

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

# Far North Queensland region





**Pratima Tamang**

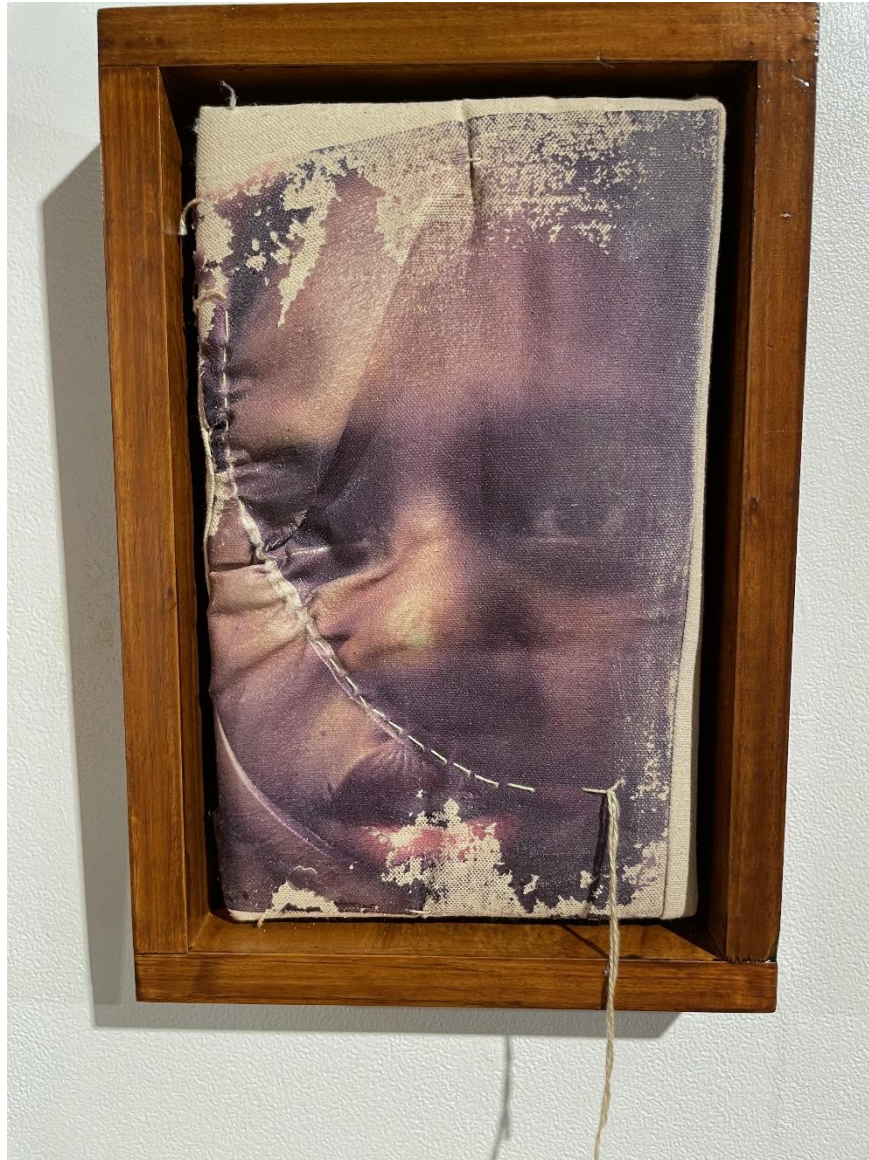
Trinity Bay State High School

*Vision*

70cm x 90cm x 8cm

Installation

Where vision and viewpoint meet. Exploring the complexities of human perception, I realised the lens of each person's eye provides a gateway to their perception. *Vision* allows you to look through lenses of the human experience to Daintree, encouraging empathy and understanding of how we see the world.



