

STYLEUP

FASHION, BEAUTY & LIFESTYLE

Fair go

Fashion parade part of celebration of art, culture and community at The Cutaway

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Festival revamped to give music more bite **P10**
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Billie-Jean Hamlet wears a Nagula Jarndu dress. Styling by Oriana De Luca, hair by Alan White, make-up by Molly Warkentin. Picture: Joel Foreman

Celebration of music's power

JOSEPH GUENZLER

BIGSOUND's Goolwal Goolwal program will return in 2026 with a new home and a conference program placing First Nations artists, industry leaders and community voices at the centre of the festival's 25th anniversary.

The program will run throughout BIGSOUND in Fortitude Valley, Magandjin (Brisbane), from September 1 to 4, alongside 12 Indigenous acts selected for the BIGSOUND 100.

The showcase line-up includes Bala rontu, Djawarray and Mayi Wunba Dancers, Jem Cassar-Daley, JJ Vacant, Kyla Belle, Say True God? Zipporah and many more, continuing the event's focus on Indigenous and Pasifika talent.

Goolwal Goolwal will also bring Indigenous-led discussions, networking sessions and creative work into the wider industry conference.

QMusic's First Nations project officer, Birri, Kabi

Kabi, Byelee and South Sea Islander woman Natalie Lingwoodock, described the program as a celebration of First Nations contributions to Australian music.

"The 2026 Goolwal Goolwal Program is all about celebrating, elevating, and being proud of what mob have contributed to the music industry here in Australia," Ms Lingwoodock said.

Trials, a Ngarrindjeri artist and producer, will join the Artists in Conversation series and exhibit his visual work in the Goolwal Gallery at Hey Chica.

Rappers Kobie Dee and Tasman Keith will discuss how they use their individual careers to support collective change in their communities.

The conference program will also explore regional connections, youth empowerment and the relationship between storytelling and music synchronisation opportunities.

Delegates will meet First Nations industry representatives from Australia

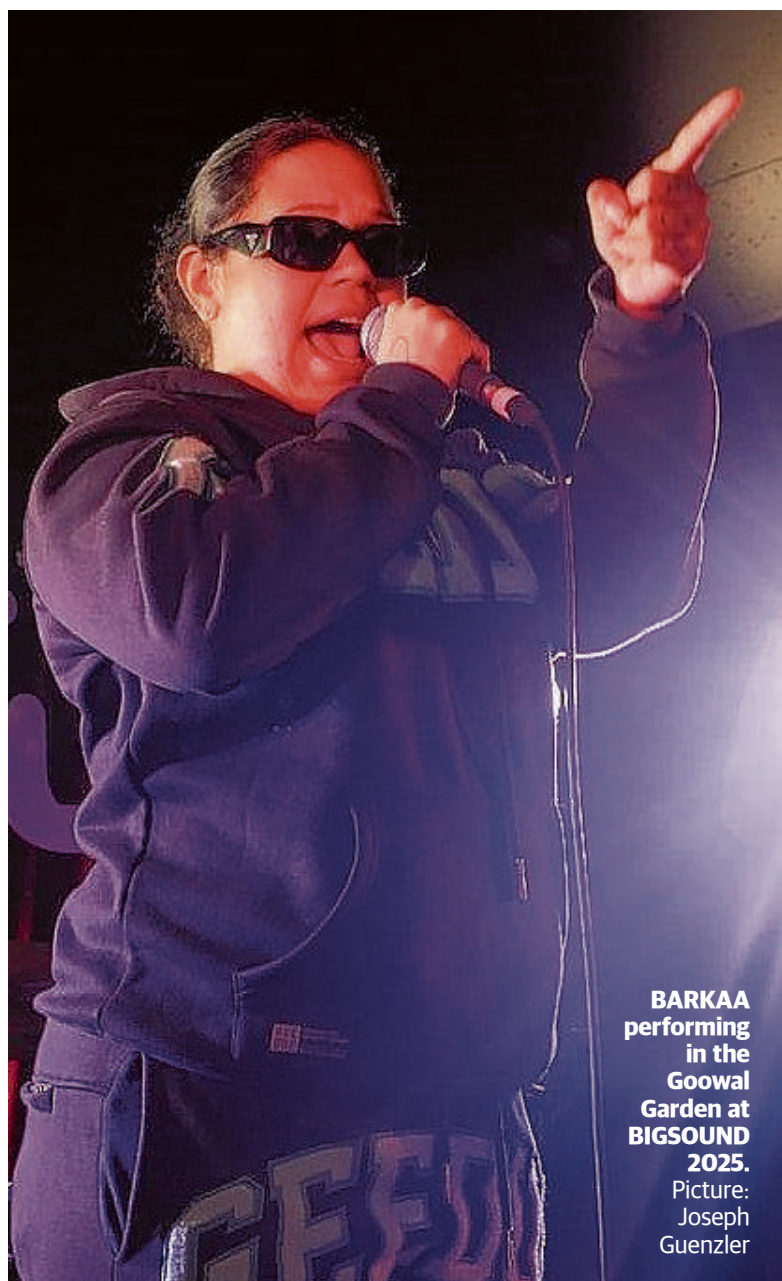
and overseas through the Sharing Songlines series. The series will include Support Act's First Nations team and discussion of the First Nations Music Industry Review.

