Boyd, 2020. Picture: Daniel Boyd

PHOEBE BLOGG

Ngununggula, the Southern Highlands' first regional art gallery, this month announced details of *Stories From A Small Country Town*, a major exhibition headlining its spring/summer season.

Featuring two of Australia's foremost First Nations artists, Archie Moore and Daniel Boyd, *Stories From A Small Country Town* is an exploration of memory and belonging, tracing the Odyssey-like journeys of both artists.

Presented from October 31-February 14, the exhibition explores heritage and belonging for Boyd, a Kudjala, Ghungalu, Wangerriburra, Wakka Wakka, Gubbi Gubbi, Kuku Yalanji, Bandjalung and Yuggera man with ni-Vanuatu heritage, and Moore, a Kamilaroi/Bigambul man.

"Ngununggula is delighted to announce *Stories From A Small Country Town*, which features three revered First Nations voices," Ngununggula assistant director Olivia Welch said. "Though their practices take very different forms, Moore and Boyd both contemplate personal and

cultural journeys. Conceived by Djon Mundine OAM almost two decades ago, we're thrilled to see this incredible exhibition realised at Ngununggula."

Curated by Mundine, a Bandjalung man and Southern Highlands resident, *Stories* from a small country town brings together reflections that explore cultural identity through deeply personal and sensory means rather than subjecting viewers to overt political statements.

Moore draws on key signifiers of identity in a diverse selection of portraits of himself and his father Stanley, spanning 20 years of practice, while Boyd recalls personal history to reframe colonial narratives.

"They're the two most deeply thinking Aboriginal artists in their practice — it's not just about ecstatic exclamations about injustices or anything else," Mundine said.

"They do it in a much more subtle way than that. In considering both artists, the question becomes, 'How do you create your own life in the end? How do you create your own identity?' . . . That's what I felt with both Daniel and Archie."

Mundine has long described both artists' life stories as a "meandering" journey away from, and back to, home and identity: Archie Moore's from the small Queensland town of Tara, and Daniel Boyd's connected to his Vanuatu ancestry and Queensland's sugar cane history.

Mundine draws a parallel with the structure of myth and literature, from *The Odyssey* to the magic realism of Gabriel Garcia Marquez.

Boyd will transform Ngununggula's gallery windows with a site-specific installation using his signature dot motif, applying black adhesive vinyl to the glass to create a filter effect. This extends the window installation technique he has used in works including *Untitled* and the window segment of his piece *Doan*. Boyd's lauded dot technique is emblematic of dark matter in the universe.

The presentation of works by Moore includes *Remnants Of My Father*, developed for the 2026 Adelaide Biennial of Australian Art: *Yield Strength* in collaboration with Australian precious metals group Pallion. *Remnants Of My*



Archie Moore, *Heart of Gold*, 2026, from *Remnants Of My Father*. Picture: Tim Robinson

Father is a portrait of Moore's father, Stanley. Rather than being presented with his father's likeness, audiences come to understand Stanley through the objects and papers he left behind: a hand-drawn map of a gold deposit, a licence to possess valuable minerals, a business advertisement, war medals, a bedside bucket of urine, and dentures with a gold cap. Moore has described the memories of his father as the golden thread running through the work, connecting eight forged objects and reproduced documents from his father's estate. "The work speaks to

(false) hope, (empty) promises, (thin) veneers and (pipe) dreams," he said.

The exhibition will also draw on works from Moore's *Mial* series (2022), alongside earlier works interrogating the language used to classify race: *Blood Fraction* (2015), a sliding colour scale of skin tones responding to public commentators who question Aboriginal people's authenticity, and a selection from Moore's early *Comic Paintings* (2005).

***Stories From A Small Country Town* will be presented at Ngununggula from October 31-February 14.**

Storytellers create a space for First Nations yarns to grow

PHOEBE BLOGG

Two of Australia's leading First Nations-owned literary organisations, Magabala Books, and Blak & Bright, launched *First Stories Collective* this month, a national network for Blak storytelling and publishing.

The collective will bring together writers, illustrators, editors, publishers, cultural leaders and other literary professionals to strengthen relationships, share knowledge, deliver advocacy and professional development, grow

culturally grounded pathways, and create long-term change in the literary sector.

Registration is now open for Blak creators from every corner of the country, across all genres and storytelling mediums, to join the collective.

"Story is more than a product," said Bebe Oliver, Blak & Bright chief executive and artistic director.

"It's a living relationship to Country, culture, community, ancestors and future generations.

