

TIARNA HERCZEG

Wanyu yundu ngunnga - bunggal kaki yundu milka janay
(*What you find when you listen*)



CURATORIAL+CO.

SYDNEY CONTEMPORARY 2023

TIARNA HERCZEG

Wanyu yundu ngunnga - bungal kaki yundu milka janay
(*What you find when you listen*)

'Wanyu yundu ngunnga - bungal kaki yundu milka janay,' meaning 'What you find when you listen' is the foundation of my practice, my culture and beliefs. I remember calling my Aunt Leann who lives in Rockhampton, North Queensland a few years back after I was being chased by a shadow/tree spirit on my parents' property in the Blue Mountains. I said to her, "Why me, Aunt?" and she said, "Listen, you're special because you believe, the more you believe the more you see."

My nephew is the same. I took him for a walk on my parents' property and he stopped right before the spot where I was chased without knowing and said, "What was that?" and then refused to go down there.

He was eight years old at the time. He's afraid of the dark.

I don't live with my parents anymore and I don't have any mob here in the city, but I don't feel alone. I have never been. All I have to do is listen. I hear my ancestors in the birds calling of a morning. I have no white noise. My own internal dialogue isn't my own. When I feel beaten, I have the strength of them. Sometimes when I walk I remember to hold my head up and relax my shoulders, to walk with pride... for them. I'm always listening, even in my dreams.

It's my belief that art has the ability to carry history and therefore my work, as abstract as it may be, is inherently political as a proud First Nations woman.

My practice is intuitive listening and my work tells me to go home.

TIARNA HERCZEG (b. 1999, she/they) is a proud Kuku Yalanji and Hungarian artist living on Gadigal lands. Herczeg's mob's land runs along the east coast of far north Queensland and includes the land and waters between Port Douglas and just south of Cooktown. Herczeg's work is often understood with a comprehension of Indigenous, non-Western maps—maps that follow paths, Songlines and significant places. Herczeg's practice is intuitive and instinctive, often painting without a direct idea, using the practice of art making as a ritual to connect to Country. Herczeg's approach to painting also comes from a sense of urgency regarding channelling spiritual and cultural identity.



Wadil (Weather Changing), 2023
Acrylic on canvas
155cm x 104cm
Framed in Tasmanian oak
\$4500



Karrbal (Touch), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Jalkar (Bank), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Wukarra (Autumn), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Dimbi (Behind the House), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Ngundu (This Side), 2023
Acrylic on canvas
155cm x 104cm
Framed in Tasmanian oak
\$4500



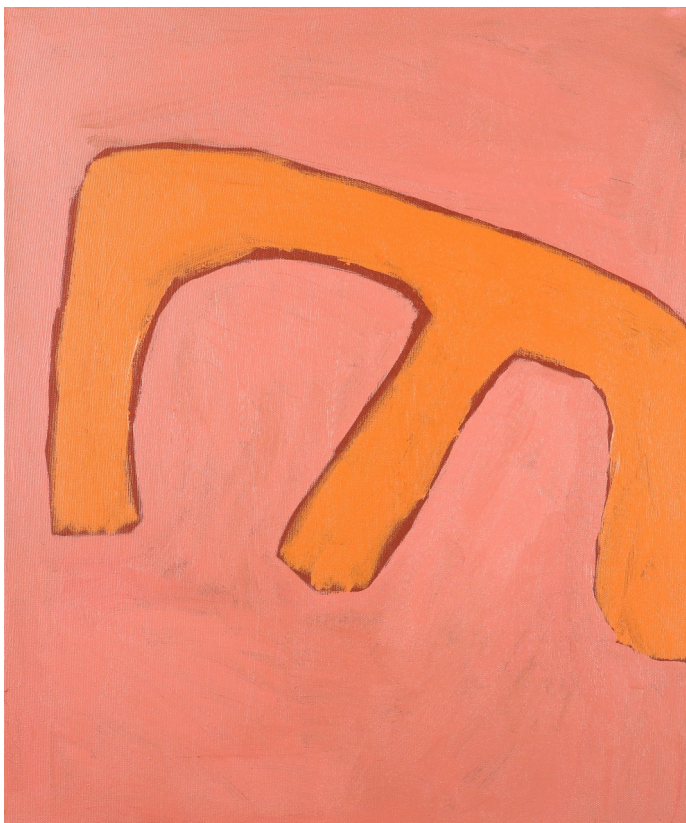
Wuyambariji (Scrub), 2023
Acrylic on canvas
155cm x 104cm
Framed in Tasmanian oak
\$4500



Kabarji (Cherry), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Wunkun Yindu (Day After Tomorrow), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Wali (Downwards), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



I Think of Kiju (I Think of Mud Crab), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Murba (Fit Together), 2023
Acrylic on canvas
104cm x 94cm
Framed in Tasmanian oak
\$3200