"We're proud to welcome Ngarrindjeri artist and producer trials, who joins us to share his wisdom and knowledge as part of the Artists in Conversation series, and to showcase his artwork in the Goolwal Gallery in Hey Chica," Ms Lingwoodock said.

"BIGSOUND delegates will also get to hear Kobie Dee and Tasman Keith share how they drive collective change in their communities, while forging their own individual paths as MCs."

The program was curated by the Goolwal Goolwal Advisory, which includes Elder in Residence Uncle Joe Geia and representatives from every State and Territory.

BIGSOUND 2026 will feature 100 artists across 15 venues over three nights, with the conference running under the theme Creatives in Conversation.



BARKAA
performing
in the
Goolwal
Garden at
BIGSOUND
2025.
Picture:
Joseph
Guenzler

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Vibrancy and flair make art fair shine



CIAF opening night.

PHOEBE BLOGG

The 17th Cairns Indigenous Art Fair delivered four vibrant days of art, fashion, performance and cultural exchange this month, with thousands converging on Tanks Arts Centre and satellite venues across Gimuy/Cairns for the fair's most expansive program to date.

Presented under the theme Reclamation & Regeneration, it featured the largest art and artisans' showcase in the fair's history, alongside expanded fashion, theatre, talks, music, dance, Elders and family programming.

This year's program marked a milestone year for CIAF, including the 10th anniversary of the CIAF Art Awards and the inaugural CIAF Fashion: Textile & Design Awards, further expanding the fair's platform for artistic recognition and professional opportunities.

Artistic director Teho Ropeyarn said the response to

this year's program demonstrated the growing impact and significance of the fair nationally and internationally.

"CIAF 2026 has been a powerful celebration of resurgence, creativity and cultural authority," Mr Ropeyarn said. "Across four days we witnessed artists, designers, performers and communities come together to share stories grounded in culture while pushing contemporary practice into exciting new territory."

"Reclamation & Regeneration was about honouring where we come from while creating space for where we are going. The response from audiences, artists and visitors has been extraordinary."

The fair attracted more than 17,100 visits across Tanks Arts Centre and The Mill, a nearly 15 per cent increase on 2025, with attendance at satellite exhibitions across Gimuy/Cairns still to be finalised upon closure of the

city-wide program. Early figures also indicate strong art sales and outcomes such as commercial gallery representation and commission opportunities, showing strong collector confidence across established art centres and the growing cohort of independent artists.

Independent artists accounted for almost 60 per cent of exhibitors in the Art Fair Showcase, signalling a major shift in Queensland's First Nations arts sector as more artists invest in building sustainable independent practices beyond traditional art centre representation.

The artisans' showcase had more than 130 artists across 36 stalls and the art showcase presented more than 90 artists through art centres, galleries and independent practices. Professional development and international engagement also expanded. The On Country Program welcomed 65 delegates, its biggest VIP group, including representatives from Art

Central Hong Kong and the Biennale of Sydney, as well as artists from Taiwan, Hong Kong and New York, who took part in masterclasses and the fashion program.

