

2024 **creative generation**  
excellence awards in visual art

# Central Queensland region





**Noah Bailey**

Yeppoon State High School

*TEOOACC*

Video

100cm H x 170cm W x 0 D

In the vast tapestry of existence, this film threads through the infinite echoes of possibility, where every choice ripples across countless dimensions. Each decision, a pivot, spirals into universes unknown, where our mirrored selves dance in the shadows of what could have been. This film is a meditation on the fragile power we hold, exploring the delicate balance between fate and free will. It seeks to unravel the threads of time, to reveal the beauty and tragedy in the paths not taken, and the profound impact of the choices we make in shaping the multiverse within us.



**Soraya Bartlett**

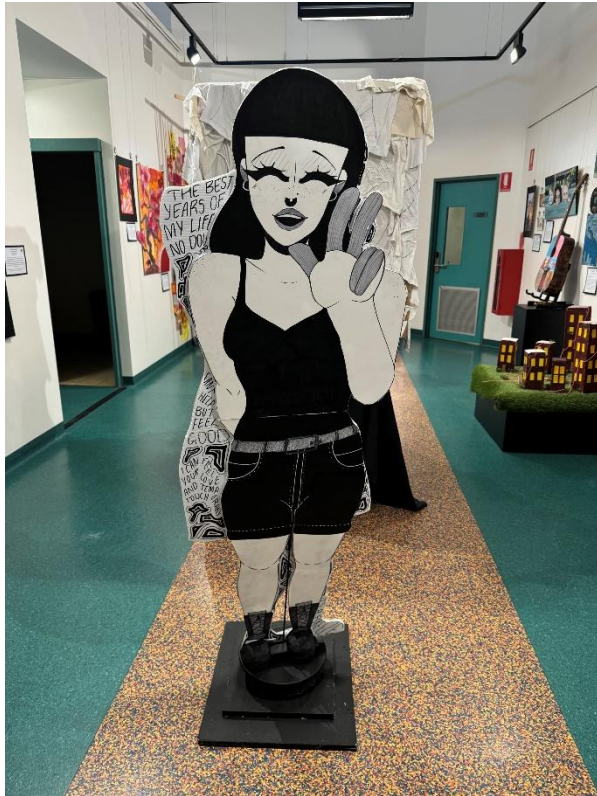
Whitsunday Anglican School (Beaconsfield)

*Memories of Innocence*

Sculpture

83cm H x 110cm W x 82cm D

When in Cape Hillsborough I was inspired by the passing of time and the way that a child's perspective changes, like how a tree begins small but can grow much larger. Knowledge evolves from a child's memory as awareness increases, which is a concept this piece explores. The glass tiles mimic a child's drawings, gradually getting darker as time passes. The Bonsai represents childhood, which is shaped by experiences, leading to a changed perspective, like how a Bonsai is shaped. This piece symbolises reflection and realizing how you were shaped has changed your perspectives, as you gain knowledge. Materials and symbols in the piece represent the change in perspective from childhood to adult realisations; for these memories are fragile and the foundations of childhood may not be as strong as once thought. Overall, this piece explores how perspectives change as we grow up and gain knowledge.



**Bree-Arna Bates**

Rockhampton State High School

*Duelling Duality*

Sculpture

175cm H x 44.5cm W x 51cm D

*Duelling Duality* depicts 2 drawings back-to-back on a spinning board. One side is a happy depiction, whilst the other is sad. This piece has interactive elements that allow the audience to physically engage themselves with it, like spinning. These 2 juxtaposing drawings were created in response to the context, Art as Alternate, and through a contrast in emotion, represents the message – the real feeling of being a teenager versus the expected feeling. It also invites the audience to experience/question various emotions while viewing. Art elements and principles have been included to convey this message such as texture, line and colour. The bold lines, stippling and limited colour scheme reflect my own personal aesthetic/style within the piece. Alongside this, the awkward poses of both drawings reflect the awkwardness of being a teenager. This answers my inquiry question as the lack of control of emotion during teen years is both beautiful and unnerving.



**Ella Bazley**

Holy Spirit College (Mount Pleasant)

*Taking Back Reality*

Painting

123cm H x 190cm W x 14cm D

There are three separate sheets of metal that show the stages of a hostile sci-fi takeover. The first stage represents what I imagine a 'utopian' landscape to look like. The second stage shows a relatively similar image to the first stage, but with factories that are affecting the natural ecosystem. The third stage shows self-destruction. A series of retro/vintage-looking robots and sci-fi elements are attacking the man-made elements. This artwork is based on the idea that no world can be perfect. The robots, the ironic take on reality, are trying to return and 'too perfect' world back to a state where nature can thrive on its own, without the threat of man-made. The robots represent how we as humans are trying to repair the damage we've made to the environment.



