

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

North Coast (South) region





Jacob Keayes

Mountain Creek State High School

Fading Natives

60cm x 180cm x 2cm

Painting

Fading Natives explores Australian flora and its devastating relationship with introduced species. I aim to influence viewers thoughts on the ecological state of the natural Australian environment. The intricate layering and density of visual noise represent a timeline of the impact of introduced species on my local area, from abundant and thriving to suffocated and diseased. The notion of invasive species also acts as a metaphor for colonisation and the damaging effects invasion has on culture and people. Therefore, the directional lines overlapping the native foliage are flag semaphore spelling out S.O.S – a call to arms



Ruby Workum

Mountain Creek State High School

Blood, sweat, and tears

40cm x 27cm x 40cm

Sculpture

Blood, sweat, and tears represents the vulnerability of sharing difficult parts of oneself. This artwork expresses my anxiety and inability to open up to others. The cake acts as a deceptive exterior of perfection, while layers of turmoil lie beneath. A cheerful pink contrasts the hyperrealism of blood and spilling organs; a powerful juxtaposition emphasising the yearn to hide insecurities or past trauma. The blood seeping from the cut represents my growing ability to open up, even when it's not pretty, the cake giving way to the explosion of feelings once bottled up inside.



Sophie Silkman

Sunshine Beach State High School

Contemplation

120cm x 90cm x 8cm

Other

With change and growth comes a sense of loneliness throughout the journey of self-discovery as well as a mourning for one's past self. The years from childhood to adulthood can be quite isolating as you navigate the ever-changing path of life. It's a time where you must learn to enjoy your own company and reflect as you loose and regain yourself in new forms. A boat holds the symbolic representation of a journey; a voyage through life of self-discovery and change and adapting to everchanging situations. It encourages the viewer to reflect and embrace on their own journey of change and growth.



Mia Muras

Sunshine Beach State High School

Natures Flight

140cm x 180cm x 100cm

Other

Natures Flight explores the concept of movement and its representation. It uses a combination of sculpture and light projection to explore the artists perspective in a contemporary context on the impacts of humanity against nature. The sculpture uses twigs; a natural resource, wrapped in text; a man-made resource. The hessian reflects a bird's nest, and the fight of nature against the human text beneath. The animation is both a physical and conceptual representation of nature and movement. The piece encourages audiences to reflect on the impacts humans have had on nature and highlights the struggle nature goes through. The bird is a symbol of hope; though struggling and losing feathers in the process, it continues to fly. Through the exploration and application of various media, the work is visually interesting, sparking questioning about human action, while instilling to all that there is still hope to make change.



Kalani Sloane

Sunshine Beach State High School

Overload

82cm x 46cm x 1cm

Other

Consumed by stress and looming deadlines, the body lies paralysed, unable to move. Though the only way to progress is forward, human nature compels us to dodge and avoid the very tasks weighing us down. This avoidance only serves to grow the burden, making the load even heavier. The emotional toll strips the world of colour, conveyed through the black and white graphite portraiture. The shadows reflect the darkness that envelops the mind and the overwhelming weight of inaction. The JBL headphones worn symbolise a fleeting refuge from the relentless pressure, escaping through music. Curled into a tight ball, embodies the helplessness. The overlaying video projects the scattered specific stressors, playing on repeat in the mind and ultimately causing a state of overload.



Zoe Wood

Sunshine Beach State High School

Women in Full Bloom

30cm x 120cm x 30cm

Other

The beauty of women in sports is powerful to their inner strength. Artists can capture this through their interpretation of portraying women not as athletes, but as embodiments of determination and grace. Each sculpture shows details of their curves and intensity of their hard work. The figures are depicted as clay forms, showcasing how women of all sizes possess equal power despite physical differences. From nurturing a life through childbirth to overcoming societal challenges, their strength transcends appearances. The flowers symbolise how women bloom like diverse flora, each contributing unique beauty and strength to the world's vibrancy and resilience. The choice of media emphasises the nature of the figures, moulding the physical forms of women with depth and texture. Clay offers a quality that enhances the portrayal of their curves and grace. The collaged house structures represent how environments further reflect womanhood; our identities and the personal spaces we reside.



Emily Vines

Chancellor State College

Remnants of Identity: Mrs and Mrs Johnson and the Sisters Dorothy, Anne and Margaret

193cm x 180cm x 30cm

Installation

Remnants of Identity: Mr and Mrs Johnson and the Sisters, Dorothy, Anne, and Margaret delves into the fragmented nature of memory and the enduring influence of gender roles. The collaged, disjointed figures of Mr and Mrs Johnson symbolise the scattered and incomplete way memories persist, reflecting how the past continuously intrudes upon the present. The sisters, Dorothy, Anne, and Margaret, with their retro-style collaged bodies and movable arms, illustrate how personal histories and gender roles have been manipulated and reshaped over time. Together, these elements serve as metaphors for the fluidity of memory and the ongoing reconstruction of identity.



Taya Campbell

Chancellor State College

Sit down, let me tell you a story

122cm x 180cm x 4cm

Other

In the diptych *Sit down, let me tell you a story*, the red chair symbolises the passing on of history and stories, serving as a marker for the evolution of memory and significant moments. The upturned chair represents a disruption or interruption in this process. It symbolises forgotten, lost, or distorted memories, highlighting the fragility of storytelling and the challenges in preserving history. This contrast invites viewers to reflect on the delicate balance between remembering and forgetting, and the impact of lost narratives on our understanding of the past.



Jaydon Cannon

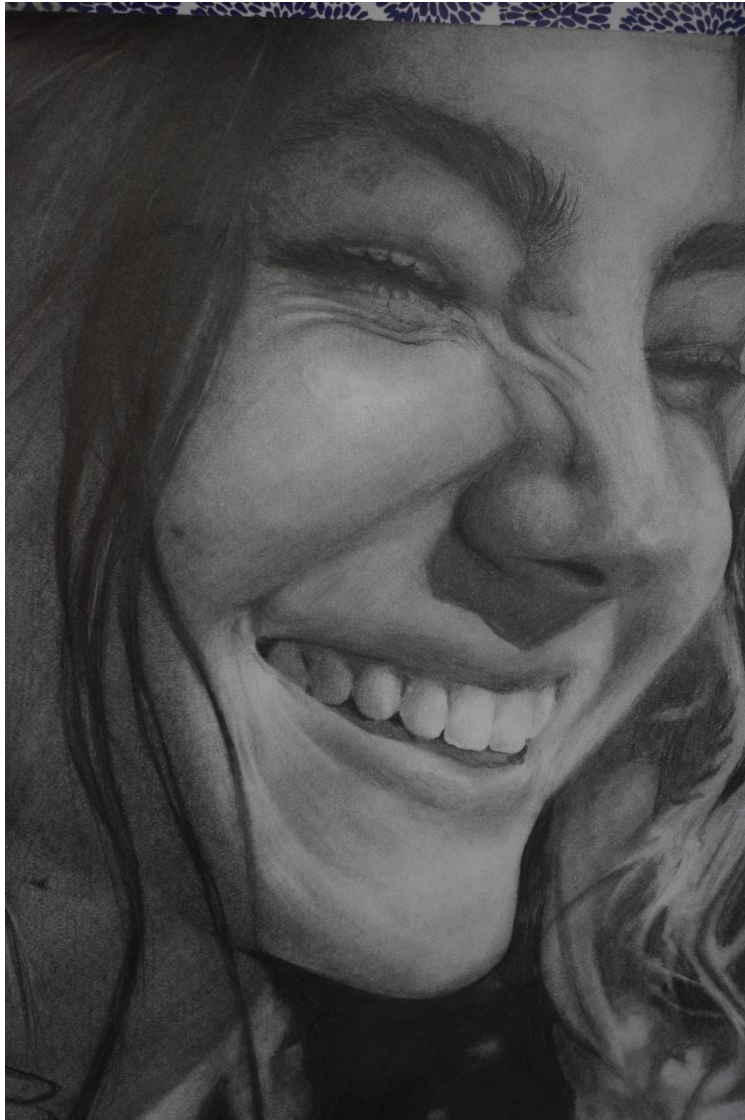
Chancellor State College

Back Burning

89cm x 122cm x 4cm

Painting

Drawing from personal experiences and observations, I reflected on the stark contrast between urban chaos and the natural environment, emphasising the deep impact of colonialism on Indigenous communities. As an artist with Indigenous heritage, this work delves into my own experiences and the ongoing legacy of colonisation. I contrasted pyrographs of English symbols with stencils of Indigenous plants to comment on cultural differences. The deliberate layering, burning, cutting, and broken framing of these symbolic pyrograph drawings symbolise the damage inflicted by colonisation and underscore Indigenous resilience, illustrating the breaking through of old restraints to reclaim cultural identity.



Isabel Kuhn

Caloundra State High School

Joy

68cm x 55cm x 2cm

Drawing

Joy is a traditional artwork inspired by artist Gabriel Vinicius that explores beauty as a lens through a personal context. My piece serves as an appreciation for genuine human smiles. Without the pressure of looking good for a camera, they are a beautiful representation of happiness and human emotion. Through my piece, I hope to inspire viewers to smile freely and cherish the uniqueness and beauty of the smile.