Ngidin (Border), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



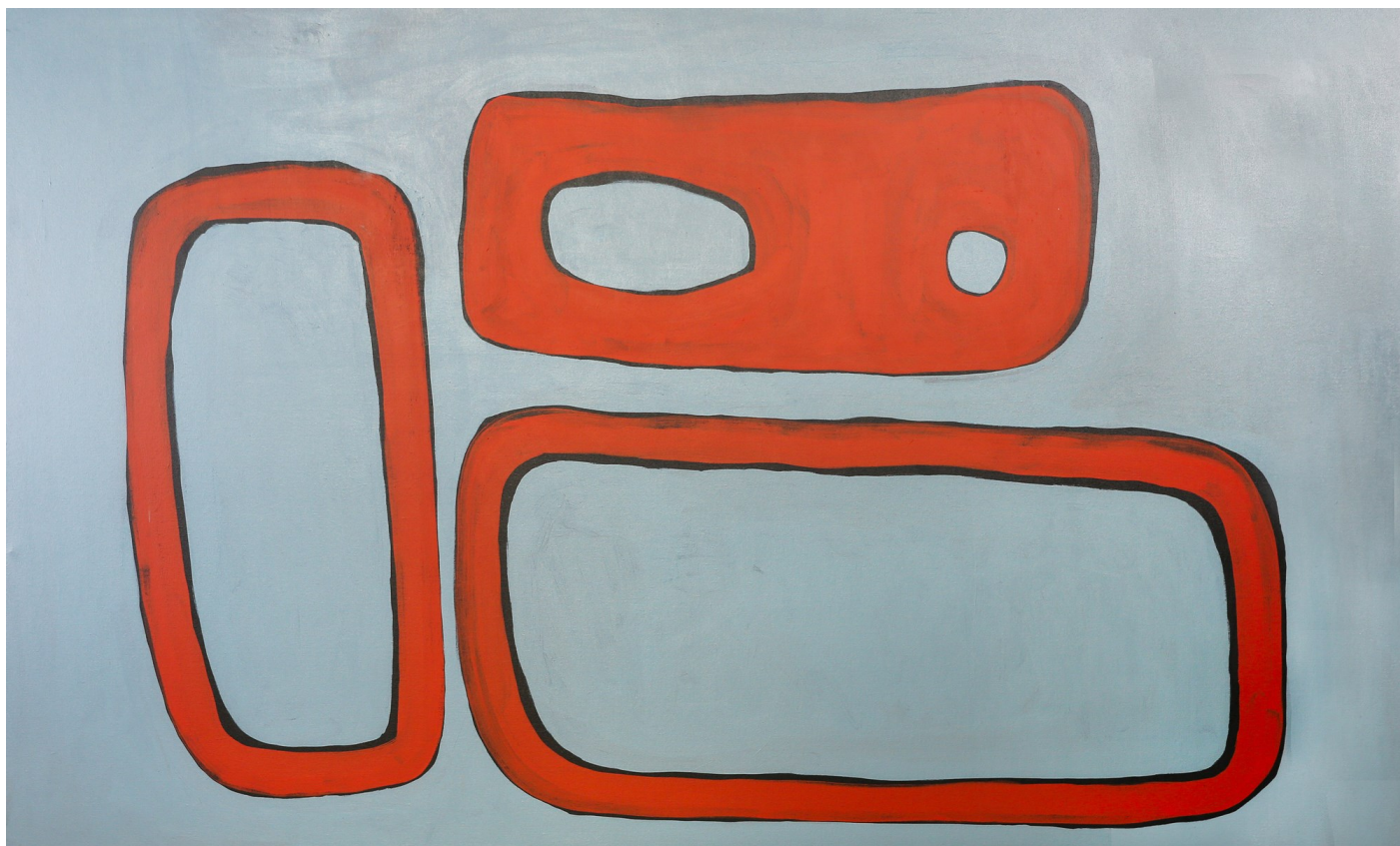
Narmba Juran (All Alive), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