Chair Bianca Beetson said the fair's continued growth reflected the strength and diversity of Queensland First Nations creativity and CIAF's important role as a cultural and economic platform. The digital campaign also reached new audiences, generating more than two million social media impressions.

The 2026 CIAF Art Awards recognised outstanding achievement across contemporary First Nations visual arts. Proud Torres Strait Islander and Aboriginal artist Douglas Tamwoy, from Bamaga with bloodlines to Badu and Erub Islands, claimed the People's Choice Award with artwork Trade Wind (the Canoes) for the second time following his previous win in 2023.

Cairns Indigenous Art Fair will return 8-11 July, 2027.

New album a timely approach to present

JOSEPH GUENZLER

Filipino and Murrawarri composer, rapper, producer and drummer DOBBY is set to release his second album, MARSHMALLOW.

The concept rap album follows his ARIA Award-winning debut WARRANGU; River Story, which built a sonic archive around Indigenous land knowledge, environmental justice and the river systems affecting Brewarrina and surrounding communities. The new album shifts to a personal story.

"WARRANGU was a community-based album . . . But this one here is an inward journey into my inner child," DOBBY said.

The album is built around a time-travel story that takes DOBBY back to 2009, when he was a younger artist with an unreleased project called The Royal Flame.

He meets that younger version of himself, takes the unreleased album and brings it into the present. The process forced him to look at the distance between childhood and adulthood, and the things that shape a young person's sense of self. It became a way to examine childhood, self-doubt and repair.

"This young kid that I go back in time to 2009 to confront, he was very different," DOBBY said.

"He didn't have to worry about taxes or parking fines or rent. All he cared about was hip hop music, Missy Elliott, listening to Eminem and Black Eyed Peas."

MARSHMALLOW draws its title from the Stanford University marshmallow experiment, which studied delayed gratification and willpower in children.

The idea of waiting for a higher reward became a way to understand regret, discipline and the long process of releasing work he had left behind.

The album also looks at mental health, racism and staying connected to passion while carrying the pressures of the world. It moves through social and political pressures, with DOBBY imagining what it means to tell his younger self about the world after 2009.

MARSHMALLOW leans into jazz, funk and hip hop, with live drumming and samples and will be released on Friday July 31.

Project reunites Elders with landmark works

NATASHA CLARK

Senior Warlpiri Elders were reunited this month with two landmark paintings crafted nearly 40 years ago in Yuendumu, a remote community 290km north-west of Mparntwe/Alice Springs.

On July 14 the Elders viewed the works during a visit backed by the Australian Institute of Aboriginal and Torres Strait Islander Studies.

The Warlpiri Project says the paintings were traded for a government-owned four-wheel-drive in 1986, giving the artists a way home.

Now known as Toyota Dreaming, the works were

painted by Paddy Jupurrula Nelson, Paddy Japaljarri Sims, Larry Jungarrayi Spencer, Paddy Japaljarri Stewart and Towser Jakamarra Walker.

The Warlpiri Project said the artists were among those who painted the Yuendumu school doors, a defining project in the development of contemporary Warlpiri art. Senior men painted the doors in the early 1980s to teach children about Jukurrpa, the law, culture and ancestral stories of Warlpiri life.

Warlpiri Project senior Elder, Robin Japanangka Granites, said the two paintings continued that work of sharing cultural knowledge. "The



Senior Warlpiri men have been reunited with works known as Toyota Dreaming, which were painted in Yuendumu nearly 40 years ago. Picture: The Warlpiri Project

paintings were done by the same artists who painted the Yuendumu doors," he said. "They painted these masterpieces to help educate the broader community about our Jukurrpa, just as they did

with the painting of the Yuendumu school doors for their children way back."

Researcher Eric Michaels, working with the Warlpiri at Yuendumu, helped broker the exchange, the Warlpiri Project

says. Yuendumu now stands as an internationally recognised hub of Central Desert art. The Warlpiri Project thanked AIATSIS for its ongoing support and care of the paintings.