Tenaya Grice

Maroochydore State High School

Mother of Spiders

34.5cm x 19cm x 32.5cm

Sculpture

When working on *Mother of Spiders*, I intended to display a combination of multiple myths and differing perspectives in culture and mythology stemming from Japan, Greek origin, North America, and Africa. An abundance of experimental media were used, most notably plasticine, wax, wire, acrylic paint, and more, leading to techniques that portrayed the 'spider's' distinctive individuality. The focus on spiders symbolises creativity, resilience, and sometimes mischief. The artists Carolyn V Watson, Louise Bourgeois, and Daisy Collingridge inspired and introduced me to new approaches that allowed me to improve a range of skills as I gained experience when working with different media. Therefore, research encouraged me to expand on the ways I could present cultural and mythological representations through a detailed process as I studied the features of a real spider, and included exaggerated features from a Japanese myth and symbolism that connects to cultural representations of womanhood.



Kirra Watts

Burnside State High School

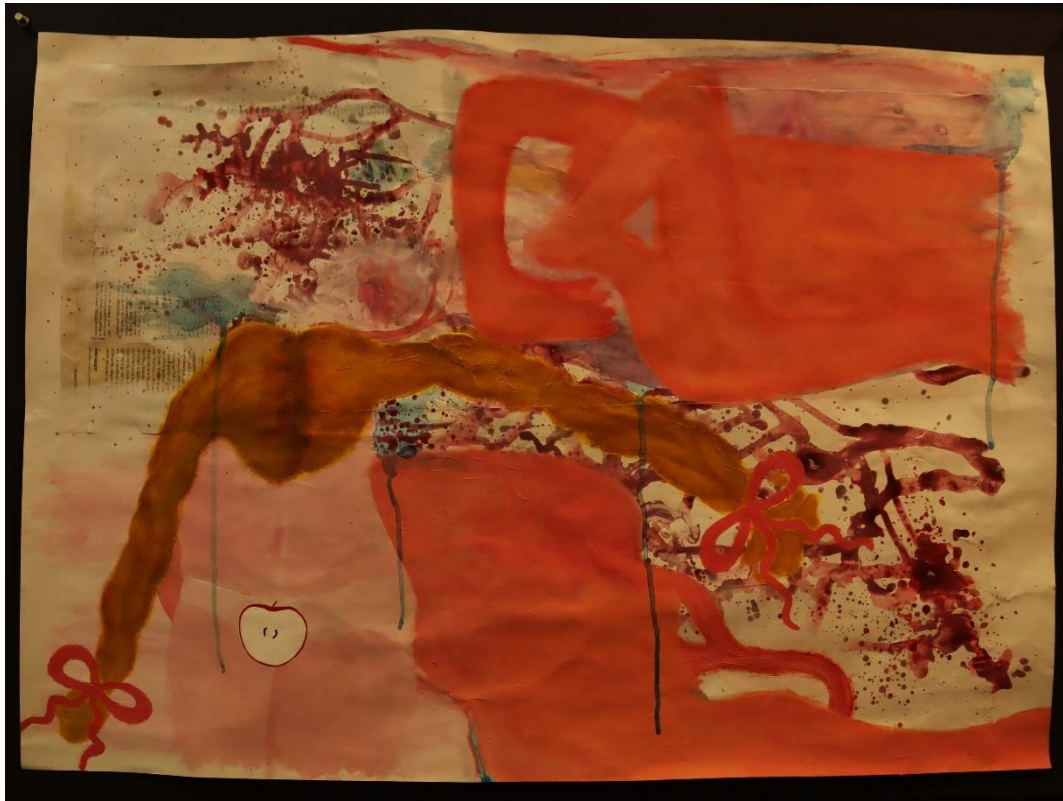
Lonesome, Abandonment

40cm x 70cm x 2cm

Painting

Lonesome is an attempt to visually depict that desolate yet tense emotion which can be a concoction of emotions, loss and uncertainty. It can be made up of sadness, silence, confusion and ambiguity. What does loneliness look like to you? Does it feel like walls caving over you? Doors that open to emptiness? Pathways that lead to nothing?

Abandonment navigates the concept of being fearful of being left. It tells the narrative of a dream where I stood on the platform crying 'Please don't forget me', as I watched the train carrying an old friend. Losing someone can feel like the departure of a train; ambient noise suddenly broken by the sound of screeching brakes, rumbling wheels, the slowly fading echo down the tunnel, then the return of unsettling silence where you are left alone. *Abandonment* visually captures those inevitable yet jarring losses, illustrating difficult feelings of neglect and desertion.



Alice Sutherland

Burnside State High School

Flesh by Flesh

60cm x 84cm x 1cm

Painting

Physical, emotional, and psychological transitions can be a confronting process, however is ultimately inevitable when stepping into the more mature stages in life. The complexities of navigating identity, societal expectations and personal growth are commonly experienced by young girls undergoing the changes attributed to becoming a 'woman'. Exposed skin and bloody paint marks hints to both exciting and frightening aspects of witnessing your body develop and change. The back of a girl's head with youthful plaits suggests the fleeting moments of simplicity and innocence, the exposed breast and forensic paint splatters in front symbolising the uncovering of muliebriety. Malformed and disfigured body parts confuse the viewer, serving as a gripping representation of the inconsistent, painful, and compelling stages of growth. Created through a personal context, this artwork has been harnessed through engaging with the subconscious mind and incorporating dreamlike imagery inspired by surrealist artist, Dorothea Tanning.



Jemzel Costales

Noosa District State High School

By-product

50cm x 105cm x 3cm

Print

My digital artwork *By-product* is a visual summary of how the racism I have experienced has shaped me as a person. From ignorant assumptions to derogatory slurs, they all have contributed to the insecurities and fear I feel by simply existing. With graffiti being frequently deemed as vandalism, it symbolises racism's damage on my personal identity in my artwork. This symbolism is amplified with the smeared paint, splatters and grungy distressing. Through this artwork, audiences are confronted with examples of blatant racism and microaggressions. Consequently, this aims for audiences to resonate, sympathise or raise questions surrounding mindsets.



Manawa Thomasson

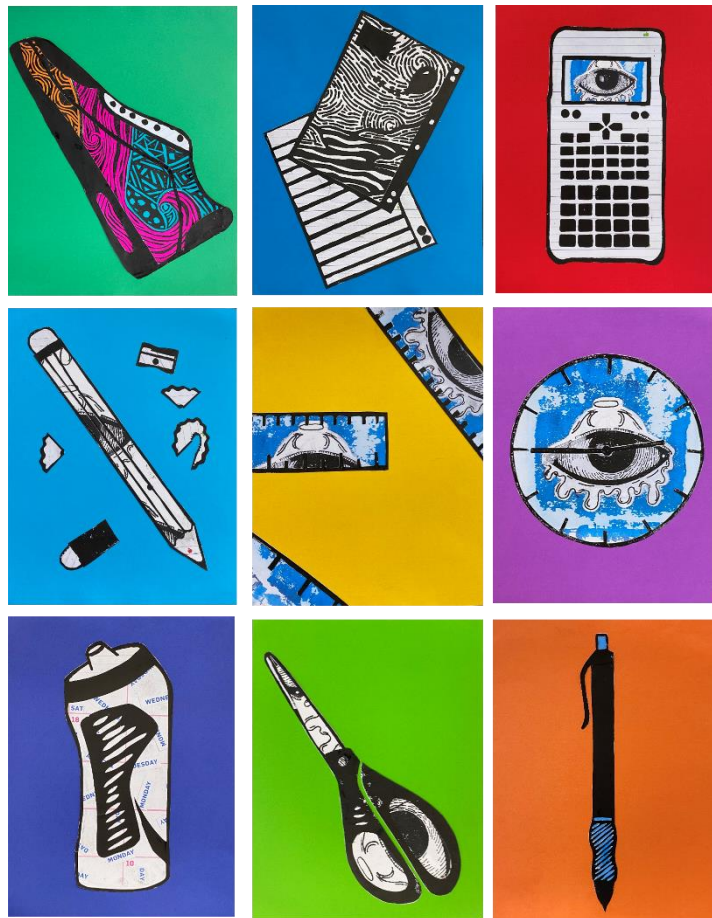
Noosa District State High School

Open up

50cm x 60cm x 3cm

Painting

Open up explores, through both a personal and contemporary context, the experience of growing up and compares the different stages of life through the motif of teeth. A young girl shows off her missing teeth while peering into a fully-teethed adult mouth, which visually contrasts the 2 stages of life, youth and adulthood. This work navigates how, like baby teeth, youthful innocence gets lost with age and adult teeth grow back into their empty gums like experience and maturity. The girl looks into the adult mouth as if she is looking into her future and studies the new parts of herself, both good and bad. The first person point of view allows audiences to feel as though it is their own mouth agape, which galvanises viewers to think what they would do if their younger self stood in front of them? What would they say to each other?



Jasmine O'Neill

Noosa District State High School

Mundane of Everyday

100cm x 90cm x 3cm

Print

In *Mundane of Everyday*, the intricate relationship between personal experiences and the environments one inhabits, particularly the school setting are explored. Each print represents the mundane items used every day during school, which serves as a reflection of how our surroundings shape our emotions, memories, and identities. By juxtaposing various elements, I invite viewers to consider the intricate nature of their own surroundings, focusing on the items used every day that may go unnoticed. The materials I chose—coloured paper, past artworks and past lino prints—serve as metaphors for the diverse influences that shaped my school life. Each layer adds depth, creating the viewer to reflected on past experiences in school and day to day life. Through this body of work, I invite viewers to pause and reflect on their own experiences, encouraging a deeper awareness of how our environments influence our perceptions and interactions.