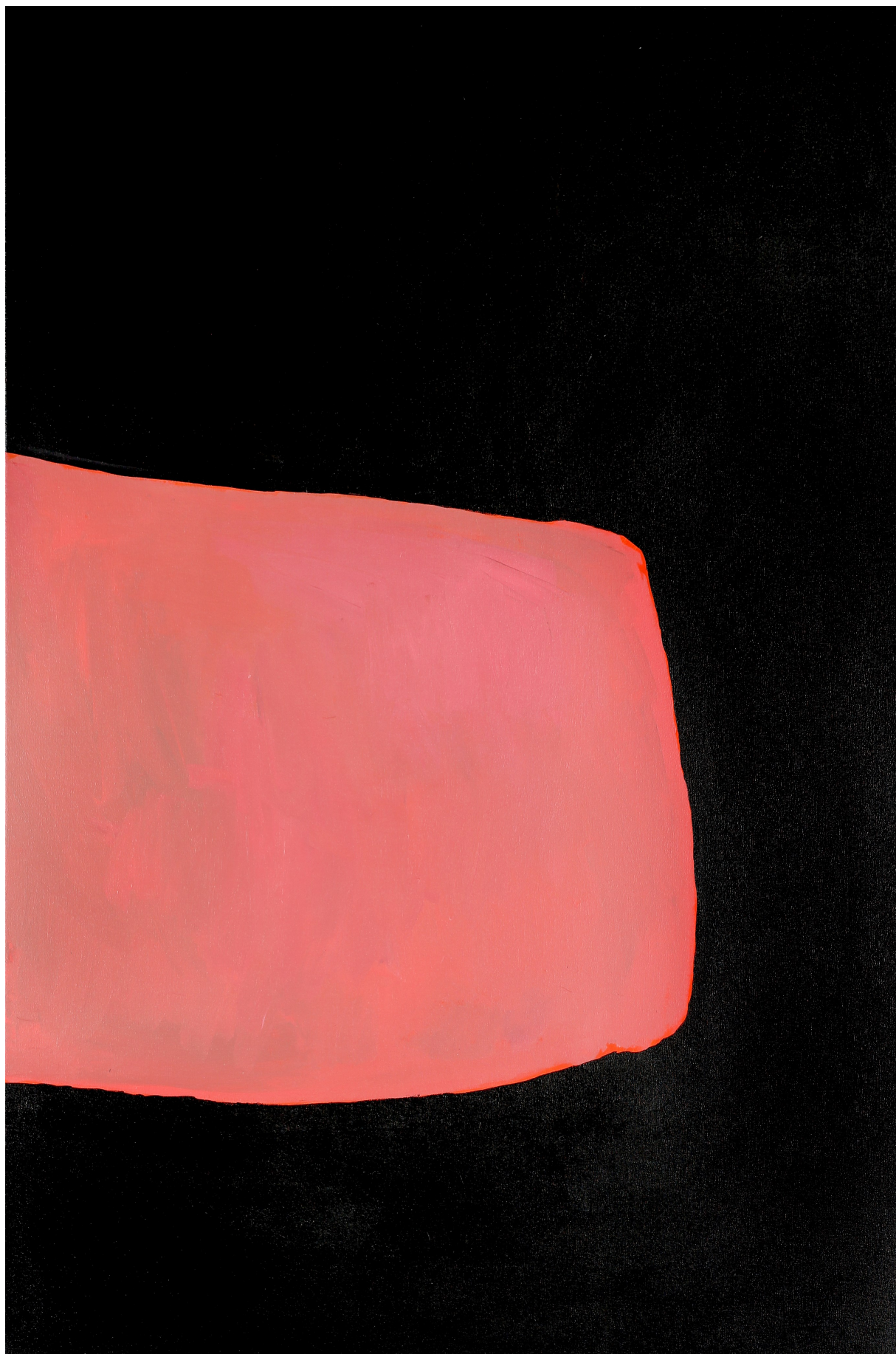
Jajikal (Bottom Camp), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Ngurrban (Cloud), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Ngiri (Creek South of Tribulation), 2023
Acrylic on canvas
180cm x 251cm
Unframed
\$7000



Nganja (Voice of Spirit), 2023
Acrylic on canvas
155cm x 104cm
Framed in black woodgrain
\$4500



Balay (Flat Place), 2023
Acrylic on canvas
104cm x 94cm
Framed in black woodgrain
\$3200



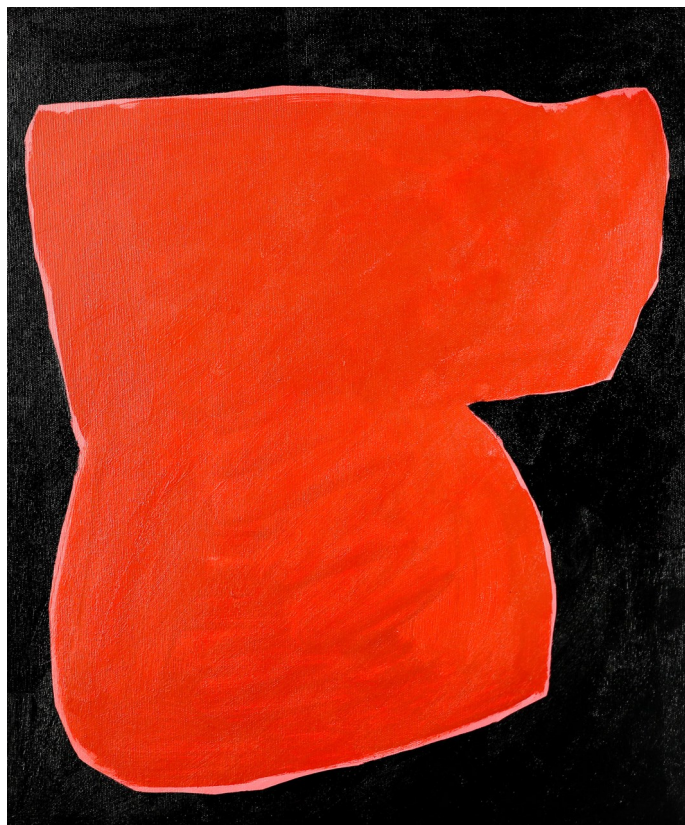
Nulu (Ashes), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Warrur (Bark), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Baral (Feel for Something), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Near Karangkal (Near Coral Reef), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Wanjabu (Where To?), 2023
Acrylic on canvas
104cm x 155cm
Framed in Tasmanian oak
\$4500



