



central exhibition

celebrating the 2024 excellence winners

31 May - 31 August 2025, Gallery of Modern Art





2025 Central Exhibition artist catalogue

Aboriginal and Torres Strait Islander people are advised that the following pages contain images of people who have passed away.



Minister's message

Congratulations to our 2024 Excellence award winners. As the Minister for Education and the Arts, I'm particularly thrilled to celebrate our talented young artists from all over Queensland.

For more than 30 years, the Creative Generation Excellence Awards in Visual Art has highlighted the amazing talents of Queensland school students and the quality arts education they receive.

The program offers a unique opportunity for students to exhibit in professional galleries with regional and state-wide audiences.

Visual art education is vital to a well-rounded education. It helps students to understand and appreciate art's role in history, traditions and cultures, but also how it shapes our modern world.

The Excellence award-winning artworks are of the highest, professional quality. Students often take inspiration from their environment, professional artists, media and society to form powerful messages behind their submissions. They have portrayed meaning through painting, installation, ceramics, photography, video, wearable art and more.

It's fascinating to see how students' works reflect their personalities, their values and their communities. They have creatively blended these with the concepts and skills learned in the classroom.

I thank our program partner QAGOMA and regional galleries across the state for making this prestigious experience possible for our budding artists.

I'd also like to acknowledge everyone who has contributed to the students' success. At the forefront are our dedicated teachers whose support, encouragement and expertise have nurtured these students' aspirations.

I'm very impressed by the artworks across this exhibition and I look forward to seeing these talented young people pursue creative careers.

A handwritten signature in black ink that reads "John-Paul Langbroek". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

The Honourable John-Paul Langbroek
Minister for Education and the Arts



Director-General's message

I congratulate the talented artists in the 2024 Creative Generation Excellence Awards in Visual Art program. To be recognised with an Excellence award at the state level is a milestone achievement.

Since 1990, the program has helped raise community awareness of the high standard of visual art education in Queensland secondary schools. It also celebrates the high degree of sophistication in student artwork, in terms of conceptual thinking and diversity of technical competence.

This year we celebrate 40 Excellence award winners and 94 commendations, selected from 460 total entries from 157 schools across the state.

The artists creatively explored their diverse cultures and identities, including Aboriginal and Torres Strait Islander heritage. They also explored meaning across a variety of themes such as consumerism, environmental degradation, the complexities of agency, identity, perspective and many more.

The awards are a testament to the power of arts education and the value of encouraging young artists to express themselves through their work.

I thank our amazing judging panel who had the extremely difficult task of selecting the award winners from so many outstanding submissions.

While these awards recognise high-level student achievement, they also reflect the incredibly talented teachers who guide them.

This once-in-a-lifetime opportunity for students to exhibit in a world-class state gallery would not be possible without the support of our longstanding industry partner, QAGOMA.

I'd also like to thank the teachers involved in coordinating the regional exhibitions, which offered the opportunity for all submitting students to celebrate their artistic talent within their local communities.

Finally, I'd like to thank every student who entered this year's program. Your artworks will inspire countless other students to enjoy and excel in visual art.

A handwritten signature in black ink, appearing to read 'S Schimming'.

Sharon Schimming

Director-General
Department of Education



Program overview

The Creative Generation Excellence Awards in Visual Art recognise and promote excellence in senior visual art education throughout Queensland's state and non-state schools.

Over more than 30 years of exhibiting, the program has raised community awareness of the degree of sophistication in concepts, diversity of technical competence, and the high standard of visual art education in Queensland secondary schools.

In that time more than 13,000 works have been submitted into the program and displayed in regional galleries and venues across the state. Of those approximately 1,200 received an Excellence Award and were showcased in the Central Exhibition, which commenced at the Queensland Art Gallery in 1994.

The Department of Education is proud of its long-standing relationship with Queensland Art Gallery |

Gallery of Modern Art who provide a world-class facility in which to view the student exhibition, offering a once-in-a-lifetime opportunity for many aspiring artists.

In recognition of the breadth of visual arts, the Awards include video, film and electronic imaging as well as ceramics, costume and stage design, drawing, environmental design, fibre arts, graphic design, installation, painting, performance art, photography, printmaking, product design and sculpture.

The Awards continue to offer the only collective exhibition program representing senior student work from each region of the state.

In 2025, the Central Exhibition at the Gallery of Modern Art (GOMA) in Brisbane, celebrates 40 works by the 2024 Excellence Award winners (selected from over 450 submissions state wide) and is open until 31 August 2025.

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Amel Seethyah

Australia, India b. 2004

Whitsunday Anglican School

Fragile Blossoms 2024

Handblown glass, synthetic twine, wire, marbles, repurposed glass vase

When immersed in the landscape of Cape Hillsborough National Park, it dawned on me how fragile nature really is.

Fragile Blossoms represents how beautiful and yet how delicately the environment needs to be treated by humans. Created with glass, the petals sparkle in the light, which is aesthetically stimulating, and yet they could be easily broken. Glass is made from sand, which connects to the beach, and the other materials are heavily processed and man-made which represents our attitude towards nature; viewing it as a resource to be 'used' rather than appreciated and protected.

This artwork serves as a reminder that we must protect and treat our environment with the utmost care. *Fragile Blossoms* is a call for action to appreciate the surrounding natural beauty and take responsibility for protecting it for future generations. Our planet is a precious gift that needs to be cherished and protected.



Amelie Curley

Australia b. 2007

St Patrick's College Townsville

***Bleached Beauty* 2024**

Hand-cut and textured aluminium and wire

What can we do to keep the beauty of the ocean alive?

Bleached Beauty is influenced by contemporary artist Nick Verstand's textured metal surfaces and contemporary artist Iris Van Herpen's wearable art, drawing inspiration from the layered materials and forms of her creations.

