

FASHION, BEAUTY & LIFESTYLE

STYLEUP

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Footy stars' sportswear campaign is a perfect fit

Jaime Chapman
and Shaylee
Bent. Picture:
Chris Gurney



Going from strength to strength

JARRED CROSS

Growing up, NRLW stars Jaime Chapman and Shaylee Bent didn't have the prospect of playing professionally in a national competition, because it just didn't exist.

Fast forward to 2026 and the close friends are teammates at the Titans, and have run out together for the Indigenous All Stars and the Sky Blues in State of Origin.

They have also represented Australia with the Jillaroos.

Chapman and Bent have teamed up again as faces of Australian activewear and sports accessories brand Rockwear for its 2026 campaign Strength, Your Way.

They're joining rising track star and Dunghutti woman Bella Guthrie and Pilates instructor Charlotte Barge for the campaign.

Rockwear said the collaboration stemmed from "shared values around confidence, authenticity and empowering women to move in ways that feel right for them".

It also coincides with Rockwear's International

Women's Day celebrations, with Chapman and Bent due to take part in the brand's Sydney event on Friday, March 6.

Strength, Your Way is celebrating women at the top of their field, and what strength means to them.

"For me, it's being a proud Indigenous woman competing in a male-dominated sport, defying all the odds. We're representing not only ourselves, but women in general, and Indigenous women," Chapman told Style Up.

"It's pretty amazing to see that we can be involved in a campaign like this, something that I never thought was possible."

Chapman wants all women to celebrate their authentic selves.

"Especially in the world that we live in today, the more that we can empower each other as women . . . we're going to be unstoppable," she said.

"Promoting, supporting each other, and pushing each other to do better is a very special thing."

In her work in communities



Models and NRLW stars Shaylee Bent and Jaime Chapman.



Pictures
Chris Gurney
All clothing by
Rockwear

striving to be your best, particularly in sport, is a reward in itself, not a sacrifice.

Bent is equally pleased to align with a brand promoting not just fashion, but one with a unique athletic approach.

"What (Rockwear) is promoting is strength — we're strong, we're athletic," she told Style Up. "It's not just for the look; it's actually for performance as well."

Bent said she would see Rockwear in shops when she was younger, but did not know for sure if its products were for her, in an athletic sense.

Now, they're for everyone. Growing up as one of seven kids, with three older brothers, football was a part of Bent's life from the beginning. But while male players like Greg Inglis were there as an inspiration, women were missing.

"I did any sport possible, but because I didn't see girls, I

didn't see ladies playing, I didn't think that could be me," Bent said. "To think now that we're playing on the big stage, these young girls that are coming through actually have someone to look up to, that's doing what they want to do... to aspire to something," Bent said.

Chapman put it all simply - "You can't be what you can't see". For both women, being able to do it together is pretty special.

"Growing up, I struggled getting out of my comfort zone... I'm really grateful to have her," Bent said of Chapman.

"I'm so glad Rockwear has given us the opportunity to do it together."

Chapman said "not everyone gets the opportunity to work alongside their best friend".

Rockwear has released some Strength, Your Way pieces, with more to come throughout the year.



and with young First Nations girls, the speedster wants them to know the game has come forward in leaps and bounds, and offers growing opportunities for them to seize with both hands. She reminds them

A 'monumental' collection

GIOVANNI TORRE &
DAVID PRESTIPINO

This article contains the names of people who have died.
In 1945, sixteen Aboriginal men working at Birrundudu Station created 810 crayon drawings, commissioned by anthropologists Ronald and Catherine Berndt.

The men documented their extensive knowledge of Country, ancestral creation, history, and ceremonies of the region.

The exhibition Birrundudu Drawings at the University of Western Australia's Lawrence Wilson Art Gallery showcases more than 100 of these works on paper, none of which have been exhibited before, as well as a contemporary response by Jimmy Tchooga.

The exhibition, presented with The Berndt Museum as part of Perth Festival, is the result of years of engagement with descendants and communities connected to the artists, who have helped bring the stories and cultural significance of these drawings back to life.

The exhibition also marks the 50th anniversary of the Berndt Museum, an Indigenous-led cultural institution that cares for a vast collection of works of art, ancestral objects, and archives.

Descendants of the artists



Birrundudu Drawings. Pics: Giovanni Torre, courtesy The Berndt Museum

and other community members travelled to Boorloo/Perth for the exhibition launch on February 13, opening the event with a performance sharing one of the many stories told by the artworks.