PHOEBE BLOGG

The National Indigenous Art Fair transformed The Cutaway at Barangaroo this month into a vibrant celebration of Aboriginal and Torres Strait Islander art, culture and community.

Kicking off NAIDOC Week, the fair ran from July 3-5.

It presented almost 30 Indigenous art centres from across Australia and brought together more than 100 Aboriginal and Torres Strait Islander artists.

With the inaugural cultural event hosted at The Cutaway following its major transformation, NIAF is the largest presentation of First Nations art and culture at the venue.

The program was shaped by a team of First Nations curators.

Miah Madden (Bundjalung) curated The Living Room exhibition showcasing highlight works from the participating art centres; Matt Poll (South Sea and Torres Strait Island) curated the talks program; Kaleena Briggs (Wiradjuri/Yorta Yorta) curated the music program; and Billie-Jean Hamlet (Walmajarri/Yamatji) curated the fashion parade.

NIAF was supported by First Nations ambassadors Rachel Perkins (Arrernte/Kalkadoon), Dennis Golding (Kamilaroi/Gamilaraay), Alison Page (Dharawal/Yuin), Jazz Money (Wiradjuri), Sebastian Goldspink (Burramattagal), and Daniel Browning (Bundjalung/Kullilli).

This year's fair was the first to hold an opening night event, offering exclusive early access.

One of Australia's leading fashion figures, Hamlet has appeared in Vogue, Harper's Bazaar, Marie Claire and RUSSH, and fronted campaigns for Country Road.

Grounded in storytelling, cultural expression and connection, the fashion parade showcased pieces from

Merrepen Arts, Bula'bula Arts, and designers including MAARA Collective, Mimmim, Miimi & Jiinda, Clair Helen, Lillardia Briggs-Houston and Jarawee.

"For 65,000 years, Aboriginal culture has thrived through our connection to Country, tradition, storytelling and art. Creative directing and curating Indigenous culture for National Indigenous Art Fair is something I'll carry with me forever," Hamlet said.

"Fashion has become one of the ways I get to honour my ancestors, continue our tradition of storytelling and proudly represent my culture.

"These images are only a glimpse into the atmosphere we created that night. The energy in the room was electric.

"To every designer, model and creative who trusted me and believed in my vision, thank you.

"I'm forever grateful."

NIAF's music program which opened on Friday, July 3, featured performances by rising Darumbal and Tongan R&B vocalist Mi-Kaisha, intergenerational Yuin choir Djinama Yilaga, and Mawambul, a Wiradjuri and Dharug dance work choreographed by Jo Clancy and Stuart McMinn.

The program continued the

following day with performances by Gawura Cultural Immersions and pop-folk-jazz duo Microwave Jenny, while Sunday, July 5 featured the Wagana Dancers and rising R&B singer-songwriter Riah.

The fair's marketplace also offered visitors an opportunity to buy artworks directly from Aboriginal and Torres Strait Islander artists from remote, community-owned art centres across the Northern Territory, South Australia, Queensland and Western Australia.

Guided by a mission to support economic development in remote Indigenous communities and strengthen the world's oldest continuous living culture, NIAF charged no commission or stall fees, with 100 per cent of profits going directly to the art centres.

This year's fair showcased the breadth of Indigenous art making, with highlights including works by Kieren Karripul from Merrepen Arts, Karen Rogers from Ngukurr Arts, Agnes Donnelly from Warnayaka Art and Cultural Aboriginal Corporation, and many more artists.

NIAF 2026 also featured an installation program showcasing the breadth and diversity of contemporary First Nations artistic practice.

Culture meets craft at The Cutaway

presentation of First Nations art and culture within the venue."

Placemaking NSW chief executive Susan Lee said the organisation was "proud to have partnered with the National Indigenous Art Fair to host the first Indigenous event at The Cutaway".

"This iconic art fair showcases the latest award-winning ideas and innovations from Aboriginal and Torres Strait Islander artists, designers, and makers from around the country," she said.

The National Indigenous Art Fair was presented by Sydney-based First Hand Solutions Aboriginal Corporation, in proud partnership with Destination NSW, the University of Technology Sydney, the City of Sydney, the Macquarie Group Foundation, Gilbert + Tobin, Barangaroo, and the Indigenous Visual Arts Industry Support program.