Bleached Beauty refers to the realisation that the ocean is struggling due to increased carbon dioxide in the atmosphere, which causes coral bleaching. A symbolic, textured and layered coral skeleton wraps around this aluminium neckpiece designed to be presented at POSE Wearable Art Show during The North Queensland Festival of Arts in 2025.

Seventy-five percent of tropical coral reefs have experienced heat stress severe enough to trigger bleaching. You are invited to reflect on the issue of coral bleaching, how damage goes beyond what we can see, and the consequential juxtaposition of beauty in death.



Angela Warr

Australia b. 2006

Queensland Academy for Creative Industries

All Bodies, Just One Body 2024

Installation of wearable textiles and single-channel video,
3:57 minutes, 16:9, colour, sound

All Bodies, Just One Body explores how memories and emotions are stored within the body, impacting our subconscious, and resulting in our expressions of movement and physiology.

The performance highlights, through dance movement and costume, the dichotomy between internal and external constructions of identity. The wearables were constructed to assert the characters, with intricate bead work signifying interconnection and tension. The balaclavas hide the face, creating a disconnect between perceived and internal identities. The light pastel beading connotes an innocence, representing childlike experiences of honesty showcasing what we project to the outer world compared to our felt inner experiences. The performance, captured through video, explores the interaction of two bodies; one carries the movement, passing it on in the next interaction, and so forth, denoting an enduring exchange of experiences and memories. This emphasises the interconnected nature of humanity, composed of memories echoing from our past to our present.



Arabella Thomas

Australia b. 2006

Cannon Hill Anglican College

All that's Gold does not Glitter 2024

Everyday objects including beach ball, Monopoly board game, BBQ, record player, Champagne bottle and glasses, diamantes

Shakespeare's aphorism 'All that glitters is not gold' draws upon the idea that not everything that looks precious or true turns out to be so. Whilst this is the case with many things, this artwork infers quite the opposite.

All that's Gold does not Glitter, a series of five objects ironically encrusted in glistening diamantes, embodies the value of everyday objects and their preciousness to human connection.

Inspired by Jeff Koons' *Balloon Dog*, the rhinestones' attachment to the ready-mades radiates an air of preciousness, that ultimately changes the way the viewer physically and psychologically interacts with each object.



Billy Osborne

Australia b. 2006

Coomababah State School

Joint Conflict 2024

Acrylic on canvas

Joint Conflict captures symbolic windows into the journey of twins' strength in connectedness and individuality.

Being a twin, I intended to inquire into the physical and psychological research that surrounds multiple births and bring awareness to the power of such a connection. In contrast to the societal stereotypes placed upon twins, my work explores the personal journey of my brother and me as young emerging visual artists. The stylistic and expressive brushstrokes emit a personal

and contemporary context of real moments in time, guiding audiences through a journey of personal discovery and creative growth as twins. A narrative is disclosed, drawing validity through studies of the connectedness of the twin consciousness, inspired in part by visual artists and twins Lisa and Lori Lubbesmeyer. Through symbolism, the audience can visually witness the disadvantages of separation on the creative spirit and the positive effects of being together.



Caitlin Guy

Australia b. 2006
Nambour State College

Framed 2024

Mixed-media installation (plaster, timber frame)

The artwork *Framed* depicts the wastage of food that our society contributes through mass consumption.

The work portrays broccoli and turnips cast in alginate and plaster of paris, a traditional sculptural material. The multiple replicas have been installed in circle formation.

Food waste is the 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 of moments in time, whereby artists use discarded and unwanted objects in their artworks.



Charlie Dawson

Australia b. 2007

Lockyer District State High School

Falling water 2024

Video

Being one of the most ubiquitous matters in our world, water maintains a large and influential presence in our lives. Its ability to retain memory of its past dissolvents aligns itself parallel to the complexities of the human mind, specifically in how we perceive the world around us. Our perceptions form everything we know, our understanding informed by that of our past, encapsulated by memories and own experiences.

My artwork communicates this through a metaphorical approach, portraying the contrastive state in which the same subject matter is observed. *Falling water* portrays the descent of water and its impact on different surfaces, symbolic of how shared experiences can structure antithetic and unique perceptions of the world around us, and therefore entail a continuous insight into how and why our perspectives form and differ from others.



Chloe Kilpatrick

Australia b. 2007

Nambour State College

Holly 2024

Oil paint on board

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 surrounding 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.



Chloe McKenzie

Australia b.2006

Rochedale State High School

Trapped in the Skirt 2024

Installation of single-channel video, 1:14 minutes, 16:9, colour, sound and embroidered hoop skirt

Her waist cinched; her bell-shaped skirt softens the edges of her body. She acts, she behaves in all the ways they want—honourably, softly-spoken and reserved. But the beauty of her skirt is purely an illusion. Beneath it her legs are bound, her steps restrained, and movements limited. The skirt bears pressure and expectation; it begs obedience. It begs that she sits down and keeps her mouth closed, it begs that she hides her face when she bleeds and buries her selfish desires. It isn't up to her to step out of the skirt. These expectations were tied to her long before she knew of them. And why break from expectation when the risk is so great? The risk of rejection, judgement and denial. She stays in the skirt because it has taught her all she knows.



Claire Badenoch

Australia b.2007

All Saints Anglican School

Tactile Conversation 2024

Mixed-media installation (clay, wooden stools) with audio loop

Tactile Conversation explores an intimate dialogue between human presence and an unnamed ceramic form – somewhat familiar but also not quite – urging viewers to contemplate the constraints which modern society has placed upon the natural world.

The contrasting blood-red gloss, with its organic, bulbous suction-cap-like shapes suggests both an inviting tactility and a visceral offering to empathise with the helpless 'creature', its identity left to the imagination of its companion. The muffled womb-like sounds of a heartbeat that echoes from within the depths of this piece reinforce this sense of a living, breathing organism, creating an emotional relationship that connects with the guest sitter. Its slumped positioning against the stool reflects nature's forced conformity with the advancing world around it, and the additional adjacent stool symbolises the potential for interaction, a safe space where one might have a silent conversation with the outcasted creature.