Brooke Summers

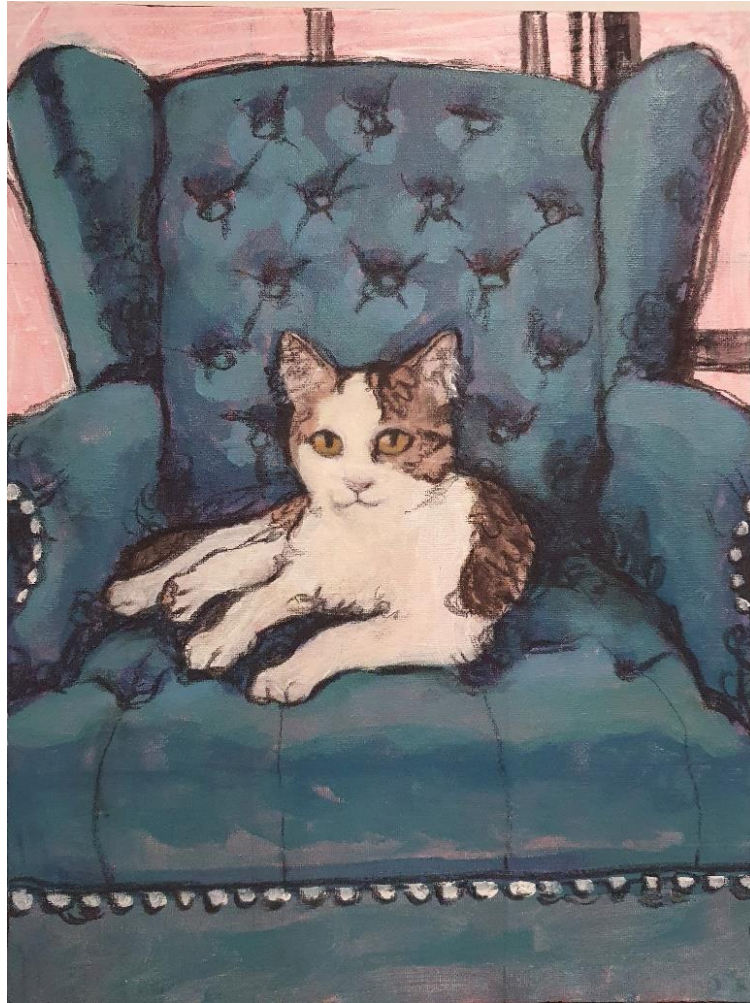
Noosa District State High School

We have met quite often since that day

42cm x 30cm x 3cm

Painting

Purity, the gift of childhood, where honesty and naivety make virtues easily attainable. With age this becomes difficult to uphold, external influences prevail, and the world feels no longer your own. Maybe this is reality, or maybe we make our reality, like when we were children. When I temporarily obtain the mind of my younger self – naïve and doubtless – only then can I see the influences of the world obscuring my truth. Consequently, 2 depictions of myself look forward in the same direction, nostalgic and aspirational, co-existing in a space where the virtues of life are my counsel.



Ashlee Temple

Beerwah State High School

Untitled

40cm x 31cm x 3cm

Painting

The life of a house cat is one that lacks complexity. From the rich greens of the couch echoing the pet's pampered lifestyle to the loose charcoal line art reflecting the animal's carefree nature, *Untitled* successfully embodies the effortless grace and serenity that many of us envy. It invites the audience to pause and consider an existence free from the burdens of human responsibility and complexity.



Grey Morgan

Coolum State High School

Home?

60cm x 90cm x 3cm

Painting

The concept of home is a complex feeling, often not restricted to a single place or building, rather it can be made up of the range of things, whether it be certain people, a specific type of weather, a time of day, a particularly well-loved item of clothing, or a cherished book or movie. *Home?* aims to explore this concept. Each panel represents a different concept – cold weather or a particularly well-loved item of clothing, friends and family, late afternoon/dusk – while the phrase ‘home?’ encourages the audience to consider what home means to them personally, addressing a cultural context. Light blue and pink were used symbolically to create an atmosphere of calmness and openness – emotions often associated with the feeling of ‘home’. Formal and contemporary contexts were also addressed through the strategic use of principles and elements of design to convey a deeper meaning as well as considering post-modern techniques through exploring contemporary artists.



Chloe Higgins

Coolum State High School

Gain and Loss of Connection

200cm x 110cm x 2cm

Painting

The portrayal of human emotion, particularly intense feelings of loss and sadness, can be represented symbolically through the use of one singular hue 'blue'. *Gain and Loss of Connection* does this, by conveying waves of deep, embedded emotion, featuring differing tones of blue, representational of emotions associated with loss, sadness and longing. A juxtaposition of intense emotion is at odds with the elegance of the portraits represented. The portraits stream vertically down, cascading and layering upon each other as a wave of uncontrolled emotion. The people featured in *Gain and Loss of Connection* are those who have at some stage contributed, both positively and negatively to who I am, and have formed a part of my life's journey to this point. Some still remain along the journey, others have been lost.



Bodhi McShane

Coolum State High School

The Scourge

Video

The Scourge at its core is a short film about the self-destructive nature of loneliness. Within my film the main character is seemingly haunted and cursed by a masked entity who essentially resembles everything bad. Throughout the film's run time the main character slowly begins to lose body parts due to a curse put upon him by the entity that represents the idea that loneliness is all-consuming. I decided to explore this film through a purely personal context as I wanted to communicate something that could be interpreted in many ways and therefore be able to create a wider sense of relatability through the audience.



Leila Dowdell

Coolum State High School

Kill Shot

60cm x 50cm x 3cm

Painting

In my piece *Kill Shot*, I portray the core themes of tragedy and failure, highlighting how these concepts are deeply connected to our mental state and thoughts. The work signifies the ways in which we drain ourselves in the relentless search for perfection, shedding light on the self-destructive nature of this pursuit. Through this exploration, *Kill Shot* aims to provide a reflection on the human condition and the consequences of our inner battles. The canvas intentionally depicts an arrow piercing through it, aligning with the woman's head and completely missing the apple. This visual representation underscores my theme of failure, emphasising the deliberate nature of the missed shot. I chose the symbolic colour of red to evoke anger, as the deep scarlet blindfold enveloping the woman's face signifies her being 'blinded by her own rage.' The apple perched atop her head carries its own layered meanings, intertwining with the painting's narrative.



Sophia Davis

Meridan State College

Lipstick on a Pig

90cm x 60cm x 1cm

Photograph

Lipstick on a Pig explores the dangers of putting value on a woman's beauty, and the societal pressure for women to appear 'perfect'. Through external research of artists Sindy Yeung and Jessica Ledwich, I explored the use of contemporary art practices and communicating emotions through art. Inspired by modern media, I incorporate contemporary ideals and art making practices to create a familiarity between the audience and the piece. I create a sense of discomfort for the audience using grotesque visual language and juxtaposition between beauty and horror. I connected the idea of beauty and horror through the familiar imagery of a butcher shop, paired with severed body parts and bright makeup that appears unsettling and distorted. I incorporated colour to add cohesion between each individual piece and further instil discomfort in the audience, with the use of a blood red colour, as well as scale to engage the audience.



Hamish Barometro

Caloundra State High School

Two Choices

92cm x 70cm x 2cm

Drawing

A feeling of being trapped and overwhelmed is something we all experience. I have created a self portrait by using shading and overlapping techniques due to my influence by John Sergeant. The inverted side of the piece alludes to 2 choices, stay within those dark feelings or change and give yourself a blank slate.



Maddison Green

Hervey Bay State High School

Bin Boy

35cm x 40cm x 30cm

Sculpture

Bin Boy focuses on the impact of humans on the environment and pollution. My artwork is influenced by Canadian contemporary artists Benjamin Von Wong and Edward Burtynsky. The human bust made of rubbish symbolises the pollution that humans cause. The rubbish around the face is suffocating the figure, displaying the self-destructive nature of this habit. and the tail behind the figure symbolises how people often leave that pollution behind; in the environment.



Tabitha Little

Beerwah State High School

Assured

70cm x 90cm x 3cm

Drawing

Signifying childhood purity, a candescent white pony pulls back a young girl. An enormous, dark heavily harnessed horse is also trying to drag her forward towards a fathomless ocean. Ahead of her is the daunting darkness of the unknown future of adulthood, leaving behind the safe haven of a solid environment.



Natalia Balacinska

Nambour State College

Natalia

64cm x 94.5cm x 4cm

Drawing

This artwork expresses the personal focus of masculinity as a female conveyed through a self-portrait. Being masculine as a female has always created a sense of being out of place. Often times being too masculine to females and too feminine to men, so the feeling of sticking out is always present which these artworks invite the viewer to understand this perspective. The audience maybe confused at first or not understand the perspective, but with the meaning behind the artworks, viewers hopefully grasp the viewpoint. This self-portrait depicts me in a suit which represents authority, power and superiority, but utilising the colour pink in the tie to apply an element of femininity as well as adding a pearl necklace as that also displays femininity as well as adding a personal touch into the work as it is a staple piece that has sentimental significance.