Photo Haylee Rivers
Brands Maara Collective dress,
Bula'Bula Art x Maara
Collective hat

TOP LEFT: Photos Joel Foreman **Make-up** Molly Warkentin **Hair** Alan White **Styling** Oriana De Luca **Dress** by Nagula Jarndu **Model** Billie Jean Hamlet.
TOP CENTRE: Photo Shay-Leah Wanganeen **Brand** Miimi and Jinda. **LEFT: Photo** Shaneiva Chatfield **Brand** Miimi and Jinda.

Tour begins for national art

JOSEPH GUENZLER

The 5th National Indigenous Art Triennial opened on the Gold Coast this month as the first stop on its national tour outside Kamberri (Canberra).

Home of the Arts unveiled After The Rain on the eve of the 50th anniversary of NAIDOC Week. The free National Gallery Touring Exhibition has transformed two levels of HOTA Gallery with 10 installations exploring First Nations stories, resilience and intergenerational cultural legacies.

Girramay, Yidinji and Kuku-Yalanji artist Tony Albert is the exhibition's artistic director. The exhibition explores renewal and cultural continuity through newly commissioned works by Aboriginal and Torres Strait Islander artists.

Mr Albert said the exhibition placed First Nations creativity at the centre of the national conversation. "After the Rain positions the creative brilliance of First Nations artists at the centre of national conversation, offering a restorative and forward-looking exploration of Country and culture," he said.

"After the rain, the land is cleansed, seeds begin to sprout, and new life emerges.

"I am excited to welcome visitors to the HOTA to



After The Rain installation featuring art by Dylan Mooney. Picture: Joe Ruckli

celebrate the strength and beauty of what is flourishing."

Queensland artists featured in the exhibition include Alair Pam began, Blaklash, Dylan Mooney and Warraba Weatherall.

Their works appear alongside projects by Aretha Brown, The Hermannsburg Potters, Iltja Ntjarra Art Centre and Vincent Namatjira, Jimmy John Thaiday, Naminapu Maymuru-White, Thea

Anamara Perkins, Yarrenyty Arltere Artists and Grace Kemarre Robinya.

The triennial was developed by the National Gallery of Australia to provide a national platform for First Nations artists and practices.

Its fifth edition focuses on identity, Country, history and the experiences of First Nations communities.

National Gallery director Nick Mitzevich said the

exhibition would tour Australia for the next three years with support from the Australian Government through Visions of Australia and the gallery's First Nations Arts Partner, Wesfarmers Arts.

HOTA Gallery general manager David Don said hosting the exhibition was an important moment for the Gold Coast.

"As the first stop on the exhibition's national tour

outside Canberra, After The Rain gives audiences the opportunity to engage with powerful First Nations stories at a time when those voices continue to shape Australia's cultural conversation," Mr Don said.

After the Rain will be displayed across galleries two and three at HOTA until September 27.

The exhibition is open daily from 10am to 4pm. Entry is free.

Scarborough 4D M1 Marine Seismic Survey 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.

Scarborough 4D M1 (Monitor 1) Marine Seismic Survey Environment Plan

Woodside plans to undertake a 4D (time-lapse) monitor marine seismic survey as part of reservoir surveillance for the Scarborough and Jupiter gas fields, approximately 245 km north-west of Onslow. The EP covers seismic data acquisition using a survey vessel towing an acoustic source array and receiver cables (streamers). A small part of the survey area will also use ocean bottom nodes. Survey operations will be assisted by a support vessel, chase vessel, and subsea support vessel equipped with a remotely operated vehicle for ocean bottom node placement and retrieval.

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.