Crisa Bonifacio

Philippines/Australia b.2006
Mansfield State High School

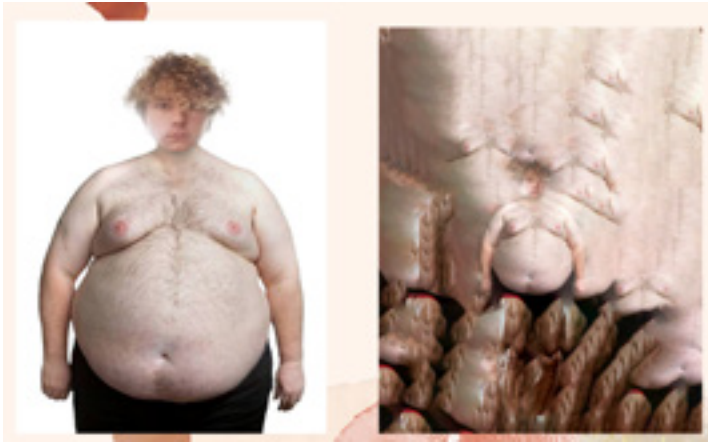
Bin Chicken 2024

Installation of acrylic paint on found plastic packaging

Reflecting on human's fleeting connection with the natural environment, *Bin Chicken* recontextualises items seen as garbage, opening the audience's eyes to the effects society is having on our natural world. By employing anthropomorphic birds as a recurring motif, the solitary white ibis with a naked body starkly contrasts with the unanimous, clothed chickens.

The use of a stigmatised subject of the naked female body evokes discomfort, as it is a form often shamed, censored and discouraged. The figure is in a natural and vulnerable state with terrible imputations, compared to the chickens' overweight, male figure – a normalised state of 'healthiness'. The unconventional materials used, highlight the human-made environments to which ibises have had to adapt.

The work aims to urge viewers to reflect on what we prioritise in modern society and to foster awareness of all relationships and interconnectedness, ultimately advocating for greater acceptance of naturalness.



Edward Cracknell

Australia b.2006

Hillbrook Anglican School

Detached and formed 2024

Digital print

Judgment and feeling inadequate are unavoidable in today's society. Publicly shaming people for their appearance can threaten self-esteem and mental health, leading to radical decisions. My artworks are self-sacrifices to this invalidating culture and intend to invoke emotional responses from the viewer, including feelings of aversion and displeasure.

The judgment of someone's physical appearance can be influenced by social norms, cultural influences, psychological bias and insecurity. These negative outlooks of physical appearance are heavily projected by social media, which sets the standard. Society can often dictate certain standards of beauty and attractiveness. The manipulation of my body in the artwork is shown to be judged as an undesirable body type and represents the insecurity I see within myself. These images bring forth the issue of body image and the judgment of unrealistic beauty standards set by society.



Ella Carney

Australia b.2007

Cairns State High School

***Impasse* 2024**

Single-channel video, 4:07 minutes, 16:9, colour, sound



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

In this film I wanted to create a cyclical event, which left multiple outcomes imaginable for the viewer. I focused on the concept of an impasse, the theme of the film.

Two girls, Neave and Matilda, attempt to hide a body that persistently finds its way back to them. Ultimately, the ending shot hints at an explanation, leaving the audience with the question on whether it is better to die, or the possibility of a fate worse than death.

The location was particularly important for my film. I chose areas that were desolate to create a landscape of isolation. The shots I used highlighted the important elements I wanted the viewer to engage with. I gave this lots of consideration. In the editing process, the slow pacing was key to keep the viewer psychologically engaged. Sound design was minimal and sparse, encouraging the viewer to focus on the visual elements.



Elsie Keneally

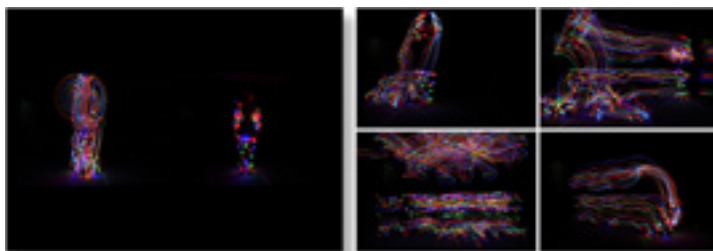
Fiji/Papua New Guinea/Australia b.2006

Trinity Bay State High School

Echoes of discomfort 2024

Mixed media installation (digital photographs on canvas and textiles in timber 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, the itchiness from the relentless insects, and isolation from everything familiar. My distorted and disfigured self-provokes discomfort, prompting you to question where your own limits lie.



Emmalise Hogden

Australia b.2006

Goondiwindi State High School

Illuminate 2024

Installation of single-channel video, 1:19 minutes, 16:9, colour, sound and digital photographs on paper

Illuminate comprises a compilation of light performance photographs together with corresponding still images in order to conceptualise the incidence of process over product in an effort to visualise the complexities of human emotions. Contemporary light performances transform feelings into metaphorical lines, colours, movements and space to dynamically explore these complexities intellectually, as well as visually. *Illuminate* challenges audiences' perceptions and experiences of labelling emotional states through static responses only as it negotiates contemporary concepts of process and product. Process and product are juxtaposed through 2D diptych stills and 4D film to challenge audiences to reconsider how they might define emotions as they engage and interpret light performance as missed opportunities to explore more complex methods of symbolising our emotional states. *Illuminate* analogises movement and light as experience. The juxtaposition of 2D narrative stills representing past and present with film revealing processes of movement, time and space portrays emotions as experience. Wrapping light around myself utilises the abundantly infinite nature of light as a unique metaphor for illuminating feelings in a contemporary genre.