**Elsie Keneally**

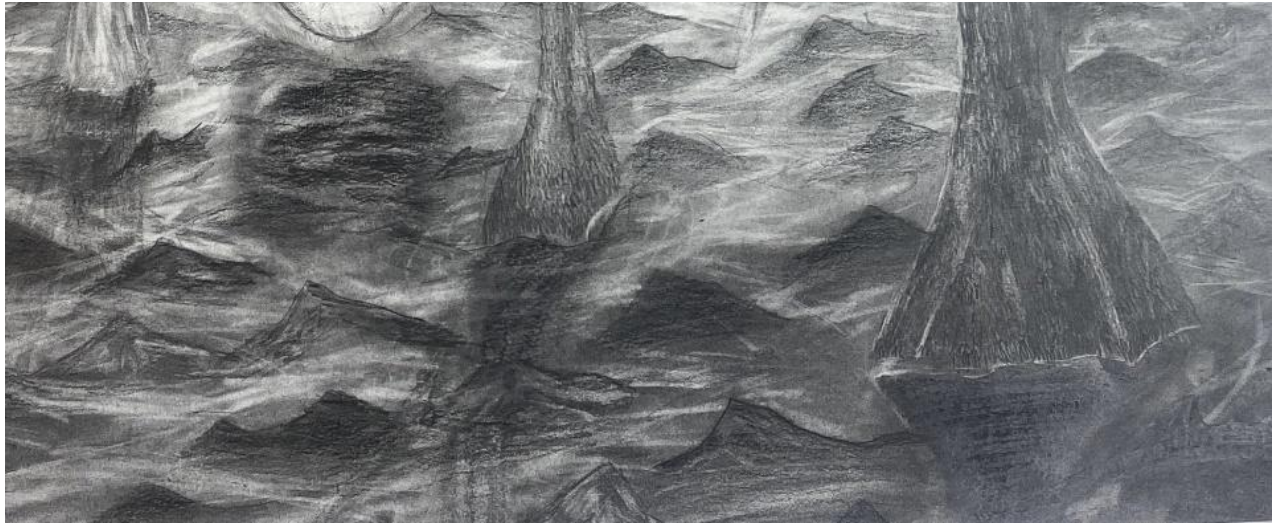
Trinity Bay State High School

*Echoes of discomfort*

33cm x 110cm x 5cm

Mixed media with digital image, textiles and shadow box

Where are the limits of your comfort? Pushed into an environment I wasn't used to, at Daintree I was faced with the damp suffocating heat of the forest, itchiness from the annoying insects all around me and isolation from everything familiar. Discomfort is provoked by my distorted and disfigured self, prompting you to question where your limits lay.



**Samai Macfarlane**

Trinity Bay State High School

*Sunken*

85cm x 110cm x 3cm

Drawing

My connection to the land was tested by the devastating floods in our community. In the forest behind our house and creeping through our home came endless amounts of floodwater. This view from our upstairs window shows just a few sunken trees, only suggesting the damage caused to everything the waves are hiding. My face floats above it – not destroyed, not muddy, not mould-ridden and not sunken.



**Fanta Koroma**

Trinity Bay State High School

*Unseen entanglement*

200cm x 60cm x 100cm

Installation

Our roots, our cultural history, our connection to family, our sense of self; a woman's braids are used to represent our tribe, power and family. The relationship we have with our hair, the process and details, represent and explore culture without others necessarily realising the significance. In unseen entanglement, the women of my family and culture are woven together. Waist beads and the hours spent talking, singing and braiding speak of our empowerment and the choices we make moving from girlhood to womanhood.



*(film still)*

**Ella Carney**

Cairns State High School

*Impasse*

Film/electronic imaging

An impasse is a situation at hand in which no progress is possible.



