

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

North Coast (North) Region





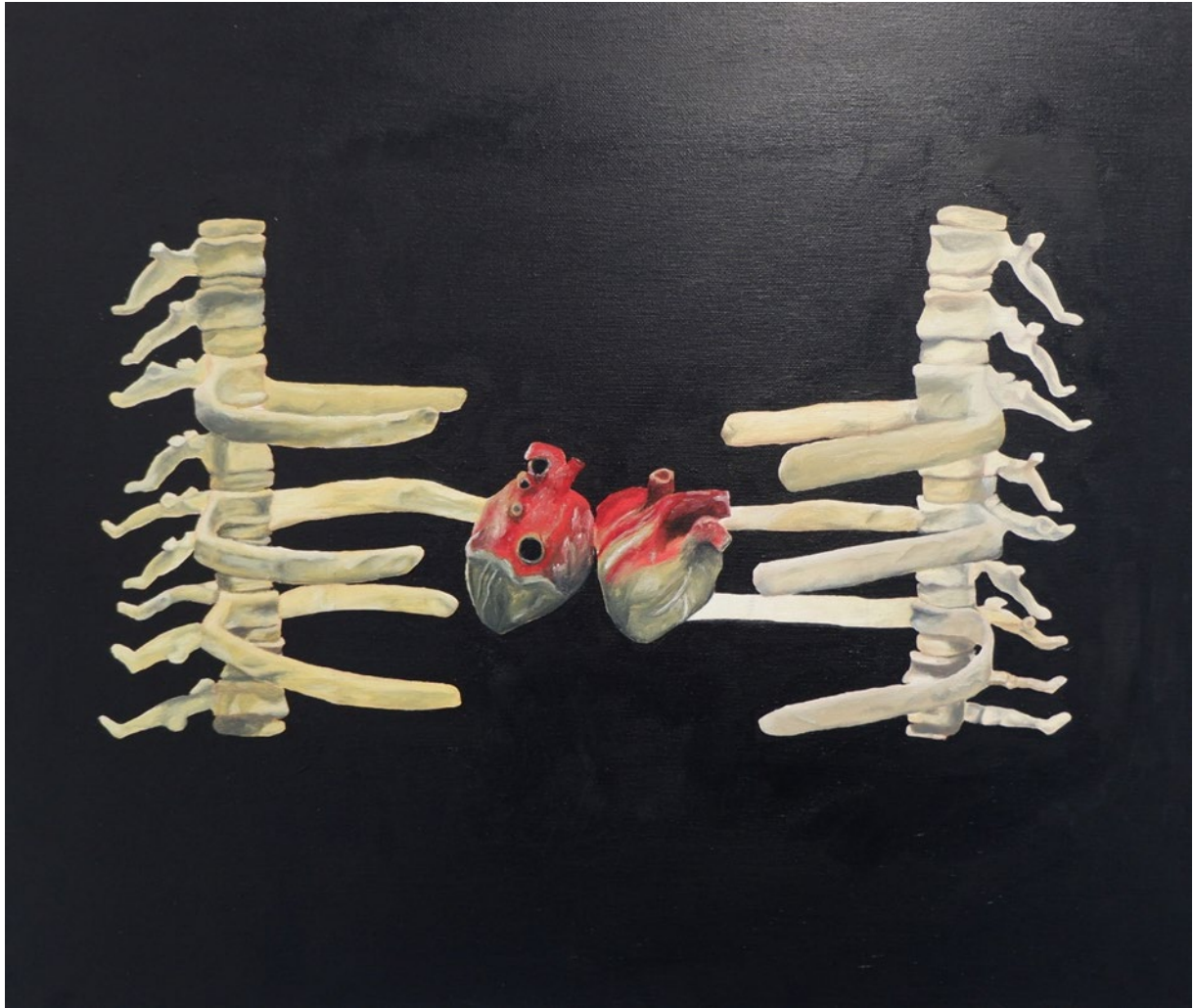
Mia Beer
Isis District State High School
Echoes
101.6cm x 76.2cm
Painting

This piece symbolises the act of seeing beyond the surface, the moments of vulnerability, and the unspoken sorrows that exist within all of us. It features a single eye shedding a solitary tear rendered in a monochromatic blue palette. Through *Echoes*, I hope to provoke thought and encourage viewers to reflect on their own and others' concealed psychological pain and the impact that pain has on each of us. The detailed textures and visible brushstrokes add a layer of complexity emphasising the rawness of concealed feelings. Blue can reflect emptiness, despair and misery so I used this colour to communicate the feelings of detachment and disconnection. In the end I want others to know that they are not alone in their pain.