Ericka Harris

Gwamu people

Australia b.2006

Rosewood State High School

4626 2024

Mixed media sculpture (aluminium wire, copper wire, raffia, emu feathers, wood)

4626 is a mixed media sculpture that explores cultural connection to a place in a personal context.

The raffia-woven circles symbolise the Indigenous icon of a gathering circle, which defines the significant places where my family live or are resting in Mundubbera, Queensland. This is seen in the wire-constructed composition of the town map from a bird's eye view. The movement created with the emu feathers reflects my Indigenous totem, further representing my culture and personal connection to this piece. The texture of the copper wire binding the aluminium wire frame emphasises connection to place and how we are bounded through family and culture, specifically using modern materials. The map seen in the frame of the piece represents urbanisation of modern Indigenous cultures and the significant contrast to living on country. The materials used reinforce this concept in the piece.



Evie Kolff van Oosterwijk

England/Australia b.2007

Brisbane Girls Grammar School

***A Dark History* 2024**

Oil and acrylic on canvas

In *A Dark History*, the concept of human impact is explored through a focus on the lasting effects of Dutch colonialism on contemporary society.

I highlight these remnants of a colonial past by utilising familiar motifs of the Dutch Delftware teacup through repetition of blue floral emblems and colours.

Fluorescent orange engulfs the negative space, creating a stark contrast that draws eyes in and encourages viewers to closely look at what is hidden amongst the innocent looking teacup.

The alarming symbols of suffering slaves, dominating trade ships, and the repeating logo of the Dutch East India company are revealed. The dark truth is unveiled, raising awareness of the dark history of Dutch colonisers and the sugar trade. This work acts as a warning and prompts us to question how something as seemingly innocent as sugar can have such a dark history.



Fanta Koroma

Sierra Leone/Australia b.2007

Trinity Bay State High School

***Unseen entanglement* 2024**

Textiles, beads, audio recording

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.



Gerald Tamwoy

Wik people

Badu Island, Saibai Island b.2007

Brisbane Boys' College

Ikleth 2024

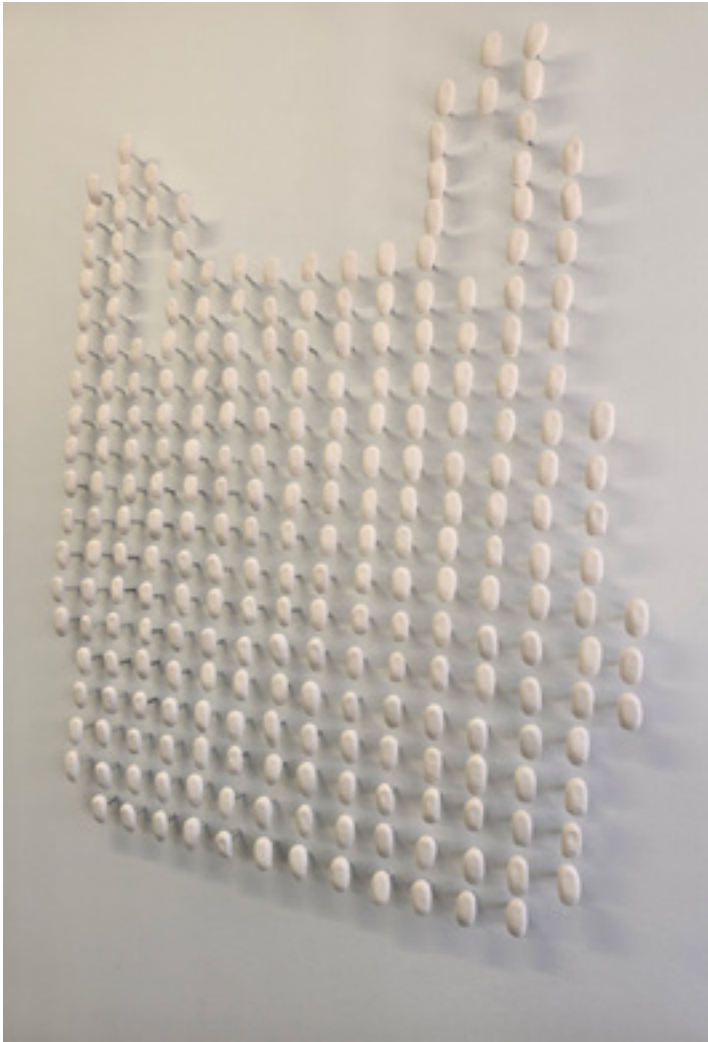
Paint on canvas



I have communicated how the visual language of colours, location and symbols convey connection to culture, country and identity. This was achieved in a contemporary style using multiple small, medium and large brushstrokes to create symmetrical sections of paint.

This artwork was quite abstract compared to my previous work. Featuring only some representational sections in which you could make out, such as the flowers for example.

The original idea was a large mud flat, but with it being abstract, viewers may look at it and think something different, which I want. I want people to look at this piece and tilt their head, move closer and wonder what it is of and then look at this statement.



Harrison Jenson

Australia b.2007

Ipswich Grammar School

The problem and the solution 2024

Ceramic, stainless steel, plastic

This artwork originated from my 2023 expedition to Cape York.

The thumbprints in this piece embody the hands of various individuals, symbolising both those responsible for perpetuating pollution and those who hold the potential to remedy it.

The arrangement of these thumbprints emulates the form of a plastic bag, representing a predominant pollutant that endangers marine wildlife.

To create these thumbprints, I fashioned a mould, pressed porcelain clay into it, and applied pressure to imprint the designs. This process was repeated over 250 times to complete the intended shape of the artwork. Additionally, the monochromatic nature of the artwork serves as a poignant allusion to coral bleaching and the adverse impacts of climate change on reef ecosystems, highlighting the detrimental effects of human-induced pollution.