Chloe Kilpatrick

Nambour State College

Holly

61cm x 45.5cm x 4.5cm

Painting

As you grow up the happiness you have changes and evolves. The work *Holly* is a representation of my sister. She wears a onesie as symbol of childhood playfulness, which is juxtaposed with her expression of blankness, like she has just woken up to a reality of less colour and wonder that surrounds her. This is a normal phenomenon and the work encourages viewers to embrace these changes as part of growing up and becoming aware of the world around you. The unicorn is a symbol of purity and innocence, for which I encourage you to connect with as you enjoy the playfulness of this work.



Manon Hinze

Nambour State College

Réflexions de Cécile

60.5cm x 91.5cm x 4cm

Painting

Historically linked to fertility and motherhood, femininity's role in art has transformed significantly, especially with feminist critiques challenging traditional notions. My work *Réflexions de Cécile* uses my aunt as a subject, reflecting her influence and inner beauty. I selected a photograph with a unique colour pallet to emphasise depth and tone to convey emotion and symbolic power. This work celebrates her strength and engages broader themes of female identity and beauty. By highlighting her impact and the emotional resonance of the piece, I aim to contribute to ongoing discussions about femininity in art and its significance to women. The artwork invites diverse interpretations while offering a contemporary perspective on the power and beauty of femininity.



Caitlin Guy

Nambour State College

Framed

40cm x 150cm x 10cm

Installation

The artwork *Framed* depicts the wastage of food that our society contributes through mass consumption. The work portrays broccoli and turnips and casted in alginate and plaster of Paris, a traditional sculptural material. The multiple replicas have been installed in circle formation. Food waste the most our most common waste product in Australia, therefore I have included vegetables that weren't liked by many people, being broccoli and turnip. The timber golden lustre frame connects with traditional art history reinforcing the capturing moment in time, whereby artist use discarded and unwanted objects in their artworks.



Lauche O'Reilly

Mountain Creek State High School

Vandalization of the Orthodoxy

110cm x 110cm x 3cm

Painting

Do we as humans exist as we were meant to be by nature, or have we set ourselves up with too many rubrics? *Vandalization of the Orthodoxy* explores the disparity between the nature of humanity at its simplest and the societal walls built around us. It depicts how we as humans interact with the societal pressures and world problems which we ourselves have created. In this we can see irony and contradiction in how we behave as a collective. Pop culture symbolism and references such as 1950s American house wife, neo punk imagery, references to *A Clockwork Orange*, and *The Price of Freedom* all combine to form a disturbing irony.



Mitchell Thompson

Mountain Creek State High School

Naiads of Dionysus

182cm x 91cm x 4cm

Painting

The painting captures the freedom and ethereal nature of naiads who follow the god of wine and fertility. The fruits seen in the foreground connote themes of festivity and pleasure, combined with the shining chalice hidden in the grass. The striking white fabric expresses purity and connection to water. This contemporary representation imagines the naiad as followers of Dionysus in a Sunshine Coast hinterland setting, reminding us of the value of connection to nature as an escape from the chaos of the present world in which we exist.



Gabrielle Mann

Matthew Flinders Anglican College (Buderim)

The Cassowary Effect

145cm x 123cm x .01cm

Drawing

At 14, a visit to a wildlife reserve in Cairns introduced me to one of the last 4,000 remaining cassowaries. This encounter highlighted the crucial symbiotic relationship between the cassowary and the cassowary plum, where each depends on the other for survival. As a keystone species the cassowary is vital to the survival of over 200 plant species, while the cassowary plum relies on the bird to spread its seeds, as it is too poisonous for other animals to consume. Through realism and vibrant colours, my work encourages viewers to reflect on the potential extinction of a single species and its far-reaching impact on an entire ecosystem.



Isabella Gray

Suncoast Christian College (Woombye)

Dinner Date

61cm x 61cm x 5cm

Painting

Have you ever let expectations stop you from being happy? The older I get, the more I've begun to feel the pressure to 'grow up', 'start adulting' and meet expectations of womanhood. *Dinner Date* tells a beautiful story of a woman choosing happiness over social norms, intended to inspire freedom and humour in the viewer. I had a specific story I wanted to tell through this painting so generated a reference image in AI. Warm tones and soft camera-like bokeh create a comfortable and romantic scene from the perspective of her date across the table. With her cheeky expression directed to the viewer, she challenges them to judge her decision to be happy. This places the viewer in her date's shoes, forcing viewers to consider how they would feel. Would you put more value on people's judgments, or her joy?



Bianca Walker

Suncoast Christian College (Woombye)

Just Breathe

70cm x 95cm x 17cm

Sculpture

Due to the growing demands of our developing world, we often get suffocated trying to suit the needs of it. This makes us neglect a healthy relationship with nature, which gives us a chance to breathe, regain clarity and rejuvenate ourselves. These lungs use contrasting color and realistic texture to reflect health or lack of health, symbolising how a connection or a lack of connection will end up affecting our world in the future. When our artificial lives start to suffocate us, and we forget to take care of our natural world, the negative footprint of our actions will eventually no longer allow us to just breathe



Amy Miller

St Andrew's Anglican College (Peregian Springs)

Specular Disclosure

45cm x 180cm x 7cm

Installation

From childhood to adolescence to adulthood, dreams and aspirations are constantly evolving to reflect not only an individual's true desires, but the pressures and expectations of the culture and time period in which they are formed. Childhood dreams are full of hope and ambition – however, as children grow older and enter contemporary society, their wants become more driven by fear and other's expectations. *Specular Disclosure* aims to let the audience 'shine a light' on my own window of psychological development, referring to stages of Freudian and Lacanian theoretical psychoanalysis. The UV layer and direct audience interaction explores the unseen psychological depth of these thoughts regarding the future. Visual art practice acts as a coping mechanism - my 'objet petit a' dealing with the ever changing, occasionally frightening nature of modern society.



Zayd Currie-Wilson

St Andrew's Anglican College (Peregian Springs)

Transform

200cm x 180cm x 200cm

Installation

Transform conveys a narrative of deconstruction and reconstruction as a journey of personal growth. The interaction between the media (sculpture and video) subverts traditional expectations of the representation of time, portraying the ongoing complexities of the human mind and perceived experiences. The juxtaposition of a looping animation and still sculptural forms capture memories and experiences, both edifying and destructive, which influence our individuality and personality. The audience is encouraged to immerse themselves in the installation, observing the elements outside their chronological display and employing their own perception of the life cycle narrative. This further highlights the non-linearity of change and life as a unique journey for the individual.



Amelie Robba

Siena Catholic College

Fragmented Moments

60cm x 150cm x 4cm

Other

Fragmented Moments examines the transient nature of the modern world through a personal and cultural context. Using digitally etched prints developed from my photographic record of people in Brisbane city, I attempted to capture the static moments of time. The ambiguous, blurred images of figures moving through the city scape were created using selective inking, wiping and multiple plate printing. The raised floating boards, repetitive display and torn prints, represent the unpredictability of time. A unifying layer of resin to peer through, encourages the audience to question how they experience time in a modern world.



Georgina Dickinson

St Andrew's Anglican College

Know who you are at every age

153cm x 101cm x 4cm

Other

Know who you are at every age delves into the complex relationship between race, cultural heritage and identity. I have lived removed from the cultures and traditions of my ancestors and as a result have become estranged from the origins of my cultural identity. The work utilises black-and-white and negative spaces to evoke feelings of isolation and disconnection. Representations of women reference parts of my Japanese, Nigerian and Malaysian ethnic identity and cultural heritage. The use of masks in the work relate to cultural traditions and explore the imposter syndrome I feel when I look to connect with these cultures. Animations of culturally significant patterns are introduced through Augmented Reality (AR) audience engagement, disclosing that the knowledge I gather about my cultural heritage is conveyed to me completely through the internet, deepening this sense of isolation and disconnect.



Giaan Thomas

St Andrew's Anglican College (Peregian Springs)

Extended Life

106cm x 106cm x 4cm

Painting

Constant change in the world creates a sense of unease and worry. New technologies and innovations provoke differing opinions on how this change will affect the future, leading to a heightened state of anxiety about what is to come. As a result, a reliance on medicines and drugs have continued increasing into the 21st century, negatively impacting mental health across the country. *Extended Life* captures the harsh reality of the contemporary world by juxtaposing positive memories from childhood, surrounding the central work which explores negativity, anxieties and an uncertain future.



Scarlett McGovern

Caloundra Christian College (Caloundra)

Finding Beauty

110cm x 40cm x 45cm

Installation

Finding Beauty explores the connection between inner beauty, attraction, and the heartfelt bond between soulmates. It examines how the tropes of nature and romance intertwine together with nature exhibited as an equal. This artwork depicts animals that mate for life, highlighting their role in the flow and beauty of the natural world. Through vibrant colours and delicate brushstrokes, *Finding Beauty* reflects the idea that love is so much deeper than physical attraction and is both an internal and external experience that resonates with the heart. Inspired by exploration of the human condition and animal biology, within the realms of romance and love, this piece delves into how these elements express beauty. Do you now see how much beauty is reflected in all of us, and how nature inspires romance and connection? Even amidst the striving and survival of nature, animals can find their soulmates.