Shay Blewitt
St Mary's College (Maryborough)
Concealment
59cm x 42cm
Photograph

Concealment explores change and learning to embrace our differences. The artwork is a cherry blossom branch which is projected onto my 15-year-old brother posed photographically to convey to the audience his mental change along with visible stretchmarks. The projected artwork of the cherry blossom branch appears tattooed on the skin, the once prominent and highly exposed stretchmarks, which are now faded represent as a symbol of becoming anew along with embracing change; like a tree embracing new flowers blooming. The artwork invites the audience to reflect on how change by acknowledging our bodies flaws and beauty.



Ruby Brown
St Mary's College (Maryborough)
Travels of a Heart: The Anatomy of a Hug
61cm x 51cm
Painting

The profoundness of artistic creation forms the potential for a deeper understanding of intangible experiences. Introspection is a concept revolving around delving into a person's own conscience and internal existence. With the combination of techniques and ideologies, art allows for this intangibility to be adapted visually for interpretation. When we hug, the environment around you is seemingly the way that someone else surrounds and encapsulates you into a moment. Through the personification of skeletal figures, this emotive perception can manifest a much more inspiring telling.



Ruby Brown
St Mary's College (Maryborough)
A grasp of light; temperature rising
31cm x 50cm
Painting

Light is a factor of existence and shapes whatever it is directed upon. The perception of someone's physicality is essentially a product of light, therefore artistic representation of this relationship can be defined as the person being the light, and the light being the person. My work explores the inherent value of light and its defining abilities of a figure. With the utilisation of inverted hues, opposing colour and directly inverting value, the art can be transformed. The intricate use of colour and form posed a contemporary interpretation of the world, provoking mild discomfort to convey the power of light.



Tal Brown
Riverside Christian College (Maryborough)
Miasma's Warnings
140cm x 100cm
Painting

Corruption is the tragic death and fate that many people fall to. Perhaps, like most things associated with power. This leads to the inevitable fate of moral death; miasma is the Greek word for 'corruption of the soul'. People often remain oblivious to their escalating plastic consumption through food packaging, labels, containers, and drink packaging. Each day, individuals contribute to the pollution crisis without even recognising their actions. This relentless use of plastic packaging gradually desensitises people to the environmental impact they have, particularly on natural ecosystems and oceans. Just as we are surrounded by familiar objects plastics, packaging, and waste materials, so too are the animals who share this life and earth with us. Animals didn't create things to pollute their environment, nor have they killed any chance they had at a future with clean air and clean oceans.



Laura Davies
St Mary's College (Maryborough)
On the sea
170cm x 170cm x 20cm
Sculpture

My childhood was spent on a boat, and underwater; these experiences have shaped me. Using plaster bandages, and a wire frame, I created a wave to symbolise my time out on the sea. Everyone has different childhood experiences, memories that take them back to their childhood. My artwork is trying to project a sense of calmness that the ocean has when snorkelling through the gentle white waves and slow projected videos of my experiences snorkelling. While the work reflects my personal experiences, I want it to be interactive and to allow other to make their own memories through it.



Anna Duncan
Aldridge State High School
A Sense of Me
91.5cm x 61cm
Drawing

A Sense of Me draws on personal elements of my life. Drawing inspiration from elements that make me who I am and the emotions I carry with me. Through the use of colour, I explore these feelings. I selected oil pastels as I wanted to explore different art mediums while also exploring myself. There is a lot of symbolism in *A Sense of Me*, like the eyes that are continuously scattered around. Eyes were one of the first things I ever drew. Typically, eyes represent being able to see, however to me they represent not being able to and how things are ever changing, just like life. The focal point of my artwork is the blue girl, which looks nothing like me but is how I perceive myself. She is the representation of the weight of my feelings and the stories I carry, she is the sense of me.



Lana Ford
Urangan State High School
Touch of Light
50cm x 120cm
Painting

Touch of Light explores the amalgam of cultures present in contemporary society today. Inspired particularly by Harmonia Rosales, who presents a blend of her 2 experienced cultures, the work uses appropriated aspects of Michelangelo's *The Creation of Adam*, alongside interpreted representations of visual elements inspired by those present in traditional works of Aboriginal artist Ngoia Pollard Napaltjarri – the aim not to copy but to present a sense of the story telling nature captured in her works. The work intends to present these in a way that appears harmonious, a hope for a better future where all cultures are equally represented and celebrated.



Grace Garrett
Kepnock State High School
Poisonous Touch
9cm x 6cm x 7cm
Sculpture

With the human race's expansion into the outdoor world the destruction and deterioration of our wildlife and environment grows. The effect humans have on the environment is vile and without addressing the issue our world is in grave danger from our own anchored. After exploring the question of whether environmental issues affect art, I decided on experimenting with the human effect of the environment. The idea was to provoke emotions within the audience to demonstrate how dangerous our touch on the world can be, from deforestation to global warming and greenhouse gases. In many cases the human evolution is the result to such destruction. When creating this piece I used different shapes, textures and form to mould the clay into the perfect shape to portray it almost trying the reach away from the destruction it has created, although the environment is pulling it back in and forcing it to face the consequences of what we as humans have done. And with the use of contemporary and personal context to convey my beliefs and thoughts on the situation I have created a symbolic piece that will forever last and remain to showcase and represent history. Even if the world moves on without it, it will always survive.