Ian Saltner

Wakka Wakka people

Australia b.2007

Murgon State High School

NO JUSTICE. NO PEACE. WE CAN'T BREATHE. 2024

Acrylic and enamel on canvas

Across the world George Floyd's murder sent grief through the hearts of people of colour, motivating us to stand up and scream 'Black Lives Matter'.

NO JUSTICE. NO PEACE. WE CAN'T BREATHE. is an unapologetic reminder that us Blackfellas continue to be judged, killed, locked up, and discriminated against at the hands of the world that white men built on our stolen lands. I'm stepping into the shoes of Black men before me, specifically Gordon Bennett and Jean-Michel Basquiat, who used art to motivate change. You can see their influences in this work as I've shared my identity and a story of how my community shaped me, growing up in Cherbourg – home to many tribes, but one community. Even for the Blackfellas who have passed on, this artwork reminds us that our culture, one of the oldest on Earth, lives on unchanging and eternal; we keep the fire burning.



Juliana Waters

Australia b.2007

St Patrick's College, Townsville

Hydraulic Action II 2024

Porcelain, resin, acrylic, silver leaf

Water has the power to give and take life. It is essential in shaping biotic existence and its power is unsurpassed in its ability to erode and transport sediments.

Hydraulic Action II explores the process of coastal erosion, through the formal context of manual manipulation and colouring of leather hard porcelain. Handmaking this sediment has given me insightful appreciation of the power of water to erode.

Diane Kazakis' layered structures and Olafur Eliason's approaches to installation art and innovative use of light has inspired my contemporary vision. Water's ability to carve through landscapes, transporting sediment in its path as it moves is captured in *Hydraulic Action II*. The Japanese concept of wabi-sabi, the recognition of beauty in the mundane, is at the root of my contemporary contextual focus. I invite you to explore the beautiful aesthetic of light refracting in nature, the resin emulating the way light reflects on water.



Katelyn McCormack

Australia b.2007

Tannum Sands State High School

Just Around Midnight 2024

Digitally manipulated photograph on photographic paper

This piece is heavily inspired by the human flaw of procrastination and is created through photography and the magic of Photoshop.

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



Kaytee Van

Vietnam/Australia b.2007

Mansfield State High School

Weight of Excess 2024

Concrete, acrylic paint, glue, cardboard, satin

'To eliminate the agitation and disappointment of desire, we need but awaken to the fact that we have everything we want and need right now.' – Tony Robbins.

Weight of Excess engages with this concept by addressing overconsumption, particularly the excessive acquisition of luxury items and its harmful effects on the environment.

I reimagine the handbag—a once functional item now reduced to a symbol of fashion and status. By deconstructing and reassembling this object, I highlight the shift from practicality to mere elegance, represented by the inner satin lining. Using diverse dimensions and textures, my art reflects on the personal and collective impact of consumer culture on climate change. The intention is to provoke a deeper awareness and introspection about our consumption habits and their environmental consequences.



Kyla Loyola

Philippines/Australia b. 2005

Pittsworth State High School

Lost Steps 2024

Found objects (shoes), charcoal, and digital photograph on photographic paper

Step into a haunting realm where childhood innocence meets the stark reality of conflict.

Hundreds of small, torn shoes – each covered in charcoal – stand as silent sentinels, representing the children lost to wars and cultural conflicts over the past decade.

This installation invites you to navigate a landscape of absence, where each pair of shoes tells a story of a life abruptly cut short. The charcoal, an ancient and elemental medium, coats these shoes in a sombre veil, capturing the pervasive darkness and destruction that accompany war. Once symbols of play, growth and discovery, these shoes now serve as solemn markers of loss and memory, each one a poignant reminder of the fragility and preciousness of life.

This artwork is not just a memorial but a profound call to reflection and empathy. This installation challenges contemporary audiences to envision a world where every child's footprint can be heard and cherished.



Lana van Jaarsveld

South Africa/Australia b.2007

Westside Christian College

Dollhouse 2024

Cardboard, paper, wood, string, LED lights

Dollhouse explores the contrasts and assumptions between wealth and poverty, alternatively embodied in austere geometric forms and vibrant items juxtaposed against a backdrop of a cardboard shanty town stacked upon debris.

This installation metaphorically emerges from a deep consideration of internal and external realities, highlighting their inherent opposition. Bright doll clothes and accessories are hung outside the shacks, blended with rubbish, symbolising materialism's superficial allure. The LED lights within the shacks emit a comforting glow, reassuring the viewer and inviting warmth despite the apparent external desolation. This melding of formalistic characteristics expresses that there is often a lack of control over impoverished lives, being shuffled and positioned by economic circumstances, and constantly judged, much like a dollhouse. However, despite the trash and poverty, these places are filled with pure joy, faith and community, proving that a mounting bank account and a 'nice house' do not equate to happiness.



Martha Moorhead

England/Australia b.2006

All Saints Anglican School

All that glisters... 2024

Mixed media installation of digital photograph on photographic paper, frame and sculpture (concrete, cloth, plaster, gold leaf)

All that glisters... promotes the idea that appearances can be deceptive. Concrete and plaster, typically seen as mundane, are manipulated to appear luxurious.

Techniques used create different interpretations of materials, with gold leaf elevating the draped cloth to symbolise opulence. Modern technologies reconceptualise traditional vanitas still life art practices.

The artwork alludes to Shakespeare's quote, 'All that glisters is not gold', highlighting themes of deception. Examining the sculpture's back reveals the true nature of the work, emphasising the inherent message.



Mitchell Thompson

Australia b.2006

Mountain Creek State High School

Naiads of Dionysus 2024

Painting on canvas

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.



Neru Neueli

Samoa/New Zealand/Australia b. 2008

Ipswich Grammar School

A life boxed in; a story forgotten 2024

Cardboard, acrylic, pastel, cotton

This piece symbolises the barriers society often places around the homeless.

The decision was made to utilise homelessness as my core artwork theme and initially, I began sketching homeless figures from online sources, but it felt disconnected. So, in an effort to add authenticity I went out to 'Tent City' in Brisbane and interviewed a homeless man to hear his story.