**Madeline Bright**

Emmaus College (Park Avenue)

*Impact*

Painting

110cm H x 130cm W x 30cm D

I've spent my whole life hearing what a parent should be. How a parent is supposed to influence their child. My experience always seemed to contradict this idealisation. *Impact* explores how my parents influence my identity. Half of the artwork is for each parent and how they independently shaped me, but only once you understand each half can you truly know me. The way they have created barricades and whole galaxies. I've grown up going over and over every moment of their presence in my life and obsessing over their absence. How both are the very framework for who I am. My parents made me creative, kind and vulnerable. And their absence made me independent and sometimes feel completely see through. Whether or not this is how I was supposed to be influenced, I am who I am because of my parents.



**Kaitlyn Campbell**

The Cathedral College (Rockhampton)

*Meditation over Madness*

Painting

60cm H x 90cm W x 2cm D

My artwork explores the concept of a scape, blending urban and rural scenes into a surrealistic vision. Inspired by Roland Palmaerts, I aimed to evoke warmth and peace, contrasting the noisy city with calming nature to symbolise a retreat from daily struggles. Through this piece, I strive to create a sense of tranquillity and escape, inviting viewers to find solace in nature amidst the chaos of urban life. The interplay of textures and tones aims to transport the audience to a serene and reflective space. The use of a muted colour palette directs the audience's focus to the peacefulness of the green space. The mountains provide a sanctuary for freedom and relaxation, encouraging viewers to engage in whimsical activities like frolicking or cloud-gazing.



**Sophie Clayton**

Whitsunday Anglican School (Beaconsfield)

*Connected*

Other

90cm H x 75cm W x 2cm D

This portrait of my dad showcases nature's potential to deepen relationships. Through the personal context, I have worked to convey my own fond memories of Dad on a much-enjoyed fishing trip by the river on our property. Deeply connected to this landscape, he is pictured sitting by the river and taking in the view. Negative space features in the piece as memory is not always reliable. Black and white references time past; and the pop of colour and texture displays connection to the water, the lifeblood of any rural property. Developing positive relationships with environment and the people around us starts with an appreciation of the landscape; and this piece displays a connection that we can all have.





**Nikki Coleman**

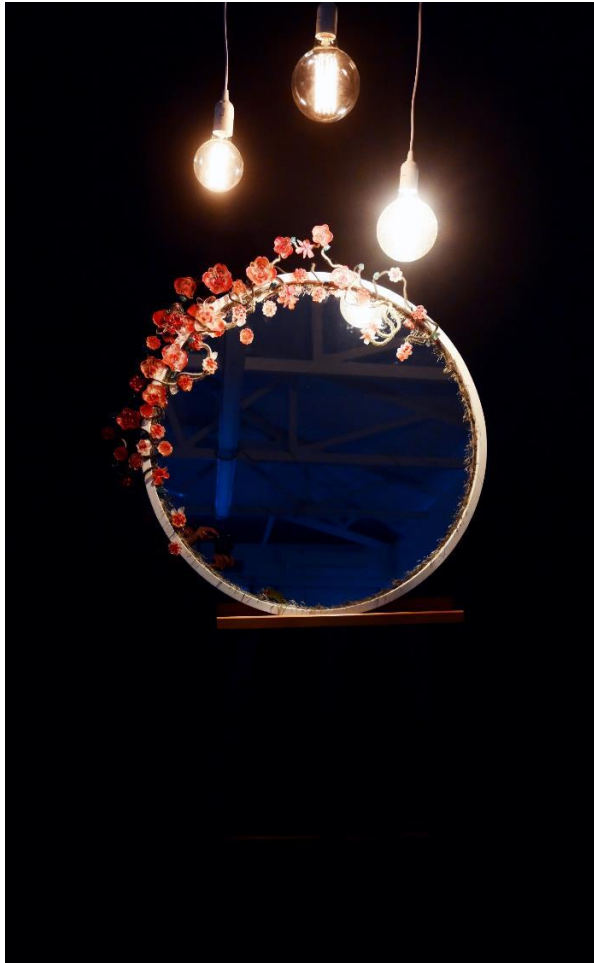
Rockhampton State High School

*Forget Me Not*

Painting

61cm H x 51cm W x 3.5cm D

The artwork's focus is life and death, specifically how artists draw upon human emotion surrounding life and death to convey profound emotional experiences. I created a visual representation of human experience through the manipulation of flowers, showing them in 2 different stages of life. Alive and blooming, and, sad and withering, which was influenced by artists such as Maxim Vorobiev, Julie Fragar, and Van Gogh who explore human experience through different viewpoints. These perceptions of life and death fascinated me with their usage of visual metaphors. Vorobiev and Fragar's inspiration around human experience was the catalyst for my painting incorporating accents of silver leaf and paint-pen to refer to life moments that are silver linings, and pressed flowers showing the fragility of life through flowers. This artwork was created to engage viewers, allowing them reflection on their own experiences when viewing this raw, expressive piece that doesn't sugar-coat life's inevitability.