At the launch, Berndt Museum co-director and Palyku academic Dr Jessyca Hutchens told National Indigenous Times the value of the exhibition was "almost unquantifiable".

"It's an absolutely monumental archive of Aboriginal knowledge that comes from various desert

communities who all found themselves at this remote cattle station called Birrundudu, where just 16 men produced this incredible archive of knowledge of their ceremonies and life stories and their custodial responsibilities, creating 810 drawings in just three months at this remote station," Dr Hutchens said.

"The works have rarely been seen, and this is the first time they've been exhibited publicly.

"So in essence, they've kind of been hidden away for over 80 years, and over the last few



A work by Nyininy and Jaru man Splinter Dardayi Yani Jangala.

years, they finally began to be reconnected with all of their descendants and communities and people with cultural ties to the drawings, and they're really finally coming back to life."

Birrundudu Station sits 695km south-west of Katherine on the Western Australia-Northern Territory border, and the commissioned artists came from a diverse spread of cultural and language groups across both areas.

Descendants of the artists and their affiliated communities in Balgo, Billiluna, Halls Creek, Kalkarindji (Wave Hill), Lajamanu, Yuendumu and Mparntwe (Alice Springs) were engaged during the four-year development process, with some families seeing the works of their ancestors for the first time.

This was the case for artist Paddy Padoon Jangala's grandson, Robert McKay.

"We didn't go looking for them," Mr McKay said. "It's like they came looking for us."

The Berndt Museum co-director and Yamatji man Dr Stephen Gilchrist said the works were even more remarkable for being created at a time when so much Indigenous art was rapidly and deliberately being dispersed and destroyed.

"Now, their descendants and communities can bring story, song, place and ceremony back to life," he said.

Birrundudu Drawings is now open and runs until April 4 at Lawrence Wilson Art Gallery, UWA. A book of the artworks has also been published.

Dem Mob bring Pitjantjatjara raps on national tour

JOSEPH GUENZLER

Dem Mob, the first hip-hop group to rap in Pitjantjatjara, have released their new single, Dream, as they embark on a national tour.

Formed in the remote APY Lands of South Australia, the group are known as performers and educators, using hip-hop to empower young First Nations people and challenge the systems that marginalise them.

Their work centres land, language and legacy, pushing back against narratives that frame remote communities through deficit.

Dream continues that direction while reinforcing their assertion of Indigenous and remote presence.

Blending sharp rap verses with layered vocals, the track follows the energy of their recent triple j-playlisted single Suit Vibes.

The group outlined what the song is intended to capture.

"Dream is for the ones who refuse to sit back and wait," Dem Mob said.

"It's about believing in yourself, manifesting more, and putting in the work while you're still wide awake.

"Because the future don't

TOUR DATES

Thu 26 Feb - Great Northern - Cavanbah / Byron Bay
Fri 27 Feb - Miami Marketta - Yugambeh Land/Gold Coast
Sat 28 Feb - Nortons - Gubbi Gubbi Land/Sunshine Coast
Fri 20 Mar - La La Land - Dharawal Land/Wollongong
Sat 21 Mar - King Street - Mulubinba/Newcastle
Sun 22 Mar - Crowbar - Eora/Sydney (all-ages)
Fri 10 Apr - 170 Russell - Naarm/Melbourne
Sat 11 Apr - Croxton Hotel - Naarm/Melbourne
Fri 17 Apr - Tanks Arts Centre - Gimuy/Cairns
Fri 24 Apr - The Tivoli - Magandjin/Brisbane
Sat 25 Apr - The Princess - Magandjin/Brisbane (all-ages)
Sun 26 Apr - Empire Theatre - Jagera, Giabal & Jarowair Land/Toowoomba
Fri 1 May - Liberty Hall - Eora/Sydney
Sat 2 May - Keystone 1889 - Wiradyuri Land/Bathurst
Sun 3 May - Blue Mountains Theatre - Darug Land/Springwood

come from luck — it comes from your daily moves."

The rise of Dem Mob has included performances in Australia and overseas.

From their breakout single Still No Justice, which addressed deaths in custody, racism, and youth hope in Central Australia, the group have appeared at WOMADelaide, Primavera



Dem Mob are on tour until May.

Sound in Barcelona, and SXSW Sydney.