Aidan Erasmus

Caloundra Christian College (Caloundra)

The Mandela Effect

190cm x 76cm x 55cm

Installation

Oppression is the poison that corrupts the people. Those who choose to love and forgive rather than hate are heroes to all. The meaning behind *The Mandela Effect* is that it aims to tell a small part of the horror that was apartheid and how Nelson Mandela became a beacon of hope and reconciliation once democracy was embraced in 1994. It is important to me as a South African that Nelson Mandela's story of forgiveness for his fellow man is continued to be told for generations to come, that the deeds he has done are never forgotten. It is vital to remember the horrid things that were done, like the Sharpeville massacre and how it wounded South Africans. It is important to remember how he was loved and how he loved. We will never forget, "Let Freedom Reign!" (Background images sourced: <https://www.sahistory.org.za/about-us>)



Vaitiare Hodgins

Siena Catholic College (Sippy Downs)

Sinking and Floating

120cm x 120cm x 5cm

Painting

Sinking and Floating explores the fundamental emotion of fear that impacts a person's thoughts through cultural and personal contexts. The painting is directionless, both above and below prompting viewers to question whether the subject is emerging through the surface or sinking below. The work is presented in a way that forces the audience to draw their own conclusions and make sense of the image. The subject represents more than fear, implying cultural analogies both mental and physical. The viewer must decipher if the subject is out of her depth, afraid of what lies beneath or deliberately concealing the unknown surface.



Cooper Griffiths

Sunshine Coast Grammar School (Forest Glen)

untitled

46cm x 51.5cm x 46.5cm

Video

I daydream a lot. It's common to see me spaced out, vacantly staring at something imperceptible in the distance. It's those brief moments of disconnection where I find myself at peace most – all thoughts of the past and future have no place in the fields my mind wanders. What I should do, what I've done, where I should be, where I've gone – none of that matters. Away from the struggles of life, I live for myself. It's a selfish exploration of myself and the world around me. I think, because of that, I find the world as wonderful as it is. Removed from stress, I take it all in – the colour, the movement, the life of the world. Engaged in a dialogue with the world, I feel so awake, so alive when I daydream. Featuring music of the same name by WillyRodriguezWasTaken, **untitled** is an expression of those indescribable feelings.



Sienna Dutton

Sunshine Coast Grammar School (Forest Glen)

Spill Your Guts

154cm (Canvas) & 194cm (Floor to top of canvas) x 156.5cm x 14cm

Installation

Human trash and overconsumption is a global issue with environmental wastage reaching 53.6 million metric tons in 2019, impossible to ignore. *Spill Your Guts* is a large-scale display of trash and overconsumption highlighting the results of our actions. In society, we are the perpetrators in an everlasting cycle that is beyond our control, demonstrating that our bad habits have caused a global crisis of excess and waste. Furthermore, audiences are confronted with the sensory experience of facing our consumerism culture. This piece displays just a small collection of wastage while the greater problem cuts far deeper. It affects more than our environment... it affects our human health, with the average person ingesting 5 grams of plastic weekly. This artwork is a catalyst for change and raises awareness of a crisis humanity has created. Ultimately, immediate action needs to be implemented in our consumerism habits, before it's too late.



Nicola Penny

St John's College (Nambour)

Waves of Life

100cm x 80cm x 10cm

Painting

A peaceful day in the ocean's waters, soft ripples capture periods of serenity and feelings of calmness, happiness and blissfulness. However, the next day may hold a violent storm, its strong waves symbolising the overwhelming feelings of melancholy, anger and confusion that lift you off your feet and smash you into the shore. *Waves of Life* uses layered patterns and brilliant colours that evoke the emotions I have felt over the last 15 weeks. The flow of ripples and waves are employed to explore these emotional contrasts: quiet and turmoil, tranquilly and electricity. *Waves of Life* illustrates how nature's beauty and its unpredictable nature represents our own internal emotional landscapes.



Kirra Tappenden

Matthew Flinders Anglican College (Buderim)

Jukebox

60cm x 25cm x 25cm

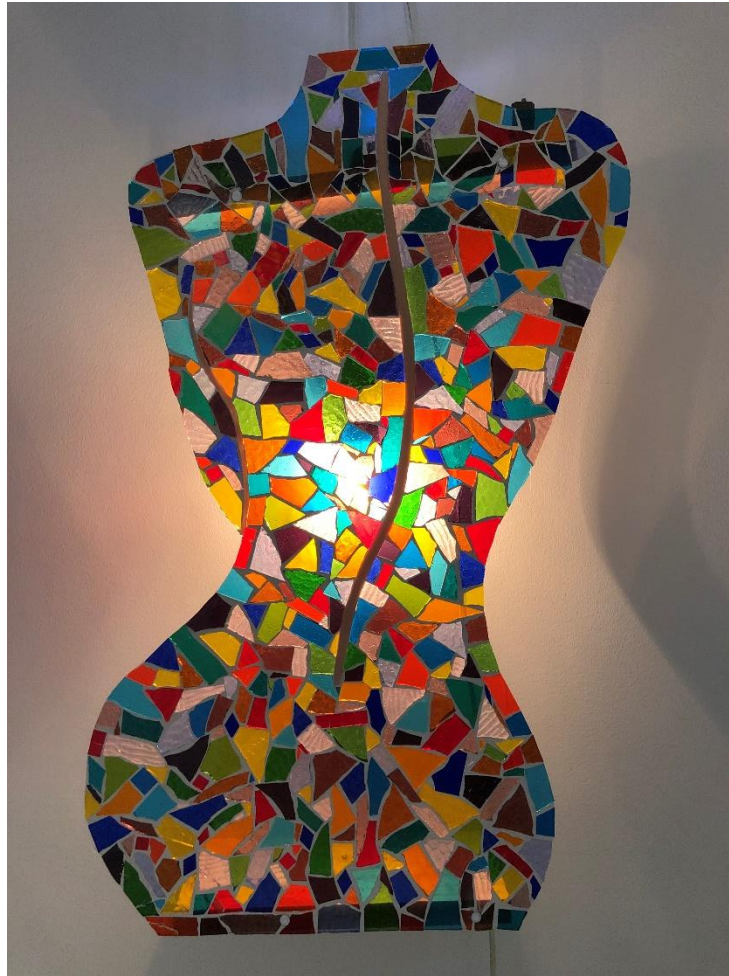
Sculpture

A love for and reliance on music, inspired investigations into the healing property of sound frequencies. I am interested in our connection to music, sound and colour, and its impact on mental health. *Jukebox* is a sculpture derived from personal data around music genres, expressed through translucent 3 dimensional cubes, light and space. The scale of each cube correlates to the amount of rap, pop and hip hop music I listen to. The cube is a symbol of stability and permanence, of geometric perfection, while the neon colours offer a glow along the cut edges, refracting playful coloured patterns and lines onto surrounding surfaces. The patterns are derived through an interpretation of music genres as geometric shapes, formed into radial rhythms. Through light, pattern and colour I hope to excite and evoke joy in audiences, the same emotions I experience from these layered frequencies.



Kiara Van de Ree
Matthew Flinders Anglican College (Buderim)
Cipher
100cm x 100cm x 4cm
Painting

Childhood is an important time – these experiences affect our identity for a lifetime. Children raised by a bipolar parent obtain psychological traits which leave lasting scars that need to be addressed in order to heal and live a fulfilled life. The fragmented portrait presents a distortional lens referencing a shattered mirror, enabling self-reflection. This mirror physically reflects self and childhood experiences that shape your identity. An AI-generated character provides a mask, hiding personal connection and reflecting the hidden nature of anxiety and depression due to societal judgement. The contrast of the 4 colour palettes form bandaged like-shapes, creating a disjointed sense of self. The blue, red, and grey symbolise self-damaging traits from trauma, the skin tone independence. The face is unified through matching tones and highlights, creating realism. Each facial feature's chosen colour symbolises the corresponding traits' daily impact. The eye's greyscale conveys the anxious lens that blurs her perspective.