**Anna Crossan**

Whitsunday Anglican School (Beaconsfield)

*Ephemeral Reverence*

Installation

160cm H x 90cm W x 50cm D

*Ephemeral Reverence* explores the reality of the relationship between humanity and the natural world, exploring the emotional responses evoked by the manipulation of orchids. The translucent red orchids and other flora serve as symbols of nature's beauty and fragility. The mirror is presented on an easel, forcing viewers to confront their own image amidst the fragile flora, and encouraging an introspective examination of personal impact. The juxtaposition of the serene natural elements with the human presence captured in the reflection underscored the tension between the desire to admire nature and the tendency to explore it. By presenting nature in an unconventional setting, the artwork seeks to create a dissonance that provokes thought and dialogue about the consequences of our collective choices. Through this work, the comment made aims to foster a deeper understanding and appreciation for the natural world, encouraging a more sustainable approach to human interaction with it.



**Ella Deed**

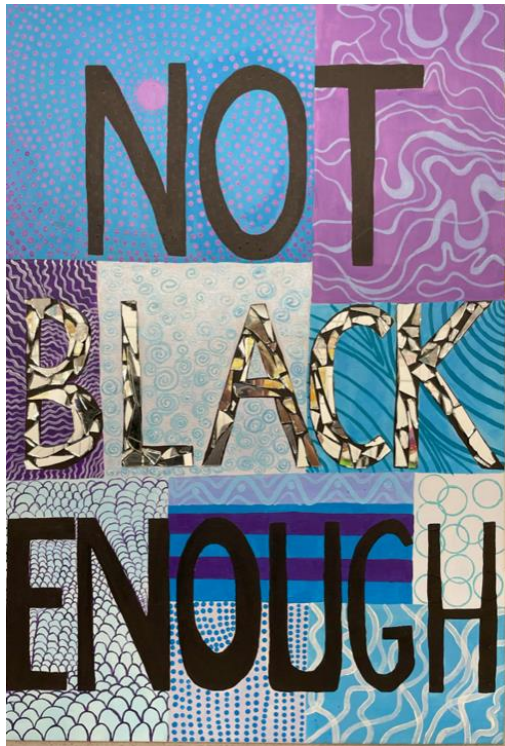
Lighthouse Christian School (Norman Gardens)

*Unknown Sanctum of Silence*

Other

196cm H x 115cm W x 12.5cm D

The ocean is full of monsters of the unknown, just like the mind of an overthinker. Everyone can be an overthinker at times, the feeling of rumination creeping up on us as we think back on the past. Ruining memories and destroying the nostalgia created purely for our own happiness, proving that it only takes one negative thought to shatter that dreamy enchantment. My artwork explores the overthinkers process of how pondering with rumination can twist feelings. The artwork portrays the fight of good vs evil. The good memories against the way of the mind. The painting depicts a wonderer fishing for thoughts, not realizing the chaos underneath until it's too late. The 'Kraken' signifies the rumination, dragging those feelings of nostalgia to their doom, destroying the reminiscence of happy memories.



**Alani Edmund**

Emmaus College (Park Avenue)

*Broken Words*

Painting

90cm H x 60cm W x 2cm D

Inspired by the work of Richard Bell, *Broken Words* communicates my own personal knowledge and experiences with racism through text and line. I have taken the racist words that people have said to me, transforming the negative feelings into lines and patterns, prompting you to consider how those words can affect our sense of self. Reflect on your actions and words toward First Nations people, you may be joking or think "they are just words!" but this is my cultural identity, and this is who I am.



**Gracie Gersbach**

Marist College (Emerald)

*The Pink Perch*

Painting

51cm H x 41cm W x 2cm D

*The Pink Perch* is an artwork that celebrates retro style and symbolism, within the context of Western culture. Inspired by vintage sewing patterns and home design magazines, I aimed to evoke a sense of nostalgia and elegance. However, the painting's central message is that material wealth does not equate to happiness. The young woman, embodying the figure of a wealthy yet forgotten housewife, has a detached gaze, which serves as a poignant reminder that the pursuit of materialism often leads to a hollow existence.



**Bella Gilmore-Howell**

Rockhampton State High School

*Blood is Thicker than Water*

Other

40cm H x 80cm W x 1.5cm D

*Blood is Thicker than Water* is a piece devoted to my family and specifically my closest siblings. It touches on feelings of deep nostalgia and longing for the past while recognising the present and future. The piece encapsulates my feelings towards my siblings, a knowledge about them that goes further than just a photo. We are older or moved away, and yet we are still together, bound together by the blood in our veins despite the seas of reality and time separating us. The use of different artistic styles for each person in the projection demonstrates how we have grown as people and developed our own identities, but the red, blood connection flowing between us symbolises our long-standing connection that will never change because blood is thicker than water.



**Shae Griffiths**

Heights College (North Rockhampton)

*Diplopia*

Painting

126cm H x 92cm W x 3cm D

My artwork *Diplopia* was influenced by Leandro Erlich and Stathis Tsavalias. These artists focus on the manipulation of perspective and the creation of interactive artworks. This artwork was created in a contemporary context and demonstrates an alternate approach to my original focus. I went from 3D media and changing the viewers physical point of view to 2D media where lenses are used to create changing viewpoints. These lenses are coloured blue and red, and are inside anaglyph glasses frames. This approach still includes the themes of inside and outside and challenges the picture plane, but in a new and alternative way. This artwork aims to challenge the viewers interpretation of perspectives and the way we look at things, you cannot see everything from just one point of view.