**Charlie Stephenson**

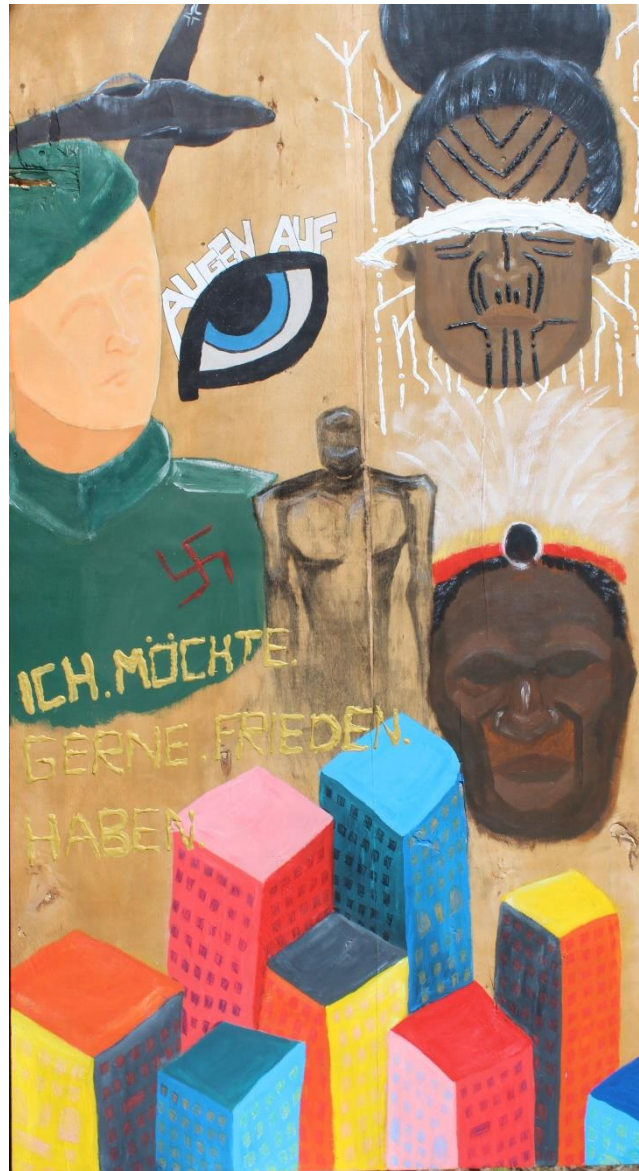
Cairns State High School

*Nostalgia*

40cm x 120cm x 3cm

Digital image/manipulation created by student, printed and then overpainted using acrylic paint, oil pastes and collage

*Nostalgia* is a coping method to navigate times of adversity. While it may help us remember the past more fondly it stops us from seeing the truth and blinds us from the changes we need to make as a society.