They have performed at the Lincoln Center in New York and the Toronto International First Nations Music Summit while supporting national acts including Seth Sentry and Regurgitator.

In three years, Dem Mob have received 10 South Australian Music Awards, including best hip-hop act, best Aboriginal/Torres Strait Islander artist, best music educators and best regional artist, alongside the APRA Emily Burrows Award and the

Helpmann Academy's Elise Ross Prize.

The group's work has also connected to education outcomes in remote communities.

Dem Mob have spoken at conferences across three continents about hip-hop as an education vehicle, and last year their work assisted in the opening of the new Fregon Anangu School in far north South Australia on the Anangu Lands.

Collaborating with ARIA award-winning rapper Barkaa, they delivered

songwriting, performance and stagecraft workshops that supported students to create and perform original work at the opening concert.

Dem Mob will take the single on the road through regional and major venues across Victoria, New South Wales and Queensland.

The tour began this month with shows at Westernport — Bunurong Land/San Remo, Volta — Wadawurrung and Dja Dja Wurrung Land/Ballarat, and All Seasons — Djandak/Bendigo, and runs until early May.

Exhibition focuses on Aboriginal creativity

PHOEBE BLOGG

The Art Gallery of Western Australia's major new exhibition I AM will celebrate the depth, diversity and creative strength of Aboriginal artists, featuring new, recent, and rarely seen works from the State Art Collection.

I AM brings together more than 60 works and centres on personal and shared stories that elevate Aboriginal knowledge and perspectives on the world and our place in it.

I AM reflects the dynamism of First Nations art, from deeply rooted traditions to bold contemporary expression.

Highlights include paintings by Mirdidingkingathi Juwarnda Sally Gabori and Emily Kam Kngwarrey that depict the rhythms of Country; bark paintings by Wandjuk Marika that recount creation stories; a major glass installation by Yhonnice Scarce addressing the history of atomic testing in Australia; and portraits and mental maps by Julie Dowling, Dianne Jones, Gordon Bennett and Dallas Fletcher.

"I AM is an exhibition about identity and personhood. How we know ourselves, how we make sense of the world around us, and how we navigate the two is the overarching theme of the show," said AGWA's curator of Indigenous art, Carly Lane.

"Person-centred, the exhibition brings together the art of many expressive, inquiring minds.

"In a way, these works are an imprint, an echo, and a silhouette of the artist."

Themes woven into the exhibition include connection to Country, culture, history and lived experience.

It features artists from regions across Australia, including the South West, the Kimberley, Arnhem Land, the Tiwi Islands, and the Western Desert region.

I AM will run for 18 months, with two major rotations introducing new works in August, and again in early 2027, ensuring the exhibition continues to evolve and offer fresh perspectives.

The exhibition opens on Saturday, February 28 and runs until October 24, 2027.

Dancer finds culture, identity & voice united



Maddison Fraser Picture: Daniel Boud

JOSEPH GUENZLER

Joining Bangarra Dance Theatre has been a significant step for Maddison Fraser.

The Palyku and Yindjibarndi dancer describes the experience as deeply affirming, bringing together her identity, culture and artistic voice in one place.

She told National Indigenous Times the company's foundation in cultural integrity and connection had given her confidence as an artist.

"Becoming part of Bangarra is really meaningful for me, both personally and professionally," she said.

"The company holds such strong artistic and cultural integrity, which I believe will encourage me to keep deepening my understanding of movement, intention, and the responsibility that comes with sharing cultural stories on stage. It feels like a quiet confirmation that my ancestors are walking alongside me and guiding me on a path where I can share stories through movement while staying connected to culture, identity and community."

Fraser joined Bangarra as a guest artist in 2025 for its premiere season of Illume at the Sydney Opera House, and was later appointed as a company dancer.

For her, movement provides a powerful channel to communicate what words cannot.

She believes in using her craft to honour ancestors, uplift the next generation, and maintain the cycles of cultural knowledge.

"What I enjoy most about dancing is that it allows me to connect to my culture and express stories through movement when

words are not enough," she said.

"Being able to share what I have learnt and inspire the next generation is something I value deeply."

Fraser's artistic foundation was laid at NAISDA Dance College, where she completed her Advanced Diploma and explored the connection between movement, cultural responsibility and Country.

Her training included cultural residencies in Moa Island in the Torres Strait and Nynyikay in East Arnhem Land, which deepened her connection to her own heritage.