**Jake Heke**

Holy Spirit College (Mount Pleasant)

*Fusing Together*

Other

29cm H x 60cm W x 2cm D

This work represents the relationships between my siblings and me. The entirety of the work consists of small, pale blue shapes. These shapes are rounded, communicating the organic and natural essence of familial relationships. Smaller shapes comprise me and my sister's forms, while larger ones make up my older sister. This was used as a way of communicating how much older, and more mature my sister is than my twin and myself, with the shapes composing her fusing together, making larger ones, like bones fusing together as you age. Despite the difference in age we are all still very similar, and extremely close. This was communicated by the larger shapes making up our hair, and the tops of our shoulders, like an ancestral link connecting us all. This ancestral link was then cut out when the image was printed, demonstrating the low value placed in relationships in contemporary society.





**Dylan Langton**

The Cathedral College (Rockhampton)

*Power & Prejudice*

Other

110cm H x 165cm W x 3cm D

*Power & Prejudice* is an interplay of expressive portraits of 3 Caucasian billionaires: Elon Musk, Mark Zuckerberg and Bill Gates. Drawing inspiration from Basquiat's rebellious spirit, the neo-expressive style with roughly applied textures and spontaneity of symbols reflect the complex dynamics of wealth and control. The cardboard plane and the intentionally raw mark-making highlight the ephemeral nature of power as an ironic representation of elite through a 'poor black man's art style'. Ultimately, *Power & Prejudice* critiques the enduring influence of these figures while questioning the sustainability of their dominance.



**Cassidy Lawrence**

St Ursula's College (Yeppoon)

*My Family They Were ANZACS*

Other

175cm H x 55cm W x 25cm D

My artwork communicates the values of soldiers during both world wars. Drawing on my family history and the ANZAC Walk at Emu Park, I found inspiration for my wearable art. My artistic process involved hands-on experimentation with diverse materials and tools. The hand-sewn poppy flowers represent the remembrance of fallen soldiers. The iron-on transfer paper depicts images of family members and letters sent home from war. A soldier paying homage to fallen comrades is depicted on the hand-painted heel of the shoes. These symbols enhance the understanding of art as a means of communicating values of soldiers during war.