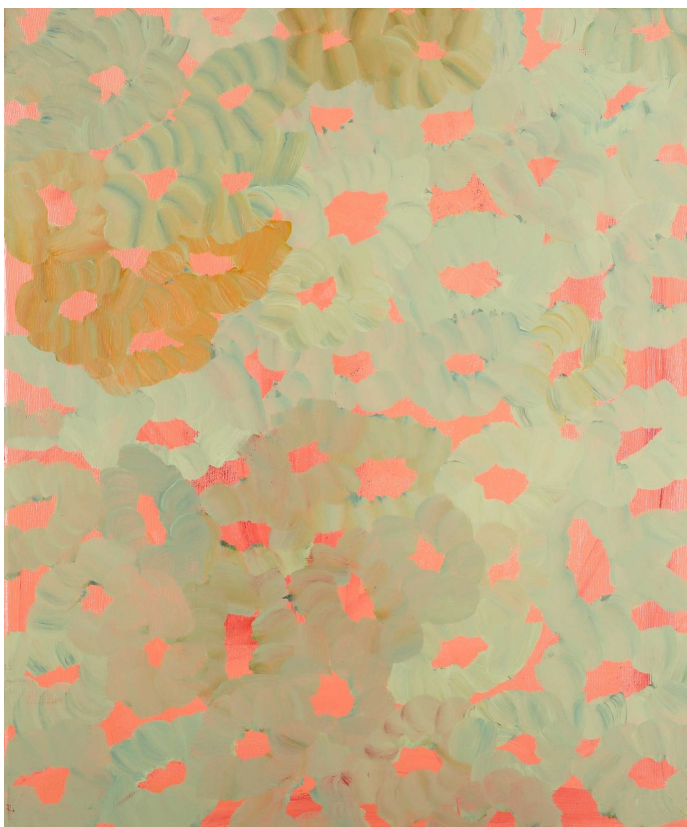
When You Bakal (When You Dig), 2023
Acrylic on canvas
104cm x 94cm
Framed in Tasmanian oak
\$3200



Nyulu Yangkijamunda Mula Kidan
(He Wiped the Blood with a Handkerchief), 2023
 Acrylic on canvas
 63cm x 53cm
 Framed in Tasmanian oak
 \$2000



Yilay Yilay (When the Sun is in the West), 2023
 Acrylic on canvas
 63cm x 53cm
 Framed in Tasmanian oak
 \$2000



Kalki (cape Tribulation), 2023
 Acrylic on canvas
 63cm x 53cm
 Framed in Tasmanian oak
 \$2000



Dabu (Bees' Nest), 2023
 Acrylic on canvas
 63cm x 53cm
 Framed in Tasmanian oak
 \$2000



Bulur (Cold), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Wurri (Crossways), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Ngamar (Cliff), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Murrngal (Harvest Fruit from Tree), 2023
Acrylic on canvas
63cm x 53cm
Framed in Tasmanian oak
\$2000



Wuljajiku (Forever), 2023
Acrylic on canvas
201cm x 251cm
Framed in black woodgrain
\$8200



From Mula Mula (From Red), 2023
Acrylic on canvas
201cm x 251cm
Framed in black woodgrain
\$8200



Jinkalmu (Taipan), 2023
Acrylic on canvas
104cm x 155cm
Framed in Tasmanian oak
\$4500



Binda Dijarr (Stony Crossing), 2023
Acrylic on canvas
180cm x 251cm
Framed in black woodgrain
\$7600



Near Riba (Near Stock Route Crossing), 2023
Acrylic on canvas
180cm x 251cm
Framed in Tasmanian oak
\$7600



CURATORIAL+CO.

ART GALLERY + ART CONSULTANCY

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Curatorial+Co. acknowledges the Traditional Custodians of the country on which the gallery stands, the Gadigal People of the Eora Nation, and recognises their continuing connection to land, waters and cultures.

We pay our respects to their Elders past, present and emerging.