**Bianca Powiesnik**

Kuranda District State College

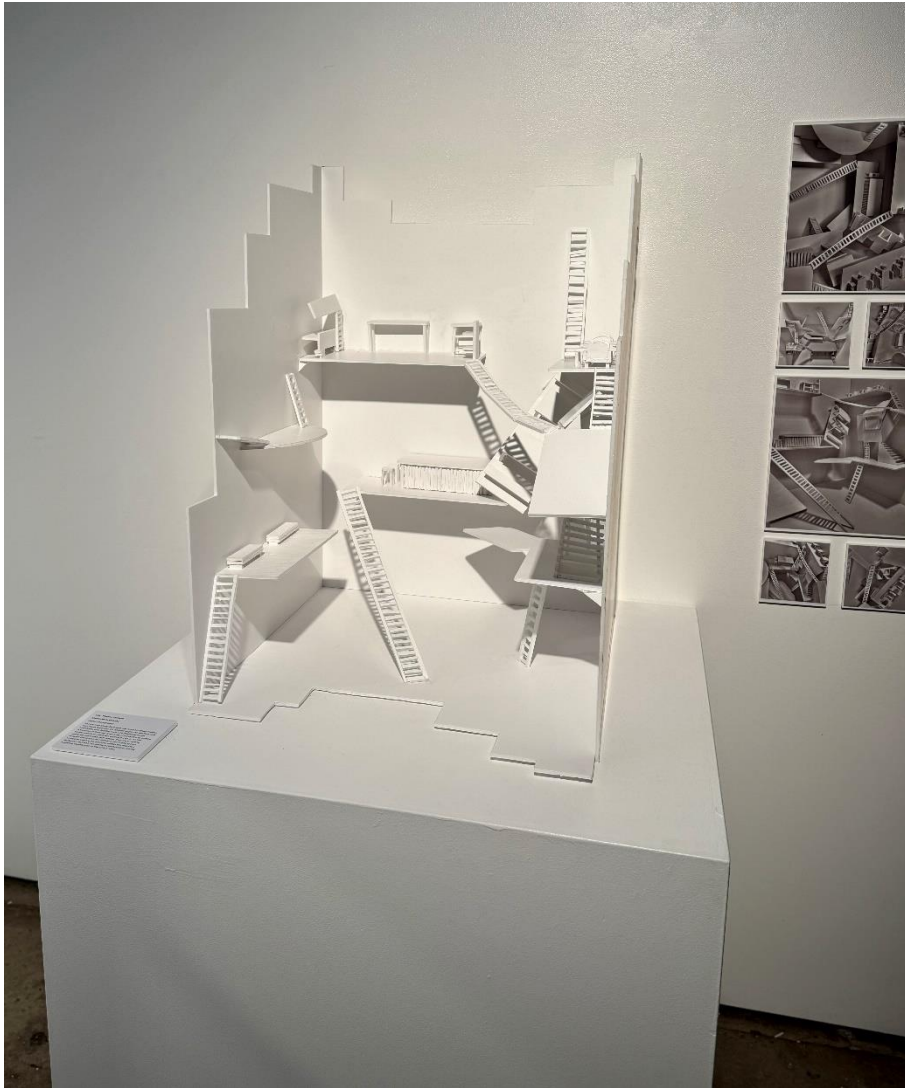
*3 Stories*

116.5cm x 64cm x 1.5cm

Painting

This artwork is a reflection on my backgrounds and on how I grew up. Using a giant board as a canvas, painting both of my backgrounds as a representation of my view. On the right are 2 elderly Papua New Guinean couple, using modelling paste to pop out the halo and tattoos which represents the traditions of tattooing before given away for marriage to the village chief. At the bottom of the board is a city using specifically 9 colour's together in 3 groups. Orange, yellow and grey were one, red, pink and a hot pink were group 2, and turquoise, blue, and light blue were 3. Using these colour's complement each other in their groups and of each other making the city look bright and pop. Last is the charcoal puppet in the middle, representing myself, feeling torn or not connected with my 2 backgrounds fading into the city where I grew up and know best.





**Therese Pastoral**

Cairns State High School

*Memories in Disarray*

82cm x 95cm x 66cm

Foamcore sculpture and digital image

The journey along the boardwalk leads to refuge to a cozy warm bedroom. On another angle, the bustling café transforms into familiar walls of a childhood home. This miniature dollhouse is a portal into environments filled with cherished memories that hold major significance towards shaping this artists' identity. As the audience peers into each setting, they are invited to imagine the stories that unfold within these spaces. Invited to explore perspectives within this distorted sculpture. Invited to an intimate collaboration; linking audience experiences to the artists' own. *Memories in Disarray* is filled with wonder and mystery.



**Yazlyn Schumann**

Kuranda District State College

*Spinna Critter*

120cm x 128cm x 2.5cm

Painting

*Spinna Critter* was heavily influenced by chosen artists (Os Gemeos and Lady Pink) designs. OSGEMEOS influenced the character itself, the big cartoonish, colourful characters are seen in the majority of the twins' work. The essence was a bit of my own and I incorporated Lady Pink's artistic style for the background and lining. Spray paints are the main medium as street art is my inspiration. In response to the stimulus of rainforest, the word itself even pulled apart at will. I chose the parts 'St' and the word itself. The graffiti above the character is the word Kuranda, which is not only where I reside for my education, but it happens to be on the outskirts of one of the oldest rainforests in the world. It is coloured red, yellow and green which are taken from the rasta flag.



**Oliver Causer**

Cairns State High School

*Flood*

50cm x 170cm x 0cm

Digitally Manipulated image

Natural disasters are one of the leading causes of displacement around the world, the emotional impact of this uncontrollable weather causing displacement and damage was experienced first-hand here in my hometown of Cairns at the start of 2024. As climate change intensifies, the idea of 'home' once a symbol of safety and security now feels fragile and uncertain.



**Jasmine Sporre**

Kuranda District State College

*Emerge into Existence*

65cm x 20cm x 3.5cm

Sculpture

The work is about emerging as what you want to be and not be shadowed or preconceived by everyone else. The centipede uses pastel rainbow colour rather than the natural camouflage colour of the insect. The wood is dark and represents everyone around of being the same and afraid to be themselves as they try to surround the centipede. The centipede represents how someone can emerge as they want to be, and how one can be different and still be beautiful even if you're scary like a real centipede. The centipede weaves through the wood like in nature. It is inspired by the sculpture and prints of Takahiro Iwasaki.