**Katelyn McCormack**

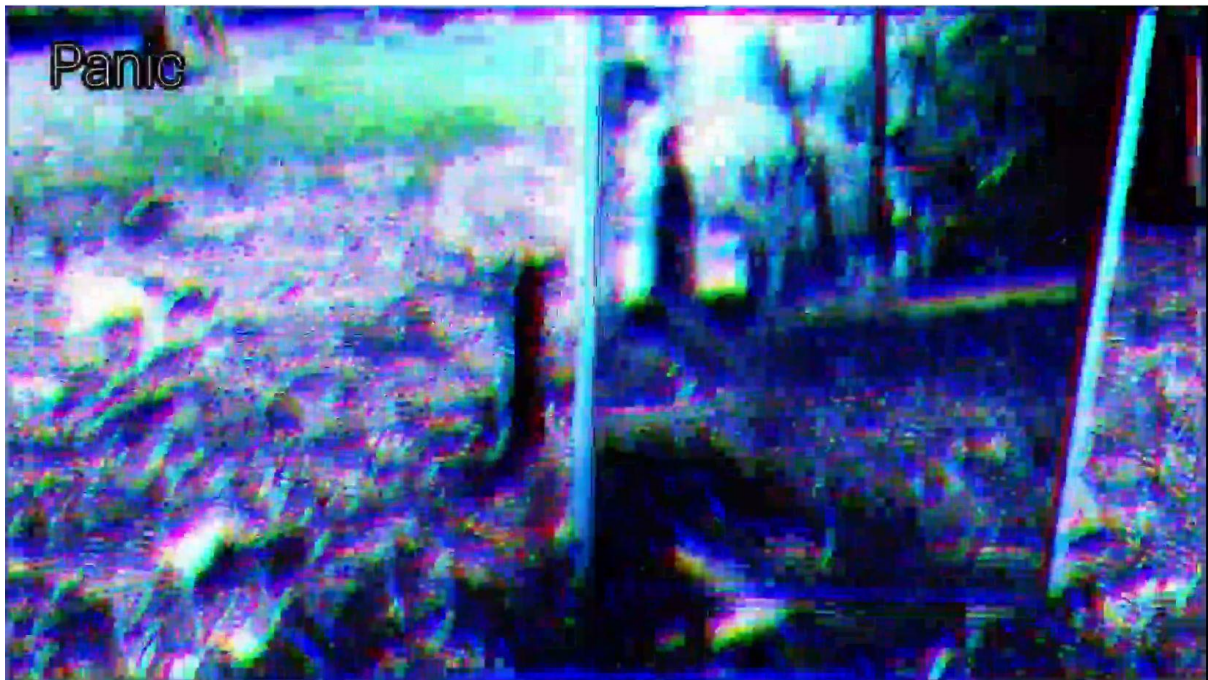
Tannum Sands State High School

*Just Around Midnight*

Other

59.4cm H x 84.1cm W x 3.5cm D

This piece is heavily inspired by the human flaw of procrastination and is created through photography and the magic of Photoshop. The story often starts in the late of night. I'm sat at my desk with piles of schoolwork to do, but my mind is elsewhere. I can't focus, the pressure of wanting the best grades is too high. So, instead of simply trying my best to work through it, I run from the responsibility sitting in front of me. My feet follow my mind, and I find myself in the kitchen. Digging mindlessly through drawers, searching ravenously in the cupboards: desperate to replace my feelings of incompetence with food. Yet, I am never satisfied. I can never find that warmth, that comfort I so badly desire and the cycle repeats, repeats.



**Ezekiel McDonald**

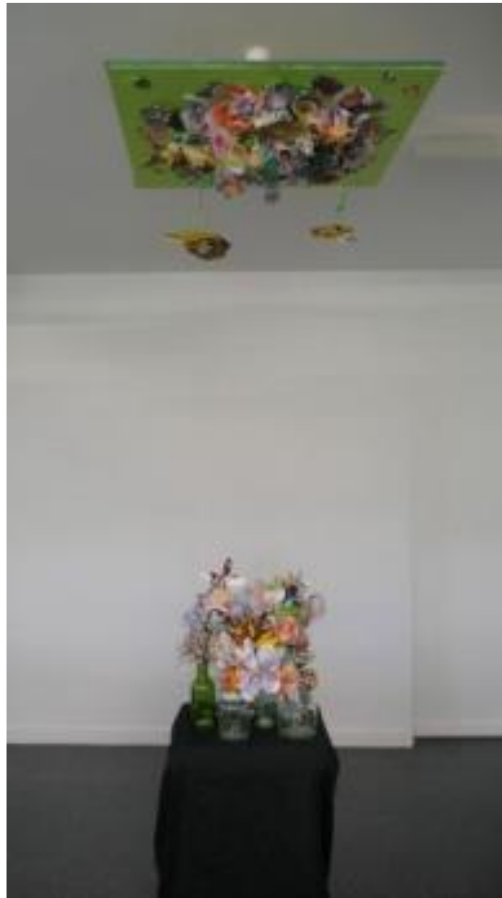
Pioneer State High School

*Broken Reflections*

Video

120cm H x 200cm W x 0 D

*Broken Reflections* creates reflective fields of emotional awareness. Colour fields, light reflections, patterns, sound, and image blend blur guide the viewer through thoughts and emotions from austerity to complexity. My work exploits conventional boundaries to explore human emotion through the mediums of photography video and sound. Created in a personal and contemporary context, colour along with different editing effects and audio are used to symbolize emotions. A fragmented mirror creates broken reflections which changes the viewers perceptions. Key artists Bill Viola, Bing Lee and Paul Fletcher influenced experimentation and techniques. Through my artwork, I seek to create a space for reflection and contemplation, where viewers can engage with their own emotions and experiences in a profound and meaningful way. The large scale video is a journey of discovery, inviting viewers to explore the depths of their humanity and forge deeper connections with themselves and others.



**May McGrath**

Heights College (North Rockhampton)

*The Beauty of Hope*

Other

185cm H x 77cm W x 61cm D

This artwork is to show that you can stop dwelling on the past with a focus on the future, whereas my previous artwork was focusing mainly on the past. I wanted to create something beautiful and pretty out of something that was originally confronting and unpleasant. I did by using some of my mother's old lino prints that responded to the same traumatic event and I cut and glued them together to make them into flowers. I've chosen to suspend some flowers from the ceiling as it forces the viewer to be uncomfortable when looking up at it which mirrors how people when faced with childhood trauma and abuse.



**Cadance Llewella McLovin-Johnson**

Lighthouse Christian School (Norman Gardens)

*Memories*

Painting

92cm H x 41cm W x 150cm D

Everyone experiences emotions that are either hidden inside of us or shown to the people around us. A lot of our emotions are expressed in a way that is based on the reactions and experiences around us. Memories are filled with emotions that we don't always want people to know about. My artwork explores the connection between our emotions and memories. Each canvas portrays different memories I have experienced. Traveling through peaceful, distressed, insecure, proud, and lonely experiences on a journey towards seeing my whole self. The transparency of each layer allows for the combination of experiences and emotions that make up a whole person. As we are not all one emotion but each thousands of intricate parts that complete one picture.