The creative process for this piece involved intentionally putting myself in that position and embracing my empathetic emotions. The man faces walls on three sides, yet I purposely left a piece of the box open to suggest both the ability for a voyeuristic glimpse into a forgotten story waiting to be told, as well as the possibility of an internal break from societal barriers for a brighter future.



Noah Bailey

Australia b.2007

Yeppoon State High School

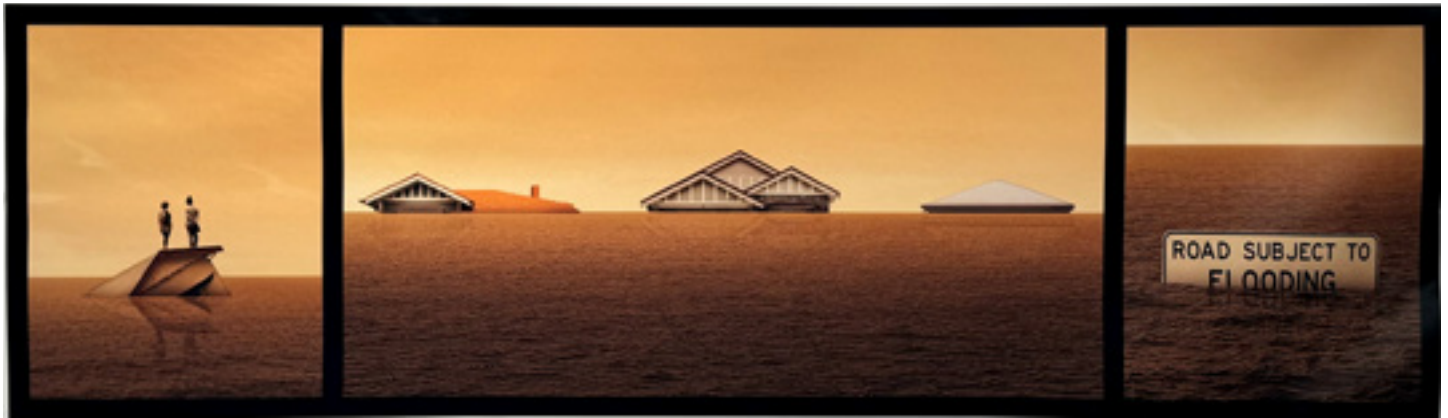
TEOOACC 2024

Film

In the vast tapestry of existence, this film threads through the infinite echoes of possibility, where every choice ripples across countless dimensions. Each decision, a pivot, spirals into universes unknown, where our mirrored selves dance in the shadows of what could have been.

This film is a meditation on the fragile power we hold, exploring the delicate balance between fate and free will.

It seeks to unravel the threads of time, to reveal the beauty and tragedy in the paths not taken, and the profound impact of the choices we make in shaping the multiverse within us.



Oliver Causer

Australia b. 2006

Cairns State High School

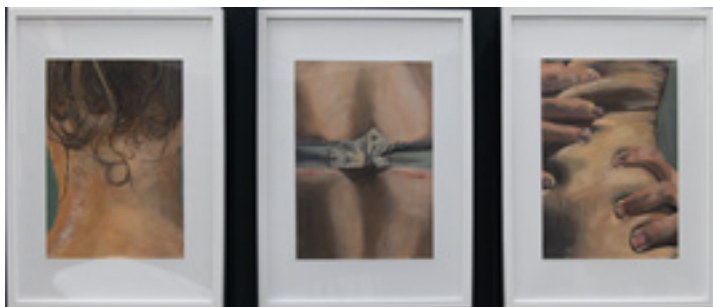
Flood 2024

Digital print on satin paper

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.



Olivia Peacock

Bidjara and Dhungutti people

Australia b.2007

Unity College

Floods of Hysteria 2024

Oil on paper

It starts with a niggling irritation, small things that lie beyond your control, yet hold so much power over you, piecing yourself together in small fragments, and pulling yourself apart at the same time.

The context of this investigation is to take a contemporary perspective on the issue of hysteria through a personal lens.

This triptych of oil paintings is an intimate exploration of inner female hysteria, depicted through close-up shots of myself. 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 features my neck, wet in the shower, with hair cascading wildly around it. This image encapsulates a moment of raw vulnerability, where the flow of water symbolises the torrent of emotions that can overwhelm us. The disarray of the hair reflects

the chaos within, as if the internal turbulence is breaking through to the surface.

The second panel shows the back of my bra, put on askew and digging painfully into my skin, causing it to bleed. The garment represents every woman's worst nightmare, symbolising the daily discomfort and self-sacrifice. Through this triptych, I aim to deconstruct the notion of female hysteria, presenting it as a complex and multifaceted human experience.

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. The tension in my hands and the flesh they grasp speaks to the internal conflict and the physical manifestation of emotional pain and self-criticism.



Pratima Tamang

Nepal/Australia b.2006

Trinity Bay State High School

Vision 2024

Digitally manipulated photographs, adhesive paper, resin, Perspex

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.



Qiulei Sun

China/Australia b.2006

St Hilda's School

Signed, sealed 2024

Photographs featuring linocut prints

Signed, sealed is a reflection of the intricate overlap of social and personal identity.

The piece employs rich cultural symbolism to explore feelings of deep-rooted dissonance. I explore how my Chinese heritage informs the way that others tend to perceive my identity, with my cultural background taking precedence over other aspects.

The subject panders to the audiences' prevailing perspectives on viewing minority identities. Yet, sealed behind the signature and the label attributed to her, the subject's gaze follows the viewer – challenging them to see beyond the surface.



Rachel Williams

Australia b.2007

Mary Mackillop Catholic College

Bergen 2024

Graphite on watercolour paper

Bergen is normally a bustling upmarket restaurant; however, in this case, it is devoid of people.