"Through *First Stories Collective*, we have ambitious goals to nurture

the Blak creative ecosystem so that First Nations stories and storytellers are respected, properly supported and able to thrive on their own terms."

Magabala Books CEO Lilly Brown said "our vision is to futureproof the opportunities that exist for First Nations storytellers".

"We've created *First Stories Collective* to connect First Nations creators and publishing professionals to share knowledge and shape the future of the sector," she said.

"Through collective advocacy, we

seek to influence safer, fairer and more accountable publishing practices, and create a stronger future for First Nations voices and stories."

Funded by Creative Australia, *First Stories Collective*'s work will span four connected pillars: gathering and connection, opportunity and access, visibility and exchange, and leadership and sector change.

Supporters of the collective are encouraged to stand alongside Blak creatives through financial, in-kind and advocacy support to help build

the infrastructure First Nations literature deserves, provide Blak-led opportunities, and sustain long-term sector change.

Blak writers, creators and publishers are invited to join the collective to find out about upcoming activities and opportunities, with the first national gathering taking place in Maganjdin/Brisbane in November.

Members can share their needs and wants with the collective, and learn about future gatherings, development opportunities, funding and ways to contribute.

Fashion parade knits community

RONAN O'CONNELL

Indigenous models wore locally-designed clothes decorated by vivid colours and Aboriginal patterns during the SKUTTA '26 fashion parade in Fitzroy Crossing last week.

The young male and female models, many aged only in their teens, strutted a sand catwalk on the serene banks of the Martuwarra Fitzroy River, as the sun set on an appreciative crowd of several hundred people.

The community-led event, organised by Marra Worra Worra Aboriginal Corporation, also involved live music and pop-up stalls selling Indigenous-made accessories, clothes and artworks. It was part of a two-day event in Fitzroy Crossing, which concluded with the opening of its upgraded Night Space, the highly successful youth centre run by Marra Worra Worra Aboriginal Corporation.

The fashion show is called "Skutta", a word that means to carry yourself with confidence and show pride in your Indigenous heritage.

At SKUTTA, models wore garments created by a range of

local designers, schools and community programs, including MWW Night Space, Rukaji Designs, Muludja Remote Community School, Marninjarra, Marnin Studio, Manjali Studio School, Mangkaja x Gorman, John Prince Siddon, Jalayimiya and Fitzroy Valley District High School.

The MWW Night Space Girls Program also showcased its own collection, with girls spending months creating garments through workshops with Elders, mentors and fashion professionals including Lois Hazel and Marnin.

Nicola Angell, head of community programs at Marra Worra Worra Aboriginal Corporation, was behind the idea of bringing fashion to young people at Night Space, which led to SKUTTA.

"MWWAC initially became involved in fashion as a way to engage with girls but it has really become a beautiful way for the organisation to engage with the whole community. Indigenous fashion is such an exciting and empowering space," Ms Angell said.

Other local designers also took part in the fashion event,

including Jonian Nargoodah, who with her family runs Rukaji Designs, based out of the Jimbalakudunj Community near Fitzroy Crossing. The label hand-dyes scarves and sarongs, in particular, which are coloured not with chemicals, but traditional organic bush dyes.

Ms Nargoodah's foray into fashion design began with learning to make prints on linoleum. She said she retains a connection to Country through her work by foraging in the bush for natural dye ingredients, such as bark, leaves and plants. The patterns used by Rukajiblend tie-dye with motifs and symbols commonly seen in Indigenous art, including native animals.

Ms Nargoodah said being a First Nations fashion designer was a challenge due to the robust competition from the many other gifted Indigenous designers.

She hoped her work would inspire a new generation of young Indigenous people to express their creativity.

"I want them to be part of it, too," she said, encouraging Fitzroy Crossing kids to join the town's arts program.



SKUTTA models Kita Wallaby, Ravannah Lennard, Milly Banjo and Talithia James wearing MWW Night Space Collection.

Picture: Ronan O'Connell.

Create shared value with Indigenous Peoples globally.

Challenge accepted.

Aaron Nannup's artwork Maarbakoort Bilya (pictured below) reflects the meeting of river and sea on Wadandi Country, a place of deep cultural significance where freshwater and saltwater sustain life. It honours the enduring connection between people, water and Country.

At Woodside, we are inspired by stories that illuminate connection, culture and shared understanding. Woodside's Indigenous Peoples Strategy 2026-2030 reflects this commitment, setting a clear vision for respectful relationships, meaningful engagement and shared value wherever we operate.



Scan the QR code to explore the Strategy and learn more.

 Woodside Energy