**Karen Messmer** Emmaus College (Park Avenue)

*Apologies*

Installation

100cm H x 80cm W x 40cm D

*Apologies* is designed get you to think about your previous experiences, showing how everything is connected, from apologies that heal the hurt, and some that don't. *Apologies* is influenced by my own personal experiences of having a literal "broken heart" undergoing multiple heart surgeries (Patent ductus arteriosus [PDA]) as a child, and words spoken to me throughout my life. Your own personal experiences determine how you interpret what it means to be human, and trauma can make you either strong or fragile. Your life can be, and probably has been, changed physically and mentally by the words of others. How have they helped you? How have they hurt? The ceramic human heart shows our resilience, our strength, but also our underlying fragility; The paper mâché heart cocooned around it is a shield, built with words spoken. These words can affect us all differently, healing, hurtful, uplifting, depressing. What would be written on your heart?



**Charlotte Munter**

Yeppoon State High School

*It's in the fine prints*

Painting

200cm H x 120cm W x 4.7cm D

This is not fruit painted on canvas. This is a metaphor for the perfect world, painted with sugar water to entice eventual ruination by ants. One story begins with the Garden of Eden, a perfect world full of symbols: figs for sexual desire, grapes for fertility, mandarins for good fortune, cherry for paradise, strawberry for virginal, kiwi for uniqueness, nectarine for romance and lemon for luxury. Destruction: although not seen at first, festers until it's too late. Fruit can be deceiving. Promising the future of fertility, happiness, and desire - a world of perfection. How long till the perfect image is corrupted?





**Prayer Muchirahondo**

Lighthouse Christian School (Norman Gardens)

*African-Aussie*

Other

61cm H x 51cm W x 51cm D

*African-Aussie* explores the contrasting identities of a multicultural being and the ‘taming’ of my African traditions while conforming to Australian spaces. As school is an environment where students are united in uniformity and therefore limited in self-expression, this work serves as the quintessence of bold activism as I erupt from these confines to represent my cultural pride. The monochromatic colour palette, compulsory uniform, and protective styling when in school is juxtaposed with my raw and authentic self – a bolder, expressive, and brighter personality embodying the essence of Africa. As my clothing transitions from a monotonous uniform to vividly extraordinary attire, various reactions are captured amongst the curious audience. What is familiar goes unnoticed, but with the traditional tapestry – heads are turned, eyebrows are raised, and mouths are left agape. The triangular formation, held by a delicate thread, metaphorically expresses the desire to find stability and preserve my African heritage.



**Riley Ngawaka**

Yeppoon State High School

*Meet me at the cubby*

Installation

200cm H x 180cm W x 200cm D

A perfect world of innocence and light, where childhood dreams take flight, magic dances in the air, and wonder is always there. Imagination knows no bounds, in a world where joy abounds, where laughter fills the sky, and hopes and dreams soar high. The colours are brighter, the smiles wider, in a world where hearts are lighter, where every moment is treasured. The cubby captures the essence of a perfect world through the lens of innocence, childhood, and the magic we experience as kids. Through vibrant colours, whimsical imagery, and playful compositions, I evoke a world full of endless possibilities.



**Jorja Ohl**

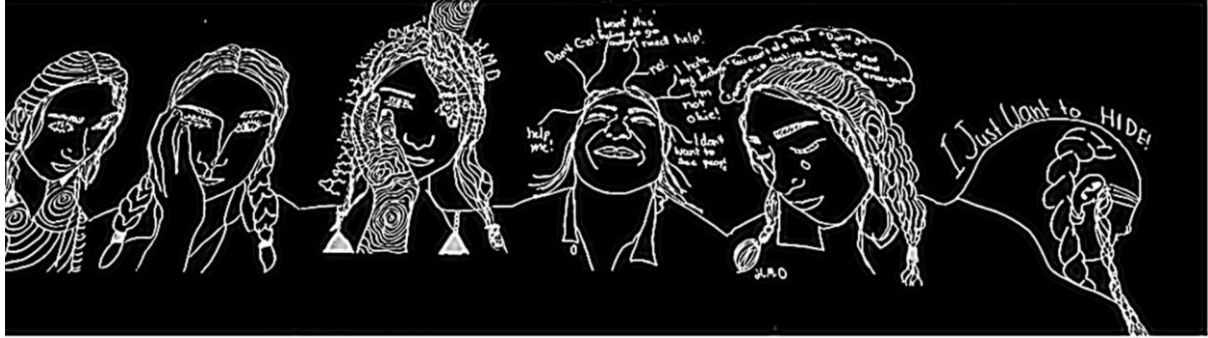
St Ursula's College (Yeppoon)

*Repeating Derangement*

Installation

35cm H x 80cm W x 14cm D

As an artist, I have realised that art is a universal language that transcends cultural and linguistic barriers. My artistic investigation has been inspired by my emotional response to the information I learned on an art excursion to Rockhampton Zoo's chimpanzee talk. The experience led me to consider the psychological toll of animal captivity and the parallels between human and animal emotions. This realisation has guided my exploration of human-animal relationships, drawing inspiration from Claude Jones's works such as *Fair Game*. This newfound understanding of our shared emotional experiences with animals has shaped my artistic experimentations.