Ashley Greene
Aldridge State High School
Grief for a living man
30.5cm x 25.5cm
Painting

This painting is a depiction – or perhaps the absence of a depiction? – of my father. I don't remember him very well, but he wasn't a great person either way. Sometimes I'll see children laughing and playing with their dads in public and this aching wave of jealousy washes over me. But if I had different parents, better ones, than I would be different too. And I like the person I've become. So I painted him in acceptance for what he is in my life. An absence of space, painted red to symbolise blood – the one and only thing we share.



Trista Hayhoe
Riverside Christian College (Maryborough)
Polluted Petals
160cm x 120cm x 3cm
Installation

Polluted Petals explores the effects of air pollution on flora in a contemporary alternative way. The artist Maggie Ramirez said “Materials like paper have transformative powers” this has inspired the piece through the realisation that it’s not just paper it’s something easily different it is a tool that helps form, shape and represent flora. The mediums used help portray how the effects of air pollution damage the environment around us. The use of black ink is used to represent the black smog that is produced in a highly air polluted area. Various types of paper and card are used to create contrast and represent the different textures of the original native flora has. Nine dishes of ink form an installation of the life to death process that air pollution has on the native flora around Bangladesh.



Tehya Hekmann
Discovery Christian College (Agnes Water)
The Fruit of Desire
60cm x 60cm
Painting

My artwork uses the act of eating a pomegranate to represent one's approach to loving another. A pomegranate that is gently peeled and dissected shows an understanding of how to love another and the care that is put into it. A pomegranate that has been bitten and destroyed shows no idea on how to love another, just blind assumption without any guidance or experience.



Charlize Jones
Urangan State High School
AI True Lens
150cm x 180cm
Mixed Media turned film

AI True Lens, continues to explore the focus of 'seeing isn't always believing'. The work is a parody of AI technology that highlights the deception and power of AI through a contemporary context, by exploring contemporary artmaking practices, namely, AI generated works, and presenting these to an audience in a manner that exposes the truth behind their creation. The work took an alternate approach by starting with completed AI generated works (sourced from 'Night cafe studio' AI generator) and deconstructing the AI artwork, to basic formal elements – line, shape, pattern and combining this with symbolic materials namely the computer parts – thus creating a parody of the AI works, and revealing the 'truth' behind the work. The audience is encouraged to be aware how dangerous and deceptive AI can be. Viewers are encouraged to question how realistic and persuasive AI can be. The subject matter of realistic recognisable portraits of celebrities are revealed to be AI generated giving insight into how AI can deceive the viewers eyes, now encroaching on something that was thought to be uniquely human; creativity.



Emma Meyers
Isis District State High School
Wanderlust
200cm x 50cm x 10cm
Painting

When asked 'What Screams "Emma"?' the ocean, animals, and travelling were key themes. This derives from my Dad's livelihood, singlehandedly circumnavigating the globe, raising me as an oceanic child with an adventurer's spirit. Resulting in my 'culture' composing of various global cultures. Each segment represents a significant moment into my oceanic livelihood, distinguished by culturally significant colours. The symbolism infers that although we stem from different walks of life, we are connected by colour- creating a 'coloured' globe. People are direct products of their surrounding environments. My artworks portray human difference through a specific mirage of colours.



Helena Orr
Xavier Catholic College (Hervey Bay)
Sourugāru (soul girl)
70cm x 125cm
Painting

Sourugāru (soul girl) is a diptych drawing with the focal point a Geisha representing traditional Japanese culture and beauty intertwining life and death. Death is an inevitable obstacle of life, challenging us through heartbreak and grief. However, traditional Japanese culture has an idealised, iconic representation of beauty that confronts the original preconceptions of death itself and the torment that follows. Hence, *Sourugāru* privileges life being surrounded by death as depicted by the lady gazing into a hand-held mirror of her reflection as a skull. Whilst outstretched skeletal hands grab towards the cascading lace material headdress revealing corruption and death.



Kiara Paerman
Maryborough State High School
Dancing through childhood
46cm x 60.05cm
Painting and collage

Throughout my childhood I practiced ballet, in this artwork I wanted to express my own views on doing dance in childhood and evoke similar feelings of longing for such simple times with other dancers. The different shoes are ballet flats and pointe shoes, with children and beginners wearing flats and as I grew the shoe then shifted into pointe. The pink colour, although non-traditional was to represent how media also played a role in my love for the sport. Through observing this artwork, I implore you to delve into your childhood observe your favourite activities, maybe even picking them up again.