Literally a study of old and new, a construction of inanimate glass, brick and timber. Beautiful in the simplicity of the stillness and the space in which it exists, a single moment in time. Created in the contemporary context, the space itself is now personal as well.

Non-literally, this is a place of hopes and dreams, memories, celebrations, and commemorations. The entire range of human experience infuses the walls. The audience is invited into this empty space to exist with it, perhaps recognising it.



Sheena Jacobi

Papua New Guinea/Australia b.2006
Kuranda District State College

Het Bilong Masalai (Masks of the Spirits) 2024

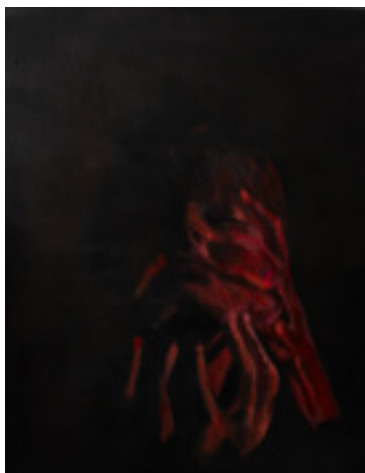
Paper mâché, vinyl, wood, string, acrylic paint, raffia, wire mesh

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's 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 and make the audience feel 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.



Teagan Galletly

Australia b. 2007

Trinity Lutheran College

***Angel* 2024**

Acrylic paint on canvas and digital photographic print

Similar to textual intervention in literary studies, my work *Angel* intervenes with the novel *No Longer Human* by Osamu Dazai, representing the protagonist's identity struggle in a contemporary format.

My works portray the character not as evil or broken, but as trapped by internal conflict, shown through the clutched positioning of his hands. Inspired by biblically accurate angels with multiple wings, the many hands symbolise his struggle.

His ambiguous expression reflects passivity, a victim of a deteriorating psyche, unable or unwilling to break free.

Dramatic reds and high contrast convey intensity, forcing viewers to confront his incarceration and helplessness.



Varnika Gujjula

India/Australia b.2007

Redlands College

***Cerukugada* 2024**

Clay, transfer paper

Cerukugada, the Telugu word for sugarcane, is central to Indian culture, from refreshing juice to its role as sugar.

This work, inspired by my maternal grandfather's farming heritage, draws influence from Danielle Thiris's traditional clay techniques and Sancintya Mohini Simpson's portrayal of Indian lineage, both resonating with my focus on sugarcane and its familial and agricultural connections.

Using slip casting and underglaze techniques, I created sugarcane sticks with colour and etched sickle imagery inspired by my grandfather's farm. Indian transfer paper, featuring designs similar to my uncle's couch, was used to cut out sickle shapes which were imprinted into the sugarcane. This process connects with my farming roots providing an alternate perspective to my previous work.



Winter Tenio

Philippines/Australia b.2006

Brisbane State High School

Balikbayan Baby 2024

Cardbox box, thread

The *balikbayan* box (lit. 'repatriate box') commonly found in Filipino households is used to send *pasalubong*, gifts to family in the Philippines. Having moved to Australia when I was only six months old, I often struggle with my cultural identity, having adapted to Western society. Caught between terms of first- and second-generation immigrant, I realised that not only do I struggle to speak my parents' language, but I also struggle to express myself in my own.

Balikbayan Baby explores my complicated relationship with my connection to culture amidst feelings of superficiality and unworthiness to take part in it. The recreation of the traditional bolero using *balikbayan* represents my identity as a Filipino raised overseas. The result is imperfect, an imitation of the original, but is undeniably Filipino. Ultimately, it serves as a reminder to audiences that all that stands between them and their culture is their willingness to embrace it.