**Jasmin Gela**

Woree State High School

*To help is to save!*

20cm x 180cm x 75cm

Installation

'The greatest threat to our planet is the belief that someone else will save it' – Robert Swan. This installation presents progress when humans consider the benefits of helping to cleanse the environment. Each disc presents a scenario where a person's actions directly and visually decrease the environmental impact. Home-made treats are the best sweets! The notes present options on how to reduce your own personal impact. With every take step we take, these positive actions will allow our earth to breathe.



**Elsh'Maya Siao-si-Tavita**

Woree State High School

*We are what we eat!*

65cm x 90cm x 4cm

Installation

In our modern world we feed off synthetic fruit and plastic meat infiltrated by microplastics. It's our fault! Exposing the normality of microplastics in our world this work also reveals societies lenience towards disposal of single use plastics, reiterating the control that we have over our environment. Portrayed through a simple square table and warm lighting, the installation parodies a dinner-for-two, a "dinner" of litter and plastic. Lastly, the inclusion of styrofoam mannequins is a direct association to us and our consumption of microplastics.



**Sheena Jacobi**

Kuranda District State College

*Het Bilong Masalai*

261cm x 137cm x 40cm

Sculpture

The masks are a visual representation of the tribal and western influence in my life. Coming from a Papuan mother and an Australian father, these masks symbolise the two worlds I inhabit. The traditional mask (red oxide) was inspired by acclaimed Papuan artist, Mathias Kauage' figures. His signature designs and large figures especially. The western mask (blue), inspired by famous pop artist Roy Lichtenstein, his bright primary colour and notable comic style resonated well with my personal interest of comic strip design and cartooning. Indigenous masks, especially spirits, are meant to look menacing, make the audience uncomfortable and intimidated. The large scale in combination with traditional and contemporary colour schemes with assorted traditional and non-traditional decorative elements is designed to both unsettle and humour the viewer.



**Riley Harris**

St Andrew's Catholic College Redlynch Valley (Redlynch)

*Disillusioned*

42cm x 81cm x 30cm

Mixed media

*Disillusioned* explores the darker side of society – the side controlled by fearmongers, painting a warped picture of our world, tarnished and darkened. The background painting is figuratively and literally distorted by both the Cubist style and glass jars, acting as a lens, magnifying and distorting the background image of reality. So, look closer, it is up to you – can you look past the lenses of everyday life, to find the truth in the distorted lies of our society?





**August Coetzer**

St Stephen's Catholic College (Mareeba)

*More than reflections*

140 cm x 160 cm x 5 cm

Installation

Everyday objects have been creatively repurposed to serve new functions and address contemporary challenges. This question inspired many aspects of my artwork *More than reflections*, such as repurposing everyday objects, promoting creativity and resourcefulness, especially to reduce waste in landfill. The artwork can convey a message to the audience about how we cause mass amounts of landfill and can inspire them to do something to renew old objects that are at risk of becoming waste. The viewer is led to question how they themselves contribute to sustainability. This work uses domestic objects and recycle them to another domestic parallel. The painting/sculpture uses perspective through the image that is sealed in the artwork and the remaining parts of the mirror that join those of the painted. This interesting use of perspective is used to invoke self-reflection for the audience and allow the viewer to share an emotional connection with the artwork.



**Emalina Fogale**

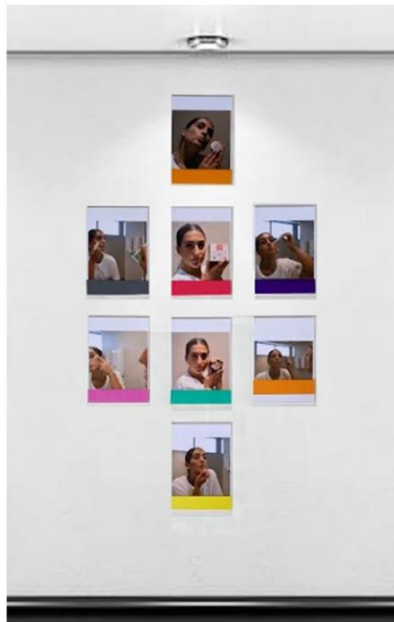
St Stephen's Catholic College (Mareeba)