Renoah Recinto
St Mary's College (Maryborough)
Ngayon
40cm x 59cm
Mixed media

Immigrating to another country often involves an emotional complexity and profound sacrifice to pursue a more hopeful life. Today, the diverse growth in population has become a contemporary topic in Australia. *Ngayon*, which translates to 'now,' delves into my parents' cultural background in relation to their current identity in Australia. Everything they left behind is captured through the collage of photographs, while the setting symbolises where their sacrifices led them – a new home. The contrast between the Western style of living and the images overlaid in the background demonstrates the difference between the past and present.



Ruby Smith-Crossley

James Nash State High School (Gympie)

Intersecting Memories

180cm x 100cm x 50cm

Installation

Intersecting Memories explores the idea of extending sentimentality with the use of strong motifs and adapting and combining the use of sculpture and digital art. Imagery is related to a jewellery box, signifying how family heirlooms are passed down. Focus of this art making is to investigate how personal, cultural, and contemporary contexts connect to sentimental value, with inspiration from Piet Mondrian, Daisy Boman and Susan Weil. Layering of framework including monochrome colours blue and white adds to an intertwining level of memories, creating a sense of connection to European culture, relating to the history and special occasions of family gatherings, and valuable personal belongings. *Intersecting Memories* allows the viewer to feel a sense of connection to home, and their own family.



Ben Spencer
Riverside Christian College (Maryborough)
Collective Contribution
122cm x 92cm x 1cm
Installation

Collective Contribution is an acrylic painting on plywood. Viewers are invited to leave their mark on the canvas using various symbolic colours. Each participant was asked to select a colour from each section and put their individual 'mark' on all of them; in doing this it symbolizes our collective responsibility for the environment. One mark makes a small blemish but when combined with multiple peoples it collectively shows that each small contribution that all of us make, has a cumulative effect. The use of recycled plywood further emphasises the message of constructional waste. The words 'was here' has been placed front and center to set the mindset of the audience and to invite them into a personal connection. Each section symbolises a part of our world that constructional waste has negativity impacted. I hope that through their participation, viewers will contemplate their own role in creating a more sustainable future.



Trinity Starkey
Aldridge State High School
From the ashes
59.4cm x 42cm
Digital Painting

From the ashes explores multiple themes: depression, death, rebirth, and freedom. I used oil paint brushes in Clip Studio Paint to create a messy, dramatic effect. The man stands with his arms spread wide, embracing the wind as a symbol of freedom, while the ground is covered in red spider lilies, representing death. The flame on his head burns calmly like a candle, and his skin is covered in ash from the aftermath, symbolising the struggle that has now led to complete freedom.



Tama Tamihama
St James Lutheran College (Urraween)
Kaitiakitanga
56cm x 56cm x 7cm
Wall Sculpture

Protection is key in life. This is expressed in various ways, especially in the environment. *Kaitiakitanga* aims to express this. My connection to nature is deeply rooted in my New Zealand heritage, where the concept of 'Kaitiakitanga' — guardianship and stewardship of the environment — is integral. This cultural belief has profoundly shaped my understanding of nature as both a physical protector and a custodian of cultural heritage. The Southern Cross formation, and tiki statues embedded in this piece serve as cultural symbols. The turtle shells, a raw representation of nature, surrounds the vulnerable yin yang, which strives to communicate the profound sense of protection and cultural identity that nature offers. Furthermore, the raw use of colour and nakedness highlights this. It is a homage to the natural world's role as a guardian of our physical and cultural landscapes, inviting viewers to reflect on their relationship with nature and its inherent protective qualities.



William Trevaskis
Riverside Christian College (Maryborough)
As it lays
25cm by 25cm by 15cm
Metal assemblage

My art reflects the complexity and human influence of the natural world around us. Through my series of art installations, I strive to capture the diverseness of the natural environment and the impact that humans have had. Utilising a wide variety of art techniques and mediums, I intend to create an art installation that shines light on the impact that we humans have had contributing to the destruction of the environment but still capture the beauty and diverseness that the environment has.



Ty Wilke
Kepnock State High School
Vandalism
64cm x 51cm x 3cm
Sculpture

Graffiti has been prominent for generations flooding cities and towns, street artists create personalised works as a form of expressionism communicating stories of a time or place leaving their mark on the world. Culture and community have a large influence from my local community inspiring me to create and explore this form of art. Exploring formal context through the development of my own style and trial and error based on various techniques observed and learnt through these artists, eventually forming my own tag. I have formed a deep understanding of cultural importance and expressionism movement in the vandalism art community.