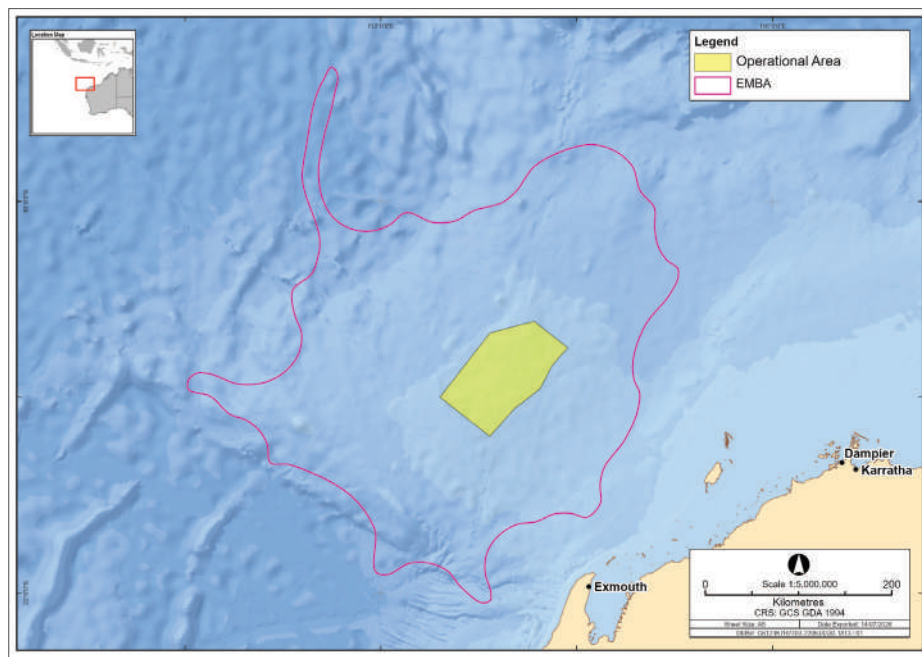
We would like to hear from you

If you are an individual, organisation or community group and believe your functions, interests or activities may be impacted by the activities under this Environment Plan, we would like to hear your feedback by **10 September 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 upcoming activities.



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Finalists announced for 2026 NIMAs

JOSEPH GUENZLER

The 2026 National Indigenous Music Awards nominees were announced this month, with 24 acts recognised across six categories ahead of the ceremony in Garramilla (Darwin).

The awards will return to Darwin Amphitheatre on Saturday, August 8, bringing together First Nations music, storytelling and live performance on Larrakia Country.

Nominees have been named for Artist of the Year, Best New Talent, Album of the Year, Film Clip of the Year, Community Clip of the Year and Song of the Year.

Birdz and Fred Leone lead this year's nominations with four, including Artist of the Year and Album of the Year for GIRA.

Their track Wanya Nyin Yanmanj has also been nominated for Song of the Year and Film Clip of the Year.

Pertame Mirning woman and Music NT's Catherine Satour said the nominees reflected the range of First Nations music being produced across the country.

"2026 National Indigenous Music Awards nominees represent an extraordinary diverse showcase of the incredible talent shaping First Nations music today," Ms Satour said.

"This year's list is one of our strongest yet, celebrating artists who are pushing creative boundaries, sharing powerful stories and

continuing to inspire audiences across this country.

"Congratulations to every finalist, looking forward to honouring your achievements together on Larrakia Country in August."

Artist of the Year

Seven acts have been nominated for Artist of the Year.

South Summit is among the finalists following the release of its second album *Run It Back* and will also perform at this year's ceremony.

Yorta Yorta, Dja Dja Wurrung, Kalkadoon and Yirendali artist Miss Kaninna has been nominated as she prepares to release her upcoming mixtape *BLACKPRINT*.

Gumbaynggirr and Bundjalung singer-songwriter Jem Cassar-Daley returns to the awards after winning New Talent of the Year in 2021.

Baker Boy, Bumpy and 3% complete the category alongside Birdz and Fred Leone.

The nominees are: 3%, Baker Boy, Birdz and Fred Leone, Bumpy, Jem Cassar-Daley, Miss Kaninna and South Summit.

Best New Talent

Six acts have been shortlisted for Best New Talent.

North-east Arnhem Land group Drifting Clouds has been nominated for Bawuypawuy, which blends songlines with



Birdz and Fred Leone lead this year's nominations with four. Inset below, Miss Kaninna.

synth-pop, rock and country.