*Echoes of History, a Digital Narrative*

35 cmcm x 30 cm x 6 cm

Video

Within art, technology is pushing the boundaries of expression and creation, allowing artists to convey ideas and meaning in a new and in-depth way. When first investigating the integration of technology within art, I depicted how technology has altered the way artwork is created. Continuing this, this investigation explores how art has been influenced by technology not only within techniques but also in the way that artists convey stories through art. Through this contemporary context, I created screen displays depicting a world altering historical event with audio explaining the event. I therefore tell a historic narrative using modern technology, juxtaposing the use of technology and modern art techniques with how people used to tell stories, engaging the audience in the process. As John Lasseter once said, 'the art challenges the technology to create, and the technology inspires the art to tell a story.'



**Bella Evans**

St Stephen's Catholic College (Mareeba)

*Photofilter:Model*

35cm x 26cm x 2cm

Photograph

In my exploration of aging through subtle means, I challenged myself by showing the youth, but how the media has affected one's mindset, and how the overall achievement is to appear younger than you are. Through my art, I strive to evoke a sense of nostalgia, wisdom, and grace, using subtle visual cues to convey the nuances of the aging process. I am intrigued by the idea of portraying aging not as a decline, but as a natural evolution of life. In my latest photography series, I delve into the complex relationship women have with aging. This project focuses on women engaging with de-aging products—a moment where personal narratives meet societal expectations, illuminating the tension between natural aging and the desire for youthfulness. Each photograph captures a candid moment of exploration and reflection, as these women experiment with various products designed to defy time.



**Henry Brammer**

St Stephen's Catholic College (Mareeba)

*All of which is inevitable*

30cm x 25 cm x 20 cm

Sculpture

Every human who lives is bound to grow old. A person's face is a reflection of their life and their experiences that inevitably helped mould the person they are. Each face can tell a completely different story, whether inhabited by wrinkles, spots, scars, or imperfections. My bust is comprised of many different cuts and types of wood. Some are resilient hardwoods, some are softer, weaker variants such as driftwood. Some are imperfect, containing burls and knots. Just like wood humans are fallible, prone to mistakes and failure. Each wood type represents a different perspective of what a person is. Human life is a whole woodwork of varying design, quality, and complexity.



**Eva Beattie**

St Monica's College (Cairns)

*The Infinite Within*

60 cm x 90cm x 2cm

Print

This artwork explores the internal battle between intuition and logic. By representing these forces as celestial bodies, I aim to visualise the psychological chains that bind us during decision-making. Moons symbolise the various aspects of our minds, reflecting the celestial influence on our emotions and behaviours. The 3-part digital series invites viewers to contemplate their own preferences and the interplay of these mental states. Inspired by Surrealism and Abstract Expressionism, my work seeks to provoke thought and discussion about the complexities of the human mind



**Annabel Galea**

St Monica's College (Cairns)

*Solitude in Bloom*

50cm x 70cm x 3cm

Painting

*Solitude in Bloom* is an acrylic canvas depicting the isolation of an Australian housewife. Her antiquated kitchen, a space of both nourishment and solitude, is the stage for this intimate narrative. A vase, tilting under the weight of native Australian flowers, mirrors the woman's internal struggle. Once vibrant, the blooms now wilt, symbolising fading hope. Golden wattles, emblems of optimism and renewal, offer a stark contrast to her despair. Desperately clinging to the illusion of enduring happiness, she displays the flowers, a silent plea for a brighter future.



95x22 CM



80x40 CM

**Leila Shepherd**

St Monica's College (Cairns)

*Interwoven*

22cm x 95cm x 2cm

Painting

Our identities aren't fixed; they're shaped by our lives, those before us, and those we encounter. My work explores the early stages of identity formation, reflecting on the essence of who we are through nostalgia. *Interwoven* examines the fluid nature of this core identity. The red string symbolises both the neural pathways that form our accumulated identities and blood, representing universal connection. This connection theme runs throughout. In *Interwoven*, strings often end abruptly, symbolising the transient nature of relationships and identity.