"My time at NAISDA shaped me as an artist by teaching me how to turn something I've always felt — a calling to movement — into a powerful form of communication," Fraser said.

"Being immersed in these communities gave me the space to reflect on my own connection to culture back home in the Pilbara."

Before joining Bangarra, Fraser built a strong portfolio, appearing in Song Spirals by Rosalee Pearson at Darwin Festival and Sydney Opera House, and dancing in Jasmin Sheppard's The Cord — among other performances.

Fraser is enthusiastic about her role in Bangarra's upcoming production Sheltering. "I'm really excited to be part of Sheltering, particularly (Bangarra artistic director) Francis Rings' Sheoak," she said.

"The movement, combined with the beautiful and powerful soundtrack, reflects the strength and resilience of the Sheoak tree, its deep roots and branches symbolising connection, community, and growth. I'm thrilled to now have the opportunity to bring my own voice to this work, as well as honouring those who came before."

Piece asks what we inherit, and what we pass on

JOSEPH GUENZLER

Proud Wuthathi, Meriam and Yadhghana singer-songwriter Toni Janke will bring her latest work, Inheritance, to the Queensland Performing Arts Centre's Cremorne Theatre for a one-night-only performance on April 2.

Janke is recognised for her contributions to music, storytelling and Indigenous advocacy.

Presented in collaboration with the Brisbane Multicultural Arts Centre, Inheritance is her debut on the Cremorne stage and offers an immersive blend of music, spoken word, and performance. The work



Picture: Ange Costes Photography

explores the intangible legacies passed down through generations.

Framed around the metaphor of a precious jewel,

the production delves into cultural memory, values and identity, and poses a central question: "What do we truly inherit — and what will we choose to pass on?"

Janke will be joined by rising Indigenous dancers Tjilala Brown-Roberts and Harold Pascoe, with choreography by Jeanette Fabila of Bangarra Dance Theatre's Dance Clan.

She described the role of story and song in shaping her cultural journey.

"When I was growing up, singing and storytelling were such an important part of our culture, and still are today," Janke, pictured, said.

"While spoken word can

convey truth, music and song captivates the spirit.

"Together they weave memory, history, and emotion into something that you don't just hear, but you actually feel and experience."

Janke said Inheritance was about "reclaiming voice and visibility".

"It's about showing that advocacy and artistry are not separate — they're intertwined," she said.

Janke acknowledged the significance of the venue in supporting Indigenous performers.

"I'm really looking forward to performing in the Cremorne Theatre, which has been a special and vibrant space for

First Nations voices for many years," she said.

Cultural advisor Ruth Ghee and dramaturg Dr Angelina Hurley also lend their guidance to the production, ensuring cultural and artistic integrity remain central.

With a career spanning more than 35 years, Janke's storytelling is grounded in experience and creative expression.

Presented by QPAC and BEMAC, Inheritance continues a longstanding partnership focused on uplifting diverse cultural narratives through live performance. Tickets are available via the QPAC website or by calling 136 246.

Baker Boy ready to hit stages

JOSEPH GUENZLER

Baker Boy is returning to stages across the country, with a national tour celebrating his second studio album *Djandjay* kicking off in April.

The announcement follows his performance at the AFL grand final alongside Snoop Dogg.

The proud Yolngu artist said the tour would showcase his most ambitious live production yet, with months of preparation going into building the show from scratch.

"I did a full production rehearsal for the last three days," he said.

"We've been working on the live show rebuild.

"It was just so many ideas . . . but then we just kind of started building step by step."