Zach Osborne

Australia b.2006

Coomababah State High School

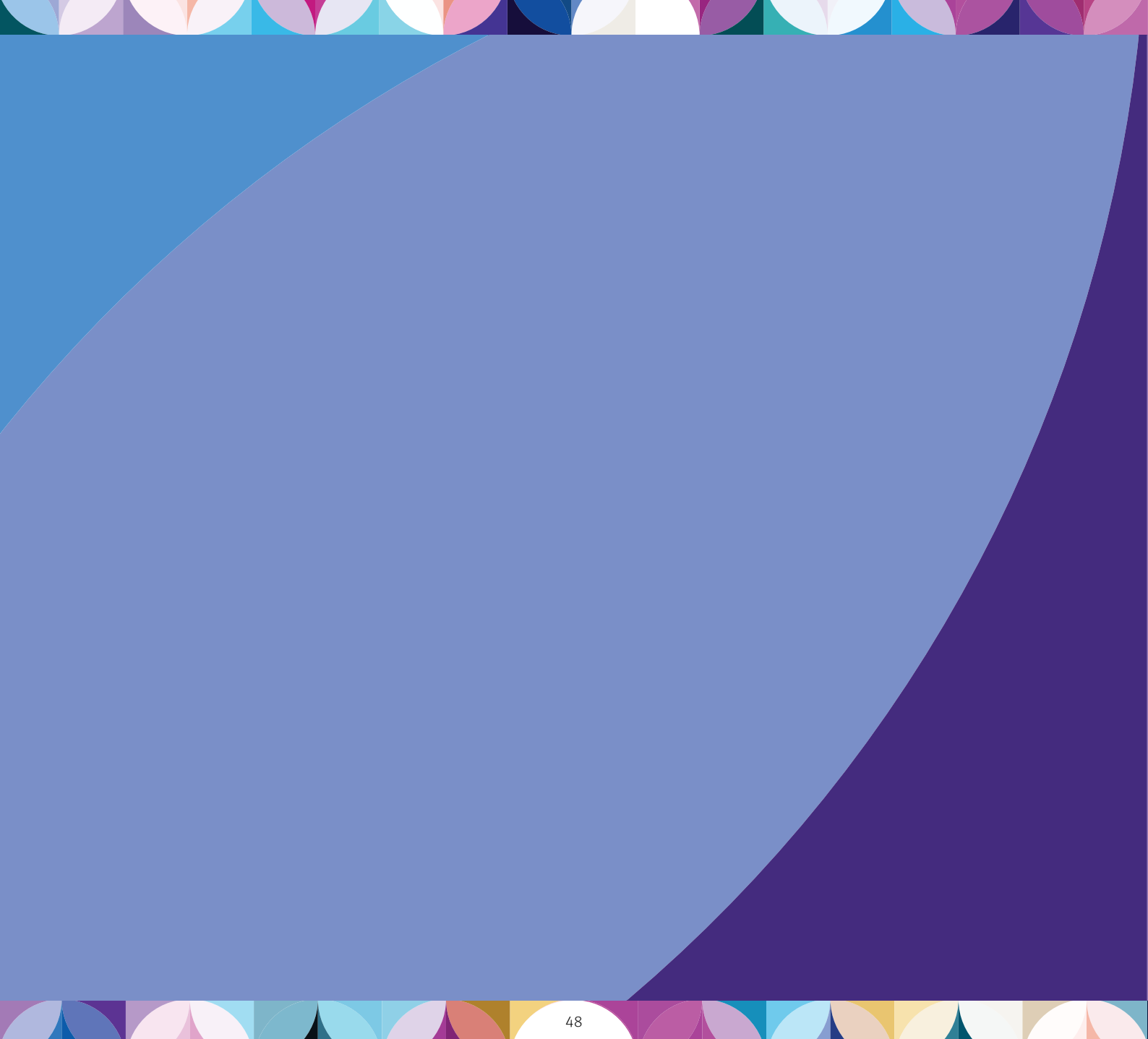
T(win)ning 2024



Mixed media on paper

Identical twins are intriguing. This body of work acts as a portal into my personal context and experience of our identical twin connection.

The discovery of the mental and physical benefits inherited by twins evidenced by a superior survival rate and mental stability in identical twins, fuelled my creative process.

My fervent desire to ascertain this 'superpower' twins share is represented in this body of work. The audience is confronted and intrigued by the gaze of the twins. Societal identification of twins being represented as the same is normalised at times. Alluding to the symbolic representation of the one embryo as the kitsch 'Kinder Surprise' egg hatches revealing a symbolic spiritual awakening. The surprise contents of two heroic figures denote the power and strength of twin connectedness. The playful association of the mass-produced toy reiterates the rarity and joy in being a twin.





The views and opinions expressed in the artist statements contained in this document are those of the student artists and not those of the Department of Education or QAGOMA.

The information provided was accurate at the time of printing. The Department apologises for any omissions due to print deadlines.

The team

2024 Regional Coordinators

Central Queensland

Peta McAllister, Yeppoon State High School

Darling Downs South West

Matthew Chivers, Mary MacKillop Catholic College

Far North Queensland

David Marsden, Cairns State High School

Metropolitan (North and South)

Egle Petrauskaite, Balmoral State High School

Matt Johnson, Everton Park State High School

North Coast

Liz Clout, Nambour State College (South)

Michelle Evans, Hervey Bay State High School

(North)

North Queensland

Megan Lawler, Ryan Catholic College

South East

Clayton Smith, Marsden State High School

2024 Regional Galleries

- Brisbane Institute of Art
- Toowoomba Regional Art Gallery
- The Artist Hub Gallery, Surfers Paradise

- Butter Factory Arts Centre, Cooroy
- Gatakers Artspace, Maryborough
- Emu Park Art Galleries
- Flinders Lane, Townsville
- Tanks Arts Centre, Cairns

2024 State Selection panel

- Associate Professor Julie Fragar, Program Director, Visual Arts, Queensland College of Art and Design, Griffith University
- Dr Courtney Pedersen, BFA PhD (SFHEA) Senior Lecturer, Contemporary Art, School of Creative Practice, Creative Industries, Education and Social Justice, Queensland University of Technology
- Brett Elphick, Arts Head of Department, Springfield Central State High School
- Nadine Reynolds, Visual Art teacher, Toowoomba Anglican School
- Georgia Walsh, Regional Liaison Officer, QAGOMA
- Rachael Ryan, Program Officer, Learning and Curriculum, QAGOMA

Director, Community Engagement and Events

- Liz Williamson

Manager, Programs and Events

- Jane Shea

Program manager

- Fiona Neill

Program support

- Kate John
- Jared Mifsud
- Jessica Purdy
- Jessica Spina

Queensland Art Gallery | Gallery of Modern Art

- Aidan Robertson, Senior Multimedia and Web Designer, Web & Multimedia
- Amelia Adams-Acton, Registration Assistant, Registration
- Amy West, Graphic Designer, Design, Web & Multimedia
- Brent Wilson, Audio Visual & Lighting Coordinator, Exhibition Design
- Catherine Collyer, Associate Conservator, Conservation
- Chris Booth, Installation Coordinator, Installation
- Grace Liu, Exhibition Designer, Exhibition Design
- Katie Cornell, Assistant Registrar, Exhibitions, Registration
- Rachael Ryan, Program Officer, Learning and Curriculum
- Samantha Young, Exhibition Designer, Exhibition Design
- Simon Wright, Assistant Director, Learning & Public Engagement
- Terry Deen, Head of Learning

Design, Publicity and Marketing

- Strategic Communication and Engagement, Department of Education

Acknowledgments

Creative Generation Excellence Awards in Visual Art would like to acknowledge its program partner, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), for its valued partnership.

The pinnacle of the program would not be possible without QAGOMA and their dedicated teams of specialists who bring the Central Exhibition to life.

The Department would also like to thank the Regional Coordinators and State Selection panellists who dedicate their time to program each year.

A special thanks to all the visual art teachers and heads of department, principals, parents and carers of all students who participated in the program.