Zipporah is recognised for *Some Typa Way*, while Waanyi and Manandjanji rapper Say True God? and emerging singer-songwriter Jet Cameron are also among the finalists.

Noongar Wongi rapper Inkabee has been nominated after becoming the youngest artist to appear on triple j's *Like A Version*, where he performed a cover of the Black Eyed Peas track *Where Is The Love?*.

Dallas Woods, Nooky, Fred Leone, RIAH and Soju Gang complete the category with their collaboration *Voices of Resistance*.

The nominees are: Drifting Clouds, Inkabee, Jet Cameron, Say True God?, Dallas Woods, Nooky, Fred Leone, RIAH and Soju Gang and Zipporah.

Album of the Year

Six releases have been nominated for Album of the Year.

Baker Boy is in contention for *Djandjay*, while Birdz and Fred Leone have been recognised for *GIRA*.

Emma Donovan has been nominated for *Take Me To The River* and *Say True God?* is shortlisted for *BLAK*.

Crossroads by Stiff Gins and *Hendle* by Trials complete the category.

The nominees are: Baker Boy, Birdz and Fred Leone, Emma Donovan, Say True God?, Stiff Gins and Trials.

Film Clip of the Year

Six music videos are in the running for Film Clip of the Year.

The category includes *Our Greats* by 3% and Baker Boy's *THICK SKIN*, featuring Thelma Plum, Emma Donovan, Kee'ahn and Jada Weazel.

Birdz and Fred Leone are nominated for *Wanya Nyin Yanmanj*, while *Drifting Clouds* has been recognised for *Bawuypawuy*.

Kobie Dee's *Aim For The Stars* and South Summit's *Top of the Hill* complete the list.

The nominees are: 3%, Baker Boy, Emma Donovan, Kee'ahn and Jada Weazel Birdz and Fred Leone, *Drifting Clouds*, Kobie Dee and South Summit.

Community Clip of the Year

Seven community-led projects have been nominated for Community Clip of the Year.

The category highlights the use of music and video to share language, culture, health messages and community stories.

Bulman School and Community has been nominated for *LOK LOK MAH BURARR*, meaning Lizard and Goanna.

Geraldton TIS is recognised for *Barndi Yarraly*, which carries the message *Vaping is vicious, not delicious*.

K2 the B and CJR are nominated for *Barunga*, while Mossman Gorge is shortlisted for *Yundu Bama Yalada*.

Mossman Mob's *Still Believing*, Northern Peninsula Area's *All The Way From The NPA* and Wujal Wujal's *Rainforest To The Sea* complete the category.

The nominees are: Bulman School and Community, Geraldton TIS, K2 the B and CJR, Mossman

Gorge, Mossman Mob, Northern Peninsula Area and Wujal Wujal.

Song of the Year

Six tracks have been nominated for Song of the Year.

Baker Boy's *THICK SKIN*, featuring Thelma Plum, Emma Donovan, Kee'ahn and Jada Weazel, is among the finalists.

Birdz and Fred Leone are nominated for *Wanya Nyin Yanmanj*, while *Drifting Clouds* is recognised for *Bawuypawuy*.

Jem Cassar-Daley has received a nomination for *Front Left Pocket*, alongside Yung Maynie for *Always Was* and Zipporah for *Some Typa Way*.

The nominees are: Baker Boy, Birdz and Fred Leone, *Drifting Clouds*, Jem Cassar-Daley, Yung Maynie and Zipporah.

Live performance line-up

South Summit has been added to the live performance lineup after receiving nominations for Artist of the Year and Film Clip of the Year.

The Boorloo-based reggae band joins Baker Boy, BIG NOTER, Bumpy, Casii Williams, Electric Fields, Stiff Gins and Zipporah.

More performers are expected to be announced before the ceremony.

The NIMAs will form part of a week-long program of First Nations arts and culture events in Garramilla/Darwin from August 5 to 11. It will include the Darwin Aboriginal Art Fair, the National Aboriginal and Torres Strait Islander Art Awards and National Indigenous Fashion Awards.



Indigenous writers in the running for book awards

GIOVANNI TORRE

The 2026 WA Premier's Book Awards shortlist was announced this month, with three leading First Nations writers among the contenders.