Alicia Westland

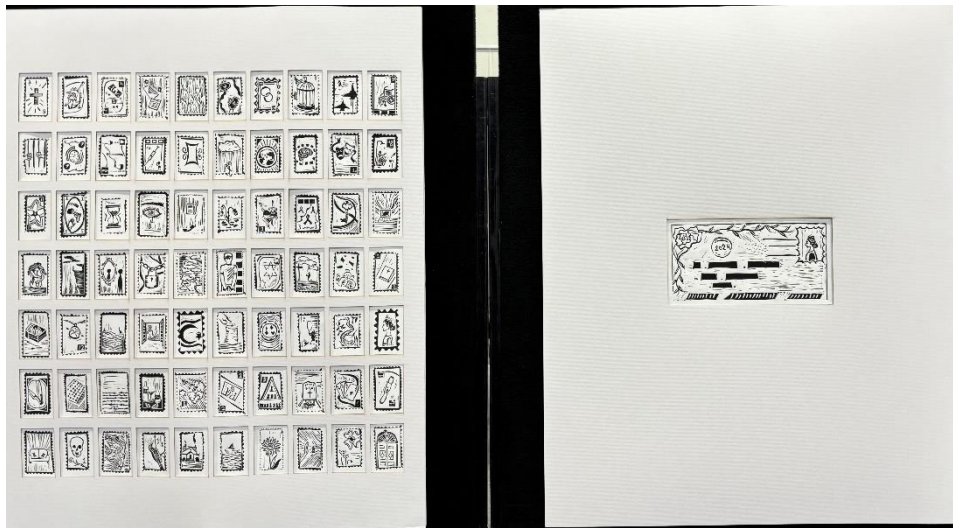
Sunshine Coast Grammar School (Forest Glen)

Perfectly Broken

91.5 cm x 30.5 cm x 12.5cm

Installation

Craving the perfect body is ingrained in our everyday lives. Social media, television, advertisements; everywhere, we are constantly bombarded with images of “the perfect body”. My mosaic installation explores society’s depiction of the ‘perfect hourglass body’ alongside the internal turmoil that it causes. The use of broken glass to create this figure is a visual metaphor for how people look beautiful on the outside but are broken on the inside. From a distance the figure appears beautiful, colourful, and curvaceous. Taking a closer look at the figure through a different lens, the audience sees the mosaic pieces up close, only to find it is broken and featureless, representing feelings of emptiness and unfulfillment that are experienced even with a seemingly perfect figure. External media drives this deep-rooted sense of imperfection and need to change and improve one’s body image while ignoring the detrimental effect it has on a person’s well-being.



Anika Markwort

Immanuel Lutheran College

80 reasons for Dissociation

120cm x 170cm x 2cm

Other

80 reasons for Dissociation explores the reasons that can cause separation between members of society, friends, family, and partners. Using the motif of postal stamps, it conveys separation and connection of written letters, whilst still addressing the question: "How can thoughts and beliefs separate people?" Each singular postal stamp is slightly different, with a different depiction of separation. Different sizes and frames are used to suggest narratives which depict many experiences of separation. All of which are individually unique, they show beliefs and thoughts that have come from through life experiences. The use of the single letter image, juxtaposed with the set of 80 prints, creates a tension which further describes separation.



Abby Perrins

Immanuel Lutheran College

Reflections on the Past

100cm x 100cm x 4cm

Painting

The medium of acrylic on canvas was used to effectively capture the intricate and realistic details needed to portray the concept of the artwork using reflection. The development of the final artwork was accomplished using trial and error with the original photograph taken and the reflection, which was produced, this image was then transferred to the canvas and then underpainted to map the image, make the colours brighter and prevent the white canvas from showing through.



Dakota Gray

Immanuel Lutheran College

A Different Type of Love

90cm x 90cm x 20cm

Sculpture

A Different Type of Love focuses on the various forms of love that can be perceived within relationships. At times, this love is delicate and gentle; at other times, it can be intense and overwhelming. This art piece invites the audience to connect with their own personal interpretations of love, illustrating that love is not always experienced in a singular way. Drawing inspiration from Fiona Hall, this piece explores innovative techniques and materials, while also integrating the insights of Felix Gonzalez-Torres on the multifaceted nature of love. This combination captivates viewers, encouraging them to engage on a personal level. Incorporating a variety of mediums, textures, and colours, the piece communicates the diverse expressions of love experienced by different individuals. Unlike my previous work, which focused on the theme of toxic love, this piece utilises a common symbol of love, reinterpreting it, to offer a deeper understanding that resonates with the audience.



Evie Baker

Immanuel Lutheran College

Submerged Reflections

90cm x 120cm x 3.5cm

Painting

Acrylic on canvas, *Submerged Reflections* explores a personal context, focusing on the concept of one's introspection influencing change. My artwork aims to show the importance of deep contemplation and self-reflection to find new perspectives and meaning, rather than surface-level, superficial observations that many people subconsciously make, preventing growth. Amanda Cameron's use of line, value, and deep colours, to encapsulate the calm movement of water and its reflections influenced my artwork. My artwork is monochromatic, communicating the idea of how our experiences or environments influence who we are, with the blue water merging with the girl. The idea of finding new perspectives is shown with the girl's reflections while submerged influencing her growth as she reaches the water's surface, finding new meaning. The artwork encourages the audience to reflect on how their past has shaped who they are, rather than judging oneself superficially to encourage a chance for new perspectives.



Charlize White

Unity College (Caloundra West)

A New Dawn

420mmcm x 297mmcm x 20mmcm

Painting

Overcoming grief and gaining acceptance of a loss is a difficult concept to consider when grieving a loved one. Thus, through acknowledging human morality and appreciating the small joys in life one's mentality can be transformed. In the artwork collage was used to create texture and depth within the piece. The sunrise symbolises new beginning to highlight how loss can transform a person. Moreover, the warm colours emphasise the comfort of rediscovered happiness. The collaged characters were inspired by the Dada movement as they are absurd and nonsensical with the purpose to bring joy to the viewers. The artist wanted to share her own resolution with her grief in an attempt for the audience to connect with this acceptance of loss. Therefore, this piece provides hope to those whose grief is still deeply impacting them that there is an end to the suffering.



Kala Jenson

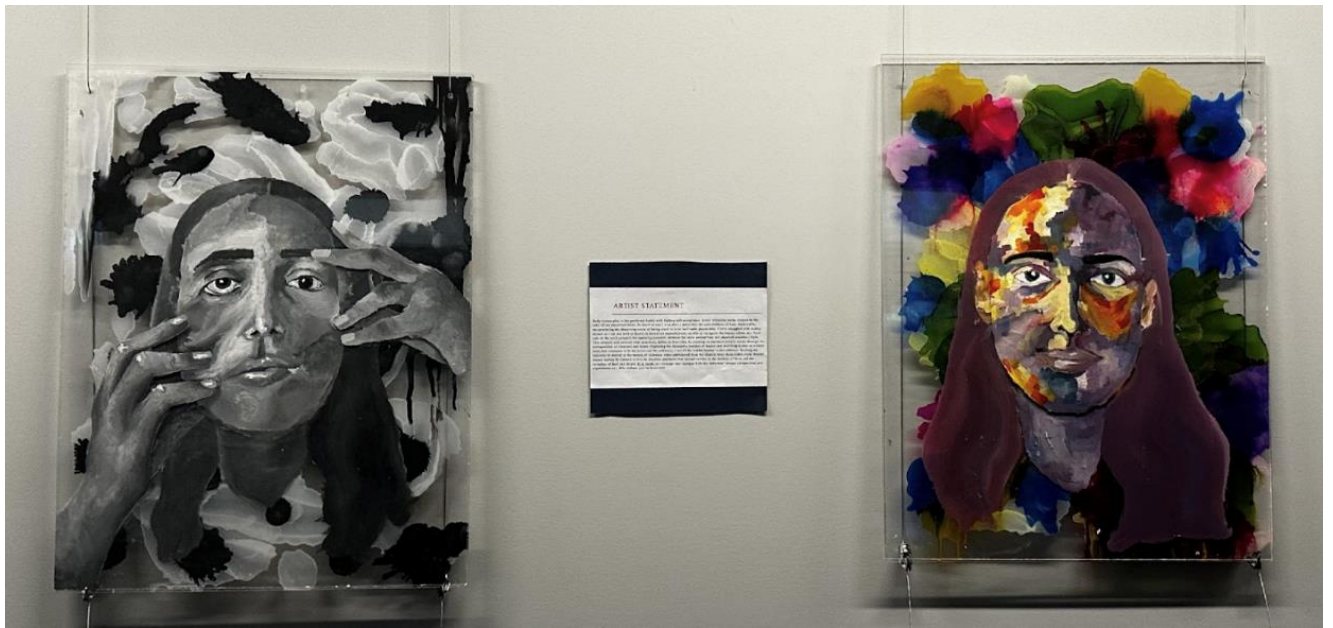
Unity College (Caloundra West)

Gooday Sunshine

59.4cm x 42cm x 10cm

Photograph

Gooday Sunshine circles around the beauty of doing. The beauty making a meal to your liking in the morning for breakfast, or the beauty of sunshine beaming on you from morning to night. These sequences of photos are to emphasise the priceless gift of daily life. Everyone's day can look like something different, but the purpose of this piece is to show viewers that there is charm in everything, even in the things we don't always enjoy. Ralph Steadman and David McKean, both inspired me to go out of my comfort zone and create something completely unique, and nothing is more unique than your very own day. The stillness of each photograph represents pausing in time, giving a chance to stop and take in your surroundings.