**Heidi Overall**

Holy Spirit College (Mount Pleasant)

*Emotions of Anxiety Landscape*

Film/electronic imaging

31.5cm H x 116cm W x 1cm D

Anxiety for me is like a demon inside my head telling me I can't do anything. This anxiety landscape artwork is a representation on how I see my anxiety in my head. Featured in the different images is my face with the different emotions I feel every day. On certain images there is writing at the top. The writing is what I think about when having an attack. It shows the audience what goes through my mind during it all. Some images have drawings and scribbles on them that show the audience that there is so much going on in my head in an attack that I cannot register what people are asking me or understand them speaking to me. Everything is a blur when having an anxiety attack.



**Callum Palacios**

Gladstone State High School

*connected*

Painting

91cm H x 60cm W x 77cm D

*connected* is all about perspective. When viewed from the side, the metaphorical disconnection materialises through the literal distance between the figures. This symbolism correlates to the personal context, reflecting moments within my relationship where I have felt detached despite physical closeness. In the context of a long-term relationship however, these experiences are only a small fraction. To see the full picture, the audience is forced to find the fixed viewpoint in front of the canvas and floating cutout. When that lens is found, the pieces fit together perfectly, revealing the unity of the full moment.



**Tamika Paul**

St Ursula's College (Yeppoon)

*The Metamorphosis of Nature*

Installation

80cm H x 80cm W x 50cm D

*In Metamorphosis of Nature*, I explore the relationship between humanity and the environment by transforming man-made objects created from natural resources. I invite viewers to contemplate the impact of human activities on the environment, emphasising the importance of creating a sustainable relationship with nature. Repurposing a book, a symbol of human culture, into petals and a base, for the interconnectedness of nature and human needs. Wire, both plain and coloured, represents the human touch, intertwining with organic elements to create a harmonious balance. 3D butterflies and flowers to symbolise nature's resilience.



**Tyla Saron**

Holy Spirit College (Mount Pleasant)

*Aura*

Installation

117cm H x 180cm W x 108cm D

This immersive modern artwork uses coloured shapes, light and the concept of reflection to create a sense of emotion for the viewer. The artwork has eliminated the use of multiple materials as the whole work is created using one material to generate emotion. *Aura* invites the audience to immerse themselves in the bright, colourful patterns of the installation. Instead of the artwork giving the audience an emotion, the audience will determine the emotion of the artwork. The audience will use a hand-held light to shine onto the reflective coloured paper, giving the appearance of an aura, like emotions filling the atmosphere. The artwork's emotion solely relies on the audience and where they shine the light. This work was created from the ideas and work of Chris Wood, Yayoi Kasama and Nike Savvas as they focus their ideas on light and reflection, colour as emotion and audience interaction.



**Amel Seethyah**

Whitsunday Anglican School (Beaconsfield)

*Fragile Blossoms*

Sculpture

40cm H x 20cm W x 20cm D

When immersed in the landscape of Cape Hillsborough National Park, it dawned on me how fragile nature really is. *Fragile Blossoms* represents how beautiful and yet how delicately the environment needs to be treated by humans. Created with glass, the petals sparkle in the light, which is aesthetically stimulating, and yet they could be easily broken. Glass is made from sand, which connects to the beach, and the other materials are heavily processed man-made which represents our attitude towards nature; viewing it as a resource to be 'used' rather than appreciated and protected. This artwork serves as a reminder that we must protect and treat our environment with the utmost care. *Fragile Blossoms* is a call for action to appreciate the surrounding natural beauty and take responsibility for protecting it for future generations. Our planet is a precious gift that needs to be cherished and protected.





**Sarah Singleton**

The Cathedral College (Rockhampton)

*Af-fin-ity*

Installation

150cm H x 150cm W x 100cm D

In our lives, we encounter diverse forms of relationships with others. Platonic, romantic, and familial. This work is a response to the exploration of human connections through symbolism and acts as a celebration of the connections enriching our lives. As in Buddhism, the fish stand as a code of loyalty, connection, and harmony among individuals, whilst the hues of emit a 'golden' aura, encouraging feelings of excitement and warmth. *Af-fin-ity* aims to encourage reflection on balance and growth in relationships, along with the inherent beauty of human relationships.