The shows will feature a 75-minute set and include what

BAKER BOY DJANDJAY TOUR

Thu 09 Apr King St Bandroom –

Mulubinba/Newcastle

Fri 10 Apr Liberty Hall –

Warrane/Sydney

Sat 11 Apr – The Triffid –

Meanjin/Brisbane

Sun 12 Apr – The Cooly Hotel –

Cullunghutti/Coolangatta

Thu 16 Apr – Theatre Royal –

Castlemaine

Fri 17 Apr – The Barwon Club –

Koornoo/Barwon Heads

Sat 18 Apr – Northcote Theatre –

Naarm/Melbourne

Fri 01 May – Mayberry –

Gulumoerrgin/Darwin

Sat 02 May – Alice Springs Brewing

Co – Mparntwe/Alice Springs

Festival Appearances

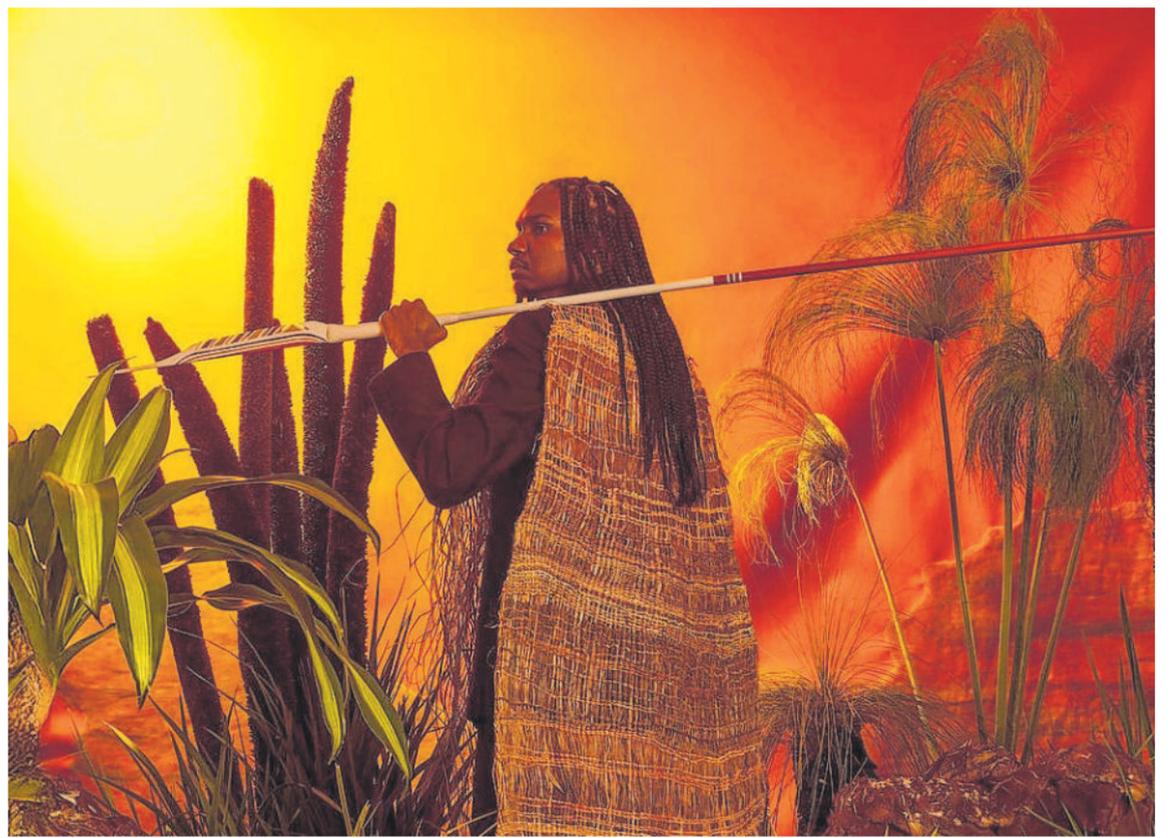
Sun 08 Mar – WOMADelaide 2026 –

Tarndanya/Adelaide

Baker Boy calls a "full EDM moment" — *Dance Of The Yidaki*.

"I'm going to be taking it on the *Djandjay* tour . . . and we finish the whole tour with *Mad Dog*," he said.

This tour will be the first time Baker Boy has taken



Baker Boy Picture: Sulaiman Enayatzada

complete creative control of the stage.

"I've never really dived into music like I have in this record and worked on the whole live show," he said. "Now everything is precise and has really cool stuff on stage."

Beyond the performance, Baker Boy said the significance of the tour ran deep.

"A few phone calls from family just remind you that

you're not doing it for yourself, you're doing it for all the young kids back home," he said. "And that is especially for those young mob that are looking for that inspiration."

The tour begins in Newcastle and includes stops in Sydney, Magandjin/Brisbane,

Coolangatta, Barwon Heads, Naarm/Melbourne, Darwin and Mparntwe/Alice Springs. An appearance at WOMADelaide has also been confirmed, with more dates expected.

Tickets and details are available at handsometours.com/tours/baker-boy-2026.



For our veterans

We're for welcoming, appreciating, and thanking those who have served in the defence of our great nation.

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