Caitland Geldenhuis

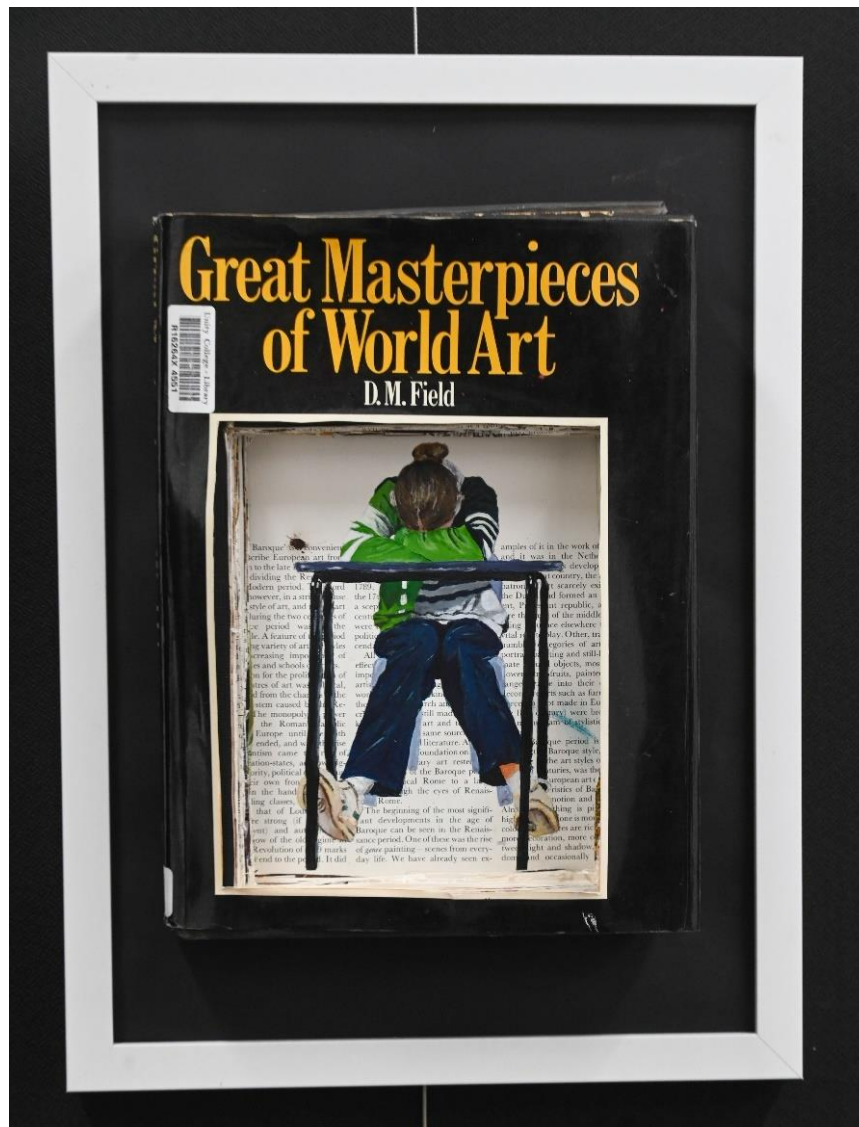
Glasshouse Christian College (Beerwah)

Stuck in One's Own Skin

50.8cm x 40.6cm x 15cm

Painting

Body dysmorphia is the persistent battle with finding self-acceptance. In *Stuck in One's Own Skin* I delve into the convolutions of body dysmorphia, encapsulating the discerning sense of being stuck in your inevitable physicality. I have struggled with seeing myself as I am and tend to fixate on perceived imperfections, unable to recognise the beauty others see. Each side of the work presents the opposing parallels between the inner perceptions and physical realities I fight. By capturing the intangible essence of beauty and distilling it into an artistic form that resonates with the artist and the audience, I unveil the hidden beauty in the ordinary. Marvel at the beauty of existence when unhindered from the shadow which body dysmorphia casts. Beauty cannot merely be defined within its physical attributes. Who defines your beauty?



Halle Borger

Unity College (Caloundra West)

Great Masterpieces of World Art

30cm x 24cm x 10cm

Other

My exhaustion comes from the need to do well and eventually burning myself out as well as the exhaustion of the schooling system showing us off displaying us as trophies more so than people. The cut out of the book opens a window to the reality of schooling and the effects of the pressure school systems put on students. This piece is an emotional artwork that can connect with the audience and people that enjoy art with deeper meanings.



Luca Buttrose

Pacific Lutheran College (Meridan Plains)

Bio-emergence

54cm x 168 cm x 0.5cm

Film/electronic imaging

Relationships are all around us; the connection between humans and nature has, throughout most of history, been a symbiotic one. In the modern world, this relationship has been exploited through laboratory manipulation of cellular structures. Bio-emergence prompts us to confront the immediate implications of humans controlling their relationship with nature. *Bio-emergence* serves as a visual representation of the evolving relationship between humans and nature, emphasising the delicate balance that has been disrupted through the modification of plants, animals and microbial cells. This prompts the question; How far can humans intervene before the natural becomes man-made?



Grace Palmer

Glasshouse Christian College (Beerwah)

Cornerstone

Installation

Hope is foundational. People are experiencing high levels of depression in our current contemporary context. *Cornerstone* includes pages of the bible glued together with sound bites from different worship songs, *Firm Foundation*, *Anchor* and *The Prodigal*. These pages are interwoven and suspended. This alternate change in materials from book to site specific installation points to hope for those seeking it, showcasing that for me and billions of others, Jesus is the light of the world. The books of the bible that were chosen such as Psalms and the Gospels represent, how worship and the life of Christ can bring supreme hope into our lives. Like Paul this is my prayer: 'May the God of hope fill you with all joy and peace as you trust in him, so that you may overflow with hope by the power of the Holy Spirit.' Romans 15:13. Have you heard the good news?



May O'Connor

Good Shepherd Lutheran College (Noosaville)

Devastatingly Beautiful

180cm x 100cm x 100cm

Costume design

Through the contemporary context, *Devastatingly Beautiful* invites the audience to reimagine death as a beautiful and necessary part of life. Society is so absorbed in the comfort of life whilst the uncharted realm of death is actively avoided. This beauty is captured through the different organic tones of mushrooms growing out of the dress. Emphasising the variety of life that can only continue to evolve through the cycle of life and death and illustrating the harmony that exists between these two juxtaposing worlds. The skeletal hand cradling a rose symbolises the coexistence of death and its ugliness and the overwhelming beauty of life.



Aryisa Jones

Pacific Lutheran College (Meridan Plains)

Growing Down

200cm x 30cm x 70cm

Installation

How has corrupted power distracted us from our natural roots? *Growing Down* explores the gradual transition, from connection to disconnection from nature. Demonstrating all the corrupt powers that have led to our detached society – through politics, war, crime and the desire for fame – *Growing Down* invites audiences to examine how reconnection to nature helps us to reconnect us to ourselves, and our true power. Where the built environment meets the natural world, *Growing Down* explores, through a contemporary context, the question of whether modern society can reconnect to nature, even as our modern values pull us further and further away from environmental care. The artwork depicts this transition through symbolic shape and colour, and embroidery and textile – incorporating aspects of sequential dynamism. The artwork invites audiences to consider their own personal connections to nature, and what aspects of our lives distract us from our true power.



Charlise Bell

Pacific Lutheran College (Meridan Plains)

Portals

84cm x 178cm x 40cm

Installation

Is relinquishing control the answer to rewilding? *Portals* focuses on the concept of rewilding by relinquishing control and integrating natural elements into the creative process. Moving from the precision of realism in IA2, I now embrace nature's unpredictability in IA3. Through my environments of school, home, and the beach, the audience is invited to connect with these familiar spaces and reflect on their own relationship with nature. By using fire to create distressed portals and shapes, the viewers are challenged to consider the importance of place and how rewilding can enrich our lives. This process symbolises a return to nature, encouraging a collective reflection of human's connection to nature by looking through the portals of rewilding and interact with the artwork through the technology of AR to immerse themselves into the concept of the artwork.



Erin Lacey

Pacific Lutheran College (Meridan Plains)

Sit Back

60cm x 50cm x 81cm

Installation

Education has always been a core part of human experience and memory, it shapes the way we think, interact, and create. *Sit Back* explores how different symbols throughout time define how we see our own experiences with education. By combining both sculpture, projection and painting the installation encourages audiences to interact with the artwork and become part of it themselves. The painting mimics a renaissance painting which represents a time where education became wider spread and celebrated however, the image was created using AI and appears uncanny showing how even though AI is becoming more prevalent in education it cannot replicate the human memories and experiences that come with it. The artwork encourages the audience to think and reflect on how education has changed and whether it's an experience that AI can ever truly replicate. Sit down, reflect back and see for yourself.



Isabella Kretzers

St John's College (Nambour)

Served on a Platter

52 cm x 180 cm x 10 cm

Painting

The media constantly nourishes the insatiable appetite of the audience. Society consumes endless feedings of famous women, especially their privacy. Will you continue to be one of these people? My polyptych focuses on the women of the media – Marilyn Monroe, Amy Winehouse, Brittany Murphy, and Princess Diana – who have been metaphorically feasted upon; their lives were so consumed by the media and society, that they ended in tragic ways. The women's portraits are on trays; their heads served to be consumed. Shouldn't the media and society understand by now that these women are real people, not their everyday entertainment and feast?



Ruby Abbott

Sunshine Coast Grammar School (Forest Glen)

Arachne

180cm x 165cm x 180cm

Installation

The art and histories of textiles is why we are clothed, why we have computers and how women were able to have agency and document their lives and histories in a world that previously didn't allow them to. *Arachne* is a piece detailing experiences women have with societies' expectations, and how these expectations, every day, have the potential to change; to create new ones, to disappear; to reinvent themselves completely. Yet, it is also a piece on how everyone subconsciously enforces and adheres to societies' expectations in every miniscule action we take. The red strings of what society wants has become an entrapping web of red bleeding threads. One that we fight while bleeding, dying and drowning to break free from; one that we also tenderly repair. Fixing every little rip, tear and crack, because societies' expectations are an easy and comfortable representation to replicate.