**Cameron Sorley**

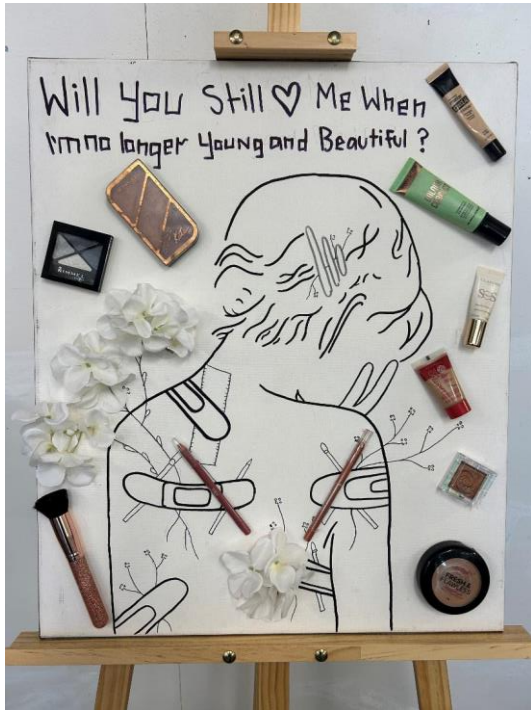
Yeppoon State High School

*Misbruik*

Video

100cm H x 170cm W x 0 D

*Misbruik* addresses the pervasive issue of domestic violence and its impact on the very young. By removing the protagonist and relying on the visuals of just their bedroom (supposedly a safe space), I hope to foster an understanding of how it might feel to be a young person in this type of situation. The long, drawn-out sequences seek to remove the time compression that editing affords, further enhancing the horrible realism that many people face within society.



**Faith Swinbank**

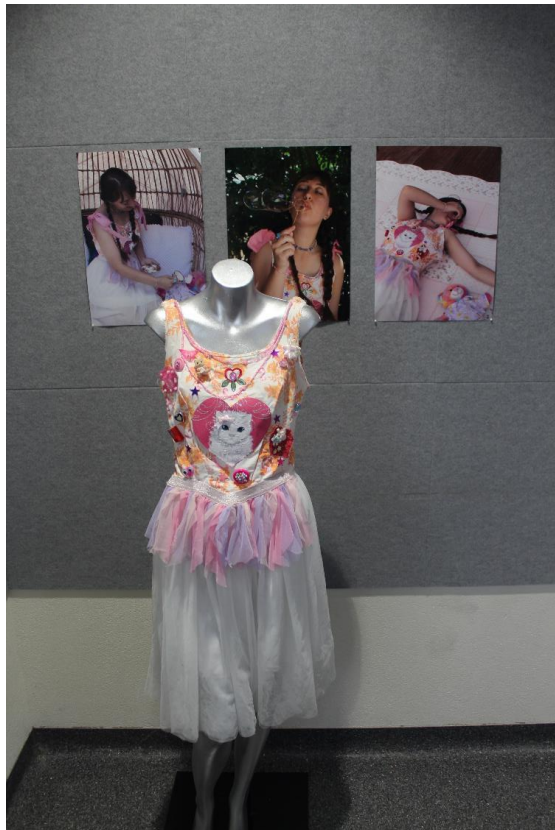
Lighthouse Christian School (Norman Gardens)

*The Silence of Love*

Other

69cm H x 51cm W x 8cm D

I made this artwork to show the “needed beauty standards” in this world. The lack of respect for our natural beauty has become worse over the years as more expectations to be “pretty” has become harsher. The meaning behind this artwork is showing this girl’s past trauma. Everything that is stuck to her back is what she’s done or what has been done to her. There are scalpels which is representing plastic surgery. The paint brushes are to show there is still hope to paint the picture-perfect life she’s always imagined. The flowers show her natural true beauty. Although, all these things are stuck to her back, she is unable to see them. She is unable to see her “natural beauty” especially with her hands on her face. She is trying to escape the feelings she has and how she looks at herself.



**Evie Ward**

The Cathedral College (Rockhampton)

*Adorabelle*

Other

150cm H x 100cm W x 70cm D

Playing in the dirt, picking up shiny rocks and beads you find on the ground, glitter on everything and obsessions with your favourite cartoon character. This is girlhood. It's the knowledge of what used to make you happy. But girlhood is lost. Girlhood is forgotten. The process of constructing this work enabled me to reconnect with a time where I was care-free and enjoyed the little things in life. The corset nods to historical fashion, highlighting the connection between women of the past and present whilst reconnecting with girlhood using toys and beads from my own childhood.



**Elise Wex**

St Ursula's College (Yeppoon)

*The Sight of Music*

Film/electronic imaging

160cm H x 180cm W x 0 D

I have learned that art is not just about viewing, but also about creation through the artistic process. Inspired by my experiences, I created a stop-motion animation to visually communicate the emotions I felt when listening to different songs. I utilized formal elements like line, shape, and colour, as well as personal context from my physical self and emotions. My past experiments guided me to use Procreate as a medium. I drew inspiration from artists Michel Gagne and Melissa McCracken, who explore synaesthesia. Combining primary and secondary sources, I communicated music through personal and formal context, gaining knowledge that transformed my understanding of art as knowledge.



**Mackenzie Whatuira**

Rockhampton State High School

*Vienna (In Memoriam)*

Painting

Inspired by the direct stimulus of our Rockhampton Museum of Art Experience, the inquiry question developed is, 'How are everyday individuals elevated and notions of greatness redefined by contemporary art?' The inspiration taken from the Rockhampton Museum of Art Experience was the purpose of art in relation to how it platforms and elevates an artist's character, identity, legacy, and status. The introspective and personal works of Julie Fragar, and the confrontational, subversive revisioning of contemporary activism explored in the works of Richard Bell, prompted me to revisit my own understanding of contemporary art's ability to redefine the known relationship between greatness and individualism.