**Eleanor Banu**

Mount St Bernard College (Herberton)

*Thuger (Warrior)*

40cm x 30cm x 1cm

Acrylic on canvas

Thuger means warrior in Kala Kawaw Ya, the language of Boigu Island. Thuger is part of strength, courage and fierceness. The interwoven mat background symbolises family ties, coconut palms of my homeland, and the weaving traditions that are an important part of ceremonial practice. The woven fish symbolises the water surrounding our island, they are swimming in front of the warrior, the Mayngu dhoeri (pearl shell headdress) shows the strength and the ancient ties to the Thuger protector.





**Naiya Duff**

St Monica's College (Cairns)

*Rose Tinted Glasses*

60cm x 90cm x 3cm

Painting

Shifting from fear of the future, my work focuses on the comfort of nostalgia and a fondness for the past. In childhood, we shaped the world as captivating and magical, free from responsibilities. But as we learned more, the mysteries faded—science replaced wonder, and innocence waned as we discovered life's realities. Each new responsibility chipped away at the magic. My artwork aims to capture this lost sense of wonder, presenting the world through the rose-tinted glasses of our younger, more innocent selves, drawing from personal, cultural, and contemporary contexts.



### **Ebony-Phoenix Killin**

Mount St Bernard College (Herberton)

*Atupa'a omne' nee, kina regrru vzi' nee (Kafe); Never-ending, becoming undone (English)*

134.5cm x 128.5cm x 50cm

Installation

Like a phoenix rising from the ashes, all of life must transform. Each living thing adds colour to the universe through flourishes of birth, growth, death, and renewal. Molecules of carbon move life through each stage of transformation, witnessing a symphony of biophilic intersections. As author and artist Shiloh Sophia (2024) has written, 'You are a particle and wave in an experience of human beingness'. My artwork explores how this metamorphosis is a shared phenomenon between humans and nature. The visual motifs of moth and woman reflect a transmorphic relationship. Both moth and woman are contained within a circle which is without start or finish. Fire brings destruction, heralding both endings and cyclical regeneration – a never-ending cycle of living, transforming, and becoming undone. Like the phoenix, our fundamental nature is transformation. Even though we all experience destruction at some point, we can have faith in the rebirth awaiting.



**Mahalia Jones**

Mount St Bernard College (Herberton)

*Orenda*

60.5cm x 91.5cm x 30cm

Installation

*Orenda* (spiritual force) is the belief system of my culture, the Sioux Native American. It is part of all living things and is celebrated through five specific energies: nourishment, inspiration, knowledge, surrender and empowerment. The composition explores the flow of these different energies linking them together through the central focus of the Lakota symbol. This symbol is at the heart of our people. The vessels represent the intergenerational trauma and colonial effects of alcohol on first nations people, not just in the US, but worldwide. The vessels surround the cow skull, giving thanks to life and the eagle feathers and stones symbolising protection. With the power of sound, the 2-chambered flute is used to accompany my artwork and pay tribute to my people's energies, culture, spirituality and ancestors, past and present.



**Kate Edmondson**

Trinity Anglican School (White Rock)

*Interpretatio Romana: Phoebus Apollo*

150cm x 103cm x 1cm

Textile with ink wash, fineliner pen, graphite pencil printed on fabric and embroidered with silk ribbon, Kenyan beads and thread

*Interpretatio Romana: Phoebus Apollo* is a mixed media artwork that investigates Roman religious syncretism within the Greek pantheon. It is inspired by the Delian Hymn of Apollo, one of the Homeric Hymns written by Homer in the 7th century BCE. I chose to portray Phoebus due to his complete absorption into the Roman Pantheon. Greek architectural elements, such as Ionic-style columns, were combined with a Roman triumphal arch, symbolising both the concept of Interpretatio Romana and the success of religious syncretism. The hand-drawn illustration was printed onto fabric and embroidered with silk ribbon, the perfect medium for depicting floral shapes. Flowers like yellow begonias grow on the tree, symbolising the contentment of the island of Delphi after Apollo was born. Other flora is embroidered sparsely to engage the audience and add balance. This work aims to evoke curiosity and awe in the audience.