Rebekah Emerson

St John's College (Nambour)

Final Show

180cm x 120cm x 4cm

Other

Final Show is a representation of the goddess Diana exploring the belittlement and exploitation of femininity, presenting the idea that life is a constant performance of ever-changing masks. Under the overarching theme of the journey of human existence, this narrative follows Diana's rebirth after tearing out her heart. To survive in a man's world, she removes her emotions to be regarded as equal. Hence, she becomes a shell of her previous self. The collage poster and costume tell a story of sacrifice, rebirth and façade commenting on how throughout history the existence of women is so often, a tragic performance, hiding behind a myriad of masks to protect oneself. Like a clown's painted face or a dressed-up doll, it is impossible not to become entrapped in the circus of life.



Sally Finter

St John's College (Nambour)

Dancing with Nostalgia

46cm painting 10cm crown x 61cm painting 25cm crown x 4cm painting 25cm crown
Painting

The artwork I have created centres around the unseen world of my imagination and childhood experiences. Some influences are fairytale, movie, and book characters. On visiting the Brisbane GOMA Fairy Tale exhibition, I was inspired by the costume of Carol from *Where the Wild Things Are*. His work had a huge impact on me, bringing back all my childhood memories resulting in their recontextualisation. The campfire is central, providing warmth. It creates a sense of wisdom and power, and sets alight the movement and dancing of the characters. This energy is how I remember the characters and the way they sparked magic in me as a child. The characters dance around the campfire as images fleetingly come and go from one's imagination.



Juan-Diego Ibarra

Suncoast Christian College (Woombye)

Whiteboard Thoughts

20cm x 5cm x 30cm

Video

What goes through your head all day? During everyday school life, I have stories playing my brain. As the word changes, Ai is supposed to make our lives easier, but it's threatening our ability to create. We forget that Ai needs us! We have to think for it, before it can do the work for us. It's our prompts, our thoughts and our need for learning that feeds it. So, keep the creativity going. We need artists to imagine human possibilities. Everyone has a story, ...make sure you tell yours.



Lucie Goodswen

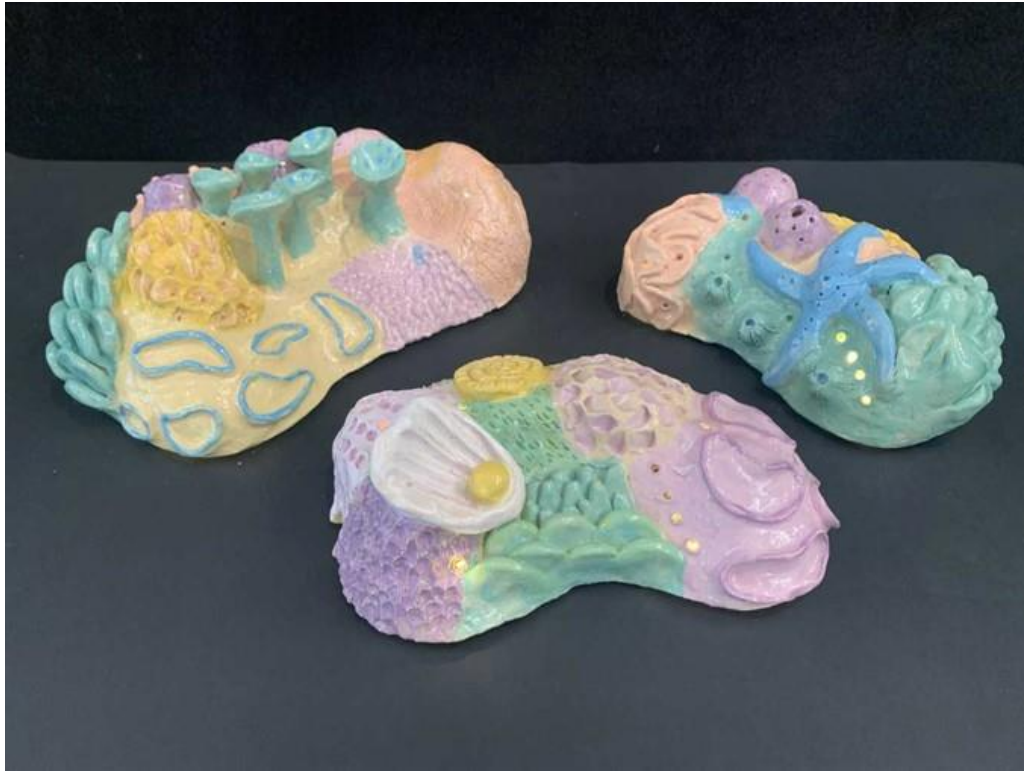
Good Shepherd Lutheran College (Noosaville)

Piece by Piece

102cm x 102cm

Other

Piece by Piece is an ode to the hardships I've had to watch the people around me endure. Emotions of sadness and grief are inevitable, though many are accustomed to being consumed by these feelings when faced with adversity. These feelings feel almost impossible to face at the moment, and it's so easy to hide from them. This fabric tapestry confronts those negative feelings by symbolising the strength of withstanding the past and looking to the future. The intricate patchwork image of a girl reflects on her strength holding herself together piece by piece. The purple tie-dyed calico tapestry and beaded rain symbolise the current miserable state of her life though she looks past it and confronts her sorrow through hopefulness. However, she still cries as it's not easy to face these deep and emotions.



Emilia Hammond

Good Shepherd Lutheran College (Noosaville)

Sunken Garden

40cm x 40cm x 12cm

Sculpture

The conservation of our natural environment is fundamental to our survival. It is crucial because it ensures biodiversity is preserved and guarantees accessibility to clean air and water. *Sunken Garden* is a series of ceramic sculptures that resemble coral structures found in reefs around the world. This sculpture is representative of the importance of coral to the marine ecosystem and shows the pure beauty of the organism. Each of these pieces highlights my connection to the ocean. Growing up just minutes from the beach, I have become quite attached to and passionate about the protection of the marine ecosystem.



Olivia Peacock

Unity College (Caloundra West)

Untitled

420mmx3 x 297mmx3 x 20mm

Painting

This triptych of oil paintings is an intimate exploration of inner female hysteria. Each panel captures a different facet of the complex emotional landscape that arises from the intersection of personal turmoil and societal pressures. The first panel encapsulates a moment of raw vulnerability, where the flow of water symbolizes the torrent of emotions that can overwhelm us. The second panel, shows the back of my bra, put on askew and digging painfully into my skin, causing it to bleed. In the final panel I am grabbing my torso, accentuating the folds and contours of my body. This image confronts societal standards of beauty and the intense scrutiny that women often face.



Kate Sparke

Matthew Flinders Anglican College (Buderim)

A Journey Through Walls

23cm x 70cm x 100cm

Sculpture

As a child I lived in 9 houses with the majority of relocation happening in the peak of my development as regularly as every 6 months. At the time I hated it but now as an adult I have realised that moving as a child builds character. I am interested in people and their connection to places, how moving houses as a child affects the brain (thinking, actions, emotions). My work is an installation of acrylic-painted blocks each communicating my connection to 'place' (the houses), using colour theory to convey the emotions associated with each house. Currently, I live on the Sunshine Coast where sand is a huge component of my life, drawing in sand connects all houses to my current one like it's the final destination of the journey. I have manipulated circular forms as if they were pins on a map connecting viewers to a sense of place.



Caitlin Stolz

Caloundra Christian College (Caloundra)

The Tree of Death

75cm x 40cm x 55cm

Sculpture

Do you ever think about the inevitability and certainty that all things will one day die and feed the earth? This sculpture draws inspiration from the wire artist Richard Stainthorp, whose artworks weave together beautiful and emotional pieces; and the photographer Marta Bevacqua, whose dreamlike images show our connection to nature. The concept of the sculpture is based on *memento mori*, meaning remember death and life within nature. The beads amongst the roots represent the statistics of how people die. Many different ideas were explored during the construction of this sculpture, with the focus evolving as the piece was made – weighing heavier on the concept of life feeding on death.



Drew Johnson

Caloundra Christian College (Caloundra)

The Hairbrusher

180cm x 119cm x 35cm

Installation

In the modern age, it seems that everything needs to be kept. Photos, videos, chemicals, and computers: all serving our innate desire to preserve the everyday. And yet, should we save what is not worth saving? When it is easier to save a billion little things than it is to throw them away, how does that affect the things that really matters? Fear of decay condemns us to keep; this installation is a response. The audience is encouraged to perceive both the artwork and their own face in the mirror, establishing a link between the painting's gaze and their own. They can also inspect the small jars of my hair, considering the absurdity of storing such frivolous detritus. Do not be controlled by such sentimentality.



Cameron Willett

Glasshouse Christian College (Beerwah)

Square Eyes

125cm x 150cm x 200cm

Video

Technology is a significant part of our lives; certain aspects can be more harmful than we realise. The way we consume information may or may not be based on fact, but group think. Additionally, social media sets unrealistic standards, leading us to believe that perfection is normal. Our devices are designed to entrap us in addictive behaviours. *Square Eyes* is an immersive work entrapping you in the reality of our plight in the technological age. The pervasive influence of technology in our lives can shift our values, morals and world views. Do you allow technology to dictate your identity?