Presented by the State Library of WA, the awards recognise excellence in writing across eight categories.

After a judging process by an independent panel including writers, industry professionals and readers from across Australia, and chaired

by previous winner Gerard McCann, this year's shortlist highlights the range of stories, perspectives and experiences emerging from WA.

Among the shortlisted authors is Yamatji writer Mabel Gibson (25), recognised in the emerging writer category for *CryBaby*, her debut collection of micro memoirs reflecting on life, identity and belonging.

Also shortlisted is Tasma Walton for *I Am Nannertgarrook*, a powerful

historical novel based on her ancestor. The acclaimed work has already been recognised nationally, including a shortlisting for the Stella Prize and a win in the 2025 ARA Historical Novel Prize.

In the non-fiction category, Dr Elizabeth Marrkilyi Ellis and Jan Turner have been shortlisted for *Tjukurrpa Kurranyu*, *Tjukurrpa In The Front: The Yarnangu Foundation For Joint Management In The Pila Nature Reserve*. The book

documents the historic "we will do it together" settlement, which led to the Gibson Desert being renamed and jointly vested, preserving important cultural and environmental knowledge.

The awards cover fiction, non-fiction, emerging writing, poetry, young adult, children's literature, book of the year, and the Daisy Utemorrah Award for unpublished Indigenous junior and YA fiction. Winners of the 2026 awards will be announced in

September, to share in a total prize pool of \$120,000.

State librarian Catherine Clark said the awards were about championing WA writers while also galvanising the community to read more.

In the lead up to the awards, the State Library of WA will present *Stories From The West*, a one-day literary festival on Saturday, August 8, in Boorloo/Perth, featuring author talks, panel discussions and opportunities for readers to meet shortlisted writers.



Pictures: Row Lily Ahern and Catherine Jane Hardinge



Connection and opportunity

PHOEBE BLOGG

Sewn by MOB, founded in 2025 by proud Latje Latje woman Jade Leaman, is already making waves in First Nations fashion.

“Sewn by MOB is a fashion initiative I founded with the aim of it becoming a platform for creative mob to connect with each other on photo shoots and create a community that supports the vision of creating more Indigenous representation within fashion,” Leaman told Style Up.

“Sewn by MOB started with

my first idea of wanting to create fashion workshops for youth, but then I began to lean towards what I had always loved doing, which was photo shoots.”

The second-year fashion student at the University of Technology Sydney is working towards becoming a creative director in the fashion industry, and said Sewn by MOB had a particular focus on “the Indigenous talented designers and creatives within the fashion industry (who) haven’t had the opportunity to collaborate within a photo

shoot space”. “I think it is incredibly important and essential to have diversity within the fashion industry,” Leaman said.

“I personally always believe there is always more we can do, and the fashion industry is far from perfect. I believe Indigenous designers can be placed in this invisible but very real box.

“That predetermines how we must design and create in order to be considered Indigenous designers.”

Leaman aims to grow Sewn By MOB’s presence in the

fashion industry as well as online.

“I’m so passionate about photo shoots, and creating photo shoots that mean something, and create positive change for the fashion industry,” she said.

“Art, culture and connection is what makes us human, and I want to be in a career that intertwines both culture and fashion.

“I want to continue sharing our story and projects through fashion magazines and media, showing First Nations people that there is a space for us on

the main runways and main stages of the fashion industry.”

Leaman is also passionate about exploring her own culture and heritage.

“I am on a journey of learning more about my Aboriginal culture, as I grew up extremely disconnected and have always felt a part of my identity missing,” she said.

“It’s always so fulfilling working alongside incredible First Nations talent; I always feel so honoured when people give up the time to help Sewn by MOB’s visions come to life.”



Create shared value with Indigenous Peoples globally.

Challenge accepted.

The Tlingit story of the Box of Daylight tells of Raven, who brought light to a world once shrouded in darkness. By releasing the sun, moon and stars, Raven made it possible for people to see and for life to flourish.

This powerful story is reimagined in the artwork (pictured left) by Alaskan Tlingit and Athabaskan artist Crystal Worl.

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.